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No. XV

Le Devoir Aug. 14/59

L'art du Canada français soulève beaucoup d'intérêt à Vancouver

VANCOUVER — Une exposition d'art canadien-français tenue dans cette ville a soulevé l'enthousiasme des résidants de langue française de la Colombie-Britannique a dit Robert H. Hume, conservateur de la Galerie d'Art de Vancouver.

Des avis spéciaux concernant l'exposition furent envoyés aux curés de chaque paroisse de langue française en Colombie-Britannique; il y en a quatre à Vancouver et dans la banlieue, une à Port Alberni, sur l'île Vancouver, et une autre à Victoria.

Quant aux gens de Colombie-Britannique qui parlent l'anglais "ils sont venus aussi nombreux que prévu", a dit le conservateur.

Collection variée

Le dimanche il y avait parfois jusqu'à 1,000 personnes qui venaient voir "Les arts au Canada français." L'exposition qui occupe tout le premier étage de la galerie pour une période de sept semaines est une des collections les plus complètes sur l'art du Canada français jamais réunies en dehors du Québec.

"Cette collection couvre une grande tranche de l'histoire du pays - remontant au tout début," a dit M. Hume au cours d'une entrevue. "Nous espérons qu'elle marquera le commencement d'une série d'échanges de ce genre."

L'exposition montre presque toutes les facettes de l'art au Canada français, depuis les sculptures simples qu'on trouvait dans les premières églises et les ustensiles de cuisine des premiers colons pour remonter le cours de l'histoire jusqu'aux céramiques et aux tableaux des artistes contemporains.

En tout, les oeuvres exposées sont évaluées à $500,000. M. Gérard Morisset, conservateur du Musée provincial de Québec et Claude Picher, officier de liaison de la Galerie nationale à Ottawa ont été les principaux instigateurs de cette exposition.

Et les journées pour enfants, organisées pour la première fois à la Galerie de Vancouver, ont remporté beaucoup de succès. En plus de faire le tour de l'exposition les jeunes peuvent voir des films sur le Canada français.

Plusieurs contrastes

L'exposition est en elle-même une étude de contrastes.

La bataille rangée dépeinte par Joseph Légaré en 1849 dans son tableau "Scène d'Election au Château-Richer," est bien différente de la cour d'école ensoleillée où on voit se promener des groupes d'élèves dans l'oeuvre de Georges Delfosse datant de 1908 et intitulée "L'école normale Notre-Dame-de-Pitié."

Le peintre montréalais bien connu, Henri Julien, montra les sentiments des premiers modernistes dans "Régates à Boucherville", une marine peinte quelques années avant sa mort en 1908. Du même artiste, "La Chasse Galerie" utilise une légende du vieux Québec pour faire une étude sur la peur reflétée sur le visage d'une douzaine d'hommes emportés dans leur canot d'écorce.

Le Dr Arthur Lismer est un des nombreux peintres de langue anglaise dont les oeuvres sont représentées, son "Saint-Hilarion, Charlevoix", peint en 1928 est une ravissante étude en teintes pastelles. Il y a deux canevas de Cornelius Kreighoff qui travailla beaucoup dans le Québec au cours de sa vie. Ses tableaux "Maison à Sainte-Anne-de-Beaupré" et "Les Chutes de Lorette" datent de 1850.

On voit plusieurs coins de Québec et de Montréal à l'exposition. Deux oeuvres intitulées "Montréal vu de la Montagne" montre la plaine du mont Royal comme un grand champ de pâturage aussi bien en 1812 dans le tableau de Thomas Davies qu'en 1826 alors que James Duncan reprend le même sujet.

Quant à "La Rue Sous-le-Cap" de Québec, peinte en 1910 par Ivan Neilson, on y voit passer d'un côté à l'autre une corde à linge bien colorée.

Titre détaillé

Près de 130 ans plus tôt le port de la ville fut représenté dans une gravure portant un titre pour le moins très complet "Vue de la ville de Québec, capitale du Canada, prise du rocher de Pointe Levi par Wm Peachy, le 23 oct., 1784."

Toute une pièce est consacrée aux photos récentes et anciennes montrant les villes et les églises de la province. Les églises des paroisses de Saint-Laurent et de Saint-François représentent l'Ile d'Orléans alors que Montréal offre l'église Notre - Dame - de - Bonsecours; il y a aussi les églises de Varennes, de Saint-Jean Port - Joli, de Cap-Santé, de Deschambault et de La Présentation.

Parmi les premières sculptures il y a une madonne, oeuvre d'une grande sensibilité sculptée dans le bois vers 1720 par Charles Vézina et une autre en bois redoré, due au ciseau de Jean Jacquies et datant de 1715. Un saint Nicolas d'allure orientale fut créé en 1827 par Louis-Xavier Leprohon. La famille Levasseur qui eut une influence marquante sur la sculpture canadienne au XVIIIe siècle a laissé plusieurs oeuvres qu'on peut voir soit dans leur forme originale, soit représentée dans diverses photographies d'intérieurs d'églises.

Parmi les portraits celui de Mme Trottier dit Desrivières, peint en 1793 par François Beaucourt, montre une femme au sourire moqueur coiffé d'un bonnet très léger, alors que Mme Eusèbe Moreau semble l'image même de l'esprit des premiers colons par sa carrure et son air sévère et décidé, son portrait, peint en 1868, est dû au pinceau de Ludger Rueland.

Art moderne

Une section est consacrée à l'art moderne et on y trouve des oeuvres de plusieurs artistes contemporains, entre autres Guy Spénard de Montréal et Edmund Alleyn de Québec; un petit vitrail de Marius Plamondon: "Cavalier de l'Apocalypse", des tableaux d'Alfred Pellan, de Tobie Steinhouse, de Pierre Gendron et du Montréalais Jean-Paul Riopelle, de Paul-Emile Borduas, dont les oeuvres ont soulevé maintes controverses et de Claude Picher de la Galerie nationale.

Toronto Globe & Mail Aug 8/59

Three Media For Display

Montreal — The junior associates of the Montreal Museum of Fine Arts have presented an exhibition called Media in the museum's stable gallery. It remains until Aug. 28.

Three types of media — tapestry, ceramics, and sculpture — are shown. Tapestries include those of the Baroness Riedl-Ursin who uses classical Gobelin technique. Micheline Beauchemin shows some of her brilliantly-colored abstract designs.

The ceramics include a figure by Louis Archambault, a wall mural by Claude Vermette and two large plates by Jean Cartier. Some enamel on copper work of Francoise Desrochers-Drolet are also exhibited.

Mobiles include Denis Juneau's painted metal spheres and a massive sculpture from carved wooden blocks produced by Armand Vaillancourt.

Star Aug. 17/59

In connection with the ninth International Botanical Congress being held here, an exhibition of paintings, of flowers and fungi by Agnes Chamberlain, Robert Holmes and Henry A. C. Jackson will be officially opened by Dr. Walter Palmer Thompson tomorrow at 8:30 p.m. at the Montreal Museum of Fine Arts.

STAR AUG. 17 59

La Presse Aug 14/59

L'art canadien-français est acclamé à Vancouver

Par PETER BUCKLEY

Vancouver, 14. (PC) — Une exposition d'art canadien-français tenue dans cette ville a soulevé l'enthousiasme des résidents de langue française de la Colombie-Britannique. C'est ce que révélait hier M. Robert-H. Hume, conservateur de la Galerie d'Art de Vancouver.

Des avis spéciaux concernant l'exposition furent envoyés aux curés de chaque paroisse de langue française en Colombie-Britannique; il y en a quatre à Vancouver et dans la banlieue, une à Port Alberni, sur l'île Vancouevr, et une autre à Victoria.

Quant aux gens de Colombie-Britannique qui parlent l'anglais "ils sont venus aussi nombreux que prévu", a dit le conservateur.

Très complète

Le dimanche, il y avait parfois jusqu'à 1,000 personnes qui venaient voir "Les Arts au Canada français." L'exposition, qui occupe tout le premier étage de la galerie pour une période de sept semaines est une des collections les plus complètes sur l'art du Canada français jamais réunies en dehors du Québec.

"Cette collection couvre une grande tranche de l'histoire du pays — remontant au tout début," a dit M. Hume au cours d'une entrevue. "Nous espérons qu'elle marquera le commencement d'une série d'échanges de ce genre."

L'exposition traite presque toutes les facettes de l'art au Canada français, montrant les sculptures simples qu'on trouvait dans les premières églises, et les ustensiles de cuisine des premiers colons, pour remonter le cours de l'histoire jusqu'aux céramiques et aux tableaux des artistes contemporains.

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PROMPT COULAGE

Le Devoir Aug. 14/59

AU MUSEE DES BEAUX-ARTS

Exposition d'oeuvres se rapportant à la botanique

En rapport avec le 9e Congrès international de botanique, une collection de quelque 50 aquarelles sera exposée du 18 août au 13 septembre au Musée des beaux-arts de Montréal.

Environ 4,000 botanistes venant de presque tous les pays du monde assisteront à la conférence, du plus grand congrès scientifique jamais tenu ici.

Les oeuvres de quatre artistes canadiens seront exposées au Musée. Ce sont celles de Mme Agnès Chamberlain, de H.A.G. Jackson, de Robert Holmes, et de Louis Muhlstock.

Mme Chamberlain a illustré les livres traitant de la nature écrits par Mme Catherine Parr Traill vers 1885. M. Jackson, un Montréalais, a peint les champignons indigènes du Canada; M. Holmes, de Toronto, les fleurs des champs; Louis Muhlstock, de Montréal, a peint aussi des fleurs.

Parmi ceux qui firent des prêts à l'exposition, mentionnons la Galerie d'Art de Toronto et le Département fédéral de l'agriculture.

Le Musée est fermé le dimanche et le lundi durant les mois de juillet et août.

La Presse, Aug 18/59

Congrès international

— C'est ce soir, à 8 h. 30, au Musée des Beaux-Arts que sera ouvert le IX congrès international de Botanique sous le patronage du gouverneur général du Canada le très hon. Vincent Massey, du lieutenant-colonel l'hon. Douglas S. Harkness, de M. J. G. Taggart, de l'hon. Jean-J. Bertrand, du maire de Montréal l'hon. sénateur Sarto Fournier, de M. F. Cyril James, de Mgr Irénée Lussier, de M. Henry F. Hall, de M. E. W. R. Steacie. Des peintures à motifs floraux; oeuvres d'Agnes Chamberlain, de Robert Holmes, d'Henry Jackson et de Louis Muhlstock seront exposées. Les membres du corps consulaire ainsi que le Dr M. V. Roscoe accueilleront les invités.

Mont. Star Aug. 13/59

Patrons Listed For Function

Invitations have been issued for the forthcoming social function of the IX International Botanical Congress which will be held on the evening of August 18 at 8.30 at the Montreal Museum of Fine Arts.

Paintings of flowers and fungi by the outstanding artists Agnes Chamberlain, Robert Holmes, Henry Jackson and Louis Muhlstock will be exhibited.

The Consular Corps of Montreal together with Dr. M. V. Roscoe, Chairman of the Local Committee, will receive the guests.

The Congress is under the patronage of His Excellency Rt. Hon. Vincent Massey.

The Honorary Committee are: Rt. Hon. John Diefenbaker, Lt.-Col. Hon. Douglas S. Harkness, J. G. Taggart, Hon. Jean J. Bertrand, Mayor Sarto Fournier, Dr. F. Cyril James, Msgr. Irenee Lussier, Henry F. Hall and E. W. R. Steacie.

La Presse Aug. 17/59

Aquarelles exposées au Musée dès demain

En rapport avec le 9e Congrès international de Botanique, une collection de quelque 50 aquarelles sera exposée du 18 août au 13 septembre au Musée des Beaux-Arts de Montréal.

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Parmi ceux qui firent des prêts à l'exposition, mentionnons la Galerie d'Art de Toronto et le ministère fédéral de l'Agriculture.

Gazette Aug 15/59

B.C. Sees Art of French Canada

By PETER BUCKLEY

Vancouver. — (CP) — An exhibition of French-Canadian art here has drawn an "enthusiastic" response from French-speaking residents in British Columbia, says Robert H. Hume Curator of the Vancouver Art Gallery.

Special notices concerning the exhibit were sent to the pastors in each of the French-speaking parishes in B.C. — four in Vancouver and adjacent areas, one in Port Alberni on Vancouver Island, and another in Victoria.

And the turnout of English-speaking British Columbians "has been as good as we had expected," the curator said.

Wide Scope

As many as 1,000 people have turned up on Sundays, the busiest days at the gallery, to see "The Arts in French Canada." The show, which occupies the entire main floor of the gallery for a seven-week stand, is one of the most comprehensive collections of the art of French Canada ever assembled outside Quebec.

"This collection covers a great deal of history — the earliest kind of Canadian history," Mr. Hume said in an interview. "We hope it is only the beginning for exchange shows of this kind."

The exhibition covers almost every facet of French-Canadian

ART

art, from the simple church sculpture and the plain kitchenware of early settlers to the ceramics and paintings of today's artists.

In all, some $500,000 worth of art is on display. Instrumental in organizing the show were Gerard Morisset, Curator of the Quebec Provincial Museum, and Claude Picher, liaison officer with the National Gallery in Ottawa.

Children's day organized for the first time at the Vancouver Gallery, have been "thoroughly successful," the curator said. Besides a tour of the exhibit, the youngsters see films on French Canada.

Many Contrasts

The exhibition itself is a study in contrast.

The pitched battle portrayed by Joseph Legare in 1849 in his oil, "Scene d'Election au Chateau-Richer," is at odds with the light-streaked courtyard and strolling students in the canvas "L'Ecole Normale Notre-Dame-de-Pitie," done in 1908 by Georges Delfosse.

Montreal's famed Henri Julien shows the feeling of the early French modernists in his "Regates a Boucherville," painted a few years before his death in 1908. The same painter's "La Chasse-Galerie" uses an ancient Quebec legend for a study of fear on the faces of a dozen men in a canoe trapped in a current.

Arthur Lismer is one of several English-speaking painters represented, his "Saint-Hilarion, Charlevoix," done in 1928, lovely in pastel colorings. There are two canvases by the late Cornelius Krieghoff, who did much work in Quebec. His "Maison a Sainte-Anne-de-Beaupre" and "Les Chutes de Lorette" were painted about 1850.

Quebec and Montreal are seen in many of the works. Two entitled "Montreal vu de la Montagne" show Mount Royal as a pasture-land in both 1812, by Thomas Davies, and 1826, by James Duncan.

Ivan Neilson saw a line of washing overhead and children playing when he painted Quebec's "La Rue sous-le-Cap" in 1910.

Some 130 years before, the city's waterfront was portrayed in an engraving copiously entitled "A View of the City of Quebec, the Capital of Canada, taken from the rock on Point Levi by Wm. Peachy, Oct. 23, 1784."

An entire room is given over to photographers, recent and early, of the province's churches and cities. L'Ile d'Orleans is represented by the churches of Saint-Laurent and Saint-Francois and Montreal by Notre-Dame-de-Bonsecours, along with the churches of La Presentation, Cap-Sante, Deschambault, Varennes and Saint-Jean Port-Joli.

Among the earliest of the sculpture is a sensitive madonna, carved in wood about 1720 by Charles Vezina, and another in gilded wood by Jean Jacquies in 1715. An oriental-looking Saint-Nicolas was created in 1827 by Louis-Xavier Leprohon. The Levasseur family, one of the foremost influences in Canadian sculpture, left 18th-century works both on display and represented in photographs of church interiors.

Among the portraits, Francois Beaucourt's Mme Trottier did Desrivieres, painted in 1793, has a mischievous smile under a fluffy bonnet while the stern-and-sturdy Mme Eusebe Moreau, almost a study in pioneering spirit, is portrayed by Ludger Rueland in 1868.

A section devoted to modern art has sketches by such artists as Guy Spenard of Montreal and Edmund Alleyn of Quebec; a small stained-glass "Cavalier de l'Apocalypse" by Marius Plamondon of Quebec; and oils by Quebec's Alfred Pellan, by Tobie Steinhouse, Pierre Gendron and Jean-Paul Riopelle of Montreal, the controversial Paul-Emile Borduas, and Claude Picher of the National Gallery.

'Ile à St. Jean' by Henri Hayden one of the outstanding European painters who is represented in the Musee d'Art Moderne, Paris, the Stockholm Museum, the Budapest Museum, and the Barnes Foundation in Philadelphia. Several of his paintings can be seen at the Waddington Galleries, 1456 Sherbrooke St. W.

The Star Aug 15/59

—Staff Photo by Mac Juster

STAR - AUGUST 15, 1959

Botanical Drawings on Exhibition

Dr. P. F. Maycock, organizer of the exhibition of botanical drawings at the Montreal Museum of Fine Arts, shows an exhibit to Dr. Muriel Roscoe and Dr. Rachel Wasserman, right, professor of humanities at Sir George Williams College. Dr. Roscoe is head of the local committee on arrangements of the International Botanical Congress.

Current events Aug 7/59

Montreal Museum of Fine Arts
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

Current events Aug 7/59

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, closed Sunday and Monday during summer.

A special exhibition of modern Canadian painting in the Museum's Lecture Hall during the summer gives the visitor an excellent opportunity to see what Canadian artists have achieved.

La Patrie Aug 16/59 & Aug 23/59

Me Jean Drapeau, ex-maire de Montréal et président honoraire de l'Action civique vient de publier, aux Editions de la Cité, un livre intitulé : "Jean Drapeau vous parle . . ." L'ouvrage est appelé à faire époque dans notre histoire politique ★ Dans le cadre du 9e congrès international de botanique, une collection de quelque 50 aquarelles sera exposée du 18 août au 13 septembre au Musée des Beaux-Arts de Montréal. Les oeuvres de quatre artistes canadiens seront exposées. Ce sont celles de Mme Agnès Chamberlain, de H. C. Jackson, de Robert Holmes et de Louis Muhlstock.

Gazette Aug 16-/59

Consuls To Attend Show Of Botanical Paintings

Consular representatives of many of the 70 nations represented at the IX International Botanical Congress will attend the official opening of an exhibition of botanical watercolors at 8.30 p.m. today at the Montreal Museum of Fine Arts.

Fifty works are being shown until Sept. 13 as part of the congress, largest scientific meeting ever held in Canada.

Some 1,000 delegates to the congress and their wives will be welcomed in the upstairs court by consular corps officials, Dr. M. V. Roscoe, chairman of the congress' local committee, and Evan Turner, director of the museum.

Four Canadian artists are represented in the exhibition of paintings of flowers and fungi. They are Mrs. Agnes Chamberlain, Robert Holmes, Henry Jackson and Louis Muhlstock.

Mrs. Chamberlain illustrated the nature books of Mrs. Catherine Parr Trail around 1885. Jackson, a Montrealer, painted native Canadian fungi; Holmes, of Toronto, wild flowers, and Muhlstock, of Montreal, various botanical subjects.

Lenders to the exhibition include the Art Gallery of Toronto and the Federal Department of Agriculture.

Dr. Paul F. Maycock, organizer of the exhibition, said the paintings displayed "are of a very high calibre in the field of Canadian botanical art."

La Presse Aug 21/59

Deux récitals de John Newmark, au Musée

Deux récitals du pianiste montréalais John Newmark sur son piano Clementi, dans la grande salle des expositions du Musée des Beaux-Arts, constitueront le dernier événement du Festival de Montréal qui entrera lundi dans sa dernière semaine.

Il est à noter aussi que deux représentations de la comédie de Gratien Gélinas "Bousille et les justes", seront données lundi le 24 et mardi le 25, alors que les trois dernières de l'opéra-bouffe d'Offenbach "Barbe-Bleue", auront lieu les mercredi 26, jeudi 27 et vendredi 28 août, jour de clôture du 24e festival de Montréal.

Les deux récitals de John Newmark seront donnés le lundi 24, avec un concert de musique de Haendel et de Haydn, et le mercredi 26, avec un programme consacré aux maîtres de la musique de clavier du XVIIIe siècle.

Le concert Haendel et Haydn sera offert en commémoration du deuxième centenaire de la mort de Haendel et du cent cinquantième anniversaire de celle de Haydn. Le programme de M. Newmark pour ce concert sera composé des oeuvres suivantes : Chaconne en do majeur, Suite en ré mineur, Fugue en fa mineur et Suite en mi majeur, de Haendel; Sonate en ré majeur, Andante et variations en fa mineur et Sonate en do majeur, de Haydn.

Le deuxième récital, celui du 26 août, comprendra des oeuvres de maîtres des écoles française, allemande et italienne du XVIIIe siècle.

Il comprendra la Sarabande et gigue en sol mineur de J.-B. Leilt, la Sonate en la majeur de Méhul ; trois Fugues de Wilhelm Fried. Bach, l'Andantino et sept variations de Karl Ch. Fasch, les Douze Variations sur les "Folies d'Espagne" de C. Ph. Emmanuel Bach, l'Aria en ré mineur du Padre Rafael Angles, la Sonate en do mineur de J. Chrétien Bach, l'Adagio en si mineur (K. 540) de Mozart, l'Adagio en sol mineur de G. B. Grazioli, la Sonate en ré de Muzio Clementi, la Gavotte en fa majeur du Padre G. Martini, enfin le Presto en sol mineur de F. Turini.

M. Newmark jouera sur son piano Clementi, datant des débuts du XIXe siècle et dont la sonorité délicate s'accommode à merveille d'une salle comme celle du Musée des Beaux-Arts.

Star Aug 22/59

Programs Planned By John Newmark

The Montreal pianist John Newmark will give two recitals of 18th-century music played on his Clementi piano in the Museum of Fine Arts, on Monday and Wednesday, August 24 and 26, 8.30 p.m. These performances are a part of the Montreal Festivals.

The first concert will be devoted to the following works of Handel and Haydn: Chaconne in C, Suite in D minor, Fugue in F minor, and Suite in E—Handel; Sonata in D (Peters No. 20), Andante Varie in F minor, and Sonata in C (Peters 42)—Haydn.

The program for the second concert on Wednesday evening will be as follows: Sarabande and Gigue in G minor—Loeillet; Sonata in A—Mehul; Three Fugues—W. F. Bach; Andantino with variations—Fasch; Twelve Variations on "La Folie d'Espagne"—C. P. E. Bach; Aria in D minor—Padre Rafael; Sonata in C minor—J. C. Bach; Adagio in B minor (K.V. 540); Adagio in G minor—Grazioli; Sonata in D—Clementi; Gavotte in F—Martini; Preto in G minor—F. Turini.

Gazette Aug 17/59

Dr. Muriel V. Roscoe, who is chairman of the local committee for the Ninth International Botanical Congress to be held in Montreal August 18-29. A collection of botanical paintings will be exhibited at the opening Tuesday at 8.30 p.m. in the Montreal Museum of Fine Arts.

Star
La Presse Aug 22/59

Landowska Led Great Revival

By ERIC McLEAN

WHEN Wanda Landowska gave up a promising career as a concert pianist to specialize on the harpsichord, an instrument which had been completely abandoned a century before, her friends passed it off as a woman's caprice. She was in her early twenties at the time, and she had already attracted wide attention in Berlin and Paris as a particularly gifted musician. Most people assumed she would return to her senses, and her true career, within a very short time.

As it turned out, however, this caprice occupied more than fifty years of her life, and when she died this week at the age of eighty-two, the musical world was ready to admit that, almost single-handed, she had restored the harpsichord to a position of importance in the concert world today.

It was not an easy task she had set for herself. In 1903, when she gave her first public recital on the instrument, the harpsichord was a relic of the eighteenth century, and the few surviving specimens were to be found in museums, in a completely unplayable state.

At first she was obliged to use poorly re-conditioned instruments for her concerts, but a few years later, on the strength of the publicity she had received for her recitals of seventeenth and eighteenth century music, she was able to persuade the celebrated French firm of Pleyel to build a new harpsichord to her own specifications. Mme Landowska and her husband, Henry Lew, had made a careful study of construction methods and materials, as well as eighteenth century descriptions, and she believed that her design for the Pleyel company closely resembled that of Bach's harpsichord.

It is hard for us to imagine today what the reaction must have been to Mme Landowska's campaign at the turn of the century. At that time, the piano was at the zenith of its career. It was the age of the virtuoso, and the keyboard music of the romantic composers held a position of unchallenged supremacy. The works of Scarlatti, Couperin, and Rameau were virtually unknown, and Bach was considered the exclusive department of organists and immense choir festivals. What little the general public knew about Bach's keyboard music was based on the inflated transcriptions which Siloti, Busoni, or Tausig had made for the piano, mainly from the organ works.

What could the cynical Paris audiences have thought of this tiny Polish woman who tried to persuade them that there was a wealth of great music from the past which could only be heard and understood through the medium of the harpsichord?

There were others who believed, as Mme Landowska did, that the true worth of the eighteenth century keyboard music could be appreciated only when played on the instrument for which it was designed. Arnold Dolmetsch, for instance, had begun his campaign in England for the revival of the harpsichord several years before the first Landowska recital. But Dolmetsch was primarily a musical historian, and it required a concert performer of the first order to give the revival point.

Wanda Landowska lived to see the harpsichord become almost a commonplace in the modern concert world. In the larger musical centres today, few performances of Bach's choral and chamber works are given without a harpsichord continuo. In the Schwann record catalogue, no fewer than forty-three harpsichordists are listed, and a large proportion of the important seventeenth and eighteenth century repertoire has been made available on recordings, many of them made in recent years by Madame Landowska herself.

In Europe, there are now a half dozen companies manufacturing not only harpsichords, but all the variants from virginals to spinets, as well as the earlier clavichord. Even the United States has produced at least three harpsichord builders of importance, and a few years ago the Canadian government's attention was sufficiently roused to cause a discussion in parliament regarding the import restrictions on the instrument (they were eased, incidentally).

All this could not have been accomplished by Mme Landowska's proselytizing from the concert stage. In 1925 she founded her own Ecole de Musique Ancienne at her home in the little town of Saint-Leu-la-Foret just outside Paris, and there she trained many of the harpsichordists who carry on her work today.

Many arguments have been raised on certain questions of style in her performance. Her successors in the field believe that the music of the harpsichord (a repertoire which spans three centuries) demands a less subjective approach, but no one has denied the eloquence or conviction of her playing nor the supreme importance of her role in reviving the instrument.

Wanda Landowska's association with Canada deserves to be recalled. In the early part of World War II, the Toronto violinist, Adolph Koldofsky acquired an extraordinary collection of C.P.E. Bach manuscripts which had been discovered in a consignment of trash. They contained fourteen harpsichord concerti, many of which had never ben played since the date of their composition.

Koldofsky knew that Mme Landowska had fled the Germans and hoped to settle in the U.S., and he also realized that her entry to the States would be made easier if she were to settle in Canada for a while. With this argument he persuaded both Landowska and the CBC to put on a series of seven broadcasts in March and April of 1943, during which she performed and discussed the newly discovered manuscripts. It was a memorable occasion for Canada.

WANDA LANDOWSKA
. . . first of the great modern harpsichordists

Le Devoir Aug 24/59

JOHN NEWMARK donnera deux récitals de musique ancienne sur son piano Clementi, au Musée des Beaux-Arts de Montréal. Le prémier récital aura lieu ce soir, et le deuxième mercredi soir. Ces récitals s'inscrivent dans le cadre des Festivals de Montréal.

Le Devoir Aug 15/59

FORMES ET COULEURS — *Par René Chicoine*

Céramique et tapisseries

Certaines expositions vous vidaient, tellement elles offraient à l'analyse, sinon à l'admiration, des oeuvres nombreuses et diverses. Elles se font rarissimes de nos jours, la mode étant à la présentation aérée. Les "Jeunes associés du musée" sont même allés trop loin dans le sens de la sobriété, ce qui peut laisser supposer que le nombre restreint d'oeuvres montrées tient à d'autres raisons que "les impératifs de la mode". Une tapisserie et un plat se partagent tout un mur de briques dans la charmante galerie qui s'appelle l'Etable, ce qui fait tout de même un peu trop de briques. Les autres murs sont moins avares, mais on reste un peu sur sa faim.

Par là se fait la preuve, je crois, de la différence qui existe entre les arts majeurs et les arts mineurs, différence qu'il ne faut pas faire si on tient à être à la page, mais qui n'en subsiste pas moins. Il y a ici une trentaine d'oeuvres. Or une exposition de peinture ou de sculpture peut fort bien se contenter d'un tel nombre. Il est vrai que les dimensions de cette nouvelle galerie, sans être gigantesques, ont tendance à réduire les dimensions des oeuvres de petit format. (A la galerie Agnès Lefort, cette exposition aurait paru abondante). Mais, plus que les dimensions, joue la hiérarchie. Un plat a beau être réussi, il ne se prête pas à une longue analyse, à une critique poussée ou à une profonde méditation.

Celui de Jean Cartier, qui partage avec la blanche tapisserie de Micheline Beauchemin, le dangereux honneur de meubler tout un mur, est très caractéristique de la manière de ce céramiste. Blanc crème et brun chocolat, voilà une association qu'il a pratiquée longtemps sans se lasser. Il a changé sa manière depuis, si je m'en rapporte à ce qu'il avait exposé au Palais du commerce. Le style de ce plat, il l'a également pratiqué pendant la même période. Décor plus ou moins arabe, se répétant sans cesse autour du centre. Pour ce qui est des tapisseries de Mlle Beauchemin, j'ai eu l'occasion de les commenter il n'y a pas longtemps quand elle a exposé chez Denyse Delrue.

Même remarque au sujet des deux tapisseries de Mousseau et de son panneau en plastique translucide, qui est encore moins bien éclairé qu'il ne l'était chez Delrue. Ses deux tapisseries se prêtent à une comparaison intéressante. L'une, qui est à dominantes de blanc, de noir et de mauve, fait bien sec et bien systématique. L'artiste (ou l'exécutant) ne semble pas avoir tenu compte du charme qui peut se dégager d'une oeuvre exécutée dans la laine, quelques brefs demi-tons exceptés : autant se servir du pinceau pour le rendu. L'autre tapisserie (exécutée elle aussi par Mariette Vermette), située tout près de l'escalier, donne, au contraire, un effet qu'on ne pourrait pas obtenir au pinceau, à moins, précisément, de vouloir imiter la tapisserie ! Elle est harmonieuse de couleur et serait parfaitement satisfaisante, pour employer un vocable de la publicité américaine, si une bande plus claire, à la base, n'enlevait à l'ensemble la belle unité qu'elle aurait autrement. Mousseau a sans doute voulu rompre cette unité. A mon avis, il a eu tort.

Paula Jones a le sens de la tapisserie. Malheureusement, sons sens des valeurs ou de la distribution de ses couleurs n'est pas toujours très heureux. On a l'impression que l'auteur manque de formation sur le plan strictement esthétique. "Abstraction in Blue" s'impose davantage à ce point de vue.

Gilles Derome connait bien la céramique, mais dans son plat orangé, il n'a pas suffisamment tenu compte de l'effet psychologique du procédé. Un plat ne doit pas s'orner d'un motif qui donne trop l'impression de l'esquisse et de l'éphémère. Ce qu'on accepte d'un croquis, sur une feuille de papier, on le refuse à une oeuvre faite pour durer éternellement, (à moins que son propriétaire ne l'échappe !) A l'argile cuite, pétrifiée pour ainsi dire, s'associe la sensation de durée. Le motif hâtivement indiqué ne pourrait se justifier que tracé de main de maître : le grand art fait oublier les lois et les principes !

De Françoise Desrochers Drolet, je retiendrai son petit plat très allongé, qui est sans doute un ravier et qui s'orne efficacement d'un poisson-squelette. Ses deux assiettes sont d'un caractère décoratif un peu banal. J'entendais une dame s'exclamer : "Ah ! que c'est joli !" Cette dame et moi ne donnons pas tout à fait le même sens à ce mot.

Norman Lavoie, qui exposait ce printemps à l'ancienne Ecole polytechnique, nous montre un grand vase jaune que vous trouverez peut-être amusant. Je préfère son autre vase, de proportions plus conventionnelles, mais d'un jeu de fond qui rappelle les profondeurs sous-marines. A droite dans la même vitrine, se trouve une statue en céramique assez intéressante dont je ne peux vous nommer l'auteur, ayant perdu une partie de mes notes. A gauche, une statue-bibelot de Louis Archambault dont l'originalité consiste, à la partie supérieure en une frise de trois vases, celui du centre étant en réalité la tête du personnage qui soutient les deux autres. Dans mes notes égarées se trouvait le nom d'un céramiste que je ne connais pas, Suzany, (dont je ne vous garantis pas l'orthographie.) Ses deux vases sont agréables et originaux d'une certaine façon, cherchant la composition logique avant l'originalité à tout prix!

La grande tapisserie de H. Riedl-Ursin est mal placée, aucun recul n'étant possible. Dans la mesure où on peut la juger en ayant presque le nez dessus, on serait porté à lui donner le bénéfice du doute et à croire qu'elle méritait mieux. Appelée "Singing Town", elle justifie son titre, faisant chanter ses maisons étagées couronnées d'arbres curieux à la partie supérieure. Il y a quelque chose de naïf dans cette tapisserie, de naïf et de savoureux qui nous repose des compositions "sophistiquées" et creuses.

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Un champignon au parfum de rose

Par MICHELLE LASNIER

Quand une limace mange un champignon, il est comestible, disent certains, d'autres prétendent que le meilleur moyen de détecter le champignon mortel c'est de déposer une pièce d'argent dans la poêle à friture, si elle noircit, il faut jeter le fricot. Ces deux recettes sont aussi fausses l'une que l'autre, dit une mycologue célèbre qui, pour sa part, a déjà dégusté quelque 400 espèces différentes de champignons.

Mme Marcelle Legal participe cette semaine au neuvième congrès international de botanique. Elle est maître de recherches au Centre national français de la recherche scientifique, et la collaboratrice de M. Roger Heim, directeur du Muséum d'Histoire naturelle, de Paris.

La vocation scientifique de Mme Legal doit son origine à un goût prononcé pour ce que les Britanniques appellent les "tabourets de crapauds"... "J'ai d'abord été mycophage", dit-elle. Pourtant une trentaine d'années passées à étudier au microscope ce qui avait fait les délices de sa table a considérablement réduit la gamme de ses goûts. Des 400 espèces qu'elle a goûtées, Mme Legal n'en retient plus maintenant qu'une demi-douzaine.

Ses vastes connaissances dans ce domaine lui valent, deux fois par semaine, de recevoir au Muséum d'Histoire naturelle les amateurs de champignons auxquels elle indique si ceux qu'ils ont cueillis dans leurs promenades en forêt sont commestibles, inoffensifs, dangereux ou mortels.

"Il y a très peu de champignons mortels, nous a révélé hier la collaboratrice du professeur Heim, et le public doit savoir qu'on ne peut les identifier que par leurs caractères botaniques." Certains champignons à mine rébarbative sont tout à fait inoffensifs tandis qu'un des champignons mortels, s'il est avancé, dégage un parfum de rose. Un autre qui se couvre de taches vert-de-gris et dont le lait est rouge orangé est comestible.

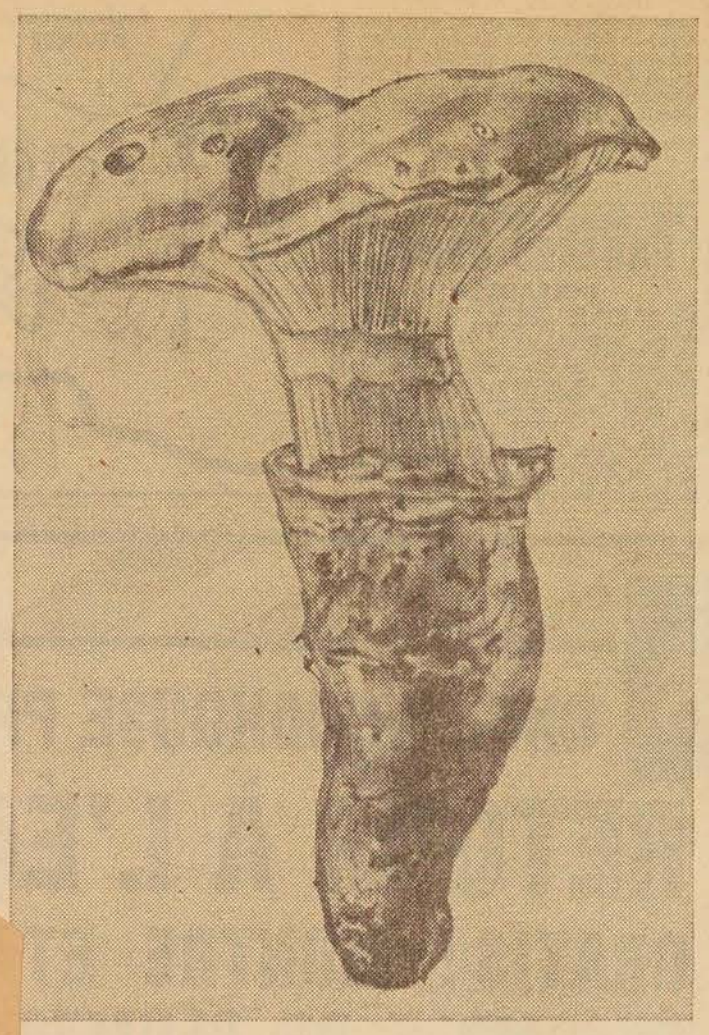
On connaît maintenant quelques contre poisons aux champignons mortels. L'un d'eux, l'eau salée, a été découvert par un ex-vétérinaire devenu médecin célèbre pour ses diagnostics. Mme Legal qui le connaît nous a raconté que des religieuses d'un couvent de Redon s'étaient empoisonnées. Le médecin se rappelant avoir lu dans une revue que l'eau salée calmait les vomissements en prescrivit et devant l'amélioration continua ce traitement. Quatre ou cinq des sept religieuses purent ainsi être sauvées.

"La recherche des champignons m'a donné le goût de la forêt et j'éprouve souvent le besoin de m'y promener," dit encore la mycologue qui avoue cependant que c'est au microscope qu'elle a ses plus grandes joies. "Certaines spores sont d'une telle beauté que je ne m'explique pas que les décorateurs ne s'en inspirent pas davantage."

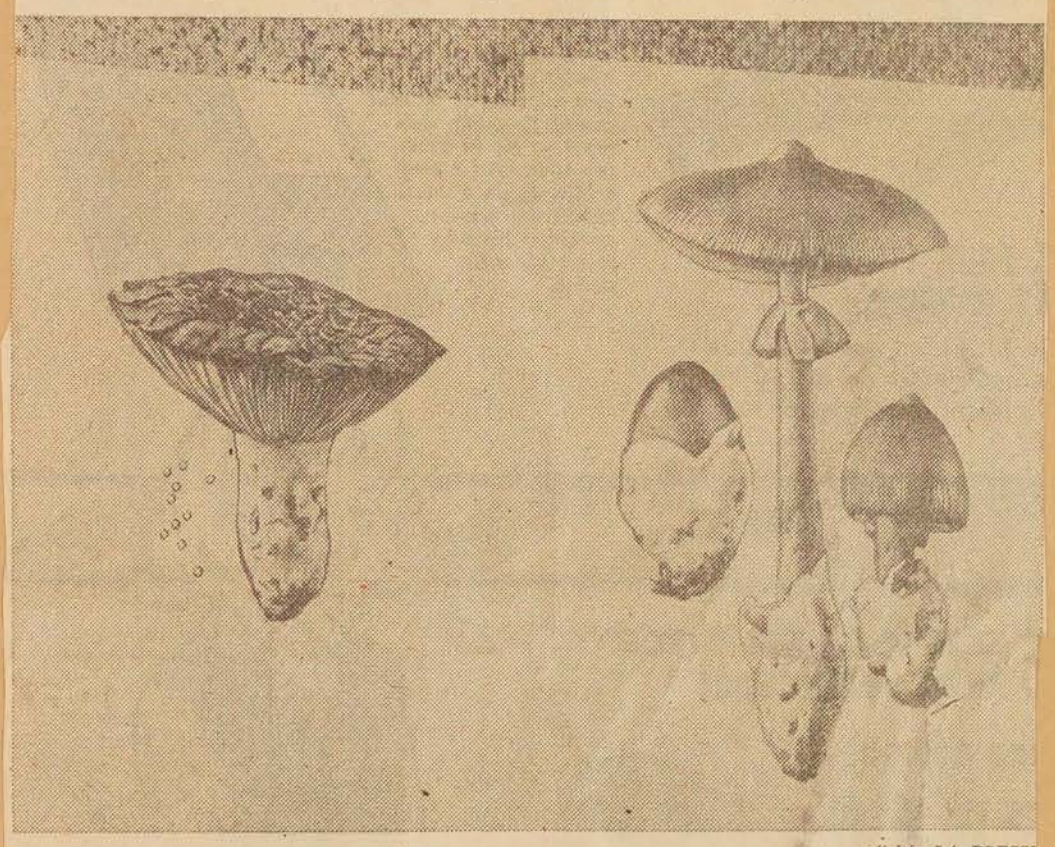
Auteur d'un grand nombre de travaux scientifiques, l'ex-présidente de la Société mycologique de France, en plus d'illustrer ses écrits de dessins, est aussi aquarelliste.

Avant d'entreprendre, en 1932, l'étude de la mycologie, Mme Legal avait poursuivi des études littéraires. Une licence ès-lettres de la Sorbonne et une maîtrise de l'Université Columbia sont les deux seules précisions qu'accepte d'apporter l'auteur des "Promenades mycologiques", sur sa carrière littéraire qui, pourtant, ne semble pas s'être arrêtée là. Mais elle refuse de lever le voile qui recouvre sa "vie secrète". "Je puis encore vous dire que j'ai utilisé un pseudonyme mais je n'en dis pas plus de crainte qu'on me croit dilettante. Or depuis 20 ans, je me consacre entièrement à ma carrière."

Mme Legal serait-elle romancière ? Ou poète ? Poète, sans doute il faut l'être pour tant aimer les champignons.



L'arnilare impérial dessiné par Henry A. C. Jackson.



clichés LA PRESSE

Mme Marcelle Legal, collaboratrice du directeur du Muséum d'Histoire naturelle de Paris, reçoit deux fois par semaine le public auquel elle donne tous les renseignements sur les champignons cueillis. Mais elle refuse de donner détails d'après des photographies, disant qu'il lui faut la couleur, les reliefs, l'odeur, la saveur pour déterminer sans erreur de quelle espèce il s'agit. Pourtant, dit-elle, le plus long de ceux qu'on voit ici semble bien être une amalite, le plus mortel des champignons de France.

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Botanical Art

A collection of some 50 botanical watercolors is being shown at the Montreal Museum of Fine Arts until Sept. 13 as part of the IX International Botanical Congress.

Works of four Canadian artists are on display at the museum. They are Mrs. Agnes Chamberlain, H. A. C. Jackson, Robert Holmes and Louis Muhlstock.

Mrs. Chamberlain illustrated the nature books of Mrs. Catherine Parr Traill around 1885. Jackson, a Montrealer, painted native Canadian fungi; Holmes, of Toronto, wild flowers; Muhlstock, of Montreal, botanical subjects.

Lenders to the exhibition include the Art Gallery of Toronto and the Federal Department of Agriculture.

The museum is closed Sundays and Mondays during July and August.

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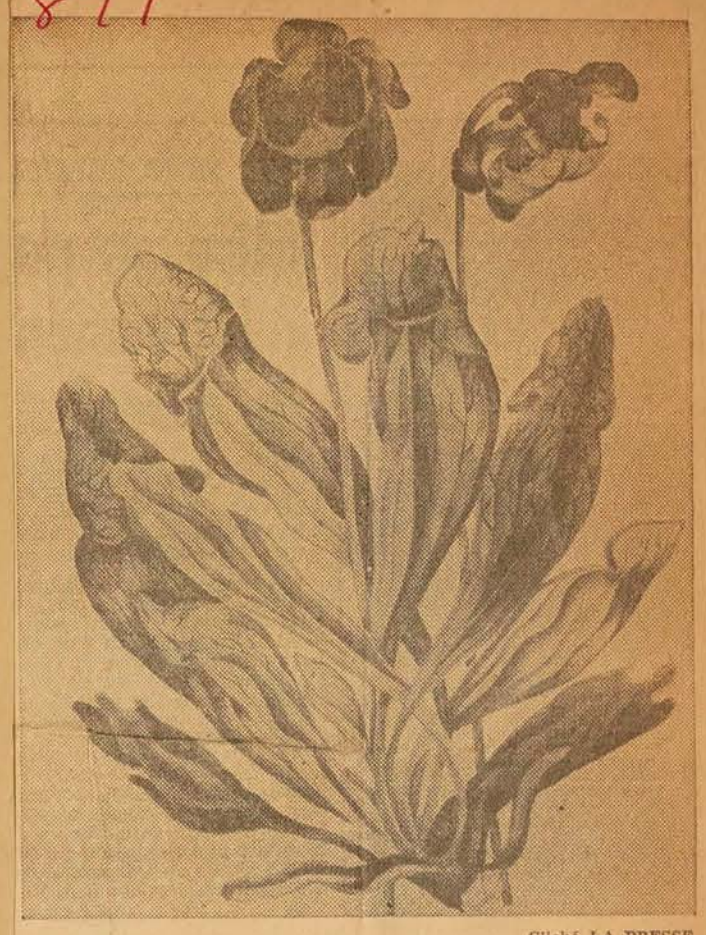

Cliché LA PRESSE

Hier soir avait lieu l'inauguration officielle de l'exposition sur l'art botanique canadien au musée des Beaux-Arts. Organisée dans le cadre du neuvième congrès international de botanique, cette exposition réunit des oeuvres de quelques peintres dont une femme, Mme Agnès Chamberlain, dont on voit ici une aquarelle exécutée vers 1870, représentant une plante indigène du Canada; la Sarracémie pourpre.

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Botanical Show Opens

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Fifty paintings and sketches of four of Canada's most prominent botanical illustrators went on display last night at the Montreal Museum of Fine Arts as part of the IXth International Botanical Congress.

Some 350 delegates, representing 70 nations attending the congress, were present at the official opening and heard Dr. W. P. Thompson, president of the congress and the University of Saskatchewan, describe the works as "some of the finest in the world."

"From a botanical point of view, it is a fine exhibition and in most cases the artists are very faithful to their subjects," he said.

The exhibition will be shown until September 13 as part of the largest scientific meeting ever held in Canada.

Can. Jewish Chronicle, Montreal, Aug 21/59 7

Muhlstock Works On Exhibit

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Several watercolors by Louis Muhlstock of Montreal will be on exhibit at the Montreal Museum of Fine Arts as part of a collection of 50 botanical works to be displayed during the IX International Botanical Congress. The exhibit will take place from August 18th-September 18th.

Some 4000 botanist from practically every country in the world will attend the meeting, the largest scientific congress ever held in the city.

Other Canadian artists whose work will be displayed are Mrs. Agnes Chamberlain, H. A. C. Jackson, and Robert Holmes.

Devoirs Events, Aug 21/59 8

Montreal Museum of Fine Arts
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

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FESTIVALS DE MONTREAL
CE SOIR à 8 h. 30 et les 24, 25 AOUT
A LA COMEDIE CANADIENNE
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"BOUSILLE ET LES JUSTES"
de GRATIEN GELINAS
Billets : $1.12, $2.79, $3.34 (taxes incluses)

Le 24 août à 8 h. 30 — Le 26 août à 8 h. 30
AU MUSEE DES BEAUX-ARTS
1379 ouest, rue Sherbrooke
RECITALS
JOHN NEWMARK
SUR SON PIANO CLEMENTI
Tous les billets $1.68 (taxes incluses)

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LA SOCIETE DES FESTIVALS DE MONTREAL
754 ouest, rue Sherbrooke, Montréal 2 — AV. 8-2712, AV. 8-2343

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Montreal Festivals
August 24 and 26 at 8:30 p.m.
at The Museum of Fine Arts
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by
JOHN NEWMARK
on his Clementi piano
August 24 — Music by Handel and Haydn
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All tickets $1.68 (taxes included)
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Bousille et les Justes — August 24 and 25
Barbe-Bleue — August 26 - 27 and 28
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THE MONTREAL FESTIVALS SOCIETY
754 Sherbrooke St. West, Montreal 2
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ALL OUR YESTERDAYS

By EDGAR ANDREW COLLARD

THE BOTANIST OF THE BACKWOODS

One hundred and thirty-seven years ago this month an emigrant boat, making its way up the river to Peterborough, stopped at a clearing for firewood. One of the emigrants saw wild-flowers growing along the bank. She went ashore and gathered some of them. They were cardinal flowers.

This emigrant from England, Mrs. Catherine Parr Traill, a woman of 30, was going to the backwoods near Rice Lake. It was then a region of isolation and hardship. But there her life was to be made interesting and cheerful by her love of wild flowers.

The flowers to be found growing in the forest were very different from those she had known in old English gardens; but they were to open up to her wonderful opportunities for study and exploration.

Mrs. Traill became "the botanist of the backwoods." Like many an amateur scientific worker in the Victorian age, her achievements were of astonishing range and significance. Among the books she published was one on "Canadian Wild Flowers." The illustrations for that book were drawn by her niece, whom she had interested in botany, and who drew, carefully and beautifully, the specimens the book described.

Now, after all these years, the originals of these illustrations are on a loan exhibition (with other drawings by botanical artists) in the Montreal Museum of Fine Arts. It is a timely exhibition, held in connection with the Ninth International Botanical Congress, now being held in Montreal.

Mrs. Traill had been married, just before coming to Canada, to Thomas Traill, a Scotsman of Orkney, and an officer (no longer in active service) of the 21st Scotch Fusiliers.

Many a retired officer decided to come out to Canada and make a home for himself in the backwoods. In most cases, it proved a fantastic dream. A military man, after a life regulated by tradition and routine, often proved the least able to adapt himself to the rugged improvisations of the pioneer.

The appalling loneliness of the backwoods of Canada, the relentless hardships, the unfamiliar duties broke many an old army officer by disappointment and reduced some to despair. Thomas Traill was to be one of those whom the adversities of the wilderness almost overwhelmed.

Mrs. Traill, however, though sharing all his sufferings, had a buoyant disposition. Happiness, for her, kept breaking through. She was, as she says, a searcher after silver linings.

Yet her hardships began even before she could reach the land in the backwoods by Rice Lake. She and her husband had come to Canada in the very worst of years — the terrible cholera year of 1832.

They reached Montreal on August 17. It was an exceptionally hot summer. The cholera was raging in the city. Everywhere she saw faces of anxiety and fear.

They put up at the Nelson Hotel. There Mrs. Traill fell ill with the cholera. Though the disease was dangerous and to be shunned — and though emigrants were often hated as the bearers of it — she was tenderly cared for by a woman in the hotel, a sister of the proprietor. She also had excellent medical care from Dr. William Caldwell. In that hot and dangerous summer, Dr. Caldwell worked, almost without rest, to care for the sick.

Dr. Caldwell has many reasons to be remembered in Montreal. He was one of the founders of the Montreal General Hospital, and fought a duel over a political dispute that arose when the proposal to establish the hospital was advanced. He was also one of the founders of the McGill Medical Faculty. Perhaps he had special feeling for the sick wife of a British officer, for he himself had been surgeon to the 13th Dragoon Guards and had served in the Peninsular War. All his days he is said to have had a military manner.

Cholera is one of the most agonizing and exhausting of all diseases. Yet only about ten days after she had fallen ill, Mrs. Trail had to take the stagecoach to Lachine, to board the boat on the first part of the journey up the river. The crowding and noisiness of the emigrants must have been pain to her nerves. Often when they went ashore to some inn, she could find no accommodation, except a place on the floor of the large main room.

To find one such inn she and her husband were guided through the dark by a little Irish boy with a lantern. He had lost both his parents of the cholera in Montreal, and was making his way up the river by himself. But he was full of sympathy for the "English leddy who looked so tired."

It was in this condition, as a convalescent worn out by cholera, that she had gone ashore that day to pick the wild flowers. And when she was at last established in her clearing in the backwoods by Rice Lake, ten miles north of Peterborough, the wild flowers became her delight amidst all her troubles.

In that lonesome place one of her very few neighbors was a poor Irish woman, who once sorrowfully said to her: " 'Tis a lonesome place for the likes of us poor womenfolk! Sure there isn't a hap'orth worth the looking at; there is nothing, and it's hard to get the bit and the sup to ate and to drink."

But Mrs. Traill found much worth looking at. As she writes: " . . . I soon found beauties in my forest wanderings in the unknown trees and plants of the forest. These things became a great resource, and every flower and shrub and forest tree awakened an interest in my mind, so that I began to thirst for more intimate knowledge of them. They became like dear friends, soothing and cheering hours of loneliness, and hours of sorrow and suffering."

She had, however, never made a study of botany, and had no one to assist her. She had to study under difficulties, by observation only. But she found that the eye and the ear are great teachers, and that the memory's a great storehouse.

The Indians helped her with their knowledge, and the lumbermen — the "choppers,' as she calls them — sometimes brought rare plants to her. She only had one botanical book for reference. It was "North American Flora," by Frederick Pursh, and this was mostly in Latin, which she imperfectly understood.

Yet she carried out her investigations as a self-reliant botanist, and in the botanical books she wrote, scientific observation is charmingly mingled with her own experiences, and with glimpses of the lonely beauty of nature in the green recesses of the forest.

Mrs. Traill's niece, who made the drawings for the book on "Canadian Wild Flowers," owed her own interest in botany to Mrs. Traill's enthusiasm. She rendered the different flowers with a combination of botanical knowledge and artistic arrangement. The result was a striking series of drawings that made the book (published in Montreal with colored lithography in 1868), a glorious thing in its day, and a choice item for all subsequent collectors of Canadiana.

This niece, at the time she worked on these drawings, was Mrs. Agnes FitzGibbon. In 1870 she married Browne Chamberlin, who, in that very year, sold The Montreal Gazette to the White family, in whose ownership it has remained ever since. Browne Chamberlin had been the owner and editor of the paper in the years leading up to Confederation. He was a close friend of Sir John A. Macdonald, whose confidential letters to him are preserved in the Public Archives at Ottawa.

At the present time botanists from all parts of the world are in Montreal, in the biggest scientific congress ever held in this city. It seems singularly fitting that the Montreal Museum of Fine Arts should at this time have on exhibition the drawings made by Mrs. Browne Chamberlin to illustrate the writings of her aunt, Mrs. Catherine Parr Traill, the botanist of the backwoods, who found in the flowers of the primeval forest both wonder for the mind and healing for the spirit.

PITCHER PLANT: This drawing, made some 90 years ago by Mrs. Browne Chamberlin, is part of a loan exhibition of botanical paintings now being held in the Montreal Museum of Fine Arts. This drawing was made by Mrs. Chamberlin to illustrate a book by her aunt, Mrs. Catherine Parr Traill, "the botanist of the backwoods."

U mont star Aug 22/59

Two Recitals at Museum of Fine Arts

The Montreal Festivals will sponsor two recitals by John Newmark in the Montreal Museum of Fine Arts on Monday and Wednesday of next week. Newmark will play these two eighteenth century programs on his Clementi piano, shown here, which was built in England in 1820 at the factory organized by the celebrated pianist, Muzio Clementi. The programs are listed in detail on this page.

notre temps. Montreal Aug. 8/59

Les 24 et 26 août, au **Musée des Beaux-Arts, M. John Newmark donnera**, sur son piano Clementi, deux récitals. L'instrument que possède M. Newmark et qui est une rareté aujourd'hui, date d'environ 1810. Plusieurs des oeuvres que M. Newmark jouera à ces deux récitals ont été écrites pour des pianos comme en fabriquait Clementi lui-même.

Current Events Aug 14/59

John Newmark will also give two recitals on his Clementi piano at the Montreal Museum of Fine Arts, Sherbrooke St. W., Aug. 24th and 26th.

The Montreal Festivals Society has certainly grown into being one of the outstanding festivals of North America. Their programme this year is proof of its foreward progress, its achievements of years gone by show clearly the part it has played in the cultural life of this city.

ENT EVENTS AUGUST 14th, 1959

1d 1e

From art on festivals Verdun guardian Aug 4/59

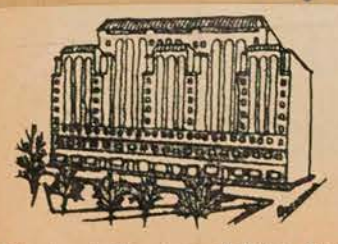
In addition the long-awaited appearance of the United States Air Force Band, which has broken attendance records throughout the world, is scheduled for Aug. 15, and there will be four concerts given by the band, two in Lafontaine Park on Aug. 17 and 18 and two at the Chalet on the Mountain on Aug. 15 and 16.

John Newmark will also give two recitals on his Clementi piano at the Montreal Museum of Fine Arts.

Le Nouvelliste Trois Rivières Aug. 22/59

"Barbe-Bleue", l'opéra-bouffe d'Offenbach, fera encore une semaine de représentation, le tout devant se terminer le 28 août. On aura encore les récitals de John Newmarck, les 24 et 26 août, au Musée des Beaux-Arts. Ce célèbre pianiste canadien se présente pour la première fois en récital comme soliste. Il jouera sur un authentique piano Clementi, qui date du début du siècle dernier et qui ne se prête qu'à des auditions devant des auditoires restreints.

Current Events Aug 14/59 Current Events Aug 14/59



Montreal Museum of Fine Arts
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

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ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, closed Sunday and Monday during summer.

A special exhibition of modern Canadian painting in the Museum's Lecture Hall during the summer gives the visitor an excellent opportunity to see what Canadian artists have achieved.

La Presse Aug 17/59 1a 1b

LA PRESSE, MONTREAL, LUNDI 17 AOUT 1959

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DEUX TABLEAUX DU PEINTRE CANADIEN du siècle dernier Paul Kane (1810-1871), exposés dans la collection canadienne du Musée des Beaux-Arts de Montréal. A gauche : "Chef Pieds-Noirs", à droite, "Squaw avec enfant".

Current events Aug 28/59

ART

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A collection of some 50 botanical watercolors is being shown at the Museum to September 13th as part of the IX International Botanical Congress. Some 4,000 botanists from pratically every country are attending the meeting, the largest scientific congress ever held here. Works of four Canadian artists are on display. They are Mrs. Agnes Chamberlain H.A.C. Jackson, Robert Holmes and Louis Muhlstock.

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Montreal Museum of Fine Arts
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

Gazette Aug 20/59 4a Le Devoir Aug 28/59 4b

Well Tempered Music

Planners of the 1959 Montreal Festival reserved very pleasant novelty for the final week of the nth-long series by engaging John Newmark to give o concerts at the Museum of Fine Arts on the piano possesses which was constructed in London by zio Clementi in 1810. Mr. Newmark, with his ementi piano, drew a near capacity audience last ght to listen to music by Handel and Haydn gently t forth on what must be recognized as an instrument arer to them than the big virtuoso instrument we arer to them than the big virtuoso one we commonly ten to.

Mr. Newmark acquired the piano just on 10 years o. An extremely intelligent musician, he has made nself sufficiently master of it and its contemporary ertory to demonstrate t it is much more than interesting antique. It the early piano which zart and Haydn wrote ir music for, the standl of which was not disbed until Beethoven de known his formidle demands on the keyrd.

Last night we had a ogram shared by Handel d Haydn.

This was not the Handel of the st frescoed oratorios but comsing intimately for his friends. may have used either the psichord or the very delicate vichord. But had he had own Clementi's instrument he uld surely have accepted it as t what he wanted.

With Haydn the case is even re pertinent because he must ve used a piano, a Silbermann a Schroeter, instruments built Clementi's two great predecesrs. He may quite probably ve used a Clementi piano for two men were acquainted.

The setup in the Museum galy was a singularly happy one. gentle, silvery piano was on raised dais in the centre and sat around. The acoustics re so good that the peculiarly t, penetrating pianissimi were perly spun out, the silvery upper tones sang and nothing was lost of the subtle ornaments of the music.

In his Handel group Mr. Newark gave us a chaconne with some three dozens variations on the bass, great Handel especially in the chromatic episodes towards the end, two suites and a fugue. In the four-voice fugue Handel was first cousin to Bach and in the executant's clear and cumulative exposition we felt that a big-sounding instrument is not needed necessarily to sound the heights and the depths inherent in this noble wriitng.

The first Handel Suite in D minor was a fine prologue to the second in E major which was what convinced us that Handel would have welcomed this instrument. The arpeggios in the prelude were given an effect which would be impossible either on the harpsichord or on the contemporary piano. It is, by the way, always with surprise that you hear this E major Suite end with the familiar Air avec cinque doubles which you have known since childhood as "the Harmonious Blacksmith."

Mr. Newmark played Haydn's Sonatas in D major and C major and the Andante varie in F minor Paderewski was so fond of. The Clementi instrument is wedded to Haydn's keyboard music, for I can think of no other way of putting it. Here you have its intimacy, its lightness and its wondrous blend of gravity and humor. The Air · varie gains rather than loses by the restrained yet thoroughly pianistic bass and the silvery, delicate treble. Here and in the sonatas as well was a solution to what might be called the Haydn keyboard problem. Difficult to place with Beethoven, still more difficult with Liszt, but at home with Clementi.

Only a very fine and sensitive musician could be trusted with an instrument like this. It is a special branch of performance and Mr. Newmark has unquestionably made it his. He gives another program tomorrow. Don't miss it.

3a 3b

AUX FESTIVALS

Deuxième récital Newmark

par Jean VALLERAND

Dans une atmosphère d'étuve John Newmark a donné mercredi soir au Musée des Beaux-Arts, sur son piano Clementi, le deuxième des récitals qu'il devait présenter dans les cadres des Festivals de Montréal. Public attentif, recueilli qui a écouté religieusement malgré la température insoutenable. Programme d'un intérêt immense où s'est révélé dans toute sa splendeur le charme du style galant. (Je rappelle aux mélomanes que l'on appelle style galant, le style musical qui prévalut en Europe entre la période baroque dont Jean-Sébastien Bach fut le dernier représentant et le style classique proprement dit.)

Les représentants du style galant ont été d'autant mieux mis en lumière que figuraient au même programme une oeuvre de style rigoureux. "Sarabande et Gigue en Sol mineur" de Loeillet et une page classique sublime, l' "Adagio en Si mineur" de Mozart. Chez les "rigoureux", Wilhelm Friedemann Bach, l'aîné des fils de Jean-Sébastien, faisait figure de virtuose du clavier avec "Trois Fugues" où le fils se souvient de son père mais dans une expression qui cherche de toute évidence à explorer les ressources du clavier et qui sinon par l'écriture, du moins par la pensée est déjà de style galant. Les "Variations" de Philippe-Emmanuel Bach, troisième fils de Jean-Sébastien, ont beaucoup plus de "nécessité"; ces pages annoncent parfois Beethoven. Jean-Chrétien Bach, le plus jeune des fils de Jean-Sébastien, est vraiment le grand maître du style galant; la liberté d'écriture s'allie ici à une implacable logique de pensée. Nous savions qu'avec Philippe-Emmanuel il fut le plus doué des fils de Jean-Sébastien, mais nous avons si peu souvent l'occasion d'entendre de sa musique que nous ignorions qu'il fût un artiste aussi inspiré.

Ce récital nous a aussi révélé quelques compositeurs que nous ignorions totalement, Rafael Angles dont Newmark a joué un très bel "Aria en Ré mineur" et Grazioli dont nous avons entendu un magnifique "Adagio en Sol mineur."

Muzio Clementi figurait au programme avec une spirituelle "Sonate en Ré majeur". De Martini, qui enseigna le contrepoint à Mozart, nous écoutâmes la célèbre "Gavotte en Fa mineur". D'un compositeur inconnu, F. Turini, un "Presto en Sol mineur" termina ce récital passionnant où figurèrent aussi Mehul avec une "Sonate en La majeur et, en rappel, Telemann avec une "Fantaisie".

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Montreal Museum of Fine Arts

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Current events Aug. 21/59

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La Presse Aug 25/59

LA PRESSE, MONTREAL, MARDI 25 AOUT 1959

LE 24e FESTIVAL DE MONTRÉAL

Le premier récital de John Newmark sur son piano Clementi

Ce récital de John Newmark nous a bien démontré que le piano Clementi, tout comme les autres pianos carrés du début du XIXe siècle, n'a été qu'une étape peu importante dans l'évolution du piano et qu'il n'offre pratiquement plus d'intérêt musical aujourd'hui mais constitue avant tout une curiosité.

M. Newmark me disait lui-même dans une interview, parue dans ce journal samedi dernier, que la vogue des pianos carrés fut d'assez courte durée, que bien peu d'oeuvres furent écrites spécifiquement pour cet instrument, et que celui-ci n'était d'ailleurs jamais joué en public à cause de la petitesse de sa sonorité.

Le piano carré était, en fait, un succédané du piano à queue qui naissait alors, et l'on s'en servait dans les demeures un peu comme on joue aujourd'hui sur un piano droit parce qu'un grand piano de concert prend trop d'espace et coûte trop cher.

Mais la curiosité historique renverse les valeurs, et des choses qui étaient tout à fait ordinaires il y a un siècle prennent aujourd'hui figure de raretés. C'est normal. Ainsi, l'annonce des récitals de M. Newmark sur son piano Clementi a-t-elle suscité beaucoup de curiosité chez notre public mélomane. On a dû refuser du monde hier soir. Malheureusement, la petite salle publique du Musée des Beaux-Arts était à peu près le seul endroit où entendre convenablement le frêle instrument. Quatre cents personnes au maximum, et encore faut-il qu'elles soient réparties tout autour du piano en quatre groupes de cinq ou six rangées : c'est le plus loin que peut se rendre le son du Clementi.

En fait, on entendait très bien de partout, malgré certaines craintes qui avaient été soulevées.

Non, nos regrets ne sont pas de ce côté-là, mais du côté de la musique, tout simplement...

J'ai le plus grand respect et la plus grande admiration pour l'art de M. Newmark, extraordinaire chambriste, extraordinaire accompagnateur. Mais c'était la première fois, m'a-t-il dit lui-même, qu'il donnait un récital seul, et ces "débuts" étaient d'autant plus ingrats que l'artiste devait jouer des oeuvres plus scolastiques que musicales (Suites de Haendel, Sonates de Haydn), qu'il devait suivre constamment la musique dans un cahier et jouer cette musique sur un instrument peu expressif et dont on peut tout au plus dire qu'il est en bon état.

Mais que l'on ne se méprenne pas sur le sens de mes paroles. Le piano Clementi doit être pris comme il est aujourd'hui : une curiosité, voire une antiquité, et non une valeur musicale. Aussi, les deux récitals de John Newmark s'inscrivent-ils bien dans un festival où l'on vient entendre quelque chose de nouveau.

Et j'encourage le public à aller entendre le deuxième et dernier de ces concerts demain soir (mercredi). Cux qui ont trouvé le programme un peu monotone hier soir, dont le signataire de cet article, noteront avec plaisir que demain, M. Newmark jouera des oeuvres d'une douzaine de compositeurs au moins.

CLAUDE GINGRAS

The Evening Times-Globe St. John, N.B. - Aug 21/59

Examining Museum Collection

Left to right: Professor Donald Mackay and Ian C. Morgan.

Professor Mackay, Halifax, and Mr. Morgan, Montreal, Que., shown above, use reading glasses to study makers' marks on early New Brunswick silver pieces. The assortment before them, in the office of the art department at the New Brunswick Museum, represents painstaking hours of careful work by artisans of the past. Old directories and guide books, right, were studied for ads of silversmiths who may have remained only a short time, and left their mark on comparatively few pieces.

By Canadian Experts

Old N.B. Silverware Studied

Two experts on old silver met at the New Brunswick Museum this week, and worked together through a day identifying the maker's marks on lesser-known pieces of tableware in the museum's collection.

Ian C. Morgan, Montreal, well-known Canadian collector and authority on early silver from all parts of Canada, arranged to meet his old friend Professor Donald Mackay, Halifax, to discuss obscure hallmarks on some pieces of the silver.

Professor Mackay, principal of the Nova Scotia College of Art, curator of the Nova Scotia Museum of Fine Art, and lecturer in fine arts at Dalhousie University, also is a writer on art subjects. He organized and edited the voluminous notes of the late Harry Piers, which resulted in the important volume, bearing both names and published in 1948, on old Nova Scotia silver.

With considerable material in the original notes leading to wider fields and more discoveries, Prof. Mackay is now at work collecting material for a volume on old silver of the Maritime Provinces. He spent the past two weeks at the local museum.

Mr. Morgan, whose father is a former president of the Montreal Museum of Fine Art, has been particularly interested in silver throughout his life. Author of a number of authoritative articles on the subject, he has carried his research into every province, with special attention to Quebec, where many fine old church pieces were made in their own communities.

The museum's collection of New Brunswick-made silverware started in the early days of the institution, and was given impetus in a research project undertaken by the late Avery Shaw, art curator. At least 100 silversmiths, goldsmiths and artisans in related trades have been identified as having worked in the Saint John area, from the half-dozen who are believed to have come with the Loyalists, to early years of the present century, when one or two were still taking commissions for private orders.

Family tableware formed the majority of hand-made silver pieces in New Brunswick, as the mother church in England often presented new churches with silver of English make.

Mr. Morgan, studying knives, forks and spoons of various sizes, said he found early silver in Nova Scotia tended toward old Scottish design, while the influence in many New Brunswick pieces was closer to the early American.

Each silversmith adopted his own distinctive mark for his product, and while numbers of these have been identified some are still in doubt, and researchers scout through old newspapers and city guides and directories, for advertising which might show these marks.

1a 1b

Gazette Aug 24/59

Roussil Gets Commission

Montreal-born Sculptor Robert Roussil has been awarded a commission by the Montreal Museum of Fine Arts on the basis of a $2,000 grant from the Canada Council, it was announced yesterday.

Roussil, 34, who has been abroad for some time, is said to have developed a new style as a result of his work in France.

2a

Tannin in the heartwood and bark of the giant sequoias of California helps the trees resist blight and insect attacks.

2b

Gazette Sa Aug 29/59 5b. 5c

Roussil Awarded Commission

Sculptor Robert Roussil has been awarded a commission by The Montreal Museum of Fine Arts on the basis of a $2,000 grant from The Canada Council, it was announced today.

Museum Director Evan Turner said Roussil was selected for the commission by the Museum's Canadian Acquisitions Committee ,in conjunction with the Museum staff.

Roussil, a 34-year-old Montrealer who has been abroad for some time, has developed a new style as a result of his work in France. He has already submitted sketches of the sculpture for which he has been commissioned and is due to return to Montreal shortly.

The Canada Council gave $2,000 grants to each of six major Canadian galleries "to enable them to commission a piece of sculpture specially designed to enhance the gallery's building or courtyard."

In its announcement of the grants, the council said:

"In some way, the sculptor's lot is even more difficult than that of the painter. His materials are more expensive and more difficult to acquire, more time is usually required to produce a work of art, and the market for his product is smaller. In addition, he may have the expense and problems of having his work cast in bronze."

ART

The council specified that although the grant is made to an art gallery which will acquire a new piece of sculpture as a result, "the assistance is directed primarily to the sculptor himself."

Choice of the sculptor was left entirely to each of the galleries concerned.

In addition to the Montreal Musuem, recipients of the grants were galleries in Toronto, Calgary, Victoria, Vancouver and Winnipeg.

Roussil gained prominence in the early 1950's when some of his works were criticized as indecent.

One work was seized by police. Another led to the laying of charges against an art gallery operator who exhibited it. The same work was later damaged by an outraged citizen and Roussil sued for damages.

Wing-Stand Aug 25/59

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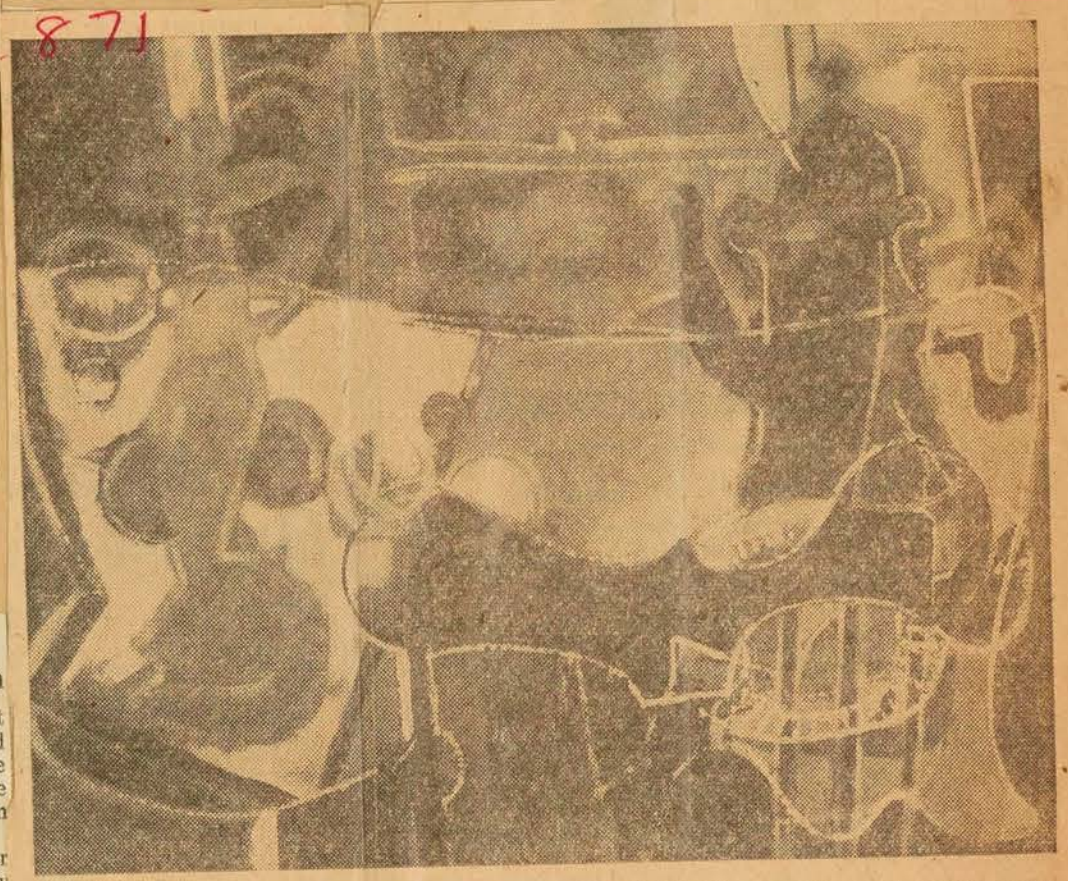

UN TABLEAU DU PEINTRE BRITANNIQUE PATRICK HERON, également connu comme critique d'art, et membre du groupe de St-Yves, Cornouailles. Cette "Nature morte" est dans la collection contemporaine du Musée des Beaux-Arts de Montréal.

Star Aug 24/59 3

City Sculptor Given Commission by Museum

Montreal sculptor Robert Roussil has been commissioned to complete a piece of sculpture for Montreal Museum of Fine Arts with a $2,000 grant from the Canada Council.

Museum director Evan Turner said Roussil was selected by the museum's Canadian acquisitions committee. The completed work will be placed in the gallery's building or courtyard.

La Presse Aug 25/59

Une commande du Conseil des Arts à Robert Roussil

On annonce que, sur la base d'un don de $2,000 du Conseil des Arts du Canada, le Musée des Beaux-Arts de Montréal a placé une commande au sculpteur Robert Roussil.

Le directeur du Musée, M. Evan Turner, a dit que Roussil doit ce privilège au choix du Comité des acquisitions canadiennes du Musée, conjointement avec le personnel de cette institution.

Roussil, un Montréalais de trente-quatre ans qui a vécu quelque temps à l'étranger, a développé un nouveau style grâce à son travail en France. Il a déjà soumis des croquis de la sculpture pour laquelle il a reçu une commande et doit retourner à Montréal sous peu.

Le Conseil des Arts a fait un don de $2,000 à chacune des six plus grandes galeries canadiennes "afin qu'elles soient en mesure de commander une pièce de sculpture spécialement conçue pour convenir à l'édifice ou à la cour du Musée".

Lorsqu'il a annoncé que des dons allaient être faits, le Conseil a déclaré:

"Le sort du sculpteur est, par certains côtés, encore moins clément que celui du peintre. Ses matériaux sont plus dispendieux et d'acquisition plus difficile; plus de temps lui est habituellement requis pour produire une oeuvre d'art et le marché que rencontre celle-ci est moins important. Si éventuellement son oeuvre doit être coulée dans le bronze, il aura à faire face à une dépense et des problèmes supplémentaires".

Le Conseil a précisé que bien que le don soit fait à la galerie d'art, qui va acquérir grâce à lui une nouvelle pièce de sculpture, "l'assistance est destinée en premier lieu au sculpteur lui-même".

Chaque galerie concernée a été laissée entièrement libre quant au choix du sculpteur.

4a 4b

From article by Bernardo Gersson Bulletin du Cercle Jeunesse Juin 1959

DE MONTREAL

nouvelle pièce de Gratien Gélinas, "Bousille et les Justes", à compter du 17 août à la Comédie Canadienne, deux concerts de musique de chambre avec la Quintette Chigiano, de Rome, les 11 et 14 août à ce même théâtre, deux récitals de musique du XVIIIe siècle par John Newmark sur son piano Clementi, les 24 et 26 août au Musée des Beaux-Arts, et enfin quatre concerts populaires de la fanfare et du choeur de l'Aviation américaine. Deux de ces concerts auront lieu au Chalet du Mont-Royal, les 16 et 16 août deux autres au théâtre du Parc Lafontaine, les 17 et 18 août.

From article on Clowes wedding Mont-Herald Sept. 10/59

Ron Davies, 27 year old son, is an artist and painter. Using oils, brush, and palette, his paintings have been bought and hung in many homes. He excells in rugged, rocky sea scenery, with equal skill at the pastoral. He has won scholarships at the Museum of Fine Arts, and the Museum of Graphic Arts. With his mother's help he will open an art studio at 4908 Sherbrooke street west. Mrs. Davies, an untiring worker on his behalf, has lived here all her life, now hopes that with the opening of this

Le Devoir Aug 26/59

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AUX FESTIVALS

Le premier récital Newmark

par Jean VALLERAND

On sait que vers la fin du 18ème siècle, le compositeur Muzio Clementi s'intéressa financièrement dans la firme londonienne Longman and Broderip. Après la faillite de cette société, Muzio Clementi fonda une nouvelle maison avec Longman, maison qu'il ne tarda pas à diriger seul et qui prit après quelque temps le nom de Muzio Clementi and Co. La technique de fabrication des pianos était alors en pleine évolution : l'instrument dont joue John Newmark est sorti des ateliers Clementi en 1810.

Le piano Clementi est un instrument de sonorité très spéciale. Cette sonorité a plus de puissance que celle des clavecins anciens mais beaucoup moins que celle des clavecins modernes et à plus forte raison que celle des pianos modernes. Mais ceci n'est pas un handicap, la puissance de la sonorité n'étant pas nécessairement un facteur de qualité. Toutefois, le piano Clementi n'est pas un instrument adulte. Je veux dire que le clavecin et le piano sont des instruments définitifs, tandis que le piano Clementi est un instrument intermédiaire, il n'est qu'un échelon dans le développement du piano.

Le public des Festivals a été convié lundi soir dernier à assister au Musée des Beaux-Arts au premier récital public que John Newmark ait donné à Montréal sur son piano Clementi. Près de cinq cents personnes s'étaient groupées dans une des salles du Musée autour d'un praticable sur lequel avait été installé l'instrument. Une fois plongée dans le noir, la pièce acquérait un climat d'intimité admirablement adaptée à la sonorité de l'instrument et à la nature du répertoire interprété par John Newmark.

La littérature de clavier qui lui convient est donc nécessairement plus limitée que celle du clavecin ou du piano. Mais dans les oeuvres qui lui conviennent, cet instrument est séduisant. En artiste intelligent et sensible, John Newmark apporte un soin infini au choix du répertoire qu'il exécute sur cet instrument ; à partir du moment où ses moyens conviennent aux fins musicales des oeuvres, le piano Clementi est capable d'une expression personnelle qui n'appartient qu'à lui et qui est irremplaçable.

C'est dans ce climat de nécessité que s'est déroulé le récital Newmark qui constitue une des plus intéressantes expériences musicales que nous ayons eues à Montréal cette saison. Avec le raffinement et la science du phrasé qui lui sont coutumiers, John Newmark a joué de Haendel une **Chacone en Do majeur** d'une écriture quasi révolutionnaire pour l'époque où elle fut écrite, une **Suite en Ré mineur**, une **Fugue en Fa mineur** et une **Suite en Mi majeur**. De Haydn, le récitaliste a interprété une **Sonate en Ré majeur**, l'**Andante varié en Fa mineur**, une des pages les plus sublimes que Haydn ait écrites pour clavier, et une **Sonate en Do majeur**.

Mercredi soir, John Newmark donnera un deuxième récital au Musée des Beaux Arts.

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LE 24e FESTIVAL DE MONTRÉAL

Newmark-Clementi : suite et fin

Dans l'étouffante et obscure salle du Musée des Beaux-Arts, John Newmark a donné hier soir le deuxième et dernier récital de piano Clementi organisé dans le cadre du 24e Festival de Montréal.

La description et l'historique de cet instrument et le compte rendu du premier concert ont maintenant "couvert", comme on dit en argot journalistique, l'affaire Clementi. Quant au concert d'hier, on n'a qu'à répéter à peu près les mêmes remarques que lundi soir. Toutefois, le programme était beaucoup plus varié que lundi : il était fait de nombreuses pièces plutôt courtes exigeant moins de l'exécutant, qui n'est nécessairement pas rompu à la discipline du récital seul, et exigeant également moins de l'instrument, qui est limité dans son expression et dans sa sonorité.

S'aidant comme toujours du cahier à musique pour tous les morceaux sans exception, M. Newmark a donc joué des oeuvres de compositeurs français, allemands, italiens et espagnols de la fin du XVIIIe siècle et du début du XIXe (sauf Loeillet, mort vers 1730).

Nous avons donc entendu de courtes sonates, des fugues, adagios, variations ou gavottes de trois des fils de Bach (Karl-Philip-Emanuel, Wilhelm-Friedemann et Jean-Chrétien) ; de Méhul, Fasch, Anglés, Turini, Martini, Grazioli, et même une page de Mozart et une brève Sonate de Clementi lui-même.

Le piano était de nouveau installé sur une petite estrade élevée au milieu de la salle et entourée de l'assistance de tous côtés. Il y avait 400 personnes, il faisait une chaleur indescriptible, on a dû refuser du monde.

Ces deux concerts allaient bien dans un festival : ils ont permis au public de connaître un instrument qui est devenu une curiosité musicale, et d'entendre des oeuvres et même des compositeurs que l'on ne connaissait pas encore.

CLAUDE GINGRAS

4a

La Presse Aug 25/59

871

Une commande au sculpteur Robert Roussil

Grâce à un don de $2,000 du Conseil des Arts du Canada, le Musée des Beaux-Arts de Montréal a confié une commande au sculpteur Robert Roussil.

Le directeur du Musée, M. Evan Turner, a dit que Roussil doit ce privilège au choix du Comité des acquisitions canadiennes du Musée, conjointement avec le personnel de cette institution.

Roussil, un Montréalais de trente-quatre ans qui a vécu quelque temps à l'étranger, a développé un nouveau style grâce à son travail en France. Il a déjà soumis des croquis de la sculpture pour laquelle il a reçu une commande et doit retourner à Montréal sous peu.

Le Conseil des Arts a fait un don de $2,000 à chacune des six plus grandes galeries canadiennes "afin qu'elles soient en mesure de commander une pièce de sculpture spéciale, conçue pour convenir à l'édifice ou à la cour du Musée."

Lorsqu'il a annoncé que ces dons allaient être faits, le Conseil a déclaré :

"Le sort du sculpteur est, par certains côtés, encore moins clément que celui du peintre. Ses matériaux sont plus coûteux et d'acquisition plus difficile; plus de temps lui est habituellement requis pour produire une oeuvre d'art et le marché que rencontre celle-ci est moins important. Si éventuellement son oeuvre doit être coulée dans le bronze, il aura à faire face à une dépense et des problèmes supplémentaires."

Le Conseil a précisé que bien que le don soit fait à la galerie d'art, qui va acquérir grâce à lui une nouvelle pièce de sculpture, "l'assistance est destinée en premier lieu au sculpteur lui-même."

Chaque galerie concernée a été laissée entièrement libre quant au choix du sculpteur.

Roussil a connu la popularité au début de cette décennie, alors que l'on reprocha à certaines de ses oeuvres d'être indécentes. L'une d'entre elles fut sie par la police. Une au amena en cours la direct d'une galerie d'art qui l'exp La même oeuvre fut plus t endommagée par un cito scandalisé et Roussil pla pour dommages et intérêts.

2a

3b

Star Aug 27/59

Eighteenth Century Recital by Newmark

871

JOHN NEWMARK, pianist, in a recital for the Montreal Festivals in the Museum of Fine Arts. As in his first program on Monday the instrument used by Mr. Nemark was a Clementi piano, built in London, 1820.

Sarabande and Gigue in G minor — Loeillet
Sonata in A — Mehul
Three fugues — W. F. Bach
Andantino with seven variations — K. C. Fasch
Variations on the 'Folie d'Espagne' — Philip Emanuel Bach
Aria in D minor — Padre Rafael Angles
Sonata in C minor — John Christian Bach
Adagio in B minor — Mozart
Adagio in G minor — Grazioli
Sonata in D — Clementi
Gavotta in F — Martini
Presto in G minor — Turini

By ERIC McLEAN

FOR his second recital on the Clementi piano for the Montreal Festivals, John Newmark chose a program of eighteenth century music which was remarkable for its widely varied style rather than the intrinsic worth of any of its parts. Having demonstrated the resources of the instrument in his first performance at the Museum of Fine Arts on Monday evening with a program of Handel and Haydn, he drove home the point last night with an extraordinary selection of music ranging from the Belgian composer, John Loeillet, through three of Bach's sons (Wilhelm Friedemann, Carl Philipp Emanuel, and John Christian) to a sonata by the man who built the piano, Muzio Clementi.

In all of this, the remarkable thing was not so much the music itself, although greatness was touched upon at a number of points during the evening, but the versatility of the instrument itself.

Clementi must have been regarded by other piano builders of the period as something of a conservative. Although the model played by Mr. Newmark is dated at the first quarter of the nineteenth century, it harks back to a period of piano building of some fifty years before, when the instrument was still in fierce competition with the harpsichord. There is little relation between the piano we heard last night and the Broadwood on which Beethoven played in the eighteen twenties. The Clementi has much more of the gentle singing character of the harpsichord, and little of the bold percussive sound which appealed to Beethoven and his successors of the romantic era.

For this reason, I admired Newmark's choice of program which avoided the music of the period in which the instrument was actually built, confining itself to the mid-eighteenth century when the piano was still regarded as a harpsichord with "improvements."

The principal exceptions in this choice were Mehul and Clementi, but anyone familiar with the careers of these two composers will recognize the fact that they are not really exceptions at all. Both were regarded as conservative or even "old fashioned" composers while they lived, although due respect was paid to the taste and classical style of their work.

Mozart was conspicuous by his absence, although he was represented by the atypical Adagio in B minor which, almost by accident, lends itself to the sound of the Clementi piano. Most of Mozart's piano writing would be too "pianistic" for such an instrument.

It remains to say that Newmark's skill and insight illuminated every page of the music on his program. The lecture hall of the museum was again filled to the doors for this performance, and the prolonged enthusiastic applause which followed each selection was nothing more than he deserved.

4b

Star Aug 30/59 5b

Montreal Festivals

Newmark's Recital Given Arena Style

JOHN NEWMARK, pianist, in a recital for the Montreal Festivals at the Montreal Museum of Fine Arts. The instrument used was Mr. Newmark's Clementi piano, built in London 1820.

Chaconne in C
Suite in D minor
Fugue in F minor
Suite in E — Handel
Sonata in D
Andante varie in F minor
Sonata in C — Haydn

By ERIC McLEAN

INTIMACY was one of the factors which contributed importantly to the success of the piano recital which John Newmark gave in the lecture hall of the Museum of Fine Arts last night. It was a concert "in the round." The instrument was placed on a platform in the centre of the room with the audience seated around it, arena style, so that no one could have been more than thirty or forty feet away from the source of sound.

Two things argued strongly in favour of such an arrangement: the special nature of the piano itself, and the choice of program. To these, a third reason might be added. John Newmark is not a bravura pianist. He is more interested in persuading his listeners than in stunning them with virtuosity. He implies more than he states, and this requires a close and immediate contact with the audience to be effective.

The instrument he was using may have been familiar to the radio and TV listeners, but, to my knowledge, this was the first time it has been heard here in a solo public performance. It was built in the first quarter of the last century by the firm which was organized in London by Mozart's contemporary and sometime rival, Muzio Clementi. The sounds it produces have a subtle delicacy which is admirably suited to the music of the period when the harpsichord was being replaced by the pianoforte: the sonatas of Haydn, for instance, or the keyboard works of Mozart or Clementi himself. In the hands of a musician like Newmark, it can be controlled at a level of softness which is barely audible, and, since softness and loudness are relative terms, it can be made to give the forte passages an astonishing breadth and nobility.

The two composers represented on the program were Handel and Haydn, and in their works we had the whole of the transition from harpsichord to piano. When Handel wrote his suites for harpsichord, two of which were on this program, the piano was still in its infancy. The sonatas of Haydn,

JOHN NEWMARK

however, were probably designed for the new instrument, or adaptable, at any rate, to both the old and the new.

Of the Handel pieces on the program, the opening Chaconne struck me as particularly memorable, and I remember, too, the E major suite with the famous Air "with five Doubles" more familiarly known as "The Harmonious Blacksmith".

But the high point of the recital, for me at least, was the set of variations which Haydn wrote on the Andante in F minor. This is a work which has tempted all great pianists for the past century and a half, but the temptation has led most of them into defeat. Despite the daring and imagination of its structure, the material itself is fragile—too intimate for the conventional concert hall, and too delicate for the grand piano. On Newmark's instrument, however, all its beauties were revealed in natural proportion.

In the C major sonata which closed the program, we had the quintessence of Haydn's keyboard writing: the great invention with which the simple themes are exploited, the harmonic surprises, and the fine sense of humour—particularly in the final movement with its false beginnings.

For an encore, Newmark offered the beautiful Minuet movement from another Haydn sonata, in G minor. As in the rest of his performance, it was a display of taste, intelligence, and control.

The second of John Newmark's recitals on the Clementi piano will be given tomorrow night in the Museum of Fine Arts, and his program will be made up of a wide variety of eighteenth century music ranging from Loeillet to Mehul.

Current Events to Aug 28 - Sep 4 1959

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, closed Sunday and Monday during summer.

A special exhibition of modern Canadian painting in the Museum's Lecture Hall during the summer gives the visitor an excellent opportunity to see what Canadian artists have achieved.

A collection of some 50 botanical watercolors is being shown at the Museum to September 13th as part of the IX International Botanical Congress. Some 4,000 botanists from pratically every country are attending the meeting, the largest scientific congress ever held here. Works of four Canadian artists are on display. They are Mrs. Agnes Chamberlain H.A.C. Jackson, Robert Holmes and Louis Muhlstock.

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Cornwall Standard - Freeholder Sept 2/59

To Mark Bicentenary Of Canadian Jewry

Hon. Maurice L. Duplessis, premier of the Province of Quebec, will participate in the special ceremony being held in Trois Rivieres on September 7th to launch celebrations of the Bicentenary of Canadian Jewry.

The ceremony under the joint auspices of the City of Trois Rivieres, Quebec, and the Canadian Jewish Congress, recalls the election of Ezekiel Hart to the Legislative Assembly of Lower Canada and the enactment of the recognition of full civil rights for the Jews in Canada.

In commemoration of this historic event, Samuel Bronfman, national president of the Canadian Jewish Congress, will present a plaque to the city which was also the home of the first Jewish settler in Canada. Following the opening remarks of Lavy M. Becker, chairman of the National Bicentenary Committee, the Premier will unveil the plaque, which will then be officially accepted by His Worship the Mayor of Trois Rivieres, Laurnt Paradis, on behalf of the community.

PLAQUE'S INSCRIPTION

The plaque will be mounted in Champlain Park, facing Hart Street, and bears the following inscription in English and French:

"On the occasion of the commemoration of the Bicentenary of Jewish settlement in Canada this plaque dedicated to the City of Trois Rivieres recalls the acts of amity and democracy of its citizens who in 1807 and 1808 elected Ezekiel Hart, a citizen of the Hebrew faith, as a member of the Legislative Assembly of Lower Canada thus inspring the historic enactment in 1832 of the recognition of full civil rights for all citizens."

Invitations have been extended to all living descendants of the Hart and Joseph families, and to important dignitaries of Trois Rivieres and Montreal. The official representatives of the pioneer family will be Alan J. Hart, Reginald J. Hart and Philip B. Hart, of Montreal.

The ceremony will be preceded by a select gathering in the mayor's office during which Samuel Bronfman and Lavy M. Becker will sign the Golden Book. Following the ceremony in Champlain Park, there will be a reception under the joint auspices of the Historical Society of Trois Rivieres and the Canadian Jewish Congress. Raymond Douville, Undersecretary of the Province of Quebec, and president of the Historical Society of Trois Rivieres and Messrs. Bronfman Becker and Edward Barkoff will receive the guests.

A variety of festive and commemorative events that have been planned in connection with this anniversary year will reach their climax in late October when the Canadian Jewish Congress convenes its 12th Plenary Session at the Queen Elizabeth Hotel in Montreal. An exhibition of the works of Canadian Jewish artists from all parts of the country will be opened at the Museum of Fine Arts. There will also be a symphony concert featuring the works of Canadian Jewish composers and a new work which has been dedicated to the occasion of the Bicentenary.

In the spirit of thanksgiving, synagogues and congreagations acros the country will incorporate special prayers into the traditional service on the Bicentenary Sabbath, October 24th.

In addition to the national celebrations, each Jewish community, whether large or small, is being urged to plan at least one function highlighting its own historic background. A series of publications, including a history of Jewish communities in Canada, 1891-1959, will be put out by the National Bicentenary Committee to mark the anniversary in a more permanent way.

Le Devoir Sept 9/59

Rétrospective automatiste

On pourra voir au Musée des Beaux-Arts de Montréal, du 11 septembre au 9 octobre, une exposition rétrospective de l'Automatisme.

Elle a été organisée par les Jeunes Associés du Musée et installée dans la Galerie Etable. Elle comprendra une quarantaine de peintures de Mousseau, Ferron, Borduas, Gauvreau, Riopelle, Leduc et Barbeau.

Ce sont les sept artistes qui ont signé en 1947 le manifeste de l'Automatisme, "Le Refus global". Ils se déclaraient contre presque toutes les institutions établies et affirmaient leur foi en une nouvelle philosophie de la vie et de l'art appelée "automatisme".

Les peintures exposées illustreront l'évolution subie par les sept automatistes depuis 1947. Elles ont été empruntées aux artistes eux-mêmes ou proviennent des collections particulières de Madeleine Arbour, de Françoise Riopelle, de Yves Lasnier et Michel Lortie.

Les livres qui ont été publiés par le groupe seront aussi exposés.

Un vernissage intime aura lieu le 10 septembre de 6 à 10 p.m.

(Communiqué)

Gazette Sept 12/59

At Stable Gallery

Some 40 paintings tracing the evaluation of the Automatistes are on exhibit at The Montreal Museum of Fine Art until Oct. 9.

The Automatiste Retrospective Exhibition will be presented in The Stable Gallery by The Stable Gallery by the Museum's Junior Associates.

Works by Mousseau, Ferron, Borduas, Gauvreau, Riopelle, Leduc and Barbeau will be shown.

These are the seven artists who signed the Automatists manifesto, "Le Refus Global," in 1947. This was a social declaration against almost all established institutions and an affirmation of a new philosophy of life and art called "Automatism".

The exhibition will cover the work of the seven artists from 1947 to the present.

The paintings have been borrowed from the artists themselves and from the collections of Yves Lasnier, Miss Madeleine Arbour, Mme Francoise Riopelle and Michel Lortie.

Books published by the group are also on display.

Art by Robt Ayre Star Sep 12/59

* * *

Automatists will be the su[…] ject for the next show in t[…] Hickson stable, sponsored […] the Junior Associates of t[…] Museum. JAMM V opens ne[…] Friday. In the Museum prope[…] the first show of the ne[…] season will be "Art and th[…] Found Object," here for […] month from September 18.

* * *

Dimanche-Matin Aug 23/59

Le Musée des Beaux-Arts n'a plus peur de Roussil

L'art passe avant tout, même à Montréal depuis quelque temps, et c'est avec plaisir que les amateurs et les véritables connaisseurs ont appris, en fin de semaine, que le Conseil des Arts du Canada accordait un don de $2,000 au sculpteur montréalais Robert Roussil qui est à remplir une commande pour le Musée des Beaux-Arts de Montréal.

Robert Roussil, un "camarade" (bien amateur) à ses heures avec une sculpture de la Colombe de la Paix supportée par le "poing en l'air".

Robert Roussil vit en France (pas loin du St-Tropez de Brigitte Bardot), et il a déjà fait parvenir au directeur du Musée des Beaux-Arts des croquis de la sculpture pour laquelle il a reçu une commission.

On n'a pas encore dévoilé le thème choisi par Roussil, mais, chose certaine, sa sculpture ne pêchera pas par manque d'audace.

Notre compatriote a développé un nouveau style à l'étranger, mais il n'a pas changé d'un pouce en tant qu'homme, et l'on peut prévoir une surprise. Pas aussi... renversante que sa fameuse "famille" qui fut saisie par la police qui lui valut les honneurs d'une mention honorable dans le magazine "Times" et bouleversa les bonnes âmes, mais certainement une oeuvre qui tranchera avec le traditionnel conformisme du Musée des Beaux-Arts.

Il sera intéressant aussi d'entendre les commentaires personnels de Roussil alors qu'il sera "dans les honneurs" par une consécration officielle de ces messieurs du Musée des Beaux-Arts, et quelle sera sa réponse quand on lui demandera : "Etes-vous de la gauche ou de la droite ?" et, lors de la réception qui suivra, se souviendra-t-il du jour où les waiters du "400" l'ont sorti "sur la tête" parce qu'il portait salopette ?

(P.S. — Au fait, le jour du vernissage, Roussil gardera-t-il sa salopette ou sortira-t-il son "coat-à-queue" ?)

Montreal Star Sept 12/59

Junk—But Highly Valuable To Highlight Art Exhibit

Junk — but highly valuable junk creatively used — will be featured in an exhibition at the Montreal Museum of Fine Arts beginning Sept. 18.

The show, officially called Art and the Found Object, consists of unchanged natural objects and abandoned manmade articles as well as works by artists who incorporate objets trouves in their creations.

Evan H. Turner, director of the museum, said the show will be a revelation to most viewers.

"This form of art is relatively unknown in Canada," he declared. "It is perhaps the first time, in fact, that such a collection has been shown in Montreal.

"It proves, among other things, that humor can be a valid form of art."

One of the items to be shown, the life-size "Picador" by the artist Jose de Creeft, is made up of stove pipes, cans and similar articles. Its value: $10,000.

Total weight of the exhibition is about 2,000 pounds.

The show, organized by the American Federation of Arts, is being circulated to museums throughout the United States and Canada until January, 1960.

Several pieces owned by Montreal collectors will be part of the exhibition.

The collection was first seen in the Time-Life Building, Rockefeller Plaza, New York.

Early experiments and contemporary works illustrate theories introduced in the first decades of this century by the Cubists and Dadaists stressing the significance of everyday objects. Their work helped to change the concept of sculpture which had been based for centuries on the Greek ideal.

Artists represented in the collection include Cornell, Duchamp, Ernst, Nevelson, Schwitters, Stankiewicz and others.

The Dada movement, shaped by the European turmoil and despair which followed the First World War, was in part a revolt against academic dogmatism which affected all the arts. It took place almost simultaneously, though in different forms, in several major cities, among them Paris, Berlin and Zurich.

Talented poets, writers and artists, through a variety of bizarre means, "pursued the ugly," and the lowest accepted aesthetic values were proposed as the highest. While it followed on one hand a course of defiance and destruction of past forms and ideals, Dada felt a parallel need for creative expression. The art of Dada gained wide influence and included the work of many top painters and sculptors, some of them represented in Art and Found Object.

Ready-mades are what the name implies — complete objects which are at hand and which by reason of the artist's selectivity are considered to belong in the realm of his creativity. A bottle dryer is an example.

Details added to stimulate various responses caused other objects to be referred to as "ready-mades-assisted." A flatiron to which tacks have been affixed or a metronome adorned with a photograph of an eye are samples.

Such works as "Hindenberg Merz" are delicately collated from haphazard scraps including cigar wrappers, tin, burlap, wood and other discards.

Verdun Guardian Sept 16/59

St. Hyacinthe Le Courrier Sep 3/59

Trois Rivières Le Bien Public Aug 28/59

Le bicentenaire des Juifs-Canadiens sera commémoré en même temps que l'élection Hart à Trois-Rivières

L'honorable Maurice Duplessis, premier ministre de la Province de Québec participera à la cérémonie spéciale qui aura lieu aux Trois-Rivières le 7 septembre et qui marquera le début des célébrations du Bicentenaire des Juifs canadiens.

Cette cérémonie sera tenue sous les auspices de la ville des Trois-Rivières et du Congrès Canadien Juif et commémorera l'élection d'Ezekiel Hart à l'Assemblée Législative du Bas-Canada en 1807 et en 1808 et la reconnaissance des droits civiques aux juifs canadiens.

A cette occasion historique, M. Samuel Bronfman, Président national du Congrès canadien juif présentera une plaque à cette ville qui fut aussi celle d'Aaron Hart le premier juif qui s'est établi au Canada. La plaque sera dévoilée par le premier ministre.

Des invitations furent adressées à tous les descendants vivants des familles Hart et Joseph et à d'importantes personnalités de Montréal et des Trois-Rivières.

Après la cérémonie qui aura lieu au Parc Champlain les participants sont conviés à une réception offerte par la Société Historique des Trois-Rivières et par le Congrès juif canadien. Les invités seront accueilis par M. Raymond Douville, sous-secrétaire de la Province et qui est le président de la Société historique ainsi que par M. Samuel Bronfman et Edward Barkoff du Congrès canadien juif.

Le Bicentenaire de l'établissement du premier citoyen juif au Canada sera célébré pendant les mois qui viennent dans toutes les parties du pays. L'une des manifestations les plus marquantes coincidera avec la session plénière du Congrès Canadien juif qui sera tenue à la fin du mois d'octobre à l'Hôtel Reine-Elisabeth. Parmi les autres manifestations mentionnons une exposition des oeuvres d'artistes juifs canadiens qui aura lieu au Musée des Beaux-Arts à Montréal et un concert où l'on pourra entendre des oeuvres de compositeurs juifs canadiens.

Le Comité du Bicentenaire marquera d'une façon plus durable cet événement par la publication de plusieurs ouvrages consacrés à la communauté juive du Canada.

Art. Harriet Hill - Sept. 21/59 Gazette

Conversation Piece

IT MAY BE CALLED JUNK but one of the exhibits in the current Art and the Found Object" at the Montreal Museum of Fine Arts, is a picador by Jose de Creeft made of stove pipes, cans and so on. Its value is $10,000.

gazette 8 sept 12/59

Radio Monde et Télé Monde Aug 22/59 4

(Gazette Photo Service)

Louise Stevenson, JAMM member, contemplates Automatismistic painting by Paul Emile Borduas entitled "Expansion Rayonnante."

JOHN NEWMARK, dont la réputation n'est plus à préciser, donnera deux concerts dans le cadre des Festivals de Montréal. Tous deux auront lieu au Musée des Beaux-Arts. Le 24 au soir, il interprétera du Haydn, Haendel. Deux soirs plus tard, le 26, il jouera de la musique de clavier du 18ième siècle.

A Rose Is A Rose Is A Painting But Is It Hanging Upside-Down?

By HUGH DOHERTY

If you climb the marble-topped stairs to the Stable Gallery of the Montreal Museum of Fine Arts any time between now and Oct. 9, and you're not "up" on contemporary art, take with you an open mind and a free, active imagination.

There are rather bewildering signs of a revolution on exhibit there.

It's modern art with a vengeance — perhaps Canada's best (or worst, depending on your opinion of abstract painting).

There is, for example, a canvas by Jean Paul Riopelle called "Sons dans le Foret."

It's a fantastic checkered criss-cross of paint — every color on the artist's palette — laid on in great thick swipes with a knife.

Is it hung right side up? Nobody really knows, except by the label on the back of the canvas, but it doesn't really matter.

There are 40 other paintings, large and small, of the same type, painted by seven famous (in the world of modern art) artists of Canada's own "Automatist" school.

The exhibition, being held in the picturesque, skylight-topped gallery by the Museum's Junior Associates, traces the development of the school from its inception in 1941 to the present day.

It's an artist's expression of the Age of Automation, and represents a protest almost all established institutions.

An explanatory bulletin, printed on gray paper, attempts to explain:

"Automaism . . . is a revolution against artistic values of the day. Only through the liberation of the imagination and instincts could one move towards a profoundly human and universal art."

In 1947, this revolutionary, new "Group of Seven" composed and signed "Le Refus Global," a sort of declaration of their dissatisfaction.

A copy of this declaration, along with some other publications on Automatism is carefully enshrined in a glass case at the exhibit.

Some of the canvasses literally leap out of their simple, often rudimentary frames, smack the eye with a visual punch, and almost numb the imagination. A few others are subdued, almost dreamlike in quality.

Many are without titles ("It's not done these days," said one viewer) and the spectator is invited to draw his own conclusions.

"A sort of 'do-it-yourself' art appreciation," commented another viewer.

There are two giant canvasses called "Expansion Rayonnante" (loosely translated: "Burst of Rays"), but they are as different as night and day.

The works on display are by Riopelle, Mousseau, Ferron, Borduas, Gauvreau, Leduc and Barbeau.

Most are on loan from private and museum collections, but at least two are said to be for sale.

But remember, an open mind and a free, active imagination

1b gazette Sept 7/59

'Automatism' On Display In New Show

Some 40 paintings tracing the evolution of the Automatistes will be exhibited at the Montreal Museum of Fine Arts beginning Sept. 11 until Oct. 9.

The Automatiste Retrospective Exhibition will be presented in The Stable Gallery by the Museum's Junior Associates.

Works by Mousseau, Ferron, Borduas, Gauvreau, Riopelle, Leduc and Barbeau will be shown.

These are the seven artists who signed the Automatiste manifesto, "Le Refus Global," in 1947. This was a social declaration against almost all established institutions and an affirmation of a new philosophy of life and art called "Automatism."

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~~gazette~~ Le Soleil Montréal Examiner Sep. 11/59
Montr. N.D.G. Monitor Sep. 10/59
Town of Mt. Roy. Wkly Post Sep. 10/59

1c

Nelson News B.C. Aug 22/59 5

Work of Coast Sculptor in London Exhibits

By SYLVIA HACK
Canadian Press Staff Writer

LONDON (CP)—A Vancouver man who combines the dual careers of school - teaching and sculpture has two bronze exhibits on display at a prominent West End art gallery.

Frank Perry, 36, who has been travelling and studying European art for the last 12 months on a Canada Council scholarship, describes his work as "non-objective" and "expressionist."

Both works exhibited at the Gimpel Fils gallery stand two feet high. One is a "human head" and the other a "soldier figure."

RETURNS HOME

"I'm delighted to have some of my work on show in London," said Perry, before sailing for home Friday to take up his teaching career again at Sutherland Junior High School in North Vancouver.

Perry, who has dabbled in ceramics and sculpture for some time, came to Britain in 1952 for a three - year sculpture course which he managed to fit in with a teaching schedule at a Middlesex school.

"I enjoy blending the two careers," he says. "They don't conflict with each other at all.

"When I'm teaching I'm 100 per cent a teacher and when I'm doing sculpture I'm 100 per cent a sculptor."

In the spring of 1958 he won first prize for sculpture at the Montreal Museum of Fine Arts for a bronze figure of a two-headed bird.

EUROPE TOUR

Last September he was awarded the Canada Council scholarship. He came to Britain with his wife, Doris, for two weeks, then travelled on to Germany, where they bought a car, sleeping bags and cooking gear and motored around Europe for six weeks.

Then they went to Florence where Perry studied and worked for eight months.

Now he is looking forward to returning home. His plans?

"I'm going to settle down and digest everything I've seen and done."

montreal monitor Sep 3/59

Obituaries

Nils Eric Ohman, prominent Westmount jeweller and one of the founders of Montreal's first aviation company, died Saturday at his Landsdowne avenue home Saturday at the age of 65.

Mr. Ohman was born in St. John's, Newfoundland, the son of the late Nils Ohman, and Jessie Murray. He came to Montreal as a young boy, receiving his education in Westmount schools, and entering his father's jewellery firm upon graduation. Ohman's Jewellers, now on Greene avenue, was founded in 1899, then being located at the corner of Wood avenue and St. Catherine street west.

During World War I, Mr. Ohman served with the Royal Flying Corps in France and Belgium. It was upon his return from overseas that he founded the Canadian Aerial Services, with other returned pilots. The company operated from hangars located on what is now Finchley road in Hampstead.

Mr. Ohman was vice-president of the Air Force Veterans Association, a member of Stanley Presbyterian Church, a life member of Westmount Lodge, past president of the Westmount Businessmen's Association, a life governor of the Chateau de Ramezay, a member of the St. Andrew's Society and the Montreal Museum of Fine Arts.

He is survived by his wife, the former Effie Stewart; three daughters, Lois (Mrs. W. Gordon Kearns), Christine (Mrs. K. Bruce Monro), and Audrey; and two grandchildren, Janet and Catherine Kearns.

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La Presse Sep 9/59

Rétrospective de l'automatisme au Musée, vendredi

On pourra voir au Musée des Beaux-Arts de Montréal, du 11 septembre au 9 octobre, une exposition rétrospective de l'Automatisme.

Elle a été organisée par les Jeunes Associés du Musée et installée dans la Galerie l'Etable. Elle comprendra une quarantaine de peintures de Mousseau, Ferron, Borduas, Gauvreau, Riopelle, Leduc et Barbeau.

Ce sont les sept artistes qui ont signé en 1947 le manifeste de l'Automatisme, "Le Refus global". Ils se déclaraient contre presque toutes les institutions établies et affirmaient leur foi en une nouvelle philosophie de la vie et de l'art appelée "Automatisme".

Les peintures exposées illustreront l'évolution subie par les sept Automatistes depuis 1947. Elles ont été empruntées aux artistes eux-mêmes ou proviennent des collections particulières de Mlle Madeleine Arbour, de Mme Françoise Riopelle, de MM. Yves Lasnier et Michel Lortie.

Les livres qui ont été publiés par le groupe seront aussi exposés.

Un vernissage intime aura lieu le 10 septembre de 6 à 10 p.m.

7

La Presse Sep 23/59

Réunion à l'Etable

Les Jeunes Associés du Musée des Beaux-Arts compléteront l'exposition automatiste qu'on peut voir actuellement à l'Etable par une projection de diapositives accompagnée d'un commentaire de Guy Viau.

Cette réunion, suivie d'une discussion, aura lieu à l'Etable, le 1er octobre à 8 h. 30 du soir. Quelques-uns des artistes dont les oeuvres sont exposées seront présents et apporteront leurs commentaires.

Guy Viau, qui présidera l'assemblée, est un conférencier et critique d'art bien connu. Le public est cordialement invité à participer activement à cette discussion qui sera l'occasion, tant pour l'amateur que pour le professionnel, d'apprécier ce que les signataires du "Refus Global" ont à dire après un recul de 12 ans.

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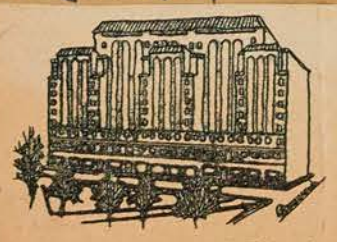
Montreal Events Mon. Aug. 28/59



Montreal Museum of Fine Arts
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

Le Devoir Sep 16/59

Au Musée des beaux-arts

Une exposition d'objets trouvés considérés comme des oeuvres d'art

Des objets de rebut mais qui ont quand même une grande valeur car ils sont utilisés à des fins de création et seront exposés à partir du 18 septembre au Musée des beaux-arts de Montréal. L'exposition, officiellement intitulée "L'Objet trouvé dans l'art", comprend des objets naturels non retouchés, des articles abandonnés et des oeuvres où l'artiste incorpore des objets trouvés à sa création.

M. Evan H. Turner, directeur du Musée, a dit que l'exposition sera une révélation pour la plupart des visiteurs.

"Cette forme d'art est relativement peu connue au Canada," a-t-il déclaré. "C'est peut-être la première fois, en fait, qu'une telle collection est exposée à Montréal.

"Elle prouve, entre autres, que l'humour est une forme d'art viable."

L'une des pièces qui seront exposées, le "Picador" grandeur nature, de José de Creeft, est faite de tuyaux de poêle, de boîtes de conserve et autres articles semblables. Elle est évaluée à $10,000.

On estime que le poids total de l'exposition est d'environ 2,000 livres.

L'exposition, organisée par la Fédération américaine des arts, est en circulation jusqu'en janvier 1960 aux Etats-Unis et au Canada. Elle comprendra plusieurs pièces appartenant à des collectionneurs montréalais.

La collection a d'abord été présentée à l'édifice Time-Life, Rockefeller Plaza, New-York.

En réhabilitant l'objet de tous les jours, les oeuvres contemporaines et les plus anciennes illustrent les théories introduites au début de ce siècle par les cubistes et les dadaïstes. Leurs travaux ont aidé à changer le concept de la sculpture, basé pendant des siècles sur l'idéal grec.

Les artistes représentés dans la collection comprennent, entre autres, Cornell, Duchamp, Ernst, Nevelson, Schwitters et Stankiewicz.

Le dadaïsme

Le mouvement dada, né en Europe de la confusion et du désespoir qui suivirent la première guerre mondiale, a été en partie une révolte contre le dogmatisme académique qui affectait tous les arts. Il a pris place presque simultanément, quoique revêtant des formes différentes, dans plusieurs grandes villes, dont Paris, Berlin et Zurich.

Des poètes, des écrivains et des artistes de talent se mirent à "poursuivre le laid" par toutes sortes de moyens bizarres; les moins acceptées des valeurs esthétiques furent primées comme étant les plus hautes. Bien qu'il fût un défi et visât à la destruction des formes et des idéaux du passé, le dadaïsme ressentait parallèlement un besoin d'expression créatrice. L'art dada eut une grande influence et fut représenté par de nombreux peintres et sculpteurs de tout premier rang. Des oeuvres de quelques-uns d'entre eux seront exposées à "L'Objet trouvé dans l'art".

Les objets tout faits sont, comme leur nom l'indique, des objets finis qui se trouvent sous la main et qui, en raison du choix de l'artiste, son considérés comme faisant partie de l'univers de ses créations. Ils peuvent avoir le prosaïsme d'un séchoir à bouteilles, par exemple.

Les détails qui leur ont été ajoutés, afin de provoquer diverses réactions, font que d'autres objets sont appelés "objets tout faits assistés." Ce tons comme exemples de ces derniers, un fer à repasser auquel des clous ont été fixés et un métronome orné de la photographie d'un oeil.

Des oeuvres comme "Hindenberg Merz" ont été délicatement triées des détritus rencontrés par hasard et réunissent des enveloppes de cigare, des morceaux d'étain et de bois, de la toile de jute et autres rebuts.

L'exposition se termine le 18 octobre.

Mont. Star Aug 29/59

Art Notes

Botanical Congress Inspires Museum's Four-Artist Exhibit

By ROBERT AYRE

I WAS glad to be back in the city in time to catch two of the summer shows. One of them, "Jamm IV, Mixed Media", put on in the Museum's Stable Gallery by the Junior Associates as part of the Montreal Festivals, was due to close yesterday. However, the other, organized for the International Botanical Congress, will be on view to September 13.

"Mixed Media" in the Stable show meant ceramics and tapestry, a little sculpture, and one or two items, like J. P. Mousseau's fibre-glass panel, in rich mediaeval colors, that don't fit into the usual categories. Mr. Mousseau's vertical stripes are also seen in tapestries woven by Mariette Vermette. Micheline Beauchemin was well represented, by the white, slightly stained, "Ames et Fleurs" as well as by her blazing colors.

New to me were the abstract designs of Paula Jones, worked out in thick pile, and the fine weave of R. Reidl-Ursin, who in "Voices for the Sun", if not in "Singing Town", suggests the Indians of the south.

A terra-cotta figure by Louis Archambault, tiles by Claude Vermette and Gilles Derome, platters by Jean Cartier, big jars by Norman Lavoie, Charles Subzany, Denyse Beauchemin, plates by Liv Overas and Françoise Desrochers-Drolet (enamel) gave us, and our summer visitors, samples of what Montreal is doing in ceramics. The sculptures of Dan Nougin (a Madonna) and H. W. Jones (an intriguing hollow lady with a nosegay of mushrooms in her lap) belong here. A mobile of discs by Denis Juneau stood on the floor and should, I think, have been called a "stabile". Armand Vaillancourt's massive lump of riddled wood, hanging by a chain outside the open window, might be thought of as a monstrous mobile, a meteor dug out of the earth and restored to its element.

* * *

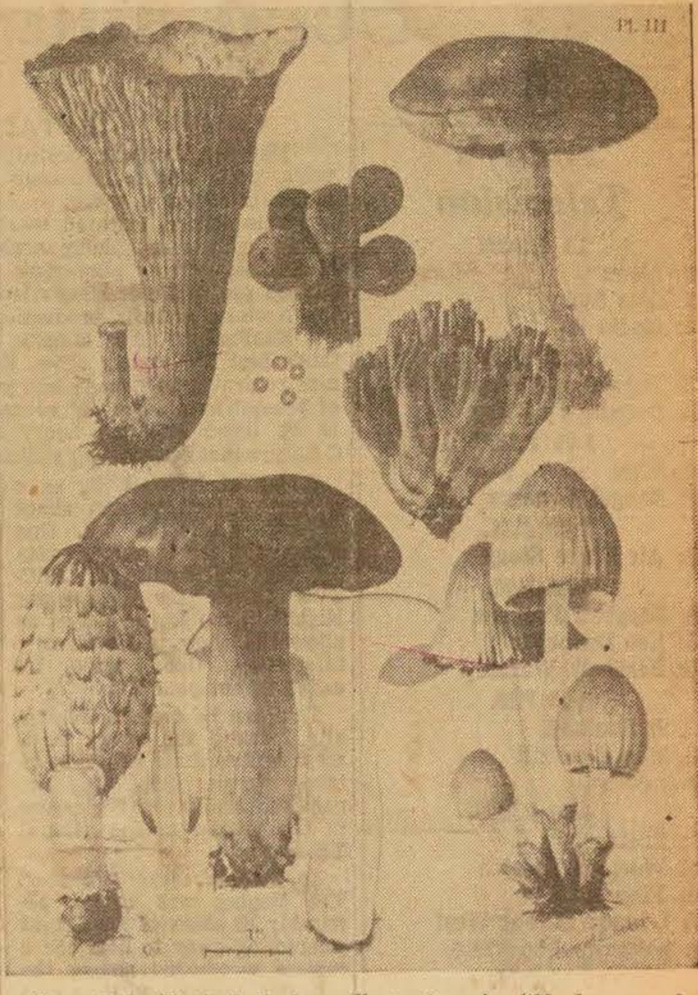
Four artists with entirely different points of view, but all with a love for small growing things, are presented in the flower show.

Agnes Chamberlain painted between 1865 and 1875 and brought out her "Canadian Wild Flowers" in 1868. With her aunt, Catherine Parr Traill, she was a pioneer in collecting Canadian flora and the examples lent by the University of Toronto Department of Botany show that she saw them with an aesthetic sensibility as well as a scientific eye. So did Robert Holmes (1861-1930) whose water colors were lent by the Art Gallery of Toronto. But with a difference. Agnes Chamberlain was satisfied to concentrate on the specimen. Holmes showed it in its surroundings, making more of a picture of it, and going, I feel, a bit pretty and sentimental. Though there is value in the context, I prefer the other, more objective, approach.

Louis Muhlstock is, of course, a painter, not a botanist, and in his four monotypes he is the artist looking at flowers, aware, with great sensitivity, of their individuality. (With so many botanists in town, I daren't say "personality".)

It is now about eight years since Les Editions Chantecler published "Mushrooms of Eastern Canada and the United States" by Rene Pomerleau, D.Sc., with illustrations by H. A. C. Jackson. The exhibition at the Museum includes the originals of several of Mr. Jackson's plates in this book and many more that were not printed. Scientists like Dr. Pomerleau and Dr. Jacques Rousseau have paid tribute to him for his "utmost scientific accuracy" as a "true naturalist and a mycologist endowed with remarkable artistic talent".

I remember how excited I was when the book came out and how it enriched a summer in the Laurentians. It goes without saying that I was fascinated by Mr. Jackson's contribution to the botanical exhibition. With the refinement of line and the subtlety of color the subject demands, he brings his fungi to the page in all the immediacy of their strange — I almost said alien—life. The black Urnula Craterium looks like something Persephone brought up from the Underworld, the Hydnum Imbricatum like a blossom from one of those funeral wreaths made of hair you see in glass cases in museums in the Maritimes; the cap of Russula Sordida is like cracked mud; how saucily the fingers of the Verpa Bohemica are thrust into little crinkled thimbles; and how vivid the scarlet of the Plectamia Coccinea, and how like a ruddy jewel the Amanita Caesarea, bursting out of its volva! I'd better stop. I could go on and on. They're an enchanted tribe.



One of the H. A. C. Jackson illustrations for "Mushrooms of Eastern Canada and the United States," the originals of which are to be seen in the current botanical exhibition at the Montreal Museum of Fine Arts.

Gazette Sept 26/59

Purchase Fund

A purchase fund of $2,000 has been set up by The Canada Council in co-operation with The Montreal Museum of Fine Arts to acquire works exhibited at the Museum's 1960 Spring Show, it has been announced.

Dr. Evan H. Turner, director of the Museum, said a $1,000 grant from the Council for this purpose has been matched by the Museum.

He said the joint fund would provide further incentive to artists to take part in the Spring Show. The works purchased would become part of the Museum's permanent collection.

The paintings to be acquired will be selected by a jury of experts — probably the same jury which will select works to be shown at the Spring Show. In each case, the jury is named by the gallery itself and not by the council.

Amounts of $1,000 each were given to six major art galleries in Canada with the understanding that in each case, the gallery would match the amount with an equal sum provided from its own resources.

The resulting $2,000 is to be used by the several galleries to purchase paintings shown in an important annual exhibition at those same galleries.

The Council awarded similar grants last year and stated in its annual report that although the grants for purchase awards have been made directly to the gallery and are a token of the Council's confidence in the organization, they are directed primarily to the painters themselves.

"The Council hopes that in addition to receiving payment for his work, the artist (and the galleries) will also be helped by the publicity and interest which the awards may arouse in the public interested in painting," the report adds.

No date has been set yet for the Museum's Spring Show but a March date is likely, Director Turner said.

Granby - La Voix de l'Est. Que. Sep. 12/59

Peintre des Cantons de l'Est

On se souvient que Mme Rees Boulanger a remporté le printemps dernier le prix du meilleur peintre des Cantons de l'Est, décerné par le Musée des Beaux-Arts de Montréal. Alors comme les Cantons de l'Est entrent, à l'automne, dans leur période de grande beauté, je suis allée voir l'artiste chez elle pour savoir si, une fois de plus, elle les peindra et les fera connaître davantage un peu partout dans la province.

Lors de la dernière visite de l'hon. Diefenbaker à Granby, les autorités de la ville demandèrent à Mme Boulanger d'offrir une de ses toiles au premier ministre et à sa dame. Mme Boulanger choisit un paysage de pommiers en fleurs, paysage croqué entre Granby et St-Paul d'Abbotsford.

Dans sa maison coquette de la rue Laval, où vit l'artiste avec son mari qui l'encourage à toujours continuer et ses deux charmants enfants, j'ai pu admirer plusieurs toiles peintes en automne et qui éclatent de couleurs, de vie et d'atmosphère.

"Je voudrais peindre le plus grand nombre de paysages des Cantons de l'Est mais au début de septembre, le temps manque un peu. Dès que les feuilles commenceront à changer, j'ai bien l'intention de partir ici et là avec mon chevalet et de manquer le moins de journées possible".

Nous le souhaitons aussi pour que les Canadiens connaissent la région et l'aiment même dans leurs salons!

Claude-Lyse

from article on Monique Leyrac — Le Nouvelliste Trois Rivières Sep. 11/59

Et puis Montréal. Montréal qui est "un petit New-York". Le soir, quand la rue Sainte-Catherine revêt sa toilette lumineuse. Monique se souvient du Broadway de New-York. Elle a bien aimé le musée des Beaux-Arts. Elle habite chez Mlle Annette Deschamps, qui avait également reçu M. Herbette l'an dernier. Et un jeune Canadien qui vient de passer 13 mois en Europe dont 7 à Paris, André Milot, la pilote à travers la Métropole.

Gazette Sep. 12/59

At Stable Gallery

Some 40 paintings tracing the evaluation of the Automatistes are on exhibit at The Montreal Museum of Fine Art until Oct. 9.

The Automatiste Retrospective Exhibition will be presented in The Stable Gallery by The Stable Gallery by the Museum's Junior Associates.

Works by Mousseau, Ferron, Borduas, Gauvreau, Riopelle, Leduc and Barbeau will be shown.

These are the seven artists who signed the Automatists manifesto, "Le Refus Global," in 1947. This was a social declaration against almost all established institutions and an affirmation of a new philosophy of life and art called "Automatism".

The exhibition will cover the work of the seven artists from 1947 to the present.

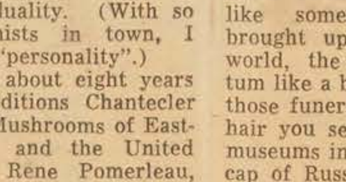
The paintings have been borrowed from the artists themselves and from the collections of Yves Lasnier, Miss Madeleine Arbour, Mme Françoise Riopelle and Michel Fortier.

Books published by the group are also on display.

Elizabethan Sept 1/59

Montreal Museum of Fine Arts — A permanent collection of Old Masters, French, English and contemporary Canadian paintings. Also a collection of Canadiana along with treasures from ancient Egypt, China and the European Middle Ages. Open Tuesday to Saturday, 10 a.m. to 5 p.m., at 1379 Sherbrooke Street West. Admission free on Wednesday, and Saturday. Other days, 25 cents to non-members.

Current Events Sept 4/59



Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

Gazette Aug 22/59

Montreal Festival In Final Week

Two recitals on his Clementi piano by John Newmark, two performances of Gratien Gelinas's new hit play, Bousille et Les Justes, and the last three of eight of Offenbachs Barbe Bleue conclude the 24th annual Montreal Festival this week. During its four-week run the Festival has also presented the Canadian premiere and first church performance anywhere of the Pizzetti-Eliot Murder in the Cathedral, a season by the Comedie Francaise and concerts by Wilhelm Kempff, the NBC Symphony of the Air, the Quintetto Chigiano and the United States Air Force Band.

Mr. Newmark, internationally known pianist and accompanist, will give two programs on his rare Clementi piano at the Montreal Museum of Fine Arts on Monday, Aug. 24, and Wednesday, Aug. 26. In these two concerts he will cover the century during which the harpsichord was replaced by the modern pianoforte as the standard concert keyboard instrument.

Mr. Newmark's piano was built by Muzio Clementi, first composer to write specifically for the pianoforte, in London in 1810. It is one of the very few existing instruments of its type in existence and was discovered and rebuilt by John Challis of Detroit. Mr. Newmark acquired possession of it in 1950 and has made it known for the singular beauty of its tone and its perfect adjustment to piano music written before Beethoven.

The pianist's first program will consist of works by Haydn and Handel, his second of 12 composers ranging from J. B. Loeillet who died in 1728 to Eitienne Nicolas Mehul who taught Berlioz. This second program also includes music by the three famous sons of Bach, by Mozart, Clementi who made Mr. Newmark's piano, as well as other 18th century composers.

The schedule for the final Festival week: At the Comedie Canadienne Theatre: Bousille et Les Justes on Monday and Tuesday; Barbe Bleue on Wednesday, Thursday and Friday. Mr. Newmark at the Museum of Fine Arts on Monday and Wednesday.

John Newmark, internationally known pianist and accompanist, specialist in 18th century keyboard music, will give the first of two concerts on his rare Clementi piano at the Museum of Fine Arts tonight at 8.30 as a presentation of the 1959 Montreal Festival with a program of music by Handel and Haydn. Mr. Newmark's Second Festival concert will take place at the Museum on Wednesday.

Mr. Newmark's piano, one of the very few of its kind now in existence, was built by Muzio Clementi, forerunner of Beethoven in keyboard composition, in London in 1810. It was discovered in Ypsilanti, Mich., in 1940 by John Challis of Detroit. Reaching Canada in 1948, it was acquired by Mr. Newmark in 1950 and has been used by him coast-to-coast over the CBC as well as in concert.

The Clementi piano, which differs in many respects from the contemporary piano, is distinguished by its intimate lyricism and sweetness of tone and perfect adaptability for the light textural writing of such 18th century composers as Haydn and Mozart.. Mr. Newmark's two programs survey the entire century during which the piano gradually replaced the harpsichord and the clavichord.

Tonight's program: Handel: Chaconne in C major, Suite in D minor, Fugue in F minor, Suite in E major; Haydn: Sonatas in D major and C major, Andante Varie in F minor.

Wednesday's program: Sarabande and Gigue in G minor (J. B. Loeillet); Sonata in A major (Mehul); Three Fugues (W. F. Bach); Andantino and Variations (Fasch); Variations on the Folie d'Espagne (C. P. E. Bach); Aria in D minor (Padre Angles); Sonata in C minor (J. C. Bach); Adagio in B minor, K-540 (Mozart); Adagio in G minor (Grazioli); Sonata in D major (Clementi); Gavotte in F major (Padre Martini); Presto in G minor (Turini).

Newmark at the Clementi Keyboard.

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4b 4e

4a Gazette Sep 17/59

Beaverbrook Art Gallery Gift Brings Masterpieces To N.B.

By GEORGE MCNEVIN

Fredericton, Sept. 16 —(CP)— The Lord Beaverbrook Art Gallery, gift of the British financier, publisher and philanthropist to his boyhood province of New Brunswick, was officially opened today in a blaze of color and pageantry.

Set on the banks of the majestic St. John River and commanding a panoramic view of the river, the gallery is considered one of the finest in Canada.

Stately elm trees, for which this capital city is noted, form a canopy extending almost from the front entrance of the glittering brick-limestone-marble structure to the steps of the legislative building immediately across the street.

A city block was marked off and barred to traffic for the opening. Metal folding chairs were arranged on the lawn and across the street to accommodate Lord Beaverbrook's more than 200 specially invited guests.

An estimated 3,000 people witnessed the ceremony of which Lord Beaverbrooke was chairman. Then they toured the building to view the display of more than 300 paintings ranging from old masters to abstractionists and impressionists.

There were vases of vari-colored roses picked in Britain as a gift to Lord Beaverbrook from the British Rose Society.

Forty-eight dozen of the horticultural masterpieces travelled by Comet jet to Montreal for air relay to Fredericton. Total time from plucking to display was less than 24 hours.

The band of the Black Watch (Royal Canadian Regiment), scarlet tunicked in harmony with the garb of four RCMP standing stiffly at attention at the gallery entrance, provided lilting music outside prior to the ceremony and inside while the paintings were viewed.

Guests included Dr. W. G. Constable, former curator of the Boston Museum of Fine Arts and Advisor to the National Gallery at Ottawa, who was main speaker; L. C. M. Baldwin, curator of the Toronto Art Gallery; Dr. Albert Trueman, chairman of the Canada Council; Charles H. Peters, president of the Canadian Press and president of the Montreal Gazette; Roy Thomson, owner of the Thomson newspaper group of Canada and England; John Gordon, editor-in-chief of the Sunday Express; William Barkley, London Daily Express political writer and John Bassett, publisher of the Toronto Telegram.

Others were Daniel Davies, famous British physician; Raymond Daniel, New York Times representative in Ottawa; Etienne Dupuch, editor of the Nassau Daily Tribune; Evan Turner, curator of Montreal Art Gallery and Sir Eric Bowater, of Bowater Pulp and Paper Corporation, Newfoundland.

Unique Lighting..10pt

An innovation in the building is the lighting system which architect Neil M. Stewart of Fredericton said is "the only kind of its type in Canada and perhaps the world." No shadows are cast, and the light is evenly distributed into the tiniest nook and cranny.

This was brought about by experimentation with glass blocks in the roof, reflectors, tiny incandescent spotlights and fluorescent fixtures.

In his address, Dr. Constable, lawyer as well as artist, described the opening of the major art gallery in the Atlantic provinces as a "momentous occasion."

It was "incomparably the greatest of Lord Beaverbrook's benefactions to New Brunswick. To bring into being a gallery, together with a collection, is . . . a remarkable achievement. It will greatly enhance the prestige of Fredericton and New Brunswick."

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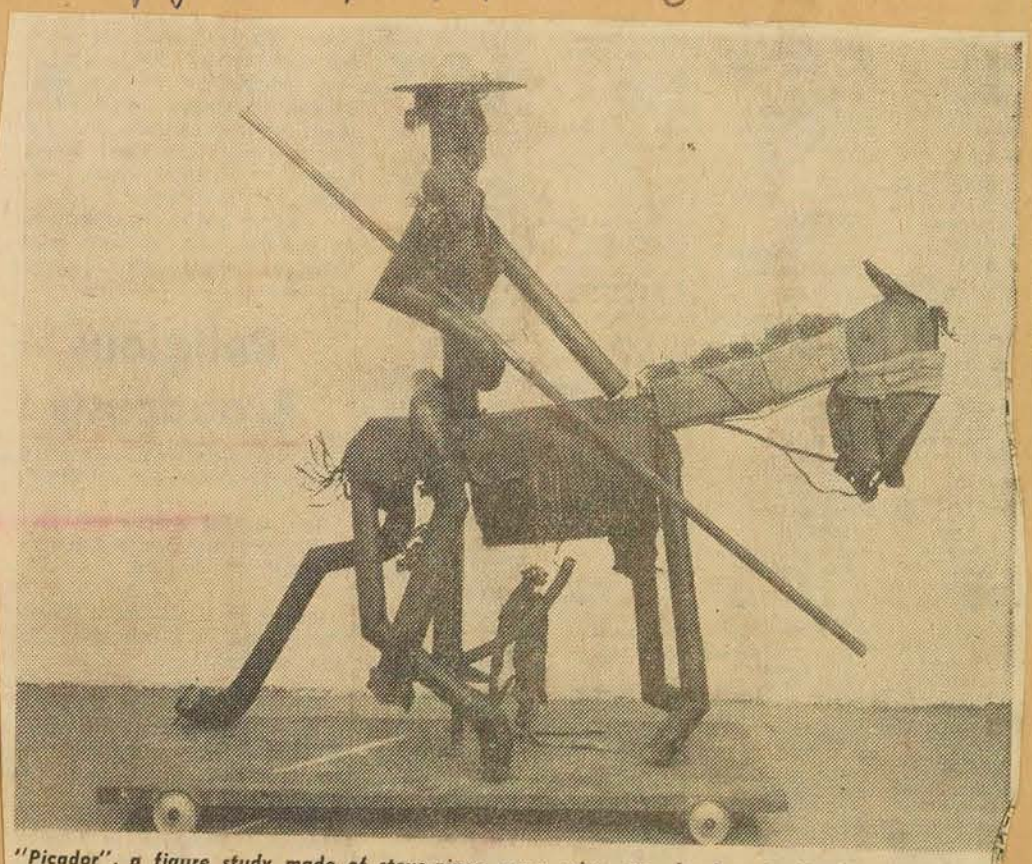
gazette Sep 19/59 5



"Picador", a figure study made of stove-pipes, cans, wire, etc., by Jose de Creeft, can be seen among other works in the Art and Found Object Exhibition being held at the Montreal Museum of Fine Arts until Oct. 18. The show, organized by the American Federation of Arts, is being circulated to museums throughout the United States and Canada until January, 1960.

gazette Sept 26/59 7a 7b

Campbell Tinning Show

The first one-man showing in Montreal by Campbell Tinning since 1952, is comprised of a group of 14 water colors and two oils, currently on display in Simpson's Baker Furniture Galleries on the store's sixth floor. Continuing the policy inaugurated at the Galleries' recent opening, the works are hung in the individual room settings, to demonstrate that paintings are an integral part of home decoration.

A Montrealer since 1939, Campbell Tinning has achieved success in both oil and water color, but is primarily interested in the latter.

"You can do things in water color which you cannot do in oils," he says. "I find it has more expressiveness, and it has the permanency of oil, too."

Born in Saskatoon, Mr. Tinning studied art in the United States, and has exhibited widely in Canada, the U.S. and England. After joining the Black Watch (R.H.R. of Canada) as a private during the Second World War, he was assigned as a war artist with the General Staff, and painted in England, Italy and North West Africa.

Since the War he has painted extensively in all the provinces of Canada, as well as in Italy, and has maintained an active interest in mural work.

An Associate, Royal Canadian Academy, and a member of the Canadian Society of Painters in Water Color, Mr. Tinning has twice won the Jessie Dow Prize at the Montreal Museum of Fine Art, and his work is represented in several important permanent collections.

La Presse Sept 25/59

Petit concert au Musée après celui des Viennois

Le Président du Musée des Beaux-Arts de Montréal, M. Hugh M. Wallis, a annoncé aujourd'hui qu'il se tiendra au Musée, le lundi 23 novembre, une réception de gala en l'honneur de l'Orchestre Philharmonique de Vienne dont le chef d'orchestre est Herbert von Karajan.

Cette réception sera une "Soirée Grinzing" à laquelle les membres de l'Orchestre prendront eux-mêmes une part active en jouant "Eine Kleine Nachtmusik" de Mozart, ainsi que les valses viennoises qui les ont rendus célèbres dans le monde entier.

Cet événement, pour lequel la cravate noire sera de rigueur, commencera après le concert du Forum, soit vers 11 h. p.m. On servira des mets et des vins autrichiens.

On a répondu de façon si enthousiaste à l'invitation que quelques jours après qu'elle eût été émise, le nombre maximum d'invités était atteint.

3

gazette Sept 29/59 Harriet Hill

Brussels ...

The distinguished Women's Canadian Club gets off to a new season on October 7 under the presidency of Mrs. Stuart R. Townsend. First speaker will be the new director of The Montreal Museum of Fine Arts, Evan H. Turner.

Strathmore is excited about its new Art Centre in St. Louis School which gets under way October 5. Mrs. G. Raymond is in charge of this volunteer effort and there's an interesting feature—the whole family can go for family memberships are promoted. Strictly a non-profit venture it is also bilingual and residents are keen to begin art, ceramics, preballet, diction and recorder classes, to name only a few.

7

Le Devoir Sept 24/59

Une soirée de gala au Musée

871

Le président du Musée des beaux-arts de Montréal, ~~M. Hugh~~ M. Wallis, annonce qu'il se tiendra au Musée, le 23 novembre, une réception de gala en l'honneur de l'Orchestre Philharmonique de Vienne (chef d'orchestre: Herbert von Karajan).

Les membres de l'orchestre prendront une part active à cette réception en jouant "Eine Kleine Nachtmusik" de Mozart, ainsi que les valses viennoises qui les ont rendus célèbres dans le monde entier.

La soirée commencera après le concert au Forum, soit vers 11 heures. On servira des mets et des vins autrichiens.

Les membres qui assisteront à la réception devront en défrayer le coût ($12.50 par tête). Toutes les places sont déjà prises.

La plupart des convives de la réception auront assistés au concert.

See p. 13 - right hand corner

Sept 19/59 Edmonton Journal

Calgary Albertan Sept 19/59

Montreal To Stage Junk Art Show

MONTREAL (CP)—An exhibition of art objects made from junk will be held at the Montreal Museum of Fine Arts Sept. 18 to Oct. 18, it was announced Sunday.

The show, called "Art and the Found Object," was organized by the American Federation of Arts. The exhibition will be circulated in North American museums until January.

One of the items in the show is a life-size picador by artist Jose de Creeft. Made of stove pipes, cans and similar objects, it is worth $10,000.

Objects de Junk Put on Exhibit

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Gazette Sept 18/59

Mr. Evan H. Turner, director of the Montreal Musuem of Fine Arts has returned from Fredericton where he attended the official opening of the Lord Beaverbrook Art Gallery.

Star Sept 15/59

Mr. Evan H. Turner, Director of the Montreal Museum of Fine Arts, has returned from Fredericton, N.B., where he attended the official opening of the Lord Beaverbrook Art Gallery.

Gazette Sept 25/59

Orchestra To Be Feted By Museum

A reception in honor of the Vienna Philharmonic Orchestra will be held at The Montreal Museums of Fine Arts Nov. 23, Museum President Hugh M. Wallis has announced.

The reception will be a "Grinzing Night" in which members of the orchestra and Conductor Herbert von Karajan will themselves take part, playing Mozart's "Eine Kleine Nachtmusik" and Viennese waltzes for which they are world-famous.

The black-tie event will begin about 11 p.m., after the orchestra's concert at The Forum. Austrian foods and wines will be served.

To defray the cost of the reception, each Museum member attending was asked to contribute $12.50. Acceptance of the invitation was so enthusiastic that within a few days of its issuance, the maximum number of guests was quickly settled.

Most of the guests at the reception will also attend the concert.

Mont Star Sept 28/59

New Director Has Changed Art Museum

Dr. Evan H. Turner, new director of the Montreal Museum of Fine Arts, and Mrs. Turner will meet members of the museum Wednesday. Dr. and Mrs. Turner will visit the newly arranged galleries of the museum from 8.30 p.m. to 10.30 p.m.

Invitations were issued by Col. Hugh M. Wallis, president of the museum, on behalf of the council.

An exhibition entitled Art and The Found Object will be held at the time. A number of changes were made by Dr. Turner in the second floor picture galleries during the summer.

The Learmont Gallery has been re-decorated, and the 18th century English paintings have been incorporated with the other old masters. Fragile panel paintings have been hung in gallery 14, which has been specially humidified.

The gallery 12 exhibitions will now be held in the Norton gallery, and gallery 12 will in future be used for special exhibitions. A selection of 19th and early 20th century Canadian paintings has been permanently hung in the gallery formerly containing Oriental decorative arts.

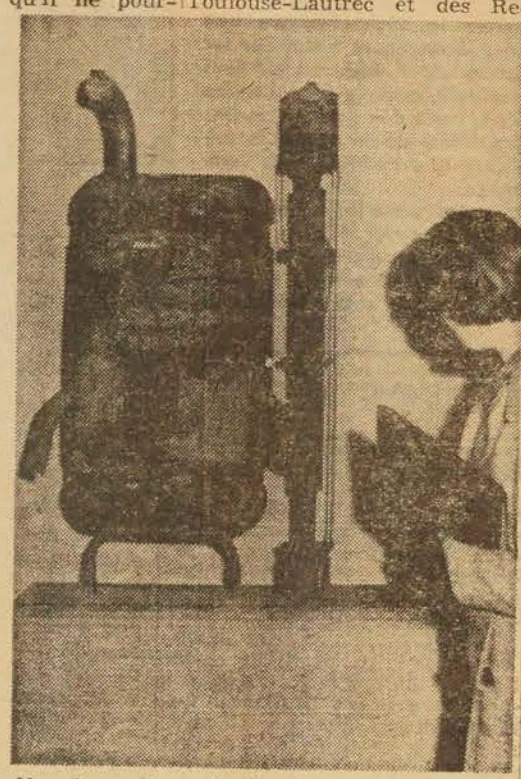
Dimanche matin Sept 20/59

Des rebuts avec les chefs-d'oeuvre au musée des Beaux-Arts de Mtl

Au tout début du 20e siècle, le peintre français Marcel Duchamp décidait de s'émanciper totalement, d'échapper aux normes classiques de son art. D'une audace inconnue jusqu'à cette époque, Duchamp signa son nom sur un séchoir à biberons devant être fabriqué en série. Son oeuvre fut acceptée et il fut bien rétribué.

Duchamp avait en horreur le strict conformiste d'alors et il voulait se faire un nom à sa façon, sachant qu'il ne pourrait connaître la gloire des Toulouse-Lautrec et des Renoir sans oublier Matisse et combien d'autres maîtres de ce qu'on appelait "La Belle Epoque".

L'artiste a constitué un "Don Quichotte" avec des tuyaux de gouttière et quelques bouts de tôle.



Un vieux réservoir d'auto vu "sous le ventre" forme avec ses raccordements un étrange animal préhistorique.

(Photos Bernard Lauzé)

Dans une exposition consacrée au dadaïsme, qui prendra fin le 18 octobre prochain, le musée des Beaux-Arts de Montréal, présente quelques-unes des oeuvres de Duchamp et de ses disciples révolutionnaires.

C'est ainsi qu'on peut regarder (nous n'irons pas jusqu'à dire admirer) deux oeuvres de Jose de Creeft, auteur du "Picador" et de l'"Oiseau", où il démontre un véritable talent d'humoriste aimant se payer la tête de ses semblables. M. Evan H. Turner, directeur du Musée, tient à rappeler, au même titre que l'American Federation of Arts, que les gens de l'art ne sont pas tenus d'être strictement sérieux en tout temps et qu'ils peuvent se permettre des distractions de temps à autre.

Le manque de sérieux est tellement vrai dans cette circonstance que le badin et le laid voisinent avec le sérieux et le grandiose. Heureusement que les objets d'art sont inanimés, car s'ils étaient humains, il y aurait certes de la casse dans l'immeuble de pierre sur la rue Sherbrooke ouest.

La Presse Sept 21/59

Une belle saison en perspective

La Société d'études et de conférences tiendra ses conférences publiques, cette année, à 2 h. 30 p.m. au Musée des Beaux-Arts. M. Normand Hudon inaugurera la saison, le 6 octobre prochain, par une causerie intitulée "Le scalpel depuis Daumier"; M. Camille Laurin, directeur scientifique de l'Institut Albert-Prévost et directeur du département de psychiâtrie de l'Université de Montréal, entretiendra son auditoire, le 20 octobre, de "L'audience de Freud au Canada français".

Le cinéaste français connu surtout pour le tableau des moeurs paysannes qu'il a brossé dans "Farrebique", M. Georges Rouquier, parlera du langage cinématographique, le 27 octobre; M. Paul Doyon entretiendra les membres de la Société d'étude de "Haendel", le 10 novembre.

"Le Paris romantique et balzacien" sera décrit le 17 novembre par l'auteur d'une vingtaine de livres sur l'histoire de Paris, M. Héron de Villefosse, conservateur en chef des Musées de la Ville de Paris. La semaine suivante, Mme Jeannine-C. Beaubien parlera du "dernier-né des théâtres".

L'ambassadeur du Japon au Canada, Son Excellence M. Tori Hagiwara, commentera une projection des chefs-d'oeuvre de l'art japonais, le 12 janvier. Un historien du Canada, M. Georges F.-G. Stanley parlera de "Louis Riel et les gens du Québec", le 26.

"Les Guitry, père ,fils et esprit", tel est le sujet de la causerie que prononcera M. Jean Béraud, critique et auteur de "350 ans de théâtre au Canada français", premier tome d'une encyclopédie canadienne, le 2 février. Des comédiens donneront des extraits de comédies signées Guitry.

Cest un panorama de la musique vocale française que donneront M. Jean-Christophe Benoit et Mme Monique Linval, tous deux invités des Jeunesses Musicales du Canada. Ils seront accompagnés au piano par M. Michel Ambrosini, prix de Rome. Cette conférence illustrée aura lieu le 9 février.

M. Claude Picher, peintre attaché à la Galerie Nationale du Canada comme agent de liaison pour l'Est du pays, a intitulé sa causerie illustrée de projections: "L'art au Canada". Le sujet de la conférence du 8 mars ainsi que le nom de l'invité seront annoncés plus tard.

Toutes les personnes qui aimeraient assister à ces conférences y sont cordialement invitées.

photo LA PRESSE

LA SOCIETE D'ETUDE ET DE CONFERENCES inaugurera le six octobre prochain sa 27e saison. L'exécutif est formé de Mlle Louise McNichols, 1ère vice-présidente; Mme Paul Langlois, présidente; Mme Jean-Paul Larue, 2e vice-présidente; debout: Mme Claude Sylvestre, 2e conseillère; Mme Hector Gosselin, 1ère conseillère. N'apparaissent pas sur la photo, Mlle Anne-Marie Dionne, secrétaire; et Mme Philippe Beauregard, trésorière.

Le Devoir Sept. 28/59

Les conférences à la Galerie nationale

OTTAWA — Voici la liste des conférences qui auront lieu durant l'automne, au Musée National à 8h.30 du soir.

Le mardi, 6 octobre, "On and Off the Tatami" par B. C. Binning, chef du département des Beaux-Arts, Université de la Colombie-Britannique.

Le lundi, 19 octobre: "The Making of Modern Design: New Ideas Materials and Forms Throughout the 19th Century" par Edgar Kaufmann, Jr., éditeur du parlement de l'art industriel de l'encyclopédie britannique.

Le mardi, 27 octobre: "The Dilemma of Modern Art" par John Steegman, O.B.E., ancien directeur du Musée des Beaux-Arts de Montréal.

1a 1b Gazette Sept. 19/59 1c

The Thing You Save May Be Art

Junk Vies With Epstein

You troubled with a collection of odds and ends that you don't know what to do with but feel you shouldn't throw away?

Well, don't.

With a little bit of effort and a lot of imagination, you may be able to turn them into works of art.

It looks that easy anyway in the exhibition, "Art and the Found Object" on view at the Montreal Museum of Fine Arts until Oct. 18.

The exhibition, first of its kind in Canada, gives heart to "squirrels" — human accumulators of things that "may come in handy some day."

Take the exhibition's central piece, shown at the top of the museum's elaborate staircase, for example.

Titled "Picador," it is a life-size creation made up of lengths of stove-pipe, cans, trowels, shredded metal, rags and strainers ingeniously molded to produce at $10,000 showpiece.

Most of the items come under the category of "ready-mades-assisted.' These are found objects (or ready-mades) to which details have been added to stimulate various responses.

Typical of the ready-mades are and ordinary snowshovel, a rotating bicyle wheel (minus tire) and a bottle dryer.

All these are "works" of the Frenchman, Marcel Duchamp. In the early 1900s, "in an effort to get free," Duchamp audaciously signed his name to a commercially - produced bottle dryer and submitted it for exhibition. It was accepted.

He followed up with the bicycle wheel and the shovel, which he titled "In advance of the broken arm." Soon after, he retired from the art world — to play chess.

The ready - mades - assisted, however, are obviously the more interesting — as well as proof that "suirrels" aren't necessarily taking up a lot of space with junk.

"Picador" and "Middle-Aged Couple" are evidence that junk —creatively used — can be converted to a piece of art.

Evan H. Turner, director of the museum, said the exhibition, organized by the American Federation of Arts, should show people that art doesn't necessarily have to be serious.

Jose de Creeft, creator of "Picador" and "Bird", himself wasn't too serious about it all.

He called one of his exhibitions, "Objects To Be Lost or Given Away," and invited visitors to cart off anything that captured their fancy.

Only one item was left, a bird made up essentially from a stove lid holder. It is one of the works on view at the exhibition in Gallery XII, which has been specially re-decorated —in five different colors—and re-lit for the show.

Another "bird" exhibited — it comes from the private collection of an anonymous Montrealer—is fashioned from rusty bicycle parts found abandoned on a beach.

Turner, in discussing the show, said works such as "Picador" are "almost as difficult and imaginative" as the more readily accepted forms of sculpture.

The picador on the horse, for example, took "as much thought as that," he said, pointing to a bronze bust by the late Sir Joseph Epstein.

"The main difference is that the artist didn't intend it to last forever as Epstein did," he added.

La Presse Sep. 22/59 2a 2b

Exposition d'art dada et de vieilles ferrailles

Interrogé à propos de l'exposition de vieilles ferrailles qu'on peut voir actuellement au Musée des Beaux-Arts de Montréal, M. Evan Turner, directeur de cette institution, a déclaré que l'art se trouve partout, même dans les cours des regrattiers.

L'exposition qu'il fait visiter pour prouver ses avancés, et qui parcourra toute l'Amérique du Nord sous le nom de "L'objet trouvé et l'Art", est une collection de tuyaux de poêle, de boîtes de fer-blanc, de vieilles pièces d'autos et d'autres déchets du même genre. Cependant, la façon dont tous ces objets disparates sont assemblés en fait quelquefois des oeuvres d'art.

"Cette forme d'art est à peu près inconnue au Canada, dit M. Turner, et l'exposition sera une révélation." La Fédération américaine des Arts a réuni les pièces de l'exposition, oeuvres d'artistes "sérieux" qui désiraient se moquer en douce des gens qui croient que l'art doit nécessairement être solennel et ennuyeux.

M. Turner montre du doigt un picador à cheval, grandeur nature, et fait entièrement de tuyaux rouillés, de vieux bidons, de pelles et de cuir pourri.

Puis il dit : "Il a été aussi difficile de faire cette oeuvre, il a fallu autant d'habileté, d'imagination et de réflexion, que pour faire ce bronze d'Epstein, à côté".

On estime que le picador, monté par José deCreeft en 1925, vaut plus de $10,000.

L'un des inventeurs de cette forme d'art fut Marcel Duchamp, chef de file des dadaïstes. L'art dada s'inspirait de n'importe quoi, pourvu que ce soit en réaction contre la solennité pompeuse et ennuyeuse de l'art de ce temps. Duchamp alla jusqu'à acheter un séchoir à bouteilles à la quincaillerie, à la signer, puis à l'exposer.

Une des sculptures les plus amusantes de l'exposition est formée d'un réservoir d'auto et d'un silencieux placés debout. Le titre en est "Couple d'âge moyen". Lequel des deux objets est l'homme, lequel est la femme. L'auteur laisse la réponse à l'imagination du public.

De même, Man Ray, de Paris, expose un vieux fer à repasser sous lequel il a soudé 13 clous. L'oeuvre s'appelle "Le Cadeau" !

On trouvera aussi des collages, des dessins faits par le relief d'une substance rugueuse quelconque à travers un papier.

Est-ce que ces oeuvres resteront longtemps célèbres ? M. Turner ne le croit pas. "Ces artistes le savent et ne s'en inquiètent pas. Ils ont simplement voulu prouver que l'humour est une forme d'art. "A moins qu'ils n'aient simplement voulu se payer la tête des gens : Barnum ne disait-il pas : "Chaque minute voit naître un badaud !"

Martiens, Vénusiens, Saturnaux ou Jupitrions ? Personne ne le sait. Ceux qui les ont vus connaissent ces deux personnages sous le nom de "Couple d'Age moyen" ! Richard Sanklewiecz, l'auteur de cette sculpture, ne nous dit pas non plus lequel du réservoir ou du silencieux, est le mari, ou la femme. Ce couple, dont la progéniture sera certainement hybride, est une des oeuvres exposées au Musée des Beaux-Arts de Montréal dans le cadre d'une rétrospective de l'art dada, qui fut la coqueluche des avant-gardistes du début du siècle.

Montreal Star Sept. 17/59 3a 3b 3c

Retrospective Survey of Automatists in the Stable

By ROBERT AYRE

IT IS NOW about a dozen years since "Refus Global" proclaimed its state as dizziness and its justification desire, and described its paintings as "sister works of the atomic bomb, which call forth cataclysms, provoke panic, and order revolutions", ushering in "a new civilization justified by wild desire, blossoming in vertigo."

Manifestoes shouldn't be held against those who utter them. The seven Automatists now to be seen in the Museum's Stable, in the retrospective organized by the Junior Associates, haven't remained at fever pitch since 1947. Fernand Leduc, who (as I recall) wrote the manifesto, was one of the dizziest, but he has long since given up his free-ranging in favor of the disciplines of conscious, exact calculation. None of this later engineering, this fitting together of brightly colored flat pieces, is shown in the exhibition. If, as we were told, the intention was to trace the evolution of the Automatists, failing to follow Leduc out of Automatism is a fault.

Others are better served. In "Ville Volcanique" (1948) we see Jean-Paul Mousseau like an early Borduas, and in gouaches from the same year, he plumbs the depths of the earth and the unconscious. He comes to the surface in 1951 and gives us an open, airy, abstract landscape, and in a 1955 painting we see the beginnings of his association with architecture, putting aside interior personal fantasies for an almost scientific study of color and luminosity in new materials.

Among the riches of the show — and it is a handsome show — are the Riopelles. They are as fresh and lively and free as you like, but they come from the conscious, manipulating mind. Riopelle the Automatist is there in a 1947 work that demonstrates his virtuosity and imagination and illustrates the apocalyptic temper of the "Refus", and in several delightful little water color and ink improvisations.

I did not feel that Pierre Gauvreau, Marcel Barbeau and Marcelle Ferron were fully enough represented, though they are shown in various phases: Gauvreau, with an impressionist shower of green and in a dark, romantic mood; Barbeau in skeins, slithering serpentine tracks and white flakes, and Mlle Ferron in delicately poised structures and one tiny sample of the work she showed at Denyse Delrue's in June.

The history of the prophet Paul-Emile Borduas is neatly digested in half a dozen pieces, beginning in 1941 with "L'Ile Fortifiee", as specific as its title, a solid abstraction and ending with one of his 1956 black archipelagoes in a white plaster sea — or could it be an image on a radar screen? From 1945 come "Etat d'Ame", a thicket of growth in the heat; the color of "Le Tombeau de la Cathedrale Defunte"; 1949, is solemn and smouldering, the building weighty; but by 1955, in "Expansion Rayonnante" Borduas is airborne; there is much white, with a cold blue flock of birds. There seems to be a thinning out, an increasing discrimination, a selection, as if desire is no longer wild and the vertigo has passed.

4

La Presse Sept 30/59

Ce soir

M. E. Turner recevra les membres du Musée

Ce soir, de 8 h. 30 à 10 h. 30 p.m., les membres du Musée des Beaux-Arts de Montréal pourront rencontrer leur nouveau directeur, M. Evan H. Turner, et Mme Turner, et visiter les galeries qu'on a rénovées au cours de l'été.

Récemment, en effet, un certain nombre de changements ont été apportés par M. Turner au deuxième étage du Musée. La galerie Learmont a été redécorée et les peintures anglaises du 18ième siècle ont rejoint les autres toiles de maîtres anciens. Les fragiles peintures sur panneaux de bois ont été déménagées à la galerie XIV, dont le degré hygrométrique est spécialement réglé pour les recevoir.

Les expositions de la galerie XII se tiendront désormais dans la galerie Norton. La première ne sera utilisée à l'avenir que pour les expositions temporaires.

Signalons aussi qu'une sélection de peintures canadiennes du 19e et du début du 20ième siècle a été installée en permanence dans la galerie jusqu'à présent réservée aux arts décoratifs d'Extrême-Orient.

M. Turner, auparavant conservateur et assistant-directeur du Musée Wadsworth Atheneum de Hartford, Connecticut, est à la tête du Musée des Beaux-Arts de Montréal depuis le 22 juin. Il succède à M. John Steegman.

Granby Leader-Mail Sept. 2/59 5a 5b 5c

A link with Anna and the King of Siam

A recent visitor to Cowansville was Miss Avis S. Fyshe of Montreal, an interesting lady, — not only for her own achievements, but also for her ancestry. He grandmother was Anna Harriet Crawford Leonowens, whose seven years in Siam have become legend with the publication of the book, Anna And The King of Siam, and the production of the play and film, The King and I, based on the same delightful theme.

Miss Fyshe has vivid, personal memories of Anna, of whom she affirmed fondly : "She brought us up." Recalled were the years from 1901 to 1915 when the family lived on McTavish Street, Montreal; there was also reference to the period before that, during her own infancy, when they had been in Germany. There were memories, too, of stories of Mrs. Leonowens earlier life in New York. All were permeated with her appreciation for education and for people.

Ann had two children, a son, Louis, whose namesake grandson is now a coffee planter in Guatemala, and the beloved Mrs. Fyshe, who predeceased her. When Anna died in January 1915, she was buried, in compliance with her request, at the feet of her daughter, in the Protestant Cemetery on Mount Royal, in the Fyshe family lot. The quotation on her memorial stone includes a tribute to this effect... "She was an inspiration to all who knew her... a breath of the Spirit of God."

As Miss Fyshe spoke, she showed the emerald ring that she was wearing. "It was a gift to Grandmother," she explained, "from a once favourite Queen of the King of Siam."

The interview took place in the Nesbitt Anglican Residence, Cowansville, where Miss Fyshe was the guest of Mr. Frank Wise, who, knowing her accomplishments, guided the conversation in that direction. An expert in lettering and illuminating, Miss Fyshe was commissioned to make a Commemoration Book and two other works for Sir Edward Beattie. Arthur Coleman was another for whom she had a special assignment. It was she who lettered the Memorial Book of Guy Drummond — who was a victim of a gas attack in World War I. This contained the Address by Louis Gilet concerning the Battle of the Somme. With permission from Lady Drummond, the book was exhibited, encased in wrought iron in the Montreal Museum of Fine Arts.

Another handsome example of the penmanship of this talented, widely travelled illuminator (who has studied her art in Italy and elsewhere) is to be seen in the Entrance Hall to the Gymnasium of the Royal Victoria Hospital. On either side of the main door there is an impressive Roll of Honour for the nurses who served, 1914-18; 1939-45.

Also known to the general public are the exclusive Fyshe Christmas Cards. These are yet another expression of the artistic ability of Anna's charming grand daughter.

May we add a post script of particular appeal to readers of Welsh ancestry : Anna was born in Caenarvon, North Wales. Her maiden name was, of course, Crawford, and her mother had been a Miss Edwards.

6a La Presse Sept 25/59 6b

Nouvelle saison à la Société d'étude et de conférences

Sous la présidence de Mme Paul Langlois

C'est le 6 octobre que la Société d'étude et de conférences reprendra la série de ses réunions hebdomadaires et conférences publiques. Elles auront lieu, pour la saison '59-'60, au Musée des Beaux-Arts, rue Sherbrooke ouest, le mardi après-midi, à 2 h. 30.

La Société, présidée cette année, par Mme Paul Langlois, présentera les conférenciers dont les noms suivent avec le titre de leur causerie:

Normand Hudon: "Le scalpel depuis Daumier" — Camille Laurin, M.D., "L'audience de Freud au Canada" — Georges Rouquier: "Le cinéma est-il un langage?"

Le 13 octobre et le 3 novembre, il n'y aura pas de conférence.

Le 10 novembre, on annonce Paul Doyon: "Haëndel" — René Hérón de Villefosse: "Paris romantique et balzacien" — Jeannine C. Beaubien: "Le dernier-né des théâtres" — Toru Hagiwara, ambassadeur du Japon au Canada: "L'art japonais" — George F.G. Stanley: "Louis Riel" — Jean Béraud: "Les Guitry, père fils et esprit" — Jean-Christophe Benoit et Monique Linval: "Panorama de la musique vocale française" — Claude Piché: "L'art au Canada".

Plusieurs de ces conférences seront illustrées et d'autres noms de conférenciers seront annoncés plus tard.

Mme Emilien Brais est présidente du Comité de publicité.

Junk Exhibition
Winnipeg Free Press, Sept 14/59
Hamilton Spectator " 14/59
Winnipeg Free Press " 15/59

Gazette Sept 28/59

Museum Members To Meet Turner

Members of the Montreal Museum of Fine Arts will meet their new director, Dr. Evan H. Turner, and Mrs. Turner and visit the newly-arranged galleries of the Museum Sept. 30 from 8.30 to 10.30 p.m.

Invitations to the function have been made by Col. Hugh M. Wallis, president of the Museum, on behalf of the council.

A special exhibition titled Art and the Found Object will be on view at the time of the event.

A number of changes were made by Mr. Turner in the second-floor picture galleries of the Museum during the summer.

The Learmont Gallery has been redecorated and the 18th century English paintings have been incorporated with the other old masters. Fragile panel paintings have been hung in Gallery XIV which has been specially humidified.

The Gallery XII exhibitions will now be held in the Norton Gallery and Gallery XII will in future be used for special exhibitions.

Finally, a selection of 19th and early 20th century Canadian paintings has been permanently hung in the gallery formerly containing Oriental decorative arts.

Mr. Turner, formerly general curator and assistant director of the Wadsworth Atheneum, Hartford, Conn., took over as head of the Montreal Museum on June 22. He succeeded John Steegman.

Le Devoir Sept. 29/59

Galeries rénovées au musée

Les membres du Musée des Beaux-Arts de Montréal pourront rencontrer leur nouveau directeur, M. Even M. Turner, ainsi que Mme Turner, et visiter les galeries dernièrement rénovées du Musée, le 30 septembre, de 8h.30 à 10h.30 p.m.

Les invitations ont été envoyées, de la part du Conseil, par le colonel Hugh M. Wallis, président du musée.

Une exposition intitulée "L'Objet trouvé dans l'art" sera en montre lorsque prendra place cet événement.

Durant les mois d'été, un certain nombre de changements ont été apportés, par M. Turner, aux galeries du second étage du Musée.

La galerie Learmont a été redécorée et les peintures anglaises du 18e siècle ont rejoint les autres toiles de maîtres anciens. Les fragiles peintures sur panneaux de bois ont été transférées dans la galerie XIV, dont le degré d'humidité a été spécialement réglé pour les recevoir.

Les expositions de la galerie XII se tiendront désormais dans la galerie Norton alors que la précédente ne sera utilisée, à l'avenir, que pour des expositions occasionnelles.

Signalons enfin qu'une sélection de peintures canadiennes du 19e et du début du 20e siècle a été installée en permanence dans la galerie réservée jusqu'alors aux arts décoratifs d'Extrême-Orient.

M. Turner, auparavant conservateur et assistant-directeur du Musée Wadsworth Atheneum de Hartford, Connecticut, est à la tête du Musée de Montréal depuis le 22 juin. Il succède à M. John Steegman.

Star Oct 1/59

Attendance At Museum Tops 90,000

Attendance at the Montreal Museum of Fine Arts topped the 90,000 mark during the past year, Director Evan H. Turner announced yesterday.

He said a total of 90,110 persons visited the museum — oldest public art institution in Canada and only one of its kind in Quebec — in the 12-month period which ended Aug. 31.

Peak attendance months were April and May during the museum's annual Spring Exhibition.

Mr. Turner, who tok over as head of the museum June 22, forecast attendance in 1959-60 will surpass this year's figures. Major exhibitions have been planned to mark the museum centenary.

Admission to the museum is free to its members throughout the week and to the general public on Wednesdays, Saturdays and Sundays. On other days, the public admission charge is 25 cents.

Gazette Oct. 1/59

FINE CHINA: The Ladies Committee of the Montreal Museum of Fine Arts today are opening the first of a series of "Collector's Choice" exhibits which will be held each month throughout the season. Here, **Mrs. Allan G. Magee** admires a Chamberlain's Worcester pot-pourri jar, one of three pieces of antique English china on loan from the collection of **Mrs. T. T. McG. Stoker.** The jar has a gold design against a peach background which is typical of the period (early 19th century). Jars of this type were painted with scenes of English castles. At the right is a hot water muffin dish. Mrs. Magee and Mrs. Guy Panet-Raymond are co-chairmen of the exhibit which will be on display throughout October. (Gazette Photo Service)

Montreal Star Sept 17/59

Lord Beaverbrook Art Gallery Opened

By PETER HOOS
Star Staff Reporter

FREDERICTON, Sept. 17 — The greatest contribution to art life in Canada in this century, the Beaverbrook Art Gallery with its unique collection of paintings and million dollar endowment fund, was officially handed over to his boyhood province by the 80-year-old financier and newspaper publisher in a simple ceremony yesterday.

In opening the first art gallery in the Atlantic provinces, Lord Beaverbrook "has opened to us all, endless possibilities for edification and inspiration," Dr. W. G. Constable, former curator of the Boston Museum of Fine Arts and a descendant of the English painter, said.

Informal Ceremony

Dr. Constable, who was the only speaker at the short, almost informal ceremony, asked the people of Canada as a whole "to make the Beaverbrook Gallery your gallery — your playground, your refuge, your delight a place of constant resort."

Turning his attention to the structure of the new gallery, Dr. Constable said that Fredericton's new gallery had one painting which was "priceless, and without a doubt the greatest in the world."

He was referring to the magnificent window taking up one wall, immediately facing the entrance to the gallery, which brings the visifor the most beautiful view across the broad St. John River and into the New Brunswick countryside.

He called the gallery "incomparably the greatest of Lord Beaverbrook's benefactions to the arts in Canada. To bring into being a gallery, together with a collection, is itself a remarkable artistic achievement."

"Lord Beaverbrook by his gift, his courage and example has showed how to assist the creative artist who is having a difficult time. He has brought together a representative group of the painters of today, and his encouragement has been noted throughout the art world," Dr. Constable noted.

The noted art authority described many of the painters represented in the collection and also much of the significance of the paintings.

It was a clear, sunny day, despite the forecasts of snow, and the roadway and space in front of the gallery, opposite the legislative building in this small city, were filled with people, approximately 5,000 persons from every walk of life came to view Lord Beaverbrook's latest gift to the province he loves so dearly.

To witness the opening of his gallery, Lord Beaverbrook had brought together many of his friends from London, New York and Canada.

Sir Eric Bowater flew from Newfoundland, Mr. and Mrs. John David Eaton together with Mr. and Mrs. John Bassett came from Toronto. Mrs. Eaton's portrait by Graham Sutherland is one of the most striking paintings in the unique Sutherland collection, which has been gathered together by the donor. Also from Toronto came Dr. and Mrs. M. J. Boylen, whose gift of 22 paintings by the Canadian painter Cornelius Krieghoff has given Fredericton the largest collection of paintings by this master in any gallery in Canada. Dr. Boylen still has 40 paintings by Krieghoff in his collection in Toronto, which is the largest private collection in the country.

Roy Thomson, the newspaper publisher, who also gave an outstanding Krieghoff to the collection, was also present for the opening.

From Montreal came CNR's President Donald Gordon and his wife, Mr. and Mrs. Alan Bronfman, Dr. Evan Turner, director of the Montreal Museum of Fine Arts and Charles H. Peters, president of the Canadian Press and president of the Montreal Gazette.

Other gallery directors present included Sir John Rothenstein, director of London's famed Tate Gallery, and Alan Jarvis, who recently resigned as director of Canada's National Gallery.

Also on the guest list: Dr. A. W. Trueman and Mrs. Trueman, Royal Bank President James Muir, Sir Daniel Davies, the eminent physician from London, and Lady Davies, Premiers Robert Stanfield and Joseph Smallwood, industrialist K. C. Irving, Hon. Paul Martin and Mrs. Martin and Ontario's Lieutenant-Governor Keiller Mackay and Mrs. Mackay.

From Nassau came Hon. Harold and Mrs. Christie, financier, whose development of the Bahamas has done much for these islands in the Caribean.

The art gallery, of glazed brick, granite and limestone, is brilliantly lit and beautifully planned. It contains a centre gallery, hung with some of the finest paintings in the collection and dominated by Dali's huge canvas "Santiago El Grande", presented by the Sir James Dunn Foundation. Lady Dunn, his widow, who has assisted Lord Beaverbrook with the plans for the gallery, was also present.

Two Galleries

There are two side galleries, one containing Canadian and one British paintings. Located on a level below the galleries is a spacious exhibition floor to be used for educational purposes and for social and cultural events.

Professor E. Cooke, who comes to Fredericton to take up the post of director of the gallery and who formerly was a lecturer in this history of art at the University of Toronto, explained that one of the important aspects of the gallery's work will be the classes arranged as part of the University of New Brunswick's program.

Prior to, and following the ceremony, the band of the Black Watch of Canada from Camp Gagetown played selections of music. A group of RCMP officers stood on guard at the dias.

Following Dr. Constable's speech, Lord Beaverbrook read cables from his life long friend Sir Winston Churchill, Prime Minister Diefenbaker and Hon. Ellen Fairclough. He then invited Dr. Constable to officially open the gallery doors and admit the public into the building.

Later Lord Beaverbrook held a small reception for his guests in the Lord Beaverbrook Hotel, followed by a formal dinner. The menu with Lord Beaverbrook's imagination and wit, could only be: Consomme Gainsborough, Fillets of Haddock Hogarth, Chicken Sutherland, Legumes Krieghoff, Champagne Churchill, Exotiques Dali and Demi Tasse Without a Painter.

Then his guests went for a final viewing in private of the gallery and attended a reception in the rooms. The events of the day closed near midnight, with Lord Beaverbrook, despite his 80 years, the last to leave the building.

"One of the greatest days of my life, never enjoyed one so much," he said as his valet helped him into his coat and he strode off to his hotel room.

Westmount Examiner Sep. 4/59

Obituaries

NILS ERIC OHMAN

Nils Eric Ohman, prominent Westmount jeweller and one of the founders of Montreal's first aviation company, died Saturday at his Landsdowne avenue home Saturday at the age of 65.

Mr. Ohman was born in St. John's, Newfoundland, the son of the late Nils Ohman, and Jessie Murray. He came to Montréal as a young boy, receiving his education in Westmount schools, and entering his father's jewellery firm upon graduation. Ohman's Jewellers, now on Greene avenue, was founded in 1899, then being located at the corner of Wood avenue and St. Catherine street west.

During World War I, Mr. Ohman served with the Royal Flying Corps in France and Belgium. It was upon his return from overseas that he founded the Canadian Aerial Services, with other returned pilots. The company operated from hangars located on what is now Finchley road in Hampstead.

Mr. Ohman was vice-president of the Air Force Veterans Association, a member of Stanley Presbyterian Church, a life member of Westmount Lodge, past president of the Westmount Businessmen's Association, a life governor of the Chateau de Ramezay, a member of the St. Andrew's Society and the Montreal Museum of Fine Arts.

He is survived by his wife, the former Effie Stewart; three daughters, Lois (Mrs. W. Gordon Kearns), Christine (Mrs. K. Bruce Monro), and Audrey; and two grandchildren, Janet and Cathrine Kearns.

La Presse Sept 30/59

Au Musée des Beaux-Arts

"Le choix du collectionneur"

Comme par les années passées, c'est le comité féminin du Musée des Beaux-Arts qui organise l'exposition "Le choix du collectionneur", formée de quelques objets d'art et qu'on pourra voir au Musée à partir du 1er octobre.

Cette année, l'exposition comportera trois objets appartenant à Mme T. T. McG. Stoker: il s'agit de deux vases en porcelaine Chamberlain Worcester, de 1815, ornés de scènes de la campagne anglaise, fort à la mode à cette époque, et d'un plat de porcelaine de même genre et de même époque, servant à garder de petits pains chauds.

"Le choix du collectionneur" se trouvera au rez-de-chaussée, à gauche de l'entrée principale du musée.

Gazette Oct 1/59

• **QUOTABLE QUOTES:** When a group of Quebec pulp and paper companies appear in court on Oct. 15 to answer charges of a combine in pulp prices; they'll find themselves faced with additional charges respecting other products. . . . The Midtown Association executive meets tonight to discuss the mid-town parking situation revealed in Monday's column. . . A threatening bush fire in the Rigaud area Tuesday afternoon was extinguished before it did serious damage. Scores of volunteers were responsible for curbing it. . . Guests at the Montreal Museum of Fine Arts Museum Ball on Dec. 11 will wear head-dress and/or masks to carry out the theme of a Bal de Tete. . . . Watch for further storm clouds to gather about the Catholic School Commission, already plagued by complaints from many quarters, from teachers pressed into extra duties because of an inadequate "spare list" of replacements for ill or absent pedagogues.

The Elizabethan Sept 1959

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Museum of Fine Arts

Canada's oldest public gallery is as well known for its artistic wars as its priceless treasures.

by Bill Bantey

AT 31, Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, is the youngest head of the nation's oldest public gallery.

It is close to a hundred years since the Museum was founded in 1860 as The Art Association of Montreal. Only about six art institutions in the United States are older than this.

At first, the Association sponsored exhibitions in the homes of various members. In 1879, the first permanent gallery was built on Phillips Square and opened by the then Governor-General of Canada, Lord Lorne and Princess Louise.

The present building, on Sherbrooke Street West at Ontario Avenue, was erected in 1912 and inaugurated by the Duke of Connaught, who was Canada's Governor-General at that time.

Since then, the Museum has been embroiled in numerous controversies, particularly during the annual spring exhibitions.

These shows, to which artists from Canada, the United States and Europe submit their work, nearly always create a public uproar, which is heightened by the letters-to-the-editor in the local press.

Many long-time Museum members object violently to the number of abstract and non-figurative works which hang on its walls.

"Some of these works look as if the artists kicked over several cans of paint and then walked over the ensuing mass," one letter complained last year.

(continued on page 36)

A 31 ans le Dr Evan H. Turner, directeur du Musée des Beaux-Arts de Montréal, est le plus jeune dirigeant de la plus ancienne de nos galeries nationales. Mais depuis près d'un siècle notre Musée, portant à ses débuts le nom de l'Association Artistique de Montréal, s'est acquis une solide réputation en tant que centre de culture, tout en étant un endroit où l'on expose plusieurs des grands chefs-d'oeuvre artistiques du monde.

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gazette Sept 29/59 15

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gazette Oct 2/59

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Quebec Chron-Tel Sept 16/59 see earlier book

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The gallery also features three 19th-century works of sculpture.

Artists represented in the collection include Cornelius Krieghoff, Paul Kane, Maurice Cullen, Horatio Walker, Marc-Aurele de Foy, Suzor-Cote, Clarence Gagnon and William Brymner.

mont Star Sept 18/59

Allot $2,000 For Purchase Of Paintings

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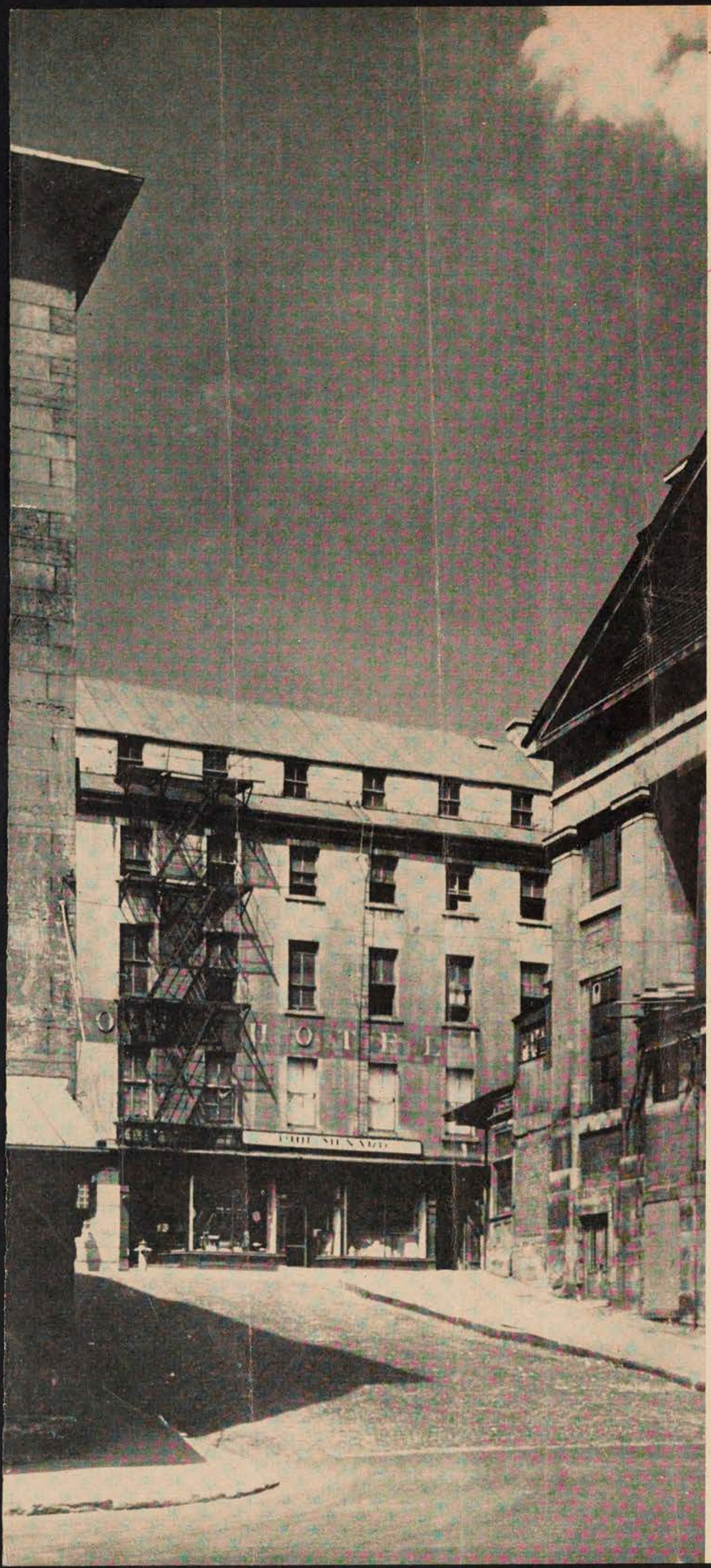
Kingston Whig-Stand. Sept 17/59

Ted Bieler Is at Cranbrook

Ted Bieler, son of Mr. and Mrs. Andre Bieler of 33 Hill street, is back at Cranbrook Academy of Art at Bloomfield Hills, Mich., for his second year as a candidate for the BFA degree in sculpture and painting. His father is professor and resident artist at Queen's University.

Before enrolling at Cranbrook last fall, young Bieler had attended the Banff School of Fine Arts in Alberta, the Ossip Zadkine Studio of Modern Sculpture and the Academie Ranson in Paris, France, the University of Toronto's School of Architecture and the summer school of the Fine Arts at Queen's University. In 1957 he exhibited with the Ontario Society of Artists in Toronto in the spring show; the Montreal Museum of Fine Arts in 1957 and '59, and participated in a four man show in the Art Gallery of Toronto in 1959.



A l'époque où la rue St-Paul était la rue passante la plus fashionable de Montréal, Francisco Rasco construisit son fameux hôtel. Des invités de marque, tels Charles Dickens et son épouse, y ont même séjourné à raison de $1. par jour (chambre et pension); on trouvait même de la glace, au bar, pendant la saison chaude. Aujourd'hui, le Rasco se trouve englobé dans le quartier sombre des commerçants de fruits, en gros, mais son charme—qui aura été celui du Reine Elizabeth de son temps—continue d'opérer.

The Queen Elizabeth of Its Day

Charles Dickens paid $1 a day for room and board in Rasco's—one of Montreal's pioneer inns.

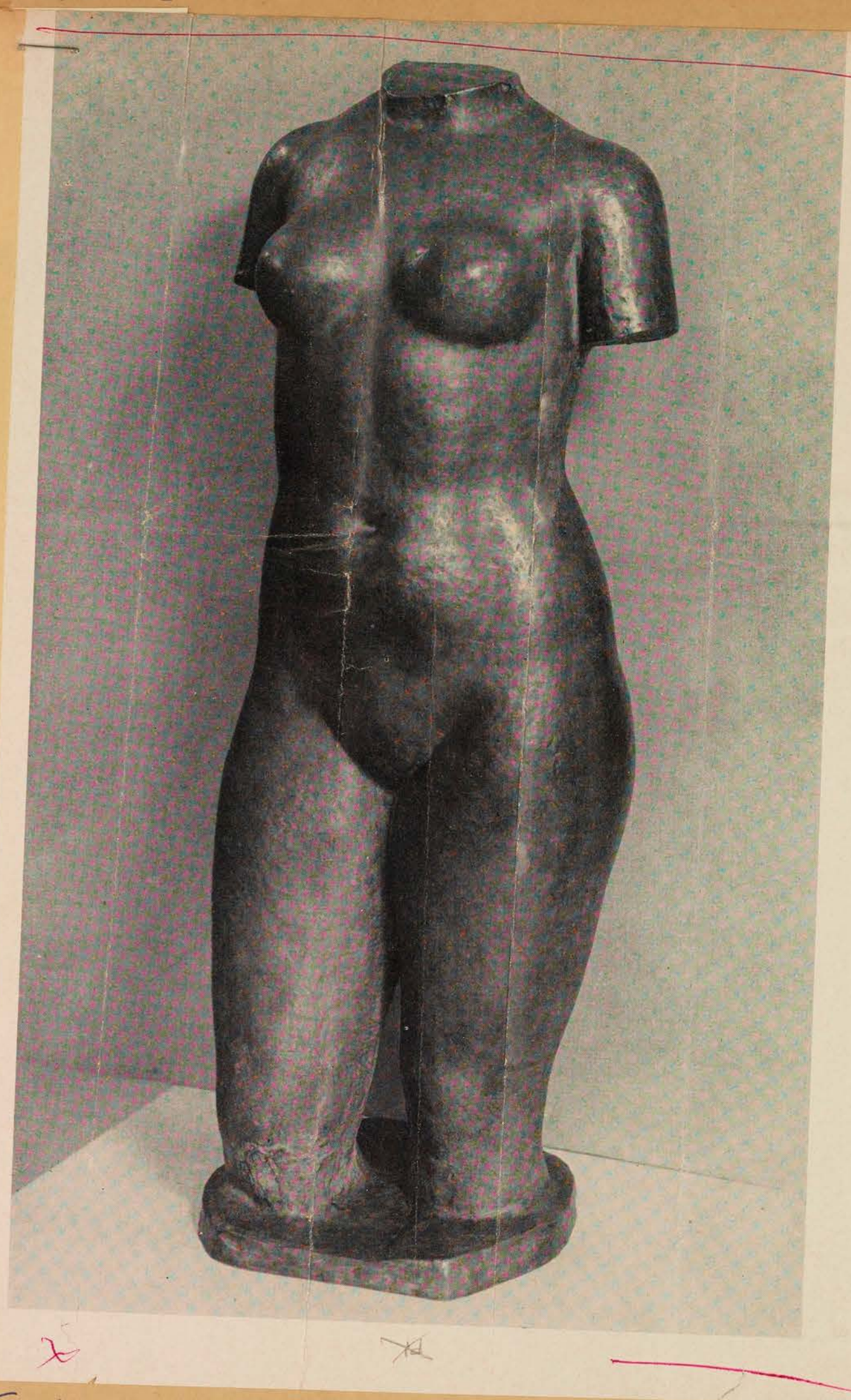
by Al Palmer

APPROACHING it from Rue du Marché Bonsecours on its south side, the aging structure on St. Paul Street offers anything but an impressive view. Its surroundings are commercially dingy and its grimy stone exterior bears witness to a losing fight against smoke and weather.

Of its gilt lettering only the "C", "O" and the upper half of the "R" still cling to the facade. The once impressive ground floor is now occupied by a fruit importer's warehouse and three snack bars, one of which is called the "Klondyque Salle à Manger."

(continued on page 36)

The Eliz a Bethan Sept 1959



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Le Devoir Sept 26/59

FORMES ET COULEURS — par RENE CHICOINE

Vingt ans après (exposition automatiste)

Non, pas tout à fait. Le mouvement automatiste a débuté en 1941, un an après le mouvement révolutionnaire déjà commencé par Pellan, un an auparavant.

La rétrospective automatiste qui a lieu en ce moment à l'Etable (jusqu'au 11 oct.) est la plus belle exposition tenue en cette nouvelle galerie. La plus stimulante aussi. Il faut donc féliciter les J. A. M. M. de leur heureuse initiative qui nous apporte quelques éblouissements. Et aussi quelques regrets.

Jean-Paul Mousseau, qu'êtes-vous devenu? Oh! vous faites des recherches intéressantes, seul ou avec Vermette, mais enfin il y a tout de même une échelle de valeur : on s'en rend compte en comparant votre production actuelle, inspirée de vos travaux décoratifs, avec la précédente, inspirée d'un élan strictement intérieur. L'art d'expression se place tout de même au-dessus de l'art du décor, malgré toutes les abolitions de barrière que notre siècle a tentées. Dans une oeuvre, on voudra toujours trouver le sang et la chair de l'homme plutôt que les vêtements de bon goût dont il les recouvre. Alain avait beau prétendre qu'il avait cherché "les idées de tout le monde dans la langue de tout le monde", il a indiscutablement un style à lui. Ce style trouverait une audience moins restreinte, en tout cas moins calme, André Maurois mis à part, si Alain avait consenti à la passion... ou avait pu s'y livrer.

Je ne devrais pas tenir ce langage. Mousseau sait mieux que moi ce qu'il a à faire. Qu'il veuille bien se rappeler combien j'avais aimé une gouache à fond noir, avec des lueurs blanches et vertes, qu'il avait exposée chez Tranquille; qu'il voit tout simplement dans cette ingérence une marque de vive admiration pour les oeuvres qu'il a produites à sa belle époque. J'ose croire qu'elle n'est pas terminée.

Que devient Marcel Barbeau? Je ne me souviens pas d'avoir vu de ses oeuvres dans le passé, mon état de santé m'ayant, pendant un temps, empêché de suivre le mouvement artistique. Les oeuvres exposées ici ne s'affirment pas avec la même autorité que les meilleurs Mousseau et les meilleurs Borduas, mais ils affichent un tempérament et un sens du mouvement qui fait vraiment plaisir.

Une autre question surgit à l'esprit devant une telle manifestation de vitalité. L'art qu'on suppose, de nos jours, au service de l'expression individuelle peut-il avoir encore des assises grégaires? Grégaire n'est sans doute pas le mot qui s'applique à l'activité d'une chapelle, mais à partir du moment où des hommes s'assemblent ils ne sont plus tout à fait individualistes. Voici des jeunes gens qui ont semblé prendre feu au contact d'un chef de file énergique. De cette étincelle sont jaillies des taches, des stries, des zébrures, des quasi-ellipses, tout un monde en formation. Si ces jeunes gens en colère avaient travaillé seuls, auraient-ils, chacun de leur côté, découvert la même flamme?

Immédiatement, l'avocat du diable pose des objections : s'ils avaient travaillé seuls, c.à.d. sans cette fièvre qui fait inventer des feux d'artifices vites disparus, on n'aurait pas à constater une baisse de température aussi brusque. Plusieurs considérations opposées se mettent en branle : à vingt ans "on a tous du talent"; on est tous disponibles; on n'a ni responsabilité psychologique ni pécuniaire; on a besoin d'un appui. Sans Borduas . . .

Tout n'est pas à la baisse, loin de là. Borduas continue à donner l'exemple, à travailler, à évoluer. Marcelle Ferron faisait de la peinture sage, romantique et faiblarde. Elle s'est bien rattrapée depuis. Pierre Gauvreau avait du talent. Il semble toutefois qu'il n'ait pas réussi à le canaliser véritablement; les déceptions qu'on peut éprouver à son sujet ne prouvent rien, par conséquent, du point de vue collectif où nous nous plaçons. Fernand Leduc, si on doit se fonder sur les deux toiles de l'exposition, n'avait pas sa place dans un mouvement qui dépassait; il a trouvé dans le géométrisme une forme d'expression qui l'empêche de tomber dans la niaiserie. Quant à Riopelle, il n'a fait que systématiser, fixer en quelque sorte l'idée du mouvement que la "chapelle" avait sinon inspirée du moins entretenue et raffermie, et il a trouvé un langage nouveau.

Une exposition à ne pas manquer. Une page d'histoire.

La Presse Oct 7/59

Bilan de l'année au Musée de Montréal

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé que 90,110 personnes ont visité le musée au cours de la période de douze mois qui s'est terminée le 31 août dernier. Les mois d'avril et de mai correspondent à la période de pointe.

M. Turner prévoit que le nombre des visiteurs sera sensiblement plus considérable cette année. Des expositions importantes ont en effet été projetées pour marquer le centième anniversaire de fondation du Musée.

D'autre part, on a annoncé que le "puits porte-bonheur" de l'entrée a reçu en contribution un total de $585.84 au cours de la dernière année. Ce puits, acheté en Italie, fut installé par M. F. Cleveland Morgan qui le conservait auparavant dans son jardin à Senneville.

Montr Star Oct 7/59

Museum Wishing Well Garners $585.84 Cash

Visitors threw a total of $585.84 into the hand-carved marble "wishing well" at Montreal Museum of Fine Arts during the past year, museum officials said yesterday.

Although in the past the well, in the main lobby, received a wedding ring, and on one occasion, a young child who crashed through the grating, nothing was found in it this year but money.

Gazette Oct 3/59

Wishing Well Takes In $585

The Italian-designed "Wishing Well" of The Montreal Museum of Fine Arts received a total of $585.84 in "good luck" contributions from visitors during the past fiscal year.

The well-head, carved with motifs after classical bas-reliefs, was installed in the main lobby of the Sherbrooke St. galleries many years ago on the suggestion of F. Cleveland Morgan, former president of the Museum.

Mr. Morgan purchased the well-head in Italy. It had, at one time, been a fixture in Mr. Morgan's garden at Senneville.

The Wishing Well's strangest contribution to date has been a golden wedding ring.

Gazette Oct 5/59

Museum Sales Hit New High

Sales at the front desk of the Montreal Museum of Fine Arts reached a record figure in the fiscal year ended Aug. 31.

Articles sold at the entrance to the Sherbrooke St. West galleries include catalogues, prints, publications, small art objects and postal cards. Receipts for the year totalled $5,145.

Winnipeg Free Press Sept 14/59

quire a tire change.

870

Junk Exhibition

MONTREAL (CP)—An exhibition of art objects made from junk will be held at the Montreal Museum of Fine Arts Sept. 18 to Oct. 18.

The show, called "Art and the Found Object," was organized by the American Federation of Arts. The exhibition will be circulated in North American museums until January.

One of the items in the show is a life-size picador by artist Jose de Creeft. Made of stove pipes, cans and similar objects, it is worth $10,000.

Hamilton Spectator Sept 14/59

To Hold Exhibition Of Art Objects

871

MONTREAL, (CP) — An exhibition of art objects made from junk will be held at the Montreal Museum of Fine Arts Sept. 18 to Oct. 18, it was announced yesterday.

The show called, "Art and the Found Object", was organized by the American Federation of Arts. The exhibition will be circulated in North American museums until January.

La Presse Sept 15/59

Le Conseil des Arts verse $1,000 au Musée des Beaux-Arts

On a annoncé hier que le Conseil des Arts du Canada et le Musée des Beaux-Arts de Montréal ont établi conjointement un fonds d'acquisition de $2,000. Il est destiné à l'achat de peintures faisant partie du Salon de Printemps du Musée.

M. Evan H. Turner, directeur du Musée, a dit que le fonds commun est constitué par un don de $1,000 du Conseil, auquel le Musée a joint une somme égale.

Il a ajouté que la perspective d'une vente intéressante va encourager les artistes à participer au Salon du Printemps.

Le Conseil a établi ce fonds d'achat pour venir en aide aux artistes créateurs. Les oeuvres

acquises feront partie de la collection permanente du Musée.

Les six plus grandes galeries d'art du Canada ont reçu chacune un montant de $1,000, à condition, dans chaque cas, que la galerie y joigne une somme égale provenant de ses propres ressources.

La somme globale de $2,000 doit être employée à l'achat de peintures faisant partie d'une importante exposition annuelle de la galerie.

Elles seront choisies par un jury d'experts, le même probablement que celui qui est chargé de la sélection des oeuvres devant être exposées. Dans chaque cas, le jury sera organisé par la galerie elle-même et non par le Conseil.

Montreal Star Sept 26/59

Wit, Nonsense, and Even Art In Some Objects Found

By ROBERT AYRE

WHEN Man Ray designed his "Object of Destruction", the famous metronome with the photograph of the eye fixed to the pendulum, he wrote this direction on the back of the drawing: "Keep going to the limit of endurance." Fortunately, the object, which is on display in "Art and the Found Object" in the Montreal Museum of Fine Arts, is not in motion, so there is no temptation to carry out the rest of the artist's directions: "With a hammer well-aimed, try to destroy the whole with a single blow."

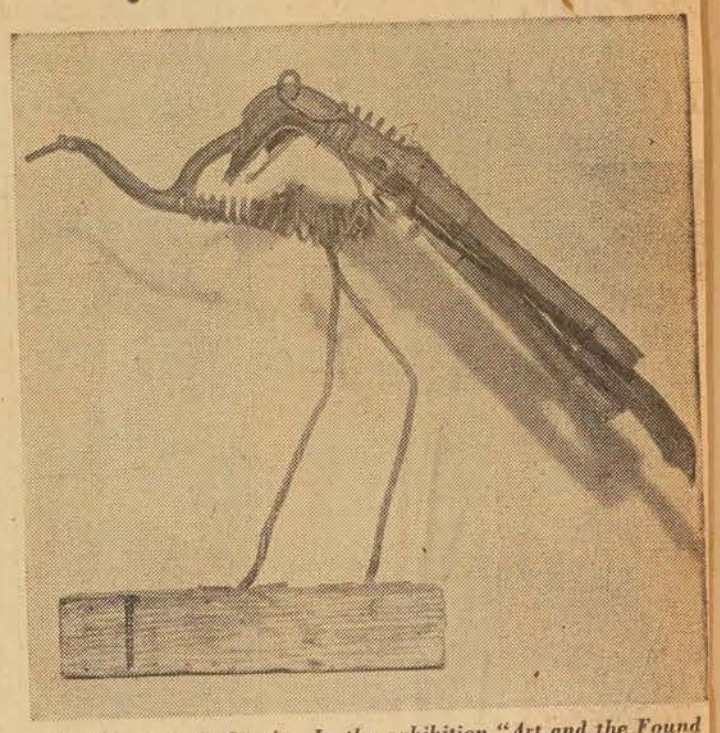
It was in keeping with the nihilism of the Dadaists and the irregulars who followed them that they shouldn't value their own products any more than those of the traditions they despised. Jose de Creeft had an exhibition of "objects to be lost or given away." Of course, with some of them the carelessness may have been a pose. At any rate, some of their inventions have escaped the return to the junk pile, where they started, and attained the dignity of the museum.

In a way, that's the cream of the jest. Dada took the solemnity out of art. Let's not put it back in by being too much impressed with the "significance" of these objects. Unless you believe that art is sacred and "common-sense" not to be flouted, you'll find this show a lot of fun.

It divides, as I see it, into three parts. First, there are the true "found" objects—the tiny natural clay concretions that look like sculpture; (there should be some driftwood); and the manufactured things, the bicycle wheel, the snow shovel and the bottle rack that caught Marcel Duchamp's eye. Second, there are the objects that have been picked up and "assisted," as they say—the way Man Ray studs a flat iron with tacks; or "interpreted"—the way, with just a touch here and there, that Richard Stankiewicz turns a boiler into a "Cellist" and a gas tank and a muffler into a "Middle-Aged Couple." There is imagination and wit in these recognitions. The art is in the selection. For the more positive manipulation of materials, you go to the third category, the contraptions made from bits and pieces, like the birds of David Hayes, assembled out of rusty bicycle fragments, and Jose de Creeft, who starts with a stove-lid lifter, and the mask by the Montreal sculptor Vaillancourt, who found good use for a ragged whisk.

The masterpiece of the collection is de Creeft's "Picador", which stands at the top of the grand staircase, a life-size figure wondrously constructed out of stovepipes, tin cans, wire, rope and rag. He is a Picador all right, with his long lance; considering his shape and attitude, and the build of his nag, he could very well be Don Quixote, too; and given a helmet, the upside-down lunch box, the mouse-trap and the beehive, he would be the perfect White Knight from "Through the Looking Glass."

That, I think is the clue. These objects are to sculpture what humorous and nonsense verse are to poetry, unpretentious, ingenious, imaginative and funny.



Bird, by Jose de Creeft. In the exhibition "Art and the Found Object" at the Montreal Museum of Fine Arts.

I can't say the same for the collages. There is some charm of color and pattern in Kurt Schwitters' collection of scraps of money and tickets, but the big ones, Alberto Burri's old rags, and the dirty boards covered with torn newspaper, swipes of paint, an old hat and other discards, are rubbish, and nothing else.

* * *

Ottawa Journal Sept 12/59

Five Lectures Announced By Gallery

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Five lectures by art authorities will be given in the National Museum lecture hall during October and November under the auspices of the National Gallery of Canada.

B. C. Binning, head of the fine arts department, University of British Columbia, will give the first lecture October 6. His subject will be On and Off the Tatum. On October 19 Edgar Kaufmann, applied arts editor of the Encyclopedia Britannica, will speak on the development of modern design during the 19th century.

John Steegman, former director of the Montreal Museum of Fine Arts, will speak October 27 on The Dilema of Modern Art and on November 3 Perry T. Rathbone, director of the Museum of Fine Arts, Boston, will give a lecture entitled Adventures in Collecting.

The fifth lecturer will be Evan H. Turner, director of the Montreal Museum of Fine Arts, who will speak November 17 on Sculpture in the 20th Century.

Winnipeg Free Press Sept 15/59

870

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Mont. Star Sept-25/59

Discussing Program for Jewish Appeal Luncheon

Mrs. Samuel Bronfman, O.B.E., who will be hostess to the Special Names contributors in the Women's Division of Combined Jewish Appeal at luncheon on Oct. 1 discusses the program with Dr. Evan H. Turner, left, recently appointed director of the Montreal Museum of Fine Arts, who will be guest speaker. Chairman of the luncheon is Mrs. Stanley Vineberg.

Mont. Star Oct. 1/59

—Star Photo by David Bier

Dr. Evan H. Turner, left, new director of the Montreal Museum of Fine Arts, Mrs. Turner and Col. Hugh M. Wallis, museum president, stand beside 'Picador' at an exhibition of 'Art and the Found Object,' made up of spoofs of serious art.

New Director Rearranges Pictures at Art Museum

Members of Montreal Museum f Fine Arts found the galleries e-arranged at their first meeting with the museum's new director, Dr. Evan H. Turner, last night.

At the same time members saw the first exhibition under Dr. Turner's direction at the museum, entitled "Art and the Found Object."

In his address Dr. Turner, former general curator and assistant director of Wadsworth Athenalum in Hartford, Conn., said he was especially happy to be in Montreal which he found interesting "and with many things waiting to be discovered."

A major event awaiting the new director is celebration of the Museum's 100th anniversary next year.

Dr. Turner took over the directorship last June, succeeding John Steegman.

He carried out a number of changes in the second floor picture galleries during the summer.

The Learmont Gallery has been redecorated and the 18th Century English paintings have been incorporated with Old Master paintings.

A selection of 19th and 20th Century Canadian paintings has been permanently hung in the gallery which formerly contained Oriental decorative arts.

Fragile panel paintings have been hung in Gallery XIV, now especially humidified.

Star Sept 24/59

Reception For Vienna Orchestra

A gala eception in honor of the Vienna Philharmonic Orchestra will be held at The Montreal Museum of Fine Arts Nov. 25, Museum President Hugh M. Wallis has ann d.

The reception will be a "Grinzing Night" in which members of the orchestra and Conductor Herbert von Karajan will themselves take part, playing Mozart's "Eine Kleine Nachtmusik" and Viennese waltzes for which they are world-famous.

The black-tie event will begin about 11 p.m., after the orchestra's concert at The Forum. Austrian foods and wines will be served.

To defray the cost of the reception, each Museum member attending was asked to contribute $12.50. Acceptance of the invitation was so enthusiastic that within a few days of its issuance, the maximum number of gu s was quickly settled.

Most of the guests at the reception will also attend the concert.

"This promises to be one of the most pleasant and unusual evenings we have ever had at the Museum," Mr. Wallis declared.

Pembroke Observer, Sept 19/59

Proves Art Junk Or Vice Versa

By OLI DAUM
Canadian Press Staff Writer

MONTREAL (CP) — Evan H. Turner, director of the Montreal Museum of Fine Arts, said Friday that art can be junk—and the 100-year-old c tural institution currently has an exhibition to prove it.

The exhibition, which opened here Friday and will tour North America under the guise of "art and the found object," is a collection of discarded stove pipes tin cans, old cigar wrappers, flat irons, automobile mufflers and the like.

But it is the use to which these bits of flotsam and jetsam are put that elevates them to art, he said.

"The show will be a revelation to most viewers," said Mr. Turner. "This form of art is relatively unknown in Canada."

The show, assembled by the American Federation of Arts, incorporates for the most part work of North American and European "serious" artists who wished to poke subtle fun at people who believe a thing is art only when it is solemn.

CITES EXAMPLES

Pointing to a life-size picador on a horse, built from rusty stove pipes, small coal shovels, sieves and scraps of leather, Mr. Turner said: "That was just as difficult to make as that," turning his index finger to an Epstein bronze. "It took just as much thought, imagination and skill." The picador, created by Jose de Creeft in 1925, is valued at $10,000.

Mr. Turner said the secret to appreciation of this form of art—creating from abandoned man-made articles—is to realize that art is not just the expression of man's serious emotions but of his humorous ones as well.

One exhibit is an ordinary snow shovel that seemingly shows no imagination on the part of its creator, Marcel Duchamp, probably best known for his controversial painting of a "nude ascending staircase."

"His imagination is shown here in the mere fact that he submitted it to an exhibition," said Mr. Turner. "Duchamp just got so tired of people's sombre attitude toward art that he rebelled."

Another feature of the exhibition, of American and European artists, is a rusty automobile gas tank and muffler called "middle-aged couple," by American Richard Stankiewicz. Question: Which is which?

Mont Star / Sep 14/59

Junk Objects Will Feature Art Display

"Art and the found object"—or highly valuable junk—will be featured in an exhibition at the Montreal Museum of Fine Arts beginning Friday.

The show is made up of unchanged natural objects and abandoned man-made articles, as well as works by artists who incorporate found objects in their creations.

Evan H. Turner, museum director, said the show would be a revelation to most viewers: "It proves, among other things, that humor can be a valid form of art."

One of the items to be shown, the life-size "Picador" by Jose de Creeft, is made up of stove pipes, cans, and similar articles. It is valued at $10,000.

The show has been organized by the American Federation of Arts. It will be circulated throughout museums in the United States and Canada until January 1960.

Several pieces owned by Montreal collectors will be in the exhibition.

Ready-made objects are what the name implies, complete objects which are at hand and by reason of the artist's selectivity, are considered to be in the realm of his creativity.

Details are added to stimulate various responses, causing other objects to be referred to as "ready-made assists."

The exhibition in Montreal will close Oct. 13.

Current Events Sept 4/59

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, closed Sunday and Monday during summer.

A special exhibition of modern Canadian painting in the Museum's Lecture Hall during the summer gives the visitor an excellent opportunity to see what Canadian artists have achieved.

A collection of some 50 botanical watercolors is being shown at the Museum to September 13th as part of the IX International Botanical Congress. Some 4,000 botanists from pratically every country are attending the meeting, the largest scientific congress ever held here. Works of four Canadian artists are on display. They are Mrs. Agnes Chamberlain H.A.C. Jackson, Robert Holmes and Louis Muhlstock.

Gaelt Reporter - Sep 19/59
St. Wm. Times Journal Sept 19/
Guelph mercury Sept 19/
St. Catharines Chron. Sept 19/59
Lifch. Waterloo Record - Sept 19/
Sue Chron - Telegraph Sept 19/
Brantford Expositor Sept 19/
Welland-Pt. Colborne Trib. Sept. 21/
Ottawa Jour. Sept 21/59
Winnipeg Free Press Sept. 19/59
Mon Lon Times Sept 21/59
Ottawa Times " 19/59

Ottawa Citizen Sept. 24/59
Cape Breton Post Sept. 21/59
Cornwall Standard-Free holder/59
Owen Sound Sun-Times Sept 21
Peterborough Examiner Sept 19/
St. Catharines Standard Sep. 19
Sudbury Star Sept 21/59
Saskatoon Star-Phoenix Sep 19

Dimanche Matin Sept 13/59

Mentions d'honneur

PAS TOUJOURS "HONORABLES"

Moins d'une DEMI-HEURE après la mort du premier ministre DUPLESSIS, l'« EXTRA » de "Dimanche-Matin" annonçant la nouvelle était en vente ! . . . Comme les quotidiens n'étaient pas publiés le Jour de la Fête du Travail, "DIMANCHE-MATIN" a mis tout en oeuvre pour renseigner le public une journée après la publication de son édition régulière ! . . . On prend vos PARIS à table quand vous dînez à BLUE BONNETS ! . . . **2,000 PERSONNES sont attendues au congrès des COMMISSIONS SCOLAIRES à Montréal, le 1er octobre . . .** L'agent d'immeubles LARRY FAUST a été enchanté de sa visite à MOSCOU . . . Peut-être vendra-t-il le KREMLIN aux Capitalistes ? . . . **VALLEYFIELD accueillera, AUJOURD'HUI, les délégués au 10e congrès régional de la Fédération LIBERALE du Québec . . . Jean LESAGE y sera comme toujours . . .** La ville de DORION fêtera, le premier octobre, son chansonnier ANDRE LEJEUNE au "Vaudreuil Inn" . . . Plusieurs artistes participeront à la fête . . . **DEMAIN SOIR, à 8 heures partie de cartes de l'Association VILLE-MARIE, en la salle Notre-Dame-de-la-Salette, 3535, avenue du Parc. RENSEIGNEMENTS : PO. 9-3936 ou PO. 9-8411 . . .** YVES MORIN, fils du journaliste MAURICE MORIN, de la Presse, a reçu une bourse provinciale pour se perfectionner à PARIS dans les méthodes d'imprimerie . . . **Le tournoi des ANCIENS CADDIES aura lieu le 4 octobre à Ste-Dorothée . . . On peut S'INSCRIRE au casier postal 761, Station "O", Montréal 9 . . . ou téléphoner à FERNAND PESANT, DU. 8-7131 . . .** Le CHOEUR DE FRANCE, dirigé par José DELAQUERRIERE, chantera, CE SOIR à 9 heures, à "Tour de chant", sur le réseau français de Radio-Canada . . . **Exposition rétrospective de l'« AUTOMATISME » au Musée des Beaux-Arts de Montréal jusqu'au 9 octobre . . . Elle comprendra une QUARANTAINE de PEINTURES de Mousseau, Ferron, Borduas, Gauvreau, Riopelle, Leduc et Barbeau, ceux qui en 1947, se sont déclarés contre presque toutes les institutions établies . . .** ROBERT LALIBERTE amènera les Hommes d'Affaires du NORD à Baltimore et New-York à la fin du mois . . . On visitera plusieurs grandes industries . . . **Le pugiliste MARCEL-A. GAGNON a lancé un journal de quartier pour les gens de langue FRANÇAISE de Westmount et Notre-Dame-de-Grâce . . . Ça, ça s'appelle "METROPOLE" . . .** L'avocat PIERRE HOUDE sera probablement le candidat de l'Union Nationale pour remplacer l'honorable Duplessis comme DEPUTE de Trois-Rivières . . . **Mme AURETTE L'HEUREUX, épouse du courtier d'assurances J.-W. L'HEUREUX, bien connu, qui s'est tué dans un accident d'avion au printemps, a décidé de prendre toutes ses agences en main . . .** Madame Marcoux CAILLE recevra, mardi, en l'honneur du Dr Wilfrid Pelletier et des membres-fondateurs de l'Orchestre de Chambre de Montréal . . . **JULES NOISEUX a été élu président des Ferronneries L.-N. & J.-E. NOISEUX LTEE . . . Marcel NOISEUX devient vice-président et Jean-Paul NOISEUX, secrétaire-trésorier . . .** Une journée après le décès du premier ministre Duplessis mourait le JOURNALISTE avec qui il était le plus intime : ABEL VINEBERG, pendant 40 ans chroniqueur politique de la Gazette . . . Tous deux avaient 69 ans . . . **Pèlerinage AUJOURD'HUI à 11 heures, des Filles d'Isabelle à la Chapelle de la REPARATION . . .** Le PREMIER acte officiel du nouveau gouverneur-général GEORGES VANIER, sera de dévoiler, le 21, un MONUMENT commémoratif de l'Artillerie érigé au parc MAJOR à Ottawa . . . **Un "déjeuner des Vieilles Barbes", ce MATIN, marquera le début de la dernière journée du congrès des Chambres de Commerce des Jeunes, à GRANBY . . .** Partie de cartes, MARDI après-midi, au Centre social STE-BRIGIDE; nombreux prix de présence et goûter. Renseignements : LA. 2-1791 . . . **HAUSSE générale des prix pour les "services" dans les POSTES D'ESSENCE prévue pour cet automne . . .** YVES JASMIN, directeur des Relations extérieures de MOLSON, revient des Bermudes où il a organisé un VOYAGE de la Chambre de Commerce pour novembre.

6a Le Devoir Oct 7/59 6c 6d

Le Musée des Beaux-Arts retrouve une vie de plus en plus active

L'"objet trouvé" des dadaïstes et des surréalistes — L'automatisme à la Galerie — Etable. Peinture grecque contemporaine — Le bicentenaire national des Juifs canadiens: exposition d'oeuvres de peintres juifs du Canada — Le programme varié du Comité féminin. Cinéma. Cours pour adultes et pour enfants — Le Musée sera fermé le 12 octobre

Voici un aperçu du programme en cours au Musée des Beaux-Arts de Montréal.

"Art et objet trouvé": *Jusqu'au 18 octobre*, à la galerie des expositions spéciales. Au début du siècle, les artistes ont été intrigués par les possibilités esthétiques résultant de l'incorporation dans leurs oeuvres d'art, d'objets variés recueillis au hasard. L'art appelé "de l'objet trouvé" a été utilisé avec esprit et souvent avec une satire mordante par les dadaïstes et les surréalistes. Il a influencé, d'une manière probante, un certain nombre d'artistes contemporains d'Europe et d'Amérique. Cette exposition, organisée par la Fédération américaine des Arts, présente pour la première fois au Musée, des artistes aussi connus que Schwitters, Duchamp, Cornell, Louise Nevelson, Rauschenberg et Stankiewicz.

"Les Automatistes": Une exposition rétrospective organisée par les Jeunes Associés: *Jusqu'au 9 octobre*, dans la Galerie-Etable. On peut y voir des peintures de Barbeau, Borduas, Ferron, Gauvreau, Leduc, Mousseau et Riopelle. Elles montrent l'évolution de ce mouvement remarquable depuis sa fondation, en 1947, jusqu'à l'heure actuelle. Les livres publiés par le groupe sont aussi exposés.

"La peinture grecque contemporaine": *Jusqu'au 25 octobre*, à la salle des Conférences. Cette exposition, qui doit circuler par tout le Canada, a été organisée par la Galerie d'Art de Hamilton assistée par le ministre grec de l'Education. Les oeuvres exposées ont été choisies de façon à ce qu'elles montrent les tendances variées de la peinture grecque d'aujourd'hui; les cinquante-quatre peintures, de quatorze artistes différents, sont d'une diversité extraordinaire quant à leur style.

"Galerie XII": peintures de Harold Beament, R.C.A., et d'Adrien Hébert, R.C.A., *du 9 au 23 octobre*, galerie Norton.

"Nous des Jamm", *du 16 octobre au 15 novembre* à la Galerie-Etable. Organisée par les Jeunes Associés, l'exposition présente les peintures de quelques membres du groupe.

"Les artistes juifs canadiens": Une exposition en l'honneur du bicentenaire national des Juifs canadiens; *du 26 octobre au 15 novembre*, à la galerie Martin. Cette exposition, organisée par le Comité qui s'occupe des manifestations devant marquer le bicentenaire, présente les oeuvres d'un groupe d'artistes juifs canadiens remarquable.

Mercredi 14 octobre: "L'objet trouvé dans l'art". Conférence sur l'exposition particulière alors en cours par M. Evan H. Turner, Ph)D., à 3 h. Le programme bilingue qui va accompagner le thé va permettre au nouveau directeur de prendre contact avec les membres du Comité féminin et leurs réunions du mercredi après-midi.

Mercredi 14 octobre: "Film d'art"; deux spectacles, *6 h. 30 et 8 h. 30 du soir:* salle des conférences. Les films présentés auront trait à la peinture et à l'architecture espagnole et ont pour titre: "Vélasquez," "Avila", "Zuloaga" (avec commentaires en espagnol..; "La Granja" et "L'Escorial" (avec commentaires en anglais). Le public est bienvenu. (Comité féminin).

Jeudi 15 octobre: "Première réunion de la classe de peinture; Centre d'art." *10 h. du matin.* La classe confiée à M. Arthus Lismer comprend aussi bien des débutants que des personnes ayant quelque expérience dans la peinture. Tout le matériel nécessaire, à l'exception des pinceaux, sera fourni. Le coût de l'inscription pour ce cours de dix semaines est de $25.; le nombre des élèves est limité à 25.

Jeudi 15 octobre. "Ouverture de l'exposition" "Nous des Jamm". Galerie-Etable; *de 6 h. à 10 h. du soir.* Les membres du Musée sont cordialement invités.

Vendredi 16 octobre: "Premiè rencontre du groupe étudiant, Centre d'art". *11 h. du matin.* Cette série de conférences et de discussions, placée sous la direction de M. Arthur Lismer, se poursuivra jusqu'en avril. Les sujets traités seront aussi variés que l'histoire de l'art (ancien, moderne et canadien), la mode et le dessin. La cotisation annuelle est de $1. Un nombre suffisant d'adhérents est nécessaire pour justifier ces réunions.

Mercredi 21 octobre: "Quelques images de la Grèce". Conférence illustrée, donnée en français par Mme Léon Lortie; *3 h. de l'après-midi.* Elle parlera de son récent voyage en Grèce et présentera les diapositives qu'elle y a prises. (Comité fminin).

Mercredi 21 octobre: "Films d'art"; deux spectacles, *à 6 h. 30 et à 8 h. 30 du soir.* Salle des conférences. Le programme comprendra trois films anglais: "Les oeuvres de Calder" (présentant les sculptures abstraites, mobiles, de cet artiste américain de renom), "Quetico" (Le plus récent film de Christopher Chapman fera voir sous un jour impressionniste ce parc bien connu de l'Ontario), et "Essai d'artiste" (montrant six artistes travaillant dans les six principales variétés d'art graphique). Bienvenue au public. (Comité féminin).

Lundi 26 octobre: "Goût et critique du début de l'ère victorienne"; conférence illustrée de M. John Steegmann, O.B.E. Salle des conférences, *à 8 h. 30 du soir.* M. Steegman montrera les aspects d'un champ auquel il a apporté une contribution académique d'importance. Cette conférence sera donnée dans le cadre de la tournée mondiale qu'il effectue présentement. Bienvenue au public.

Mercredi 28 octobre: "Quelques aspects du portrait", conférence donnée en anglais par Mme Robin Watt; *3 h. de l'après-midi.* Mme Watt, personne bien connue dans le milieu artistique montréalais et épouse d'un peintre canadien de renom, donnera la conférence. (Comité féminin).

Mercredi 28 octobre: "Les artistes à l'oeuvre". Salle des conférences, *à 8 h. du soir.* Modèles et matériaux seront fournis à ceux qui désirent s'essayer au dessin et au modelage. Les artistes donneront des conseils qui seront instructifs pour les spectateurs. Bienvenue au public.

Section scolaire

Section Scolaire: L'Ecole d'art et de dessin du Musée et les classes artistiques pour les enfants de 3 à 14 ans ouvrent au début d'octobre. Les membres peuvent jouir d'une réduction du coût de l'inscription à ces cours. Pour des informations plus complètes, on est prié de communiquer avec Mlle Louise Stevenson, à VIctor 2-7896. Afin d'obtenir d'autres renseignements concernant le "groupe étudiant" et la classe de peinture, on doit se référer à la section des activités du Bulletin; (voir aux dates du 15 et du 16 octobre).

Séances de films du mercredi soir: Afin de rencontrer les demandes accrues de sièges, il y aura cette année, en plus du spectacle habituel *à 8 h. 30*, un spectacle supplémentaire *à 6 h. 30.* Nous devons de nouveau à Mme K. Archambault le choix excellent des films.

Réception de l'orchestre philharmonique de Vienne: Les lettres invitant les membres à cette réception qui doit avoir lieu le 23 novembre, ont été envoyées le 27 juin; or dans un intervalle de cinq jours le nombre maximum de réservations était atteint. Le Musée regrette beaucoup d'avoir eu à décevoir un grand nombre de ses membres. Les billets seront envoyés au début de novembre.

Bal du Musée: Le bal du Musée aura lieu cette année vendredi, 11 décembre. Ce sera un *Bal masqué* et les invités porteront des coiffures ou des masques. Les membres qui se seront mis en règle avant le 10 octobre recevront leurs invitations à la fin de ce mois.

Le Musée fermera le 12 octobre, jour d'Actions de Grâces.

Information: VIctor 2-8706.

5a Le Devoir Sept 21/59 5b 5c

Fonds de $2,000 pour l'achat de peintures au Salon du printemps

Le Conseil des arts du Canada et le Musée des beaux-arts de Montréal ont établi conjointement un fonds d'acquisition de $2,000. Il est destiné à l'achat de peintures faisant partie du Salon du printemps du musée.

M. Evan H. Turner, directeur du musée, a dit que le fonds commun est constitué par un don de $1,000, au Conseil, auquel le musée a joint une somme égale.

Il a ajouté que la perspective d'une vente intéressante va encourager les artistes à participer au Salon du printemps.

Le Conseil a établi ce fonds d'achat pour venir en aide aux artistes créateurs. Les oeuvres acquises feront partie de la collection permanente du musée.

Les six plus grandes galeries d'art du Canada ont reçu chacune un montant de $1,000, à condition, dans chaque cas, que la galerie y joigne une somme égale provenant de ses propres ressources.

La somme globale de $2,000 doit être employée à l'achat de peintures faisant partie d'une importance exposition annuelle de la galerie. Elles seront choisies par un jury d'experts, le même probablement que celui qui est chargé de la sélection des oeuvres devant être exposées. Dans chaque cas, le jury sera organisé par la galerie elle-même et non par le Conseil.

Le Conseil a fait des dons semblables l'an passé et il a précisé dans son rapport annuel, que bien que les dons pour fonds d'achat ont été versés aux galeries d'art, comme marque de confiance en leur organisation, ils sont destinés avant tout aux peintres eux-mêmes.

Le rapport a ajouté : "Le Conseil pense qu'en plus d'être rétribué par son travail, l'artiste sera — de même que la galerie — aidé par la publicité et par l'intérêt que la commission peut éveiller chez un certain public."

Bien qu'aucune date ne soit encore fixée, il est probable, d'après M. Turner, que le Salon annuel du printemps aura lieu en mars.

Gazette Oct 3/59 7

More Than 90,000 Visit Art Museum

Attendance at The Montreal Museum of Fine Arts topped the 90,000 mark during the past year, Director Evan H. Turner has announced.

He said a total of 90,110 persons visited the Museum — oldest public art institution in Canada and only one of its kind in Quebec — in the 12-month period which ended Aug. 31.

Peak attendance months were April and May during the Museum's annual Spring Exhibition.

April's figures were 12,933 and May's 12,906.

Mr. Turner, who took over as head of the Museum June 22, forecast attendance in 1959-60 will surpass this year's figures. Major exhibitions have been planned to mark the Museum's centenary.

As recently as 1951, the yearly number of visitors at the Sherbrooke St. West galleries was in the 60,000-bracket.

Mr. Turner said increased interest in the Museum is "proof of its indispensable role in the community."

He added that recent building changes will permit a better display of the Museum's own treasures as well as other works on exhibition.

Admission to the Museum is free to its members throughout the week and to the general public on Wednesdays, Saturdays and Sundays. On other days, the public admission charge is 25 cents.

4

Le Devoir Oct 6

Un record de ventes au Musée des B.-Arts

On annonce que les ventes du comptoir à l'entrée du Musée des Beaux-Arts de Montréal ont atteint un chiffre d'affaires record pour l'exercice financier qui s'est terminé le 31 août.

Les articles disponibles comprennent des catalogues et des publications, des reproductions de peintures, des objets d'art miniature et des cartes postales.

Le total des recettes pour l'année écoulée s'est élevé à $5,145.

Les recettes des années précédentes se sont chiffrées tel que suit : 1953-54, $2,124 ; 1954-55, $2,993 ; 1955-56, $3,610 ; 1956-57, $4,892 ; et 1957-58, $5,069.

Star Oct 6/59 7

Prof. Binning of UBC To Give Lecture Here

Prof. B. C. Binning of the University of British Columbia, whose paintings hang in many galleries and private collections in the U.S. and Canada, will speak at the Montreal Museum of Fine Arts at 8.30 p.m. tomorrow. The lecture is open to the public and there is no admission charge.

Prof. Binning, who is head of the fine arts department and associate professor of art at UBC, has titled his lecture "On and Off the Tatami."

Star Oct 6

Un excellent chiffre d'affaires au Musée

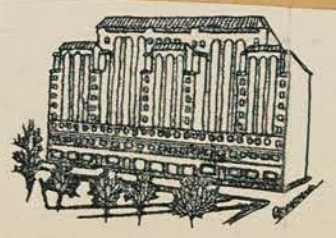
On a annoncé aujourd'hui que les ventes du comptoir à l'entrée du Musée des Beaux-Arts de Montréal ont atteint un chiffre d'affaires record pour l'année fiscale qui s'est terminée le 31 août.

Les articles disponibles comprennent des catalogues et des publications, des reproductions de peintures, des objets d'art miniatures et des cartes postales.

Le total des recettes pour l'année écoulée s'est élevé à $5,145.

Le Devoir O. 6

Current Events Sept 25/59 9



Montreal Museum of Fine Arts
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

Montreal Visitors Sept 24

Tuesday

Mr. Evan H. Turner, director of the Montreal Musuem of Fine Arts has returned from Fredericton where he attended the official opening of the Lord Beaverbrook Art Gallery.

Gazette 1a Oct 3/59 1b 1c

"BARQUE ROUGE, 1958" an oil painting by Paul V. Beaulieu of Montreal and Paris. This interpretation of the Brittany sea-coast, created in intense dark color as contrasted with deep, glowing reds and gray, can be seen among 58 paintings by the same artist now on exhibition at the Dominion Gallery, Sherbrooke St. West.

Beaulieu Exhibition

By DOROTHY PFEIFFER

Fifty-eight oil paintings by Paul V. (for Vanier) Beaulieu of Montreal and Paris are well displayed downstairs in the Dominion Gallery on Sherbrooke Street West.

Mr. Beaulieu himself, a big, genial, but also seriously-minded man wearing an expressive whisk-like mustache, is in Montreal until Oct. 20, when he returns to France.

Born in this city several decades ago, Paul V. Beaulieu studied for two years at the Montreal Beaux Arts School. In 1938, he went to Europe. Since then, he has lived in Paris where he has won critical acclaim and also international art-recognition.

In 1951, Beaulieu was awarded a prize at the Concours Artistique of the Province of Quebec. He has exhibited in various cities of Eastern and Mid-Canada, as well as in New York, Mexico, Rio de Janeiro, Lima and other centres. He is represented by paintings, either in oil or water-color or both, in the Quebec Provincial Museum. The Montreal Museum of Fine Arts. The Bezalel Museum in Jerusalem and the Museum of Modern Art in Paris. Beaulieu also is known for his engravings and has illustrated a book of poems "O Visages" by Vallas.

This 1959 exhibition is Beaulieu's second one-man-show in Montreal since 1957. The paintings now on view give impressive evidence of his versatility as an artist over a period of three years.

Beaulieu cannot properly be classed as an abstractionist or even as an abstract-expressionist painter. Even in his broadest and most simplified works, done with palette-knife and brush and which he calls "Mural Movements", one easily recognizes his carefully thought-out compositions in vigorous color as being unmistakably an actual landscape and based upon nature.

Although Beaulieu's painting is far from being "romantic" — in the usually accepted sense of the word—his work is suffused with a subtle and romany-esque love of passionate color. All his paintings project a strong feeling for authentic folk-music and also for poetry.

The 1957 paintings, which are mostly of flower subjects and still-life, and of which but few remain, are more conscientiously concerned with multiplicity of form and design. His blooms stand proudly in angular glory like fistfuls of colorful banners. In these works, Beaulieu has stressed the more lineal qualities of his delightful and authoritative compositions.

The 1958 paintings for the most part were done in Brittany. Although intense in color and thick with paint, these works are less transparent, colder and almost severe. Indeed at first sight some of them bear a not too remote relation to some of the work of Paul Emile Borduas. Closer and more thoughtful inspection, however, shows them to be completely individual interpretations of various marine scenes and landscape.

As a contrast to the austere ocean blues, blacks and stormy whites of Brittany, the 1959 group of paintings reveal the artist's warm reaction to the South of France. Once again one observes a differing approach, although each and every painting in the show can immediately be identified as Beaulieu.

"The subject always influences the metier," Mr. Beaulieu told me. "Light, space, form and atmosphere are different everywhere. For instance it is impossible to feel the same way when painting in Brittany as contrasted with the Mediterranean area. Each and every subject demands its own technical as well as inspirational approach." Then he added "I have no patience with repetitive formulas in painting."

As I studied Beaulieu's several paintings of red, gray, green or black fishing boats — which by their sculptural quality testify to the strength and endurance both of the boats and of the fishermen who use them, and as I noted how they all lay on black, green, gray or red beaches against a mutual background of sea-walls and tiers of stone buildings, I could not help but ponder Paul V. Beaulieu's own highly successful formula. I can only describe it as a powerful "art theme with variations".

Beaulieu's deserved stature as a contemporary French Canadian artist would seem to lie in his rare intuition of when to stop. Or rather, of when to commence yet another new and spectacular series of honest and uncomplicated art-statements in what can only be described as "living color".

3a Dimanche Matin / Sept 13/59 3b

Au Musée de Montréal

L'exposition d'art moderne peut devenir un cauchemar pour les sains d'esprit

Il est difficile de passer sous silence l'exposition de soi-disant "art contemporain", qui se terminera le 9 octobre prochain au Musée des Beaux-Arts de Montréal, tant certaines "oeuvres" sont choquantes. On trouve 40 toiles, de formats divers, accrochées à l'endroit comme à l'envers sur les murs de la "Stable Gallery", au deuxième plancher de l'immeuble de pierre, situé rue Sherbrooke ouest.

"Expansion rayonnante" est le titre donné à cette peinture d'une beauté et d'une finesse inégalées. C'est une oeuvre de Paul-Emile Borduas, artiste montréalais faisant partie des disciples canadiens de l'automatisme en peinture. Nous ne pourrions toutefois dire si ce chef-d'oeuvre est accroché à l'endroit où à l'envers.

Certaines des peintures constituent une provocation, ni plus ni moins à l'intelligence, à l'appréciation et aux goûts des visiteurs. Il semble que les "artistes", qui ne seront jamais des Rembrandt, des Renoir ou des Van Gogh, aient tenté un effort suprême pour dégoûter les amateurs d'art sincères de continuer de s'intéresser à la peinture.

Quelques tableaux sont d'une immaturité manifeste. Si nous ne nous retenions pas, nous dirions même qu'on l'a fait exprès pour faire enrager les "paroissiens", en employant les lignes et des courbes qui n'ont rien de logique, encore moins de cohésif.

Il appert que dans bien des cas, l'artiste était furieux et qu'il lança un fouillis de teintes sur le canevas. Quelle réussite . . . !

Les oeuvres sont de Barbeau, Leduc, Riopelle, Ferron, Borduas, Mousseau et Gauvreau, tous de l'école de l'automatisme qui, comme le journalisme, peut mener à tout, pourvu qu'on puisse en sortir.

4a La Presse Oct 8/59 4b 4c

Programme d'octobre

Expositions et conférences au Musée des Beaux-Arts

On vient de faire connaître le programme du Musée des Beaux-Arts de Montréal pour le mois d'octobre. Il y aura d'abord six expositions, dont deux sont en cours depuis quelque temps, ainsi que plusieurs conférences, séances de projections de films ou de diapositives.

L'exposition "L'art et l'objet trouvé", qui présente pour la première fois au Musée des oeuvres de Stankiewicz, Duchamp, Cornell, Rauschenberg, se continuera jusqu'au 18 octobre.

Les automatistes : la rétrospective des oeuvres de Barbeau, Borduas, Ferron, Gauvreau, Leduc, Mousseau et Riopelle, organisée par les Jeunes Associés, durera jusqu'au 9 octobre.

La Peinture grecque contemporaine, organisée par la Galerie d'Art de Hamilton, et qui expose les tendances diverses de la peinture grecque contemporaine, restera à la Salle des Conférences jusqu'au 25 octobre.

"Galerie XII" : peintures de Harold Beament, RCA, et d'Adrien Hébert, RCA, dans la galerie Norton du 9 au 25 octobre.

Nous des JAMM : du 16 octobre au 15 novembre, les Jeunes Associés du Musée de Montréal présentent quelques peintures de leurs membres.

Les artistes juifs canadiens : une exposition en l'honneur du bicentenaire national des Juifs canadiens, du 26 octobre au 15 novembre. Oeuvres d'un remarquable groupe d'artistes juifs canadiens.

Au cours du mois qui commence, le Musée des Beaux-Arts de Montréal représentera également au public les activités suivantes:

Mercredi 7 octobre : "On and Off the Tatami", conférence illustrée, donnée en anglais par le professeur B. C. Binning, président de la section des Beaux-Arts de l'Université de la Colombie Britannique. Salle des Conférences, 8:30 p.m. Cette conférence, présentée sous les auspices de la Galerie Nationale du Canada, traitera des arts populaires du Japon. Le public est bienvenu.

Mercredi 14 octobre : "L'Objet trouvé dans l'Art". Conférence sur l'exposition particulière alors en cours par M. Evan H. Turner, PhD., à 3:00 p.m. Le programme bilingue qui va accompagner le thé va permettre au nouveau directeur de prendre contact avec nos réunions du mercredi après-midi. (Comité des Dames).

Mercredi 14 octobre : film d'Art; deux spectacles, 6:30 et 8:30 p.m. Salle des Conférences. Les films présentés auront trait à la peinture et à l'architecture espagnole et ont pour titre : "Vélasquez", "Avila", "Zuloaga" (avec commentaires en espagnol); "La Granja" et "L'Escorial" (avec commentaires en anglais). Le public est bienvenu. (Comité des Dames).

Jeudi 15 octobre : Première réunion de la classe de peinture; centre d'art, 10:00 a.m. La classe confiée à M. Arthur Lismer comprend aussi bien des débutants que des personnes ayant quelque expérience dans la peinture. Tout le matériel nécessaire, à l'exception des pinceaux, sera fourni. Le coût de l'inscription pour ce cours de dix semaines est de $25.00; le nombre des élèves est limité à 25.

Jeudi 15 octobre : Ouverture de l'exposition "Nous des JAMM". Galerie-Etable; de 6:00 à 10:00 p.m. Les membres du Musée sont cordialement invités.

Vendredi 16 octobre : Première rencontre du groupe étudiant. Centre D'art. 11:00 a.m. Cette série de conférences et de discussions, placée sous la direction de M. Arthur Lismer, se poursuivra jusqu'en avril. Les sujets traités seront aussi variés que l'histoire de l'art (ancien, moderne et canadien), la mode et le dessin. La cotisation annuelle est de $1.00. Un nombre suffisant d'adhérants est nécessaire pour justifier ces réunions.

Mercredi 21 octobre : "Quelques Images de la Grèce", Conférence ilustrée, donnée en français par Mme Léon Lortie; 3:00 p.m. Elle parlera de son récent voyage en Grèce et présentera les diapositives qu'elle y a prises. (Comité des Dames).

Mercredi 21 octobre : Films D'art; deux spectacles, à 6:30 et à 8:30 p.m. Salle des Conférences. Le programme comprendra trois films anglais : "Les oeuvres de Calder" (présentant les sculptures abstraites, mobiles, de cet artiste américain de renom); "Quetico" (le plus récent film de Christopher Chapman nous fera voir sous un jour impressionniste ce parc bien connu de l'Ontario), et "Essai d'artiste" (montrant six artistes travaillant dans les six principales variétés d'art graphique). Bienvenue au public. (Comité des Dames).

Lundi 26 octobre : Goût et Critique du Début de l'Ere Victorienne"; conférence illustrée de M. John Steegmann, O.B.E. Salle des Conférences à 8.30 p.m. M. Steegman montrera les aspects d'un champ auquel il a apporté une contribution académique d'importance. Cette conférence sera donnée dans le cadre de la tournée mondiale qu'il effectue présentement. Bienvenue au public.

Mercredi 28 octobre: "Quelques aspects du Portrait", conférence donnée en anglais par Mme Robin Watt; 3.00 p.m. Mme Watt, personne bien connue dans le milieu artistique montréalais et épouse d'un peintre canadien de renom donnera la conférence qui, au début de l'année, avait été différée à cette date. (Comité des Dames.

Mercredi 28 octobre: "Les Artistes à l'Oeuvre". Salle des Conférences, à 8.00 p.m. Modèles et matériaux seront fournis à ceux qui désirent s'essayer au dessin et au modelage. Les artistes donneront des conseils qui seront instructifs pour les spectateurs. Bienvenue au public.

Au début d'octobre également commenceront les cours de l'Ecole d'art et de dessin du Musée pour les enfants de 3 à 14 ans. Les membres peuvent jouir d'une réduction du coût de l'inscription à ces cours. On verra le programme ci-dessus aux dates du 15 et du 16 octobre pour les cours de la classe "étudiants".

Gab!

5 La Presse Oct 8/59

Bibliothèque ouverte mercredi soir au Musée

La bibliothèque d'art du Musée de Montréal, le plus important centre de référence de la métropole en ce qui a trait aux arts, est maintenant ouverte au public le mercredi soir, de 7 heures à 10 heures.

Environ 10,000 volumes ayant trait à la peinture à la sculpture, au dessin, aux arts graphiques, à la poterie et autres manifestations artistiques sont à la disposition des amateurs. La bibliothèque est normalement ouverte du lundi au vendredi entre 1.30 heure p.m. et 4.45 heures.

2a Star Oct 8/59 2b 2c

Always Something New to See'

Fine Arts Here Theme of Talk

"No matter how often one goes into the Montreal Museum of Fine Arts, there is always something new to see," Dr. Evan H. Turner, recently-appointed director of the Museum told the Women's Canadian Club yesterday at the Queen Elizabeth Hotel.

"The museum is one of the great gems in the intellectual crown of this city," Dr. Turner emphasized. "Other places such as New York, Boston, and Paris have much larger collections, but for a small collection, our museum has one of the most rounded ones I've seen."

Illustrating his talk with slides of the museum's prized paintings, ceramics, and pottery, Dr. Turner pointed out the different attitudes which could be applied to the same subject. "Each person sees a painting in terms of his own experience, and mood. Today one appeals, tomorrow another."

Starting with a clay portrait of a hippotamus, dating back to about 2000 B.C., one of the oldest pieces of art in the museum's collection, the director illustrated its agelessness. "This is an example of the past seeming modern. The personality of the figure comes through so clearly that it could have been made last year."

Describing the museum's wide range of offerings, from medieval craftsmanship and Gothic art to impressionistic and modern works, Dr. Turner drew attention to the growing collection of native art from countries such as Africa and New Zealand, "acquired ahead of most other similar institutions in North America."

"And it's worth a trip through the museum just to get ideas on design," he added, showing examples of asymmetrical designs in 17th and 18th century delftware, Greek pottery, and fabrics.

"We are all very much aware of design, whether concerned with a woman's hat, a man's necktie, or a sofa. It helps to know WHY a design is a failure. Fabrics, for instance, are as well represented in a small way in our collection as in any I know."

Describing the museum's collection as "much underestimated," Dr. Turner explained that while it offered a wonderful survey, any single department could well be expanded, "particularly" in ceramics. "Any museum, of course, is always looking for larger funds to add a masterpiece.

"But by just wandering through time after time, each of us can make exciting discoveries. Even passing through several times a day as I do, there is always something else to discover."

Gazette Oct 7/59

Conversation Piece

WHO SAYS FATHERS don't take their parental duties seriously? A Montreal social worker who escorted a group of handicapped people to Lafontaine Park the other day knows it all too well. She stepped over a small fence surrounding the swan pool to snap a picture. The next thing she knew she felt as if a needle were being poked into her leg. She jumped, then investigated. A few young swans were on the grass beside her and Father Swan attacked to protect his young.

The Museum Ball of the Montreal Museum of Fine Arts in a short time has become one of the highlights of the social season. This year the ball will be held on December 11. It will be a "Bal de Tete" and guests will wear head-dresses or masks.

People are saying what a good idea it was to hold a Canadian Food Editors' Conference. (It was staged in Toronto). Canadian food writers do attend the U.S. conference but those behind the Canadian venture feel rightly the emphasis at these affairs is on the "American" way of doing things.

Who thinks New Yorkers have no time for Boy Scout acts? With two other women we were struggling along in front of the New York Post Office the other day carrying heavy suitcases. We were bound for the Pennsylvania Station in the next block and there wasn't any other way to transport the luggage in the city's five o'clock rush hour. Passing the post office a young man came out with a hand cart, offered to take the bags to the station. When he had them safely deposited there he was most reluctant, and genuinely so, to take a deserved tip. His words, "I've been in the same fix myself."

Welland-Port Colborne Tribune Sept 21/59

"Art Can Be Junk": Turner Says Montreal Show Proves It

Canadian Press Staff Writer

MONTREAL (CP) — Evan H. Turner, director of the Montreal Museum of Fine Arts, said Friday that art can be junk—and the 100-year-old cultural institution currently has an exhibition to prove it.

The exhibition, which opened here Friday and will tour North America under the guise of "art and the found object," is a collection of discarded stove pieces, tin cans, old cigar wrappers, flat irons, automobile mufflers and the like.

But it is the use to which these bits of flotsam and jetsam are put that elevates them to art, he said.

"The show will be a revelation to most viewers," said Mr. Turner. "This form of art is relatively unknown in Canada."

The show, assembled by the American Federation of Arts, incorporates for the most part work of North American and European "serious" artists who wished to poke subtle fun at people who believe a thing is art only when it is solemn.

CITES EXAMPLES

Pointing to a life-size picador on a horse, built from rusty stove pipes, small coal shovels, sieves and scraps of leather, Mr. Turner said: "That was just difficult to make as that," turning his index finger to an Epstein bronze. "It took just as much thought, imagination and skill." The picador, created by Jose de Creeft in 1925, is valued at $10,000.

Mr. Turner said the secret to appreciation of this form of art—creating from abandoned man-made articles—is to realize that art is not just the expression of man's serious emotions but of his humorous ones as well.

One exhibit is an ordinary snow shovel that seemingly shows no imagination on the part of its creator, Marcel Duchamp, probably best known for his controversial painting of a "nude ascending staircase."

"His imagination is shown here in the mere fact that he submitted it to an exhibition," said Mr. Turner. "Duchamp just got so tired of people's sombre attitude toward art that he rebelled."

Another feature of the exhibition, of American and European artists, is a rusty automobile gas tank and muffler called "middle-aged couple," by American Richard Stankiewicz. Question: Which is which?

Current Events Sept 11/59

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, closed Sunday and Monday during summer.

A special exhibition of modern Canadian painting in the Museum's Lecture Hall during the summer gives the visitor an excellent opportunity to see what Canadian artists have achieved.

A collection of some 50 botanical watercolors is being shown at the Museum to September 13th as part of the IX International Botanical Congress. Some 4,000 botanists from pratically every country are attending the meeting, the largest scientific congress ever held here. Works of four Canadian artists are on display. They are Mrs. Agnes Chamberlain H.A.C. Jackson, Robert Holmes and Louis Muhlstock.

Dominion Gallery

1438 Sherbrooke St. West. After a year in construction, the Dominion Gallery makes 3 floors open to the public — 2 floors on which paitings by more than 175 Canadian artists are on sale, and 1 floor which shows paintings by French and other European artists. Old Masters will be shown on the only. Closed Sundays.

Star Oct 6/59

N.S. Artist's Paintings Shown Here

An exhibition of 124 marine paintings by noted Nova Scotia artist William E. deGarthe has opened at the Queen Elizabeth Hotel.

Mr. deGarthe's works are devoted entirely to scenes typifying the rugged Nova Scotia coast and tropical color of West Indies harbors.

The exhibition was opened last night by Halifax Mayor Charles Vaughan and Mayor Fournier.

"Mr. deGarthe's paintings have captured the moods and feelings of the sea in the same way that A. Y. Jackson captured the ruggedness of Georgian Bay," said Mayor Vaughan.

"You just have to go to the small fishing villages in Nova Scotia such as Mr. deGarthe's home, Peggy's Cove, and you will see the scenes he is showing here," he said.

Mr. deGarthe's works depict winding paths, seagulls, grassy marshes, fishing schooners creeping out of the morning mist, the pounding surf upon windswept shorelines, and scenes from the fisherman's life showing his never-ending struggle against the sea.

Three-Year Output

"The works at this exhibition involve roughly three years of work," the Swedish-born artist said.

A former Montrealer, Mr. deGarthe studied at Montreal Museum of Fine Arts for four years and moved in 1945 to Peggy's Cove, which he describes as "a painter's paradise."

"Its ruggedness and natural beauty makes it definitely more interesting for the painter than Cape Cod or other such places," he said.

A recent visit to the West Indies, gave Mr. deGarthe an opportunity to study and paint local scenes of bays, sugar fields and market places.

The paintings will be on display at the hotel's gallery four until Thursday.

Gazette Oct. 8/59

Museum Director Speaks

Evan H. Turner, director of the Montreal Museum of Fine Arts, yesterday discussed the museum's collection for members attending the opening meeting of the Women's Canadian Club.

He urged them to make frequent visits for "the wonderful thing about visiting the Montreal Museum of Fine Arts is that regardless of how many times you've been there, there's always something new to see."

Illustrating his address with slides, Mr. Turner showed selections from the painting, fabric and sculpture collections of the museum, pointing out for members the contrasts between different periods and offering comparisons between artists.

He suggested that a trip to the museum could help solve practical problems of home decoration by developing design awareness.

Mr. Turner, just recently named director, was high in his praise of the museum's rounded collection but stressed the importance of expansion, especially in the history of ceramics.

He said that besides the museum building being "a good place to meet your friends, and a good meeting place for lovers, there is a spiritual reason because it is one of the great places of learning, one of the great gems on the intellectual crown of the city."

Gazette Oct 9/59

Museum Gets Michelangelo Reproduction

Acquisition of a Stanley Lewis reproduction of a Michelangelo bas-relief was announced yesterday by The Montreal Museum of Fine Arts.

The tondo, as well as a bronze cast of a bust of Michelangelo, have been presented to the Museum by C. G. Greenshields, Q.C., of the Greenshields Foundation.

It was the foundation which awarded scholarships to Lewis, 29-year-old Montreal sculptor, to study and work in Italy for three years. He returned here a few months ago and gave an exhibition in the Museum's Gallery 12.

During the time he spent in Italy, Lewis retraced the steps of the great Renaissance sculptor, recreated his sculpturing tools and copied one of his well-known works.

The work is the bas-relief now part of the Museum's collection. It shows the Madonna and Child.

Star Oct 8/59

New Bas-relief For Collection

Montreal Museum of Fine Arts has acquired a Stanley Lewis reproduction of a Michaelangelo bas-relief. The tondo, as well as a bronze cast of a bust of Michaelangelo were presented to the museum by C. G. Greenshields, QC, of the Greenshields Foundation.

Lewis, 29, had been awarded scholarships by the foundation to study in Italy for three years. He returned recently to Montreal.

The bas-relief, now part of the museum's collection, shows the Madonna and Child.

La Presse Oct 3/59

"Arbre mort et cyprès", de Maurice VERDIER est l'une des oeuvres de ce peintre parisien qu'on peut voir actuellement à la galerie Dresdnère. Verdier a transporté en Provence l'atmosphère du nord qui l'a vue naitre.

Petit pêcheur fera grand graveur si...

(par Gilles CONSTANTINEAU)

Claude, Michel, Carl ... des prénoms comme tous les autres, mais avec ceci de particulier : les enfants qui les portent, Québecois comme vous et moi, sont aussi éloignés de la métropole qu'ils le sont, ou presque, de l'Europe. Et pourtant ...

Ils étaient une trentaine, enfants de pêcheurs gaspésiens, garçons et filles en nombre égal de quatre à quatorze ans, habitant la région de Percé. Le Centre d'art que fondaient M. et Mme Alberto Tommi dans cette lointaine station touristique, voici quelques années, leur a fourni une occasion singulière.

Du début de juillet au milieu d'août, suivant les cours de gravure, de céramique, de dessin et de peinture que leur dispensaient là Françoise Bujold, diplômée de l'Ecole des Arts graphiques de Montréal, et Pierre Lawton, du Musée des Beaux-Arts de la métropole, ces mioches turbulents ont accompli une oeuvre extraordinaire.

Elle s'intitule "L'île endormie" ; c'est un recueil de 14 gravures sur linoléum, en taille-douce, illustrant un poème de Françoise Bujold. Un poème-prétexte, m'a déclaré celle-ci, qu'il a fallu refaire pour le conformer à l'imagination peu caricaturale des tout jeunes apprentis.

Avec des moyens rudimentaires, il en a été tiré à la main, en couleurs, 10 exemplaires : travail exténuant de plusieurs semaines, mais dont la qualité est indiscutable. Qui contesterait la beauté graphique de la gravure de tête ci-haut reproduite, en sachant que l'auteur en est un jeune Gaspésien de 10 ans ?

Il y a là une aventure pédagogique que Françoise Bujold, de bonne grâce, m'a fait connaître par le menu.

Astreints à une discipline aussi peu rigoureuse que possible, les trente enfants consacraient deux heures par jour, cinq jours par semaine, à leur apprentissage artistique et à leurs premiers travaux d'exécution. La turbulence qui régnait au début a fait place, au bout de quelques semaines, à une attention beaucoup plus soutenue.

La première heure se passait à l'extérieur et la deuxième dans les studios du Centre, fenêtres ouvertes sur la mer. La première était celle des cours d'observation et l'autre celle de l'application.

Il était impossible, m'a confié Françoise Bujold, d'obtenir des résultats appréciables sans les cours extérieurs durant lesquels les enfants étaient appelés à observer mille choses, mille phénomènes dont la simplicité et le dépouillement font croire qu'on les connait à fond, bien qu'il n'en soit rien.

L'esprit créateur des jeunes Gaspésiens, elle l'a observé, est d'une grande pureté. Il a échappé à l'altération de l'éducation et des moyens de diffusion des agglomérations urbaines. Si on demande à l'un d'eux de dessiner un soleil, c'est le soleil qu'il voit qu'il dessinera, explique-t-elle, et non l'imitation de cent soleils de papier-mâché.

C'est la raison pour laquelle Françoise Bujold a en quelque sorte attendu que ses jeunes élèves lui apportent des dessins auxquels elle a plus ou moins adapté le texte de L'île endormie, avant de préparer la gravure et l'impression. Le premier conte poétique qu'elle avait fait à cette fin était, selon ses propres mots, trop fortement imaginé, trop peu réaliste. Il ne collait pas ...

Le Centre d'art de Percé offre des cours semblables aux adultes gratuitement, aussi. Mais seuls les cours pour enfants ont été fréquentés avec une assiduité soutenue par des élèves aussi nombreux durant tout l'été, ajoute mon interlocutrice. A mille milles d'ici, dans une région de la province où on emploie encore beaucoup la lampe à pétrole, malgré les fils électriques qui font de la voltige le long des routes.

Françoise Bujold, qui anime à Montréal les Editions Goglin, tirera bientôt de L'île endormie une deuxième édition, encore restreinte : 30 exemplaires, sur papier luxueux, impression à cuiller, encrage à la poupée; tout à la main. Le prix en sera peut-être élevé, il n'en pourrait être exagéré. C'est une entreprise passionnante et unique, où l'adulte donne à l'enfant les moyens d'être lui-même, autonome à sa propre mesure.

Le Devoir Sept 8/59

Récentes acquisitions au Musée des B.-Arts

Le musée des Beaux-Arts de Montréal annonce l'acquisition d'une reproduction, par Stanley Lewis, d'un bas-relief de Michel-Ange.

Le bas-relief, ainsi que le moule d'un buste de bronze de Michel-Ange, ont été offerts au musée par G.G. Greenshield, c. r., de la Greenshields Foundation.

Cette fondation accordait une bourse à Lewis, sculpteur montréalais de 29 ans, pour étudier et travailler en Italie pendant trois ans. De retour depuis quelques mois, il a donné une exposition dans la galerie XII du musée.

Pendant son séjour en Italie, Lewis retraça l'évolution du maître florentin, reproduisit ses outils de sculpteur et copia une de ses oeuvres les plus célèbres.

Cette oeuvre est le bas-relief qui fait désormais partie de la collection du musée. Elle représente la Madone et l'Enfant.

La Presse Oct 1/59

photo LA PRESSE

La Société d'étude et de conférences a choisi, cette année, le Musée des Beaux-Arts comme lieu de ses conférences hebdomadaires. Sur cette photo prise hier à l'issue de la causerie, on reconnait M. Evan Turner, directeur du Musée ; Mme Paul Langlois, présidente de la S.E.C. ; M. Normand Hudon, conférencier invité et Mme Andrée Paradis, membre du Conseil des Arts du Canada et ex-présidente de la Société.

Normand Hudon à la Société d'étude

La censure tue l'humour canadien

"L'une des grandes qualités de la caricature, a déclaré hier l'enfant terrible de la caricature canadienne, c'est... la discrétion". Et M. Normand Hudon, qui inaugurait hier la 27e saison de la Société d'étude et de conférences, d'expliquer que l'une des embûches les plus sérieuses de cet art subtil, réside dans l'exagération.

Sous le ton du conférencier qui avait au début retracé avec le plus grand sérieux l'histoire de cet art, on perçut bientôt l'humour qui ne le quitte jamais tout à fait, quand il reprit, parlant d'un de ses modèles favoris :

"Au fond monsieur Duplessis, ça n'était pas qu'un nez. Il avait ses yeux rieurs et intelligents, sa bouche toujours souriante dans le sarcasme, ses mains plissées rejoignaient sa figure ridée par les années, et tout ceci dans un corps encore alerte de vieux célibataire qui se veut "dandy". Il fallait voir à tout cela d'après moi, pour faire une bonne caricature de l'ancien premier ministre. Il nous était tellement accoutumé de le faire que je dois dire que mon ami Robert LaPalme et moi le faisions machinalement. Hélas le temps travaille contre nous et nos plus beaux sujets s'en vont."

Le caricaturiste révéla que ces dessins qu'il exécute avec tant de désinvolture, sont le résultat de longues observations. "Il nous faut observer la silhouette avant tout, le port de la tête, le maintien des bras, la démarche. Quand je fais la caricature d'une personne, je fais d'abord sa silhouette, même si mon dessin final ne représente qu'un buste".

Jetant un coup d'oeil circulaire sur la situation de cet art au pays, le jeune artiste a repris: "La censure fait tout ce qu'elle peut pour abrutir la masse, détruire l'initiative, et encourager la paresse intellectuelle." De quelle censure il s'agit ici, le conférencier n'en souffle d'abord mot. Il fait bien allusion à une censure personnelle en réponse à une question qui lui fut posée à l'issue de la réunion, en disant à propos de certains de ses croquis refusés: "Il est vrai qu'elles étaient trop méchantes". Mais à un autre moment: "Les directeurs de la majorité de nos journaux n'emploient pas de caricaturistes de chez nous parce qu'ils traiteraient de sujets qui nous touchent de trop près. Ils craignent les représailles de certains politiciens, certains hommes d'affaires, certains ecclésiastiques aussi."

"Notre champ d'action est tellement limité proportionnellement aux autres pays, a-t-il ajouté, qu'il est excusable d'avoir, et je le dis sans méchanceté, d'avoir autant de caricaturistes qui se limitent à faire un trèfle à quatre feuilles le jour de la St-Patrice, une feuille d'érable le 24 juin ou un mignon petit lapin en chocolat le Jour de Pâques. Il est normal qu'ils ne se mettent personne à dos, mais qui diable peuvent-ils bien convaincre?"

Celui qui avait dit au début de sa conférence: "Les gars les plus cruels, ce ne sont pas les caricaturistes, ce sont les photographes . . ." confessa en terminant avec beaucoup de gentillesse: "Si l'on me reproche d'être féroce, je dois dire à ma décharge que je n'ai jamais fait la caricature de qui que ce soit animé d'un sentiment de haine ou de mépris. S'il m'a été donné de caricaturer certaines personnalités du spectacle dont je n'appréciais pas le talent, ou certains politiciens dont je n'approuvais pas la forme de politique, je l'ai toujours fait avec beaucoup de respect. Respect pour mon métier et aussi respect pour l'homme".

Mme Paul Langlois, la présidente de la Société d'étude et de conférences, a présenté le conférencier et expliqué ainsi le choix du Musée comme nouveau site des conférences: "Ces deux institutions ont décidé de se fréquenter pour un bon motif: la culture".

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Ottawa Journal Sept. 21/59

MONTREAL MUSEUM PROVES IT

Art Can Be Junk—And Fun

871 By OLI DAUM

MONTREAL (CP) — Evan H. Turner, director of the Montreal Museum of Fine Arts, said Friday that art can be junk—and the 100-year-old cultural institution currently has an exhibition to prove it.

The exhibition, which opened here Friday and will tour North America under the guise of "art and the found object," is a collection of discarded stove pipes, tin cans, old cigar wrappers, flat irons, automobile mufflers and the like.

But it is the use to which these bits of flotsam and jetsam are put that elevates them to art, he said.

Poke Subtle Fun.

"The show will be a revelation to most viewers," said Mr. Turner. "This form of art is relatively unknown in Canada."

The show, assembled by the American Federation of Arts, incorporates for the most part work of North American and European "serious" artists who wished to poke subtle fun at people who believe a thing is art only when it is solemn.

Pointing to a life-size picador on a horse, built from rusty stove pipes, small coal shovels, sieves and scraps of leather, Mr. Turner said: "That was just as difficult to make as that," turning his index finger to an Epstein bronze. "It took just as much thought, imagination and skill." The picador, created by Jose de Creeft in 1925, is valued at $10,000.

Mr. Turner said the secret to appreciation of this form of art—creating from abandoned man-made articles—is to realize that art is not just the expression of man's serious emotions but of his humorous ones as well.

Snow Shovel.

One exhibit is an ordinary snow shovel that seemingly shows no imagination on the part of its creator, Marcel Duchamp, probably best known for his controversial painting of a "nude ascending staircase."

"His imagination is shown here in the mere fact that he submitted it to an exhibition," said Mr. Turner. "Duchamp just got so tired of people's sombre attitude toward art that he rebelled."

Another feature of the exhibition, of American and European artists, is a rusty automobile gas tank and muffler called "middle-aged couple," by American Richard Stankiewicz. Question: Which is which?

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Guelph Mercury Sept 19/59

Director Claims Exhibition Of Junk

871 By OLI DAUM
Canadian Press Staff Writer

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CITES EXAMPLES

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Gazette Oct 4/59

Museum Director Speaks

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Evan H. Turner, director of the Montreal Museum of Fine Arts, yesterday discussed the museum's collection for members attending the opening meeting of the Women's Canadian Club.

He urged them to make frequent visits for "the wonderful thing about visiting the Montreal Museum of Fine Arts is that regardless of how many times you've been there, there's always something new to see."

Illustrating his address with slides, Mr. Turner showed selections from the painting, fabric and sculpture collections of the museum, pointing out for members the contrasts between different periods and offering comparisons between artists.

He suggested that a trip to the museum could help solve practical problems of home decoration by developing design awareness.

Mr. Turner, just recently named director, was high in his praise of the museum's rounded collection but stressed the importance of expansion, especially in the history of ceramics.

He said that besides the museum building being "a good place to meet your friends, and a good meeting place for lovers, there is a spiritual reason because it is one of the great places of learning, one of the great gems on the intellectual crown of the city."

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Stove Pipes and Tin Cans:

Art Can Be Junk—and It Is Here

871 By Oli Daum
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St. John's Telegram, Nfld.
September 23, 1959

Plan Art Collection

871

The art and music committee of Memorial University is currently planning the purchase of a number of reproductions of paintings by recognized masters.

The committee hopes that these reproductions will be the starting point for a University art collection.

The committee held recitals and evenings of recorded music last year as a part of their program of promoting the interest in music and art among the students.

In addition to the purchase of the paintings this year the committee is hoping to continue its program of live music concerts and has invited John Steegman, former director of the Montreal Museum of Fine Arts to address the university and the public on "The Dilemma of Modern Art."

There are nine members in the Art and Music Committee; convenor Dr. A. A. McDonald; Bryan Reardon, Classics Department; N. J. Brown, Philosophy; H. Goodridge, Geography; Dr. W. D. Bruckner, Geology; Dr P. Clifford, Geology; Dr. G. Bartlett, Bilogy; R. Sheppard, Art; Miss Ada Green, Librarian.

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BOUGHT BARGAIN

Winnipeg Free Press Sept 19/59

Old Stovepipes, Tin Cans In Travelling Art Exhibit

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The exhibition, which opened here Friday and will tour north America under the guise of "art and the found object," is a collection of discarded stove pipes, tin cans, old cigar wrappers, flat irons, automobile mufflers and the like.

But it is the use to which these bits of flotsam and jetsam are put that elevates them into the revered field of art.

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Ottawa Times Sept 19/59

ART AND JUNK

Exhibit Pieces Of Scrap Metal

By OLI DAUM
Canadian Press Staff Writer

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Another feature of the exhibition, of American and European artists, is a rusty automobile gas tank and muffler called "middle-aged couple," by American Richard Stankiewicz. Question: Which is which?

Montreal Times Sept 19/59

Art Can Be Junk Says Director

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Valued At $10,000

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Another item in the exhibition, here until Oct. 18, is an ordinary snow shovel that seemingly shows no imagination on the part of its creator, Marcel Duchamp, probably best known for his controversial painting of a Nude Ascending a Staircase.

"His imagination is shown here in the mere fact that he submitted it to an exhibition," said Mr. Turner. "Duchamp just got so tired of people's sombre attitude toward art that he rebelled."

Another feature of the exhibition, of American and European artists, is a rusty automobile gas tank and muffler called "middle-aged couple," by Richard Stankiewicz. The American artist challenges the viewers' imaginations by leaving it to them to decide which is the male and female—the gas container or the muffled device.

Peterborough Examiner Sept 19

Old Stove Pipes, Cans In Exhibition Of 'Art'

By OLI DAUM

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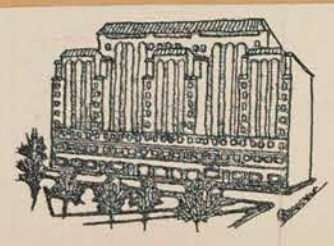
Current Events Oct 2/59



Montreal Museum of Fine Arts
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

La Presse Oct 10/59

Aux Beaux-Arts

—Le mercredi 14 octobre, à trois heures, le Comité féminin du Musée des Beaux-Arts tiendra une réunion au cours de laquelle M. Evan Turner, Ph.D., prononcera une causerie bilingue intitulée : L'objet trouvé dans l'art. Le thé sera servi et le public est invité.

Verdun Guardian Sept 16/59

Exhibition of junk at gallery is called art

Junk — but highly valuable junk creatively used — will be featured in an exhibition at The Montreal Museum of Fine Arts beginning Sept. 18. The show, officially called Art and the Found Object, consists of unchanged natural objects and abandoned man-made articles as well as works by artists who incorporate objets trouvés in their creations.

Evan H. Turner, director of the Museum, said the show will be a revelation to most viewers.

"This form of art is relatively unknown in Canada," he declared. "It is perhaps the first time, in fact, that such a collection has been shown in Montreal.

"It proves, among other things, that humor can be a valid form of art."

One of the items to be shown, the life-size "picador" by the artist Jose de Creeft, is made up of stove pipes, cans and similar articles. Its value: $10,000. Total weight of the exhibition is about 2,000 pounds. The show, organized by the American Federation of Arts, is being circulated to museums throughout the United States and Canada until January, 1960.

Several pieces owned by Montreal collectors will be part of the exhibition.

The collection was first seen in the Time-Life Building, Rockefeller Plaza, New York.

Early experiments and contemporary works illustrate theories introduced in the first decades of this century by the Cubists and Dadaists stressing the significance of everyday objects. Their work helped to change the concept of sculpture which had been based for centuries on the Greek ideal.

Artists represented in the collection include Cornell, Duchamp, Ernst, Nevelson, Schwitters, Stanwiewicz and others.

The Dada movement, shaped by the European turmoil and despair which followed the First World War, was in part a revolt against academic dogmatism which affected all the arts. It took place almost simultaneously, though in different forms, in several major cities, among them Paris, Berlin and Zurich.

Talented poets, writers and artists, through a variety of bizarre means, "pursued the ugly," and the lowest accepted aesthetic values were proposed as the highest. While it followed on one hand a course of defiance and destruction of past forms and ideals, Dada felt a parallel need for creative expression. The art of Dada gained wide influence and included the work of many top painters and sculptors, some of them represented in Art and Found Object.

Ready-mades are what the name implies — complete objects which are at hand and which by reason of the artist's selectivity are considered to belong in the realm of his creativity. A bottle dryer is an example.

Details added to stimulate various responses caused other objects to be referred to as "ready-mades-assisted." A flat-iron to which tacks have been affixed or a metronome adorned with a photograph of an eye are samples.

Such works as "Hindenberg Merz" are delicately collated from haphazard scraps including cigar wrappers, tin, burlap, wood and other discards. The show closes Oct. 18.

Star Oct 9/59

Museum to Show Movies on Spain

Films on Spanish art and architecture will be shown at the first film night of the season at the Montreal Museum of Fine Arts next Wednesday.

English commentaries accompany some of the films, on Velasquez's painting, the walled town of Avila, Zuloaga, the palace of Escorial and La Granja.

In a departure from the practice of other years, the museum will stay open all evening and offer two showings, free of charge, at 6:30 and 8:30 p.m. This policy has been inaugurated to permit visitors to go to the Museum directly from their offices if they wish.

Sudbury Chronicle - Telegraph Sept. 19/59

Art Can Be Junk Says Montreal Museum Chief

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Pointing to a life-size picador on a horse, built from rusty stove pipes, small coal shovels, sieves and scraps of leather, Mr. Turner said: "That was just as difficult to make a that,' turning his index finger to an Epstein bronze. "It took just as much thought, imagination and skill." The picador, created by Jose de Creeft in 1925, is valued at $10,000.

Mr. Turner said the secret to appreciation of this form of art—creating from abandoned man-made articles—is to realize that art is not just the expression of man's serious emotions but of his humorous ones as well.

Another item in the exhibition, here until Oct. 18, is an ordinary snow shovel that seemingly shows no imagination on the part of its creator, Marcel Duchamp, probably best known for his controversial painting of a Nude Ascending a Staircase.

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La Presse Oct 1/59

Activités féminines au Musée

Le Comité féminin du Musée des Beaux-Arts annonce que le mercredi 14 octobre, à 3 h. p.m., M. Evan H. Turner, Ph. D., fera une conférence intitulée : "L'objet trouvé dans l'art". Le nouveau directeur du Musée profitera de l'occasion pour prendre contact avec les réunions du mercredi.

Le même jour, à 6 h. 30 et à 8 h. p.m., dans la salle des conférences, il y aura projections de films d'art ayant trait à la peinture et à l'architecture espagnoles : Vélasquez, Avila, Zuloaga, La Granja, L'Escurial. Le public est invité.

Le mercredi 21 octobre, à 3 h. p.m., Mme Léon Lortie parlera de son récent voyage en Grèce et illustrera sa causerie de projections.

Le même jour, à 6 h. 30 puis à 8 h. p.m., présentations de films d'art anglais : "Les oeuvres de Calder", "Quetico" et "Essai d'artiste". Cette dernière pellicule présentera six artistes spécialisés dans les principales variétés de l'art graphique. Le public est invité.

Mme Robin Watt prononcera en anglais, le mercredi 28 octobre, une conférence intitulée "Quelques aspects du portrait".

(Communiqué)

Ottawa Citizen Sept 24/59

Assemble Junk Items Into Display

By Oli Daum
Canadian Press Staff Writer

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Cites Examples

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Star Oct 3/59

Art Calendar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday evenings, 7:30 to 10; free days, Wednesday, Saturday, Sunday. **Art and the Found Object.** In The Stable, **JAMM V, Automatist Retrospective.**

MAURICE VERDIER Gale-

St. Catharines Standard Sept 19/59

Stove Pipes and Tin Cans

Art Not Always Serious

By OLI DAUM
Canadian Press Staff Writer

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Sudbury Star Sept 21/59

Art, Junk – Know One From the Other?

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Gazette Oct 8/59

New Policy For Movies At Museum

A new policy of two showings of the Wednesday night film series will be inaugurated at The Montreal Museum of Fine Arts beginning Oct. 14. The presentations, sponsored by the Museum's Ladies' Committee, will be seen at 6.30 and 8.30 p.m.

In former years, there was only one showing and many people had to be turned away, Museum Director Evan H. Turner said.

The first program will present films dealing with Spanish painting and architecture. They are entitled Velasquez, Avila, Zuloaga, La Granja and the Escorial. English commentaries accompany some of the flims.

L'Action Catholique Oct 11/59

Musée des Beaux-Arts

Montréal, (P.C.). — Un total de 90,110 personnes ont visité le musée des Beaux-Arts de Montréal au cours de l'année qui s'est terminée le 31 août. Le renseignement a été communiqué mercredi par le directeur M. Evan-H. Turner.

Cape Breton Post Sept 21/59

Art Show Is Revelation

By OLI DAUM
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Whig-Standard Sept 19/59

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Star Oct 13/59

Queen's Journal Univ. Times Sept 21

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Cornwall Standard-Freeholder Sept 19/

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La Presse Oct 14/59

Nouvelles heures pour le Musée

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan-H. Turner, a annoncé aujourd'hui qu'à partir du 14 octobre le Musée sera ouvert le mercredi de 10 a.m. à 10 p.m.

Le public peut voir gratuitement, chaque mercredi soir, les films présentés dans la salle des conférences par le Comité des Dames du Musée.

Avec l'institution du nouveau système consistant à présenter deux spectacles lors d'une même soirée — l'un à 6 h. 30 et l'autre à 8 h. 30 — il a été décidé que le Musée serait ouvert sans interruption.

Le programme du 14 octobre — le premier de la saison — se composera de films traitant de la peinture et de l'architecture espagnoles. Ils ont pour titre: "Velasque", "Avila", "Zuloaga", "La Granja" et "l'Escorial". Des commentaires en anglais accompagneront quelques-uns des films.

Lectures Set For Museum

The first in a series of weekly Wednesday lectures and teas will be held Oct. 14, at 3 p.m., at the Montreal Museum of Fine Arts.

Dr. Evan Turner, director of the Museum, will speak in French and English on the current exhibition, "Art and the Found Object" in gallery 12.

Tea will be served after the lecture in the upstairs foyer of the Museum. The lecture and tea is sponsored by the Ladies' Committee and the public is invited.

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Pt. Arthur News-Chron., Ont.
September 19, 1959

1b

Stove Pipes, Car Mufflers Part of New Art Exhibit

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Kitch.-Waterloo Record, Ont.
September 19, 1959

Art Exhibit Has Tin Cans, Stove Pipes

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6a

Galt Reporter, Ont.
September 19, 1959

Says Art Can Be Junk Has Exhibition To Prove It

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Gazette Oct 10/59

Fort Wm. Times-Journal, Ont.
September 19, 1959

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Program Planned By Art Society

A recital by Phoebe Erskine MacKellar will be featured at the opening meeting of the Women's Art Society, Tuesday, Oct. 20, at the Chateau de Ramezay.

The program for the remainder of the season includes: Oct. 27, W. Maxwell Ford as speaker; Nov. 3, song recital; Nov. 10, Mrs. Yves Henry Buhler of the Boston Museum of Fine Arts, will address members; Nov. 17, annual luncheon; Nov. 24, speaker will be Dr. Alton Goldbloom of McGill University.

Dec. 1, Martin J. Marshall, United Kingdom Principal, Trade Commissioner, will speak; Jan. 12, Senator Donald Cameron will speak; Jan. 19, harp recital; Jan. 26, H. N. Fieldhouse, McGill University, will address members.

On Feb. 2, speaker will be F. St. George Spendlove of the Royal Ontario Museum; Feb. 9, Ceylon, will be speaker; Feb. Lady Commaraswamy, wife of the High Commissioner for 16, members' day; Feb. 23, "Our Building Heritage" will be the subject of an address;

March 1, piano recital; March 3-16, exhibition of paintings; March 8, Edward Clegborn, associate director of the Montreal Museum of Fine Arts, will address members; March 15, speaker will be Dr. Muriel V. Roscoe, of McGill, March 22, annual meeting.

Ottawa Citizen, Ont.
September 26, 1959

"Automatiste" Retrospective

A retrospective exhibition of the work of the Montreal "Automatiste" Painters and related movements (Borduas, Mousseau, Riopelle, Gauvreau, Leduc and others will be shown in the Museum of Fine Arts in Montreal until Oct. 9.

Current Events, Montreal, P.Q.
September 11, 1959

Botanical Gardens
In operation since 1938 has one of the most complete collections of flora in the world including 500 different varieties of orchids. A place of beauty as well as an information centre for gardening problems. Sherbrooke St. E.

Westmount
This city within a city is one of the wealthiest in Canada. Among the highlights are Westmount Park with its floral clock, Murray Park and the Lookout on Westmount Mountain.

Mount Royal
Lovely wooded peak in the centre of the city. Beaver Lake, The Pavillion, the Lookout and the 100 ft. high cross are points of interest not to be missed.

Montreal Museum of Fine Arts
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

Current Events, Montreal, P.Q.
September 18, 1959

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9a

Le Devoir Oct 10/59

Films d'art au Musée

Le Musée des Beaux-Arts de Montréal va adopter dès le 14 octobre prochain un nouveau système consistant à présenter, le mercredi soir, deux séries de films d'art. Présentées par le Comité des dames, elles auront lieu à 6h.30 et à 8h.30 respectivement.

Le premier programme comprendra des films ayant trait à la peinture et à l'architecture espagnole. Ils ont pour titre: "Velasquez", "Avila", "Zuloaga", "La Granja" et "l'Escorial". Des commentaires en anglais accompagneront quelques-uns des films.

Devoir Oct 10

9b

Gazette Oct 10/59

Le Devoir Oct 13

Films d'art au Musée

Le comité des Dames du Musée des Beaux-Arts de Montréal désireux de se rendre au désir du public, vu la popularité croissante des Films d'Art, donnera cette année deux spectacles consécutifs à ses séances du mercredi soir, la première à 6 h. 30 et la seconde à 8 h. 30 dans la Salle des conférences.

Les films présentés auront trait à la peinture et à l'architecture espagnole et ont pour titre: "Vélasquez," "Avila", "Zuolaga" (avec commentaires en espagnol); "La Granja" et "L'Escorial" (avec commentaires en anglais).

Cette séance du 14 octobre est la première de la saison qui comporte cette année un excellent choix de films.

Devoir Oct 13

Gazette Oct 10/59

NEW ACQUISITIONS

"View of Kingston" by Robert W. Pilot is a new acquisition of the Beaverbrook Art Gallery in Frederiction, N.B. The canvas is a gift of Norman Dawes of Montreal.

This will form a companion piece to "Cape Diamond, Quebec," another Pilot on exhibition in the Beaverbrook Gallery.

Robert W. Pilot was born in St. John's, Nfld, in 1898 and first went to Montreal in 1907. He studied at the Monument National and at the Art Assn. of Montreal, a pupil of Maurice Cullen and William Brymner. Later he spent some time at the Academie Julian in Paris He has travelled extensively and has painted in Canada, the West Indies, Europe and North Africa.

Pilot's work was exhibited at the Paris Salon in 1922. He became an associate of the Royal Canadian Academy in 1925 and and Academician in 1934. He received the O.B.E. in 1945. He was president of the Royal Canadian Academy 1954-56. He is represented in the National Gallery, the Montreal Museum of Fine Arts, the Toronto Art Gallery and the Collection of Her Majesty the Queen. Mr. Pilot lives in Montreal.

Current Events, Montreal, P.Q.
September 18, 1959

THIS WEEK IN MONTREAL

September 18 - 25th

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Dick Clark Caravan At Forum

Unusual Exhibition At Fine Arts Museum

THEATRE

Dick Clark Show

Coming to the Forum, St. Catherine St. W. for two performances only on Sunday, September 20th will be some of the top recording stars of the day. The Dick Clark Caravan of Stars," with the sparkle and glitter of big-name stars, is a road show that promises to be fine entertainment value. The fabulous stars gathered on one stage for the occasion include Paul Anka, Lloyd Price, Annette, LaVergn Baker, The Coasters, Duane Eddy, Jimmy Clanton, The Drifters, The Skyliners, Bobby Rydell, Phil Phillips, The Jordan Brothers, with Arnold Dover as Master of Ceremonies and the music of Lloyd Price and his "Caravan of Stars" orchestra. The show will be presented twice at 2.30 and at 8.30 p.m.

The Iron Harp

The Montreal Repertory Theatre opens its 30th season with Joseph O'Conor's drama —"The Iron Harp". Starring in the play is the brilliant, young actor, Michael Kane. The play opens on Tuesday, Sept. 22nd at the MRT Playhouse 1429 Closse Street and will run for two weeks. Tickets at the theatre.

MUSIC

Montreal Jazz Society

An enthusiastic group dedicated to keeping modern jazz alive in Montreal and calling itself The Montreal Jazz Society holds forth every Monday evening from 8 to 12.30 at the Cafe St. Jacques, corner of St. Denis and St. Catherine St. The concert features such jazz exponents as Rene Thomas and Milton Sealy.

ART

Montreal Museum of Fine Arts

1379 ~~Sherbrooke St.~~ W. Open daily 10 to 5. Free days, Wednesday, Saturday, Sunday.

Junk — but highly valuable junk creatively used is being featured in the first large Autumn exhibition of the Montreal Museum of Fine Arts, to Oct. 18th.

The show, officially called Art and Found Object, consists of unchanged natural objects and abandoned man-made articles as well as works by artists who incorporate objects trouves in their creations.

Dominion Gallery

1438 Sherbrooke St. West. After a year in construction, the Dominion Gallery makes 3 floors open to the public — 2 floors on which paitings by more than 175 Canadian artists are on sale, and 1 floor which shows paintings by outstanding French and other European artists. Old Masters will be shown on the 4th floor. Open daily 9 - 5.30, closed Sundays.

gazette Oct 7/59 6a 6b

Museum Film Policy Altered

A new policy of two showings of the Wednesday night film, instead of one, will be put into effect at the Montreal Museum of Fine Arts beginning Oct. 14. The presentations, sponsored by the Museum's Ladies Committee, will be at 6.30 and 8.30 p.m.

The Wednesday night films are free, and the general public is invited. The first film will deal with Spanish painting and architecture.

The Museum also announces that its art reference library will be open every Wednesday night from 7 to 10, beginning tonight. Regular hours at the library are from 1.30 p.m. to 4.45 p.m. Monday to Friday. The 10,000 volumes in the library covering every field of the fine arts, are open to the public, and there is no admission fee or other charge. The library is in Hickson House, at the rear of the Museum.

gazette Oct 14/59

Wednesday Tea

The first in a series of weekly Wednesday lectures and teas will be held this afternoon, at three o'clock, at the Montreal Museum of Fine Arts. Dr. Evan Turner, Director of the Museum will speak in French and English on the current exhibition, Art and the Found Objects in Gallery 12. Tea will be served following the lecture in the upstairs foyer. This lecture and tea is sponsored by the Ladies' committee and members of the public are invited to attend.

5a 5b 5c

Brandon Sun, Man.
September 21, 1959

Even Junk Can Be Art, Montreal Proves It

871

MONTREAL (CP)—Evan H. Turner, director of the Montreal Museum of Fine Arts, said Friday that art can be junk—and the 100-year-old cultural institution currently has an exhibition to prove it.

The exhibition, which opened recently and will tour North America under the guise of "art and the found object," is a collection of discarded stove pipes, tin cans, old cigar wrappers, flat irons, automobile mufflers and the like.

But it is the use to which these bits of flotsam and jetsam are put that elevtes them into the revered field of art.

"The show will be a revelation to most viewers," said Mr. Turner. "This form of art is relatively unknown in Canada."

The show, assembled by the American Federation of Arts, incorporates for the most part work of North American and European "serious" artists who wished to poke subtle fun at people who believe a thing is art only when it is solemn.

Pointing to a life-size picador on a horse, built from rusty stove pipes, small coal shovels, sieves and scraps of leather, Mr. Turner said: "That was just as difficult to make as that," turning his index finger to an Epstein bronze. "It took just as much thought, imagination and skill." The Picador, created by Jose de Creeft in 1925, is valued at $10,000.

Mr. Turner said the secret to appreciation of this form of art —creating from abandoned man-made articles—is to realize that art is not just the expression of man's serious emotions but of his humorous ones as well.

Another item in the exhibition, here until Oct. 18, is an ordinary snow shovel that seemingly shows no imagination on the part of its creator, Marcel Duchamp probably best known for his controversial painting of a Nude Ascending a Staircase.

"His imagination is shown here in the mere fact that he submitted it to an exhibition," said Mr. Turner. "Duchamp just got so tired of people's sombre attitude toward art that he rebelled."

3a

Westmount Examiner, Que.
September 18, 1959

3b

871

Junk is valuable in museum exibit

Junk — but highly valuable junk creatively used — will be featured in an exhibition at The Montreal Museum of Fine Arts beginning tomorrow.

The show, officially called Art and the Found Object, consists of unchanged natural objects and abandoned man-made articles as well as works by artists who incorporate objets trouvés in their creations.

Evan H. Turner, director of the Museum, said the show will be a revelation to most viewers.

"This form of art is relatively unknown in Canada," he declared. "It is perhaps the first time, in fact, that such a collection has been shown in Montreal.

"It proves, among other things, that humor can be a valid form of art."

One of the items to be shown, the life-size "Picador" by the artist Jose de Creeft, is made up of stove pipes, cans and similar articles. Its value: $10,000.

Total weight of the exhibition is about 2,000 pounds.

The show, organized by the American Federation of Arts, is being circulated to museums throughout the United States and Canada until January, 1960.

Several pieces owned by Montreal collectors will be part of the exhibition.

The collection was first seen in the Time-Life Building, Rockefeller Plaza, New York.

Early experiments and contemporary works illustrate theories introduced in the first decades of this century by the Cubists and Dadaists stressing the significance of everyday objects. Their work helped to change the concept of sculpture which had been based for centuries on the Greek ideal.

ARTISTS

Artists represented in the collection include Cornell, Duchamp, Ernst, Nevelson, Schwitters, Stankiewicz and others.

The Dada movement, shaped by the European turmoil and despair which followed the First World War, was in part a revolt against academic dogmatism which affected all the arts. It took place almost simultaneously, though in different forms, in several major cities, among them Paris, Berlin and Zurich.

Talented poets, writers and artists, through a variety of bizarre means, "pursued the ugly," and the lowest accepted aesthetic values were proposed as the highest. While it followed on one hand a course of defiance and destruction of past forms and ideals, Dada felt a parallel need for creative expression. The art of Dada gained wide influence and included the work of many top painters and sculptors, some of them represented in Art and Found Object.

Ready-mades are what the name implies — complete objects which are at hand and which by reason of the artist's selectivity are considered to belong in the realm of his creativity. A bottle dryer is an example.

Details added to stimulate various responses caused other objects to be referred to as "ready-mades-assisted." A flat-iron to which tacks have been affixed or a metronome adorned with a photograph of an eye are samples.

Such works as "Hindenberg Merz" are delicately collated from haphazard scraps including cigar wrappers, tin, burlap, wood and other discards.

The show closes Oct. 18.

Star Sept 29/59

Whist Set For 'Town' Opening

871

A court whist for members and prospective members will open the season for the Town of Mount Royal Women's Community Club, evening branch. The event will be on Oct. 5 in the Royalmount Room of the Town Hall.

On Nov. 2, Mrs. H. E. Vautelet, former president of the Canadian Association of Consumers, will speak.

On Dec. 7, a Christmas meeting will be held with Rev. W. H. Hall as guest.

Jan. 11 will see Mr. W. A. Edge of the Investment Dealers Association talk on, "The Basic Principles of Investment."

A film and demonstration of a reducing system will be featured on Feb. 1.

The anniversary dinner will be held March 7.

On April 6, a conducted tour of the Montreal Museum of Fine Arts is planned.

Club activities include bridge, art, bowling, and conducted tours in and around Montreal.

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gazette Oct 8/59

Art Library Opening One PM Weekly

The free art reference library of the Montreal Museum of Fine Arts is now open Wednesdays from 7 to 10 p.m. in addition to regular hours of 1.30 to 4.45 p.m. Monday to Friday inclusive.

The library, the principal centre of art reference in Montreal, is in Hickson House, 3428 Ontario Ave.

All persons interested in art may use the library's facilities. There is no charge.

There are some 10,000 volumes in the library covering every field of the fine arts: painting, sculpture, drawing, graphic arts, pottery, silver and goldsmithing, ivories, decorative arts, textiles, tapestry, lace, historical costumes, arts of pre - Columbian America, the Near and Far East.

8a

Toronto Globe & Mail, Ont.
October 3, 1959

8b

Plan to Show Works By Jewish Painters

871

MONTREAL

In connection with the Bicentenary of Jewish Settlement in Canada, and when the Canadian Jewish Congress is holding plenary sessions in Montreal, there is to be an exhibition of art by painters of Jewish origin at the Montreal Museum of Fine Arts, Oct. 26 to Nov. 15. A special memorial section will be devoted to the works of the late Alexander Berkovitch and the late Ernst Newman. Mrs. Samuel Bronfman is the honorary patroness of the exhibit and Harry Mayerovitch is exhibition chairman. It is expected that the formal opening will be by Hon. Ellen Fairclough. The works have been collected from galleries, patrons, collectors and artists.

For one week beginning Oct. 26, there are to be also cultural and historical exhibitions in store windows in Montreal. One 19th century artist to be featured is William Raphael, who was a charter member of the Royal Canadian Academy. He came to Canada after studies at the Academy in Berlin, and settled in Montreal, where he spent the rest of his life. The Montreal Museum of Fine Arts owns his Habitants Pursued by Wolves, and the National Gallery of Canada has recently announced the acquisition of his Immigrants Landing at Montreal.

Other window displays will recall Jewish contributions in music and athletics. Famous family traditions are to be noted by displays including documents, family paintings, furniture and costumes. Medals won in sport, especially by the Rubenstein family, will recall the fact that Alderman Louis Rubenstein won the skating championship of Canada. There is to be a military window, and the religious window is to show pictures of the earliest synagogues in Canada.

gazette Oct 7/59

UBC Professor To Lecture Here

871

Prof. B. C. Binning, head of the Fine Arts Department of the University of British Columbia and associate professor of art, will deliver a lecture at the Montreal Museum of Fine Arts at 8.30 p.m. Oct. 7.

Subject of the lecture, which is sponsored by the National Gallery of Canada, is "On and Off the Tatami." Members of the museum and the general public are invited to attend.

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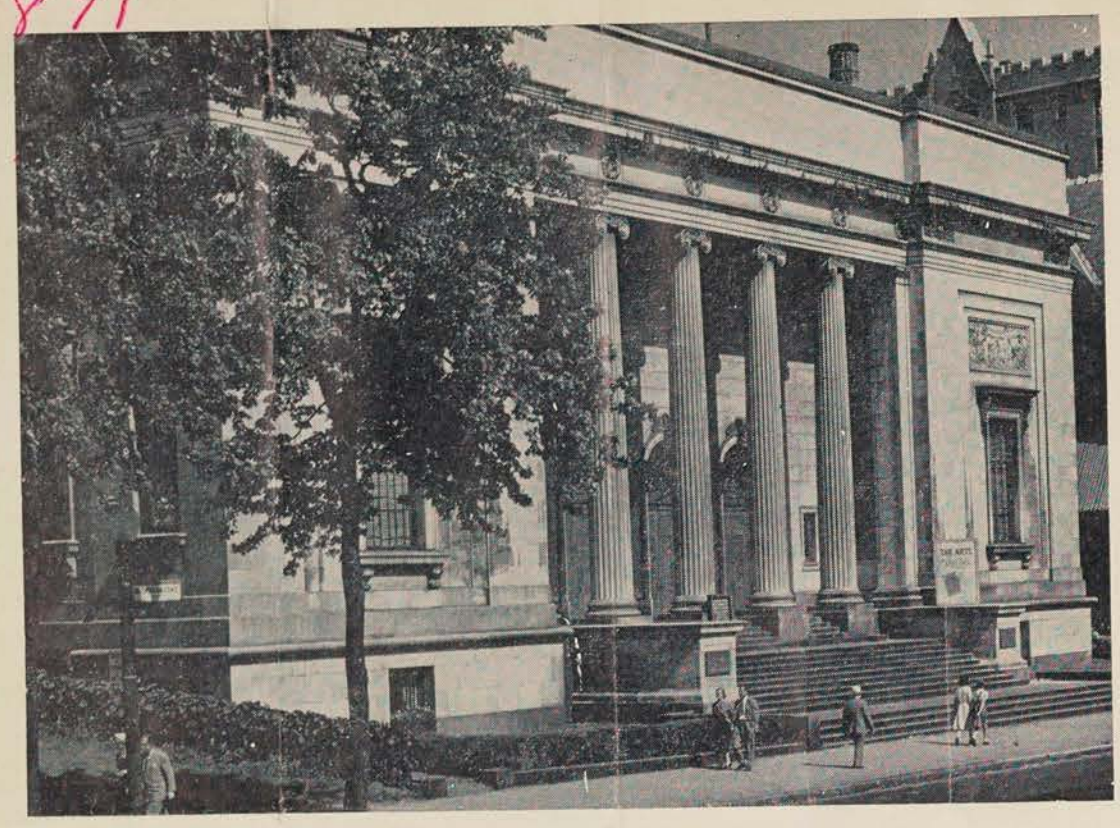
Current Events, Montreal, P.Q.
September 18, 1959



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Evan H. Turner, director of the Museum, said the show will be a revelation to most viewers. "This form of art is relatively unknown in Canada," he declared. "It is perhaps the first time, in fact, that such a collection has been shown in Montreal. "It proves, among other things, that humor can be a valid form of art."

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Montreal Gazette, Que.
September 26, 1959

Facts and Fancies

Harriet Hill Says;

Did You Know These Things?

Person to Person

DID YOU KNOW THAT . . .

Bert Pearl who founded "The Happy Gang" in 1937 is now in California where he's writing songs and arranging them for Canada's Gisele McKenzie?

Jacquetta Hawkes, who visited our city some time ago with her celebrated husband J. B. Priestley, has a new novel to her credit? It's called "Providence Island" and suitably has archaeological overtones?

Montrealer Megan Lloyd has received a letter from the Queen's private secretary thanking her on the Queen's behalf for a poem which she dedicated to Her Majesty?

There's a gala reception in honor of the Vienna Philharmonic Orchestra planned at The Montreal Museum of Fine Arts on November 23? It's a black-tie event beginning after the orchestra's concert at the forum and Austrian food and wines will be served.

☆ ☆ ☆

HAVE YOU HEARD THAT . . .

Princess Alice will visit Quebec as well as Montreal and expects to be home the middle of October?

The first one-man showing in Montreal by artist Campbell Tinning since 1952 is now on display in Simpson's Baker Furniture Galleries? The works have been hung in individual room settings to show how paintings can become an integral part of home decoration. Very interesting.

Probably the most famous woman on this continent, Eleanor Roosevelt, celebrates her 75th birthday on October 11? She's starting a new career in TV. She's to be moderator of a youth program called "Thinking Things Through".

Cynthia Griffin has been named director of the social service department of the Montreal Neurological Institute?

☆ ☆ ☆

Conversation Piece

HAS ANYONE TOLD YOU THAT . . .

For the first time since moving into its new quarters at 346 Victoria Ave. the Potters' Club is staging a one-man window show of pottery beginning today? All are by Mrs. Gaetane Deniger.

The highest temperature ever registered in sizeable Canadian cities is 107 degrees both in Kamloops and Regina? Toronto is third with 105 degrees.

The head of the buying committee of The Tiny Tim Toy Shop of Montreal Children's Hospital is back from San Francisco and New York where she has bought exciting gifts and toys for the shop's New Season Sale on October 7?

CPR's Hazel Porter has returned from a convention-filled trip to Europe?

Joan Barberie, who has been with MacLean Hunter publications, has left for San Francisco en route to Hong Kong?

☆ ☆ ☆

HAS IT COME YOUR WAY THAT. . .

Montreal Council of Social Agencies' Gwyneth Howell is holiday-bound for England?

Big hats of beaver are appearing in our leading stores and they're manipulated as cleverly as felt?

There seems to be new interest in the old-fashioned art of making samplers?

☆ ☆ ☆

Please address communications to this column to Facts and Fancies, The Gazette, or telephone after 2 p.m. week days.

Museum of Fine Arts Displays New Junk

Toronto Globe & Mail Oct 3/59
Gazette Oct 10/59

By BRIAN CAHILL
MONTREAL

A lot of junk is being shown at the Montreal Museum of Fine Arts these days.

Some pretty good artists around the city and elsewhere would say that this is nothing new. The Montreal Museum of Fine Arts, which will celebrate its centenary next year, claims to be the "senior art institution" of Canada and until recent years was regarded as a very conservative, tradition-minded gallery with no interest in anything avant garde or revolutionary, and using little imagination in displaying the solid, traditional things—some of them very fine—which it did have.

So the word junk, and others even ruder, were not uncommon discriptions of the contents of the museum.

The current junk, however, represents something different. It is part of a show called Art and the Found Object built around the proposition that objects such as snow-shovels, old man-hole covers, bits of burlap, stove-pipes, rusty pieces of machinery, can be so arranged as to convey a mood or an impression—in other words can be works of art.

Montrealers who have seen the show so far have been amused rather than impressed despite the contributions of some big names. Marcel Duchamp is represented by, among other things, a severely functional snow shovel hanging from a board and titled In Advance of The Broken Arm. Jose de Creeft's submission is the pivot piece of the show—a life-sized "Picador" made from old stove pipes, rags and hunks of metal, weighing 2,000 pounds and valued, but not sold, at $10,000.

But amusement is acceptable to Evan H. Turner, 31-year-old, new (since June) director of the museum whose first important show this is.

It would not be fair to credit, or charge Mr. Turner with having made, since his arrival, a radical break with the immediate past of the museum. His predecessor John Steegman, who reigned from 1952 until this year, was no fuddy-duddy. He cleaned out a lot of real junk, arranged some good imaginative shows, hired a press agent for the museum and generally shook things up.

No official explanation has been given for Mr. Steegman's decision to resign. But it is understood that the directors of the museum, which is a private institution, believe that the qualities essential to a successful director are knowledge of art, administrative ability and diplomacy. Mr. Turner is understood to possess all three qualities in nice balance. Mr. Steegman may have been lacking somewhat in the last.

Since his appointment Mr. Turner has made some interesting changes in the display of the permanent collection and has redecorated some gallories with taste and imagination.

None of this represents any revolutionary departure from the policies and general atmosphere under Mr. Steegman. Talk about a "fresh approach" and a "new outlook"—that press agent is still efficiently at work — is somewhat premature.

Centenary year will give Mr. Turner a real opportunity to show his stuff. .

Program Planned By Art Society

A recital by Phoebe Erskine MacKellar will be featured at the opening meeting of the Women's Art Society, Tuesday, Oct. 20, at the Chateau de Ramezay.

The program for the remainder of the season includes: Oct. 27, W. Maxwell Ford as speaker; Nov. 3, song recital; Nov. 10, Mrs. Yves Henry Buhler of the Boston Museum of Fine Arts, will address members; Nov. 17, annual luncheon; Nov. 24, speaker will be Dr. Alton Goldbloom of McGill University.

Dec. 1, Martin J. Marshall, United Kingdom Principal, Trade Commissioner, will speak; Jan. 12, Senator Donald Cameron will speak; Jan. 19, harp recital; Jan. 26, H. N. Fieldhouse, McGill University, will address members.

On Feb. 2, speaker will be F. St. George Spendlove of the Royal Ontario Museum; Feb. 9, Ceylon, will be speaker; Feb. Lady Commaraswamy, wife of the High Commissioner for 16, members' day; Feb. 23, "Our Building Heritage" will be the subject of an address;

March 1, piano recital; March 3-16, exhibition of paintings; March 8, Edward Clegborn, associate director of the Montreal Museum of Fine Arts, will address members; March 15, speaker will be Dr. Muriel V. Roscoe, of McGill, March 22, annual meeting.

Le Devoir Oct 7/59

AU MUSEE DES BEAUX-ARTS

Plus de 90,000 visiteurs au cours de l'an dernier

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé aujourd'hui que plus de 90,000 visiteurs ont fréquenté le Musée l'année dernière.

Il a ajouté que durant la période de douze mois qui s'est terminée le 31 août dernier, un total de 90,110 personnes ont visité cette institution qui est la plus ancienne au Canada et la seule du genre au Québec.

Les mois d'avril et de mai, avec les chiffres respectifs de 12,933 et de 12,906 visiteurs, furent les plus vivants pour le Musée. C'est durant ces deux mois qu'eut lieu l'exposition du printemps.

M. Turner, qui est à la tête du Musée depuis le 22 juin dernier, prévoit que le nombre des visiteurs pour l'année à venir dépassera celui de cette année. Des expositions importantes ont en effet été projetées pour marquer le centenaire du Musée.

Aussi récemment qu'en 1951, le nombre annuel des visiteurs de la galerie de la rue Sherbrooke n'atteignait que les soixante mille.

M. Turner a dit que l'intérêt croissant éveillé par le Musée est "la preuve qu'il joue un rôle indispensable auprès de la communauté". Il a ajouté que le changement récent de locaux va permettre de mieux mettre en valeur les oeuvres exposées, et celles qui appartiennent en propre au Musée, en particulier.

L'entrée au Musée est gratuite en tout temps pour ses membres, et le mercredi, le samedi et le dimanche pour le public. Les autres jours, le droit d'entrée est de 25 sous.

Le Devoir Oct 6

Mme Paul Langlois, présidente de la Société d'étude et de conférences dont les causeries publiques hebdomadaires reprennent cet après-midi, à 2h.30, au Musée des Beaux-Arts de Montréal, 1379 ouest, rue Sherbrooke.

St. John's News, Nfld.
September 21, 1959

Art Collection For Memorial University

Memorial University is currently making plans for the purchase of reproductions of paintings. These paintings will be representative collection of recognized masters. The University Committee working on the purchase hopes that the paintings will be a nucleus around which a University art collection can be built. There is also the possibility that the University will be able to purchase original paintings to be housed in the new buildings.

The Art and Music Committee of the University which is made up of Faculty members is endeavouring to sponsor appreciation of art and music in the student body. Last year the committee held recitals of recorded music and a live concert of modern Jazz, played by Ralph Walker Quarter. It also held a small exhibition of paintings by University members and those connected with the University.

This year apart from purchasing a few good reproductions, the committee hopes to continue with more live concerts and it has invited Mr. John Steegman, former director of the Montreal Museum of Fine Art to address a University gathering and interested members of the public on "The Dilemma of Modern Art."

The Art and Music Committee of which Dr. A. A. McDonald is the convenor, has nine members, Mr. Bryan Reardon, Classics Dept.; N. J. P. Brown, Philosophy Dept.; Mr. H. Goodridge, Geography; Dr. W. D. Bruckner, Geology; Dr. P. Clifford, Geology; Dr. G. Bartlett, Biology; Mr. R. Sheppard, Art; and Miss Ada Green, Univrsity Librarian.

Gazette Sept 29/59

Canadian Club Sets Program

The newly-appointed director of the Montreal Museum of Fine Arts, Evan H. Turner, will give an illustrated address at the opening meeting of the Women's Canadian Club Wednesday, Oct. 7, at 2.30 p.m. in the Queen Elizabeth Hotel.

His subject will be "Masterpieces in the Collection of the Montreal Museum of Fine Arts".

"Books in Profile" will be discussed by Virgilia Peterson, literary critic for the Saturday Review, Radio and Television, Monday, Oct. 19, at 2.30 p.m., at the Ritz-Carlton Hotel.

On Monday, Nov. 2, at 2.30 p.m. in the Ritz-Carlton Hotel, William Graham Cole, chairman of the Department of Religion, Williams College, will speak to the club on "Religion and Psychiatry; Conflict or Cooperation".

A luncheon at the Windsor Hotel Monday, Nov. 16, will be followed by a talk from William Stringer, chief of the Washington bureau of the Christian Science Monitor. His subject will be "Views from the Summit".

On Monday, Nov. 30, at 2.30 p.m. in the Ritz-Carlton Hotel, Dr. C. H. Jaimet, medical consultant to the Nuclear Reactor Directional Committee, will speak on "The Hope of Nuclear Medicine in Our Dangerous World."

Gordon Manley, pianist, director of music, Avon Old Farms, Connecticut, will give an illustrated address "Trends in 20th Century Piano Musci" Monday, Jan. 18, at 2.30 p.m. in the Sheraton-Mount Royal Hotel.

Monday, Feb. 1, John G. Stoessinger, assistant professor of Political Science, Hunter College, will speak on "New Nationalism in Southeast Asia" at 2.30 p.m. in the Queen Elizabeth Hotel.

Ion Ratiu, chairman of the International Federation of Free Journalists, will address the club Monday, Feb. 15, at 2.30 p.m. at the Ritz-Carlton Hotel. He will speak on "Ridicule: A Weapon in World Affairs—the Political Cartoon".

Monday, March 7, Julia S. Berall, flower show judge, will speak on "Flowers Through the Centuries", at 2.30 p.m. in the Ritz-Carlton Hotel.

Colin E. Campbell, of Nepco Chemical Company, will address members on "Latin America — Vital Stake in Our Future" Monday, March 21, at 1 p.m.

The anual meeting will be held Monday, April 11, at 2.30 p.m. in the Ritz-Carlton Hotel.

Current Events Sept 25/59

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, Sunday.

Junk — but highly valuable junk creatively used is being featured in the first large Autumn exhibition of the Montreal Museum of Fine Arts, to Oct. 18th.

The show, officially called Art and Found Object, consists of unchanged natural objects and abandoned man-made articles as well as works by artists who incorporate objects trouves in their creations.

Mont. Monitor Oct 1/59

Collector's choice

The Ladies' Committee of the Montreal Museum of Fine Arts will present its first "Collector's Choice" Exhibition of the season on October 1 on the ground floor foyer of the Museum .

This will be one of a monthly series of small Exhibitions arranged to give the public an opportunity to view objects of art not generally available to them.

The first Exhibition will be a display of Antique English China circa 1815 from Chamberlains' Worcester factory of interest to all lovers of old porcelain.

Victoria Daily Times Sept 30/59

Leaves for East

Mrs. Sidney O. Craig, well-known child art teacher at the Greater Victoria Art Gallery, will leave the city next Tuesday morning for Montreal, where she will live for six months while studying under a Canada Council grant at the Montreal Museum of Fine Arts, School of Art and Design. Her teacher will be Arthur Lismer, member of the Group of Seven and widely-known for his teaching of child art. On arrival Mrs. Craig will be guest for a short while of Mr. and Mrs. George Nixon in Mount Royal.

Mont Star Sept 25/59

Speakers Listed By Canadian Club

The Women's Canadian Club of Montreal announces a program of lectures beginning next month. After the opening lecture, they will be held on the first and third Mondays of each month at 2.30 p.m. The agenda of speakers:

Wednesday, Oct. 7, Queen Elizabeth Hotel, Evan H. Turner, new Director of the Montreal Museum of Fine Arts who will speak on, "Masterpieces in the Collection of the Montreal Museum of Fine Arts." The talk will be illustrated.

Monday, Oct. 19, Ritz-Carlton Hotel, Virgilia Peterson, literary critic for the Saturday Review, will speak on, "Books in Profile."

Monday, Nov. 2, Ritz-Carlton Hotel, William Graham Cole, Chairman of the Department of Religion, Williams College, whose subject will be, "Religion and Psychiatry — Conflict or Co-operation."

Monday, Nov. 16, luncheon at 1 p.m. at the Windsor Hotel. William Stringer, Chief of the Washington Bureau of the Christian Science Monitor will talk on, "Views From the Summit."

Monday, Nov. 30, Ritz-Carlton Hotel, Dr. C. H. Jaimet, Medical Consultant to the Nuclear Reactor Directional Committee, will speak on, "The Hope of Nuclear Medicine in Our Dangerous World."

Monday, Jan. 18, Sheraton-Mount Royal Hotel, Gordon Manley, Director of Music, Avon Old Farms, Conn., who will speak on, "Trends in Twentieth Century Piano Music." The talk will be illustrated.

Monday, Feb. 1, Queen Elizabeth Hotel, John G. Stoessinger, Assistant Professor of Political Science, Hunter College, who will talk on, "New Nationalism in Southeast Asia."

Monday, Feb. 15, Ritz-Carlton Hotel, Ion Ratiu, Chairman of International Federation of Free Journalists, who will give an illustrated talk on, "Ridicule, A Weapon in World Affairs — The Political Cartoon."

Monday, March 7, Ritz-Carlton Hotel, Julia S. Berall, flower show judge and author who will give an illustrated talk on, "Flowers Through the Centuries."

Monday, March 21, luncheon at 1 p.m. at The Windsor Hotel. Speaker will be Colin E. Campbell, Manager, Latin-American Marketing for Nopco Chemical Company. His subject will be, "Latin America — Vital Stake in Our Future."

The annual meeting and tea will be held on Monday, April 11 at 2.30 p.m. at the Ritz-Carlton Hotel. The speaker will be announced later.

Owen Sound Herald Sept 24/59

Art Exhibit Has Tin Cans, Stove Pipes

MONTREAL — Evan H. Turner, director of the Montreal Museum of Fine Arts, said yesterday that art can be junk—and the 100-year-old cultural institution currently has an exhibition to prove it.

The exhibition, which opened here yesterday and will tour North America under the guise of "art and the found object," is a collection of discarded stove pipes, tin cans, old cigar wrappers, flat irons, automobile mufflers and the like.

But it is the use to which these bits of flotsam and jetsam are put that elevates them to art, he said.

WILL BE REVELATION

"The show will be a revelation to most viewers," said Mr. Turner. "This form of art is relatively unknown in Canada."

The show, assembled by the American Federation of Arts, incorporates for the most part work of North American and European "serious" artists who wished to poke subtle fun at people who believe a thing is art only when it is solemn.

Pointing to a life-size picador on a horse, built from rusty stove pipes, small coal shovels, sieves and scraps of leather, Mr. Turner said: "That was just as difficult to make as that," turning his index finger to an Epstein bronze. "It took just as much thought, imagination and skill." The picador, created by Jose d Creeft in 1925, is valued at $10 000.

CAN BE HUMOROUS

Mr. Turner said the secret to appreciation of this form of art—creating from abandoned manmade articles—is to realize that art is not just the expression of man's serious emotions but of his humorous ones as well.

One exhibit is an ordinary snow shovel that seemingly shows no imagination on the part of its creator, Marcel Duchamp, probably best known for his controversial painting of a "nude ascending staircase."

"His imagination is shown here in the mere fact that he submitted it to an exhibition," said Mr. Turner. "Duchamp just got so tired of people's sombre attitude toward art that he rebelled."

Another feature of the exhibition, of American and European artists, is a rusty automobile gas tank and muffler called "middle-aged couple," by American Richard Stankiewicz. Question: Which is which?

gaz. Oct 10/59

Ladies Committee

The Ladies Committee of the Montreal Museum of Fine Arts announces that among the many suggestions for Christmas gifts on sale at the counter on the ground floor of the Museum, are reproductions of Etruscan vases, as well as reproductions of ancient jewelry in gold metal suitable for attractive use today. Shown also are silk screen prints of Canadian paintings, original Peruvian pottery (circa 200-400 A.O.) examples of authentic African sculpture, art books, magazines and Christmas cards from the Metropolitan Museum of New York. Also from the collections of 13 other museums. The cards, if ordered in time, can be printed with the sender's name.

Westmount Examiner Sept 23/59

Vienna orchestra to be feted here

A gala reception in honor of the Vienna Philarmonic Orchestra will be held at The Montreal Museum of Fine Arts Nov. 23, Museum President Hugh M. Wallis announced today.

The reception will be a "Grinzing Night" in which members of the orchestra and Conductor Herbert von Karajan will themselves take part, playing Mozart's "Eine Kleine Nachtmusik" and Viennese waltzes for which they are world-famous.

The black-tie event will begin about 11 p.m., after the orchestra's concert at The Forum. Austrian foods and wines will be served.

Gazette Oct 10/59

Mrs. Phoebe Erskine MacKellar, who will be guest speaker at the opening meeting of the Dominion - Douglas Ladies' Literary Society, to be held Friday, Oct. 16, at Leslie Hall. She will present a sketch "Madeleine de Vercheres" and legends of "The Iroquois". On Nov. 20, Dr. Evan H. Turner, director, Montreal Museum of Fine Arts, will speak; Jan. 15, a musicale will be held; Feb. 19, Dr. Marcus Long, University of Toronto, will address members; March 18, speaker will be Dr. Boyd Neel, Royal Conservatory of Music.

Star Oct. 1/59

Collector's Choice Shown At Museum

The Ladies' Committee of the Montreal Museum of Fine Arts will present its first "Collector's Choice" Exhibition of the season today on the ground floor foyer of the Museum.

This will be one of a monthly series of small Exhibitions arranged to give the public an opportunity to view objects of art not generally available to them.

The first Exhibition will be a display of Antique English China from the collection of Mrs. T. T. McG. Stoker. On view will be three pieces of Chamberlains' Worcester China, circa 1815, with the peach colour background so typical of the period: a pair of pot-pourri jars painted with scenes of famous English castles and a hot water muffin dish, cover and liner. This collection will be of interest to all lovers of antique china.

Toronto Globe & Mail, Ont.
October 3, 1959

Museum of Fine Arts Displays New Junk

By BRIAN CAHILL
MONTREAL

A lot of junk is being shown at the Montreal Museum of Fine Arts these days.

Some quite good artists around the city and elsewhere would say that this is nothing new. The Montreal Museum of Fine Arts, which will celebrate its centenary next year, claims to be the "senior art institution", of Canada and until recent years was regarded as a very conservative, tradition-minded gallery with no interest in anything avant garde or revolutionary, and using little imagination in displaying the solid, traditional things—some of them very fine—which it did have.

So the word junk, and others even ruder, were not uncommon discriptions of the contents of the museum.

The current junk, however, represents something different. It is part of a show called Art and the Found Object built around the proposition that objects such as snow-shovels, old man-hole covers, bits of burlap, stove-pipes, rusty pieces of machinery, can be so arranged as to convey a mood or an impression—in other words can be works of art.

Montrealers who have seen the show so far have been amused rather than impressed despite the contributions of some big names. Marcel Duchamp is represented by, among other things, a severely functional snow shovel hanging from a board and titled In Advance of The Broken Arm. Jose de Creeft's submission is the pivot piece of the show—a life-sized "Picador" made from old stove pipes, rags and hunks of metal, weighing 2,000 pounds and valued, but not sold, at $10,000.

But amusement is acceptable to Evan H. Turner, 31-year-old, new (since June) director of the museum whose first important show this is.

It would not be fair to credit, or charge Mr. Turner with having made, since his arrival, a radical break with the immediate past of the museum. His predecessor John Steegman, who reigned from 1952 until this year, was no fuddy-duddy. He cleaned out a lot of real junk, arranged some good imaginative shows, hired a press agent for the museum and generally shook things up.

No official explanation has been given for Mr. Steegman's decision to resign. But it is understood that the directors of the museum, which is a private institution, believe that the qualities essential to a successful director are knowledge of art, administrative ability and diplomacy. Mr. Turner is understood to possess all three qualities in nice balance. Mr. Steegman may have been lacking somewhat in the last.

Since his appointment Mr. Turner has made some interesting changes in the display of the permanent collection and has redecorated some galleries with taste and imagination.

None of this represents any revolutionary departure from the policies and general atmosphere under Mr. Steegman. Talk about a "fresh approach" and a "new outlook"—that press agent is still efficiently at work — is somewhat premature.

Contenary year will give Mr. Turner a real opportunity to show his stuff. .

Le Petit Journal Sept. 27-Oct 4/59 Mont.

$2,000 pour nos peintres

Le Conseil des Arts du Canada et le Musée des Beaux-Arts de Montréal ont établi conjointement un fonds d'acquisition de $2,000 destiné à l'achat de peintures faisant partie du Salon du Printemps du Musée. M. Evan H. Turner, directeur du Musée, a déclaré que le fonds commun est constitué par un don de $1,000 du Conseil, auquel le Musée a joint une somme égale.

M. Turner a ajouté que la perspective d'une vente intéressante va encourager les artistes à participer au Salon du Printemps. Le Conseil a établi ce fonds d'achat pour venir en aide aux artistes créateurs. Les oeuvres acquises feront partie de la collection permanente du Musée. Les six plus grandes galeries d'art du Canada ont reçu chacune un montant de $1,000 à condition, dans chaque cas, que la galerie y joigne une somme égale provenant de ses propres ressources.

La somme globale de $2,000 doit être employée à l'achat de peintures faisant partie d'une importante exposition annuelle de la galerie. Elles seront choisies par un jury d'experts, le même probablement que celui qui est chargé de la sélection des oeuvres devant être exposées. Dans chaque cas, le jury sera organisé par la galerie elle-même et non par le Conseil.

Le Conseil des Arts a fait des dons semblables l'an passé et il a précisé dans son rapport annuel que bien que les dons pour fonds d'achat aient été versés aux galeries d'art, comme marque de confiance en leur organisation, ils sont destinés avant tout aux peintres eux-mêmes.

Soulignons qu'aucune date n'a encore été fixée pour le Salon annuel du Printemps, mais M. Turner croit qu'il devrait se tenir en mars prochain.

Le Devoir Oct 17/59

Société d'étude et de conférences

"Le cinéma est-il un langage? tel est le titre de la conférence que prononcera M. Georges Rouquier, invité de l'ONF, devant les membres de la Société d'étude et de conférences au Musée des Beaux-Arts de Montréal, mardi le 20 octobre à deux heures et demie. Cette conférence sera illustrée par quelques séquences du court métrage : "Lourdes et ses miracles".

Star Oct 10/59

Art Calendar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday evenings, 7:30 to 10; free days, Wednesday, Saturday, Sunday. **Art and the Found Object,** to Oct. 18. Harold Beament and Adrien Hebert, Norton Gallery.

Radio et Tele mont, Sept 26/59

RUFI sur l'onde

Encore un mois et **Mariette Duval** donnera à la nation un petit **Carrère** aux cheveux noirs . . . "**Beau-Blanc**", contrairement à ce qui avait été annoncé, serait un régulier de la nouvelle série du "Survenant". **Robert Rivard** ne serait sûrement pas fâché de la chose . . .

Le pianiste **Paul Doyle** montre à tout le monde qu'il rencontre sa récente carte-record pour une ronde de golf de 18 trous : 74. **Claude Séguin**, après avoir joué au Beau Château, a caché la sienne, because il avait roulé 116 ! . . . **Suzanne Laberge** fera ses débuts de comédienne dans "L'Ecole des femmes", cet hiver . . .

Vicky Autier nous écrit de Stockholm : "Je rentre à Paris pour enregistrer 12 nouvelles chansons en stéréo. Puis je prends des vacances à la montagne. En décembre, je file à New-York; en janvier, à Chicago. J'espère pouvoir trouver une date pour le Canada qui coïnciderait avec une de celles qu'on me propose" . . .

Crawley Films prétend que **Gilles Pelletier**, en agent de la RCMP, sera la grande vedette de la TV anglaise — comme française — au Canada cette année . . . **Hal Hayes**, qui devait marier **Barbara Hutton**, puis **Zsa Zsa Gabor** (il est venu la relancer à Mtl), parle maintenant d'épouser **Hedy Lamarr** . . .

PELLETIER : le hit de '60 — SEGUIN : carte de 116 — DOYLE : carte de 74 — SUZANNE : à l'école

Mercredi, à la salle de bal du Café St-Jacques, **Claire Charland** sera couronnée "Miss Sirène 1960". Claire est une (jolie) brune de 23 ans, mannequin professionnel . . . Notre confrère **Paul Rochon**, qui a quitté "Le Petit Journal", a lancé son hebdo : "J'accuse" . . .

Les 7 signataires du manifeste de 1947 de l'automatisme ("Le Refus Global", dans lequel toutes les institutions étaient condamnées) exposent présentement leurs peintures du Musée des Beaux-Arts de Mtl, à la galerie Etable. Il s'agit de **Mousseau, Ferron, Borduas, Gauvreau, Riopelle, Leduc et Barbeau** . . .

Joan Fairfax écrit de Toronto : "Merci aux téléspectateurs de langue française. Ils me donnent une cote d'écoute surprenante" . . . La police de la métropole recherche la danseuse **Frankie Forte**, 25 ans . . . L'école florale des handicappés, dirigée par **Mme Florence Groulx**, du Lotus Noir, rouvrira ses portes bientôt. Inscriptions : DU. 1-1306 . . .

Germaine Giroux n'a pas encore décidé si oui ou non elle quittera le Canada pour émigrer aux USA . . . L'Astor Lounge, rue Ste-Catherine, sera agrandi . . . Il semble que les médecins de **Geneviève**, blessée vendredi soir, ont perdu espoir de guérir complètement la jambe brisée de leur jolie cliente. Geneviève boîtera . . .

Nouvelle heure de réveil pour **Jean-Pierre Masson** : 6 heures a.m. (Ouf !). On sait que Masson — qui, en fin de semaine, a fait se tordre de rire les spectateurs de l'hôtel des 4-Saisons à L'Ile Perrot — sera bientôt titulaire d'une nouvelle émission de radio : "Avec le sourire", à 7 h. 30 a.m. à CBF . . .

Rétabli d'un rhume qui, depuis des semaines, lui avait joué le truc du chat dans la gorge, **Rudy Asselin** a signé un nouveau contrat avec l'hôtel des 4-Saisons . . . Vous avez vu **Dominique Michel** en matador ? Dès son entrée sur scène dans cet accoutrement, les murs du Casa Loma s'effondrent ! . . .

Louis-Georges Carrier s'embarquera mardi prochain, de New-York, à bord du Liberty, en direction de la France. Il y passera la saison entière . . . **Clairette**, dans "En haut de la pente douce", sera tout à son aise, jouant les Marseillaises . . .

André RUFIANGE

Arts & Francais Gazette Oct 9/59

Two leading women in YWCA work are due here on October 15 for the World Fellowship Study Group luncheon of the local YW—Esther Coker, general secretary of the YWCA of Sierra Leone and Janet Kydd, of London, executive of the World YWCA . . . Mrs. Robin Watt, a well known figure in the Montreal art world and wife of the famous Canadian portrait painter, will talk about some aspects of portrait painting under the auspices of the Ladies Committee of the Montreal Museum of Fine Arts on October 28 . . . The creator of the famed Plouffe family, Roger Lemelin, is working on a new dramatic series which will have its debut on CBC very soon. The name—"The Town Above."

It's a fine gift for the Grenfell Labrador Medical Mission, Montreal Branch—a fluoroscope and equipment, examining table and scales from the wife of a late Montreal doctor. The gift will be shipped on the S.S. Nellie Cluette which leaves northwest Sydney on her autumn voyage and will go to the Grenfell Hospital at St. Anthony, Newfoundland. Here at home the mission is continuing to raise money for these vital hospitals and mission stations—for instance the autumn sale of work and Christmas cards will be held on October 28 at St. Andrew's United Church, Westmount.

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3a Star Sept 29/59 3b

Literary Society Sets Fall Program

The Dominion-Douglas Ladies' Literary Society will open the new season with a meeting at 2.30 p.m., on October 16 in Leslie Hall, The Boulevard and Lansdowne avenue, Westmount.

Phoebe Erskine MacKeller, dramatic entertainer, will present a sketch of, "Madeleine de Vercheres," and some legends from the Iroquois.

On November 20, Dr. Evan H. Turner, Director of the Montreal Museum of Fine Arts, will talk on, "Changing Attitudes Toward Landscape Painting." The address will be illustrated. Eugene Husaruk, violinist, will entertain the group.

On January 15, a musicale is scheduled, featuring Ann McCahey, pianist and John Boyden, bass baritone.

The February 19 program will see Dr. Marcus Long, Department of Philosophy at University of Toronto, speaking on, "Background to Nothing." Eleanor Kenney, soprano, will sing.

On March 18, Dr. Boyd Neel, Dean of the Royal Conservatory of Music, Toronto, will speak on, "Some Instruments of the Orchestra." William Stevens will be pianist and a coffee party will precede the meeting at 1 p.m.

Tea will be served following the first four meetings, which are planned for 2.30 p.m.

Winnipeg Free Press Oct 3/59

New York Collection At Gallery

A selection of more than 50 pictures from the collection of the Hammer Brothers, New York, is on display this month in the Winnipeg Art Gallery.

The major part of the collection consists of 17th century landscape paintings of the low countries, with selections of old Flemish, German and Italian art. Included are Tintoretto, Rubens, Rembrandt and other less well known artists.

The exhibition is being billed as "the type of exhibition (the art gallery) has not had for years and we are sure that anyone looking for rare things will find great pleasure here."

The collection will be opened at 3 p.m. Sunday by Mrs. H. Lloyd Thompson.

The fifth Winnipeg show and sale of paintings will be held from Nov. 7 to 30, sponsored jointly by the women's committee of the Winnipeg Art Gallery and the Art Students' Club of the University of Manitoba. An international review of contemporary religious art by European and American artists will be on display from Nov. 15 to Dec. 5.

Lectures scheduled for gallery members include a talk by Dr. Gordon W. Snelgrove, head of the University of Saskatchewan art department, on The Palaces and Parks of Versailles, at 3 p.m. Oct. 18 and an illustrated lecture by John E. H. Steegman, former director of the Montreal Museum of Fine Arts, on The Rule of Taste.

Winnipeg Free Press Oct 5

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Journ of Mt. Royal Weekly Oct. 1/59

Museum Ladies' Exhibit Today

The Ladies' Committee of the Montreal Museum of Fine Arts, which organized the successful Fete Des Fleurs last spring, will present their first "Collector's Choice" exhibition of the season tonight, on the ground floor foyer of the Museum.

This will be one of a monthly series of small exhibitions arranged to give the public an opportunity to view objects of art not generally available to them, and can be seen during the Museum's regular daytime hours, and on Wednesday evenings when it is open also.

The first exhibition will be a display of antique English china circa 1815 from Chamberlains' Worcester factory, and should be of great interest to all lovers and collectors of old porcelain.

The Ladies' Committee is a very active volunteer organization which aids the Museum in many ways and organizes many projects to extend the Museum's facilities to the public. There are Wednesday afternoon teas with an interesting programme, the Wednesday evening free movies which present films from all over the world on many topics which can rarely be seen in commercial theatres.

Some 150 women are members, many of them from the Town. Amongst them are Mrs. E. B. Fairbanks of Moncrieff road, and Mrs. Stanley Clarke of Cambridge rd. Mrs. Joseph S. Connolly, the publicity chairman, whose phone number is HU. 6-7288, would be glad to hear of others who may want to join.

Gazette Oct 19/59

Wednesday Tea

The Ladies Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday afternoon, at three o'clock, in the Morrice Gallery of the Museum, when Mrs. Leon Lortie will give an illustrated talk in French on, Quelques Images de la Grece. Tea will be served following the lecture in the upstairs foyer. The public is invited to attend.

Gazette Oct 17/59

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Conversation Piece

PEOPLE ARE TALKING ABOUT the current Collectors Choice at The Montreal Museum of Fine Arts—a pair of pot-pourri vases and hot water muffin dishes elaborately decorated and made at Chamberlains' Worcester factory, England, about 1815. They belong to Mrs. T. T. McG. Stoker. We hear that around 1815 at Chamberlains' factory a complete and "grand" dinner service was ordered by the Prince Regent at 4,000 pounds.

Calling all grandmothers—a doll sale and tea will be held on Monday afternoon, October 26, at the Anglican Home for Elderly Ladies, 1221 Guy St. All committee members and ladies at the home have been dressing dolls for the event and one woman resident has dressed three baby dolls for three small sisters. As well, residents have made four baby layettes for western missions . . . Back from the provincial conference in Three Rivers are 15 members of the Montreal Business and Professional Women's Club . . . Did you know Eskimos drink their tea very strong and sweet, then eat the tea leaves?

Le Devoir Oct 10/59 5b

Exposition de Pierre Boudreau

Pierre de Ligny Boudreau, après avoir travaillé durant deux ans à la Galerie Nationale d'Ottawa comme assistant auprès du directeur, est allé s'établir à Paris où il vit de façon permanente depuis 1953. Boudreau se fit connaître pour la première fois au public en 1945 alors qu'il obtint le grand prix de la province de Québec. Sa première exposition eut lieu à Québec en 1946. Lors d'un premier séjour à Paris en 1950, il exposa ses toiles à la galerie Bretau sur la rive gauche. Il présenta ses oeuvres, pour la première fois non-figuratives au Musée des Beaux-Arts de Montréal en 1952. En 1953, ayant pris la décision de se consacrer uniquement à la peinture il se rendit en France où il participa à des expositions de groupe : les Surindépendants, Cimaise, Galerie 93, etc.

A son premier retour au Canada, en 1957, il exposa ses travaux s'échelonnant sur une période de quatre ans à la Côte du Beaver Hall.

La Galerie Nationale possède trois tableaux de Boudreau dans la collection permanente. Trois autres de ses tableaux appartiennent au Musée provincial de Québec. Son Excellence monsieur Jules Léger, ambassadeur canadien auprès de l'Otan à Paris, a fait l'acquisition d'une toile de M. Boudreau.

Pierre de Ligny Boudreau séjourne actuellement à Montréal, où il prépare une exposition qui aura lieu du 13 au 24 octobre 59 à la Galerie Denyse Delrue, 2080, rue Crescent du mardi au samedi de 10.30 h. du matin à 5.30 p.m. du soir. Ouverture le 13 octobre de 8 h. à 10 du soir.

Gazette Oct 17/59

Museum Features "JAMM Show"

An exhibition title "JAMM on Show," featuring the work of members of the Junior Associates of The Montreal Museum of Fine Arts, is being held in the Museum's Stable Gallery until Nov. 15.

The show includes paintings, engravings, drawings, ceramics and silversmithing.

Jacques de Tonnancour, noted Montreal artist, judged the entries.

Cowansville Ont. Intelligencer Oct 3/59

Second Glance

By Viva Richmond Graham

"Communities, not blessed with galleries, can be art-conscious, too." Dorothy Stevens, Toronto artist and president of the Women's Art Association of Canada.

* * *

Leisure's gift to man is time.

Many translate this into hobbies such as painting. One travel agency's novel program for vacationists is developing under the slogan: "Pursue your hobby while enjoying your holidays," and arranges trips to places where people can pursue a hobby such as painting. Art is becoming more and more a factor in people's lives. It is noted a fine painting is presented to a college by an art group; that art centres, such as the Metropolitan Museum of New York, offer courses in art history designed to meet the "convenience and curiosity of working people, students, housewives and suburbanites."

The Art Centre at Cowansville, Quebec, mentioned last week in this column, is singularly interesting. It was started three years ago. Its organizer and president, Mrs. L. S. Lee, made this comment, "Our aim is to inform our community of the art world. Our policy is to keep an open mind. For example, Ottawa sent us an exhibition of modern art. Many here were horrified and exclaimed: 'Are we spending our perfectly good membership money for stuff like this!' But that is part of art education. The Montreal Art Museum also sends us many splendid exhibits Art lovers give generously of their time, such as Dr. Penfield who came down from Montreal to open this exhibition. We own several paintings, one an A. Y. Jackson, as a start toward a permanent collection. The interest here in art, now, is truly remarkable".

To find a suitable edifice for an art centre presents a problem. Even the Chrysler Art Museum in Cape Cod which opened last year, is a ninety-year-old converted Methodist church.

Such is not the case in Cowansville, however. Drive straight through the business section, on to the residential street, stop before a lovely old mansion known now as "The Bruck Club" for employees of the Bruck Textile Company.

"This Club House, central and accommodating, is the perfect answer for our needs", said Mrs. Lee. "The club's executive sympathized with the idea of an art centre here and granted permission to form one, separate and apart from the club itself, but with full use of its facilities".

The current exhibition of paintings is by Gwendolyn Norris Fuller of Montreal, who is no stranger to this vicinity. About fifty or sixty pictures in water color and oil grace the walls of the spacious rooms. Though there are scenes of the province of Quebec and England, many are of local interest, such as "George's Farm", "George's Barn", "Eastern Township Barn", "Autumn in Brome", "Cowansville, Looking East", "Cowansville, Looking West". One feels an immersion in and a discovery of hitherto hidden beauty, as seen by the artist.

"It is always a pleasure when artists from this locality, such as Mrs. Fuller, exhibits work", stated Mrs. Lee "It marks a personal bond with the community. A strong link in the chain of understanding and appreciation of art".

Also attending the exhibition was Miss Alice Lighthall, president of the Monteral Woman's Art Society, who commented: "An art centre such as this is a wonderful achievement and a fine example to art lovers in all communities".

Speaking of Montreal, the view from our fifteenth storey hotel room window looked upon Mount Royal, that historical mountain dear to all Canadians which rises above the city in summer as a bouquet of refreshing greenery from an urn of man-made urban concrete. We are told it is in danger of disappearing neath a facade of sky-scraper apartment houses and interested Canadians everywhere are urged to write letters of protest to editors of Montreal newspapers to prevent such a disfigurement to a beloved Canadian heritage.

Bellevignettes: All readers will be glad to know Harriet Stevens (Mrs. John Haig) is recovering nicely from her recent illness and shall look forward to her return in her bi-weekly column "This and That" that appears in The Ontario Intelligencer. We miss it, Harriet!

Gazette Oct 19/59

2-Man Show 1st In Series At Museum

Harold Beament, who made art a lifetime career after practising law for a year, and Adrien Hebert, who often features the city and port in his paintings, are currently exhibiting in the Gallery XII show of The Montreal Museum of Fine Arts.

The exhibition closes Oct. 25.

The Beament-Hebert show is the first of this season's series of Gallery XII exhibitions, which now are presented in the Norton Gallery.

Mr. Beament's work is permanently represented in the National Gallery of Canada, the Montreal Museum of Fine Arts, the Provincial Museum at Quebec, and the Art Gallery of London, Ont.

Mr. Hebert's work is in the permanent collection of the Montreal Museum, the Provincial Museum, the National Gallery and the Musee du Havre, France.

La Presse Oct 20/59

Musée des Beaux-Arts

—Mme Léon Lortie présentera "Quelques images de Grèce" demain après-midi, à 3 h., au Musée des Beaux-Arts de Montréal. Cette causerie sera illustrée de diapositives en couleurs. L'entrée est libre. Le thé sera servi après la conférence.

Gazette Oct 23/59

Jewish Art Displayed At Museum

An exhibition of paintings and sculpture works by Canadian Jews will be held at the Montreal Museum of Fine Arts Oct. 30 to Nov. 15 to commemorate the National Bicentenary of Canadian Jewry.

Purpose of the exhibition, which coincides with the 12th plenary session of the Canadian Jewish Congress here Oct. 28-29, is to demonstrate the contribution of Canadian Jewish artists to Canada's culture.

Fifty paintings by 41 artists will be on show, including the museum-owned "Habitants Attacked by Wolves," by William, Raphael. Two other artists, Ernst Neumann, and Aleksandre Bercovitch, will be represented. Other works are from artists in Montreal, Toronto, Winnipeg, Hamilton and Ottawa.

Igor Kuchinsky of Montreal, Canadian Jewish Congress programming director, said the paintings may be shown in Toronto and Quebec later.

La Presse Oct 27/59

Réception

—Mme Wilbrod Bonin recevait à déjeuner, aujourd'hui, avant la conférence que prononçait le docteur Camille Laurin, sous l'égide de la Société d'étude et de conférence, au Musée des Beaux-Arts.

Sur la photo, on remarque, de gauche à droite : MM. Morissette, Lewis, Douville, Filion, Braitstein et Trudeau.

Lauréats des concours artistiques de la province -- M. Armand Filion, 1er

Cinq sculpteurs ont reçu la récompense de leur talent, jeudi, à l'inauguration de l'exposition des concours artistiques de la province (1959). Les lauréats sont : premier prix de $1,500, M. Armand Filion, de Ville Duvernay, auteur d'une sculpture sur pierre intitulée "Madone et enfant"; l'artiste est professeur de sculpture à l'Ecole des Beaux-Arts, de Montréal; 2e prix: $1,000, à M. Stanley Lewis, de Montréal, professeur au musée des Beaux-Arts de la métropole; sa pièce primée, réalisée dans de la pierre à chaux, est identifiée sous la dénomination : Masque Métamorphique; 3e prix ex-aequo, $500 : M. Marcel Braitstein, né en Belgique, domicilié à Montréal, auteur de Réflexion estivale, sculpture en marbre de Carrare; Yves Trudeau, de Montréal, céramiste et sculpteur depuis sept ans, qui a créé le bronze Violoncelliste, comme premier travail présenté au concours; et John Ivor Smith, né à Londres, domicilié à Montréal, auteur d'une Tête, sculptée sur pierre.

M. Raymond Douville, sous-secrétaire de la province, qui participait pour la première fois officiellement à cette manifestation artistique, a félicité tous les exposants au concours et notamment les gagnants. La province dit-il, n'aidera jamais suffisamment les artistes qui ne sont pas ingrats puisqu'ils apportent à leurs compatriotes la renommée sur le plan culturel.

Le conservateur du Musée, M. Gérard Morissette, a présenté M. Douville, soulignant la contribution qu'il a apportée aux Lettres canadiennes. Le secrétaire du concours, M. Gérard Martin, bibliothécaire en chef aux Archives de la province, a divulgué le nom des lauréats.

Notons que les membres du jury du concours étaient : Mme Simone Hudon-Beaulac, MM. René Chicoine et Lauréat Vallière.

M. Douville

Cette exposition qui durera jusqu'au 18 octobre à Québec, et du 4 au 14 novembre à Montréal, est un événement attendu avec impatience par ceux qui s'intéressent aux arts, dit-il. De toutes les initiatives du secrétariat provincial, ce concours, institué en 1944, est l'un de ceux qui ont le plus rapporté de fruits.

M. Douville a signalé que plus de 75,000 visiteurs, à Québec et à Montréal, viennent voir l'exposition des concours artistiques. Le public pourra voir, cette année, quarante-quatre oeuvres retenues sur les 93 pièces présentées par quarante-cinq sculpteurs.

Les bourses sont nécessaires aux artistes, disait M. Douville, mais l'encouragement moral est aussi à la base de l'ascension dans le domaine des arts. Nous sommes bénéficiaires de l'aide apportée aux arts, puisque la province en retire de la renommée, soulignait M. Douville, en terminant.

L'exposition

Nombre de pièces de cette exposition atteignent un degré de synthèse qui dépasserait la compréhension d'un public non averti. Si on réfère, par exemple à la vision de "Manon", par Le Barbet, il faut admettre que, en certains cas, l'esprit de synthèse est synonime d'obscurité. La simplification expressive est une notion qui a cours dans le domaine des arts. C'est peut-être le signe le plus concret de l'inspiration aride d'artiste qui évoluent dans un univers à part où l'air semble beaucoup trop raréfié.

La Presse Oct 17/59

Pierre Pétel, lauréat de peinture, à N.-Y.

New York, 16 septembre (spécial) — M. Pierre Pétel, bien connu dans les milieux artistiques comme réalisateur de T.V., chansonnier et peintre, vient de remporter le troisième prix de peinture du concours Pan-Américain organisé par la "Ceceile Art Galleries" et qui est ouvert aux peintres et sculpteurs de toutes les Amériques.

M. Pétel, le seul Canadien à remporter cet honneur, a déjà décroché le Grand Prix Canadien du Film avec "Terre de Caïn", alors qu'il se trouvait à l'Office National du Film. A la Société Radio-Canada, il fut lauréat de plusieurs trophées Frigon pour ses réalisations.

Il mérita le prix Jessie Dow au Salon du Printemps au musée des Beaux-Arts de Montréal pour un tableau intitulé "Excursion dans les îles Mingan".

La récompense du "Ceceile Art Galleries" lui vaut d'exposer à la même galerie. M. Pétel avait soumis quatre tableaux. Certains participants venaient d'aussi loin que du Guatémala, du Brésil et de l'Argentine, sans compter de nombreux artistes de tous les états des Etats-Unis d'Amérique.

Gazette Oct 13/59

10 To Exhibit At Art Museum

Ten Canadian artists will exhibit their work in the first five Gallery XII shows of the current season at the Montreal Museum of Fine Arts, Director Evan T. Turner announced yesterday.

Each show will present the work of two artists.

The dates of the exhibitions and the names of the artists: until Oct. 25: Adrien Hebert, RCA, and Harold Beament, RCA; Oct. 30-Nov. 15: Eva Landori and Marjorie Winslow; Nov. 20-Dec.6: Helmut Gransow and Gordon Webber; Dec. 18-Jan. 5; G. Lamartine and Sam Borenstein; and Jan. 8-24: Pierre Gendron and Alex Colville.

Star Oct 10/59

Women's Society Presents Recital

The Women's Art Society of Montreal will open its 66th season with a dramatic recital at Chateau de Ramezay on October 20 at 2.30 p.m.

"The Angel of the Colony" and "Entente Cordiale" will be presented by Phoebe Erskine MacKellar.

On October 27 at 11 a.m., W. Maxwell Ford will address the meeting in the Montreal Museum of Fine Arts. He will talk on "The Debt We Owe Hammurabi, Justinian and Napoleon."

A Song Recital at the Museum will be the feature on November 3 at 2.30 p.m. when John Boyden and John Newmark will entertain.

"Backgrounds Exemplified in Colonial Siver" will be the topic at the November 10 meeting at 11 a.m. when Mrs. Yves Henry Buhler, Assistant Curator, Department of Decorative Arts, Boston Museum of Fine Arts will be guest speaker.

The annual luncheon is planned for 1 p.m. on November 17 at Helen de Champlain Restaurant, St. Helen's Island. The program will be supplied by the Women's Choir of St. Sophie's Ukrainian Cathedral.

"The Words We Use," will be the topic of Dr. Alton Goldbloom at the November 24 meeting at 11 a.m. at The Museum of Fine Arts.

On December 1 at 2.30 p.m., Martin J. Marshall, United Kingdom Trade Commissioner in Montreal, will talk on "Talking of Inns."

"Canada Discovers The Arts" will be Senator Donald Cameron's topic at the January 12 meeting at 11 a.m.

Dorothy Weldon will give a harp recital at the 2.30 p.m. meeting on January 19.

On January 26, following a business meeting at 11 a.m., Prof. H. N. Fieldhouse will speak on, "Literary Asides of the Historian."

"Canadian History in Pictures," will be the subject of an illustrated address by F. St. George Spendlove, Curator of the Canadiana Collections, Royal Ontario Museum, at the February 2 meeting at 2.30 p.m.

"Arts and Crafts of Ceylon," will be illustrated by Lady Coomaraswamy, wife of the High Commissioner for Ceylon, at the 11 a.m. meeting on February 9.

February 16 is Members' Day. Tea will be served following the 2.30 p.m. meeting.

"Our Building Heritage" will be the topic of an illustrated lecture by H. A. I. Valentine on February 23 at 11 a.m.

William Stevens will give a piano recital at 2.30 p.m. on March 1.

The annual exhibition of paintings will be held on the ninth floor of the T. Eaton Company from March 3 to March 16. Mrs. R. A. Macintyre will convene the exhibit.

"An Art Tour of Italy with Illustrations," will be the subject Edward Cleghorn, Associate Director of the Montreal Museum of Fine Arts, will speak on at the March 8 meeting at 11 a.m.

Dr. Muriel V. Roscoe, Warden of the Royal Victoria College will be guest speaker at the March 15 meeting at 2.30 p.m.

The annual meeting is scheduled for March 22 at 2.30 p.m.

Le Devoir Oct 19/59

AU MUSEE DES BEAUX ARTS

Mme Leon Lortie présentera "Quelques images de Grèce", mercredi, le 21 octobre, à trois heures, au Musée des Beaux-Arts de Montréal. Cette causerie sera illustrée de diapositives en couleurs. L'entrée est libre. Le thé sera servi après la conférence.

SOCIETE D'ETUDE ET DE CONFERENCES

M. Georges Rouquier sera le conférencier, mardi après-midi à la Société d'étude et de conférences. La conférence illustrée est intitulée: "Le cinéma est-il un langage?" Elle aura lieu à deux heures et demie au Musée des Beaux-Arts de Montréal.

La conférence du docteur Laurin est reportée au mardi, 27 octobre.

Le Devoir Oct 20/59

Films d'art au Musée

Le programme comprendra trois films anglais: "Les oeuvres de Calder" (présentant les sculptures abstraites, mobiles, de cet artiste américain de renom), "Queico" (le plus récent film de Christopher Chapman nous fera voir sous un jour impressionniste ce parc connu de l'Ontario), et "Essai d'artistes" (montrant six artistes travaillant dans les six principales variétés d'art graphique). Le public est cordialement bienvenu. Il y aura deux projections, 6 h. 30 et 8 h. 30, en la salle des conférences.

19 octobre, 1959.

Star Oct 13/59

Ten Canadian Artists To Exhibit Work Here

Ten Canadian artists will exhibit their paintings in the first five Gallery XII shows this season at the Montreal Museum of Fine Arts, director Evan H. Turner has announced.

Following are the dates of the exhibitions and the artists who will be represented: Oct. 9-25, Adrien Hebert, RCA, and Harold Beament, RCA; Oct. 30-Nov. 15, Eva Landori and Marjorie Winslow; Nov. 20-Dec. 6, Helmut Gransow and Gordon Webber; Dec. 18-Jan. 5, G. Lamartine and Sam Borenstein; Jan. 8-24, Pierre Gendron and Alex Colville.

Le Devoir Oct 12/59

La bibliothèque du Musée ouverte le mercredi soir

On annonce qu'à partir de maintenant la bibliothèque d'art du musée des Beau-Arts, de Montréal est ouverte le mercredi soir de 7 à 10 p.m.

La bibliothèque est normalement ouverte du lundi au vendredi compris, de 1.30 à 4.45 p.m.

L'an dernier, à titre d'expérience, on avait rendu la bibliothèque du musée accessible au public le mercredi soir, de 7.30 à 10 p.m. Cette initiative connut un tel succès que l'on n'hésita pas à lui donner un lendemain avec une extension d'une demi heure.

La bibliothèque, qui est le plus important centre de référence de Montréal en ce qui a trait aux arts, est située dans la maison Hickson, 3428 avenue Ontario, immédiatement en arrière du Musée.

Toutes les personnes qui sont intéressées à l'art peuvent profiter des avantages que leur offre la bibliothèque du musée. Il n'y a pas de droit d'entrée ni quelque autre imposition que ce soit.

Environ 10,000 volumes sont à la disposition du public. Ils couvrent tous les domaines de l'art: peinture, sculpture, dessin, arts graphiques, poterie, orfèvrerie, arts décoratifs, textile, tapisserie, dentelle, costume d'époque, arts de l'Amérique pré-colombienne, du moyen et de l'extrême-Orient.

La librairie possède presque tous les livres qui ont été publiés sur l'art canadien ainsi que des sources de documentation étendues sur les artistes canadiens.

Star Oct 16/59

Training Plan Role Is Set For Museum

Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, announced today the museum has entered a co-operative program with the National Gallery of Canada to help in the development of trained Canadian personnel for museums.

Lack of professional Canadian staff over the years has forced museums to give their key posts to non-Canadians, he said.

Grants from the Canada Council have permitted two curatorial trainees to begin studies at the museum here. After two months, they will transfer to the Royal Ontario Museum and finally, complete their academic year at the National Gallery in Ottawa.

The students are: Gyde Vanier Shepherd, 23, of 431 Mount Stephen avenue, Westmount, and Miss Marie-Louise Funke, 34, of Morrisburg, Ont.

Seminars Planned

Director of the course is Prof. W. G. Constable, internationally-known art authority. He will hold seminars for the two trainees in each of the cities where they study. In addition, he will accompany them in New York to introduce them to the operation of the international art market.

While here, Mr. Shepherd and Miss Funke will work under Dr. Turner, Edward Cleghorn, associate director, and Miss Ruth Jackson, the museum's registrar-cataloguer. They will also be required to undertake some academic work at McGill's arts department.

Mr. Shepherd and Miss Funke were selected over four other applicants for the course. Each received a $2,000 grant as well as travelling expenses.

The course at present runs from Oct. 1 to June 1 but it is hoped to extend it in 1960-61 for a full 12 months. It is also hoped that Canada Council will help the trainees in further studies in Europe.

Star 16

STUDY MUSEUM WORK: Miss Ruth Jackson, right, registrar-cataloguer of The Montreal Museum of Fine Arts, shows curatorial trainees Marie-Louise Funke and Gyde Vanier Shepherd the Museum's painting files system while W. G. Constable, director of the National Gallery of Canada's Museum Training Course, looks on. The two traineers, who were awarded grants by The Canada Council, are studying at the Museum here in a project aimed at developing trained Canadian personnel for museum work.

Museum Here Joins National Gallery In Co-Operative Training Program

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The students are: Gyde Vanier Shepherd, 23, 431 Mount Stephen Ave., Westmount, and Miss Marie-Louise Funke, 34, Morrisburg, Ont.

Mr. Shepherd, who has studied in Canada, the United States and England, majored in history and political science at McGill and Oxford Universities. He has been active in college art circles.

Miss Funke, who came to Canada from Germany 12 years ago, received her B.A. in art and history at the University of Munich, Germany. She worked briefly in the archaeological division of the National Gallery.

Director of the course is Prof. W. G. Constable, internationally-known art authority. He has been director of the National Gallery of London, the Courtauld Institute of London, the Boston Museum of Fine Arts, an advisor to the National Gallery of Canada and, in the past, the Montreal Museum. He is also a distinguished author.

Recently, he officially opened the Lord Beaverbrook Gallery in Fredericton, N.B.

Prof. Constable will hold seminars for the two trainees in each of the cities where they study. In addition, he will accompany them in New York to introduce them to the operation of the international art market.

While here, Mr. Shepherd and Miss Funke will work under Dr. Turner, Associate Director Edward Cleghorn and Miss Ruth Jackson, the museum's registrar-cataloguer.

They will also be required to undertake some academic work at McGill's Fine Arts Department.

At the museum, the students will do research, cataloguing and marking, install exhibitions and assist in the selection of material for the Gallery XII exhibitions. Handling of treasures will be considered important, as well as following the procedures of hanging and dismantling an exhibition.

Prof. Constable said he has been aware of the "extraordinary shortage" of competent Canadian museum staff since 1928, when he was asked by the trustees of the National Gallery to undertake an extensive study of art in Canada. His recommendations became a virtual blueprint for the development of the National Gallery.

In 1955, he was retained to make a second survey and suggest how museums in Canada could be developed and expanded. One of his recommendations was that Canadians be trained to run this nation's museums.

With Alan Jarvis, until recently director of the National Gallery, Prof. Constable took up the problem with the Canada Council. The council agreed the question was within its terms of reference.

The course at present runs from Oct. 1 to June 1 — the regular university year — but it is hoped to extend it in 1960-61 for a full 12 months. It is also hoped that Canada Council will help the trainees in further studies in Europe.

La Presse Oct 17/59

Bas-relief d'après Michel-Ange au Musée

Le Musée des Beaux-Arts de Montréal a annoncé l'acquisition d'un bas-relief de Stanley Lewis, reproduit par Michel-Ange. Le bas-relief, ainsi qu'un moulage d'un buste de bronze de Michel-Ange, ont été offerts au Musée par G. G. Greenshields, de la Greenshields Foundation.

Lewis est un sculpteur montréalais de 29 ans, à qui la Fondation a accordé une bourse d'études pour étudier et travailler en Italie pendant trois ans. De retour depuis quelques mois, il a donné une exposition dans la galerie XII du Musée.

Pendant son séjour en Italie, Lewis retraça l'évolution du maître florentin, reproduisit ses outils de sculpteur et copia une de ses oeuvres les plus célèbres; cette oeuvre est le bas-relief qui fait désormais partie de la collection du Musée. Elle représente la Madone et l'enfant.

Journal du Taxi Sept/59

Attendance At Fine Arts

Attendance at The Montreal Museum of Fine Arts topped the 90,000 mark during the past year, Director Evan H. Turner announced today.

He said a total of 90,110 persons visited the Museum — oldest public art institution in Canada and only one of its kind in Quebec — in the 12 month period which ended Aug. 31.

Presque 100,000 visiteurs

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé aujourd'hui que plus de 90,000 visiteurs sont venus au Musée durant l'année passée.

Il a ajouté que durant la période de douze mois qui s'est terminée le 31 août dernier, un total de 90,110 personnes ont visité cette institution qui est la plus ancienne du Canada et la seule de son genre dans le Québec.

La Presse Oct 16/59

Georges Rouquier, cinéaste, à la Société d'étude

"Le cinéma est-il un langage ?", tel est le titre de la conférence que prononcera M. Georges Rouquier, invité de l'O.N.F., devant les membres de la Société d'étude et de conférences au Musée des Beaux-Arts de Montréal, le mardi 20 octobre à deux heures et demie. Cette conférence sera illustrée par quelques séquences du court métrage: "Lourdes et ses miracles".

M. Rouquier, né à Lunel-Viel (Hénault) en 1909, est le réalisateur de "Farrebique" qui lui a mérité un Grand Prix au Festival du film agricole de Rome en 1953. Il est directeur artistique de "Intermondial Films Prod", secrétaire général adjoint de l'Association des Auteurs de Films et réalisateur d'un grand nombre de courts métrages."

La conférence du Dr C. Laurin qui devait avoir lieu le 20 octobre a été reportée au 27.

Gazette Oct 20/59

☆ ☆ ☆

HAVE YOU HAPPENED TO HEAR . . .

The Mechanics' Institute this season is offering a mouth-watering free program for armchair travellers and is being given first-rate support by the travel bureaus? The first, tomorrow evening, takes the audience to Japan by courtesy of Atlas Travel Bureau.

A first tour of the art studios of Montreal is in the making? It will be held in November and will include a visit to the studio of Alfred Pellan, a visit to the museum and to private collection?

☆ ☆ ☆

Gazette Oct 21/59

Immigration and Citizenship Minister Ellen Fairclough, who will open an exhibition of paintings and sculpture by Canadian Jewish artists at the Montreal Museum of Fine Arts, Thursday, Oct. 29, at 5 p.m. The exhibition, sponsored by the Canadian Jewish Congress, marks the bicentenary of Canadian Jewry.

Le Devoir Oct 20/59

Prix de peinture à Pierre Pétel

NEW-YORK — M. Pierre Pétel, bien connu dans les milieux artistiques comme réalisateur, chansonnier et peintre, vient de remporter le troisième prix en peinture du concours Pan-Américain organisé par la "Ceceile Art Galleries" dont le directeur est M. C. Brandt et ouvert aux peintres et sculpteurs de notre hémisphère, i.e. de toutes les Amériques.

M. Pétel, le seul Canadien à remporter cet honneur, n'en est pas à ses premiers lauriers puisqu'il a déjà décroché le Grand Prix du Film avec "Terre de Cain", alors qu'il se trouvait à l'Office National du Film, puis à la Société Radio-Canada, plusieurs trophées Frigon pour ses réalisations.

S'adonnant à la peinture, il se mérite le prix Jessie Dow au Salon du Printemps au musée des Beaux-Arts de Montréal. Il avait alors présenté un tableau intitulé "Excursion dans les îles Mingan".

La récompense du "Ceceile Art Galleries" lui vaut d'exposer à la même galerie. M. Pétel avait soumis quatre tableaux. Certains participants venaient d'aussi loin que du Guatémala, du Brésil et de l'Argentine, sans compter de nombreux artistes de tous les Etats des Etats-Unis d'Amérique.

La Presse Oct 30/59

Film sur Calder au Musée

Le programme du mercredi 21 octobre comprendra trois films anglais: **"Les oeuvres de Calder"** (présentant les sculptures abstraites, mobiles, de cet artiste américain de renom). **"Quetico"** (le plus récent film de Christopher Chapman nous fera voir sous un jour impressionniste ce parc connu de l'Ontario), et **"Essai d'artiste"** (montrant six artistes travaillant dans les six principales variétés d'art graphiques). Le public est cordialement bienvenu. Il y a deux spectacles à 6 h. 30 p.m. et à 8 h. 30 p.m.

La Presse Oct 21

Musée des Beaux-Arts

—A l'Etable du Musée des Beaux-Arts, M. John Steegman, O.B.E., donnera une conférence le lundi soir 26 octobre, à 8 h. 30. Il parlera du goût et de la critique au début de l'ère victorienne.

La Presse Oct 27/59

Exposition Hébert-Beament

Adrien Hébert et Harold Beament exposent jusqu'au 25 octobre dans la galerie XII du Musée des Beaux-Arts de Montréal. L'exposition Hébert-Beament sera la première d'une série d'expositions auxquelles est réservée la galerie Norton.

M. Adrien Hébert s'attache plus particulièrement aux paysages de la ville et du port. M. Harold Beament, qui fut le peintre officiel de la Marine, a, en outre, consacré de nombreuses toiles aux indigènes des Antilles et aux Esquimaux du Labrador.

Taxi-Review Sept/59

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Gazette Oct 23/59

Exhibition

Mrs. Samuel Bronfman, O.B.E., is the honorary patroness of the exhibition of paintings and sculpture by Canadian Jewish artists which will be opened at the Montreal Museum of Fine Arts on Thursday afternoon October 29 at five o'clock by the Hon. Ellen Fairclough, marking the National Bicentenary of Canadian Jewry, which is sponsored by the Canadian Jewish Congress. Mrs. Jacob Elkin will be in charge of the reception, assisted by Mrs. H. Mayerovitch, Mrs. Philip Joseph, Mrs. Louis M. Dorsey, Mrs. Saul Hayes, Mrs. Joseph H. Fine, Mrs. Lavy M. Becker, Mrs. Monroe Abbey, Mrs. Lawrence M. Lande, Mrs. Harold Lande, Mrs. Edward Barkoff, Mrs. F. Victor Elkin, Mrs. Michael Garber, Mrs. H. M. Schneider, Mrs. S. Godine, Miss Muriel Joseph, Miss Alma Hart and Mrs. Maxwell Cohen.

Verdun Guardian Sept 30

FOR CHINA COLLECTORS

The first "collector's choice" exhibition of the Ladies' Committee of the Montreal Museum of Fine Arts will open October 1 on the ground floor foyer of the Museum. It will be one of a monthly series of small exhibitions designed to put on view objects of art not generally available to the general public. This particular exhibition will consist of a display of beautiful antique English china of the 1815 period from Chamberlains' Worcester factory and should be of great interest to all lovers of old porcelain.

St. Johns News P. 2. Sept. 17/59

Gwendolyn Norris Fuller Exhibits Paintings

Of particular local interest and pride is the Exhibition which opened on Sat. afternoon, Sept. 12th at the Cowansville Art Centre, for the artist, Gwen Norris Fuller whose paintings form the colorful "One-Man-Show" was born near East Farnham and lived in the Cowansville area until adulthood.

Mrs. Fuller was born near East Farnham, her parent families were both early settlers here in Cowansville, she won a Scholarship in the High School here. Afterwards attended Macdonald College for two years graduating as a teacher. Has a Licentiate in Music in singing from McGill University. Tuaght ten years in Montreal schools. Mrs. Fuller said "This is my fourth "One-Man" Show, my pictures are included in private collections in England, Ireland, Switzerland, Australia. My sculptures have been in many Exhibitions at the Montreal Museum of Fine Arts, and in St. John, N.B."

Mrs. Fuller has been President of the Women's Art Society of Montreal, one of the oldest cultural Societies in the City, and is a Vice-Pres. of the Historical Society, the Women's Branch of the Antuquarian and Numismatic Society, which meets in the Chateau de Ramsay, also a Fellow of the Royal Commonwealth Society, a member of Brome Co. Historical Society and of the Royal Canadian College of Organists.

The paintings will be on view on Tuesday, Thursday, Saturday and Sunday 2 to 5 p.m. until Sept. 27th.

At the well attended opening the guests were welcomed by Mrs Leopold S. Lee, the President of the Cowansville Art Centre, who called upon Mrs. Sherman Rodger, the Secretary, who introduced Mrs. Fuller and declared the exhibit "open".

The guests viewed the collection which is comprised of nearly fifty oils and several water colours. Sherry was served in the dining-room.

Within the first half-hour the painting "After School" was sold. Others which seemed to attract special admiration were "Spring Flower" with its delightful blending of colour, the impressive oil "Looking Towards Sutton; "Looking Towards the Pinnacle" that demonstrates wonderful technique which gives depth; "Notre Dame De Bonsecours" familiar Montreal landmark, "Metis" showed beautiful blues, "George's Farm" presented a restful scene, "Suir Castle", Tipperary, Ireland very pretty; "Caughnawaga Street, Now Seaway" tiny, but equisitely lifelike; "St. Ives, Cornwall" famous artist's haven; "Rooftops of London" St. Martin in the Field from an unusual angle; "Time of Harvest" typical Canadian scene; there are several portrait which effectively reveal study of character "Verma"; "Richard"; "Peter"; "Judy"; "Hazel"; "Barbara"; "Joan".

Two churches which aroused much favourable comment were "St. Augustine's Church Built in 1874, East Farnham"; and "The Oldest Presbyterian Church in Montreal" which serves to portray winter colours.

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Formation d'un personnel canadien pour les musées des beaux-arts

Le directeur du musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé aujourd'hui que le musée entreprend avec la Galerie nationale du Canada un programme dont le but est de former un personnel canadien compétent pour les musées du pays. Leurs postes-clés sont en effet détenus par des non-Canadiens à cause du nombre insuffisant de professionnels canadiens.

Des subventions du Conseil des arts du Canada permettent à deux étudiants de prendre un entrainement de conservateur. Ils passeront deux mois au Musée de Montréal. Ils poursuivront ensuite leurs études au Royal Ontario Museum puis à la National Gallery à Ottawa.

Les étudiants qui bénéficient de l'octroi sont : Gyde Vanier Shepherd, vingt-trois ans, 431 avenue Mount Stephen, Westmount, Que., et mademoiselle Marie-Louise Funke, trente-quatre ans, de Morrisburg, Ont.

Le directeur du cours est le professeur W. G. Constable dont la réputation en matière d'art est mondiale. Il a été successivement directeur de la Galerie nationale de Londres, de l'Institut Courtauld de Londres et du Musée des beaux-arts de Boston. Il a, dans le passé, conseillé le Musée de Montréal et la Galerie nationale du Canada. C'est aussi un homme de lettres distingué.

Il a récemment inauguré la Galerie Lord Beaverbrook de Fredericton, au Nouveau-Brunswick.

Au musée, les étudiants feront de la recherche, s'initieront au cataloguement et au marquage ; ils vont aider à l'organisation des expositions de la galerie XII. La manipulation des oeuvres sera tenue pour importante de même que les procédés utilisés pour la photographie des tableaux.

M. Shepherd et Mlle Funke ont été choisis entre six candidats. Ils ont reçu tous deux une bourse de $2,000, ainsi qu'un octroi destiné à couvrir leurs frais de déplacement.

Le professeur Constable a dit qu'il s'était rendu compte de "l'insuffisance extraordinaire" du personnel canadien compétent pour les musées, en 1928, alors qu'il entreprit, sur la demande des administrateurs de la Galerie nationale, des études étendues sur l'art au Canada.

7 La Presse Oct 19

Société d'étude

— Sous les auspices de la Société d'étude et de conférences, M. Georges Rouquier, cinéaste, prononcera une causerie, demain après-midi, à deux heures et demie, au Musée des Beaux-Arts, rue Sherbrooke ouest. Il a donné pour titre à sa conférence: "Le cinéma est-il un langage ? Quelques séquences du court métrage "Lourdes et ses miracles" seront également présentées.

Le Devoir Oct 20/59 8

Musée des Beaux-Arts

—Mme Léon Lortie présentera "Quelques images de Grèce", demain après-midi, à 3 h., au Musée des Beaux-Arts de Montréal. Cette causerie sera illustrée de diapositives en couleurs. L'entrée est libre. Le thé sera servi après la conférence.

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Greece Theme Of Lecture

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea in the Morrice Gallery of the Museum on Wednesday at 3 p.m.

The guest speaker will be Madame Leon Lortie who has recently returned from Greece. Madame Lortie will give an illustrated lecture in French entitled "Quelques Images de la Grece."

Tea will be served after the lecture in the upstairs foyer of the Museum.

The public is cordially invited to attend.

Star Oct 20/59

Alumnae To Hear Sculptor

The Alumnae Society of McGill University will hold its next meeting on Tuesday, October 27, at 8:15 p.m. at the Royal Victoria College.

Stanley Lewis, noted Canadian stone and marble sculptor will be the guest speaker. He will give an illustrated talk entitled "Michael Angelo and Modern Sculpture."

During Mr. Lewis' three years in Italy on a scholarship awarded by the Greenshields Foundation, he carried out the research work for Irving Stone who is writing a book on Michaelangelo.

Re-creating the tools used by Michaelangelo in his sculptures and obtaining his marble from the same quarries, Mr. Lewis copied one of Michaelangelo's great works the "Madonna and Child". This reproduction was presented to the Montreal Museum of Fine Arts by Mr. Greenshields.

Mr. Lewis has taught at the Montreal Museum of Fine Arts, School of Art and Design, and at present he has his own studio.

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JUDGE WATER COLOR SHOW: Entries for the annual exhibition of the Canadian Society of Painters in Water Color are judged by a jury at the Montreal Museum of Fine Arts. The show will be held at the museum Nov. 6 to 29. Left to right are: Julius Griffith, president of the society; Edwy Cooke, J. W. G. Macdonald, Will Ogilvie, William Roberts and Jocelyn Taylor, secretary of the society.

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Conversation Piece

IT'S A BIG WEEKEND coming up for McGill with its first Open House. Several Royal Victoria College classes have scheduled reunions during the event. At least two members of the class of 1909 will be present. Chairmen of class reunions include Mrs. G. W. Brouke, '19, Mrs. Eileen Harold and Betty Massy-Bayly, '24, Mrs. Alice Turnham, '34, Mrs. Margaret Macdonald, '39, Gwendolyn C. Hazlett, '44 . . . Did you know that Stanley Lewis (he speaks to the Alumnae Society of McGill on Tuesday evening, October 27) while studying on a three years' scholarship in Italy, recreated the tools used by Michelangelo in his sculpture and obtained his marble from the same quarries? Mr. Lewis then copied the master's "Madonna and Child" and this reproduction was presented to the Montreal Museum of Fine Arts by the Greenshields Foundation which financed the Lewis study.

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Three Films on Museum Bill

"The Works of Calder" is the first of three films to be shown on the regular Wednesday evening program at the Montreal Museum of Fine Arts tomorrow at 6.30 p.m. and at 8.30 p.m. The film is a poetic interpretation of Alexander Calder's mobiles, produced and directed by Burgess Meredith.

The second, "Quetico," is an outstanding Canadian film by Christopher Chapman. It captures the mood and spirit of Ontario's famous park, where over a million acres are as wild and unspoiled today as they were in the 17th century when the explorers and voyageurs passed through in search of furs and discovery. It has an original musical score by Leon Zuckert.

"Artist's Proof," the third film, presents the opportunity of seeing six well-known artists making prints in the six main graphic media — a woodcut, lithograph, etching, aquatint, engraving and silk screen.

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The Montreal Museum of Fine Arts will hold a luncheon for members of the Museum Tuesday, Oct. 27, at 12:30 p.m. in the upstairs foyer of the Museum. Tickets may be obtained at the Ladies' Committee office before 1 p.m. Friday, Oct. 23.

Ottawa Le Droit Oct 10/59

Nouvelle acquisition

MONTREAL (PC) — Le Musée des Arts de Montréal a annoncé hier qu'il a acheté une reproduction de Stanley Lewis d'un bas-relief de Michel-Ange.

Lewis, 29 ans, un sculpteur montréalais, a étudié trois ans en Italie et a exécuté son oeuvre dans ce pays.

St Johns Telegram Newfdld Oct 8/59

Art's Dilemma Lecture Here

John E. A. Steegman, OBE., M.A., F.S.A., Diretcor of the Montreal Museum of Fine Arts, will arrive in St. John's Oct. 12 for a two day visit.

He will give a lecture Oct. 13 in the auditorium of the Merrymeeting Road building, Memorial University, on "The Dilemma of Modern Art."

Born in 1889 and educated at Clifton College and King's College, Cambridge, Mr. Steegman is widely known on both sides of the Atlantic as an art critic, water-color painter, author and director.

He has been director of the Montreal Museum for Fine Arts for the past eight years.

Le Soleil Que. Oct 9/59 10

Visiteurs au Musée des Beaux-Arts

Montréal, (PC) Un total de 90,110 personnes ont visité le Musée des Beaux-Arts de Montréal au cours de l'année qui s'est terminée le 31 août. Le renseignement a été communiqué récemment par le directeur, M. Evan H. Turner.

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Déjeuner

—Un déjeuner pour les membres du Musée des Beau-Arts aura lieu le 27 octobre, à midi trente, au foyer du Musée. On pourra obtenir des renseignements en s'adressant au comité féminin, du Musée, aujourd'hui.

Le Devoir Oct 22/59 13

Exposition au Musée "Nous des JAMM"

Une exposition intitulée "Nous des JAMM", et qui présentera les oeuvres de quelques-uns des membres des Jeunes Associés du Musée des Beaux-Arts de Montréal, est en montre jusqu'au 15 novembre dans la Galerie Etable du Musée.

L'exposition réunira des peintures, des gravures, des dessins, des céramiques et des pièces d'orfèvrerie.

Les Associés, groupe de jeunes membres du Musée, ont installé leur propre galerie dans ce qui était auparavant la soupente de la Maison Hickson, à l'arrière du Musée.

M. Jacques G. de Tonnancour, un artiste montréalais bien connu, a jugé les oeuvres soumises. Professeur à l'Ecole des Beaux-Arts de Montréal, il a étudié à Montréal et au Brésil; il a gagné une bourse du Conseil des arts du Canada en 1958.

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La Patrie mont. Oct 4/59

1871

Instantanés FÉMININS

par SUZANNE PIUZE •

La Société d'Etude et de conférences

Pour la première fois, cette année, la Société d'Etude et de conférences présentera ses douze conférences publiques au Musée des Beaux-Arts de Montréal, à 2 heures et demie.

Normand Hudon, ancien élève du Musée des Beaux-Arts et caricaturiste bien connu, inaugurera la saison le 6 octobre prochain, par une causerie intitulée "Le scalpel depuis Daumier". M. Camille Laurin, directeur scientifique à l'Institut Albert-Prévost et directeur du département de psychiatrie à l'Université de Montréal, entretiendra son auditoire, le 20 octobre, de "L'audience de Freud au Canada français". Le 27 octobre, le cinéaste français Georges Rouquier posera la question : "Le cinéma est-il un langage ?" M. Paul Doyon, pianiste et organiste, parlera de "Haendel". Le Paris romantique et balzacien sera décrit, le 17 novembre, par M. René Héron de Villefosse, conservateur en chef des Musées de la ville de Paris. Et la dernière conférence de l'année 1959 sera prononcée par Mme Jeannine Beaubien, fondatrice et directrice du théâtre "La Poudrière". Mme Beaubien parlera du "dernier né des théâtres".

Au début de 1960, soit le 12 janvier, Son Excellence M. Toru Hagiwara, ambassadeur du Japon au Canada, commentera une projection de l'art japonais. Le 26 janvier, M. George F. G. Stanley, directeur du département d'Histoire et professeur au Collège militaire Royal de Kingston, parlera de "Louis Riel et les gens de Québec". Le 2 février, Jean Béraud, critique et auteur de "350 ans de théâtre au Canada français", premier tome d'une encyclopédie canadienne, prononcera une causerie intitulée "Les Guitry, père, fils et esprit". Jean-Christophe Benoit et Monique Linval, invités des Jeunesses Musicales du Canada, donneront un "Panorama de la musique vocale française", accompagnés du pianiste Michel Ambrosi, prix de Rome. Cette conférence illustrée aura lieu le 9 février. Le 23 février, Claude Picher, peintre attaché à la Galerie Nationale du Canada, parlera de "L'art au Canada". Le nom de l'invité du 8 mars sera annoncé plus tard.

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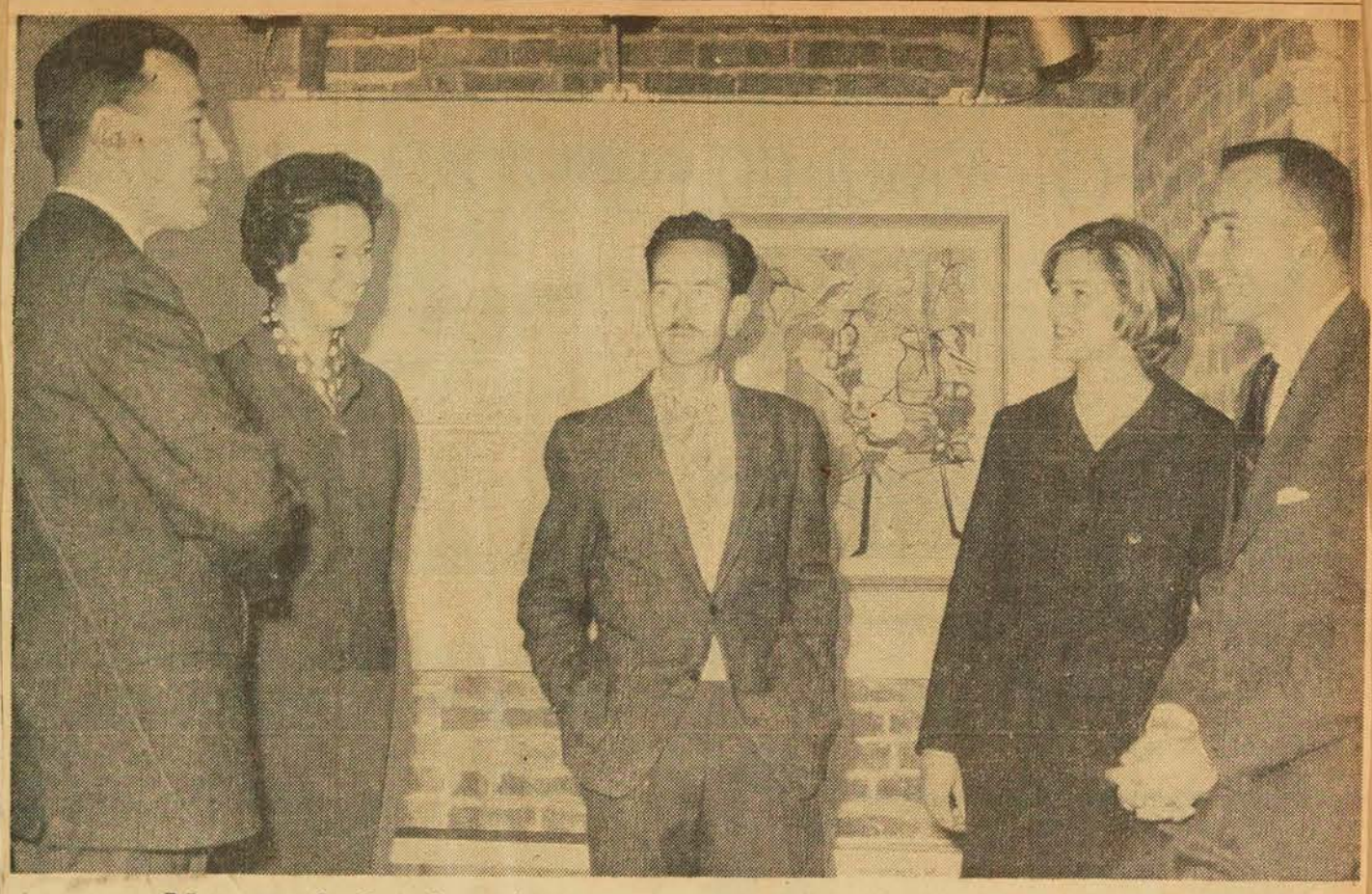


Museum's Junior Associates Discuss Current Exhibition

Montreal artist Jacques de Tonnancour discusses the current exhibition of the Junior Associates of the Montreal Museum of Fine Arts "JAMM on Show" with left to right, Jean Gareau, Miss Louise de Broin, Mr. de Tonnancour, Miss Lucy Durnford and Raymond LeMoyne. Miss Durnford and Mr. Gareau both have paintings in the show.

Gazette Oct 24/59

Work Of Jewish Artists

Some 50 paintings and works of sculpture by Canada's top Jewish artists will be exhibited at The Montreal Museum of Fine Arts Oct. 30 — Nov. 15 as part of the celebrations marking the national bicentenary of Canadian Jewry, it has been announced.

Fourty-one Jewish artists from various cities across Canada were invited to submit for the exhibition. A total of 118 works were received.

Purpose of the exhibition is to demonstrate the contribution Canadian artists of Jewish origin have made to Canada's culture.

A jury headed by Harry Mayerovitch, chairman of the art exhibition committee of the bicentary organization, selected about half the works submitted for the show. Other members of the jury—all well-known Montreal artists—were Ghitta Caiserman, Anne Kahane, Eric Goldberg, Louis Muhlstock and Moe Reinblatt.

The exhibition, of which Mrs. Samuel Bronfman is honorary patron, will also include a memorial section.

Three late Canadian artists of Jewish origin will be represented. They are: Ernst Neumann (1907-56), Aleksandre Bercovitch (1892-1951) and William Raphael (1833-1914).

Junior Associates

An exhibition entitled "JAMM on Show," featuring the work of members of the Junior Associates of The Montreal Museum of Fine Arts, is on view until Nov. 15 in the Museum's Stable Gallery.

The show includes paintings, engravings, drawings, ceramics and silversmithing.

The Junior Associates are a group of young members of the Museum who organized and and set up their own gallery in what was formerly the stable of Hickson House, at the rear of the Museum.

Jacques de Tonnancour, noted Montreal artist, judged the entries. Mr. de Tonnancour, who studied in Montreal and Brazil, is a teacher at the Ecole des Beaux-Arts, Montreal. He won a Canada Council fellowship in 1958.

Arts Club Show

A retrospective exhibition of members of the Montreal Arts Club opened this week in the Helene de Champlain restaurant gallery, St. Helen's Island.

The exhibition, a co-operative effort of the Arts Club and the Parks Department, contains 71 paintings by 53 artists. It will be open from noon to 9 p.m. daily until Nov. 3.

Star Oct 23/59

Minister to Open Arts Exhibition

Hon. Ellen Fairclough, Minister of Citizenship and Immigration, who will open the exhibition of paintings and sculpture by Canadian Jewish artists at the Montreal Museum of Fine Arts at 5 p.m., Thursday, October 29, marking the Bicentenary of Canadian Jewry.

Le Soleil, P.S. Oct 10/59

Le Musée de Montréal s'enrichit

Montréal, 10. (PC) — Le Musée des Arts de Montréal a annoncé qu'il a acheté une reproduction de Stanley Lewis d'un bas-relief de Michel-Ange.

Lewis, 29 ans, un sculpteur montréalais, a étudié trois ans en Italie et a exécuté son oeuvre dans ce pays.

La Presse Oct 22/59

A la Société d'étude et de conference

M. Georges Rouquier et le langage du cinéma

"Le film traduit ?..." "...c'est un film barbare..." "...je refuse de l'aborder".

Photos P.-H. Talbot, LA PRESSE

M. Georges Rouquier, cinéaste français et secrétaire général adjoint de l'Association des auteurs de Films, était mardi après-midi l'invité de la Société d'Etude et de conférences, au Musée des Beaux-Arts de Montréal.

Avant de présenter son film "Lourdes et ses miracles, M. Rouquier prononça une courte conférence sur le cinéma, dans laquelle il démontra ce qu'est le cinéma, son but, son langage et ses divers modes d'expression. Le conférencier expliqua, par exemple, qu'il existe quatre sortes de cinéma: premièrement, le cinéma comportant une histoire dirigée, si l'on peut dire; il y a ensuite le cinéma comportant une histoire (un événement de la vie) sur le déroulement de laquelle le cinéaste ne peut rien; il y a également le cinéma avec histoire "pré-fabriquée", c'est-à-dire composé d'anciennes bandes soumises à un savant montage dans le but de reconstituer une époque donnée; il y a enfin ce qu'on pourrait appeler le cinéma "en conserves", par lequel des événements artistiques ou historiques peuvent être conservés pour la postérité.

Sentiments sous-cutanés

A cet effet, M. Rouquier a déploré que les gouvernements ne s'occupent pas assez d'enregistrer sur film les oeuvres ou les pensées des grands poètes, des grands littérateurs, des grands artistes, au bénéfice de la postérité.

Constatant plus loin le coût excessif de la production cinématographique actuelle, causé par tous les perfectionnements : son, couleur, grand écran, etc., M. Rouquier a dit admettre qu'au cinéma on ne peut faire de l'art pour l'art car l'entreprise doit être rentable. "S'il est légitime qu'un film rapporte de l'argent, dit-il, je n'admets pas cependant qu'on attire les spectateurs par tous les moyens. Trop souvent on fait appel aux sentiments sous-cutanés des gens pour les attirer dans les salles de cinéma."

Il expliqua que dans ce but on présente aux gens un cocktail cinématographique dans lequel on trouve de tout : du déshabillé, des coups de feu, du cabaret, des scènes troubles, de la vertu. "Ce n'est pas toujours mauvais, ajouta-t-il, mais c'est comme les "hot dogs", ce n'est ni bien bon, ni mauvais."

Choisir les films

Parlant plus loin du cinéma muet qui, par sa formule, était international, et du cinéma parlant qui, lui aussi à cause de sa formule, est cependant national, le conférencier a dénoncé le film traduit ou post-synchronisé qu'il a qualifié de "film barbare, que je me refuse d'aborder devant vous".

En terminant, M. Rouquier a demandé aux personnes présentes de choisir un film avec autant de soin qu'elles en mettent pour choisir un livre, une pièce de théâtre. "Nous allons voir une pièce de théâtre de tel titre et de tel auteur, dit-il, et nous faisons de même pour un livre ; pourquoi agirions-nous autrement avec le cinéma? Il ne faut pas se laisser aveugler par la vedette mais faire attention aux auteurs du film."

M. Rouquier a aussi fait brièvement l'apologie du film de vulgarisation qui, à côté du film à spectacle, contient des trésors insoupçonnés. Ces films constituent un éventail de courts métrages encore plus vaste que celui des longs métrages. Ces films n'ont hélas pas assez de rayonnement à cause de la réticence des financiers. "Il est affreux de ne pouvoir se servir à fond d'une telle science."

Le Devoir Oct 24/59

Musée des Beaux-Arts

M. John Steegman, O.B.E., donnera une conférence au musée des Beaux-Arts de Montréal, à "La Galerie-Etable", lundi soir, le 26 octobre, à huit heures et demie.

M. Steegman a intitulé sa conférence : "Le goût et la critique au début de l'ère victorienne.

Le café sera servi avant la conférence.

Le docteur Laurin à la Société d'étude

Mardi, le 27 octobre, la Société d'étude et de conférences recevra le docteur Camille Laurin qui prononcera une causerie intitulée : "L'audience de Freud au Canada français". Cette réunion commencera à deux heures et demie, au musée des BeauxArts de Montréal et l'on est prié d'utiliser l'entrée de l'avenue Ontario.

Le Devoir Oct 21/59

Le cinéma au service de l'argent ou au service de l'esprit?

Conférence de M. Georges Rouquier, cinéaste français, devant les membres de la Société d'étude et de conférences

C'est Georges Rouquier qui, dans un style télégraphique et un débit électrisé, (si l'on veut bien me permettre ces adjectifs au siècle de la technique) posait la question devant les membres de la Société d'étude et de conférences, mardi, au Musée des Beaux-Arts. Je vous prie de croire que personne n'a eu envie de somnoler pendant qu'il posait ses questions et faisait les réponses et que ses idées comme son travail n'ont rien de l'amateur. L'amateur même éclairé. C'est le créateur qui pense et c'est le professionnel et l'artiste qui parlent quand il est à la table du conférencier. Façon de parler, parce qu'il ne s'est pas assis et n'a pu davantage rester figé derrière le micro.

Donc, qu'est-ce que le cinéma ? Un tour de manivelle pour croquer des étoiles ? Ou quelque chose de semblable, tel qu'on en lit dans les annonces de caméras : "Vous voulez faire de la photographie ? Choisissez la marque "Z" et le "kodak" fera le reste."

Autrement dit, il y a autant d'amateur et la photographie d'amateur et l'artiste qu'il y en a, tout un monde ! entre ce que nous appelons, en France, un peintre du dimanche et un peintre tout court.

Dans la carrière d'un cinéaste, il y a d'abord un métier, plus rarement un don. Le cinéma ne tient pas tout entier dans cette définition : une prise de vues successives et raccordées qui peuvent alors raconter une histoire.

Il y a plusieurs manières de faire du cinéma.

La première, la plus courante, c'est celle qui s'inspire d'un scénario ou d'un roman. Il faut alors écrire une adaptation, opération la plus complexe et la plus difficile. L'adaptateur-dialoguiste va faire cette adaptation, cette construction. C'est seulement après ce travail qu'intervient la technique cinématographique.

Au cinéma, c'est le réalisateur qui est souvent le principal créateur du film, tandis qu'au théâtre, le metteur en scène n'a pas autant d'importance tout de même que l'auteur. Alors, au cinéma, le réalisateur doit suivre le plan, au moins dans la mesure où les circonstances de température ou de lieux ou autres impondérables le permettent. Et le montage est aussi important que le tournage. Cette première manière s'applique à des histoires qui peuvent se maîtriser, il existe des sujets qui se contrôlent moins ou pas, où tout doit être choisi sur place, sans plan. C'est la formule qui nous conduit à la seconde manière de faire du cinéma : le reportage. C'est ainsi qu'ont été faits : "Le fleuve souverain," "Le voyage de la reine Elizabeth," "Une journée de pèlerinage à Lourdes," etc.

La troisième manière de faire du cinéma c'est la re-création, c'est-à-dire que l'auteur et le réalisateur se trouvent devant des éléments pré-fabriqués, si l'on peut dire, puisque l'on travaille avec des films d'"actualités passées," anciennes. A ce moment-là, tout le travail de création se fait au moment du montage après avoir vu des mille et des mille pieds de pellicule. Il y a de très intéressantes réussites dans ce genre.

Mais le cinéma est encore davantage : un moyen merveilleux de "mise en conserve," un moyen de conservation. Sacha Guitry, entre autres, a réussi une merveille sur Renoir en train de peindre.

C'est encore à cette enseigne de conservation, d'archives si l'on veut, que la Comédie Française a entrepris de faire filmer son répertoire pour qu'il soit diffusé dans tous les coins du monde, même dans les petits villages d'à peine mille habitants qui n'auraient jamais vu ces acteurs et ce théâtre sans le cinéma qui les leur apporte.

Soit dit en passant, continue le conférencier, il est profondément regrettable que les gouvernements s'intéressent si peu ou pas suffisamment en tout cas, aux meilleures réalisations de la littérature cinématographique qui peut présenter ainsi des écrivains, des peintres, des artistes en général et porter leurs idées et la valeur de leur travail à la postérité.

Revenant à la première manière de faire du cinéma, celle qui coûte de plus en plus cher et qui exige de plus en plus des sommes d'argent fabuleuses et dont les films doivent pouvoir se vendre à tout prix et se diffuser le plus possible pour être profitable, le conférencier affirme que, malgré la vague de ce genre de cinéma qui semble vouloir tout balayer en France, c'est encore l'esprit qui prime l'argent et la matière. Du moins en principe.

Faisant ensuite un petit historique du cinéma, M. Rouquier a expliqué comment l'entreprise du film est devenue de plus en plus coûteuse et onéreuse, du film muet au parlant, du noir et blanc aux images en couleur, et comment le bouleversement du son a bouleversé le marché du film. Et, aujourd'hui, il y a cet autre phénomène que le film ne peut plus être exporté sans le doublage obligatoire dans la langue du pays où il va et le conférencier s'insurge violemment contre la technique du doublage en disant sa préférence pour les sous-titres dans la langue étrangère désirée. Et il y a la troupe des financiers à satisfaire et qui, eux, veulent à tout prix vendre des films, quelle qu'en soit leur valeur intrinsèque, artistique ou sociale ou morale. Le produit ni bon ni mauvais, s'il flatte suffisamment les "désirs sous-cutanés" du public, se vendra avec de différence entre le tournage larges profits. Alors, cela leur suffit. Seulement, comme on se plaint un peu partout que le public va de moins en moins au cinéma, les financiers veulent de plus en plus de ces films aguichants avec une vedette aussi audacieuse que possible pour reconquérir ce public.

Le conférencier a parlé aussi avec abondance et enthousiasme des courts métrages qui ont parfois tellement de valeur, valeur humaine autant qu'artistique, mais que la masse des spectateurs et surtout les commanditaires, les financiers ne comprennent pas toujours.

Après avoir avoué qu'il avait abandonné le style de "Farrebique" qui lui a rapporté pourtant le Grand Prix de la Présidence du Conseil au Festival de Rome en 1953, Georges Rouquier raconte l'aventure de son Pasteur. Tout d'abord, ce devait être un court métrage, mais comme, en cours de route et de recherche, le sujet lui apparut dans toute son envergure, il rêva d'en faire un long métrage relatant moins les luttes épiques de Pasteur à l'Académie de Médecine ou ailleurs que l'histoire de ses travaux, de ses labeurs de savant, ses découvertes et leurs applications pratiques. Mais, alors, il fallait de l'argent, beaucoup d'argent pour ce documentaire dont Rouquier aurait fait un grand film très certainement. Alors, il se mit à la recherche de financiers, de commanditaires pour lui permettre de présenter Pasteur dans toute sa réalité de savant et d'ouvrier de progrès humain, mais comme Pasteur n'a pas eu de maîtresse et que ce fait empêchait d'introduire dans le film un rôle sexé de "pin-up girl," les financiers ont pris peur, n'ont pas voulu courir le risque et Rouquier a laissé son Pasteur aux archives et au dictionnaire.

En terminant, le conférencier a fait un appel pressant aux Canadiens pour leur demander de ne pas aller voir n'importe quoi au cinéma, de ne pas aller au cinéma seulement pour aller au cinéma.

Au théâtre, les spectateurs vont voir tel acteur ou telle pièce; chez le libraire, ils choisissent leurs livres. De même, au sujet des tableaux, ils n'achètent pas n'importe quelle croûte. Alors, pourquoi ne pas faire le même triage, avoir le même souci pour le cinéma ?

En terminant, Georges Rouquier nous a appris une grande nouvelle. Au cours d'un séjour de plusieurs mois au Canada français, il rapporte en France plusieurs sujets canadiens, dont un long métrage qui ne verra peut-être pas le jour, mais un court métrage qu'il va monter incessamment. Et figurez-vous que son choix ne s'est pas porté sur nos "victimes de l'industrialisation," c'est-à-dire les inadaptés, les illettrés ou les crétins ou les souspprimaires de nos quartiers populaires. Non. Il a osé intitulé son film : "Le notaire des Trois-Pistoles" et c'est effectivement la relation de la petite histoire de la région par le notaire Hervé Rousseau qui assistait, mardi, à la conférence, malgré ses 83 ans, qui servira de thème à ce prochain film de Rouquier.

A l'issue de la conférence, la seconde partie du film de Rouquier : "Une journée à Lourdes" a été projeté à l'écran. Ce serait un film à revoir en entier dans une salle silencieuse et vraiment obscure, film aux qualités nombreuses impossibles à analyser ici, mais exceptionnelles très certainement.

G.B.

Dimanche-Matin Oct 4/59

On vise 100,000 visiteurs à notre Musée

● Un peu plus de 90,000 visiteurs sont venus au Musée des Beaux-Arts durant l'année qui s'est terminée le 31 août. Le nouveau directeur, M. Evan H. Turner, prévoit que le nombre des visiteurs pour l'année à venir dépassera ce chiffre qui est un record; des expositions importantes ont en effet été projetées pour marquer le centenaire du Musée, le plus ancien du Canada. Aussi récemment qu'en 1951, à peine 60,000 personnes se rendaient au Musée. M. Turner dit que l'intérêt croissant éveillé par le Musée est "la preuve qu'il joue un rôle indispensable auprès de la communauté". L'entrée au Musée est gratuite en tout temps pour ses membres, et le mercredi, le samedi et le dimanche pour le public. Les autres jours, le droit d'entrée est de 25 cents.

Gazette Oct 27/59

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon, at three o'clock, at the Museum, when Mrs. Robin Watt, wife of the well-known Canadian portrait painter, will speak on Some Aspects of Portrait Painting. Tea will be served in the upstairs foyer following the lecture. The public is invited to attend.

The Star Oct 25/59

Maxwell Ford Museum Speaker

The Women's Art Society will hear W. Maxwell Ford Oct. 27 at 11 a.m. in the lecture hall of the Museum of Fine Arts. Subject will be "The Debt we Owe Hammurabi, Justinian and Napoleon."

La Presse Oct 17/59

Expo des "Jamm"

Une exposition intitulée "Nous des JAMM", et qui présentera les oeuvres de quelques-uns des membres des Jeunes Associés du Musée des Beaux-Arts de Montréal, est ouverte jusqu'au 15 novembre dans la Galerie Etable du Musée.

L'exposition réunira des peintures, des gravures, des dessins, des céramiques et des pièces d'orfèvrerie.

C'est M. Jacques-G. de Tonnancour, artiste montréalais bien connu, qui a jugé les oeuvres soumises.

Evening Times-Globe St. John N.B. Oct 9/59

Beaverbrook Gallery's Latest Gift

Mrs. J. H. Seaton (left) and Miss Helen Savage admire the newest acquisition of the Lord Beaverbrook Art Gallery in Fredericton—Robert W. Pilot's "View of Kingston". The canvas is a gift of Nornan Dawes of Montreal. This will form a companion piece to "Cape Diamond, Quebec", another Pilot on exhibition in the Beaverbrook Gallery. Robert W. Pilot was born in St. John's, Nfld., in 1898 and first went to Montreal in 1907. He studied at the Monument National and at the Art Association of Montreal, a pupil of Maurice Cullen and William Brymner. Later he spent some time at the Academie Julian in Paris. Pilot's work was exhibited at the Paris Salon in 1921. He became an associate of the Royal Canadian Academy in 1925 and an Academician in 1934. He was president of the Royal Canadian Academy 1954-56. He is represented in the National Gallery, the Montreal Museum of Fine Arts, the Toronto Gallery and the Colection of Her Majesty the Queen. Pilot lives in Montreal.

Star Oct 5/59

Women's Apathy 'Incomprehensible'

Nobel Prize Winner's Wife Supports World Peace Cause

By ELIZABETH MAPSTONE

It may be that women are more warlike than men, despite a long-standing reputation as the gentler sex.

At least, that is the reluctant conclusion of Mrs. Ava Helen Pauling, wife of Nobel prize winner (Chemistry) Dr. Linus Pauling. Mrs. Pauling was in Montreal over the weekend with her husband while he addressed a public meeting on "Radiation and Fallout," under the auspices of the Canadian Committee for the Control of Radiation Hazards.

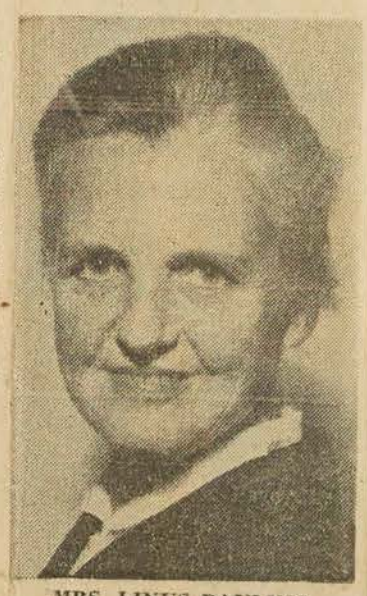
"I do not understand the apathy of women to the horrors of war, particularly here in North America," said Mrs. Pauling in an interview.

"Perhaps the comforts of their good life here keep them from understanding how small the world has become. But if they had visited Hiroshima as I have, they would realize that they must fight for the health and survival of their children. In Japan, thousands of children from outlying villages were conscripted to help in the fortification of Hiroshima, and when the bomb was dropped they were eradicated without a trace. This is why we must abolish war."

Hysteria Scored

"Once we can stop being convinced, in a hysterical way, that some races are subhuman, and establish the fact that all men are men, maybe we will stop wanting to kill each other."

Mrs. Pauling is one woman who actively participates in the struggle for peace. Not only does she support her husband's continual battle for nuclear disarmament, but she is also a member of the national board of the Women's International League for Peace and Freedom and attended the last international meeting in Stockholm.



MRS. LINUS PAULING
women more warlike

The league, which was founded in 1915 by Jane Addams and Emily Green Balch, joint winners of the 1946 Nobel peace prize, counts members from all over the Western world, including Canada, and observers from behind the Iron Curtain attended the last meeting.

Members study causes of war and suggest to governments and agencies ways in which problems can be solved without recourse to armed conflict.

"We cannot, of course, say how much influence the league has had," Mrs. Pauling pointed out. "But something has made a change in the world in the past few years, and the league has played no mean part in that."

Women's Role

"I wish that women would believe they could play a greater part in our struggle for peace. I do not like to think of my grandchildren, and children throughout the world, taking radioactive substances into their bones with every cup of milk they drink."

Mrs. Pauling, who gave up a career as a chemist when she married, has four children. Of her three sons, one is a doctor in Honolulu, one a chemist at the University of London, and the other is a student marine-biologist at the University of Washington. Her daughter is married to a geophysicist.

When not travelling with her husband on his lecture tours, Mrs. Pauling addresses women's clubs and groups in the countries she has visited, works for the American Civil Liberties League to ensure the rights of minorities in the United States, and entertains her grandchildren by playing the piano and singing lullabies and folk songs.

When she has time, she visits art galleries, and had just returned from the Montreal Museum of Fine Arts when interviewed.

"This is my big problem," she said, "I find life so interesting and exciting and I want to take part in all of it. There is so much to do and learn and see."

Gaz. Oct. 24/59

Director Speaks

John Steegman, who until April 30 was director of The Montreal Museum of Fine Arts, will deliver a lecture at the Museum at 8.30 p.m. Oct. 26 as part of a cross-Canada speaking tour. Subject of his illustrated lecture will be "Early Victorian Taste and Criticism."

Exposition d'artistes judéo-canadiens

On pourra voir au Musée des Beaux-Arts de Montréal, une cinquantaine de peintures et de sculptures des meilleurs artistes judéo-canadiens, du 30 octobre au 15 novembre. Cette exposition se situe dans le cadre des célébrations qui marqueront le bi-centenaire national de la communauté judéo-canadienne.

Quarante-et-un artistes juifs de différentes villes du Canada ont été invités à participer à cette exposition. Un total de 118 pièces ont été soumises.

Cette exposition se propose de démontrer l'apport des artistes canadiens d'origine juive à la culture canadienne.

Verdun Messenger Sept 24/59

Fund Set Up For Spring Show Purchase

A purchase fund of $2,000 has been set up by The Canada Council in co-operation with The Montreal Museum of Fine Arts to acquire works exhibited at the Museum's 1960 Spring Show, it was announced.

Dr. Evan H. Turner, director of the Museum, said a $1,000 grant from the Council for this purpose has been matched by the Museum.

He said the joint fund would provide further incentive to artists to take part in the Spring Show. The works purchased would become part of the Museum's permanent collection.

The Council established the purchase awards as part of its assistance to creative artists.

Amounts of $1,000 each were given to six major art galleries with the understanding that in each case, the gallery would match the amount with an equal sum provided from its own resources.

The resulting $2,000 is to be used by the gallery to purchase paintings shown in an important annual exhibition at the gallery.

The paintings to be acquired will be selected by a jury of experts - probably the same jury which will select works to be shown at the Spring Show. In each case, the jury is named by the gallery itself and not by the council.

The Council awarded similar grants last year and stated in its annual report that although the grants for purchase awards have been made directly to the gallery and are a token of the Council's confidence in the organization, they are directed primarily to the painters themselves.

"The Council hopes that in addition to receiving payment for his work, the artist (and the galleries) will also be helped by the publicity and interest which the awards may arouse in the public interested in painting", the report adds.

No date has been set for the Museum's Spring Show but a March date is likely, Director Turner said.

Oct 17/59 Owen Sound Sun Times

Students Train As Museum Curators

MONTREAL (CP) — A young Montreal student and a German-born woman who once did archaeological work are being trained as museum curators here.

The pair—Gyde Vanier Shepherd, 23, a relative of Governor-General Vanier, and Marie-Louis Funke, 34, of Morrisburg—have launched their studies at the Montreal Museum of Fine Arts.

They work in the museum four days a week and go to school on the fifth day.

The aim is to develop museum executives so that Canadian museums need not go abroad for their professional staff.

Nouvel horaire pour le Musée

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé qu'à partir de maintenant le Musée sera ouvert le mercredi de 10 a.m. à 10 p.m.

Le public peut voir gratuitement, chaque mercredi soir, les films présentés dans la salle des conférences par le Comité des Dames du Musée

Le Musée fermait à 5 p.m. autrefois et ne rouvrait qu'à 8.30 p.m., pour la présentation du film.

Avec l'institution du nouveau système consistant à présenter deux spectacles lors d'une même soirée — l'un à 6.30 et l'autre à 8.30 p.m. — il a été décidé que le Musée serait ouvert sans interruption.

M. Turner a dit que cette décision aura l'avantage de permettre aux visiteurs de venir directement après le souper ou de leur bureau au Musée pour y voir les expositions en cours, avant le début du film.

La Presse Oct 17/59

SELON ROUQUIER

Une industrie du cinéma serait viable au Canada

Le cinéaste Georges Rouquier a déclaré hier, dans une causerie à la Société d'étude et de conférences, au Musée des Beaux-Arts, que la "nouvelle vague" dans le cinéma français prouve que c'est l'esprit qui domine l'argent et la matière. Il a ajouté que dans les nouvelles conditions faites au cinéma, même les plus petits pays pouvaient se servir du film comme moyen d'expression. Il estime qu'il n'y a pas de raison pour qu'il n'y ait pas une industrie cinématographique au Canada.

Rouquier prenait l'avion pour retourner à Paris hier soir. Au cours d'un séjour de quelques mois au pays, comme invité de l'Office national du film, le cinéaste français, auteur de "Farrebique" et de "Lourdes et ses miracles", a tourné un petit film intitulé: "Le notaire de Trois-Pistoles" dont la vedette est le notaire Hervé Rousseau. Il en fera le montage à Paris. Rouquier devait tourner un autre film de plus longue durée, mais le projet ne s'est pas réalisé.

Sa causerie était intitulée: "Le cinéma est-il un langage?" Il a expliqué brièvement les différentes étapes de la fabrication d'un film, ainsi que les différents genres de films qu'un réalisateur peut être appelé à tourner.

Il attache une grande importance aux films de vulgarisation, aux films scientifiques et aux films qui sont destinés à faire connaître les grands hommes ou les grandes oeuvres d'un pays. Il a donné comme exemple à l'appui de cette thèse l'utilisation du cinéma pour faire connaître dans la province française et dans le monde l'interprétation des pièces classiques par la Comédie française.

On a commencé à tourner systématiquement toutes les pièces montées par cette troupe. Rouquier y voit un apport considérable à la culture.

Gilles HENAULT

Le Devoir Oct 24/59

AU MUSEE DES BEAUX-ARTS

Exposition judéo-canadienne

On pourra voir au Musée des Beaux-Arts de Montréal, une cinquantaine de peintures et de sculptures des meilleurs artistes judéo-canadiens, du 30 octobre au 15 novembre. Cette exposition se situe dans le cadre des célébrations qui marqueront le bi-centenaire national de la communauté judéo-canadienne.

Quarante et un artistes juifs de différentes villes du Canada ont été invités à participer à cette exposition. Un total de 118 pièces ont été soumises.

Cette exposition se propose de démontrer l'apport des artistes canadiens d'origine juive à la culture canadienne.

Un jury dirigé par Harry Mayerrovitch, président du Comité d'exposition artistique de l'organisation du bi-centenaire, a choisi environ la moitié des travaux soumis pour l'exposition. Les autres membres du jury — tous des artistes montréalais bien connus — étaient: Ghitta Caiserman, Anne Kahane, Eric Goldberg, Louis Muhlstock et Moe Reinblatt.

La Nouvelle Presse Oct 17/59

Oeuvre d'art achetée

MONTREAL (PC) — Le Musée des Arts de Montréal a annoncé hier qu'il a acheté une reproduction de Stanley Lewis d'un bas-relief de Michel-Ange.

Lewis, 29 ans, un sculpteur montréalais, a étudié trois ans en Italie et a exécuté son oeuvre dans ce pays.

Star Oct 24/59

By ROBERT AYRE

OF THE half dozen new shows in Montreal this week the most out-of-the ordinary is the exhibition of African sculpture at the Galerie Libre on Crescent Street, though it is not as unusual as it might have been, for it happens to be the third such show we've had within a year; the Beaux-Arts presentation last November was followed in January by the Segy collection at the Museum. The present exhibition consists of about 60 items belonging to Mr. Leon Lippel of Montreal—ancestral figures, fetishes, masks, headpieces—from a score of tribes. Most of them are 19th Century; a few are older, but termites and other hazards being what they are, it isn't easy to come by ancient African carvings. I haven't space to distinguish the styles as they differ from region to region. All I can do is say I found it a fascinating show, with a wide range of expression, from the crude puffed cheek masks of the Bayaka and the sharp-angled abstraction of Dan, to the powerful handling of forms by Dogon and the sophistication of Dahomy and the Ashanti. The exquisite little cast brass figures of the former and the Ashanti gold weights seem to belong to a different world from that of the ritual dance in the forest clearing. I was intrigued by the humor as well as the delicacy of workmanship in the tiny weights—seven birds in a tree, the hunter, the witch doctor peeling the Edom tree for poison, the crocodile, the illustration of the proverb: "The man who is fond of drink should have two heads."

* * *

Gazette Oct 24/59

Beament—Hebert

Harold Beament, who made art his life-time career after practising law for a year, and Adrien Hebert, who often features the city and port in his paintings, are currently exhibiting works in the Norton Gallery of The Montreal Museum of Fine Arts.

The exhibition closes Oct. 25.

The Beament-Hebert show is the first of this season's series to be presented.

Mr. Beament's work is permanently represented in the National Gallery of Canada, the Montreal Museum of Fine Arts, the Provincial Museum at Quebec, and the Art Gallery of London, Ont.

Mr. Hebert's work is in the permanent collection of the Montreal Museum, the Provincial Museum, the National Gallery and the Musee du Havre, France.

Mr. Beament, who was born in 1898 in Ottawa is a member of the Royal Canadian Academy. He has painted the natives of the West Indies, the Eskimos of Labrador, and in Greece, Spain and Portugal.

He was an official naval war artist during the Second World War. He retired from the navy in 1947 with the rank of commander.

Mr. Hebert, who was born in Paris in 1890, studied at the Monument Nationale Art Gallery and the Ecole des Beaux-Arts in Paris.

In addition to landscapes of the city and port, his work also deals with industry.

La Presse Oct 24/59

Exposition d'artistes judéo-canadiens

On pourra voir au Musée des Beaux-Arts de Montréal, une cinquantaine de peintures et de sculptures des meilleurs artistes judéo-canadiens, du 30 octobre au 15 novembre. Cette exposition se situe dans le cadre des célébrations qui marqueront le bi-centenaire national de la communauté judéo-canadienne.

Quarante-et-un artistes juifs de différentes villes du Canada ont été invités à participer à cette exposition. Un total de 118 pièces ont été soumises.

Cette exposition se propose de démontrer l'apport des artistes canadiens d'origine juive à la culture canadienne.

Presse 24

La Presse Oct 24/59

Formation du personnel canadien pour les musées

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé aujourd'hui que le Musée entreprend, avec la Galerie Nationale du Canada, un programme dont le but est de former un personnel canadien compétent pour les musées du pays. Leurs postes-clés sont en effet détenus par des non-canadiens à cause du nombre insuffisant de professionnels canadiens.

Des octrois du Conseil des Arts du Canada permettent à deux étudiants de suivre des cours de formation spécialisés. Ils passeront deux mois au Musée de Montréal. Ils poursuivront ensuite leurs études au Royal Ontario Museum puis à la National Gallery à Ottawa.

Les étudiants qui bénéficient de l'octroi sont: Gyde Vanier Shepherd, vingt-trois ans, 431 avenue Mount Stephen, Westmount, Qué., et mademoiselle Marie-Louise Funke, trente-quatre ans, de Morriburg, Ont.

Le directeur du cours est le professeur W. G. Constable dont la réputation en matière d'art est mondiale. Il a été successivement directeur de la Galerie Nationale de Londres, de l'institut Courtauld de Londres et du Musée des Beaux-Arts de Boston.

Presse 24

Star Oct 27/59

Victorian Era Art Reviewed By Steegman

Early Victorian artistic work was the subject of a lecture, illustrated with slides, given by John Steegman, former director of The Montreal Museum of Fine Arts, at the Museum's Stable Gallery last night.

Mr. Steegman gave the talk as part of his cross-country tour sponsored by the National Gallery of Canada. He left the Museum last April and travelled extensively abroad.

Entitled "Early Victorian Taste and Criticism," his lecture dealt generally with English art from the 1830's to the 50's.

Doubt and Pessimism

He said despite the era's prosperity, there was doubt and pessimism in the production and choice of artistic works. He supported his comments with various slides depicting paintings, silverware, and architecture.

However, he also pointed out that the period had produced several great works including a pre-Raphaelite painting by Millet of a blind beggar woman; the huge Glass Palace—"the forerunner of modern architecture," a suspension bridge at Bristol and the King's Cross railway station in London.

Vallard-Pt. Claire Trib. Oct 17/

Montreal Students Learn Work Of Museum Curators

MONTREAL (CP) — A young Montreal student and a German-born woman who once did archaeological work are being trained as museum curators here.

The pair—Gyde Vanier Shepherd, 23, a relative of Governor-General Vanier, and Marie-Louis Funke, 34, of Morrisburg—have launched their studies at the Montreal Museum of Fine Arts.

They work in the museum four days a week and go to school on the fifth day.

The aim is to develop museum executives so that Canadian museums need not go abroad for their professional staff.

The project, made possible by Canada Council grants, was started by the Montreal museum.

Mr. Shepherd has studied in Canada, the United States and Britain.

La Revue Populaire Oct/59

► Parlant sculpture, voici une autre nouvelle qui intéressera davantage les lecteurs canadiens. Sur la base d'un don de $2,000. du Conseil des Arts, le Musée des Beaux-Arts de Montréal a commandé à Robert Roussil une oeuvre spécialement conçue pour convenir à l'édifice ou à la cour du Musée. Roussil est un Montréalais de 34 ans qui a vécu plusieurs années à l'étranger. Son style, paraît-il, a beaucoup évolué depuis son départ du Canada. Il a déjà soumis des croquis de sculpture qui ont été acceptés par le Musée. Roussil reviendra au pays pour exécuter son travail.

Le Devoir Oct 27/59

Le Dr Laurin à la Société d'étude

Cet après-midi, à deux heures et demie, au musée des Beaux-Arts de Montréal, (entrée avenue Ontario), le docteur Camille Laurin, invité de la Société d'étude et de conférences, prononcera une causerie intitulée: "L'audience de Freud au Canada français."

Le public est invité.

Au bénéfice de l'Accord

Le défilé modes-buffet-danse au bénéfice de l'Accord qui devait avoir lieu le 28 octobre est remis au 29 octobre, à cause de circonstances imprévues. Guichet fermé.

Musée des Beaux-Arts

Mercredi, 28 octobre, à trois heures, le Comité féminin du musée des Beaux-Arts présentera Mme Robin WATT, qui prononcera, en anglais, une causerie intitulée: "Quelques aspects du portrait". Le thé sera servi. Le public est invité.

La Presse Oct 27/59

Musée des Beaux-Arts

—Le mercredi 28 octobre, à trois heures, le Comité féminin du Musée des Beaux-Arts présentera Mme Robin Watt qui prononcera en anglais, une causerie intitulée: "Quelques aspects du portrait". Le thé sera servi. Le public est invité.

Méthot-Murray

Current Events Oct 9/59

Montreal Museum of Fine Arts
Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379 Sherbrooke W.

La Presse Oct 26/59

A la Société d'étude

— Sous les auspices de la Société d'étude et de conférences, le docteur Camille Laurin prononcera une causerie, demain après-midi, à deux heures et demie, au Musée des Beaux-Arts de Montréal (entrée avenue Ontario). Il a donné pour titre à sa conférence: "L'audience de Freud au Canada français".

Pr 26

Star Oct 28/59

Social and Personal

Invitations have been issued for the annual ball of the Museum of Fine Arts which will take place at the Museum on Friday evening, December 11. The theme chosen is a Bal de Tete with the women guests wearing head-dresses in gold or in silver or a combination of the two. Masks will be worn, the men donning black masks, their partners choosing theirs to match their gowns or their head-dresses.

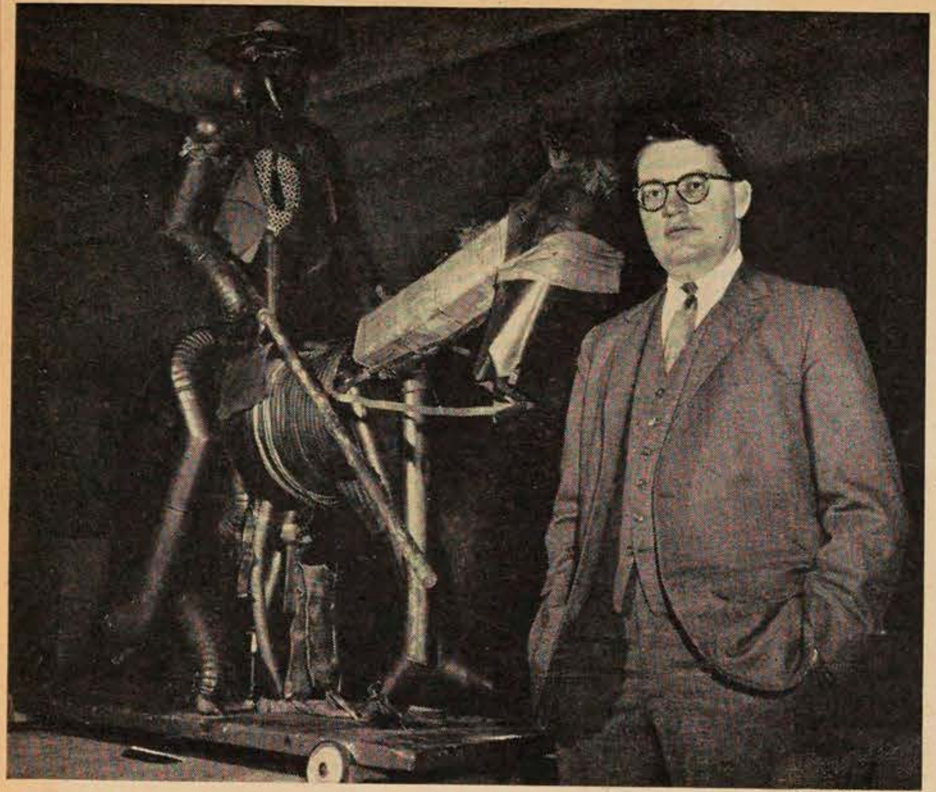
Star Oct 27/59

Mrs. Robin Watt To Be Speaker

Mrs. Robin Watt, wife of the Canadian portrait painter, will speak on "Some Aspects of Portrait Painting" at the weekly Wednesday lecture and tea meeting of the Ladies' Committee of the Montreal Museum of Fine Arts, October 28 at 3 p.m.

Tea will be served in the upstairs foyer of the Museum following the address. The public is welcome.

1 Time Oct 26/59



Dwight E. Dolan

DIRECTOR TURNER & "PICADOR"
Life in a tin can.

ARTS & LETTERS

Dada in Montreal

In its staid 99 years, Montreal's Museum of Fine Arts, Canada's oldest public art institution, shunned the shocking, the irreverent, the abstract and the controversial. The taste of its fund-controlling trustees ran heavily toward time-tested old favorites, and the museum collection had no painting by an artist more avant-garde than Portraitist Bernard Buffet. Last week Montrealers were stunned to find in their museum a flock of objects weird for any gallery: snow shovels, bicycle wheels, rusty gas tanks, manhole covers, samples of burlap. They were not there by accident, but as part of an exhibit: "Art and the Found Object."

The tradition-shattering show was in the style of the Dada movement born during World War I, and it was the first major exhibit put on by the museum's new director, Evan Hopkins Turner, 31, youngest man who ever held the job. "Anxious to expand the scope of the shows around here," Turner arranged the bizarre pieces himself, hoped to get across that "even art made of tin cans is undoubtedly life." Dadaesque artists on view: Marcel (*Nude Descending a Staircase*) Duchamp, Kurt Schwitters and José de Creeft, whose stark, black $10,000 stovepipe *Picador* is the show's standout. Said Museum President Colonel Hugh M. Wallis: "We've always wanted to bring the museum to more people, but we haven't done it until now."

Born in Orono, Me., Evan Turner was the curator of the Robbins Library print collection at Arlington, Mass. while he was studying at Harvard. After winning his Ph.D. in 1954 with a dissertation on England's famed Painter Joseph Turner ("No relation, I'm just interested in his work"), Evan Turner was hired as a staff lecturer at Manhattan's Frick Collection, went on to become general curator of the Wadsworth Atheneum in Hartford, Conn. in 1955.

Summoned to Montreal earlier this year, Turner combined his knowledge of art with administrative know-how and a knack for diplomacy, soon got the trustees behind him and launched a program designed to turn the Montreal museum into Canada's No. 1 cultural center. He redesigned the galleries, started using brightly colored walls and panels, improved lighting to cut out glare. His next move was to stage the Dada show. But critics and public quickly turned it into one of the museum's most successful ventures.

La Presse Oct 26/59

Une conférence de M. Steegman ce soir

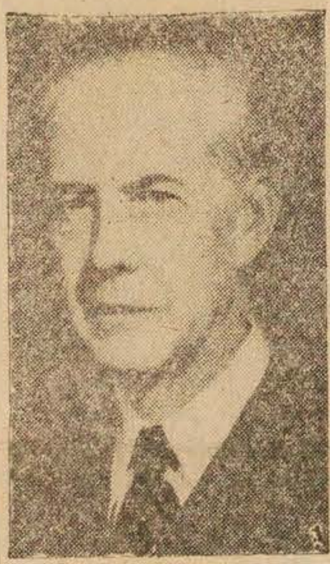
Une autre série de compétitions en natation et en plongeon se déroulera cette semaine pour les jeunes nageuses des piscines municipales de Montréal. Ce sera au tour des jeunes filles du district no 2 de s'affronter, au bain St-Michel, demain soir, à 7 h. 30.

Mercredi soir, les nageuses du district no 1 auront leurs concours au bain Rosemont, tandis que jeudi soir, au bain Hushion, se tiendront ceux des jeunes filles du district no 3.

Jeudi soir, également, au bain Laviolette, aura lieu le premier cours de sécurité aquatique pour les dames et les jeunes filles; le cours débutera à 8 h.

3 St John's Newfoundland Oct 8/59

John Steegman To Lecture



John E. H. Steegman, O.B.E., M.A. (Cantab.), F.S.A., Director of the Montreal Museum of Fine Arts 1952-59, is to visit St. John's on October 12-13. On Tuesday, October 13, he will give a lecture at Memorial University.

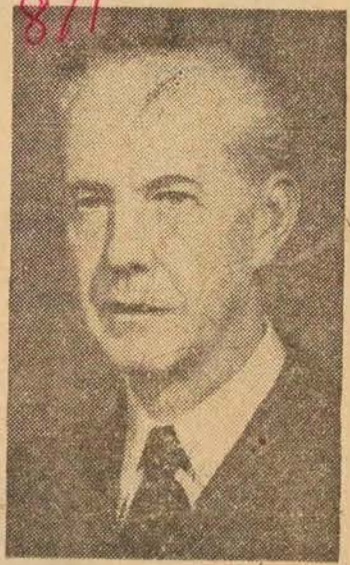
Mr. Steegman, is very well known on both sides of the Atlantic as water-colour painter, art critic, author, and director. Born in 1899, and educated at Clifton College, and King's College, Cambridge, he served as an Officer-Cadet in the R.C.A., 1918. From 1929 to 1940, he was an Assistant in the National Portrait Gallery, being seconded for other duties from 1939 to 1944. He organized the Sala da l'Aliança at the Lisbon Centenaries Exhibition in 1940; and lectured on English Art for the British Council in Madrid and Portugal; Iceland, Turkey, and Palestine from 1942 to 1944; and in Athens in 1947. From 1945 to 1952, he was Keeper of the Department of Art, National Museum of Wales. In 1950 he was Visiting Professor at the University of Chicago. He is a member, since its foundation, of the Council of the Georgian Group.

Mr. Steegman's publications include: Hours in the National Portrait Gallery, 1928; Sir Joshua Reynolds, 1933; Iconography of the Duke of Wellington, 1935; The Rule of Taste, 1936; Cambridge, 1940; The Artist and the Country House, 1949; Consort of Taste, 1950; Survey of Portraits in N. Welsh Houses, 1955; and numerous articles and reviews.

The subject of Mr. Steegman's lecture will be: The Dilemma of Modern Art. It will take place on Tuesday, October 13, at 8.00 p.m. in the Auditorium of Merrymeeting Buiding (former U.S.O.), Memorial University. The meeting will be open to all members of the University and the general public.

4 Telegraph Journal St. John N.B. Oct 15/59

Speaking Tonight At N.B. Museum



JOHN E. STEEGMAN

John E. H. Steegman for the past seven years director of the Montreal Museum of Fine Arts, will be special speaker this evening at the New Brunswick Museum at 8.15 o'clock.

A presentation of the art department of the museum, the lecture will be entitled "The Dilemma of Modern Art," and will be open to the interested public free of charge.

Mr. Steegman, whose lecture tour is sponsored by the National Gallery was born in England, a son of the late Fleet-Surgeon E. J. Steegman and Mrs. Steegman. His maternal grandfather, also a sailor, was Rear-Admiral Barnett.

Educated at Clifton College and King's College, Cambridge, he began early to follow his interest in art, and has written and lectured on art subjects for many years in Europe and the United Kingdom.

A water color painter, Mr. Steegman has been keeper of the department of art in the national museum of Wales, and visiting professor at the University of Chicago. He is a member of the fine arts advisory panel of the British Council and a member of the Georgian Group since its foundation.

A long list of his publications covers a wide range of art subjects.

6 Sudbury Star Oct 22/59

HANDY ASSET

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

5 La Presse Oct 26/59

Conférence au Musée de M. John Steegman

M. John Steegman, qui, jusqu'au 30 avril, assumait les fonctions de directeur du Musée des Beaux-Arts de Montréal, donnera une conférence au Musée, ce soir à 8 h. 30 p.m., dans le cadre d'une tournée de conférences à travers le pays.

Le sujet de sa causerie illustrée, sera "Goût et critique du début de l'ère victorienne". C'est un domaine dans lequel il a fait de remarquables contributions académiques.

M. Steegman, qui fit une tournée à l'étranger après son départ du Musée, est l'auteur de six volumes et de plusieurs articles et critiques. Il a été directeur du Musée pendant six ans.

Sa tournée est organisée sous les auspices de la Galerie nationale du Canada.

Le public est invité à la causerie. L'entrée est libre.

7a Star Oct 27/59

F. C. Morgan Resigns As Art Gallery Trustee

F. CLEVELAND MORGAN
resigns in protest

By PETER HOOS

One of Canada's leading patrons of the arts, F. Cleveland Morgan, has resigned from the board of trustees of the National Gallery of Canada "as a protest against unwarranted government interference in appointing a chairman without any reference to any of the trustees."

Mr. Morgan told THE MONTREAL STAR today that his resignation was submitted to Prime Minister Diefenbaker on October 2, "following Mrs. Fairclough's announcement of the appointment of Thomas Maher of Quebec City as chairman of the board of trustees."

The Prime Minister accepted the resignation in a letter to Mr. Morgan on October 17, "with great regret, and surprise at the attitude you have taken as a trustee."

The letter added that he could

See TRUSTEE—Page 2, Col. 2

not see that any discourtousy had been shown to the trustees.

Mr. Morgan had previously been informed of the acceptance of his resignation by Immigration Minister Ellen Fairclough, who reports to Parliament for the gallery.

In an interview today, Mr. Morgan stressed "there is nothing personal against the new chairman in my resignation. I have never met him, I know nothing about him."

"I am protesting because without any warning to the trustees, the government thrust Mr. Maher upon us as our new chairman. I have no doubt that he is an excellent person, but he has had no experience or connection with the gallery in the past. As at the moment it is going through a bad time, I think that a person who knows something about the gallery should be put as head of the trustees," Mr. Morgan said.

He added: "Above all I think it is up to a board of trustees to appoint their own chairman and this has always been the principle in the past with the gallery."

Appointed in 1952

Mr. Morgan, who was appointed to the board in April 1952 by Prime Minister Louis St. Laurent, was one of the appointments made to the trustees in line with a recommendation by the Massey Commission on Arts and Sciences to increase the membership of the board to nine.

Turning to other subjects of controversy which have recently been connected with the gallery, Mr. Morgan said that the resignation of the chairman of the board, C. P. Fell, of Toronto, at an earlier date, "was due to a difference of opinion with government ideas."

"As a board we sympathized with the government policy of cutting expense, and despite the hardship to the gallery we were able to understand to a certain extent our budget being cut down from $135,000 to $25,000. But when no effort was made after the recession period lifted to increase our budget, we felt that this was foolish and narrow minded. In my opinion this is why Mr. Fell resigned."

"We were asked to support Canadian art — we did so. But to be asked only to buy Canadian paintings was far from being far-sighted, in my opinion," Mr. Morgan said.

Interest Stressed

Mr. Morgan's interest in the arts is emphasized by his connection with the Montreal Museum of Fine Arts. On his retirement as president of the board of this museum in December, 1956, after nine years in that position and over 35 years as a member of the board, Mr. Morgan was immediately made honorary president, a post he still holds. His gifts to the museum and other art organizations are well-known to Montrealers.

Speaking on the recent resignation of the director of the National Gallery, Alan Jarvis, Mr. Morgan said: "there is no doubt that this was also the result of government pressure, and although Mr Jarvis was frequently outspoken, his persistent hard work for the field of art in Canada and for the new building of the gallery should have been recognized."

Mr. Morgan concluded: "I regret having to resign from the board more than I can possibly say. It was a great honor and privilege and it was an extremely difficult decision to take."

8 La Presse Oct 28/59

Musée des Beaux-Arts

—Des invitations ont été lancées par le comité exécutif et les membres de la Société canadienne des Aquarellistes à l'occasion de l'inauguration de leur 34e exposition annuelle, au Musée des Beaux-Arts, le vendredi soir 6 novembre, à neuf heures, sous la présidence de M. Hugh MacLennan.

9 Gazette Oct 29/59

Museum Ball

The annual Museum Ball, this year a Bal de Tete, will be held on Friday evening, December 11, at the Museum. Ladies who are attending are asked to wear masks and headdresses in gold or silver or a combination of both. Gentlemen are asked to wear black masks.

10 Gazette Oct 30/59

Lecture

Mr. Perry T. Rathbone, Director, Montreal Museum of Fine Arts, Boston, is giving a lecture on Thursday evening, at half-past eight o'clock, in the Stable Gallery of the Museum on, Adventures In Collecting.

11 La Presse Oct 29/59

Bal du Musée

—Cette année, le bal du Musée des Beaux-Arts aura lieu le vendredi 11 décembre. Ce bal requerra de la part des invitées, une parure de tête d'or ou d'argent ou alors une combinaison des deux. De plus, les messieurs porteront des loups noirs et les dames des demi-masques assortis à leurs robes.

Gazette Oct 26/59

Protests 'Interference'

Morgan Third To Resign

F. Cleveland Morgan, a leading art authority, patron and collector, disclosed yesterday he has resigned from the board of trustees of the National Gallery of Canada in protest against what he called "unwarranted government interference" in the appointment of a new chairman.

The new chairman is Thomas Maher, of Quebec City.

"There is nothing personal against the new chairman in my resignation," said Mr. Morgan, who is also honorary president of the Montreal Museum of Fine Arts and largely responsible for the museum's internationally - regarded decorative arts section.

"I have never met Mr. Maher. I know nothing about him.

"I am protesting because without warning to the trustees, the government thrust Mr. Maher upon us as our new chairman. I have no doubt that he is an excellent person but he has had no experience or connection with the gallery in the past.

"The National Gallery, at the moment, is going through a bad time and I think a person who knows something about the gallery should be placed as head of the trustees.

"Above all, I think it is up to a board of trustees to appoint their own chairman and this has always been the principle in the past with the gallery."

Morgan Third To Leave Gallery

Mr. Morgan is the third person to resign from the National Gallery within recent months.

The first was Alan Jarvis, the gallery's director. Said Mr. Morgan:

F. CLEVELAND MORGAN

"There is no doubt that this was also the result of government pressure. Although Mr. Jarvis was frequently outspoken, his persistent hard work for the field of art in Canada and for the new building of the gallery should have been recognized."

The second resignation was that of C. P. Fell, of Toronto, Mr. Maher's predecessor as chairman of the trustees. Mr. Morgan said Mr. Fell's resignation "was due to a difference of opinion with government ideas.

"As a board we sympathized with the government policy of cutting expense and despite the hardship to the gallery, we were able to understand to a certain extent our budget being cut down from $135,000 to $25,000.

"But when no effort was made after the recession period lifted to increase our budget, we felt that this was foolish and narrow-minded. In my opinion, this is why Mr. Fell resigned.

To Buy Canadian Only Not Farsighted

"We were asked to support Canadian art. We did so. But to be asked to buy only Canadian paintings was far from being farsighted, in my opinion."

Mr. Morgan said his resignation had been accepted with regret and surprise by Prime Minister Diefenbaker. He said Mr. Diefenbaker indicated surprise at the belief that discourtesy had been shown to the gallery's trustees.

Mr. Morgan was appointed to the board in 1952 by the then Prime Minister, Louis St. Laurent. He has been active on the council of the Montreal Museum for over 35 years, nine of them as president.

In Ottawa, Mrs. Ellen Fairclough, Minister of Citizenship and Immigration, said she has no comment on Mr. Morgan's resignation and statements because the resignation was sent to the Prime Minister.

She said the vacancy in the nine-member board caused by Mr. Morgan's resignation has not been filled but that she expected nominations for the seat shortly.

Mrs. Fairclough, in announcing the appointment of Chairman Maher Oct. 1, also announced appointment of two new board members, Mrs. Hugh MacKay of Saint John, N.B., and M. Grant Glasso of Toronto.

The gallery itself still is without a director. The resignation of Mr. Jarvis was effective at the end of September. No successor has yet been named.

Kingston Whig Stand. Oct 14/59

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FAMILIAR SCENE — Latest acquisition of the Beaverbrook Art Gallery at Fredericton, N.B., is the canvas pictured above. Entitled "View of Kingston", it is the work of well-known artist, Robert W. Pilot, and was a gift to the gallery of Norman Dawes, Montreal. Mr. Pilot who has a distinguished art career served as president of the Royal Canadian Academy from 1954-56. He is represented in the National Gallery, the Montreal Museum of Fine Arts, the Toronto Art Gallery and the Collection of Her Majesty the Queen. This canvas will form a companion piece to "Cape Diamond, Quebec", another Pilot on exhibition in the gallery. The view is particularly interesting to Kingstonians for it shows the old stone building at the foot of Brock street which was demolished and replaced by the new Customs House. Helen Savage, receptionist at the gallery, seems absorbed by the view.

Star Oct 27/59

Cease This Meddling With The Gallery

THE resignation of Mr. F. Cleveland Morgan from the board of trustees of the National Gallery of Canada must be considered a most serious one in the series of developments arising out of unwarranted government interference with this institution.

Mr. Morgan's action of protest arises from a procedure involving the appointment, without any prior reference to any member of the board, of a new chairman. Mr. Morgan makes it abundantly plain that no question of personalities is involved. It is a matter of the fundamental principle that responsible citizens who make their expert knowledge available voluntarily should be consulted when it comes to the business of naming the person who is to preside over their deliberations. The Prime Minister has accepted the resignation "with great regret and surprise at the attitude" taken by Mr. Morgan. The only surprise here is that Mr. Morgan's stand should be questioned at all under the circumstances.

Early this year the government, on the thinnest of pretexts, pruned the National Gallery's budget for new paintings from $135,000 to $25,000. Earlier than this we didn't exactly cover ourselves with glory over a deal which would have brought some priceless paintings to Canada. Then, last month, Mr. Alan Jarvis, who had been the Gallery's director for a period of five years, got out. In this particular case Mr. Morgan states that there was no doubt "that this was also the result of government pressure."

This seems to be the moment to bring matters to a head, to insist upon a thorough airing of the meddlesome tactics on the part of politicians who are perhaps not too well equipped to tinker in such an area of high specialization. The National Gallery is, after all, something more than a grain elevator.

La Patrie du Dimanche Mont. Oct 11/59

Comité féminin du Musée des Beaux-Arts

Comme par les années passées, le thé du mercredi après-midi attirera, au Musée des Beaux-Arts, de Montréal, toutes celles qui s'intéressent aux choses de l'art. Cette initiative du comité féminin a toujours été couronnée de succès et débutera, le 14 octobre, par une conférence intitulée: "L'objet trouvé dans l'art" que prononcera M. Evan H. Turner, Ph.D., à 3 heures. En soirée, deux spectacles seront donnés en la Salle des Conférences, à 6 h. 30 et à 8 h. 30 p.m. Les films présentés auront trait à la peinture et à l'architecture espagnoles et ont pour titres: "Vélasquez", "Avila", "Zuloaga" (avec commentaires en espagnol); "La Granja" et "L'Escorial" (avec commentaires en anglais). Le public y sera le bienvenu.

La Gazette Oct 29/59

National Gallery Trustee Named By Mrs. Fairclough

Ottawa, Oct. 28— (CP) — Artist Frank Shirley Panabaker, 55, of Ancaster, Ont., has been appointed to the board of trustees of the National Gallery, Citizenship Minister Fairclough announced today.

The appointment fills a vacancy on the nine-member board created by the resignation of F. Cleveland Morgan of Montreal who told reporters Monday he had left as a protest against "unwarranted government interference."

Mr. Panabaker has worked in the Toronto Art Gallery, the Hamilton Art Gallery and in many private collections.

Mr. Morgan said he submitted his resignation to Prime Minister Diefenbaker Oct. 2 after Mrs. Fairclough announced appointment of Thomas Maher of Quebec City as chairman of the board. He said there was nothing personal against Mr. Maher in his protest, but in the past the board had chosen its own chairman.

The gallery still is without a director since resignation of Alan Jarvis became effective last September.

Verdun Messenger Oct 7/59

Gala Reception Planned For Vienna Orchestra

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A gala reception in honor of the Vienna Philarmonic Orchestra will be held at The Montreal Museum of Fine Arts Nov. 23, Museum President Hugh M Wallis has announced.

The reception will be a "Grinzing Night" in which members of the orchestra and Conductor Herbert von Karajan will themselves take part, playing Mozart's "Eine Kleine Nachtmusik" and Viennese waltzes for which they are world-famous.

The black-tie event will begin about 11 p.m., after the orchestra's concert at the Forum. Austrian foods and wines will be served.

To defray the cost of the reception, each Museum member attending was asked to contribute $12.50. Acceptance of the invitation was so enthusiastic that within a few days of its issuance, the maximum number of guests was quickly settled.

Most of the guests at the reception will also attend the concert.

This promises to be one of the most pleasant and unusual evenings we have ever had at the Museum," Mr. Wallis declared.

Notre Temps Mont Oct 10/59

LES VISITEURS AU MUSÉE

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LE directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé aujourd'hui que plus de 90,000 visiteurs sont venus au Musée durant l'année passée.

Il a ajouté que durant la période de douze mois qui s'est terminée le 31 août dernier, un total de 90,110 personnes ont visité cette institution qui est la plus ancienne du Canada et la seule de son genre dans le Québec.

Les mois d'avril et de mai, avec les chiffres respectifs de 12,933 et de 12,906 visiteurs, correspondent à la période de pointe: C'est durant ces deux mois qu'eut lieu l'exposition annuelle du Printemps.

M. Turner, qui est à la tête du Musée depuis le 22 juin dernier, prévoit que le nombre des visiteurs pour l'année à venir dépassera celui de cette année. Des expositions importantes ont en effet été projetées pour marquer le centenaire du Musée.

Aussi récemment qu'en 1951, le nombre annuel des visiteurs de la galerie de la rue Sherbrooke n'atteignait que les soixante milles et quelques.

M. Turner a dit que l'intérêt croissant éveillé par le Musée est "la preuve qu'il joue un rôle indispensable auprès de la communauté."

Il a ajouté que le changement récent de locaux va permettre de mieux mettre en valeur les oeuvres exposées, et celles qui appartiennent en propre au Musée, en particulier.

L'entrée au Musée est gratuite en tout temps pour ses membres, et le mercredi, le samedi et le dimanche pour le public. Les autres jours, le droit d'entrée est de 25 cents.

Chatham News Oct 17/59

Train Two As Curators

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MONTREAL (CP) — A young Montreal student and a German-born woman who once did archaeological work are being trained as museum curators here.

The pair—Gyde Vanier Shepherd, 23, a relative of Governor-General Vanier, and Marie-Louis Funke, 34, of Morrisburg—have launched their studies at the Montreal Museum of Fine Arts.

They work in the museum four days a week and go to school on the fifth day.

The aim is to develop museum executives so that Canadian museums need not go abroad for their professional staff.

The project, made possible by Canada Council grants, was started by the Montreal museum and the National Gallery of Canada.

Miss Funke came to Canada from Germany 12 years ago and studied at Queen's University. Then she delved into art history at the University of Munich, Germany, and worked in the archaeological division of the National Gallery.

Mr. Shepherd has studied in Canada, the United States and Britain.

Guelph Mercury Oct 24/59

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HANDY ASSET

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months

Gazette Oct 29/59

Too Much Interference

It may bcome increasingly difficult for the Government to find good and qualified citizens to serve on independent boards and tribunals, if the Government insists on interfering with their policies and decisions.

The latest example of the sort of troubles that are arising is seen in the resignation of Mr. F. Cleveland Morgan of Montreal from the board of trustees of the National Gallery of Canada. His resignation follows that of another trustee of the gallery, Mr. C. P. Fell of Toronto.

It would be impossible to find in Canada a more disinterested or experienced connoisseur of the arts than Mr. Morgan. Apart from a lifetime of private study and collecting, Mr. Morgan has been for over 35 years a member of the council of the Montreal Museum of Fine Arts. For nine of those years he was the museum's president, and is now its honorary president. The development of the Montreal Museum's remarkable collection of decorative arts has been largely due to his judgment and taste, and to his personal benefactions.

Yet Mr. Morgan has now retired from the board of trustees of the National Gallery of Canada, because he feels that the board has been under increasing government pressures and interference.

These cases of Mr. Morgan and Mr. Fell (not to speak of that of Mr. Jarvis, the gallery's recently-resigned director) would be serious enough. But interference of this kind has been noted in other instances.

It was seen last year when the Government acted to suspend a decision reached by the Board of Transport Commissioners. This board is composed of experts in the problems of transport and communication. It considers cases brought before it with judicial care, and reaches its informed and impartial rulings.

Such a ruling had been reached by the board in regard to a freight rate increase for the railways. This freight rate increase was authorized by the board on December 27, 1957, to take effect on January 15, 1958. But on January 7 the cabinet held it up until March 1. And the cabinet later held it up again.

Similar interference took place with regard to another decision of the Board of Transport Commissioners. The Board awarded an increase in rates to the Bell Telephone Company on January 10, 1958, to take effect on January 31. That decision was also suspended by the Cabinet.

The action taken with regard to the freight rate increase on the railways was particularly remarkable. For in March of this year the Minister of Transport announced that the Government "does not propose to permit any further general increases," for the immediate future.

This was an unparalleled step. For it made known in advance that the Government had shackled the hands of its own railway-regulating board. And this despite the fact that the Parliament's Railway Act imposes on the board the duty of seeing that railway rates are in line with the cost of providing transportation.

Still another example concerns the Air Transport Board, a similar body set up to reach decisions on problems in the aviation field. Last month the Air Transport Board ruled that the application of a company in Dorval to operate large helicopters was not warranted at this time. Now the federal Minister of Transport has overthrown the ruling of the board and approved the application.

This "ad hoc" action on the part of a member of the cabinet, after a decision had been reached by the technically qualified and impartial body, was the subject of protest at the conference of the Air Industries and Transport Association, now being held in Montreal. The association has asked that the Air Transport Board be allowed to carry out its expert and independent functions, so that air policy in Canada may be free from "fluctuations based on the exigencies of individual situations."

It is unquestionably true that final power lies with the Government, as well as final responsibility. It should not be said that the Government must never interfere, or should never reverse the decisions of the special bodies set up to exercise independent judgment.

But such interference, and such reversals, should be extremely rare—so rare, indeed, as not to impair the standing, prestige and morale that such independent bodies are supposed to have, and must have.

If in fields so diverse as railways, telephones, aviation and art the rulings or policies of the special boards are to be abruptly suspended or overthrown, the value of such detached and thoughtful bodies will, of necessity, decline. Fewer and fewer of those truly qualified to be members of such bodies will be prepared to submit themselves to the humiliations and uncertainties to which their public services would then be exposed.

Montreal Progres de Rosemount Oct 8/59

NEW PERMANENT GALLERY AT MUSEUM OF FINE ARTS

Establishment of a new permanent gallery of 19th. century Canadian painting in the Montreal Museum of Fine Arts was announced by Director Evan Turner.

Opening of the gallery, which was specially redecorated and a new lighting system installed, was arranged to coincide with the Montreal Festivals.

Two other shows are to be presented by the Museum as part of its participation in the Festivals: an exhibition of modern trends in Canadian painting in the Lecture Hall, and a presentation of mixed media in the Stable Gallery.

Mr. Turner, who recently took over as head of Canada's oldest museum, said the new Canadian gallery, situated in what was formerly the Oriental gallery, is part of an effort to give Canadian astists full representation in the Museum.

"Tourists and even Canadian themselves," he declared, "are vitally interested in the artistic work being done in this country. This new gallery is a survey of some of the best work of the 19th century by Canadians.

"With the exhibition of modern Canadian Painting in the Lecture Hall, for the summer month, the Museum visitor will have an excellent opportunity to see what Canadian have achieved."

Mr. Turner said the Museum's collection of early Canadian painting is one of the best in existence. Works up to 1915 are included.

The gallery also features three 19th century Canadian works of sculpture.

Artists represented include Cornelius Kriegoff, Paul Kane, Maurice Cullen, Horatio Walker, Marc-Aurèle de Foy Suzor-Côté, Clarence Gagnon, William Brymner, one-time director of the Museum's School of Art and Design, and many others.

"All of these are artists of considerable reputation," Mr. Turner said.

Sir William Van Horne, whose painting was strongly inflenced by the impressionists, is represented by a work which underlines the vital interest he had in industry — a painting entitled "The Steel Mill of Sidney, N. S."

The new gallery is one of several changes made by Mr. Turner since becoming director.

At the rear of the gallery of British painting and furniture, a special section has been set up to display works by the famed Group of Seven. The Group's section immediately adjoins the Canadian gallery.

In the upstairs foyer of the Museum, sculpture has been rearranged. One work, for instance, is exhibited on the main staircase.

St. Catharines Standard Oct 17/59

Le Devoir Oct 12/59

conférencier s'adressera à ses auditeurs en langue anglaise.

x -O- x

Le directeur du Musée des beaux-arts de Montréal, M. Evan H. Turner, a annoncé aujourd'hui que l'on pourra voir les oeuvres de dix artistes canadiens aux cinq prochaines expositions de la galerie XII. Chaque exposition présente les oeuvres de deux artistes. Les dates des expositions et les noms des artistes sont les suivants: 9 au 25 octobre: Adrien Hébert, RCA, et Harold Beament, RCA; 30 octobre au 15 novembre: Eva Landori et Marjorie Winslow; 20 novembre au 6 décembre: Helmut Gransow et Gordon Webber; 18 décembre au 5 janvier: G. Lamartine et Sam Borenstein; et enfin du 8 au 24 janvier: Pierre Gendron et Alex Colville.

x -O- x

Moncton Transcript Oct 31/59

HANDY ASSET

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

Kelowna Courier B.C. Oct 21/59

HANDY ASSET

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

La Presse Oct 22/59

A la Galerie Nationale:

M. Cleveland Morgan a remis sa démission

M. Cleveland Morgan, vice-président d'un grand magasin de Montréal et président honoraire du Musée des Beaux-Arts de Montréal, a démissionné de son poste de membre du conseil d'administration de la Galerie Nationale du Canada pour protester contre la conduite du gouvernement fédéral à l'endroit des administrateurs de cet organisme.

Il a donné une interview à ce sujet hier dans la métropole.

Il a envoyé une lettre de démission au premier ministre Diefenbaker le 2 octobre, soit peu de temps après que Mme Fairclough, ministre de la Citoyenneté, eût annoncé que M. Thomas Maher, de Québec, venait d'être nommé président du conseil d'administration de la Galerie.

Le 17 octobre, le premier ministre a répondu à M. Morgan, lui disant qu'il acceptait la démission "avec grand regret" et aussi avec "surprise". Le chef du gouvernement ajoutait que les autorités fédérales n'avaient pas manqué d'égards à l'endroit des administrateurs.

M. Morgan n'est pas de cet avis. Il a dit aux journalistes que le gouvernement n'avait nullement consulté les administrateurs au sujet du choix de M. Maher.

Le choix de M. Maher

"Je n'ai rien personnelment contre M. Maher, dit M. Morgan. Je ne l'ai jamais rencontré. Je ne sais rien à son sujet. Je proteste parce que sans avoir averti les administrateurs, le gouvernement leur a imposé un nouveau président.

"Je ne doute nullement que M. Maher soit une excellente personne. Seulement, il n'a jamais eu de relations avec la Galerie. Il n'a pas d'expérience dans ce domaine. La Galerie faisant face présentement à de grandes difficultés, je crois que le président du conseil d'administration de la Galerie devrait être quelqu'un qui la connaisse quelque peu.

Le mois dernier, M. Alan Jarvis démissionnait du poste de directeur de la Galerie. Il n'a pas encore été remplacé.

Rien à déclarer

A Ottawa, Mme Fairclough a déclaré qu'elle n'avait pas de commentaires à faire au sujet de la démission de M. Morgan. Elle a présidé que le poste occupé au conseil d'administration de la Galerie Nationale par M. Morgan restait inoccupé, mais qu'elle espérait qu'une nomination serait faite bientôt.

En annonçant, le 1er octobre dernier, la nomination de M. Maher comme président, Mme Fairclough avait aussi annoncé la nomination de deux nouveaux membres du conseil, Mme Hugh MacKay, de St-Jean, N.-B., et M. Grant Glasso, de Toronto.

La Presse Oct 29/59

Exposition d'artistes juifs au Musée des Beaux-Arts

Mme Ellen Fairclough, ministre de l'Immigration et de la Citoyenneté, inaugurera officiellement, au Musée des Beaux-Arts de Montréal, une exposition de peintures et de sculptures d'artistes canadiens d'origine juive, le 29 octobre prochain, à 5 heures de l'après-midi.

L'exposition, mettant en vedette des travaux d'artistes bien connus au pays, est présentée dans le cadre des célébrations qui marqueront le bicentenaire national de la communauté judéo-canadienne.

Cette exposition se propose de démontrer l'apport des artistes canadiens d'origine juive à la culture canadienne.

Train Pair As Museum Curators

MONTREAL (CP) — A young Montreal student and a German-born woman who once did archaeological work are being trained as museum curators here.

The pair—Gyde Vanier Shepherd, 23, a relative of Governor-General Vanier, and Marie-Louis Funke, 34, of Morrisburg—have launched their studies at the Montreal Museum of Fine Arts.

They work in the museum four days a week and go to school on the fifth day.

The aim is to develop museum executives so that Canadian museums need not go abroad for their professional staff.

The project, made possible by Canada Council grants, was started by the Montreal museum and the National Gallery of Canada.

Miss Funke came to Canada from Germany 12 years ago and studied at Queen's University. Then she delved into art history at the University of Munich, Germany, and worked in tht archaeological division of the National Gallery.

Mr. Shepherd has studied in Canada, the United States and Britain.

Votre Temps, Mont Oct 10 1959

EXPOSITIONS

AU **Musée des Beaux-Arts de Montréal, 1379 rue Sherbrooke ouest:** Dans la galerie des expositions spéciales on peut voir, jusqu'au 18 octobre, l'exposition organisée par la **Fédération américaine des Arts**, sous le titre: **Art et objet trouvé.** Le 14 octobre, à 3 heures, il y aura une conférence sur cette exposition particulière.

Le 14 octobre on présentera, à 5 h. 30 et à 8 h. 30, des films d'art à la **Salle des conférences;** ils auront trait à la peinture et à l'architecture espagnole.

Le jeudi 15 octobre, ouverture de l'exposition **"Nous des JAMM"** à la **Galerie-Etable;** de 6 heures à 10 heures du soir.

Winnipeg Free Press Oct 20

HANDY ASSET

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Vancouver Sun Oct 22/59

'Wishing' Popular

MONTREAL (CP)—Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian-designed "wishing well" in the museum's main lobby during the last 12 months.

Gazette Oct 29/59

Freud et l'âme de la femme

"La psychologie féminine, voilà un domaine qui a beaucoup gagné à être envisagé selon la théorie de Freud. Il suffit pour s'en convaincre de comparer le livre classique de Gina Lombroso, "L'âme de la femme", écrit en 1922, à celui d'Hélène Deustch qui a paru en 1945 sous le titre: "The psychology of women: a psychoanalytic interpretation", et qui a été récemment traduit en français. Autant les généralisations de Lombroso restent superficielles et académiques, autant celles de Deustch rejoignent le vécu manifeste et secret de la femme, depuis la petite enfance jusqu'à la vieillesse."

Tel était l'un des points que traitait cette semaine, le Dr Camille Laurin, devant les membres de la Société d'étude et de conférences, au Musée des Beaux-Arts, dans une conférence intitulée: "L'audience de Freud au Canada français." Après avoir raconté la vie et les luttes que dut mener Freud, pour voir accepter sa théorie par ses compatriotes, il exposa la vitalité de la psychologie freudienne dans notre pays.

Malentendu

Le Canada, souligna-t-il, à l'instar de la France qui n'est venue que bien tard à la psychanalyse et de tous ces autres pays marqués d'une religion et d'une philosophie bien structurées, a pris du temps à assimiler cette théorie qui semblait jeter à terre les principes de foi et de raison. "L'oeuvre de Freud, malgré sa fécondité en tant de domaines, reste cependant chez nous un sujet de controverse. On lui reproche de ne voir dans la religion qu'une des formes de la névrose obsessionnelle".

Le docteur Laurin, se basant sur le témoignage de père Beirnaert, jésuite et psychanalyste, explique, en réponse à cette objection, que Freud qui faisait partie du peuple juif, persécuté par des croyants de nom, a méconnu le véritable christianisme et qu'il serait facile de montrer les transformations qu'il a fait subir à la doctrine authentique. "C'est à une religion déformée que s'applique son refus".

Aide la religion

"La véritable psychanalyse, au contraire, loin de s'opposer à la religion, offre à celle-ci de précieux critères qui permettent d'en reconnaître les contre façons, une technique qui peut en corriger les gauchissements et faire reprendre à l'âme sa marche vers les sommets".

"On reproche aussi à Freud son pansexualisme. Cependant ce psychologue s'est surtout attaché à montrer comment cette sexualité devait être canalisée, sublimée par la raison et la volonté pour assurer l'épanouissement de la personne et le progrès de la civilisation".

"Il ne faut évidemment pas considérer cette science comme le seul remède à tous les maux, car alors on tombe dans un conformisme qui n'améliore rien", se fait un devoir d'ajouter le conférencier.

Après avoir fait l'historique du progrès de cette science dans notre province et après avoir indiqué l'apport extraordinaire qu'elle apporte à la médecine, le Dr Laurin concluait que beaucoup reste à faire et qu'il appartient à tous et en particulier aux femmes, d'éveiller l'opinion publique pour aider cette science à s'épanouir, "au profit de milliers d'oubliés qui attendent que luise pour eux l'aube de la libération".

North Bay Nugget Oct 20 59

HANDY ASSET

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Le Devoir Oct 29/59

"L'audience de Freud au Canada français"

Conférence du docteur Camille Laurin, directeur scientifique de l'Institut Albert Prévost, devant les membres de la Société d'étude et de conférence au Musée des beaux-arts

"Il est maintenant admis que la psychanalyse a mis en lumière un bon nombre de facteurs dont il faut tenir compte si l'on ne veut pas faire de nos enfants des névrosés, des délinquants, des blousons noirs, des inadaptés ou tout simplement des adultes qui ne savent trouver leur vérité et donner leur fruit. Volumes, revues, émissions radiophoniques, centres de consultation dispensent à qui le veut les informations et conseils appropriés. Notre population en est marquée et on ne saurait trop s'en réjouir. Ajoutons cependant qu'en ces matières le mieux peut devenir l'ennemi du bien. Si l'on se précipite chez les spécialistes ou si l'on recourt au manuel de puériculture à la moindre difficulté, si l'on éduque à coup de recettes stéréotypées, si l'on substitue la lettre à l'esprit, on n'a rien compris aux principes de la pédagogie moderne. L'érudition sert alors de paravent à une anxiété, une dépendance, une hostilité ou une culpabilité qui ne veulent pas s'avouer. Il est à propos de rappeler ici qu'un peu de psychologie ou de psychiatrie éloigne du bon sens et que beaucoup y ramène. La science ne saura jamais remplacer l'intuition, le jugement, la tendresse et l'amour. Elle ne peut que se mettre à leur service et augmenter ainsi leur efficacité."

Ainsi s'exprimait mardi, devant les membres de la Société d'étude et de conférences, que préside Mme Paul Langlois, le docteur Camille Laurin, directeur scientifique de l'Institut Albert Prévost, au cours d'une conférence qu'il avait intitulée: "L'audience de Freud au Canada français".

Le nombreux et sympathique auditoire venu entendre parler de Freud n'attendait pas moins de sagesse et de lumière du conférencier qui a su, comme on l'a lu plus haut, répondre à son attente.

Tout d'abord le docteur Laurin a fait le parallèle entre la situation d'hier et d'aujourd'hui, en psychiatrie. Hier encore, dit-il, la psychiatrie était une sous-spécialité de la médecine. Elle se contentait de décrire les maladies mentales, de les classifier, de les cataloguer et n'en donnait qu'une explication organique, conduisant le plus souvent à un nihilisme thérapeutique. Cette stagnation de la science avait sa contrepartie dans le sort que faisait la société au malade mental et au psychiatre. Elle enfermait l'un et l'autre derrière de hautes barricades, dans des forteresses asilaires, loin des villes, faisant du malade un prisonnier et du médecin son geôlier. L'aliéniste et l'aliéné se trouvaient ainsi tous les deux bannis de la vie commune et on ne parlait plus d'eux qu'à mots voilés. L'époque de la contre-attaque est venue: la psychiatrie est non seulement redevenue une spécialité majeure de la médecine mais elle fournit aux chirurgiens, gastro-entérologues, pédiatres, gynécologues, dermatologistes et autres des concepts audacieux qui ont révolutionné l'approche et le traitement de toutes les formes possibles de maladie. Ces concepts ont également donné une nouvelle impulsion à d'autres sciences humaines telles que psychologie générale, anthropologie, sociologie et criminologie. Des peintres; des écrivains, des cinéastes ont à leur tour tenté d'appliquer à leur art les principes et techniques de la psychiatrie nouvelle. Celle-ci a maintenant envahi les films, la chanson, le roman et jusqu'aux salons où l'on cause. Le statut du psychiatre s'en est trouvé immédiatement modifié. D'une part, lui-même ne se cache plus, il n'a jamais été aussi fier de sa profession. Par ailleurs, ses contemporains lui attribuent une puissance quasi magique. A leurs yeux, il est toujours l'aliéniste mais il est également l'expert en psychologie, dont le regard térébrant fouille les recoins les plus cachés de l'âme, celui qu'on consulte pour les peines de coeur, l'éducation des enfants, les difficultés scolaires, les conflits familiaux et que sais-je encore. On le redoute comme Molière redoutait son médecin, d'où les quolibets, les railleries et les innombrables blagues dont il fait les frais et dont il est d'ailleurs le premier à s'amuser.

Le chercheur

Faut-il dire que Sigmund Freud, le père de la psychanalyse a joué un rôle important dans l'évolution de la psychiatrie? Natif de Freiberg en Moravie, ses parents appartenaient à une vieilles race juive de petite bourgeoisie. Il était âgé de 4 ans quand ses parents se fixèrent à Vienne et il devait demeurer dans cette capitale presque toute sa vie. A 15 ans, il connaissait déjà l'hébreu, le latin, le grec, l'anglais et le français. Il avait lu tous les classiques allemands, connaissait par coeur l'oeuvre de Shakespeare et possédait déjà une solide formation philosophique. (Le conférencier n'a pas mentionné ce que l'étudiant faisait de ses loisirs.) Esprit sensible et passionné, il ressentit douloureusement le mépris teinté d'hostilité dont il fut l'objet de la part de ses condisciples en raison de son appartenance raciale. Ce fut là une expérience qui devait marquer toute sa vie et dont il faut tenir compte dans l'appréciation de ses attitudes et opinions à l'endroit du christianisme. Au cours de ses études, Freud est fortement marqué par la personnalité, la méthode de travail et l'enseignement de son maître Brucke. C'est celui-ci qui l'oriente vers l'histologie et la physiologie de la cellule nerveuse. Toujours, Freud a été un travailleur et un chercheur acharné et il ne s'est décidé à pratiquer la médecine que pour subvenir aux besoins de son ménage, une fois marié.

Et il devint spécialiste des maladies nerveuses. La publication de travaux importants lui valut le titre universitaire de privat-docent en neuro-pathologie.

Il est curieux de noter, dit plus loin le conférencier, que l'acceptation des thèses freudiennes ne s'est pas accomplie au même rythme dans tous les pays. Pour ne citer que deux cas extrêmes, rappelons que Freud fut invité et applaudi aux Etats-Unis dès 1909 et que par ailleurs la médecine soviétique officielle ne voit encore aujourd'hui dans la psychanalyse qu'une idéologie réactionnaire et capitaliste, dénuée de toute vérité et efficacité. D'une façon générale, on peut dire que le freudisme a été favorablement accueilli dans les pays à tradition libérale; par contre, il a progressé beaucoup plus lentement dans les pays où il s'est heurté à un credo religieux, philosophique et politique à la fois bien structuré, dynamique.

Comme en France, le freudisme au Canada français chemina lentement. Toutefois, en 1950, la Faculté de Médecine de l'Université de Montréal entrait dans le mouvement et réorganisait son enseignement de la psychiatrie. Elle portait de 20 à 60 le nombre de cours théoriques et de 10 à 144 heures l'enseignement clinique. Le nouveau programme accordait la part du lion aux thèses freudiennes tout en n'oubliant pas d'incorporer celles-ci à la sémeiologie traditionnelle et d'y ajouter l'apport des récentes recherches neuro-physiologiques. Puis ce fut au tour de l'Ecole de Service Social et de l'Ecole de Réhabilitation d'inclure à leur curriculum un enseignement de la psychologie médicale qui s'inspirait du même esprit. La majorité des psychiatres, psychologues, travailleurs sociaux, thérapeutes d'occupation de notre région métropolitaine connaît donc maintenant l'oeuvre de Freud, en accepte les postulats fondamentaux et s'en inspire dans son travail quotidien comme dans l'orientation de sa recherche.

Oct. 11/59 Dimanche-Matin

Films d'art gratuits

Dès cette semaine, le Musée des Beaux-Arts présentera, deux fois, le mercredi soir, des films d'art. Les représentations auront lieu à 6h.30 et 8h.30. Le directeur du Musée, Evan H. Turner, souligne qu'il n'y avait qu'un spectacle lors des années précédentes et qu'on ne pouvait satisfaire toutes les demandes. Le premier programme comprendra des films ayant trait à la peinture et à l'architecture espagnoles. Ils ont pour titre: "Velasquez", "Avila", "Zuloaga", "La Granja" et l'"Escorial". Il n'y a pas de droit d'entrée et le public est bienvenu.

Brantford Expositor Oct 30/59

HANDY ASSET

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Kingston Whig Stand Oct 19/59

In Training As Curator In Montreal

A former Queen's University student, Marie-Louise Funke of Morrisburg, is being trained as a museum curator in Montreal with the aid of a Canada Council grant.

Miss Funke and Gyde Vanier Shepherd, 23, of Montreal, are both in training at the Museum of Fine Arts. They work in the museum four days a week and go to school on the fifth day.

The project was started by the Montreal museum and the National Gallery of Canada. The aim is to develop museum executives so that Canadian museums need not go abroad for their professional staffs.

Miss Funke came to Canada 12 years ago and studied at Queen's University. Then she delved into art history at the University of Munich, Germany and worked in the archaeological division of the National Gallery.

Mr. Shepherd, a relative of Governor General Vanier, has studied in Canada, the United States and Britain.

Gazette Oct 30/59

OTTAWA

DAY BY DAY

By Arthur Blakely

The Swinging Door:

THE NATIONAL GALLERY isn't large, as federal Government agencies go. But it is certainly providing its fair share — perhaps more than its share — of news-making resignations.

Some time ago, the resignation of Mr. C. P. Fell, of Toronto, from his post as chairman of the National Gallery's Board of Directors gave rise to speculation about policy differences between the board, on the one hand, and the Government on the other.

The Government looked long and hard before it came up with his successor.

In the meantime, Mr. Alan Jarvis, who rated as one of Ottawa's top controversialists, launched a new one by abruptly tendering his resignation long before the end of the term of his appointment.

Once more there was speculation that the underlying cause had been friction between Mr. Jarvis and the Government.

Finally, the Government found someone to succeed Mr. Fell in the person of Mr. Thomas Maher, of Quebec City.

This appointment, however, caused another resignation.

Mr. F. Cleveland Morgan's resignation as a National Gallery trustee, just announced publicly, was made several weeks ago "as a protest against unwarranted Government interference in appointing a chairman without any reference to any of the trustees."

Some days, it's hard to make a nickel.

Mr. Morgan had emphasized that he has nothing against the new board chairman, Mr. Maher—indeed, he has never met him—but that he objects to having a new chairman thrust upon the board, especially when the trustee is someone lacking any previous connection with the National Gallery. And this is particularly important at this time, Mr. Morgan adds, since the Gallery "is going through a bad time" at the moment.

Mr. Morgan's parting shots are of particular interest for the light which they shed on the earlier resignations.

Of the Jarvis resignation, he commented: "there is no doubt that this was also the result of Government pressure, and although Mr. Jarvis was frequently outspoken, his persistent hard work for the field of art in Canada and for the new building of the Gallery should have been recognized."

And Mr. Fell's earlier resignation, he was sure, "was due to a difference of opinion with Government ideas."

At another stage, he suggested, or appeared to suggest, that an important source of friction had been the Government's stand in favor of buying Canadian art, rather than old world masterpieces.

"We were asked to support Canadian art—we did so," Mr. Morgan said. "But to be asked only to buy Canadian paintings was far from being far-sighted in my opinion."

It is perfectly true that the present Government feels, as its members did even when they occupied the Opposition benches, that the National Gallery was unduly preoccupied with expensive masterpieces purchased from the collection of his highness, the Prince of Liechtenstein. But this is the first suggestion that the Government may have carried a buy-Canadian policy to the extreme limit of forbidding the purchase of anything else.

There is reason to believe, though, that the Government has been concerned over nothing but the question of balance, as far as Gallery purchases are concerned. And not without some reason.

In the decade from the end of the Second World War until 1955, for example, the National Gallery spent a grand total of $88,777 on work by Canadian artists. During the same period, expenditures on works by non-Canadian artists totalled $1,495,193. And this was just before the National Gallery invested an additional $885,000 for new works by European masters.

However desirable it may have been to spend as much as has been expended in acquiring masterpieces and minor works by non-Canadian artists—and it may well be that the total could have been multiplied by five to the advantage of the Gallery and the Canadian public—it can scarcely be argued that the average of $8,800 which the Gallery has been spending each year on Canadian art is adequate, measured by any yardstick whatever.

The annual average would be enough to support one or two Canadian artists assuming that they drew the entire amount. But the $88,000 was scattered across some 400 Canadian paintings, good, bad or indifferent. In these days, the expenditure of $8,000 or $9,000 a year won't buy many of the best.

This week the Government appointed a new trustee. So far this hasn't resulted in any new resignation. But with the National Gallery, you can never tell.

Gazette Oct 31/59

At The Stable Gallery

Perry T. Rathbone, Director of the Museum of Fine Arts, Boston, will give a public lecture on "Adventures in Collecting" in the Stable Gallery of the Montreal Museum of Fine Arts on Thursday, Nov. 5 at 8.30 p.m. Coffee will be served before the lecture.

Gazette Oct 31/59

Exhibition

The executive and officers of the Canadian Society of Painters in Water Color have issued invitations to the opening of their thirty-fourth annual exhibition to be held on Friday evening, November 6, at nine o'clock, in the Montreal Museum of Fine Arts. The exhibition will be opened by Hugh MacLennan.

Le Devoir Oct 31/59

EXPOSITIONS

Galerie Denyse Delrue: Mick Micheyl expose ses toiles. Jusqu'au 7 novembre.

Galerie Denyse Delrue: Rita Letendre. Du 3 au 14 novembre.

Musée des Beaux-Arts: Dessins et sculptures de Marjorie Winslow à la galerie XII. Jusqu'au 15 novembre.

La Presse Oct 30/59

Musée des Beaux-Arts

—M. Perry T. Rathbone, directeur du Musée des Beaux-Arts de Boston, donnera une conférence à l'Etable du Musée des Beaux-Arts, le jeudi 5 novembre, à 8 h. 30 du soir. Le café sera servi à l'issue de la conférence.

Le Devoir Oct 30/59

Musée des Beaux-Arts

Le directeur du Musée des Beaux-Arts de Boston, M. Perry T. Rathbone, donnera une conférence à notre Musée des Beaux-Arts, à la "Galerie Etable", jeudi, le 5 novembre, à huit heures et demie.

M. Rathbone a intitulé sa conférence: "Adventures in collectiong".

On servira le café avant la conférence.

Le Devoir Oct 31/59

Chez les Aquarélistes

Le Comité exécutif et les membres de la Société Canadienne des Aquarellistes, recevront, vendredi soir, le 6 novembre, à neuf heures, à l'occasion de leur trente-quatrième exposition annuelle qui sera alors inauguré par Hugh MacLennan, au Musée des Beaux-Arts de Montréal.

Le Devoir Oct 30/59

Art Gallery Grief

F. Cleveland Morgan of Montreal resigned from the board of trustees of the national art gallery on the ground that the Government regarded the board as mere cyphers. Lawren Harris, another trustee, in Vancouver said he resented government policies but proposed to stay on the board for protest purposes until he was thrown off it.

La chaîne Messenger Oct 8/59

NEW PERMANENT GALLERY AT MUSEUM OF FINE ARTS

Establishment of a new permanent gallery of 19th. century Canadian painting in the Montreal Museum of Fine Arts was announced by Director Evan Turner.

Opening of the gallery, which was specially redecorated and a new lighting system installed, was arranged to coincide with the Montreal Festivals.

Two other shows are to be presented by the Museum as part of its participation in the Festivals: an exhibition of modern trends in Canadian painting in the Lecture Hall, and a presentation of mixed media in the Stable Gallery.

Mr. Turner, who recently took over as head of Canada's oldest museum, said the new Canadian gallery, situated in what was formerly the Oriental gallery, is part of an effort to give Canadian astists full representation in the Museum.

"Tourists and even Canadian themselves," he declared, "are vitally interested in the artistic work being done in this country. This new gallery is a survey of some of the best work of the 19th century by Canadians.

"With the exhibition of modern Canadian Painting in the Lecture Hall, for the summer month, the Museum visitor will have an excellent opportunity to see what Canadian have achieved."

Mr. Turner said the Museum's collection of early Canadian painting is one of the best in existence. Works up to 1915 are included.

The gallery also features three 19th century Canadian works of sculpture.

Artists represented include Cornelius Kriegoff, Paul Kane, Maurice Cullen, Horatio Walker, Marc-Aurèle de Foy Suzor-Côté, Clarence Gagnon, William Brymner, one-time director of the Museum's School of Art and Design, and many others.

"All of these are artists of considerable reputation," Mr. Turner said.

Sir William Van Horne, whose painting was strongly inflenced by the impressionists, is represented by a work which underlines the vital interest he had in industry — a painting entitled 'The Steel Mill of Sidney, N. S."

The new gallery is one of several changes made by Mr. Turner since becoming director.

At the rear of the gallery of British painting and furniture, a special section has been set up to display works by the famed Group of Seven. The Group's section immediately adjoins the Canadian gallery.

In the upstairs foyer of the Museum, sculpture has been rearranged. One work, for instance, is exhibited on the main staircase.

La Presse Oct 28/59

photo Jean-Y. Letourneau, LA PRESSE

Mlle Marie-Louise Funke, boursière du Conseil des Arts du Canada, suit cette année le cours de formation artistique organisé conjointement par cet organisme et la Galerie nationale en vue de préparer un personnel compétent pour les musées du pays. Elle fait actuellement un stage au Musée des Beaux-Arts de Montréal, où elle procédait hier à la mise en place des oeuvres qu'exposera la Galerie XII prochainement. Ci-dessus un "Saint François" signé M. Winslow.

Grâce à une initiative du Conseil des Arts du Canada

Deux boursiers étudient l'abc du conservateur de musée

par MICHEL LE LASNIER

Dans la Galerie XII du musée des Beaux-Arts de Montréal, une grande jeune fille et un jeune homme s'affairent autour de quelques toiles qu'ils pendent aux cimaises, et de sculptures qu'ils placent sur des fûts. Ce sont Mlle Louise Funke et M. Gyde Vanier Shepherd, les deux boursiers du Conseil des Arts du Canada, qui suivent un cours de formation, organisé conjointement par cet organisme et la Galerie nationale du Canada, en vue de préparer un personnel compétent pour les musées du pays. D'une durée de huit mois, ce cours, qui est autant pratique qu'académique, conduira les deux jeunes gens du Musée des Beaux-Arts de Montréal, au Royal Ontario Museum, et à la Galerie nationale à Ottawa.

Le premier stage a débuté le premier octobre avec une introduction par le professeur W.G. Constable, ex-directeur de la Galerie nationale de Londres, de l'Institut Coustaud de Londres, et du musée des Beaux-Arts de Boston, aux problèmes généraux des musées depuis la classification des oeuvres jusqu'à l'organisation d'une exposition. A Toronto, les deux stagiaires seront attachés au département d'Archéologie, et à Ottawa, ils se familiariseront avec les visites guidées, la restauration des tableaux et tous les aspects de l'activité d'un grand musée.

Ce que Mlle Funke réalise cette année c'est un désir qui remonte à plusieurs années. "J'étais encore étudiante à l'Université Queen's de Kingston, dit-elle, quand je me suis adressée pour la première fois à M. Jarvis pour savoir où je pourrais obtenir une formation adéquate dans ce domaine."

A la suggestion du directeur de la Galerie nationale, la jeune néo-Canadienne, terminait les études entreprises en Arts et Histoire. A l'automne 57, elle bénéficiait d'une bourse d'échanges canado - allemands, qui lui permettait de s'inscrire en Histoire de l'Art à l'Université de Munich, pour deux semestres. Séjour d'études qu'elle complétait de voyages dans les principales villes artistiques d'Allemagne, de Suisse, d'Italie et de France.

"A mon retour, dit-elle, il y a un an, je me suis adressée une seconde fois à M. Jarvis, qui m'a appris la nouvelle initiative du Conseil des Arts. J'ai donc fait une demande de bourse et j'ai passé toute cette année à travailler au Musée national à Ottawa, section Archéologie, sous la direction de M. McNeish."

Avant de choisir une spécialité, les deux boursiers prendront connaissance des diverses disciplines. Mais ils profitent aussi de leurs séjours dans ces trois grandes villes pour prendre contact avec la production courante. Ils visitent les galeries, rencontrent les artistes locaux, se rendent aux écoles particulièrement renommées pour la qualité de leur enseignement artistique. C'est ainsi que Mlle Funke et M. Shepherd ont été cicéronés à l'Ecole des Beaux-Arts par M. de Tonnancourt et qu'ils doivent se rendre aujourd'hui à l'Institut des Arts graphiques où M. Albert Dumouchel les recevra. La semaine prochaine, ils s'absenteront quelques jours pour un bref séjour à Québec au cours duquel ils rencontreront M. Gérard Morrisset, conservateur du Musée provincial, M. Jean-Baptiste Soucy, directeur des Beaux-Arts de Québec. Toutes les formes d'art plastique étant, pour les deux jeunes gens, objets d'étude, ils se rendront aussi dans quelques ateliers d'artisanat.

Mlle Funke ignore encore quelle spécialité elle choisira puisque ce cours peut les initier à tous les aspects de ce métier pour lequel le Canada n'avait jusqu'à maintenant aucune école officielle de formation. Elle dit pourtant : "La peinture m'attire encore davantage que la porcelaine, la céramique, les pièces d'art chinoises.

The Gazette Oct 30/59

(Gazette Photo Service)

JEWISH ART SHOW: Mrs. Ellen Fairclough, second from left, discusses the current exhibition of contemporary Jewish Canadian art with Harry Mayerovitch, chairman of the organizing committee. Centre is Mrs. Samuel Bronfman, patron of the show, and at right, Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, where the show is being staged.

'Mosaic Of Many Nations'

Mrs. Ellen Fairclough, minister of citizenship and immigration, said here last night Canada's culture is "a beautiful mosaic of many colors, many nations and many talents."

She spoke at the Montreal Museum of Fine Arts at the official opening of an exhibition of contemporary Jewish Canadian painting and sculpture.

Some 57 works by 38 Canadian artists of Jewish extraction are on view at the exhibition, which will be on view until Nov. 15. A third of the works are by women artists.

Mrs. Fairclough referred to the "mosaic" in answer to critics who maintain that Canada has no culture of its own.

She said Canada was built on immigration, with each of the new Canadians contributing something to the artistic and cultural life of the nation.

Other speakers at the ceremony were Dr. Evan H. Turner, director of the museum, Mrs. Samuel Bronfman, patron of the exhibition, and Harry Mayerovitch, chairman of the committee which organized the show.

The exhibition is being presented as part of the celebrations marking the national bicentenary of Canadian Jewry.

A total of 118 works were submitted and judged by a jury composed of Mayerovitch, Ghitta Caiserman, Anne Kahane, Eric Caiserman, Anne Kahane, Eric Goldberg, Louis Muhlstock and Moe Rienblatt.

The exhibition is the first national show of contemporary Jewish Canadian art.

Fort Wm. Times Jr. Oct 17/59

Training Museum Curators

MONTREAL (CP) — A young Montreal student and a German-born woman who once did archaeological work are being trained as museum curators here.

The pair—Gyde Vanier Shepherd, 23, a relative of Governor-General Vanier, and Marie-Louis Funke, 34, of Morrisburg—have launched their studies at the Montreal Museum of Fine Arts.

They work in the museum four days a week and go to school on the fifth day.

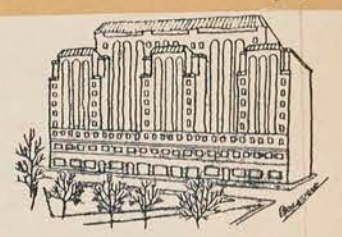
The aim is to develop museum executives so that Canadian museums need not go abroad for their professional staff.

The project, made possible by Canada Council grants, was started by the Montreal museum and the National Gallery of Canada.

Miss Funke came to Canada from Germany 12 years ago and studied at Queen's University. Then she delved into art history at the University of Munich, Germany, and worked in the archaeological division of the National Gallery.

Mr. Shepherd has studied in Canada, the United States and Britain.

Current Events Oct 23/1959



Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

871 **ART**

Montreal Museum of Fine Arts

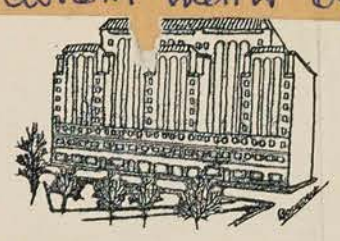
1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, Sunday.

In Gallery XII, to October 25th—Adrien Hébert, R.C.A. and Harold Beament, R.C.A. October 30—November 15th—Eva Landori and Marjorie Winslow.

JAMM—The junior associates of the Museum who organized and set up their own gallery in what was formerly Hickson House at the rear of the Museum are giving an exhibition entitled "JAMM On Show" featuring the work of Junior associates, including paintings, engravings, drawings, ceramics and silversmithing — to Nov. 15th.

The first "Artists in Action" evening will be held in the lecture hall on October 28th at 8.00 p.m. Models and materials will be supplied to those who wish to try their hand at drawing and clay modelling. Artists will be in attendance to advise while the audience may learn by watching. Open to the public. No charge.

Current Events Oct 16/59



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871 **ART**

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, Sunday.

Junk — but highly valuable junk creatively used is being featured in the first large Autumn exhibition of the Montreal Museum of Fine Arts, to Oct. 18th.

An exhibition of contemporary Greek paintings continues in the Lecture Hall through Oct. 25th. These pictures have been carefully selected to suggest the various trends of painting in Greece today.

Star

Museum To Show Israeli Films

Three Israeli films will be shown on the regular Wednesday evening program at the the Montreal Museum of Fine Arts on Wednesday at 6.30 p.m. and at 8.30 p.m.

The first of these is 'Ein Hod', an account of a trip to artists' colony in Israel showing the artists at work; the second, 'The Wilderness of Zin' is the story of significant archaeological discoveries—the tracing of ancient life in Israel's Negev—during the expedition of the American archaeologist Dr. Nelson Glueck; the third, entitled 'Israel, An Adventure' is a beautifully-photographed study of Israel, ancient and modern, which includes as a highlight, the Inbal Dancers in their complete production of a Yeminite Wedding. The narration is by Christopher Plummer.

Star Oct 20/59

Greece Theme Of Lecture

871

The Ladies' Committee of the Montreal Museum of Fine Arts will ~~hold~~ its weekly lecture and tea in the Morrice Gallery of the Museum on Wednesday at 3 p.m.

The guest speaker will be Madame Leon Lortie who has recently returned from Greece. Madame Lortie will give an illustrated lecture in French entitled "Quelques Images de la Grece."

Tea will be served after the lecture in the upstairs foyer of the Museum.

The public is cordially invited to attend.

New Scheme Getting Underway To Train Museum Curators

871

MONTREAL (CP) — A young Montreal student and a German-born woman who once did archaeological work are being trained as museum curators here.

The pair—Gyde Vanier Shepherd, 23, a relative of Governor-General Vanier, and Marie-Louis Funke, 34, of Morrisburg—have launched their studies at the Montreal Museum of Fine Arts.

They work in the museum four days a week and go to school on the fifth day.

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Miss Funke came to Canada from Germany 12 years ago and studied at Queen's University. Then she delved into art history at the University of Munich, Germany, and worked in the archaeological division of the National Gallery.

Mr. Shepherd has studied in Canada, the United States and Britain.

Guelph Mercury Oct 17/59

Gaz. Nov. 4/59

LECTURES

"ADVENTURES IN COLLECTING" will be the subject of a lecture by Perry T. Rathbone, Director of the Boston Museum of Fine Arts and President of the Metropolitan Boston Arts Center, at the Montreal Museum of Fine Arts, Stable Gallery, at 8.30 p.m. Thursday, November 5th. Coffee will be served before the lecture. Free admission.

Star Oct 27/59

Morgan, Diefenbaker Exchange Is Revealed

Prime Minister Diefenbaker said in Ottawa today he has no comment to make on the resignation of F. Cleveland Morgan of Montreal as a trustee of the National Art Gallery.

Replying to a question before entering a cabinet meeting, Mr. Diefenbaker said however, that he would be "perfectly happy" to have Mr. Morgan release the letters exchanged as a result of the resignation as long as they were the full letters.

Citizenship Minister Fairclough, who answers to Parliament for the Gallery, repeated that she had no comment but that she knows who she wants for a successor. But the successor has not yet been appointed.

Mr. Morgan said here yesterday he resigned from the board "as a protest against unwarranted government interference in appointing a chairman without any reference to any of the trustees."

Thomas Maher of Quebec City was appointed chairman Oct. 1 to replace chairman C. P. Fell of Toronto, who resigned earlier.

Texts of Letters

Following are the texts of the letters exchanged between Mr. Morgan and Prime Minister Diefenbaker:

Second of October, 1959.
The Right Honourable John G. Diefenbaker, P.C., M.P.,
Prime Minister of Canada,
Ottawa, Ontario.

Dear Mr. Prime Minister,

As I received from your predecessor the appointment as a Trustee of the National Gallery of Canada, it would appear proper to report to you my decision to resign as a trustee.

My reason for doing so results from the studied discourtesy which the Government has shown towards the Trustees.

Our Chairman, Mr. Fell, as you know, resigned some months ago and I would have done so sooner had I not hoped that relations with the Minister would improve.

It is useless to speculate on the reasons which caused Mr. Fell to resign — they are undoubtedly well known to the Minister and to you. The Trustees, though they felt the whole matter of the repudiation of the purchases authorized by them in good faith, to have been badly handled, both by the Government and the Director, did understand the Government's reluctance to spend money during a time of National retrenchment. We looked for better times and a changed atmosphere. On the contrary, they have become steadily worse. The Trustees, however, have never been consulted on any subject, let alone the dismissal, thinly veiled as a resignation, of the Director, Mr. Alan Jarvis. We were in the position of having no Chairman and no Director—and this in the midst of a move to the new gallery.

Without consulting the wishes of the Trustees, a new Chairman has been appointed and two new Trustees—surely a most unusual piece of discourtesy. It is evident that the Minister is determined to play a lone hand and to treat the Trustees as so many ciphers. Under the circumstances, I have no alternative but to tender my resignation.

I am, dear Mr. Prime Minister
Yours Sincerely,
F. Cleveland Morgan.

P.M.'s Reply

The reply from the Prime Minister, dated: Ottawa, October 17th, 1959, was as follows:

F. Cleveland Morgan Esq.,
Executive Offices,
Henry Morgan and Company Limited,
Montreal, Que.

Dear Mr. Morgan,

I have your letter of resignation as a Trustee of the National Gallery and having no other course to follow must accede to your request. In doing so may I express the appreciation of the Government for the public service that you have rendered in that office.

While it would be fruitless to endeavour to convince you that your several contentions are not well founded, I want to make it abundantly clear that at no time has any discourtesy, "studied" or otherwise, been shown by the Government to the Trustees. Indeed, I cannot refrain from adding that I am certain that your experience as a company executive should be convincing evidence that the appointment of new trustees without consultation of the Board cannot be considered discourteous to you or them in any sense.

Again expressing thanks for the manner in which you have discharged your responsibilities,

I am,
Yours sincerely,
John G. Diefenbaker.

Le Devoir Oct 31/59

Les secrets de Michel Ange découverts par un Montréalais

par Robert RICE

Le sculpteur canadien Stanley Lewis affirme qu'il a découvert quelques-uns des secrets d'un des plus grands artistes de tous les temps, Michel-Ange.

Le sculpteur montréalais de 29 ans s'est rendu en Italie, il y a trois ans, pour étudier la vie du maître italien de la peinture, de l'architecture et de la sculpture, qui cultivait en même temps les muses de la poésie.

Il a visité quelques-unes des carrières où Michel-Ange prenait son marbre. Pouce par pouce, il a étudié les oeuvres du maître dans les musées et les églises. Il prit des photos et il étudia les agrandissements de détails minuscules. Il discuta avec des tailleurs de pierre, des artistes et des directeurs de musée. Et il découvrit que Michel-Ange utilisait un système spécial pour ses sculptures et ses peintures.

La même touche — une série de lignes parallèles, un genre de contretaille particulière — apparait en effet dans toutes les oeuvres de Michel-Ange, même dans ses tableaux.

"Ce coup de pinceau ou de couteau était semblable à celui qu'ont laissé les burins dans les pavés de Florence qui ont été posés à l'époque où Michel-Ange se promenait dans les rues de cette ville," dit M. Lewis. L'artiste canadien décida alors de recréer les outils utilisés par le maître pour tailler la pierre et de reproduire un des chefs-d'oeuvre du maître. Il fabriqua lui-même les instruments en acier, martelant le métal sur l'enclume d'une forge.

Ensuite Stanley Lewis copia le "Tondo Pitti", un bas relief représentant la Madone et l'Enfant. Le Musée des Beaux-Arts de Montréal a acquis l'oeuvre grâce à la Fondation Greenshields qui a envoyé M. Lewis en Italie pour un voyage d'étude.

"J'étudie la pierre, et j'essaie de laisser le grain et la texture suggérer une idée. Puis je lui donne une forme, je grave et je polis."

Lewis n'a pas seulement découvert comment Michel-Ange a sculpté la pierre et les outils qu'il a utilisés, mais il a aussi trouvé quelques-unes des plus grandes influences qui aient marqué la vie du sculpteur de la Renaissance.

"Je veux retourner là-bas, déclare-t-il toujours. Plus de jeunes artistes canadiens devraient aller en Europe pour voir,

Ottawa Citizen Oct 20/59

Canada Is Training Two As Curators In Museums

MONTREAL (CP) — A young Montreal student and a German-born woman who once did archaeological work are being trained as museum curators here.

The pair — Gyde Vanier Shepherd, 23, a relative of Governor-General Vanier, and Marie-Louis Funke, 34, of Morrisburg, Ont. — have launched their studies at the Montreal museum of fine arts.

They ~~work in~~ the museum four days a week and go to school on the fifth day.

The aim is to develop museum executives so that Canadian museums need not go abroad for their professional staff.

The project, made possible by grants from the Canada Council, was started by the Montreal museum and the National Gallery of Canada.

After two months in Montreal, the two students will transfer to the Royal Ontario Museum in Toronto and finally go to the National Gallery in Ottawa.

Miss Funke came to Canada from Germany 12 years ago and studied at Queen's University, Kingston, Ont. Then she delved into art history at the University of Munich, Germany, and worked in the archaeological division of the National Gallery.

Mr. Shepherd has studied in Canada, the United States and Britain. He majored in history and political science and has been active in college art circles.

"The day of importing expert from abroad and the United States is coming to an end and should come to an end," said Professor W. G. Constable, who is directing the special museum course for the two students.

"Canada feels, and rightly so, that it should begin to live on its own."

Gaz. Nov 2/59

Boston Expert To Address Art Meeting Here

Perry T. Rathbone, president of the Metropolitan Boston Arts Centre, will deliver a lecture at the Montreal Museum of Fine Arts at 8.30 p.m. Nov. 5 on "Adventures in Collecting."

Mr. Rathbone was formerly director of the City Art Museum of St. Louis, Miss., and the Museum of Fine Arts, Boston. A prominent author and lecturer on art, Mr. Rathbone served on a large number of national and international art juries and is a member of many learned societies in the U.S.

Gazette Oct 31/59

Joint Exhibition

Eva Landori, whose paintings have been exhibited and acclaimed in Europe, the United States and Canada, and Marjorie Winslow, a noted Montreal sculptor are presenting a joint exhibition of painting, drawing and sculpture in the Norton Gallery of the Montreal Museum of Fine Arts.

Mrs. Landori, who now lives in Montreal was born in Budapest. She studied art in that Hungarian capital as well as in Paris. She is permanently represented in the Provincial Museum, Quebec.

Mrs. Winslow, a Montreal-born resident of Chateauguay, P.Q., studied drawing at the British Academy in Rome, and the Slade School, London. Also modeling at the Ecole des Beaux Arts in this city. She has exhibited previously in Toronto and Montreal.

17 Rita Letendre

The Galerie Denyse Delrue will present a one-man show of paintings by Rita Letendre of Montreal from Nov. 3 to Nov. 14.

Miss Letendre exhibited previously with the Automatists both in 1953 and '54. She participated in the group shows, La Matiere Chante, and Espace '55. Her first and second exhibitions followed in 1955 and '56. This artist's work has been included in the Western Arts Circuit, the Parma Gallery shows in New York, the Under Thirty Exhibition in the Helene de Champlain Gallery on St. Helen's Island, Montreal and in various other important group showings in Canada and elsewhere.

Earlier in 1959, Rita Letendre won the Jeune Peinture Award at the Montreal Beaux Arts. She also was represented in the Third Canadian Biennale.

Gazette Nov. 3/59

Three Israeli Films Set

Three Israeli films will be shown on the regular Wednesday evening program at the Montreal Museum of Fine Arts tomorrow at 6.30 p.m. and at 8.30 p.m.

The first of these is Ein Hod, an account of a trip to an artists' colony in Israel showing the artists at work.

The second The Wilderness of Zin is the story of significant archaeological discoveries — the tracing of ancient life in Israel's Negev — during the expedition of the American archaeologist, Dr. Nelson Glueck.

The third, entitled Israel, An Adventure is a beautifully photographed study of Israel, ancient and modern, which includes as a highlight the Inbal Dancers in their complete production of a Yemenite Wedding. The narration is by Christopher Plummer.

La Presse Nov 3

Au Musée des Beaux-Arts

—Le mercredi 4 novembre, à trois heures, le comité du Musée des Beaux-Arts présentera comme conférencier M. Louis Muhlstock qui dirigera, en français, une visite à travers l'exposition d'art juif actuellement en cours au Musée. Le thé sera servi. Le public est invité.

La Presse Nov 3/59

Un Cezanne prêté à New-York par le Musée

Une peinture de Cézanne, propriété du Musée des Beaux-Arts de Montréal, sera prêtée pour une exposition de charité new-yorkaise, au profit de la Ligue pour enfants émotivement inadaptés.

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a déclaré que l'exposition couvrira l'ensemble de l'oeuvre du célèbre peintre français.

La peinture du Musée, une huile sur canevas de 36 pouces par 28 pouces, est intitulée "Route tournante en Provence". Elle représente une route conduisant sur une colline entre des arbres et des rochers et, à l'arrière-plan, une succession de collines vertes. Elle a été exécutée vers 1867-70.

Gaz. Nov 3/59

Mr. and Mrs. J. Bartlett Morgan are entertaining at dinner on Thursday evening in honor of Mr. Perry T. Rathbone, Director, Museum of Fine Arts, Boston, prior to the lecture he will give at the Stable Gallery of the Museum on, Adventures in Collecting.

La Presse Nov 3/5

Films israéliens au Musée

Programme du mercredi 4 novembre à 6 h. 30 p.m. et 8.30 p.m. : trois films israéliens, en anglais : **Ein Hod** (colonie d'artistes à l'oeuvre); **Solitude de Zin** (histoire d'une expédition archéologique au Négeb); **Israël, une aventure,** (étude du pays d'Israël ancien et moderne, complémentée d'une présentation chorégraphique par les danseurs d'Inbal. Narrateur : Christopher Plummer).

Le Devoir Oct 31

MUSEE DES BEAUX-ARTS

Exposition conjointe

Eva Landori, dont on a vu les oeuvres dans les galeries les plus renommées d'Europe, des Etats-Unis et du Canada, et Marjorie Winslow, sculpteur montréalaise bien connue, seront les deux artistes présentés à la deuxième des expositions de la Galerie XII, du Musée des Beaux Arts de Montréal, du 30 octobre au 15 novembre.

On pourra voir cette exposition conjointe de peintures, dessins et sculptures dans la galerie Norton, où se tiennent les expos de la Galerie XII.

Mme Landori, 3531 ave Vendome, Montréal, a, jusqu'à date, exposé ses travaux à Paris, à New-York, en Suisse, à Ottawa et à Montréal.

Elle est née à Budapest, Hongrie, en 1917, et elle a fait ses études dans la capitale hongroise ainsi qu'à Paris. De ses oeuvres sont exposées en permanence au Musée provincial, à Québec.

Mme Winslow, de Chateauguay, a étudié le dessin à l'Académie Britannique, à Rome et à l'école Slade, à Londres, le modelage à l'école des Beaux-Arts de Montréal.

Née à Montréal en 1907, elle a déjà exposé à Toronto et à Montréal.

Gazette Nov 2/59

Politics And The National Gallery

Sir,—Mr. Deifenbaker has accepted the resignation of Mr. F. Cleveland Morgan as trustee of the National Gallery of Canada, with "regret and suprise." Surely the government must realize that to date our trustees have been a group dedicated to the furtherance of Canada's, artistic development; and that to have the role of political football thrust upon them must be completely distasteful.

It seems that the National Gallery has become exceedingly bad press for the present Government. Over the past few years M.P.'s have continually irritated Canadians by their attitude toward the arts. May I suggest that the Government allow a yearly fixed sum of generous proportions to the Canada Council, explicitly for the administration of the National Gallery. The gallery director would then be immediately responsible to the Canada Council, thereby producing greater harmony, as all would be well versed in their job. This action would relieve the Government of the onerous task of admitting their ignorance of all things pertaining to art.

It seems incredible that men like Mr. Morgan who have always been above political ambition should be subjected to dictation and interference from the government in executing their work. In the resignations of Mr. C. E. Fell and Mr. Morgan—to say nothing of Mr. Allan Jarvis—Canada has lost the knowledge and dedication of three scholarly men.

Mr. Deifenbaker is constantly reminding his fellow Canadians of their glorious heritage—and so it is. The National Gallery is a rich repository of this heritage, and should be aided in every way possible in continuing its function unhindered by the year to year turn over of the men who run our country. Politics has no place in this picture, and its time the Government realized it.

SHIRLEY H. STOKER.
Ile Bizard, Oct. 28.

18 Claude Roussel Joins Beaverbrook Gallery

Fredericton, N. B.—Appointment of Claude Roussel to the permanent staff of the Beaverbrook Art Gallery was announced by Lord Beaverbrook here today. He assumes his duties in mid-November.

The youthful wood carver, sculptor and painter is chiefly known in the Fredericton area at present for his first important work in stone, "The Two Beaver," which appeared on the rim of the pool in Officers' Square as New Brunswick's gift to His Lordship on his 80th birthday last May 25.

Le Devoir Nov 3/59

Musée des beaux-arts

Mercredi, le 4 novembre, à 3 h. le Comité féminin du Musée des Beaux-Arts présentera M. Louis Muhlstock qui dirigera, en français, une visite-conférence à travers l'Exposition d'Oeuvres d'Art juif en cours au Musée en ce moment.

Le thé sera servi. Le public est invité.

19 Charlotte Millen

An exhibition of oil paintings by Charlotte Millen of Montreal will be on view during the month of November in the Main Corridors of the YWCA, 1355 Dorchester St. West.

20 Water Color Show

The Canadian Society of Painters in Water Color are holding their 34th annual exhibition in the Montreal Museum of Fine Arts. The exhibition will be opened on Friday evening Nov. 6 at 9 p.m. by Hugh MacLennan.

La Presse Nov 4/59

Réceptions

—Le consul-général de Belgique et Mme Pierre Vanheerswynghels recevront, demain, à six heures, en l'honneur de Mlle Janine Reding et de M. Henri Piette, artistes invités de l'Orchestre Symphonique de Montréal, au Plateau.

—Le Dr et Mme Jacques Badeaux réuniront quelques amis, vendredi soir, avant le bal des Petits Souliers de la Ligue de la Jeunesse Féminine.

—M. et Mme J. Bartlett Morgan recevront à dîner, jeudi soir, en l'honneur de M. Perry T. Rathbone, directeur du Musée des Beaux-Arts de Boston avant la conférence qu'il prononcera à l'Etable du Musée des Beaux-Arts.

—Avant le bal des Petits Souliers, M. et Mme Baillargeon recevront quelques invités. Ce bal aura lieu vendredi soir.

Hamilton Spectator Oct 28 1959

Chicken Feed Adds Up

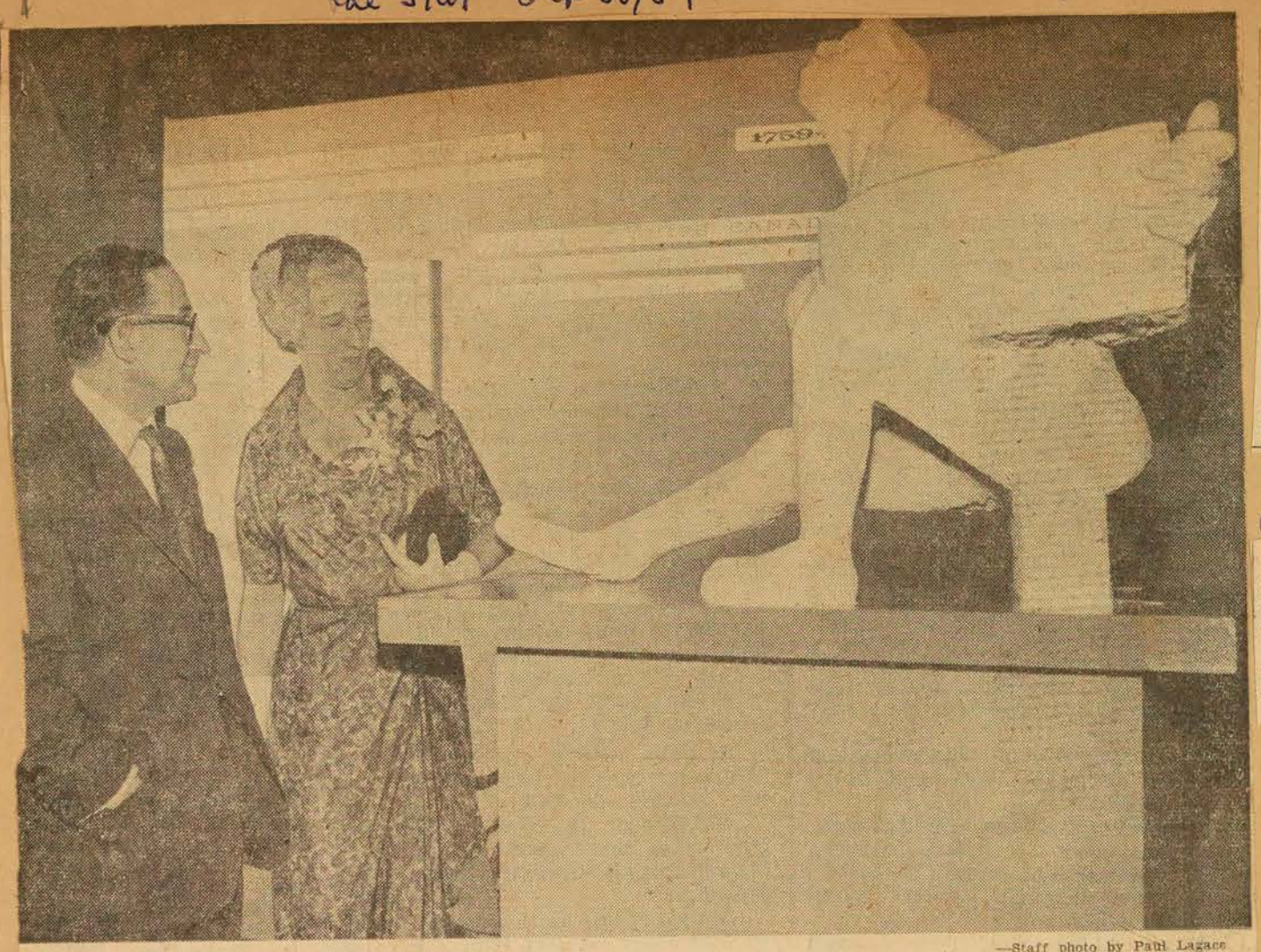
MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian-designed "wishing well" in the museum's main lobby during the last 12 months.

Charlotte Town Patriot Oct 21 1959

HANDY ASSET

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

The Star Oct 30/59



—Staff photo by Paul Lagace

Harry Mayerovitch, chairman, Jewish Canadian painting and sculpture exhibition, accompanies Hon. Ellen Fairclough, Minister of Citizenship and Immigration during a tour of the exhibits, at Museum of Fine Arts.

Jewish Art Exhibition Applauded

An exhibition of Jewish Canadian painting and sculpture that opened here last night has been described by Canada's citizenship and immigration minister as a fine example of this country's "mosaic" culture.

Officially opening the exhibition at the Montreal Museum of Fine Arts, Hon. Ellen Fairclough said Canada's culture is a "beautiful mosaic" of many nations and talents all contributing to something to artistic aspects of the nation.

The 57 works of art, completed by 38 Canadians of Jewish origin has been placed on public view to honor the national bicentenary of Canadian Jewry, and will remain open until Nov. 15.

Mrs. Fairclough said Canada is a country built on immigration, with each newcomer contributing to the country's cultural backbone.

She said the "mosaic" is a perfect answer to critics who say that Canada has no culture of its own and offered this first national show of Jewish Canadian art as a prime example of her view.

Other speakers at the opening were Dr. Evan H. Turner, director of the museum, Mrs. Samuel Bronfman, patron of the exhibition, and Mr. Mayerovitch.

Some 118 works were submitted and judged by a panel made up of Harry Mayerovitch, chairman of the committee which organized the show, Ghitta Caiserman, Anne Kakane, Eric Caiserman, Eric Goldberg, Louis Muhlstock and Moe Rienblatt.

Gazette Nov. 3/59

LECTURES

"ADVENTURES IN COLLECTING" will be the subject of a lecture by Perry T. Rathbone, Director of the Boston Museum of Fine Arts and President of the Metropolitan Boston Arts Center, at the Montreal Museum of Fine Arts, Stable Gallery, at 8.30 p.m. Thursday, November 5th. Coffee will be served before the lecture. Free admission.

Le Devoir Nov 7/59

Paul Doyon à la Société d'Etude

Pour commémorer le bi-centenaire de la mort de Haëndel, le conférencier invité de la Société d'étude et de conférences, mardi le 10 novembre, est M. Paul Doyon, prix d'Europe 1925, pianiste et organiste de concert. M. Doyon, en 1950, recevait la médaille de la "Christian Culture Award". Après une causerie sur ce compositeur, M. Doyon exécutera au piano la *Suite NO 5* et *Chaconne en sol majeur*. La conférence commencera à deux heures et demie au Musée des Beaux-Arts de Montréal, entrée de l'avenue Ontario.

La Presse Oct 22/59

Mme Léon Lortie au Musée

Invitation au pèlerinage grec

Aucun pays n'est susceptible de provoquer chez le visiteur occidental un choc comparable à celui que crée la Grèce. Héritière des civilisations orientales, mère de la civilisation occidentale, la culture hellénique justifie la nôtre.

Le pèlerinage auquel Mme Léon Lortie conviait, hier, les membres et amis du Comité féminin du Musée des Beaux-Arts de Montréal, devait susciter maintes réminiscences, littéraires ou autres chez un auditoire ravi d'être transporté non seulement dans l'espace mais dans le temps.

La fabuleuse mythologie grecque si profondément entremêlée avec ses institutions, et dont les origines se confondent avec la formation du peuple même, à chaque image était évoquée.

Au delà des images prises lors du voyage effectué en mai dernier par le président du Conseil des Arts de la région métropolitaine et Mme Lortie, images qui rendent, telle qu'elle est l'étonnante terre du Péloponèse, aride, avec ses monts pelés, son ciel inaltérable, sa lumière implacable, au delà planaient le souvenir sanglant des Atrides, les défis annuels d'Olympie, l'inégalable tragédie grecque replacée dans son cadre: Epidaure.

Puis, plus près dans le temps, Patmos et le souvenir de saint Jean, Corinthe et son étonnant canal, mais aussi le saint Paul des "Epitres aux Corinthiens"; plus près encore, Rhodes, l'île des Chevaliers. A mesure qu'ont décrû la puissance et la gloire de la Grèce antique, dépossédée par les Romains, puis envahie, morcelée, par ses voisins, les vestiges laissés par le passage des conquérants sont demeurés plus intacts.

De la brillante époque d'Athènes, il ne reste que quelques monuments. Mais d'autant plus précieux qu'ils ont échappé à la rapine et à la convoitise, soit des pillards, soit des collectionneurs. D'autant plus précieux aussi qu'ils nous sont donnés purifiés par les siècles, stylisés, peut-être plus beaux dans leur nudité qu'ils n'étaient il y a quelques millénaires, couverts de teintes brillantes.

La conférencière invitée du Comité féminin du Musée partage-t-elle notre avis? Devant l'Acropole, devant surtout le pur Parthénon, les auditrices-spectatrices ont eu un murmure d'admiration. A côté de la grandeur du passé Mme Lortie s'est plû à souligner l'ascension actuelle du peuple grec. Elle a noté en particulier la survivance de cette riche langue à travers les déboires successifs du pays.

Enfin, elle a rendu sensible aux invités du Musée cette présence continuelle de la mer dans la nature et dans la vie des Hellènes.

C'était à un pèlerinage que Mme Lortie avait invité ses auditrices, et si l'on en juge par la ferveur avec laquelle elle a été suivie, on en peut déduire que toutes ont émis un voeu: "Voir un jour la Grèce et . . ."

Star Nov. 2/59

Painting Loaned To N.Y. Exhibit

The Montreal Museum of Fine Arts announced yesterday that Cezanne's "Route Tournante en Provence" is being loaned for a New York benefit exihibition on behalf of the League for Emotionally Disturbed Children.

Gazette Nov. 2/59

NY Exhibition Lent Cezanne By Museum

A Cezanne painting owned by the Montreal Museum of Fine Arts is being loaned for a New York benefit exhibition on behalf of the League for Emotionally Disturb Children.

Evan T. Turner, director of the Montreal Museum, said the exhibition will be a comprehensive one of the noted French artist's work. The museum's painting, an oil on canvas 36 by 28 inches, is entitled, "Route Tournante en Provence."

The painting was donated to the museum in 1945 by bequest of Adaline Van Horne. It is important as an early work of the artist. Cezanne died in 1906.

The painting shows a road leading over the crest of a hill between trees and rocks and a ridge of green hills beyond. It was painted about 1867-70.

The exhibition, which will be held at Wildenstein & Co., East 64th St., New York, will be on view from Nov. 4 to Dec. 5.

Gazette Nov 4/59

Wednesday Tea

The Ladies' committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea this afternoon, at three o'clock, at the Museum, Mr. Louis Muhlstock, the well known Canadian artist, will speak in French on the current exhibition, Canadian Jewish Artists, which honours the National Bicentenary of Canadian Jewry and presents works by a group of outstanding Canadian Jewish artists.

Tea will be served following the lecture. The public is invited to attend.

Ottawa Journal Oct 19/59

MONTREAL. — (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian-designed "wishing well" in the Museum's main lobby during the last 12 months.

Le Devoir Nov 4/59

Ce soir et demain au Musée des Beaux-Arts

Mercredi le 4 novembre: trois films israéliens en anglais. Ein Hod (colonie d'artistes à l'oeuvre) Solitude de Zin (histoire d'une expédition archéologique au Négeb) et Israël, une Aventure (étude du pays d'Israël ancien et moderne, complémentée d'une présentation chorégraphique par les danseurs d'Inbal. Narrateur: Christopher Plummer) à 8h.30.

Jeudi, le 5 novembre: Perry T. Rathbone, président du Centre métropolitain des arts de Boston, donnera une conférence intitulée "Aventures de collectionneurs" à 8h.30.

Ottawa Jr. Oct 24/59

COMING EVENTS

12c per word minimum $2.40. Notice must be received in Journal Office not later than 5 p.m. day previous to publication. Telephone Miss Allen, CE6-7511.

The Trustees of the Nationa Gallery of Canada announce ar illustrated lecture on "The Dilemma of Modern Art" by John Steegman, O.B.E., former director of the Montreal Museum of Fine Arts, to be held at the National Museum lecture hall, Tuesday, October 27 at 8.30 p.m. Open to the public.

La Presse Oct 31/59

photo Posen

Le Bal de Tête organisé cette année par le Musée des Beaux-Arts aura lieu le vendredi 11 décembre dans les salons du Musée. On voit ici Mlle Patricia Norris et Mme Alan C. Pratt, membres du comité des jeunes admirant quelques coiffures or et argent.

Bal du Musée

—Le Bal de Tête que danseront les membres du Musée des Beaux-Arts, le vendredi 11 décembre, suscite déjà la curiosité de tous. Comme les années dernières cet événement mondain aura lieu dans les salons du Musée. M. Louis-P. Beaubien est le président de l'organisation et la vicomtesse Hardinge, en est la vice-présidente. Le colonel G. A. Parker, MM. A. M. Vaughan, J. Bartlett Morgan, Anson C. McKin et G. Mather font également partie de l'exécutif. Mmes Robin Watt, Stuart Molson et M. Paul Johns sont en charge du comité de la décoration; M. et Mme Jean Contat préposés au comité du souper; Mme Heward Stikeman, présidente du comité des invitations; Mme J. Bartlett Morgan, publiciste; Mme George Scott, trésorière; Mme Keith Laidley, secrétaire. Prêtent également leur concours: M. Kenneth Withers, le Dr Evan H. Turner, M. Edward Cleghorn, Mmes Galt Durnford, Peter Laing, Duncan Hodgson, Roger Ouimet, D. M. Blaiklock. On peut réserver des tables, en s'adressant à Mlle Montreuil, à l'hôtel Ritz Carlton.

Pendant le bal, le programme de musique de danse dirigé par Eddie Alexander

La Presse Nov. 2/59

Comité féminin

Activités du mois Au Musée des B.-A.

Mercredi après-midi à trois heures, le Comité féminin du Musée des Beaux-Arts présentera M. Louis Muhlstock, peintre, qui dirigera, en français, une visite-conférence de l'exposition d'oeuvres d'art judéo-canadien à l'occasion du bicentenaire de l'arrivée des Juifs au Canada.

M. Muhlstock naquit en Galicie en 1904, vint au Canada à l'âge de six ans, poursuivit ses études à Montréal jusqu'en 1928, puis à Paris jusqu'en 1931, alors qu'il fut l'élève de Louis-François Biloul.

Il exposa en 1930, d'abord au Salon de Paris, puis à Lugano, Sao Paulo et à Montréal avec le Canadian Group of Painters et la Canadian Society of Graphic Arts. Plus récemment, M. Muhlstock participa à la 31ème Biennale canadienne.

La Galerie Nationale à Ottawa, le Musée de la Province de Québec, le Toronto Art Gallery et le Musée des Beaux-Arts de Montréal possèdent dans leur collection des tableaux de ce peintre.

En novembre, le coin du collectionneur qu'organise chaque mois le Comité féminin du Musée, comprend quelques objets de la collection de M. Jacques Simard:

1—Un instrument de musique appelé "quinton", fabriqué en 1760 par Salomon, luthier de renom alors établi à Paris. Sa table est d'épinette et son dos de bois exotique.

2—Un archet de la même époque, courbé en sens inverse de celui dont on se sert de nos jours.

3—Un *futrin* fabriqué à Venise, en 1740.

4—Une édition ancienne publiée en 1761, intitulée Salita al Parnasso. Il s'agit d'une traduction d'Alessandro Manfredi d'un ouvrage allemand de J. J. Fux.

Le Devoir Nov 2/59

Rita Letendre à la galerie Delrue

La Galerie Denyse Delrue aura le plaisir de présenter l'un des peintres les plus prometteurs de la jeune génération, Rita Letendre, prix du Salon de la Jeune Peinture 1959 exposera ses oeuvres du 3 nov. au 14 nov.

Née à Drummondville, Rita Letendre fit ses études primaires et secondaires en cette ville, puis vint à Montréal à l'école des Beaux-Arts.

C'est en 1953 que l'on vit pour la première fois une de ses oeuvres, à la librairie Tranquille avec le groupe des Automatistes. Avec le même groupe elle exposa de nouveau chez Tranquille en 1954, puis elle participa à l'exposition "La Matière Chante". C'est en 1955, après avoir pris part à l'"Espace 55" qu'elle eut sa première exposition solo au Restaurant l'Echourie. La Galerie Actuelle l'accueillait en 1956 pour une exposition solo. En 1957 après une tournée du Western Arts Circuit, Rita Letendre exposa à New-York à la Parma Gallery. La même année et en 1958 le restaurant Hélène de Champlain l'accueillait à l'exposition des "Moins de trente ans". En 1958 la galerie Artek la présentait pour sa troisième exposition solo. De plus en 1958 et en 59 avec le groupe des artistes non-figuratif elle exposait au Musée des Beaux-Arts de Montréal et au Collège St-Laurent. En 1959 le Restaurant Hélène de Champlain l'accueillait de nouveau lors de l'exposition "Femmes peintures" Cette année Rita Letendre participa au Salon de la Jeune Peinture à l'école des Beaux-Arts de Montréal où elle remporta le prix de la Jeune peinture. La troisième Biennale Canadienne consacrait définitivement son talent l'été dernier. C'est donc avec plaisir et enthousiasme que la Galerie Denyse Delrue présentera les oeuvres de Rita Letendre du 3 nov. au 14 nov. La galerie est ouverte du mardi au samedi de 10h. 30 à 5h. 30.

Gazette

Mr. Lawren Harris Adds His Protest

LET'S hope the Government recognizes the mess it has made—and is making—about the National Gallery. The hope is, however, only faintly based, for the Prime Minister's letter to Mr. F. Cleveland Morgan which we published earlier this week shows no understanding. Now Mr. Morgan's position is reinforced by the statement made by Mr. Lawren Harris of Vancouver.

Mr. Harris, like Mr. Morgan, is a connoisseur, an expert and a patron of art. He is also himself a painter of great distinction. It is obvious that he fully shares Mr. Morgan's bluntly stated dissatisfaction. The only difference between them is that Mr. Morgan resigned from the board of trustees in protest, whereas Mr. Harris proposes to stay on until he is forced out. He wants to go on having his say until that time comes.

The Government can, of course, find new trustees. That is no problem, but it is a fact that Mr. Morgan and Mr. Harris are, in the real sense of the word, irreplaceable. Their deep dissatisfaction is as good proof as there can be that things have gone all wrong with the National Gallery. A Government, which knows and understands nothing about an art gallery, is doing great damage to an important national heritage.

The Prime Minister's letter to Mr. Morgan adds proof of this. A man who could write to Mr. Morgan in the terms of one business executive writing to another is obviously unfitted to supervise the conduct of the National Gallery. It is a great pity that he is in a position to do so.

Star Nov 3/59

Masks and Headdresses at Museum Ball

—Posen Photo

Madame Vera Stepanova, theatrical designer, is shown trying on a headdress, "Fountain" which she created for the Museum Bal de Tete, while Mrs. Stirling Maxwell, chairman of the Museum's Ladies' Committee, holds another creation, "Greek Goddess." Ladies attending the ball, to be held Friday evening, Dec. 11, at the Montreal Museum of Fine Arts, will wear masks and headdresses in gold and silver or a combination of both; gentlemen will wear black masks.

Star Oct 31/59

By ROBERT AYRE

THE three big group shows now to be seen in Montreal bring before us more than 100 Canadian painters. Most of them, if not actually Montrealers, have been closely associated with this city. They don't carry us far geographically, but in time, starting with William Raphael, who arrived here in 1857, and including such old-timers as Brymner, Cullen and Dyonnet, they take us back over a century. Raphael is in the exhibition of works by Canadian Jewish artists, at the Museum, sponsored by the Canadian Jewish Congress to commemorate the National Bicentenary of Canadian Jewry. The others are in the Arts Club retrospective in the Helene de Champlain restaurant on St. Helen's Island. The third exhibition is the annual show, on Eaton's 9th floor, sponsored by the Herman Abramovitz Chapter of Hadassah. Its 46 artists are all contemporary.

I haven't seen it yet but I know, from the names on the list, that it takes in the non-objective. The others don't. Members of the Arts Club Club usually follow the older conventions, and the only Jewish painter I can think of in this country who has expressed himself in the "abstract" language is Louis Muhlstock. In this exhibition he is represented by one of his nude drawings and the powerfully realized portrait of Isaac Levine, in the ritual garments of the ancient faith.

The Late Isaac Levine. By Louis Muhlstock. (Mr. and Mrs. H. Levine collection). In the exhibition of Jewish Canadian artists at the Montreal Museum of Fine Arts.

In his foreword to the catalogue, Harry Mayerovitch, chairman of the art exhibit committee, remarks on the special contribution of the Jewish Canadian artist to the humanism of Canadian art — "a humanism which has steadily expanded in the 200 years of our life together." This humanism was the first thing I noticed in the exhibition. Not only is the non-objective absent, but people come before any other subject.

The Jew's deep feeling for humanity is (in Mr. Mayerovitch's words) one of his "insights and experiences." It gives the show its emphasis, but it is not peculiarly Jewish, and there is nothing in the exhibition to separate the artists from their fellow Canadians. Only the subject, here and there, could be considered Jewish: Mr. Muhlstock's rabbi, H. Charney's "Yeshiva Boys" with their curls, Abe Goldberg's "Horah" dance, Aba Bayefsky's chicken and fish markets, Albert Rappaport's Yiddish market place and "Samson in the Temple."

The "still, sad music of humanity" is felt in Emme Frankenberg's "Refugee" and in the faces of women and children by Rita Briansky, Regina Goldberg, Sylvia Ary and Joseph Prezament; there is a lighter note in the circus and harlequin and the little girls of Lilian Freiman and Ghitta Caiserman, in Betty Goodwin's "Carnival in Italy" (I thought it was Halloween until I saw the catalogue) and Eric Goldberg's idyllic "Fisherman and his Family."

There are 34 painters in all, with 53 works, and I have only enough space to mention a few which don't deal with humanity directly — Sam Borenstein's driving winter storm, contrasted with the tranquil backwaters of Ernst Neumann (also represented by one of his portraits), the still lifes and flowers of M. Reinblatt, Anne Greenstein, Herman Heimlich, Nathan Hendel and Jack Markell.

Four sculptors are in the show: Diane Lauterman, whose "John of Caughnawaga" belongs to the Museum; Anne Kahane, represented by one of her wood groups; Stanley Lewis, by an incised slab of stone, and Harry Mayerovitch, by the lusty figure in plaster of a man singing to an accordion.

* * *

The retrospective on St. Helen's Island is in anticipation of the Arts Club's 50th anniversary and it is an interesting survey of the academic side of Canadian painting. To 1959 taste, much of it may seem perfunctory — though what could be more trivial and boring, in spite of its surface excitement, than some of the 1959 doings? — But there is quality to be found in its quietness. There are some 70 works by about 50 painters, going through the alphabet from Franklin Arbuckle ("Western Hemlock" in the Canadian Pulp and Paper Association collection) to Jack Young. It is regrettable that an historical exhibition like this should be without dates. Clarence Gagnon's "Dawning" is an early and obscure work, and there is no indication of the bright style of the illustrator of "Maria Chapdelaine". On the other hand, the early A. Y. Jackson, "The Fountain of Assisi" is balanced by two Group of Seven landscapes; but there are no dates.

Along with men distinguished in their day and who are still remembered — Brymner, Cullen, Dyonnet, Gagnon, Jack, Robinson, Simpson — are others who are forgotten. I don't know where Guy Brock fits in, or A. D. Rosaire, but both are modest, sensitive painters I enjoyed meeting. The contemporaries include Edwin Holgate, with a Morin Heights picture I had not seen; Albert Cloutier's frisky "Wash Day at the Crossroads"; a lonesome spring landscape by Lorne Bouchard; an arresting portrait of a Mexican boy by Frederick B. Taylor and two fresh and lyrical Venetian landscapes by Robert W. Pilot.

Gazette Nov 4/59

Water Colors To Be Shown At Exhibition

Seventy-one water colors by some of Canada's leading artists will be exhibited at the Montreal Museum of Fine Arts Nov. 7-29 at the 34th annual exhibition of the Canadian Society of Painters in Water Color.

It will be the first time the society holds its exhibition in Montreal. It was made possible this year as the result of a grant from the Canada Council.

Thirty-six of the paintings are by members of the society and 35 by non-members.

The society is made up of 60 members from across Canada.

Le Droit Ottawa Oct 22/59

Au Musée national

M. John Steegman, O.B.E., ancien directeur du Musée des beaux-arts de Montréal, prononcera une causerie, le mardi 27 octobre, intitulée "Dilemme de l'art moderne", à la salle de conférences du Musée national, à 8h. 30. L'entrée est gratuite.

Star Nov 2/59

Weekly Tea And Lecture At Museum

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday, Nov. 4, at the museum.

Mr. Louis Muhlstock, well known Canadian artist, will speak in French on the current exhibition, Canadian Jewish Artists, which honors the National Bicentenary of Canadian Jewry and presents works by a group of outstanding Canadian Jewish artists.

The gallery talk will be held in the Martin Gallery at 3 p.m. Tea will be served following the lecture and the public is invited to attend.

Notre Temps Oct 17/59

Au Musée des Beaux-Arts, rue Sherbrooke ouest, l'exposition Art et objet trouvé se terminera le 18 octobre; celle de la peinture grecque contemporaine durera jusqu'au 25, et en marge de cette dernière exposition Mme Léon Lortie donnera une conférence, "Quelques images de la Grèce" mercredi prochain, 21 octobre, à 3 heures de l'après-midi; cette conférence sera illustrée. Egalement mercredi 21 octobre, présentation de films d'art à 6 h. 30 et 8 h. 30: "Les oeuvres de Ciader", "Quetico", et 'Essai d'artiste".

Egalement mardi 20 octobre, aux Musée des Beaux-Arts, la Société d'étude et de Conférences présentera son second conférencier de la saison, M. Camille Laurin. Cette conférence aura lieu à 2 h. 30, sous le titre "L'audience de Freud au Canada français".

West mount Examiner Oct 23 1959

The Women's Art Society will hear W. Maxwell Ford, BA, BCL, discuss "The Debt We Owe Hammurabi, Justinian and Napoleon" on Tuesday at 11 a.m. in the lecture hall of the Museum of Fine Arts. The studio group meets on Thursdays in Trinity Memorial Hall. The instructor for this year is Oscar de Lall, RCA, the wellknown artist. The group chairman is Mrs. Cyril Cunningham.

West mount Examiner Oct 23/59

W. Maxwel Ford, BA, BCL, will speak on "The debt we owe Hammurabi, Justinian and Napoleon" at the lecture of the Women's Art Society to be held October 27 at 11 a.m. This has been arranged by the literature committee composed of Mrs. Guy Fisk, Mrs. S. B. Earle and Miss Helen Huffman. Miss Alice Lighthall is president of the Women's Art Society. Open meetings are held in the Chateau de Ramezay and other meetings in the Montreal Museum of Fine Arts.

gazette Nov. 5/59

Five-Year Plan Announced

Museum To Extend Financial Program

A five-year plan to extend financial support from all sources was announced yesterday by The Montreal Museum of Fine Arts.

"It is absolutely essential that we improve our financial position," Col. Hugh M. Wallis, president of the Museum, told the annual meeting of members.

He said the museum would strive to do this through subscriptions and donations from members and other individuals, corporate contributions special events, governmental agencies and endowments and legacies.

Noting that there have been substantial increases in financial support in the past year, Col. Wallis added:

"On the other hand, we have had to extend and commit large sums for accumulated essential repairs and improvements. Our costs of operation have increased, as indeed have those of all public institutions.

"This has resulted in a deficit again this year. Consequently, there have been further reductions in our meagre general funds."

Operating deficit for the year was $34,000.

Centennial Events To Spur Interest

He said advantage would be taken of the Museum's centenary next year "and the great interest and participation that will be stimulated by centennial events" to launch the five-year program.

The general meeting was the first attended by Dr. Evan H. Turner, newly-appointed director of the Museum, and Col. Wallis declared:

"It is an understatement to say that in the four months of Dr. Turner's directorship, he has exercised a strong and favorable influence on our affairs."

Discussing the museum's financial position, Col. Wallis said that a study of financial statements of other museums in America "of a size comparable to ours shows that we are at about the bottom of the list in the percentage of income from investments available for administration and operation, that is, revenue upon which we can count with reasonable certainty.

"In the year under review, our revenue from that source was about $31,000, or only approximately 14 per cent of our total operating expenditure of $218,000. A large part of the balance of the operating revenue depends upon the annual effort put into raising it and there is, therefore, always the uncertainty as to how much will be available and what work can be undertaken.

"In fact, the total revenue from investments and total revenues from all other sources continue to fall far short of our requirements and those requirements are certain to increase.

"We estimate that to put ourselves in a sound operating position and provide essential repairs and improvements, we should have an additional investment revenue of about $100,000 per annum. That would require the possession of additional investments of, say, $2,000,000. The need for endowments and legacies, therefore, is clearly of paramount importance."

He said the increasing numbers of government agencies giving grants for the arts "indicate that the voters support such action.

"This museum, the oldest fine arts institution in this country and one of the big three in Canada, the only museum with paintings, sculpture, decorative arts, a library and an art school, is of the greatest value to Greater Montreal, to the province and to Canada, and deserves wholehearted support."

He paid special tribute to a few donors "without whose generous support we would have been severely handicapped."

Listed were the anonymous donors who made possible the installation of a passenger elevator; the $25,000 grant of Samuel Bronfman; the Arts Council of Greater Montreal grant of $25,000; a $10,000 grant from the Canada Council. Other top donors were Macdonald Tobacco Inc., Henry Morgan & Co., and the Ritz Carlton Hotel.

During the year, there was a net increase of 154 in the museum's membership, bringing the total to 2,985. At present it stands, for the first time, over 3,000.

Dr. Turner noted that the most discussed exhibition of the year was the 1959 Spring Show.

"The fact that the highly competent jury chose only 67 works of the 1,630 submitted received widespread publicity and was the cause of considerable argument," he declared.

"This situation should be viewed with optimism since it creates an ideal impetus to introduce new life into a famous tradition."

Dr. Turner said more space in which to present the growing collections of the museum is one of the institution's gravest needs.

Attendance in the past year was 90,000—"a slight drop in comparison with figures of previous years but such fluctuations are inevitable."

Dr. Arthur, Lismer, superintendent of the Museum's educational department, reported on the activities of the School of Art and Design.

There were 155 students of the day courses and 120 students of the evening classes enrolled in the various courses in drawing, painting, design, sculpture and graphic arts. In the non-professional classes for beginners, the members' painting classes and the study groups, 125 were enrolled.

750 Attended School Weekly

In the teacher training course, there were 31 students. In the children's and junior classes, aged three to 16 years, there were 336 children enrolled.

In all, more than 750 persons attended regularly each week during 1958-59.

Said Dr. Lismer:

"The Educational Department trains students of art, encourages the beginner, interprets the Museum's collections, feeds the communities with trained staff and aids children in their early years to commence their creative life."

gazette Nov. 8/1959

H. Wallis Re-Elected President Of Museum

Hugh M. Wallis yesterday was re-elected president of The Montreal Museum of Fine Arts for a third term.

Murray R. Chipman and Roger Viau were named vice-presidents; W. H. Budden, honorary treasurer; Maurice Chartre, honorary assistant treasurer, and Peter M. Laing, Q.C., honorary secretary.

The elections followed the annual general meeting of museum members.

At the general meeting, nine councillors were elected. They were: Richard F. Angus, W. H. Budden, Robert Elie, B. A. C. Hills, David Y. Hodgson, Lionel Lemay, S. W. Pappius, L. V. Randall, and A. Murray Vaughan.

The council appointed F. Cleveland Morgan honorary president R. P. Jellett and Major-General E. de B. Panet, honorary vice-presidents. Three new honorary councillors were also named: C. G. Greenshields, J. de M. Marler and Colin W. Webster.

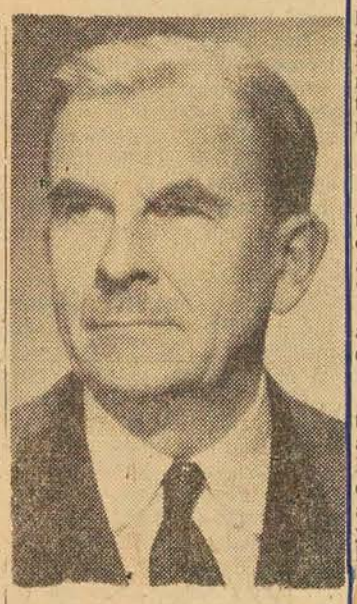
Named to the executive committee were Messrs. Morgan, Wallis, Chipman, Viau, Budden, Chartre, Laing, Pappius, Randall and Mrs. Robin Watt.

Chairmen and members of the various committees were also elected. A. Sidney Dawes will be chairman of the Canadian paintings section of the acquisiions committee; F. Cleveland Morgan, the 18th century and earlier paintings section, and the decorative arts section. He will also be chairman of the central sales committee and the acquisitions funds allotment committee. Dr. G. R. McCall will be chairman of the 19th century and subsesuent painting section of the acquisition committee.

Other committee chairmen:

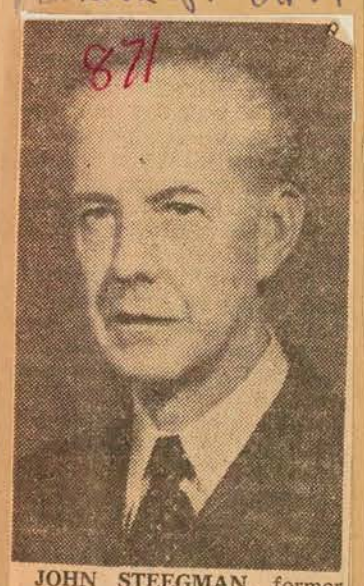
William H. Budden, financial administration; Murray R. Chipman, centenary; S. W. Pappius, buildings and maintenance; S. Ralph Cohen, public relations; David Y. Hodgson and Francois Jobin, co-chairmen of the membership committee; Mrs. Robin Watt, education; Prof. W. O. Judkins, library; R. F. Angus, chairman of the corporation section of the revenue committee; and Murray G. Ballantyne, chairman of the individuals section of the same committee; L. V. Randall, program; Rt. Hon Viscount Hardinge, chairman of the 1960 Museum Ball.

Miss Marie Senecal is chairman of the Junior Associates and Mrs. H. Stirling Maxwell and Mrs. Charles Taschereau, co-chairmen of the Ladies' Committee.



Col. H. M. Wallis

Ottawa Ex. Oct 24



JOHN STEEGMAN, former director of the Museum of Fine Arts, Montreal, who will give a lecture Monday at 8.30 p.m. in the National Museum under auspices of the National Gallery. His subject will be "The Dilemma of Modern Art".

Le Devoir Oct 24/59

Musée des Beaux-Arts

M. John Steegman, O.B.E., donnera une conférence au musée des Beaux-Arts de Montréal, à "La Galerie-Etable", lundi soir, le 26 octobre, à huit heures et demie.

M. Steegman a intitulé sa conférence: "Le goût et la critique au début de l'ère victorienne.

Le café sera servi avant la conférence.

West Mount Examiner Oct 23/59

The first "Artists in Action" evening will be held in the lecture hall of the Montreal Museum of Fine Arts on October 28 at 8 p.m. Models and materials will be supplied to those who wish to try their hand at drawing and clay modelling. Artists will be in attendance to advise while the audience may learn by watching. Open to the public.

This program is sponsored by the Ladies Committee of the Museum.

Mrs. M. Stirling Maxwell, 430 Wood avenue, Westmount, is co-president of the Ladies' Committee.

West Mt Examiner Oct 23/59

Lecture at Museum

Mrs. Robin Watt, wife of the well known Canadian portrait painter, will speak on "Some Aspects of Portrait Painting" on Wednesday, October 28 at 3 p.m. in the upstairs foyer of the Montreal Museum of Fine Arts. Tea will be served following the lecture. This program is one of a series of weekly Wednesday lectures and teas sponsored by the Museum's Ladies' Committee. The lecture is open to the public free of charge.

Ville La Salle Messenger Oct 21/59

Représentation de cinéma au Musée des Beaux-Arts

Deux spectacles mercredi à 6.30 et à 8.30 p.m. Salle des Conférences

Le programme comprendra trois films anglais: "Les oeuvres de Calder" (présentant les sculptures abstraites, mobiles, de cet artiste américain de renom), "Quetico" (le plus récent film de Christopher Chapman nous fera voir sous un jour impressionniste ce parc cannu de l'Ontario), et "Essai d'artiste" (montrant six artistes travaillant dans les six principales variétés d'art graphique). Le public est cordialement bienvenu.

Ottawa Citizen Oct 23/59

* * *

The Trustees of the National Gallery of Canada have issued invitations to an illustrated lecture, "The Dilemma of Modern Art," by John Steegman, OBE, former director of the Montreal Museum of Fine Arts, on Tuesday, October 27, at 8.30 p.m., in the National Museum Lecture Hall.

Star Nov 6/59

Reservations For Ball Set

Table reservations for supper at the Museum Bal de Tete which will take place at the Montreal Museum of Fine Arts on Friday, Dec. 11, may be made by notifying Miss H. Montreuil at the Ritz Carlton Hotel, VI 2-4212, on or after Wednesday, Nov. 25.

Star Nov 6/59

Art Museum Sounds Plea For More Public Support

The Montreal Museum of Fine Arts in the next five years will make a special effort to improve its financial position, said the president, Col. Hugh M. Wallis, at the annual meeting of members last night.

Col. Wallis, who was re-elected president, said financial support for the museum had improved in the last year, but higher income from investments was badly needed.

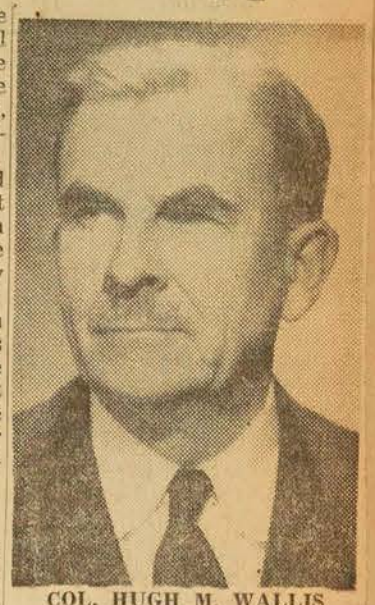
He said the Montreal museum had less income from investments than any other comparable museum in North America. Last year income from this source was only $31,000, about 14 per cent of the total operating expenditure of $218,000.

Endowments Needed

"We should have an additional investment revenue of about $100,000 a year," Col. Wallis said. This would require $2,000,000 worth of additional investments, and he added: "The need for endowments and legacies is clearly of paramount importance."

The museum expects a greatly stimulated interest in its work in 1960, which will be in its centennial year, and Col. Wallis said they hope to take advantage of this interest to make a drive for support in the form of subscriptions and donations from people and corporations, in grants from government agencies and in endowments and legacies.

The museum had an operating deficit of $34,315 last year. Income came from six roughly equal sources: membership subscriptions ($40,000), corporate membership subscriptions and donations ($33,000), investment income ($30,000), admissions $20,000, grant from Greater Montreal Council of Arts ($25,000) and fees ($26,000).



COL. HUGH M. WALLIS re-elected for third term

The province of Quebec gave a $3,000 grant.

Col. Wallis in his report mentioned specially several other generous donors. One, anonymous

See MUSEUM—Page 5, Col. 3

MUSEUM

(Concluded from Page 3)

enabled the museum to build a new passenger elevator. Samuel Bronfman gave $25,000, the Canada Council gave a $10,000 grant for use in the Centennial year, and other big donors were, he said, Macdonald Tobacco Inc., Henry Morgan and Co. and the Ritz Carlton Hotel.

This was the first annual meeting attended by the museum's new director, Dr. Evan H. Turner, and Col. Wallis commented: "It is an understatement to say that in the four months of Dr. Turner's directorship he has already exercised a strong and favorable influence on our affairs."

Dr. Turner, in his report, said that the most discussed exhibition of the year was the 1959 Spring show.

"The fact that the highly-competent jury chose only 67 works of the 1,630 submitted received widespread publicity and was the cause of considerable argument," he said. "This should be viewed with optimism since it creates an ideal impetus to introduce new life into a famous tradition."

Attendance 90,000

Dr. Turner said that one of the most important problems facing the museum during the coming year was "to find a successful method of rejuvenating the Spring show."

The financial report shows more than $44,000 spent on buying works of art, but Dr. Turner said most of these would not be shown until the end of 1960, when they would be incorporated into the special events of the centennial year.

Attendance during the year was 90,000, slightly fewer than the previous year.

Dr. Arthur Lismer, superintendent of the educational department, said that more than 750 persons attended classes each week during the year. There were 155 students in day courses and 120 in evening classes, as well as children's classes, a teacher training course and classes for beginners.

Officers Elected

Murray R. Chipman and Roger Vieu were elected vice-presidents of the museum; W. H. Budden, honorary treasurer; Peter M. Liang, Q.C. honorary secretary.

Honorary president is F. Cleveland Morgan and honorary vice-presidents R. P. Jellett and Major-General E. de B. Panet.

Executive committee members will be Messrs Morgan, Wallis, Chipman, Viau, Budden, Maurice Chartre, Laing, S. W. Pappius, L. V. Randall and Mrs. Robin Watt.

A. Sidney Dawes will be chairman of the Canadian painting section of the acquisitions committee; Mr. Morgan of the 18th century and earlier paintings and the decorative arts sections, Dr. G. R. McCall of the 19th century and after painting section.

Miss Marie Senecal is chairman of junior associates.

Verdun Messenger Oct 14

Museum Acquires Michelangelo Reproduction

Acquisition of a Stanley Lewis reproduction of a Michelangelo bas-relief has been announced by The Montreal Museum of Fine Arts.

The tondo, as well as a bronze cast of a bust of Michelangelo, have been presented to the Museum by C. G. Greenshields, Q.C., of the Greenshields Foundation.

It was the foundation which awarded scholarships to Lewis, 29-year-old Montreal sculptor, to study and work in Italy for three years. He returned here a few months ago and gave an exhibition in the Museum's Gallery 12.

During the time he spent in Italy, Lewis retraced the steps of the great Renaissance sculptor, recreated his sculpturing tools and copied one of his well-known works.

The work is the bas-relief now part of the Museum's collection. It shows the Madonna and Child.

Notre Temps Oct 17/59

Au Musée des Beaux-Arts

LE Musée des Beaux-Arts de Montréal annonçait aujourd'hui l'acquisition d'une production, par Stanley Lewis, d'un bas-relief de Michel-Ange.

Le bas-relief, ainsi que le moule d'un buste de bronze de Michel-Ange, ont été offerts au Musée par G. C. Greenshields, c.r., de la Greenshields Foundation.

Cette fondation accordait une bourse à Lewis, sculpteur montréalais de 29 ans, pour étudier et travailler en Italie pendant trois ans. De retour depuis quelques mois, il a donné une exposition dans la galerie XII du Musée.

Pendant son séjour en Italie, Lewis retraça l'évolution du maître florentin, reproduisit ses outils de sculpteur et copia une de ses oeuvres les plus célèbres.

Cette oeuvre est le bas-relief qui fait désormais partie de la collection du Musée. Elle représente la Madone et l'Enfant.

La Presse Nov 5/59

Au Musée des Beaux-Arts

Plan de cinq ans mis en oeuvre pour combler un déficit accru

Le Musée des Beaux-Arts annonce aujourd'hui le lancement d'un plan quinquennal dans le but d'augmenter ses ressources financières.

"Nous devons de toute urgence améliorer notre situation financière, a déclaré le colonel Hugh M. Wallis, président du Musée, au cours de l'assemblée annuelle des membres.

"On tentera de réaliser cet objectif en recueillant des contributions et des dons personnels, des contributions de corporations, des revenus provenant d'événements spéciaux, de subventions d'agences gouvernementales, de legs et de fondations."

Le colonel Wallis remarquant que l'aide financière s'était considérablement accrue l'an dernier, a ajouté :

"Nous avons dû, d'autre part, agrandir et engager des sommes plus importantes pour des réparations et des améliorations. Nos frais d'opération ont augmenté comme ceux de toutes les institutions publiques. Ce qui fati que nous souffrons un autre déficit encore cette année. Conséquemment, nos maigres fonds généraux sont, eux aussi, réduits."

Le colonel Wallis a noté que l'on pourrait profiter du centenaire du Musée, l'an prochain, "du grand intérêt et de la participation que susciteront les événements du centenaire pour lancer ce programme de cinq ans."

C'est la première assemblée générale à laquelle assistait le nouveau directeur du Musée, M. Evan Turner, de Boston.

Besoin de $100,000 supplémentaires par an

Discutant la situation financière du Musée, le colonel Wallis a déclaré :

"Pendant l'année considérée, nos revenus d'investissements ont été d'environ $31,000, soit seulement approximativement 14% de tous nos frais d'opération, qui sont de $218,000. Une grande partie du reste des revenus d'opération dépend des efforts faits tous les ans pour les prélever, ce qui signifie qu'il y a ainsi toujours une certaine insécurité quant au total qui sera disponible et quels travaux pourront être entrepris.

"En réalité, le total des revenus provenant des investissements et les revenus des autres sources, continue à être inférieur à nos besoins actuels et de plus, on prévoit que nos besoins augmenteront.

"Pour suffire aux améliorations et aux réparations essentielles, nous devrions avoir des revenus d'investissements additionnels d'environ $100,000 par année; ce qui demanderait la possession d'investissements de quelque $2,000,000 de plus. Le besoin de legs et de fondations est donc évident et d'une extrême importance".

Selon le président du Musée, l'accroissement des subventions données par des agences gouvernementales "indique bien que les contribuables appuient de tels gestes".

"Ce Musée, la plus vieille institution artistique du pays, une des trois plus importantes au pays, le seul musée possédant des peintures, des sculptures, des objets d'art décoratif, une bibliothèque et une école d'art, est une grande richesse pour la Métropole, la province et le Canada, et mérite notre appui tout entier".

Bienfaiteurs, donateurs et membres

M. Wallis a rendu hommage tout spécialement aux quelques généreux contributeurs "sans lesquels nous aurions été sérieusement handicapés." On a mentionné les donateurs anonymes qui ont rendu possible l'installation d'un ascenseur, les dons de $25,000 de Samuel Bronfman et de $10,000 du Conseil canadien, ainsi que les contributions de Macdonald Tobacco Inc., Henry Morgan & Co. et l'hôtel Ritz-Carlton.

Pendant l'année, le nombre total des membres s'est augmenté de 154, ce qui fait 2,985 membres. Jusqu'à date, c'est la première fois que l'on approche le chiffre de 3,000.

Activités et Services éducatifs

Dans son rapport, le nouveau directeur, M. Turner, de Boston, a ajouté qu'un des besoins les plus urgents du Musée serait qu'on accorde plus d'espace à la collection permanente qui ne cesse de s'accroître. Il a en outre signalé que pendant l'année qui vient de s'écouler, 90,000 visiteurs sont venus au Musée.

—"C'est un léger recul en comparaison des chiffres des années précédentes, mais, a-t-il ajouté, de telles fluctuations sont inévitables."

M. Arthur Lismer, surintendant du Service d'éducation du Musée, a présenté son rapport sur les activités de l'école d'Art et de Dessin.

Cent-cinquante-cinq étudiants ont assisté aux cours du jour et 120 aux cours du soir. Cent vingt-cinq personnes ont suivi les classes non-professionnelles pour les commençants, les cours de peintures pour les membres et ont assisté aux cercles d'études.

Trente et un étudiants ont assisté aux cours d'entraînement pour les professeurs. Les classes pour enfants et adolescents, de 3 à 16 ans, ont groupé 336 jeunes.

En tout, plus de 750 personnes ont assisté aux cours régulièrement, toutes les semaines, pendant l'année 1958-59.

Plus de 1,500 enfants ont également participé à des visites de groupes au Musée.

En terminant, M. Lismer a ajouté :

"Le Service d'éducation forme des étudiants en art, encourage les commençants, explique les collections du Musée, fournit aux villes et aux banlieues un personnel expérimenté et aide les enfants dès le bas âge à s'initier à une vie créative."

La Presse Nov 5

Exposition d'aquarelles

Soixante et onze aquarelles des meilleurs artistes canadiens seront exposées au Musée des Beaux-Arts de Montréal, du 7 au 29 novembre lors de la 34ième exposition annuelle de la Société canadienne des aquarellistes.

C'est la première fois que la Société tient son exposition à Montréal. On a pu le faire cette année grâce à une subvention du Conseil canadien.

Trente-six des tableaux sont les oeuvres de membres de la Société et les 35 autres de non-membres.

Un jury composé de Will Ogilvie, J. W. G. Macdonald, Albert Cloutier, William Roberts et Edwy Cooke ont sélectionné les travaux.

Le Grand prix de la Société a été décerné au tableau intitulé "Composition No. 126" de Marion Greenstone. Le Grand prix est donné conjointement avec le prix Windsor et Newton Hughes-Owen Co. de $100, pour une aquarelle de valeur exceptionnelle.

Gazette Nov 5/59

The Needs Of Montreal's Museum

The Montreal Museum of Fine Arts, standing on Sherbrooke Street behind its massive stone pillars, might appear to be one of the most strongly established institutions in the city, or in the country. Actually, it is one of the most fragile and uncertain.

This is not so because of any defect in the fabric or structure, or in the ability and devotion of its direction. This condition comes about because the museum does not, in fact, have any reasonably predictable revenues on which it may operate. It opens each year in uncertainty, and, sad to say, it ends almost every year in a deficit. Last year's operating deficit was $34,000.

No doubt most museums of art have their troubles. But the troubles of the Montreal Museum of Fine Arts are almost unique.

At the annual meeting yesterday, the Museum's president, Col. Hugh M. Wallis, spoke of a study that has been made of the financial statements of other museums in America. It was found that among the museums of a size comparable to Montreal's, "we are at about the bottom of the list in the percentage of income from investments available for administration and operation, that is, revenue upon which we can count with reasonable certainty."

That the Montreal museum is able to carry on from year to year is explained by the resourcefulness and the enthusiasm and the devotion of its friends. But this means that all but a fractional part of each year's revenues have to be raised, in many different ways, within that year.

Last year, for example, income from investments, available for administration and operation, amounted to only $31,000. This is only 14 per cent of a total operating expenditure of $218,000. The other 86 per cent had to be realized from various fund-raising efforts.

But these efforts served that year only. Now they have to be begun all over again. This leaves the museum in perpetual uncertainty as to how much will be available, or what work may be undertaken, or how great the deficit may be.

This, in effect, is a hand to mouth existence. The oldest fine arts institution in Canada deserves a better state than this. Col. Wallis announced yesterday that next year, when the museum celebrates its centenary, a many-sided but concerted effort will begin to provide the firmer foundation of a more adequate endowment, through a five-year plan.

Success for this effort will be as necessary as it is deserved.

Le Devoir Nov 6/59

MUSEE DES BEAUX-ARTS

Récentes nominations

M. Hugh Wallis a été ré-élu président du Musée des beaux-arts de Montréal pour un troisième terme. MM. Murray R. Chipman et Roger Viau ont été nommés vice-présidents; W.H. Budden trésorier honoraire; Maurice Chartre assistant-trésorier honoraire, et Peter M. Laing, secrétaire honoraire. L'élection du Conseil du Musée de Montréal suivait la réunion annuelle des membres du Musée.

Neuf conseillers furent élus à l'assemblée générale, ce sont: Richard F. Angus, W.H. Budden, Robert Elie, Hills, David Hodgson, Lionel Lemay, S.W. Pappius, L.V. Randall et A. Murray Vaughan.

Le conseil désigna F. Cleveland Morgan comme président honoraire; R.P. Jellet et le major-général E. de B. Panet, vice-présidents honoraires. Trois autres nouveaux conseillers furent aussi nommés C.G. Greenshield, J. de M. Marler et Colin W. Webster.

Le comité exécutif est ainsi composé : Messieurs Morgan, Wallis, Chipman, Viau, Budden, Chartre, Laing, Pappius Randall et Robin Watt.

Quant aux directeurs et aux membres des autres comités ils se répartissent comme suit : M. Sydney Daves sera président du comité d'acquisition de la peinture canadienne; M. Cleveland Morgan, la section des peintres du 18e et la section d'art décoratif, M. Morgan sera également président du comité central des ventes et des acquisitions; le docteur McCall sera président du comité des acquisitions pour la période du 19e. Les autres présidents de comités sont: William H. Budden, administration financière; S.W. Pappius, édifices et entretiens; S. Ralph Cohen relations extérieures, David Y. Hodgson et François Jobin, présidents adjoints du comité de recrutement des membres; Mme Robert Wtat, éducation; W.O. Judkins, bibliothèque; R.F. Angus président de la corporation des revenus et M. Ballantyne, directeur de la même section, L.V. Raidall ,programme; l'honorable Viscount Hardinge, président du Bal 1960 du Musée.

Mlle Marie Sénécal est présidente des Jeunes Associés et Mme H. Sterling Maxwell avec Mme Charles Taschereau, présidentes conjointes du comité féminin.

Verdun Messenger Oct 21

JAMM On Show at Museum Until November 15th

An exhibition entitled "JAMM on Show", featuring the work of members of the Junior Associates of The Montreal Museum of Fine Arts, will be held in the Museum's Stable until Nov. 15.

The show will include paintings, engravings, drawings, ceramics and silversmithing.

The Junior Associates are a group of young members of the Museum who organized and set up their own gallery in what was formerly the stable of Hickson House, at the rear of the Museum.

Jacques de Tonnancour, noted Montreal artist, judged the entries. Mr. de Tonnancour, who studied in Montreal and Brazil, is a teacher at the Ecole des Beaux-Arts, Montreal. He won a Canada Council fellowship in 1958.

Gazette Nov 7/59

Landori-Winslow

Eva Landori, the Hungarian-born Montreal expressionist painter and Marjorie Winslow, the well-known realistic sculptor of Chateauguay, P.Q., are at present sharing the Norton Gallery in the Montreal Museum of Fine Arts. Their individual work provides an interesting if distinct contrast in approach.

Both this artist and this sculptor are intensely creative and aware, and although Eva Landori is more intellectually imaginative and abstract in approach, Marjorie Winslow is every bit as receptive and as sharing in expressing emotion. The latter merely states her feelings in a different way. That is, in terms of warm realism and "togetherness."

Landori's shimmering abstractions already have frequently been well received in Montreal. Mrs. Landori also has lived and painted in France and other parts of Europe. Her expressions in subdued and sometimes somber earth and sky colors in paint, are founded upon extreme perception and sensitivity, as well as upon unusually gifted technical know-how, definitiveness and individuality. Yet, in spite of their authoritative quality, her paintings also are vague. They nearly all seem to end with a searching question-mark. "Is this it?" she appears to ask. "Do you feel what I feel?" In most of her works she has successfully provided a convincing answer. One can usually recognize a Landori painting because of its insistently vibrating, almost hypnotic quality and color.

"Concerto Grosso" by this artist is a case in point. This painting with its subtle suggestion of stringed instruments fairly quivers with musical enjoyment. The variations of mahogany, silver and green-gold, contribute their share to the viewers foregoing impression.

While gazing at "High Tide," one feels the drenching spray and hears the crash and boom of surf. Another uncomplicated expression "Glacier," although cold and menacing with its yawning yellow crevasse, also is drenched in bright sunshine. Landori adventures in the visual impressions of movement in time and space. Her work is based upon life's rhythm and pulsation.

I must confess I found the small gouaches which had been dashed off on corrugated cardboard and framed under glass, somewhat pretentious. As expressive exercises, they undoubtedly are of interest and value to some. But I begrudged them their space in this particular exhibition.

Marjorie Winslow's favorite medium is clay. Her style is direct and simple. Life in its actuality and humor is what seems to interest her most. Nearly all of her delightful works tell a story.

Mrs. Winslow is represented in this exhibition by several portrait busts — the one of Dr. Wilder Penfield being amazingly life-like. There also are large designs for medals and commemorative plaques, sensitive skeches in ink and water-color of figures wandering dreamily in gardens, birds and sleeping animals.

A charming and beautifully sculptured adolescent girl poised on one leg like a young stork, is particularly impressive and endearing. In a life-like group of three figures wearing casual summer garb, the taller man chatting, with the plump, good-natured woman bears a decided facial resemblance to Dr. Penfield.

This is a pleasantly intimate exhibition of work by an observant and talented humanist and talented humitarian.

D.V.P.

Gazette Nov 7/59

Author Opens Art Show At Museum

Hugh MacLennan, well-known Canadian author, last night officially opened the 34th annual exhibition of the Canadian Society of Painters in Water Color, at the Montreal Museum of Fine Arts.

The exhibition, first ever held in Montreal by the society, consists of 71 water colors — 36 by members and 35 by non-members. A grant from the Canada Council made the Montreal exhibition possible.

The exhibition will be on view to the public until Nov. 29.

Submissions to the exhibition were judged by a jury composed of Will Ogilvie, J. W. G. Macdonald, Albert Cloutier, William Roberts and Edwy Cooke.

The picture "Composition No. 126" by Marion Greenstone won the society's honor award, which is joined with the Winsor and Newton Hughes-Owen Co. prize of $100 for an outstanding water color.

The society's purpose is the encouragement of water color painting in Canada. It does this mainly by arranging an annual exhibition open to members and non-members.

The society is made up of 60 members living across Canada.

Ottawa Citizen Oct 23

Arrange Display As Tribute To Canadian Jewry

MONTREAL (CP)—An exhibition of paintings and sculpture works by Canadian Jews will be held at the Montreal Museum of Fine Arts Oct. ~~30 to~~ Nov. 15 to commemorate the national bicentenary of Canadian Jewry.

Purpose of the exhibition, which coincides with the 12th plenary session of the Canadian Jewish Congress here Oct. 28-29, is to demonstrate the contribution of Canadian Jewish artists to Canada's culture.

Fifty paintings by 41 artists will be on show, including the museum-owned "Habitants Attacked By Wolves" by William Raphael, who died in 1914. Two other former artists, Ernest Neumann, 1907-56, and Aleksandre Bercovitch, 1892-1951, will be represented. Other works are from artists in Montreal, Toronto, Winnipeg, Hamilton and Ottawa.

Igor Kuchinsky, of Montreal, Canadian Jewish Congress programming director, said the paintings may be shown in Toronto and Quebec City when it closes here.

La Presse Nov 7/59

La Soirée Grinzing

On sait que le Musée des Beaux-Arts de Montréal organise une Soirée Grinzing le lundi 23 novembre après le concert de l'Orchestre Philarmonique de Vienne.

Le Musée présentera en même temps une exposition d'art autrichien et des fameux facsimiles de la galerie viennoise Albertina. C'est la première fois que ces reproductions seront vues à Montréal et une des rares occasions où elles traverseront les mers.

Gazette Nov 5/59

Facts and Fancies

Harriet Hill Says;

All Make Pattern Of Our Montreal

Person to Person

HAVE YOU HEARD . . .

Montreal's Jean-Paul Sartre followers, in other words the Existentialists, have adopted L'Echourie on Pine Ave.?

Madame Vallerand (Maman Fonfon) made such a hit with her UNICEF TV program that there's talk of having it filmed for wider use by UNICEF? Her children's program today has a wide following and occasionally her very small grandchild appears on the program with her.

Both men and women blackened their eyebrows in the reign of Charles II? (It's an excellent point to remember if your husband dislikes eye make-up).

Our city's well known milliners, couturiers and hairdressers are confident they can meet the Museum of Fine Arts' ball challenge? They're certain they can create gold or silver headdresses to complement any gown any guest will choose.

Au Musée des beaux-arts

Lancement d'un plan quinquennal en vue d'augmenter les revenus

Le Musée des Beaux-Arts annonce aujourd'hui le lancement d'un plan quinquennal dans le but d'augmenter ses ressources financières.

"Nous devons de toute urgence améliorer notre situation financière, a déclaré, le colonel Hugh M. Wallis, président du Musée, au cours de l'assemblée annuelle des membres."

On tentera de réaliser cet objectif en recueillant des contributions et des dons personnels, des contributions de corporations, des revenus provenant d'événements spéciaux, de subventions d'agences gouvernementales, de legs et de fondations.

Le colonel Wallis remarquant que l'aide financière s'était considérablement accrue l'an dernier, a ajouté:

"Nous avons dû, d'autre part, agrandir et engager des sommes plus importantes pour des réparations accumulées et des améliorations. Nos frais ont augmenté comme ceux de toutes les institutions publiques."

"Ce qui fait que nous souffrons un autre déficit encore cette année. Conséquemment, nos maigres fonds généraux sont eux aussi réduits."

Il a noté que l'on pourrait profiter du centenaire du musée l'an prochain, "du grand intérêt et de la participation que susciteront les événements du centenaire pour lancer ce programme de cinq ans."

C'est la première assemblée générale à laquelle assistait le nouveau directeur du musée, le Dr Evan Turner. A ce sujet, le colonel Wallis a déclaré:

"Je suis bien au-dessous de la vérité quand j'affirme que le Dr Turner, depuis ces quatre mois qu'il est en fonction, a déjà exercé une forte et excellente influence sur nos activités."

Discutant la situation financière du musée, le colonel Wallis a déclaré qu'une étude des bilans financiers des autres musées en Amérique "à peu près de la même importance que le nôtre, révèle que nous sommes les derniers en liste en ce qui concerne le pourcentage de revenus d'investissements disponibles pour administrer les revenus sur lesquels nous pouvons compter assez sûrement."

"Pendant l'année considérée, nos revenus de cette source ont été d'environ $31,000, soit seulement approximativement, 14% de tous nos frais d'opération qui sont de $218,000. Une grande partie du reste des revenus d'opération dépend des efforts faits tous les ans pour les prélever, ce qui signifie qu'il y a ainsi toujours une certaine insécurité quant au total de ce qui sera disponible et quels travaux pourront etre entrepris."

"En réalité, le total des revenus provenant des investissements et les revenus des autres sources, continue à être inférieur à nos besoins actuels et de plus, on prévoit que nos besoins augmenteron..."

Pour être dans une situation saine pour opérer et pour suffire aux améliorations et aux réparations essentielles, nous devrions avoir des revenus d'investissements additionnels d'environ $100,000 par année; ce qui demanderait la possession d'investissements de quelque $2,000,000 de plus. Le besoin de legs et de fondations est donc évident et d'une extrême importance.

Selon le président du musée, l'accroissement des subventions données par des agences gouvernementales "indique bien que les contribuables appuient de tels gestes."

La plus vieille institution

"Ce musée, la plus vieille institution artistique du pays, une des trois plus importantes au pays, le seul musée possédant des peintures, des sculptures, des objets d'art décoratif, une bibliothèque, et une école d'art, est une grande richesse pour la métropole, la province et le Canada et mérite notre appui tout entier.

M. Wallis a rendu hommage tout spécialement aux quelques généreux contributeurs "sans lesquels nous aurions été sérieusement handicapés." On a mentionné les donateurs anonymes qui ont rendu possible l'installation d'un ascenseur, les dons de $25,000 de Samuel Bronfman et de $10,000 du Conseil canadien, et les contributions de Macdonald Tobacco Inc., Henry Morgan & Co. et l'hôtel Ritz-Carlton.

Pendant l'année le nombre total des membres s'est augmenté de 154, ce qui fait 2,985 membres. Jusqu'à date, c'est la première fois que l'on approche le chiffre de 3,000..

Salon du printemps

Dans son rapport le Dr Turner a remarqué que l'exposition la plus controversée de l'année avait été le Salon du printemps 1959.

"Le fait qu'un jury hautement compétent ait choisi seulement 67 des 1,630 tableaux soumis, a été beaucoup commenté et a été la cause de beaucoup de discussions, a-t-il ajouté."

On peut considérer cela d'un bon oeil, puisque cela crée un impératif idéal pour introduire une vie nouvelle dans une célèbre tradition.

Le Dr Turner a ajouté qu'un des besoins les plus urgents du Musée serait qu'on accorde plus d'espace à la collection permanente du Musée qui ne cesse de s'accroître.

Pendant l'année qui vient de s'écouler, 90,000 visiteurs sont venus au Musée — "c'est un léger recul en comparaison des chiffres des années précédentes, mais, a-t-il ajouté, de telles fluctuations sont inévitables."

Le Dr Arthur Lismer, surintendant du Service d'éducation du Musée, a présenté son rapport sur les activités de l'école d'art et de dessin.

Cent cinquante-cinq étudiants ont assisté aux cours du jour et 120 aux cours du soir — ils étaient inscrits dans les différents cours de dessin, peinture, sculpture et arts graphiques. Cent vingt-cinq personnes ont suivi les classes non-professionnelles pour les commençants, les cours de peinture pour les membres et ont assisté aux cercles d'études.

Trente-et-un étudiants ont assisté aux cours d'entraînement pour les professeurs. Les classes pour enfants et adolescents, de 3 à 16 ans, ont groupé 336 jeunes.

En tout, plus de 750 personnes ont assisté aux cours régulièrement, toutes les semaines, pendant l'année 1958-59.

Plus de 1,500 enfants ont également participé à des visites de groupes au Musée.

En terminant le Dr Lismer a ajouté:

"Le Service d'éducation entraîne des étudiants en art, encourage les commençants, explique les collections du Musée, fournit aux villes et banlieues un personnel expérimenté et aide les enfants dès le bas âge à s'initier à une vie créatrice.

(Posen photo)

Museum Ball. Members of the committee for the annual Museum Ball this year a Bal de Tete, being held on Friday evening, December 11, at the Museum. From left to right: **Mrs. Stuart Molson, Dr. Evan Turner,** director of the Museum; **Mrs. Robin Watt** and **Mr. Louis P. Beaubien,** chairman of the ball. Ladies attending are asked to wear masks and headdresses in either gold or silver, and gentlemen, black masks. Proceeds will be used to help support the Museum.

Gazette Nov 9/59

PEOPLE ARE SAYING "how enchanting" when they mention Fleur Cowles' painting of an iris which she donated to last week's VON Art Show and Sale . . . An expert on Colonial silver will be in our city tomorrow. Mrs. Yves Henry Buhler comes from Boston where she is assistant curator of the department of decorative arts at the Boston Museum of Fine Arts. She'll speak to the Women's Art Society . . . If you think suburban living near Montreal is far from cheap take heart. Margaret Aitken, M.P., who recently visited Japan, reports that a 50 by 50 foot lot in the Tokyo suburbs would cost about $40,000—if you could get it . . . Just to put the record straight the Marcioness of Reading who will be in our city this week is now Baroness Swansborough—since she became a peeress. A Montrealer, Mrs. E. M. Nemec, worked for the Baroness in London during the war in the Women's Voluntary Service . . . Did you know that the Duchess of Northumberland who will be in Canada this week for the celebrated Royal Winter Fair in Toronto (her husband will open the fair officially) is the niece of the Duchess of Gloucester?

☆ ☆ ☆

Conversation Piece

HAVE YOU HEARD . . .

Suzanne Bloch, the lutenist, who is coming here for a lecture-recital in Moyse Hall on November 19 under the McGill Faculty of Music—Ellen Ballon banner, is the daughter of the famous composer, the late Ernest Bloch?

Have you noticed this? An Indiana speech survey has established elderly men read more slowly aloud than middle-aged men but talk faster . . . The Gazette's art critic Dorothy Pfeiffer speaks at the Montreal Museum of Fine Arts on Wednesday afternoon on the current Canadian Society of Painters in Water Color exhibition . . . Visitors to the Royal Winter Fair this year will see something different—the new precision ride of the RCMP . . . Oldtime film favorite Janet Gaynor, now appearing in out-of-town trial runs of the play "The Midnight Sun," is wearing gowns designed by her famous husband, Gilbert Adrian, shortly before his death.

☆ ☆ ☆

Le Devoir Nov 7

Aquarelles au Musée

Soixante et onze aquareiles des meilleurs artistes canadiens seront exposées au Musée des Beaux-Arts de Montréal, du 7 au 29 novembre lors de la 34ième exposition annuelle de la Société canadienne des aquarellistes.

C'est la première fois que la Société tient son exposition à Montréal. On a pu le faire cette année grâce à une subvention du Conseil canadien.

Trente-six des tableaux sont les oeuvres de membres de la Société et les 35 autres de non-membres.

Un jury composé de Will Ogilvie, J. W. G. Macdonald, Albert Cloutier, William Roberts et Edwy Cooke ont sélectionné les travaux.

Le Grand prix de la Société a été décerné au tableau intitulé "Composition No. 126" de Marion Greenstone. Le Grand prix est donné conjointement avec le prix Windsor et Newton Hughes-Owen Co. de $100, pour aquarelle de valeur exceptionnelle.

La société désire encourager l'aquarelle au Canada. Elle réalise ce but en organisant principalement une exposition annuelle à laquelle peuvent participer ses membres aussi bien que les peintres non-membres.

La société compte 60 membres à travers le Canada.

La Presse Nov 7/59

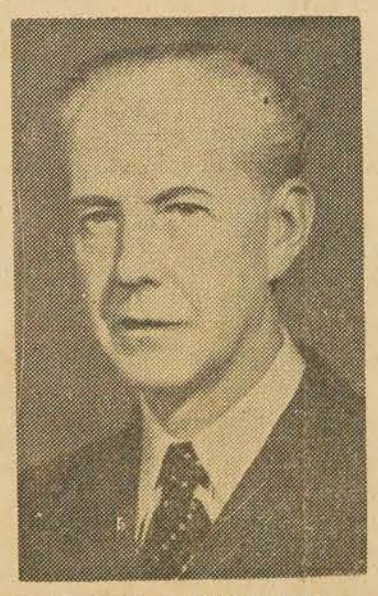
Art Calendar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesdays 10 to 10, free days, Wednesday, Saturday, Sunday. **Canadian Society of Painters in Water Colour, 34th Annual,** to Nov. 29. **Canadian Jewish Artists,** to Nov. 15. **Eva Landori and Marjorie Winslow,** to Nov. 16. **JAMM on its Own,** to Nov. 16, Stable Gallery.

Sackville Tribune-Post Oct 15

Will Deliver Lecture In Owens Gallery

Under the auspices of the National Gallery of Canada and Mount Allison University, John E. H. Steegman, past Director of the Montreal Museum of Fine Arts, will deliver an illustrated lecture entitled, "The Dilemma of Modern Art", in the Owens Gallery at 8.15 p.m., on Monday, October 19th. The public is cordially invited to attend this event.



J. E. H. STEEGMAN, O.B.E., F.S.A., M.A.

Mr. Steegman was educated at Clifton College and King's College, Cambridge. He served as Assistant in the National Portrait Gallery, London, England, from 1929 through 1945. He then became Keeper of the Department of Art at the National Museum of Wales from 1945 through 1952. In 1952 he came to Montreal where he was the Director of its Museum of Fine Arts until this year.

Mr. Steegman organized the Sala de l'Alianca at the Lisbon Centenaries exhibition of 1940, lectured on English Art for the British Arts Council in Madrid, Portugal, Iceland, Turkey and Palestine during 1942-44, and in Athens in 1947. He was Visiting Professor at the University of Chicago during 1950. Mr. Steegman is a member of the British Council's Fine Arts Advisory Panel and of the Council of the Georgia Group. He was awarded an O.B.E. in 1952.

Besides his experience as a water-color painter, museum Director and noted lecturer, Mr. Steegman has eight art publications to his credit as well as numerous articles and reviews. Numbered among his books are, "Hours in the National Portrait Gallery" (1928); "Sir Joshua Reynolds (1933); "Iconography of the Duke of Wellington" (1935); "The Rule of Taste" (1936) and "The Consort of Taste" (1950); "The Artist and the Country House" (1949) and "Survey of Portraits in North Welsh Houses" (1955).

Gazette Nov 6/59 — Star Nov 6/59

The Montreal Museum Looks To The Future

"THIS museum, the oldest fine arts institution in this country and one of the big three in Canada, the only museum with paintings, sculptures, decorative arts, a library and an art school, is of the greatest value to Greater Montreal, to the province and to Canada, and deserves whole-hearted support."

Supplementing these words in his annual presidential report, Col. H. M. Wallis, who has been re-elected for a third term, has set forth the financial difficulties confronting the Montreal Museum of Fine Arts, the great accomplishments despite such problems, and then dips into the future.

What does this hold? In large part the answer is—endowments and legacies. Col. Wallis estimates that to put the Museum in a sound operating position and provide for essential repairs and improvements, "we should have an additional investment revenue of about $100,000 per annum." This would mean the possession of additional investments of two million dollars.

But the picture is far from being a gloomy one. There is abundant evidence of increased interest and participation in the cause which this institution espouses, —increases of attendance at exhibitions, lectures, films and art classes. Further stimulation of this interest is the task to which the Museum proposes to address itself. As Mr. Evan H. Turner, the director, points out: "The fundamental thought directing the activities must be the presentation of the arts to the museum and the public in the most stimulating and the most attractive fashion possible."

A special program along such lines is now in the making. Next year the Montreal Museum of Fine Arts will celebrate its centenary and the opportunities offered by this event to woo wider support are even now being assiduously pursued.

The achievements, as reflected in the 1958-59 reports, bring credit upon all concerned. The community owes a debt of gratitude alike to staff and those who labor unceasingly in a voluntary capacity. But there is one sure course of action to express this gratitude practically—that is a concerted effort by all levels of our society to meet the pressing financial needs of the Museum.

What better time to do this than during the centenary year!

Gazette Nov 6 1959

Mr. and Mrs. G. Egerton Brown are entertaining at a buffet supper on Monday evening in honor of Mr. and Mrs. Yves Henry Buhler, of Boston. Mrs. Buhler is assistant curator, Department of Decorative Arts, Boston Museum of Fine Arts and will address the Women's Art Society at their meeting on Tuesday morning.

Star Oct 17 1959

European Trends Are Noticeable In Exhibition of Israeli Paintings

By ROBERT AYRE

AS part of the celebration of 200 years of Jewish settlement in Canada, an exhibition of works by Canadian artists of the Jewish race will be held in the Montreal Museum of Fine Arts beginning October 26. Meanwhile whether by coincidence or design, we have an opportunity just now to look at the paintings of a dozen contemporary Israeli artists. Eleven of them are in the exhibition in Simpson's Avon Galleries, organized by the Montreal Women's ORT; the 47 works will be sold by auction in the Queen Elizabeth Hotel a week from tomorrow night. The twelfth man, Mordechai Avniel, is at the Waddington Galleries.

Israeli painters are not altogether strangers in Montreal. You may remember the exhibition in the Museum just three years ago. Nearly half the painters in the ORT show were in it — Simon, Guttman, Janco, Lubin and Stematzki.

We have dates for nine of the 12 painters; all of them are over 50, two of them 60 or over, and one close to 70. This raises the question: what are the younger generations doing in Israel?

These older men were born in Europe — Poland, Russia, the Ukraine, Roumania, Germany — with the exception of Lubin, who comes from the United States — and studied in Berlin, Paris, Leningrad, Vienna, Zurich, Chicago and New York. They have been more than brushed by the European movements of this century; except for the subject matter of a Simon or a Guttman, most of these pictures might have been painted anywhere. Yehiel Krize, who has been in Israel for 35 years and has been a worker in orange groves, was once a representational painter, but is now completely "abstract", the builder of pale and fragile constructions that do not necessarily have anything to do with Jaffa and the Walls of Acre. I have no idea of Moshe Mokady's touch as a designer of productions of Shakespeare and Moliere for the Habima and Ohel players, but there is nothing exotic in his reserved abstractions of water-front and sailboats. On the other hand, it is possible to feel the passion of his people in the powerful rhythms and deep color of Zvi Meyerowitz's Burning Bush and Sea of Galilee.

Johanan Simon, an artist who has been much involved in the development of Israel, as a worker in the "kibbutz", a fighter and a mural painter, affirms the life in its immediacy, not in any literal way but with a verve and fantasy of his own. Nahum Guttman's water colors run all over the page with a childlike gaiety, gleefully incorporating details of Hebrew ritual and legend — I'm sure I saw Jonah being spewed out of the whale's mouth in the view of the port of Jaffa. Arie Lubin's hookah smokers are decidedly eastern.

For the rest, I think we can forget national or racial characteristics. Jean David handles the human figure as a strong designer — you can see that he would be an outstanding poster man — very much in the manner of Paul Klee. Aharon Gilady abstracts it but retains its humanity. Janco brings Dufy to mind. Zaritzky and Stematzki are fluent and airy, too.

Perhaps the closest to what the Gentile might expect of the Israeli painter is Avniel. Certainly he is the most exotic, with his hot color — the orange sky above the port of Haifa, the purple mountains of the Negev, the sunset over Mount Carmel — the people (the faces in the wood-cuts), the architecture — the synagogues, the old houses, Jerusalem rising tier on tier.

Avniel is all for color and he uses it with vehemence. So does Pierre de Ligny Boudreau, at Denyse Delrue's new gallery, but I don't feel he is getting anywhere with it in his non-objective slashes.

Maybe it was unfair to Adrien Hebert that I went from Avniel to the Museum's Gallery XII show (now in the Norton Gallery). Anyway, his interiors, streets and harbor scenes looked drab to me. His neighbor, Harold Beament, is fresher; compared with untidy, impetuous Avniel, he is cool and composed and well groomed, the northerner not only in his clean landscapes and his story-book Eskimos, but in his Teneriffe water colors and his lines of Portuguese fishermen hauling boats. I liked best his small sketch of one of these shore events; it seemed less studied.

Nothing could be more suitable for a theatre lobby show than theatre posters and Normand Hudon's small group at the MRT is notable for wit, which means aptness and brevity, and for the humorous exploitation of the simplicity of the child's point of view.

The Shepherd, by Johanan Simon. One of the pictures in the exhibition of contemporary Israeli paintings at Simpson's Avon Galleries, sponsored by the Montreal Women's ORT.

Gazette Nov. 9/59

Rembrandt Drawing Here Loaned

A Rembrandt drawing owned by the Montreal Museum of Fine Arts is to be loaned for an exhibition at the Pierpont Morgan Library and the Fogg Museum in New York next spring, it was announced yesterday.

Dr. Evan H. Turner, director of the Montreal museum, said the drawing is entitled "Death of Jacob."

It is a sepia wash and pen work given to the Museum in 1909 by William J. and Agnes Learmont. It measures nine by 14 inches.

The Morgan Library and the Fogg are organizing the exhibition jointly. It will be shown at the Morgan Library from March 15 to April 16 and the Fogg from April 27 through May 29.

F. B. Adams, Jr., director of the Morgan Library, has described the exhibition as an "extremely important one."

Other lenders include the National Gallery in Washington, the Metropolitan Museum of New York and the Chicago Art Institute.

La Presse Nov 9/59

Société d'étude

—Sous les auspices de la Société d'étude et de conférences, M. Paul Doyon, pianiste et organiste, prononcera une conférence demain après-midi, à deux heures et demie, au Musée des Beaux-Arts. M. Doyon parlera de Haendel et exécutera quelques oeuvres du compositeur.

Le Devoir Nov 10/59

Paul Doyon à la Société d'étude

Sous les auspices de la Société d'étude et de conférences, M. Paul Doyon, pianiste et organiste de concert, prononcera une causerie, cet après-midi au Musée des Beaux-Arts de Montréal, à deux heures et demie. M. Doyon parlera de Haendel et exécutera au piano quelques pièces de ce compositeur. Le public est invité.

The Star Nov 9/59

Art Teachers To Meet Here

More than 300 art teachers and educators from all parts of Canada will take part in the fifth national conference of the Canadian Society for Education through Art, Nov. 11 to 14, in Montreal.

Miss Betty Jacques, assistant professor of art education, Macdonald College, and Laurent Morin, director of art, Montreal Catholic School Commission, are co-presidents.

One feature of the conference will be an exhibition of paintings by Quebec professors and teachers of art at the Helene de Champlain Restaurant, St. Helen's Island. The exhibit will be opened at the conference banquet at 8 p.m. Friday.

Conference speakers will include Dr. Edwin Ziefeld, head of the department of fine and industrial arts, Teachers College, Columbia University, New York, and Dr. Arthur Lismer, educational director of the Montreal Museum of Fine Arts.

The Star Nov. 9/59

Bal de Tete Committee Announced

Committee members for the Museum Bal de Tete to be held on Friday, Dec. 11, at the Montreal Museum of Fine Arts, include: Mr. Louis P. Beaubien, general chairman; Viscount Hardinge, vice-chairman; Col. C. A. Parker, executive assistant; Mr. A. M. Vaughan, Mr. J. Bartlett Morgan, Mr. Anson C. McKim, and Mr. M. G. Mather, advisory committee; Mrs. Robin Watt, Mrs. Stuart Molson and Mr. Paul Johns, decorations committee; Col. H. M. Wallis, Dr. Evan Turner, and Mr. Edward Cleghorn, museum representatives; Mr. and Mrs. Jean Contat, supper arrangements; Mrs. Heward Stikeman, invitations; Mrs. J. Bartlett Morgan, publicity; Mrs. George Scott, treasurer; Mrs. Keith Laidley, secretary; Mrs. Galt Durnford, Mrs. Peter Laing, Mrs. Duncan Hodgson, and Mrs. Roger Ouimet, general committee; and Mr. D. M. Blaiklock, floor committee.

Le Devoir Nov 10/59

AU MUSEE

34e exposiiton des aquarellistes

M. Hugh MacLennan, écrivain canadien bien connu, a inauguré officiellement la 34e exposition de la Société canadienne d'aquarellistes, hier soir, au Musée des Beaux-Arts de Montréal.

Cette exposition, tenue à Montréal pour la première fois, se compose de 71 aquarelles — 36 oeuvres de membres, 35 de non-membres. C'est grâce à une subvention du Conseil canadien que l'on a pu tenir l'exposition à Montràal cette année.

On pourra voir l'exposition du 7 au 29 novembre.

Les tableaux ont été choisis par un jury composé de Will Ogilvie, J. W. G. Macdonald, Albert Cloutier, William Roberts et Edwy Cooke.

Le tableau "Composition de No 126" de Marion Greenstone a remporté le Grand prix de la Société, lequel est donné conjointement avec le prix Windsor et Newton Hughes-Owen Co. de $100, pour aquarelle de valeur exceptionnelle.

La Société désire encourager l'aquarelle au Canada. Elle réalise ce but en organisant principalement une exposition annuelle à laquelle peuvent participer ses membres ausi bien que les peintres non-membres.

La Société compte 60 membres vivants à travers le Canada.

Gazette Nov 10/59

Miss Betty Jacques, co-president of the Canadian Society for Education Through Art. The society's fifth annual conference will open here tomorrow and continue until Saturday. More than 300 art teachers and educators from across Canada are expected to attend sessions, which will be held at various Montreal art centres. Speakers are Dr. Edwin Ziegfeld, head of the department of fine and industrial arts, Teachers College, Columbia University, New York, and Dr. Arthur Lismer, educational director of the Montreal Museum of Fine Arts.

Westmount Examiner Oct 23/59

'Canadians for Canadian museums' stressed as Gyde Shepherd begins curatorial studies

Gyde Vanier Shepherd, 23, of 431 Mount Stephen avenue, is one of two curatorial students to begin studies at the Montreal Museum of Fine Arts, in co-operation with the National Gallery of Canada. The announcement was made this week by Dr. Evan H. Turner, director of the Museum.

Lack of professional Canadian staff over the years has forced museums to give their key posts to non-Canadians.

Grants from The Canada Council have permitted two curatorial trainees to begin studies at the Museum here. After two months, they will transfer to the Royal Ontario Museum and finally, complete their academic year at the National Gallery in Ottawa.

Also studying at the Montreal Museum is Miss Marie-Louise Funke, 34, of Morrisburg, Ont.

Mr. Shepherd, nephew of Governor General George P. Vanier, has studied in Canada, the United States and England, majored in history and political science at McGill and Oxford Universities, and has been active in college art circles.

Director of the course is Prof. W. G. Constable, internationally-known art authority. He has been director of the National Gallery of London, the Courtauld Institute of London, the Boston Museum of Fine Arts, an advisor to the National Gallery of Canada and, in the past, the Montreal Museum. He is also a distinguished author.

Recently, he officially opened the Lord Beaverbrooks Gallery in Fredericton, N.B.

Prof. Constable will hold seminars for the two trainees in each of the cities where they study. In addition, he will accompany them in New York to introduce them to the operation of the international art market.

While here, Mr. Shepherd and Miss Funke will work under Dr. Turner, Associate Director Edward Cleghorn and Miss Ruth Jackson, the Museum's registrar-cataloguer.

They will also be required to undertake some academic work at McGill's Fine Arts Department.

At the Museum, the students will do research, cataloguing and marking, install exhibitions and assist in the selection of material for the Gallery XII exhibitions, lowing the procedures of hanging and dismantling an exhibition.

Mr. Shepherd and Miss Funke were selected over four other applicants for the course. Each received a $2,000 grant as well as travelling expenses.

Prof. Constable said he has been aware of the "extraordinary shortage" of competent Canadian museum staff since 1928, when he was asked by the trustees of the National Gallery to undertake an extensive study of art in Canada. His recommendations became a virtual blueprint for the development of the National Gallery.

In 1953, he was retained to make a second survey and suggest how museums in Canada could be developed and expanded. Handling of treasures will be considered important, as well as fol- One of his recommendations was that Canadians be trained to run this nation's museums. The Massey Report advocated a similar policy.

With Alan Jarvis, until recently director of the National Gallery, Prof. Constable took up the problem with The Canada Council. The council agreed the question was within its terms of reference.

The course at present runs from Oct. 1 to June 1—the regular university year — but it is hoped to extend it in 1960-61 for a full 12 months. It is also hoped that Canada Council will help the trainees in further studies in Europe.

La Presse Nov. 7/59

LES BEAUX-AR

IL FAUT DE TOUT POUR FAIRE UN

1a 1b

par Jean Sarrazin

L'exposition des artistes juifs canadiens s'est ouverte au Musée des Beaux-Arts dans le cadre des fêtes du bicentenaire de l'arrivée des Juifs au pays. Je regrette l'expression utilisée pour cette exposition, quoique destinée à souligner l'apport d'une minorité ethnique à la culture canadienne. Car, de deux choses l'une : ou bien il existe une Ecole juive, comme il y a une Ecole flamande, italienne, française etc.; ou bien on s'attend à visiter une exposition d'expression folklorique, comme pourrait l'être une exposition ukrainienne ou bretonne. Et ce n'est pas le cas. En fait, les vrais grands peintres juifs, Chagall, Soutine et quelques autres, n'ont jamais pensé qu'on put faire de distinctions raciales à propos de leurs oeuvres, fut-ce même pour la plus légitime des propagandes. Et ils avaient raison.

D'ailleurs, l'exposition d'art juif canadien est la meilleure preuve que les artistes en question n'ont guère apporté de contribution originale à l'art du pays, mais bien au contraire qu'ils sont eux-mêmes imprégnés de réminiscences de maîtres les plus divers, à l'exception des maîtres canadiens. Il s'agit ici surtout de peinture figurative dont certains exemplaires sont d'honnêtes travaux d'atelier. Peu d'esprit de création. Pas d'originalité marquée. Bref, de bons tableaux pour le salon de l'hon. Ellen Fairclough, dans l'Ontario.

Naturellement, je mets à part le meilleur de tous ces peintres, celui qui les domine tous, Louis Muhlstock, dont la réputation n'est plus à faire; et peut-être aussi Ghitta Caiserman.

Louis Muhlstock présente un Nu agenouillé, de dos, d'une simplicité et d'une plastique classique, dont la ligne imperceptible est soulignée d'une légère ombre bleue. J'ai toujours aimé les Nus de Muhlstock (La livraison d'automne de VIE DES ARTS nous en reproduit d'ailleurs deux autres, accompagnés d'un des derniers articles, humain, émouvant, de notre camarade de Repentigny). Ici, la ligne du dessin de Muhlstock évoque même assez étrangement certains contours d'estampes japonaises, certains traits de Hokusai, dans ce qu'ils ont de plus pur, de plus onduleusement vivant. Et d'ailleurs on connaît la fascination qu'exerce sur Muhlstock la ligne à découvrir sur le vif et qu'il sait rendre aussi légère, aussi palpitante que possible !

Quant à Ghitta Caiserman, je n'ai pas détesté l'humour de son Arlequin grassouillet, replet, adipeux, bourrelé, l'oeil aux aguets, disons-le; de son Arlequin adorablement juif, prêt au surplus à vendre son costume, des grelots, le théâtre et l'impresario, et jusqu'à ses paillettes losangées de blancs, de gris, de bruns . . .

Winslow et Landori

Sur le même palier du Musée, la galerie XII abrite une double exposition : Marjorie Winslow et Eva Landori. Le contraste des deux oeuvres me gêne dans la même salle. La balance est inégale, les poids ne sont pas de même métal.

L'oeuvre de Marjorie Winslow reflète la jeune fille sage à qui ses parents auraient fait prendre des cours de dessin par un professeur bien élevé, ennemi de l'outrance. Je préfère ses petits sujets simples, traités, sans prétention et qui, soyons justes, feraient de bonnes illustrations pour éditions de luxe de collections populaires. Quant à ses sculptures, essentiellement bourgeoises, elles fourniront sans doute, en têtes de juges, d'avocats et de présidents de sociétés, pas mal de guéridons et de dessus de foyers . . . Les décapités de la distinction !

Chez Eva Landori, on sent tout de suite de la personnalité, un sens de la composition et le goût de couleurs tranchées mais qui savent rester fraîches, presque tendres. J'avoue être plus sensible à ses dessins comme "L'oeil" ou "Vol d'oiseau". Mais ses toiles, et surtout "Winter sun", "Glaciers" et "Nuits", représentent une recherche d'un style qui donne à son exposition une unité et à sa carrière un motif de réflexion.

* * *

Star Oct 26/59

Museum to Display Jewish Paintings

An exhibition of Jewish Canadian painting — presented as part of bicentenary celebrations of Canadian Jewry — will be officially opened by Ellen Fairclough, Minister of Immigration and Citizenship, at the Montreal Museum of Fine Arts Oct. 29.

The 50 works, selected from Jewish artists across Canada, will be on view in the Museum's Martin Gallery until Nov. 15, along with a memorial section honoring three Jewish artists.

Mont. Monitor Oct 22/59

The Women's Art Society will hear W. Maxwell Ford, BA, BCL, discuss "The Debt We Owe Hammurabi, Justinian and Napoleon" on Tuesday at 11 a.m. in the lecture hall of the Museum of Fine Arts. The studio group meets on Thursdays in Trinity Memorial Hall. The instructor for this year is Oscar de Lall, RCA, the wellknown artist. The group chairman is Mrs. Cyril Cunningham.

La Gazette Nov 10/59 66

Paintings By Montrealers To Be Auctioned Wednesday

A collection of paintings by 46 leading Canadian artists of the Montreal area will be auctioned Wednesday beginning at 8.30 p.m. at the Windsor Hotel under the auspices of the Herman Abramowitz Chapter of Hadassah.

Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, will open the sale. Brig. Robert A. Fraser, president of Fraser Brothers (Canada) Ltd., will act as auctioneer.

Award winners were chosen by a jury composed of Dr. Turner, Prof. Winthrop O. Judkins, chairman of the Fine Arts Department, McGill University, and Mrs. Dorothy Pfeiffer, art critic of The Gazette.

Gentile Tondino and Lorne Bouchard, ARCA, shared first prize honors. Anne Kahane was awarded second prize and Armand Vaillancourt the prize for sculpture.

The prizes, totalling $500, were contributed by Henry Morgan and Co. Ltd., Henry Birks & Sons Ltd., Simpson's Montreal Ltd., Maxwell Cummings and Sons Realtors, Reitman's Inc., Holt Renfrew and Co. Ltd. and N. G. Valiquette.

Officials of the chapter said the event is an attempt to combine cultural activity with money raising. Artists receive a small percentage of the sale price.

ART AUCTIONEER: Brig. Robert A. Fraser will act as auctioneer of a collection of paintings by 46 Canadian artists Wednesday night at the Windsor Hotel. The auction is under the auspices of the Herman Abramowitz Chapter of Hadassah.

Gazette Nov 10/59

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon, at three o'clock, at the Museum, when Mrs. Dorothy Pfeiffer, the art critic, will speak on the current Canadian Water Color Society Exhibition. Tea will be served following the lecture in the upstairs foyer of the Museum. The public is invited to attend.

Le Devoir Nov 10/59

Film d'art au Musée

Dans sa série "Films d'Art" le Musée présentera demain soir "Le Renne blanc". Ce film a été primé à Cannes et à Hollywood, il est basé sur le folklore finlandais. La projection aura lieu en la salles des conférences à 6h.30 et 8h.30.

Le Devoir Nov 10/59

Visite-conférence

Mme Dorothy Pfeiffer, critique d'art, conduira une visite-conférence en anglais, sur l'exposition de la Société canadienne des Aquarellistes, mercredi à trois heures au Musée des Beaux-Arts de Montréal. Le thé sera servi. Le public est admis.

Women's Art Society Luncheon

The Women's Art Society is holding its annual luncheon Nov. 17 at 1 p.m. in the Helene de Champlain Restaurant, St. Helen's Island. The musical program, conducted by Very Rev. W. Sluzar, Dean of St. Sophie's Ukrainian Cathedral, will be presented by the Women's Choir of the Cathedral.

At the head table will be Miss Alice Lighthall, president; Mrs. G. Egerton Brown, Mrs. Guy Fisk, Mrs. E. S. Mathews, Mrs. P. L. Walker, Mrs. Alan J. Hart, Mrs. W. Maxwell Ford and Mrs. S. B. Earle.

Special guests will be Dr. Evan Turner, director, Montreal Museum of Fine Arts, and Mrs. Turner; Mrs. Saul Hayes, president, Montreal Council of Women; Mrs. Stirling Maxwell and Mrs. Charles Taschereau, co-chairmen, Montreal Museum of Fine Arts Ladies' Committee; Mrs. Paul Langlois, president, Societe d'Etudes et de Conferences; Mrs. Victor H. Morris, president, Montreal Women's Club; Mr. Fred Case, president, Quebec Provincial Branch, Canadian Handicrafts Guild, and Mrs. Case; Very Rev. W. Sluzar, and Mrs. Sluzar; Mrs. Stuart Townsend, president, Women's Canadian Club; Dr. Paula Schopflocher, president, Ladies' Morning Musical Club; Mrs. W. P. Melnyk, chairman, arts and letters committee, Montreal Council of Women; Mrs. C. L. Henderson, past president, Women's Art Society.

8 Star Nov 7/59

Local Sculptors Show Zeal But Few Reveal Initiative

By ROBERT AYRE

FORTY-FIVE Quebec sculptors submitted 93 works to the Art Competitions of the Province, which is certainly an indication of activity. The answer to the question, to what purpose, is another matter, however, as I discovered when I went to the Beaux-Arts to see the exhibition. I did not find it a very rewarding experience. Only half a dozen of the contributors have anything to say, in my opinion. For the rest, there isn't enough vitality and imagination to make you feel that sculpture, is a live issue in Quebec. To get the full picture you must, of course, take into consideration people like Louis Archambault, Anne Kahane and Sybil Kennedy, now hors de combat as far as these competitions are concerned; and perhaps half a dozen are enough to be encouraging.

Wood, stone and clay are the materials chiefly used. There is little metal, and no evidence of any interest in the contemporary urge to construct instead of modelling and carving. The nearest to this form of expression is the 'Cellist' by Yves Trudeau, who shared in the third prize, a small geometrical bronze made up of the tensions of lines and angles, that re-shapes the instrument to avoid the curve. Lumps of wood called "Maternity" and thin, long drawn-out vertical figures with the sort of decorative twist of belated "Art Nouveau" I found even less interesting than the carvings of fish and animals.

The first prize was awarded to Armand Filion, whose stone Madonna and Child is a statue of monumental dignity, capable, I felt, of being enlarged to much greater dimensions without losing its quality. The figures are not individualized but abstracted into symbols, placed on a pedestal, a little removed, for worship, yet retaining human warmth. This piece is more conventional than Filion's other "Motherhood," which owes some of its human immediacy, perhaps, to its being of carved and stained wood. The circumstance that the child is almost as tall as the mother on whose lap he is sitting may be a bit disconcerting.

Of quite a different order is the limestone "Metamorphic Mask," by Stanley Lewis, winner of the second prize. This is really two masks, or heads, brought out of the cube, in which the features are the elements of an almost scientifically studied geometric abstraction that nevertheless has primitive power. The features are important in another way in John Ivor Smith's two stone heads. The delicately drawn noses and the slits that stand for mouths and eyes, along with the shape of the head and the tilt of the chin, make for an uncanny expressiveness in these individuals, one with a secret, knowing smile, the other with a mild, snobbish disdain. These could be men you know.

Mr. Smith shared the third prize with Mr. Trudeau and Marcel Braitstein. You would not know Mr. Braitstein's women, though you might have met someone like his gigantic terra cotta Greek goddess in Picasso and you might have seen the face on the end of the Carrara marble shape floating toward you in a dream.

These sculptors and another, Armand Vaillancourt, whose fretted wood suggests the forces of nature, have done interesting things with materials, shape and texture.

The jury for the competition consisted of Simone Hudon-Beaulac, Rene Chicoine and Laureat Valliere.

Head. By John Ivor Smith, who shared the third prize in the Art Competition of the Province of Quebec, the results of which are now on display at the Beaux-Arts.

* * *

Sculpture is also to be seen just now in the Gallery XII show at the Museum, in the work of Marjorie Winslow, a naturalist and a romantic, a little uneven, I thought, in concept and execution. She exhibits recognizable portrait busts of Dr. Wilder Penfield, J. A. D. McCurdy and others (including a little boy with big ears), religious subjects and caricatures, such as a group of three gossips called "Tom's Treasures," which is akin to some of the wood carvings we see in the shops.

In the same gallery are half a dozen prints and a number of paintings by Eva Landori. The sensitiveness and imagination I have always appreciated in this artist are in the etchings, the "astral rhythms" and flight lines of birds. With one or two exceptions, notably the "Concerto Grosso," with its fresh green and its composition that lets you in, I found the painting harsh, the rusty color unpleasant.

* * *

None of it interested me as much as Mrs. Landori's contribution to the Hadassah show at Eaton's, an abstraction called "Inspiration." It appears to be based on a 'cellist and it is in warm, resonant color.

Benefit exhibitions and auctions are now part of the Montreal scene and are growing in numbers. To the annual V.O.N. sale (at the YWCA this week) and the Herman Abramowitz Chapter of Hadassah show at Eaton's have been added others, the latest of which is the exhibition sponsored by the Sisterhood of the Congregation Chevra Kadisha-B'nai Jacob. The auctions of the last two will be held on the same night, next Wednesday.

Prof. Winthrop O. Judkins, Chairman of the Department of Fine Arts, McGill University, Prof. L. V. Randall of the University of Montreal, and Mrs. Dorothy Pfeiffer, art critic of The Gazette, were the jury for Hadassah this year. The first prize was awarded ex-aequo to Lorne Bouchard and Gentile Tondino, for landscapes as far apart as the poles, Tondino's a handsome semi-abstract composition in dark masses, and Bouchard's a rather ordinary view of a sugar bush. The two pictures suggest the scope of the exhibition, which presents 46 works by as many artists and as usual brings out samples of nearly all the varieties of contemporary expression in Montreal, some of it contemporary only in that it is being painted today, not in spirit. Some of the contributors with well known names scarcely do justice to themselves.

If there was a second prize I missed it. The third went to Anne Kahane, not for sculpture but for a print, a wood cut. The sculpture prize was awarded, as last year, to Armand Vaillancourt. The welded metal invention I missed at the Beaux-Arts is here in H. W. Jones's "Reclining Figure."

Star Nov 11/59

Au Musée des Beaux-Arts

—Mme Dorothy Pfeiffer, critique d'art, dirigera une visite conférence, en anglais, sur l'exposition de la Société canadienne des Aquarellistes, demain après-midi, à trois heures, au Musée des Beaux-Arts de Montréal. Le thé sera servi et le public est invité.

8c

Mont. Gazette Nov 3/59

Boyden Recital

John Boyden, Canadian baritone who sang for the Ladies' Morning Musical Club last Thursday, will give a second song recital with John Newmark at the piano today at 2.30 p.m. for the Women's Art Society.

The event will take place in the Montreal Museum of Fine Arts.

Program: Strike the Viol, Music for a While, Hark, How All Things in One Sound Rejoice (Purcell); Wir wandelten, Staenchen, Minnelied, Meine Liebe ist gruen (Brahms); Serenade Florentine, Extase, Chanson Triste, Phidyle (Duparc); Bright is the Ring of Words, The Vagabond, Silent Noon, Linden Lea (Vaughan Williams).

48 Ottawa Journal Oct 17/59

MORRISBURG WOMAN

Canada Training Own Museum Curators

MONTREAL, Oct. 17.—(CP) —A young Montreal student and a German-born woman who once did archaeological work are being trained as museum curators here.

The pair—Gyde Vanier Shepherd, 23, a relative of the Governor General, and Marie-Louis Funke, 34, of Morrisburg, Ont., —have launched their studies at the Montreal Museum of Fine Arts.

They work in the museum four days a week and go to school on the fifth day.

The aim is to develop museum executives so that Canadian museums need not go abroad for their professional staff.

The project, made possible by grants from the Canada Council, was started by the Montreal Museum and the National Gallery of Canada.

After two months in Montreal, the two students will transfer to the Royal Ontario Museum in Toronto and finally go to the National Gallery in Ottawa.

Miss Funke came to Canada from Germany 12 years ago and studied at Queen's University, Kingston. Then she delved into art history at the University of Munich, Germany, and worked in the archaeological division of the National Gallery.

Mr. Shepherd has studied in Canada, the United States and Britain. He majored in history and political science and has been active in college a circles.

"The day of importing e perts from abroad and t United States is coming to a end and should come to a end", said Professor W. G. Co stable, who is directing t special museum course for th two students.

"Canada feels, and rightly s that it should begin to live o its own."

Cornwall Standard-Free Holder Oct 17/59

Two Youths Study As Curators

MONTREAL (CP) — A young Montreal student and a German born woman who once did ar chaeological work are being trained as museum curators here.

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Mr. Shepherd has stu Canada, the United St Britain.

Star Nov 10/59

Literary Society Sets Meeting Day

The next meeting of the Dominion-Douglas Ladies Literary Society will be held in Dominion-Douglas Church on Friday, November 20 at 2.30 p.m.

The speaker will be Dr. Evan Turner, Director of the Montreal Museum of Fine Arts who will speak on, "Changing Attitudes Toward Landscape Painting."

Mr. Eugene Husaruk will be guest violinist.

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon, at three o'clock, at the Museum, when Mrs. Dorothy Pfeiffer, the art critic, will speak on the current Canadian Water Color Society Exhibition. Tea will be served following the lecture in the upstairs foyer of the Museum. The public is invited to attend.

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A Rembrandt From Montreal

It is interesting to note that a Rembrandt drawing is to be lent by the Montreal Museum of Fine Arts for an important exhibition which is being organized by the Pierpoint Morgan Library in New York and by the Fogg Museum at Harvard University.

This is the drawing, "Death of Jacob." And the fact that it is being lent to this exhibition is a reminder for Montrealers of some of the internationally significant art treasures that are in our own gallery.

This particular drawing was given to the museum 50 years ago by William J. and Agnes Learmont. And it recalls the days when Montreal had a number of the finest private art collections in North America. These collectors in this city, around the turn of the century, had the advantages of making purchases in the art market before the works by the great masters had become so few as to be almost beyond reach or hope of acquisition.

A number of paintings from these Montreal collections of a half century ago have been bequeathed to the Montreal Museum and have done much to give it its place and standing in the art world.

The existence of such important paintings here in Montreal is an added reason why Montrealers should get to know their own gallery better.

Peterborough Examiner Oct 21/59

Museum Curators

AN imaginative scheme for training museum curators has been launched in Montreal. If the plan, financed by a Canada Council grant, is successful, Canada may no longer be forced to rely entirely on staff trained in the United States and Great Britain. Two students who want to become museum curators have been employed at the Montreal Museum of Fine Arts and spend four days of the week working at the Museum and one at lectures. After studying for two months in Montreal they will join the staff of the Royal Ontario Museum to gain further experience. They will complete their studies at the National Gallery in Ottawa.

It is encouraging that Canada is making an attempt to train her own museum officials. Now that instruction is available at home, more graduates may consider a career in museum or art gallery work.

Globe and Mail Overseas Edition Toronto Oct 14/59

Museum of Fine Arts Displays New Junk

By BRIAN CAHILL

MONTREAL

A lot of junk is being shown at the Montreal Museum of Fine Arts these days.

Some quite good artists around the city and elsewhere would say that this is nothing new. The Montreal Museum of Fine Arts, which will celebrate its centenary next year, claims to be the "senior art institution" of Canada and until recent years was regarded as a very conservative, tradition-minded gallery with no interest in anything avant garde or revolutionary, and using little imagination in displaying the solid, traditional things—some of them very fine—which it did have.

So the word junk, and others even ruder, were not uncommon discriptions of the contents of the museum.

The current junk, however, represents something different. It is part of a show called Art and the Found Object built around the proposition that objects such as snow-shovels, old man-hole covers, bits of burlap, stove-pipes, rusty pieces of machinery, can be so arranged as to convey a mood or an impression—in other words can be works of art.

Montrealers who have seen the show so far have been amused rather than impressed despite the contributions of some big names. Marcel Duchamp is represented by, among other things, a severely functional snow shovel hanging from a board and titled In Advance of The Broken Arm. Jose de Creeft's submission is the pivot piece of the show—a life-sized "Picador" made from old stove pipes, rags and hunks of metal, weighing 2,000 pounds, and valued, but not sold, at $10,000.

But amusement is acceptable to Evan H. Turner, 31-year-old, new (since June) director of the museum whose first important show this is.

It would not be fair to credit, or charge Mr. Turner with having made, since his arrival, a radical break with the immediate past of the museum. His predecessor John Steegman, who reigned from 1952 until this year, was no fuddy-duddy. He cleaned out a lot of real junk, arranged some good imaginative shows, hired a press agent for the museum and generally shook things up.

No official explanation has been given for Mr. Steegman's decision to resign. But it is understood that the directors of the museum, which is a private institution, believe that the qualities essential to a successful director are knowledge of art, administrative ability and diplomacy. Mr. Turner is understood to possess all three qualities in nice balance. Mr. Steegman may have been lacking somewhat in the last.

Since his appointment Mr. Turner has made some interesting changes in the display of the permanent collection and has redecorated some galleries with taste and imagination.

None of this represents any revolutionary departure from the policies and general atmosphere under Mr. Steegman. Talk about a "fresh approach" and a "new outlook"—that press-agent is still efficiently at work — is somewhat premature.

Centenary year will give Mr. Turner a real opportunity to show his stuff.

Ottawa Standard Oct 19/59

Tuth Jackson, right, registrar-cataloguer of Montreal Museum of Fine Arts, shows the museum's file of paintings to two students who aspire to be museum curators while W. G. Constable, director of the National Gallery's museum-training course, looks on. The students are Marie-Louise Funke of Morrisburg, Ont., and Gyde Vanier Shepherd of Montreal.

—CP Wirephoto

Gazette Nov 11/59

(Gazette Photo Service)

ANCIENT MUSICAL OBJECTS: A quinton, a music stand and a manuscript — all dating back to the 18th Century — are on view at The Montreal Museum of Fine Arts as this month's Collector's Choice. The objects belong to Jacques Simard, of Preville. The viol was made in 1760. The Venetian stand dates back to 1740, the manuscript 1761.

Cornwall Standard Free Holder Oct 21/59

Miss M. Funke Studying To Be Curator

MORRISBURG — Miss Marie-Louise Funke of Morrisburg is now studying at Montreal to become a museum curator. She came to Morrisburg from Germany 12 years ago and studied at Queen's University. Winning a scholarship, she continued her education at the University of Munich. Returning to Canada, she worked in the archeological division of the National Gallery.

G. V. Shepherd who has studied in Canada, the United States and Britain and Miss Funke are working and studying at the Montreal Museum of Fine Arts. The aim is to develop museum executives belonging to Canada. The project was made possible by Canada Council grants started by the Montreal Museum and the National Gallery of Canada.

Oct 16/59 Can. Jewish Chronicle

Art Museum Acquires Work by Stanley Lewis

Acquisition of a Stanley Lewis reproduction of a Michelangelo bas-relief was announced this week by The Montreal Museum of Fine Arts.

The tondo, as well as a bronze cast of a bust of Michelangelo, have been presented to the Museum by C. G. Greenshields, Q.C., of the Greenshields Foundation.

It was the foundation which awarded scholarships to Lewis, 29-year-old Montreal sculptor, to study and work in Italy for three years. He returned here a few months ago and gave an exhibition in the Museum's Gallery 12.

During the time he spent in Italy, Lewis retraced the steps of the great Renaissance sculptor, recreated his sculpturing tools and copied one of his well-known works.

The work is the bas-relief now part of the Museum's collection. It shows the Madonna and Child.

Star Nov. 10/59

Museum to Screen Finnish Film

A prize winning Finnish film with French titles, 'Le Renne Blanc' will be the feature on the regular Wednesday evening program at the Montreal Museum of Fine Arts to-morrow at 6.30 p.m. and at 8.30 p.m.

The film has won awards at the Cannes Film Festival and in Hollywood. It is based on the folklore of Finland and features a bewitched white reindeer, supposedly a transformed woman who appears and kills at certain phases of the moon. The stark, icy landscape of Lapland adds to the dramatic moments and the musical score of Einar Englund helps to accentuate the strange mystical mood of the picture.

Bal masqué

Cette année le bal du Musée des Beaux-Arts aura lieu vendredi le 11 décembre. Les invités qui acceptent seront priés de porter les messieurs, un loup, et les dames une coiffure et un loup. Les couleurs "or" et "argent" ou les deux combinées devront prédominer dans les coiffures.

Des modistes, couturiers et coiffeurs renommés de Montréal ont déjà fait des esquisses et sont disposés à dessiner et façonner des coiffures appropriées à toutes toilettes.

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Le Comité féminin du Musée des Beaux-Arts a un programme chargé et de belle valeur

Visites-guides, causeries, cinéma, conférences, expositions réveillent la vie artistique de la cité — Le bal masqué aura lieu le 11 décembre. L'intérêt se maintient pour les thés du mercredi sous les auspices du Comité féminin

Les artistes juifs canadiens; jusqu'au 15 novembre, à la galerie Martin. Environ 50 peintures et sculptures exécutées par des artistes juifs canadiens de grande réputation sont en montre au musée en l'honneur du bicentenaire national des Juifs canadiens. Organisée par le comité qui s'occupe des fêtes, cette exposition a été mise au point par le jury suivant: Ghitta Caiserman, Anne Kahane, Eric Goldberg, Harry Mayerovitch, Louis Muhlstock et Moe Reinblatt.

Nous des JAMM: jusqu'au 15 novembre. Organisée par les Jeunes associés, cette exposition présente les peintures de 21 membres du groupe. Choisies par le peintre Jacques de Tonnancour, ces peintures comprennent des travaux exécutés par des artistes déjà connus, ainsi que par des artistes qui travaillent dans l'ombre.

"Galerie XII": jusqu'au 15 novembre, *Galerie Norton.* Peintures d'Eva Landori et sculptures et dessins de Marjorie Winslow.

Le choix du collectionneur: jusqu'au 27 novembre. Quatre articles appartenant à la collection de M. Jacques Simard, Préville, Qué.

Trente-quatrième exposition annuelle de la *Société canadienne des aquarellistes:* jusqu'au 29 novembre, galerie des expositions spéciales. Un jury composé de: Edwy Cooke, Albert Cloutier, R.C.A., J.W.G. MacDonald, Will Ogilvie et William Roberts a procédé au choix de 70 aquarelles exécutées par des artistes canadiens. Grâce à un don spécial du Conseil canadien des arts, le groupe est en mesure de présenter son exposition à Montréal.

"Leur humour": 19 nov. au 13 décembre, Galerie-Etable. Organisée par les Jeunes associés, cette exposition présentera des peintures de Jean Dallaire et des céramiques de Louis Archambault.

Dessins originaux et fac-similés de l'Albertina: à compter du 20 novembre, galerie Morrice. Cette exposition comprendra 139 des célèbres fac-similés appartenant à la collection du musée viennois l'Albertina; ces oeuvres représentent divers aspects de l'art européen entre 1400 et 1900. Beaucoup plus importants sont les dessins originaux qui comprennent des travaux de Klimt, Kubin, Kokoschka, Schiele et Broeckl. Les travaux de Klimt et Schiele seront particulièrement les bienvenus puisque ces artistes, dont la réputation ne cesse de s'accroître en Europe et aux Etats-Unis, sont peu connus du Canada. M. Oscar Federer, de Montréal, le Musée Saint-Etienne, de New-York et le Dr Ferdinand Eckhardt, de Winnipeg, prêteront en outre quelques dessins de Kokoschka, de Schiele et de Klimt. Le Musée doit beaucoup au consul général de l'Autriche à Montréal, M. N. F. Loewenheim, qui s'est occupé des préparatifs de l'exposition.

"Galerie XII": jusqu'au 6 décembre, galerie Norton. Peintures de Helmut Gransow et de Gordon Webber.

ACTIVITES

Le bal masqué au Musée aura lieu vendredi le 11 décembre et sera sous le signe de l'"or et de l'argent" pour les coiffures.

Mercredi, 11 novembre: Visite-conférence, en anglais, conduite par Mme Dorothy Pfeiffer, critique d'art à la *Gazette*, à 3h., sur l'exposition de la Société canadienne des aquarellistes. (Thés du Comité féminin).

Mercredi, 11 nov.: Film d'art, deux séances, 6h. 30 et 8h. 30 du soir. Le principal film à l'affiche sera "Le renne blanc" (parlé français). C'est un très beau film finlandais qui a déjà été primé. Il s'inspire des légendes et du folklore de la Finlande. Le public est invité. (Comité féminin).

Mercredi, 18 nov.: Causerie, en français, par M. Jacques Simard, collectionneur, sur quelques instruments de musique, à 3h. (Thés du Comité féminin).

Mercredi, 18 nov.: Ouverture de l'exposition "Leur humour". Galerie-Etable, 6h. à 10h. du soir. Les membres du Musée y sont cordialement invités.

Mercredi, 18 nov.: Film d'art. Deux séances, 6h. 10 et 8h. du soir, salle des Conférences. Au programme un film d'opéra chanté en anglais, "The Medium", d'après l'oeuvre fort connue que Gian-Carlo Menotti a écrite et composée. Le compositeur a également dirigé les prises de ce film. Le public est invité. (Comité féminin).

Jeudi, 19 nov.: 9h. Ouverture officielle de l'exposition de l'Albertina, par Son Excellence le Dr Kurt Waldheim, ambassadeur d'Autriche au Canada.

Lundi, 23 nov.: 11h. du soir: réception en l'honneur des membres de l'orchestre philharmonique de Vienne, après le concert donné au Forum.

Mercredi, 25 nov.: "The adventure of China collecting", causerie donnée en anglais par Mme Edgar Collard, collectionneuse bien connue, à 3h. (Thés du Comité féminin).

Mercredi, 25 nov.: "Les artistes à l'oeuvre". Salle des Conférences, à 8h. du soir. L'artiste canadien bien connu John Walsh, peintre de la Voie maritime du Saint-Laurent, donnera une démonstration sur l'art de l'aquarelle. Le public est invité. (Section éducative).

Vendredi, 27 nov.: Visite-conférence sur l'exposition en cours, dirigée par M. Arthur Lismer, à 4h. Le public est invité.

Mardi, 1er décembre: Déjeuner des membres, à 12h. 30. Billets: Mme V. G. Bishop, secrétaire du Comité féminin, entre 10h. 30 du matin et 1h. de l'après-midi, du lundi au vendredi.

Mercredi, 2 décem.: Causerie donnée en français par M. Evan H. Turner, Ph.D., à 3h., sur les objets religieux appartenant à la collection du Musée. (Thés du Comité féminin).

LES NOUVELLES DU MUSEE

Section éducative: Classe de peinture, jeudi, à 10h. du matin. Groupe étudiant, vendredi, à 11 h. Pour les membres: au centre d'art. Il y a plusieurs places disponibles pour les membres dans ces groupes. On est invité à s'y inscrire. Veuillez appeler VIctor 2-7896, pour renseignements et réserver une place.

Bibliothèque du Musée: En juin, le gouvernement français, par l'intermédiaire du consul de France, M. Boyer de Sainte-Suzanne, a fait un don important de 42 livres à la bibliothèque du Musée, qui est sous la direction de M. Janis Bilkins. Ce don ajoute considérablement aux richesses de la bibliothèque, spécialement dans le domaine des arts décoratifs en France au 18e siècle et dans celui de la peinture française à la fin du 19e siècle. Une telle contribution constitue une précieuse acquisition pour la bibliothèque du Musée, qui est la principale bibliothèque de recherches artistiques à Montréal.

Les heures: Le Musée est maintenant ouvert les mercredis de 10h. du matin à 10h. du soir; les autres jours, lundi, mardi, jeudi, vendredi et samedi, de 10h. à 5h. p.m.; les dimanches, de 2h. à 5h. La bibliothèque est ouverte du lundi au vendredi, de 1h. 30 p.m. à 4h. 45 et le mercredi soir, de 7h. à 10h. Information: VI 2-8706.

6a Town of Mt. Royal Weekly Post Oct 8/59 6b

Gala Reception At Museum In Nov.

871

A gala reception in honor of the Vienna Philharmonic Orchestra will be held at The Montreal Museum of Fine Arts, Nov. 23, Museum President Hugh M. Wallis announced.

The reception will be a "Grinzing Night" in which members of the orchestra and Conductor Herbert von Karajan will themselves take part, playing Mozart's "Eine Kleine Nachtmusik" and Viennese waltzes for which they are world-famous.

The black-tie event will begin about 11 p.m., after the orchestra's concert at The Forum. Austrian foods and wines will be served.

To defray the cost of the reception, each Museum member attending was asked to contribute $12.50. Acceptance of the invitation was so enthusiastic that within a few days of its issuance, the maximum number of guests was quickly settled.

Most of the guests at the reception will also attend the concert.

"This promises to be one of the most pleasant and unusual evenings we have ever had at the Museum," Mr. Wallis declared.

7 Regina Leader-Post Oct 30 /59

HANDY ASSET

871

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

11 Gazette Nov 11/59

Luncheon

The Women's Art Society is holding its annual luncheon on Tuesday, November 17, at one o'clock in the Helene de Champlain Restaurant, St. Helen's Island. There will be a musical program by the Women's Choir of St. Sophie's Ukrainian Cathedral, conducted by the Very Rev. W. Sluzar, Dean of the cathedral.

Seated at the head table will be Miss Alice Lighthall, president, Mrs. G. Egerton Brown, Mrs. Guy Fisk, Mrs. E. S. Mathews, Mrs. P. L. Walker, Mrs. Alan J. Hart, Mrs. W. Maxwell Ford and Mrs. S. B. Earle.

Special guests at the head table will be: Dr. Evan Turner, Director, Montreal Museum of Fine Arts and Mrs. Turner; Mrs. Saul Hayes, president, Montreal Council of Women; Mrs. Stirling Maxwell, and Mrs. Charles Taschereau, co-chairmen, Montreal Museum of Fine Arts, Ladies' Committee; Mrs. Paul Langlois, president, Societe d'Etude et de Conferences; Mrs. Victor H. Morris, president, Montreal Women's Club; Mr. Fred Case, president, Quebec Provincial Branch, Canadian Handicrafts Guild, Mrs. Case; Very Rev. and Mrs. W. Sluzar, Mrs. Stuart Townsend, president, Women's Canadian Club; Dr. Paula Schopflocher, president, Ladies Morning Musical Club; Mrs. W. P. Melnyk, chairman, Arts and Letters Committee, Montreal Council of Women; Mrs. C. L. Henderson, past president, Women's Art Society.

8a Le Devoir Nov. 11/59 8b

Le congrès national de la Société canadienne de l'éducation par l'art débute aujourd'hui

Un éminent pédagogue américain, le Dr Edwin Ziegfield, de l'université Colombia, sera le conférencier invité au cinquième congrès national de la Société canadienne de l'éducation par l'art, qui se poursuivra à Montréal, du 11 au 14 novembre.

Directeur du département des beaux-arts et des arts appliqués de l'université Columbia, le Dr Ziefield compte parmi les plus grands spécialistes en éducation par l'art. Il prononcera une première conférence, mercredi le 11 novembre à 8h.30 p.m. à l'école des Beaux-Arts de Montréal, une seconde le vendredi à 11h. a.m. à la même institution.

Le Dr Arthur Lismer, directeur du département de l'éducation du Musée des Beaux-Arts de Montréal, prononcera également une conférence intitulée "Growing up in Art", le 11 novembre à 11h.15 a.m.

Ces conférences sont quelques-unes des activités du congrès qui se tient cette année sous la présidence conjointe de M. Laurent Morin, directeur des services d'enseignement du dessin à la Commission des écoles catholiques de Montréal, et de Mlle Elizabeth Jacques, professeur d'art et chargée de cours au Macdonald College de l'université McGill.

Pour souligner l'importance de l'éducation par l'art à tous les degrés de l'enseignement, les organisateurs du congrès ont inscrit cette année, en marge de leur programme des expositions d'art au Hélène de Champlain, mercredi 13 novembre; à l'Ecole des Beaux-Arts, où le 4 novembre des pièces primées au concours pour le Prix de la Sculpture de la Province seront exposées pour la première fois à Montréal. Au Outremont High School et aux Saints-Anges et Bishop Wholan High School de Lachine où seront exposés les travaux des élèves des classes élémentaires et secondaires.

Les congressistes réunis en panel discuteront de problèmes dont l'actualité est pressante: quelle peut être la liberté de l'élève en éducation par l'art; l'éducation par l'art a-t-elle la valeur formatrice des disciplines humanistes; qu'elles sont caractéristiques d'un bon programme, etc.

Plus de 300 pédagogues du Québec et du Canada tout entier prendront part à cette conférence nationale, qui se terminera samedi par un déjeuner à l'Ecole des Beaux-Arts de Montréal.

5 La Presse Nov. 11/59

Société canadienne d'éducation par l'art

Le cinquième congrès national de la Société canadienne d'éducation par les arts aura lieu à Montréal du 11 au 14 novembre prochain.

On s'attend que 300 professeurs d'art viendront de toutes les parties du Canada assister à ce colloque. Une exposition de peintures exécutées par les professeurs d'art aura lieu conjointement avec cette conférence.

9 Toronto Globe & Mail Oct 27 /59

Executive Quits Gallery Board In Protest Move

871

Montreal, Oct. 26 (CP) — F. Cleveland Morgan said today he has resigned from the board of trustees of the National Gallery of Canada "as a protest against unwarranted Government interference in appointing a chairman without any reference to any of the trustees."

Mr. Morgan said that his resignation was submitted to Prime Minister Diefenbaker Oct. 2 "following Mrs. Fairclough's announcement of the appointment of Thomas Maher of Quebec City as chairman of the board of trustees."

Mrs. Fairclough, Citizenship Minister, reports to Parliament for the gallery.

Mr. Morgan said the Prime Minister, in a letter Oct. 17, accepted the resignation "with great regret, and surprise at the attitude you have taken as a trustee."

The letter added that it could not be seen there had been any discourtesy shown the trustees.

Mr. Morgan had been informed previously of acceptance of his resignation by Mrs. Fairclough.

Mr. Morgan, vice-president of a department store and honorary president of the Montreal Museum of Fine Arts, said "there is nothing personal against the new chairman in my resignation."

(In Ottawa, Mrs. Fairclough said she has no comment on Mr. Morgan's resignation and statements because the resignation was sent to the Prime Minister. She said the vacancy in the nine - member board caused by Mr. Morgan's resignation has not been filled but that she expected nominations for the seat shortly.)

13a Le Devoir Nov 10/59 13b

GALERIE DENYSE DELRUE

Paterson et Vaillancourt exposent

La Galerie Denyse Delrue présentera du 10 novembre au 21 novembre une exposition conjointe des oeuvres de Paterson Ewen, peintre, et d'Armand Vaillancourt, sculpteur.

Paterson Ewen en est à sa deuxième exposition à la Galerie Denyse Delrue. Auparavant il avait obtenu deux autres expositions solo. Il remporta le prix des Laurentides en 1957 et le deuxième prix de peinture au concours provincial de 1958. Paterson Ewen participa à plusieurs autres expositions importantes telles que **Espace 55, "35 Peintres d'aujourd'hui" "Little International"**, tant au Canada qu'aux Etats-Unis. Membre de l'Association des artistes non-figuratifs de Montréal, Paterson Ewen est attaché à la Galerie Parma de New-York où il présentera de nouveau ses oeuvres cette année.

Armand Vaillancourt en est également à sa deuxième exposition à la Galerie Denyse Delrue. Bien que jeune encore, Vaillancourt est bien connu sinon du public en général, du moins des connaisseurs, comme étant l'un des plus doués de nos jeunes sculpteurs. Après avoir fait ses études aux Beaux-Arts de Montréal, il participa à plusieurs expositions de groupe notamment à l'Université de Montréal et à l'Ile Ste-Hélène en 1957. Ces deux dernières années furent débordantes d'activités et de succès pour Vaillancourt. En effet, il présenta des oeuvres au Chapitre d'Hadassah en 58 et 59 où il remporta chaque fois un prix. De plus le Salon de la Jeune peinture et sculpture 59, lui décernait son prix de sculpture. Ses dessins et projets furent accueillis avec enthousiasme à la Troisième biennale canadienne l'été dernier. Une de ses dernière réalisation fut un gigantesque monument destiné aux morts des deux guerres commandé par la ville de Chicoutimi. La Galerie Denyse Delrue est ouverte de 10.30 à 5.30 du mardi au samedi.

Gazette Nov 12 /59 5

Exhibition

The president and council of the Montreal Museum of Fine Arts have issued invitations to the opening of the exhibition of drawings and watercolors and facsimiles from the Albertina of Vienna and from other collections to be held on Thursday evening, November 19, at nine o'clock at the Museum. His Excellency Dr. Kurt Waldheim, Austrian Ambassador to Canada, will open the exhibition.

2 Town of Mt Royal Weekly Post Oct 8/59

Museum Art Films Start Wednesday

871

The Ladies' Committee of the Montreal Museum of Fine Arts announces the opening of the current season of the art film series, which will take place in the lecture hall of the Museum next Wednesday.

Co-chairman of the film committee is Mrs. E. B. Fairbanks, of 964 Moncreiff rd.

In response to the growing interest in this series, there will be two showings of the same programme each Wednesday evening, one at 6.30 and the other at 8.30.

The programme on Wednesday next, October 14, will present Spanish films stressing painting and architecture. The titles are Velasquez, Avila, Zuloaga, La Granja and Escorial.

Spanish students will have a chance to test their knowledge, for the first three films will have Spanish commentaries.

3 Town of Mt Royal Weekly Post Oct 8/59

Star Nov. 10 /59

Museum Lecture, Tea Tomorrow

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held tomorrow at the museum.

Mrs. Dorothy Pfeiffer, art critic, will speak at 3 p.m. on the current Water Color Society exhibition.

Tea will be served in the upstairs foyer following the talk, and the public is invited to attend.

4 Le Devoir Nov 11

Le Devoir Nov 10/59

Réception

Le Musée des Beaux-Arts de Montréal annonce une exposition de dessins, d'aquarelles et de fac-similés provenant de l'Albertina de Vienne, et qui sera inaugurée officiellement, jeudi soir, le 19 novembre, à neuf heures par Son Excellence Kurt Waldheim, ambassadeur d'Autriche au Canada.

Le président du Musée et les membres de son Conseil accueilleront les invités.

10 Kitch.-Waterloo Record Oct 25

Coins Fill Fountain

871

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

15 L'Action Catholique Nov. 2/59

Peinture de Cézanne

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Une peinture de Cézanne, propriété du Musée des Beaux-Arts de Montréal, sera prêtée pour une exposition de charité new-yorkaise, au profit de la Ligue pour enfants émotivement inadaptés.

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a déclaré que l'exposition couvrira l'ensemble de l'oeuvre du célèbre peintre français.

La peinture du Musée, une huile sur canevas de 36 pouces par 28 pouces, est intutulée "Routes tournante en Provence".

La peinture a été donnée au Musée en 1945 par la succession Adaline Van Horne. Sa valeur réside dans le fait que c'est une des toutes premières peintures de l'artiste.

Cézanne est mort en 1906.

14 Ottawa Le Droit Oct 31/59

Visite du Musée des beaux-arts à Montréal

Les membres de l'Association d'Ottawa de la galerie nationale du Canada auront l'occasion de visiter le Musée des beaux-arts, à Montréal, le samedi 14 novembre. Le départ se fera de la galerie nationale, dans un autobus dernier modèle, à 8 heures du matin. La tournée comprend: un arrêt au studio d'Alfred Pellan, un déjeuner au Musée des beaux-arts, la visite de cet édifice sous l'égide du nouveau directeur, M. Evan Turner, une visite de la collection privée de Mme Howard Pillow. Le retour est fixé à 8 h. 15, ce qui permettra aux visiteurs de

16 Prince Albert Herald Oct 24 /59

HANDY ASSET

871

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

50 1a
Le Foyer St. Romuald, P.Q. Oct. 8/59 1b

Lauréat des concours artistiques de la province -- M. Armand Filion, 1er

Cinq sculpteurs ont reçu la récompense de leur talent, jeudi, à l'inauguration de l'exposition des concours artistiques de la province (1959). Les lauréats sont: premier prix de $1,500. M. Armand Fillion de Ville Duvernay, auteur d'une sculpture sur pierre intitulée "Madone et enfant"; l'artiste est professeur de sculputure à l'école des Beaux Arts de Montréal; 2e prix; $1,000, à M. Stanley Lewis, de Montréal, professeur au musée des Beaux-Arts de la métropole; sa pièce primée, réalisée dans de la pierre à chaux, est identifiée sous la dénomination; Masque Métamorphique; 3e prix ex-aequo, $500: M. Marcel Braitstein, né en Belgique, domicilié à Montréal, auteur de Réflexion estivale, sculpture en marbre de Carrare; Yves Trudeau, de Montréal, céramiste et sculpteur depuis sept ans, qui a créé le bronze Violoncelliste, comme premier travail présenté au concours et John Ivor Smith, né à Londres, domicilié à Montréal, auteur d'une Tête, sculptée sur pierre.

M. Raymond Douville, sous-secrétaire de la province, qui participait pour la première fois, officiellement à cette manifestation artistique, a félicité tous les exposants au concours et notamment les gagnants. La province dit-il, n'aidera jamais suffisamment les artistes qui ne sont pas ingrats puisqu'ils apportent à leurs compatriotes la renommée sur le plan culturel.

Le conservateur du Musée, M. Gérard Morissette, a présenté M. Douville, soulignant la contribution qu'il a apportée aux Lettres canadiennes. Le secrétaire du concours, M. Gérard Martin, bibliothécaire en chef aux Archives de la province, a divulgué le nom des Lauréats.

Notons que les membres du jury du concours étaient: Mme Simone Hudon-Beaulac, MM. René Chicoine et Lauréat Vallière.

M. Douville

Cette exposition qui durera jusqu'au 18 octobre à Québec, et du 4 au 14 novembre à Montréal, est un événement attendu avec impatience par ceux qui s'intéressent aux arts, ditéil. De toutes les initiatives du secrétariat provincial, ce concours, institué en 1944, est l'un de ceux qui ont le plus rapporté de fruits.

M. Douville a signalé que plus de 75,000 visiteurs, à Québec et à Montréal, viennent voir l'exposition des concours artistiques. Le public pourra voir, cette année, quarante-quatre oeuvres retenues sur les 93 pièces sculptées par quarante-cinq sculpteurs.

Les bourses sont nécessaires aux artistes, disait M. Douville, mais l'encouragement moral est aussi à la base de l'ascension dans le domaine des arts. Nous sommes bénéficiaires de l'aide apportée aux arts, puisque la province en retire de la renommée, soulignait M. Douville, en terminant.

L'exposition

Nombre de pièces de cette exposition atteignent un degré de synthèse qui dépasserait la compréhension d'un public non averti. Si on refère, par exemple à la vision de "Manon", par Le Barbet, il faut admettre que, en certains cas, l'esprit de synthèse est synonime d'obscurité. La simplification expressive est une notion qui a cours dans le domaine des arts. C'est peut-être le signe le plus concret de l'inspiration aride d'artistes qui évoluent dans un univers à part où l'air semble beaucoup trop raréfié.

Gazette Nov. 12/59 6b

Viennese Art And Wines Are Featured At Museum

Works of an artist whose paintings were burned in a court room as indecent and another who did murals in the bedroom of Empress Elizabeth of Austria will be featured in an exhibition of Austrian drawings and facsimiles at The Montreal Museum of Fine Arts from Nov. 20 to Dec. 20.

The drawings are by five of Austria's leading artists while the facsimiles come from the famous Viennese gallery, the Albertina.

It will be the first time for the facsimiles in Montreal—and one of the rare occasions they have crossed the ocean.

In a joint announcement yesterday Austrian Consul-General in Montreal N. F. Loewenheim and Dr. Evan H. Turner, director of the Museum, said the exhibition will be staged in conjunction with the Museum's "Grinzing Night" Nov. 23.

The gala, black-tie reception is to be given in honor of the Vienna Philharmonic Orchestra. Austrian foods and wines will be served and members of the orchestra will play Mozart's "Eine Kleine Nachtmusik" and Viennese waltzes for which they are world-celebrated.

The facsimiles represent various phases of European art between 1400 and 1900.

Dr. Turner said it is most unusual for the Museum to exhibit reproductions "but these are of fantastic quality" and represent masterpieces that cannot be borrowed.

The original drawings are by Gustav Klimt, Alfred Kubin, Oskar Kokoschka, Egon Schiele and Herbert Broeckl.

"The works of Klimt and Schiele will be particularly welcome since these artists, whose importance is being increasingly appreciated in Europe and the United States, are little known in Canada," Dr. Turner said.

The exhibition will be opened at 9 p.m. Thursday, Nov. 19 by Dr. Kurt Waldheim, Austrian Ambassador to Canada, in the presence of members of Montreal's consular corps. Attendance at the opening is by invitation.

"It is highly fitting that such an exhibition take place at the Museum in conjunction with the appearance here of the Vienna Philharmonic," Mr. Loewenheim declared. "The members of the Philharmonic are coming here not only as musicians but as musical ambassadors of Austria."

Montreal is the only Canadian city on the orchestra's world tour, which began Oct. 18 in New Delhi. The appearance here will also mark the conclusion of the tour.

Dr. Turner expressed special thanks to Dr. Waldheim and Mr. Loewenheim who worked out the practical arrangements for the exhibition and the Grinzing Night.

He also declared the Museum's gratitude to the Albertina; Oscar Federer, of Montreal; Dr. Otto Kallir, of the St. Etienne Gallery, New York; and Dr. Ferdinand Eckhardt, of Winnipeg, all of whom loaned works for the show.

He said Mr. Federer, Dr. Kallir and Dr. Eckhardt all have been collecting works of Schiele and Klimt "long before these artists were generally recognized."

Schiele was only 28 when he died in 1918. At 22, he was arrested for creating so-called "pornographic" pictures because he had done watercolors of nude schoolgirls. At his trial, some of his paintings were burned. He was imprisoned for 24 days.

Klimt (1862-1918) did the murals for Empress Elisabeth's bedroom at her country villa in Lainz, nera Vienna. He received a decoration from Emperor Francis Joseph I.

Later, other of his works were judged indecent in some quarters. A cabinet crisis arose over the affair and one of the ministers had to resign.

Notre Temps Mont Oct. 24/59 4

Au Musée des Beaux-Arts

On a annoncé aujourd'hui que les ventes du comptoir à l'entrée du Musée des Beaux-Arts de Montréal ont atteint un chiffre d'affaires record pour l'année fiscale qui s'est terminée le 31 août.

Les articles disponibles comprennent des catalogues et des publications, des reproductions de peintures, des objets d'art miniatures et des cartes postales.

Le total des recettes pour l'année écoulée s'est élevé à $5,145.

Les recettes des années précédentes se sont chiffrées tel que suit: 1953-54, $2,124; 1954-55, $2,-993; 1955-56, $3,610; 1956-57, $4,-892; et 1957-58, $5,059.

Mrs. Wallace Collie is giving an apertif party and Mrs. Harry Thorp is giving a luncheon today for the wives of the doctors who are attending the annual Refresher Course for General Practitioners being held this week at the Royal Victoria Hospital. Mrs. A. B. Culver entertained yesterday for them prior to a luncheon that was given by Miss Mona Prentice at the Montreal Museum of Fine Arts.

Gazette Nov 11/59

Mont Star Nov 11/59

Austrian Art Display Arranged

A unique Austrian art exhibition, to coincide with the visit of the Vienna Philharmonic Orchestra, will go on view to the public at the Montreal Museum of Fine Arts, from Nov. 20 to Dec. 20, it was announced yesterday.

The exhibition will feature a selection of original drawings by some of Austria's leading artists, together with 139 famous facsimiles from the famed Vienna gallery, The Albertina.

Announcement of this exhibition came at a press conference called jointly be museum director Dr. Evan Turner and N. F. Loewenheim, the Austrian consul-general in Montreal.

"I hope this will lead to many more similar exhibitions from Austria, possibly on a much larger and grander scale," Dr. Turner said.

"This is the first time that these facsimiles have been seen in Montreal, in fact one of the rare occasions they have crossed the ocean," Mr. Loewenheim pointed out.

Cover 500 Years

The facsimiles represent various phases of European art between 1400 and 1900. The museum director stressed that it was most unusual for the museum to exhibit reproductions, "but these are of fantastic quality and represent masterpieces which cannot be borrowed."

The original drawings are by Gustav Klimt, Alfred Kubin, Oskar Kokoschka, Egon Schiele and Herbert Broeckl.

"The works of Klimt and Schiele will be particularly welcome since these artists, whose importance is being increasingly appreciated in Europe and the United States, are little known in Canada," Dr. Turner said.

The exhibition will be opened at 9 a.m. on Thursday, Nov. 19, by the Austrian ambassador to Canada, Dr. Kurt Waldheim.

Montreal is the only Canadian city on the world tour of the Vienna Philharmonic, "and the musicians come as musical ambassadors for Austria," Mr. Loewenheim pointed out.

A gala reception for the Philharmonic will be held in the Museum on Nov. 23, called "The Grinzing Night," when Austrian foods and wines will be served and members of the orchestra will play Mozart's "Eine Kleine Nachmusik" and selections of their world-celebrated waltzes.

St Laurent News Due. Oct 8/59

Art Films

The opening of the current season's Art Film Series sponsored by the Ladies' Committee of the Montreal Museum of Fine Arts will take place in the Lecture Hall of the Museum on Wednesday, October 14.

In order to meet the growing interest in this Series there will be two showings of the same program each Wednesday evening, one at 6.30 p.m. and the other at 8.30 p.m.

The first program will present an evening of Spanish films stressing painting and architecture: Velasquez, Avila, Zuloaga La Granja and Escorial.

The first three films have Spanish commentaries and the latter English commentaries.

The public is welcome. No admission is charged.

St. Laurent News Oct 8/59

Fund established to help Museum acquire works

A purchase fund of $2,000 has been set up by The Canada Council in co-operation with The Montreal Museum of Fine Arts to acquire works exhibited at the Museum's 1960 Spring Show, it was announced today.

Dr. Ivan H. Turner, director of the Museum, said a $1,000 grant from the Council for this purpose has been matched by the Museum.

He said the joint fund would provide further incentive to artists to take part in the Spring Show. The works purchased would become part of the Museum's permanent collection.

The Council established the purchase awards as part of its assistance to creative artists.

Amounts of $1,000 each were given to six major art galleries with the understanding that in each case, the gallery would match the amount with an equal sum provided from its own resources.

The resulting $2,000 is to be used by the gallery to purchase paintings shown in an important annual exhibition at the gallery.

The paintings to be acquired will be selected by a jury of experts — probably the same jury which will select works to be shown at the Spring Show. In each case, the jury is named by the gallery itself and not by the council.

The Council awarded similar granst last year and stated in its annual report that although the grants for purchase awards have been made directly to the gallery and are a token of the Council's confidence in the organization, they are directed primarily to the painters themselves.

"The Council hopes that in addition to receiving payment for his work, the artist (and the galleries) will also be helped by the publicity and interest in painting," the report adds.

No date has been set yet for the Museum's Spring Show but a March date is likely, Director Turner said.

Gazette 6b Nov 12/59 6c

School's Method Of Teaching Art Affects Child's Approach To Life

Children's approach to life is greatly influenced by the manner in which art is taught in the schools, says Miss Betty Jaques, a co-president of the Canadian Society for Education Through Art which is meeting in Montreal this week.

In teaching art to children, Miss Jaques said in an interview, "we are concerned with developing an individual's visual experience and appreciation rather than in developing skill. We want to develop a creative approach which can be carried through into all areas of life."

An assistant professor of art education at Macdonald Teachers' College, Miss Jaques teaches students who will become teachers. She also teaches art to a class of children and in this way is able to put her theories into practice.

Watched Pupils

She has watched some of her pupils through various stages of development and is convinced the approach to teaching art which is based on creation rather than imitation, has done much for these students.

Dr. Arthur Lismer said in a convention address, "the child through his pictures is trying to get through to the adult world, something of his personality and his feelings."

Through the art of a child, a greater understanding of what man himself is, can be attained.

Art is life, Dr. Lismer said. "Indeed it is the only real clue we have to the character and personality of growing man."

Formal education alone, Dr. Lismer said, will never provide the drives and the motivation that will make man an individual aware of environment, sensitive to sights and sounds of interest and opportunities for curiosity and adventure.

The main purpose of education through art, Dr. Lismer said, "is not the production of more artists. If we believe in education through art then it concerns not only skill and knowledge about art, it should deal with man and his arts."

In growing up in art, he said, "we must fight bad taste, imitation, mediocrity, cheap reproductions and sentimentality. These are public enemies — snares set against the creative heart of man."

Vers dem Messenger Nov 4/59

AU BEAUX-ARTS

Le Comité féminin du Musée des Beaux-Arts, situé à 1379 ouest, rue Sherbrooke, vous invite, ce soir le 4 novembre, à une représentation cinématographique présentée au Musée même. Le programme comprend trois films israéliens, en anglais. "Ein Hod" (colonie d'artistes à l'oeuvre), "Solitude de Zin" (histoire d'une expédition archéologique au Négueb), "Ischéologique au Négeb), "Ispays d'Israel ancien et moderne, complétée d'une présentation chorégraphique par les danseurs d'Inbal). Le narrateur sera M. Christopher Plummer. Prière de noter que deux représentations sont données, soit à 6 h. 30 et à 8 h. 30 p.m. Entrée libre.

Medicine Hat News Nov

HANDY ASSET

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

L'Action Catholique Due Nov 4/59

Musée des Beaux-Arts

Le Musée des Beaux-Arts annonce ~~le lancement~~ d'un plan quinquennal dans le but d'augmenter ses ressources financières.

"Nous devons de toute urgence améliorer notre situation financière, a déclaré, le colonel Hugh M. Wallis, président du Musée, au cours de l'assemblée annuelle des membres".

On tentera de réaliser cet objectif en recueillant des contributions et des dons personnels, des contributions de corporations, des revenus provenant d'événements spéciaux, de subventions d'agences gouvernementales, de legs et de fondations.

La Presse Nov 11/59

Les professeurs doivent aussi grandir, en matière d'éducation par l'art

--Dr A. Lismer

Ce ne sont pas seulement les enfants, des plus jeunes jusqu'aux adolescents, qui doivent grandir en matière d'art, mais aussi leurs professeurs, en s'éloignant de l'héritage traditionnel et des vieilles méthodes d'enseignement du dessin datant de l'époque victorienne. L'idéal de l'art en éducation, ce n'est pas "l'éducation en matière d'art", mais "au moyen de l'art". C'est ainsi que s'exprimait ce midi le Dr Arthur Lismer, directeur de l'éducation au Musée des Beaux-Arts de Montréal, à l'occasion de l'ouverture du 5e congrès de la Société Canadienne d'Education par l'Art.

Considéré comme le plus éminent des pionniers de l'éducation par l'art au Canada, le Dr Lismer poursuivit: "Que l'on invite l'enfant, dès les premiers jours, à exprimer librement ce qu'il pense, sans que le professeur intervienne. L'histoire du monde, affirma-t-il, est semblable à la croissance d'un enfant, qui passe successivement du primitivisme le plus naïf aux autres périodes de sa formation artistique, jusqu'à ce qu'il soit capable de voir par lui-même le monde en termes de beauté et de réformer peu à peu ses jugements.

L'éducation, expliqua le Dr Lismer, c'est une matrice dans laquelle doivent germer des idées possessives, qui engendrent les guerres. Toutes les écoles sont donc responsables de l'enfant, en ce sens qu'elles doivent préparer non le futur savant, le futur industriel, mais l'individu dans son intégrité, pour qu'il puisse s'accomplir aussi en entier.

Les vieilles méthodes n'ont réussi qu'à créer une indifférence collective envers les humanités, les arts, la religion, et la plupart des gens ne s'en servent que lorsqu'ils en ont besoin.

En cet âge nouveau où l'automatisation est à l'ordre du jour, si les éducateurs n'ont pas une conception plus idéaliste de la préparation de l'enfant à la vie, les humanités et les arts seront en danger. Il ne faut pas apprendre aux jeunes seulement à "gagner leur vie" mais il faut les préparer à mener une existence créatrice d'idées et de beauté, dit en terminant le Dr Lismer, qui dirige, à l'Ecole des Beaux-Arts, l'éducation apr l'art de 250 enfants de 3 à 14 ans et qui, au cours des 20 dernières années, a employé des méthodes expérimentales qui furent dans la suite adoptées par un grand nombre de professeurs à travers le Canada.

Electrical Contracting & Maintenance in Can. ... extract speech by ...

"Montreal is a convention city. There's a feeling about the place that — while you know it's bigger than any other Canadian city — is downright intimate. Sure, there's an Eatons, and Simpsons and a big Morgans — but there's a thousand small shops within walking distance. There's a hundred night clubs within a dollar taxi ride. There's legitimate theatre in Montreal.

"There's a symphony orchestra in Montreal.

"There's a museum of fine arts in Montreal.

"There's unlimited sports facilities in Montreal.

"Montreal has many churches of all denominations.

"Montreal police are bi-lingual.

"Montreal has a railroad right through the middle of a mountain.

"Montreal has a mid-town park with a mountain view of the harbour.

"Montreal has a wax museum, botanical gardens, an Indian reservation, an old fort and last but not least — it has the hotel to house the 5th annual Technical Conference on Electrical Maintenance.

"Montreal Maintenance Association has determined to give the other members of the Canadian Council a conference that will be remembered for years.

"We plan to offer a ladies' program. So bring your wife or sweetheart with you. No mothers-in-law please!

"The ladies' auxiliary of the club will provide guided tours of the Montreal shopping and cultural districts.

"We will invite the ladies to dinner with us. On the Saturday evening next year we plan on having a dance. Our executive think they've covered most of the points necessary to provide a top-notch Technical Conference for 1960. We're still getting suggestions from our own membership. We will finalize nothing until all Canadian Council clubs have been heard from.

Owen Sound Sun-Times Oct 26/59

HANDY ASSET

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

Stratford Beacon-Herald Oct 28/59

HANDY ASSET

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 months.

Gazette Oct 24/59

24, 1959

ART

Art Exhibitions Of Interest

By DOROTHY PFEIFFER

AS so many one-man shows and group exhibitions are on view at present, limited space in these columns necessarily precludes detailed reviews.

Yvette Mondor of Montreal is holding a one-man show of her darkly wistful and largely representational oil paintings in the Cafe des Artistes on Dorchester St. W. Miss Mondor employs both earth-colors and those of faded, ancient velours to interpret her landscapes, figure, flower and still-life studies. It is perhaps in her drawing that this artist frequently misses her objective. Distortion in figure drawing is a part of art. But it is a very special part, which, in order to be successful, must have an extremely knowledgeable foundation.

There is more than a trace of repression in Miss Mondor's serious work. Also a distinct sense of mysticism. One wishes her evident talent could liberate itself, perhaps by the use of less monotonous and more subtle color.

Nancy Petry Wargin, of Montreal and Paris, has an extensive exhibition of recent oil, oil on paper and watercolor paintings as well as several supremely sensitive monotypes at the Galerie Agnes Lefort.

Although definitely feminine and often almost dainty in quality, Mrs. Wargin's many-faceted work also possesses the strength and subtle vibrato of a finely tuned violin played upon by a future virtuoso.

In this exhibition one follows with interest young Mrs. Wargin's conscious evolution from the almost realistic through the semi-abstract to pure expressionism.

Many of Nancy Wargin's paintings have been given titles selected with care and affectation by the artist herself from the verse of Apollinaire, famous Parisian poet of the twenties. Although this is an artistic license of which I'm not sure I approve, there is no denying that the Apollinaire titles and the Wargin paintings aptly complement each other.

This outstanding and lovely show provides a splendid opportunity for the younger set to acquire a true work of art by a gifted young Canadian. It is the young connoisseur of today who will develop into the Canadian art-collector of tomorrow.

On the main floor of the Denyse Delrue Gallery remains hanging the multi-colored calisthenics in paint and the heady cocktails in oils of **Pierre de Ligny Boudreau**. Upstairs, displayed against startlingly white walls—which no doubt will be toned down to a less blinding whiteness when renovations to the gallery are completed, hang the static and angular jig-saw puzzles in intense color painted by Montreal non-figurative artist **Fernand Toupin**.

Undoubtedly interesting to many, because of decorative quality, clever organization and various painting textures, this type of art is beyond my ken. I can only find it both disturbing and lacking in emotion or appeal.

Three diversified painters belonging to today's School of Paris are represented at the Galerie Dresdnere.

Michel de Gallard, born 1921 in France, is a contemplative painter who enlivens his softly humid and frescoe-like landscapes and still-life with perfectly placed swatches of red and blue. de Gallard's work possesses a classic yet contemporary quality, as well as a depth of philosophy and profound emotion.

By contrast **Auguste Durel** is more decorative and definite. Some of his work might almost be termed picturesque. Durel was born in Toulouse in 1904. He spent his youthful years in Tunis, a fact which underlines his work in the sense of arabesques and fanciful traces of design and which gives to his landscapes a faintly too illustrative quality.

In all of Durel's work can be remarked a magnificent grasp of composition. His painting is cool and collected, if not overly exciting or evocative. It is pleasantly inconspicuous, excellent art and "easy to live with" anywhere.

Simon-Auguste is the "romantic" of the three. This artist manages to create passionate warmth by the use of the usually known as "cold" shades of blue, a feat seemingly accomplished by the subtle color juxtaposition of pink, mauve and green.

Simon-Auguste's paintings of chaste and withdrawn nudes, sleeping maidens and supernaturally glowing flowers and still-life somehow recall to mind the ancient age of chivalry. One looks instinctively for moonlit castles with moats, for ghostly knights in shining armor and romantic troubadours. In spite of their other-world quality, these paintings pulse with life. Granted that same life is close to dreams. But in dreams often lurks reality.

An exhibition of Recent European Acquisitions and by nine painters including Dany, Cottavoz, Fusaro, Gailliard, Ivon Hitchens, Pouchol, Luigi Loir, Klein and Middleton, is on view in the Waddington Galleries.

Of the 39 paintings shown, the five works by Hitchens are possibly the most outstanding.

Ivon Hitchens was born in London, England in 1893. Today he is neither a realistic painter nor is he non-figurative in approach. Rather is he the "recorder of the image." His work is unaggressive and unallusive. It is however, instinctive, direct, full of rhythm and true sensation. One must "experience" a Hitchens painting.

The Montreal Museum of Fine Arts owns one of this contemporary English artist's works which pales somewhat in significance beside those shown in the present exhibition.

"GIRL WITH OWL" an oil painting by Irish artist Colin Middleton, which may be seen among many other paintings by Irish, Continental and Canadian painters in the "Recent Acquisitions" exhibition now on view at the Waddington Galleries on Sherbrooke St. W.

Hitchens has been widely acclaimed as the "most considerable English painter of his generation."

Dany, the French painter is represented by nine of his rather too poster-like but also attractive works which I find too studied and superficial.

Fosaro shows six paintings, of which his silvery "Ciel et port gris" envelopes one in dreamy delight and meditation.

Pouchol surprises one by the greatly more relaxed technique he recently seems to have successfully adopted.

Klein's color and design is both individual and charming in two paintings, "Horses and Boys" and "Horses."

There is sure to be something of interest for everyone interested in his diversified collection and exhibition.

St. Laurent News Oct 8/59

Activities are fully underway at the Montreal Museum of Fine Arts. On Wednesday, Oct. 14, at 3:00 p.m. there will be a lecture on "Art and the Found Object," dealing on the current exhibition by Dr. Evan H. Turner. This joint English and French tea program will introduce the new Director to the Wednesday afternoon programs, sponsored by the Ladies' Committee.

On the same day, at 6:30 and 8:30 p.m. there will be two showings of "Art Film Series" in the Lecture Hall. In order to satisfy the demand for seats, the two showings will be identical. The program for Oct. 14 will present films dealing with Spanish painting and architecture: "Volosquez," "Avila," and "Zuloaga" (with Spanish commentary) and "La Granja" and "The Escorial" (with English commentary), the public is welcome to attend.

Mont Monitor Oct 22/59

Lecture at Museum

Mrs. Robin Watt, wife of the well known Canadian portrait painter, will speak on "Some Aspects of Portrait Painting" on Wednesday, October 28 at 3 p.m. in the upstairs foyer of the Montreal Museum of Fine Arts. Tea will be served following the lecture. This program is one of a series of weekly Wednesday lectures and teas sponsored by the Museum's Ladies' Committee. The lecture is open to the public free of charge.

Mrs. M. Stirling Maxwell, 430 Wood avenue, Westmount, is co-president of the Ladies' Committee.

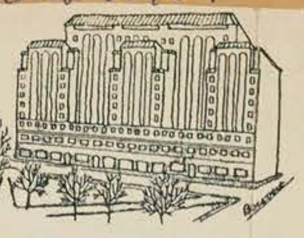
Mont Monitor Oct 22/59

The first "Artists in Action" evening will be held in the lecture hall of the Montreal Museum of Fine Arts on October 28 at 8 p.m. Models and materials will be supplied to those who wish to try their hand at drawing and clay modelling. Artists will be in attendance to advise while the audience may learn by watching. Open to the public.

This program is sponsored by the Ladies Committee of the Museum.

Mrs. M. Stirling Maxwell, 430 Wood avenue, Westmount, is co-president of the Ladies' Committee.

Current Events Oct 30/59



Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, Sunday.

In Gallery XII, October 30—November 15th — Eva Landori and Marjorie Winslow.

An exhibition featuring the work of young Jewish artists from across Canada is being presented to November 15th as part of the celebration marking the national bicentary of Canadian Jewry.

Films: An evening of Israeli films will be featured at the Museum on November 4th at 6.30 and 8.30 p.m. They are "Ein Hod" which is an account of a trip to an artists' colony in Israel; "The Wilderness of Zin", describing recent archaeological discoveries in Israel and "Israel An Adventure", a beautifully photographed study of such areas as Haifa, Galilee, Jerusalem and Tel Aviv. Admission free.

JAMM—The junior associates of the Museum who organized and set up their own gallery in what was formerly Hickson House at the rear of the Museum are giving an exhibition entitled "JAMM On Show" featuring the work of Junior associates, including paintings, engravings, drawings, ceramics and silversmithing — to Nov. 15th.

The Elizabethan Oct/59

Montreal Museum of Fine Arts — A permanent collection of Old Masters, French, English and contemporary Canadian paintings. Also a collection of Canadiana along with treasures from ancient Egypt, China and the European Middle Ages. Open Tuesday to Saturday, 10 a.m. to 5 p.m., at 1379 Sherbrooke Street West. Admission free on Wednesday, and Saturday. Other days, 25 cents to non-members.

SPORTS

Pointe Claire Lakeshore News Oct 29/59

Collector's Choice at Montreal Museum

The November Collector's Choice, a monthly exhibition presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the foyer of the Museum will be a small display of 18th Century musical objects from the collection of Mr. Jacques Simard.

News Oct 15/59 Pointe Claire Lakeshore

Lecture, films at Fine Arts museum

The Ladies' Committee of the Montreal Museum of Fine Arts has announced that Mrs. Leon Lortie, a recent traveller in Greece, will give an illustrated talk in French on "Some Aspects of Greece" at the Montreal Museum of Fine Arts Wednesday, October 21, at 3 p.m. Tea will be served afterward in the upstairs foyer of the Museum.

Three films on Art — "Work Calder," "Artists Proof," "Quetico" will also be presented October 21 at 6:30 p.m. and p.m.

Trois Rivières Oct 27/59

Cleveland Morgan, du Musée des Beaux-Arts, démissionne

MONTREAL (PC) — M. Cleveland Morgan, vice-président d'un magasin à rayons de Montréal et président honoraire du Musée des Beaux-Arts de Montréal, a démissionné de son poste de membre du conseil d'administration de la Galerie nationale du Canada pour protester contre la conduite du gouvernement fédéral à l'endroit des administrateurs de cet organisme.

Il a donné une interview à ce sujet hier dans la métropole.

Il a envoyé une lettre de démission au premier ministre Diefenbaker le 2 octobre, soit peu de temps après que Mme Fairclough, ministre de la Citoyenneté, eut annoncé que M. Thomas Maher, de Québec, venait d'être nommé président du conseil d'administration de la Galerie.

Le 17 octobre, le premier ministre a répondu à M. Morgan, lui disant qu'il acceptait la démission "avec grand regret" et aussi avec "surprise". Le chef du gouvernement ajoutait que les autorités fédérales n'avaient pas manqué d'égards à l'endroit des administrateurs.

M. Morgan n'est pas de cet avis. Il a dit aux journalistes que le gouvernement n'avait nullement consulté les administrateurs au sujet du choix de M. Maher.

Le choix de M. Maher

"Je n'ai rien personnellement contre M. Maher, dit M. Morgan. Je ne l'ai jamais rencontré. Je ne sais rien à son sujet. Je proteste parce que sans avoir averti les administrateurs le gouvernement leur a imposé un nouveau président.

Je ne doute nullement que M. Maher soit une excellente personne. Seulement, il n'a jamais eu de relations avec la Galerie. Il n'a pas d'expérience dans ce domaine.

Montréal Spectator Oct 27/59

Art Interference Hit By Ex-trustee

MONTREAL, Oct. 27, (CP) — F. Cleveland Morgan said yesterday he has resigned from the board of trustees of the National Gallery of Canada "as a protest against unwarranted government interference in appointing a chairman without any reference to any of the trustees."

Mr. Morgan said in an interview that his resignation was submitted to Prime Minister Diefenbaker Oct. 2 "following Mrs. Fairclough's announcement of the appointment of Thomas Maher of Quebec City as chairman of the board of trustees."

Mrs. Fairclough, citizenship minister, reports to Parliament for the gallery.

MR. MORGAN said the Prime Minister, in a letter Oct. 17, accepted the resignation "with great regret, and surprise at the attitude you have taken as a trustee".

The letter added that it could not be seen there had been any discourtesy shown the trustees.

Mr. Morgan, vice-president of a department store and honorary president of the Montreal Museum of Fine Arts, said: "There is nothing personal against the new chairman in my resignation.

"I HAVE NEVER met him. I know nothing about him. I am protesting because without any warning to the trustees the government thrust Mr. Maher upon us as our new chairman.

"I have no doubt he is an excellent person but he has had no experience or connection with the gallery in the past. As at the moment it is going through a bad time, I think that a person who knows something about the gallery should be put as the head of the trustees."

He said that in the past the board had chosen its own chairman.

OF THIS Mr. Morgan said: "There is no doubt that this was also as a result of government pressure, and although Mr. Jarvis was frequently outspoken, his persistent hard work for the field of art in Canada and for the new building of the gallery should have been recognized."

He said that the resignation of the chairman of the board, C. P. Fell of Toronto, was due to a difference of opinion with government ideas.

"As a board we sympathized with the government policy of cutting expense," said Mr. Morgan, "and despite the hardship to the gallery we were able to understand to a certain extent our budget being cut down from $135,000 to $25,000.

"BUT WHEN no effort was made after the recession period lifted to increase our budget, we felt that this was foolish and narrow minded. In my opinion this is why Mr. Fell resigned.

"We were asked to support Canadian art — we did so. But to be asked to buy only Canadian paintings was far from being far-sighted in my opinion."

In Ottawa, Mrs. Fairclough said she has no comment on Mr. Morgan's resignation and statements.

She said the vacancy in the nine-member board caused by Mr. Morgan's resignation has not been filled. The gallery itself still is without a director, following the resignation of Alan Jarvis.

Ottawa Citizen Oct 28/59

GALLERY FLARE-UP

PM Says Trustee Didn't Tell All

As new winds of controversy swirled around the troubled National Gallery, Prime Minister Diefenbaker Tuesday suggested that the whole story hadn't been told in the resignation of F. Cleveland Morgan of Montreal as a trustee.

Mr. Morgan quit October 2, and yesterday, referring to his correspondence with the Prime Minister, said he had resigned in protest against "unwarranted Government interference" in appointing a new Gallery chairman without telling the trustees in advance about it.

Wants Full Text

"I would be happy if Mr. Morgan would release the full text of our correspondence", said the Prime Minister on his way in to Cabinet this morning.

"I think it would be only proper that he should make public the full file, and not, as he has, just expurgated portions."

Would the Prime Minister release the file?

"No", he replied, "it is Mr. Morgan's correspondence. He initiated it, and now has released only parts of it."

No Comment

Immigration Minister Fairclough had no comment other than an expressed wish that the Civil Service Commission would "hurry up and give us a new Gallery Director."

She expected the Commission would "have its man" by the end of the year at the latest.

The job, open since Alan Jarvis left September 1, is a Civil Service "merit" appointment, and is being advertised, open to all qualified applicants, at $13,000 to $14,000 annually.

Mr. Morgan said in an interview that his resignation was submitted to Prime Minister Diefenbaker October 2, "following Mrs. Fairclough's announcement of the appointment of Thomas Maher of Quebec City as chairman of the board of trustees".

Mr. Morgan said the Prime Minister, in a letter October 17, accepted the resignation "with great regret, and surprise at the attitude you have taken as a trustee".

The letter added that it could not be seen there had been any discourtesy shown the trustees.

Mr. Morgan had been informed previously of acceptance of his resignation by Mrs. Fairclough.

"Nothing Personal"

Mr. Morgan, vice-president of a department store and honorary president of the Montreal Museum of Fine Arts, said "there is nothing personal against the new chairman in my resignation".

"I have never met him. I know nothing about him. I am protesting because without any warning to the trustees the Government thrust Mr. Maher upon us as our new chairman.

"I have no doubt he is an excellent person but he has had no experience or connection with the Gallery in the past. As at the moment it is going through a bad time, I think that a person who knows something about the Gallery should be put as the head of the trustees."

He said in the past the board has chosen its own chairman.

Last month Gallery Director Alan Jarvis resigned.

Of this Mr. Morgan said: "There is no doubt that this was also as a result of Government pressure and although Mr. Jarvis was frequently outspoken, his persistent hard work for the field of art in Canada and for the new building of the Gallery should have been recognized."

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"We were asked to support Canadian art—we did so. But to be asked to buy only Canadian paintings was far from being far-sighted in my opinion."

Clash of Opinions

He said that the resignation of the chairman of the board, C. P. Fell of Toronto, was due to a difference of opinion with Government ideas.

Mr. Morgan has been a trustee of the National Gallery since 1952. He was one of the appointments following a recommendation by the Massey Commission of Arts and Sciences to increase the membership of the board.

"As a board we sympathized with the Government policy of cutting expense", he said. "And despite the hardship to the Gallery we were able to understand to a certain extent our budget being cut down from

Star Nov 17/59

Vanier is Patron Of City Museum

Governor-General George P. Vanier has extended his patronage to the Montreal Museum of Fine Arts on the eve of the institution's centenary.

Col. Hugh M. Wallis, president of the museum, in announcing the Governor-General's patronage, said today: "It is a tribute to a great educational institution that serves not only the people of Montreal and the province but Canadians generally.

The museum, preparing to celebrate its centenary next year, is the oldest public art institution in Canada and the only one in Quebec which combines fine and decorative arts.

Le Devoir Nov 18/59

Le général Vanier donne son patronage au Musée des B.-Arts

Le gouverneur général, S. E. Georges Vanier, vient d'accorder son patronage au Musée des Beaux-Arts de Montréal, à la veille du centenaire de l'institution, a annoncé hier le colonel Hugh M. Wallis, président de l'institution.

Le musée est la plus ancienne institution d'art publique au Canada et la seule qui, dans le Québec, réunit à la fois les beaux-arts et les arts décoratifs.

Le colonel Wallis a déclaré que le patronage du gouverneur général est "un hommage à une grande institution éducationnelle qui sert non seulement la population de Montréal et de la province, mais tous les Canadiens".

"Nous en sommes très reconnaissants à Son Excellence, particulièrement en ce moment où le musée se prépare à célébrer le centenaire de son activité."

Gazette Nov 17/59

Vernissage

The Junior Associates of the Montreal Museum of Fine Arts are holding a Vernissage in the Stable Gallery tomorrow evening from six to ten o'clock to open the exhibition of works by Louis Archambault and Jean Dallaire.

County Globe & Weal Nov. 7 1959

5-Year Plan Aids Museum In Montreal

MONTREAL

A five-year plan to extend financial support from all sources has been announced by the Montreal Museum of Fine Arts, Col. Hugh M. Wallis, president of the museum, said: "We estimate that to put ourselves in a sound operating position and provide for essential repairs and improvements, we should have an additional investment revenue of about $100,000 per annum. That would require the possession of additional investment of, say, $2,000,000.

The Montreal Museum of Fine Arts, the oldest arts institution in the country, is the only museum with paintings, sculpture, decative arts, a library and an art school," Col. Wallis stated. The director is Dr. Evan H. Turner.

Gazette Nov 16 1959

MEETINGS

THE DOMINION-DOUGLAS LADies Literary Society, will meet in Dominion-Douglas Church, Friday, November 20th, 2.30 p.m. Speaker will be Dr. Evan Turner, Director, Montreal Museum of Fine Arts, violinist will be Mr. Eugene Husaruk. Meeting open to public. Tea will be served. Tickets available at door.

Star Nov 13/59

Art Show Is Arranged

An exhibition of sculpture by Louis Archambault and paintings by Jean Dallaire will be on view at Montreal Museum of Fine Arts' Stable Gallery from Nov. 19 to Dec. 13.

Archambault, 44, has exhibited in Canada, Italy, England and Belgium and now works closely with architects in preparation of outdoor sculpture. Dallaire, 43, has worked extensively in France and is well-represented in private collections there.

The exhibition has been organized by a committee headed by Jean Gareau, with Andre Demers, Miss Pierre Morrow, Suzanne Beethan, Louise Baillargeon and Mrs. Estelle Curren.

Dimanche-Matin Oct 25/59

Mentions d'honneur

PAS TOUJOURS "HONORABLES"

**Fête AUJOURD'HUI à Valleyfield en l'honneur de Me Georges-André MELOCHE pour marquer son élection à la présidence de la Chambre de Commerce de la Province de Québec . . . *C'est maintenant quasi-officiel: M. FERNAND DOSTIE, sous-ministre du Bien-Etre social, deviendra CHEF DE CABINET du Premier ministre PAUL SAUVE remplaçant Me EMILE TOURIGNY qui a décidé de prendre sa retraite à la suite du décès du l'hon. Maurice Duplessis . . . M. ROGER OUELLET demeure secrétaire particulier du Premier ministre, qui garde également tout le reste du PERSONNEL de son prédécesseur . . .* AIR-CANADA inaugure AUJOURD'HUI un vol direct entre Montréal et Chicago, avec arrêt à Toronto . . . *Le directeur du Musée des Beaux-Arts, EVAN-H. TURNER y donnera une conférence DEMAIN soir, à 8. h. 30 sur "Le goût et la critique au début de l'ère victorienne" . . .* C'est rare qu'une même famille dirige un HOTEL 50 ans! Pourtant M. William-F. LAWLER a vendu l'hotel Canada de LOUISEVILLE à M. Jean LAJOIE, de ST-DONAT. Cet hotel appartenait à la famille Lawler depuis le début du siècle . . . *A midi et demi, AUJOURD'HUI on présentera à la télévision "VOYAGE EN RUSSIE" avec les commentaires d'un groupe d'étudiants canadiens qui en reviennent . . .* Les LOISIRS St-André-Apôtre organisent un club de SKI qui chaque DIMANCHE, fera un voyage: Renseignements: Elaine ROCK, DU 8-3212, Claire BOUTHILLETTE DU 7-2318 ou Yvon LEMANQUE DU 7-1519 . . . *Vernissage, à 8 heures, DEMAIN soir, des oeuvres du photographe STAN JOLICOEUR, au Centre social de l'Université de Montréal . . .* La 50ième initiation au CONSEIL CREMAZIE des Chevaliers de Colomb se déroulera AUJOURD'HUI . . . ROLAND LECLERC conférera le 3e degré . . . *LEVIS LORRAIN inaugurera, CE SOIR, à 5 h. 45, la nouvelle série de causeries POLITIQUES de l'Union Nationale aux postes CKAC, et CHRC . . . A CKCH, l'émission passera à 6 h. 15 . . .* SOUPE aux FEVES, à 7 h. 30 jeudi, au profit des oeuvres du Centre STE-BRIGIDE, 1174, rue Champlain . . . Renseignements LA. 2-1791 ou LA 2-1290 . . . *JEAN-C. FOURNIER organise la traditionnelle partie d'huîtres du CLUB CANADIEN pour 8 h. 30 le 6 novembre . . .* Il est fortement question que le cinéma EMPRESS, de Notre-Dame-de-Grâce soit transformé en salle de théâtre pour les TROUPES LOCALES de langue anglaise . . . *Pierre-Paul DAIGLE est le premier canadien de langue française à devenir directeur de la Chaine HILTON du Canada . . .* Le journaliste ROGER GUIL organise un concours de "Miss Taxi" . . . *Convention libérale, AUJOURD'HUI, à Ayer's Cliff pour choisir le candidat dans le comté de STANSTEAD en vue des prochaines élections générales . . .* Clément THERFIAULT et Rosaire BIBEAU ont enregistré la "Biographie de l'Hon. M. Duplessis" . . . *Les membres des LATINS D'AMERIQUE assistent à une Fête des pommes à Rougemont, AUJOURD'HUI. Au programme, un diner canadien arrosé de cidre, des jeux, la danse . . .* SOREN, la girafe du zoo de Granby, est morte d'une INDIGESTION aigue, selon l'autopsie du vétérinaire PAUL TETREAULT . . . *Cloture DEMAIN, du festival artistique de Ville d'Anjou qui dure depuis dix jours: au programme, un récital de mélodies et de poème avec Mme Jeanne GUIHARD et Alfred BRUNET . . .* Tout le monde réclame un magasin de la Commission des LIQUEURS à DORVAL mais personne le veut dans son voisinage! . . . *Lorenzo CAMPAGNA, Lionel DAUNAIS et Louis MORRISSET se sont retrouvés MALADES sur le même étage à l'Hôtel-Dieu . . . Incidemment, les médecins ont trouvé que MORISSET n'avait pas été victime d'une attaque cardiaque mais plutôt d'une FATIGUE AIGUE . . .* Le CARNAVAL d'hiver de QUEBEC débutera le 13 février . . . *"La Porte des Lilas" sera le FILM présenté au Ciné-Club de l'Immaculée-Conception, mardi soir . . .* Le nouveau poste de radio de Québec "CJLR" mis sur pied par JACQUES LAROCHE, est sur les ondes depuis hier à 1060 au cadran.

Gazette Facts & Fancies Nov. 18/59

PEOPLE ARE SAYING the Museum Ball (it will be held December 11 at the Montreal Museum of Fine Arts) is the most difficult ball in the city to which to obtain a ticket. It's not hard to understand why. The Montreal Museum of Fine Arts has 3,000 members and attendance has to be limited to 600. Within 48 hours of the time tickets appeared all were gone . . . They're wondering, too, how guests who wear glasses are going to manage with their masks but are certain some bright souls have thought of this and found a solution.

We hear Mrs. R. C. Grout, chairman of the Hospitality Shop at the Montreal General Hospital, and Mrs. Norman Scott are keeping under their hats a big secret about the Christmas window decorations due to be unveiled November 28 . . . Sounds of the times—the tunes of well-loved carols coming from Trafalgar School as the girls' choir under the direction of Dr. D. M. Herbert practices for the annual Christmas carol service to be held December 17.

1a 1b 1c 1d 1a Mont Star Nov. 12/59 78

Morgan Resigns Gallery Post

871

MONTREAL (CP) — F. Cleveland Morgan said Monday he has resigned from the board of trustees of the National Gallery of Canada "as a protest against unwarranted government interference in appointing a chairman without any reference to any of the trustees."

Mr. Morgan said in an interview his resignation was submitted to Prime Minister Diefenbaker Oct. 2 "following Mrs. Fairclough's anouncement of the appointmnt of Thomas Maher of Quebec City as chairman of the board of trustees."

Mrs. Fairclough, citizenship minister, reports to Parliament for the gallery.

Mr. Morgan said the prime minister, in a letter Oct. 17, accepted the resignation "with great regret, and surprise at the

attitude you have taken as a trustet."

The letter added that it could not be seen there had been any discourtesty shown the trustees.

NOT PERSONAL

Mr. Morgan, vice - president of a department store and honorary president of the Montreal Museum of Fine Arts, said "there is nothing personal against the new chairman in my resignation."

"I have never met him. I know nothing about him. I am protesting because without any warning to the trustees the government thrust Mr. Maher upon us as our new chairman."

He said in the past the board has chosen its own chairman.

In Ottawa, Mrs. Fairclough said she has no comment on Mr. Morgan's resignation and statements because the resignation was sent to the prime minister.

1a L'Evenement - Journal Que. Oct 28/59

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Démission d'un directeur de la Galerie nationale du Canada

M. Cleveland Morgan veut protester contre la nomination de M. Thomas Maher à la présidence de la Galerie. — Ottawa aurait manqué d'égards à l'endroit des administrateurs.

Montréal (PC) — M. Cleveland Morgan, vice-président d'un magasin à rayons de Montréal et président honoraire du Musée des Beaux-Arts de Montréal, a démissionné de son poste de membre du conseil d'administration de la Galerie nationale du Canada pour protester contre la conduite du gouvernement fédéral à l'endroit des administrateurs de cet organisme.

Il a donné une interview à ce sujet hier dans la métropole.

Il a envoyé une lettre de démission au premier ministre Diefenbaker le 2 octobre, soit peu de temps aprs que Mme Fairclough, ministre de la Citoyenneté, eut annoncé que M. Thomas Maher, de Québec, venait d'être nommé président du conseil d'administration de la Galerie.

Le 17 octobre, le premier ministre a répondu à M. Morgan, lui disant qku'il acceptait la démission "avec grand regret" et aussi avec "surprise". Le chef du gouvernement ajoutait que les autorités fédérales n'avaient pas manqué d'égards à l'endroit des administrateurs.

M. Morgan n'est pas de cet avis. Il a dit aux journalistes que le gouvernement n'avait nullement consulté les administrateurs au sujet du choix de M. Maher.

Le choix de M. Maher

"Je n'ai rien personnellement contre M. Maher, dit M. Morgan. Je ne l'ai jamais rencontré. Je ne sais rien à son sujet. Je proteste parce que sans avoir averti les administrateurs le gouvernement leur a imposé un nouveau président.

"Je ne doute nullement que M. Maher soit une excellente personne. Seulement, il n'a jamais eu relations avec la Galerie. Il n'a pas d'expérience dans ce domaine. La Galerie faisant face présentement à de grandes difficultés, je crois que le président du conseil d'administration de la Galerie devrait être quelqu'un qui la connaisse quelque peu".

Le mois dernier, M. Alan Jarvis démissionnait du poste de directeur de la Galerie. Il n'a pas encore été remplacé.

Le Devoir Nov 14/59 3

Société d'étude et de conférences

Mardi, le 17 novembre, la Société d'étude et de conférences recevra M. René Héron de Villefosse qui a intitulé sa causerie: "Paris romantique et balzacien." C'est au Musée des Beaux-Arts de Montréal, à deux heures et demie que les membres et leurs amies sont invités à venir l'entendre.

M. de Villefosse, archiviste-paléographe, est conservateur en chef des Musées de la ville de Paris, auteur de plus de vingt volumes consacrés à l'histoire de la capitale française.

Le public est invité.

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Art Dullness Attacked —Lismer Hails 'Rebels'

A Montreal art director has charged that art teaching is still dogged by Victorian dullness, while a U.S. colleague warned that the tendency to overemphasize the sciences will produce a nation of "inhuman monsters."

"Dead and dull things are still cluttering up text books and training colleges," declared Dr. Arthur Lismer, head of the school of art and design of the Montreal Museum of Fine Arts.

"Art education has been distorted by intellect for a century. Art teaching is still dogged by Victorian dullness and the restrictions of 19th century realism."

Dr. Lismer, speaking yesterday at the fifth annual convention of the Canadian branch of the International Society for Education through Art at the Montreal Museum, said dullness and respectability are synonymous with artistic behavior and "we as art teachers are the last to speak up for the rebels in the art world—especially in this province!"

'Aesthetic Lies'

He called perspective, academic techniques, neatness and accuracy "aesthetic lies" and defined good art reading as "eliciting and guiding — not expounding, criticizing or dominating the child's idea."

He told the art teachers, many of them practicing artists, that there is a parallel between the history of art and the growth of a child. "Art is a record of the history of man and a child who draws or paints leaves a similar record of development and growth of personality from the time he first picks up a crayon until his adolescence, which steals away all his imagination."

Balance in Education

Dr. Edwin Ziegfield, director of fine and industrial arts at Columbia University's Teachers College, said that North Americans today are over-emphasizing science to an "alarming degree" and artists and educators in every field, including the sciences, should resist the trend and work to restore better balance.

"No nation can win a scientific race by neglecting the arts and humanities in its educational system. Such a course will produce a nation of inhuman monsters,

(Concluded from Page 3)

over-developed in some respects but weak and defenceless in areas where originality and creativity are important," he said.

Dr. Ziegfield said science in itself gives no values and tends to take away human dignity by "reducing men to soul-less robots engaged in repetitious, mechanical tasks."

He added: "Art, on the other hand, gives meaning, purpose and life. It develops man's creative faculties and, in this age when religion is losing its hold on men's mind, it plays a large part in developing his spiritual faculties."

Today's events include panel discussions on school art programs and art teacher training. Also on the agenda are visits to several Montreal art schools, a luncheon at the Protestant School Board of Greater Montreal, a City Hall reception and a visit to the National Film Board.

Star Nov. 16/59 8

Museum Lecture, Tea Wednesday

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea at 3 p.m. Wednesday, Nov. 18, at the museum Mr. Jacques Simard, founder and former mayor of Preville, will speak in French on "Ancient Musical Instruments."

Tea will be served in the upstairs foyer following the lecture and the public is invited.

Kingston Whig-Stand. Oct 28/59 Montreal Gazette Oct 30/59

More Trouble at the Gallery

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The present Government at Ottawa has an unfortunate record when it comes to the National Gallery. The recent resignation of Mr. ALAN JARVIS as Director was a direct result of deliberate myopic opposition from the Conservative back-benchers who think they know more about how to select paintings than do those trained in the subject. A contributing factor, of course, was the reneging of the Government on commitments which Mr. JARVIS had with various art dealers to purchase some very expensive (and very rare) paintings.

Bureaucracy and political patronage do not mix with cultural affairs. It is unfortunate that the Minister of Citizenship and Immigration, Mrs. HELEN FAIRCLOUGH, should have to undertake the responsibility for the National Gallery. Mrs. FAIRCLOUGH "reports to Parliament" for the Gallery, which means that she is the responsible minister. But the Gallery should not be run this way. It should be under the aegis of some kind of cultural group, modelled after the British Council perhaps, which is carefully shielded from direct and heavy-handed Government interference.

The latest difficulty into which Mrs. FAIRCLOUGH has landed the Gallery has come over the appointment of a new Chairman of its Board of Trustees, apparently without consulting any of the members of the board. As a result one of those members, Mr. CLEVELAND MORGAN, who is also honourary-president of the Montreal Museum of Fine Arts, has resigned in protest.

Mrs. FAIRCLOUGH blandly refuses to explain and Prime Minister DIEFENBAKER as blandly expresses "great regret, and surprise at the attitude you have taken as a trustee."

If we could rid ourselves of this kind of pettifogging interference we might get on, in this country with the building up of a national collection of paintings of which we could be increasingly proud.

Fashion

871 With Hilda Meehan

Hilda Meehan

Museum Fashion Setting

THE MONTREAL MUSEUM of Fine Arts is a favorite year round setting for fashion photographers. They like to show an elegantly-clad model posed at the Sherbrooke street entrance or on the museum's staircase with the Old Masters in the background.

ONCE A YEAR, the museum is the setting for a spontaneous fashion show with members of Montreal society as models. This year's museum ball will be held Friday, Dec. 11, and already plans are underway. Like all social functions, this one involves a lot of work on the part of interested committes as well as a great deal of planning on the part of the individual woman as to what she is going to wear.

THE SETTING SEEMS to inspire the women. They like to turn out in their most attractive gowns and pay particular attention to the background. Mrs. Stuart Molson and Mrs. Robin Watt of the ball's decorations committee said many check to see what colors will predominate in the decorations before choosing the color they will wear. "They feel this is a ball where their dress is going to show most."

THE LIGHTING, of course, is important, and the committee chairmen said it is arranged with its function as a background for evening dresses in mind. In Mrs. Watt's words, it has to be kept warm and diffused. Three stores—Eaton's, Morgan's and Simpson's—help with the decorations.

THIS YEAR THE women who attend the ball (it is an invitation ball and for museum members only) will have to carry their co-ordination efforts one step further. It is a mask ball. Along with keeping the color of the decorations in mind, the women will have to co-ordinate their dress with their masks. Women also will have to wear something in their hair in either gold or silver. Both the mask and the headgear, of course, will have to blend with their dresses. Men also will wear masks.

ALTHOUGH THE BALL is still some six weeks away, Mrs. Molson and Mrs. Watt told me women already are discussing their masks and what they will wear in their hair. Mrs. Molson suggested women could use feathers, spray roses or wear turbans. "Anything they want as long as it is in silver or gold. Some simply may spray their hairdos."

SOME WOMEN, I was told, have consulted with couturiers, milliners and hairstylists for suggestions and help. It should be interesting to see the final effect. "It will be an outlet for creative talent," Mrs. Molson and Mrs. Watt said. "The idea started out as a mask ball. It's our fifth annual ball. The masks and headgear will make for variety. It will be something diffferent and should create a great deal of interest."

Gazette Nov. 14/59

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IF YOU'RE PAST your first youth you may remember back in 1938 when that radio dramatization was given of H. G. Wells' "The War of the Worlds" which put the impressionable into a panic sure the world was invaded by Martians. In fact one matron is known to have called a New York bus terminal and said, "Hurry up, please, the world is coming to an end and I have a lot to do." What you may not know is the hair-raising play might not have been "aired" at all. At first the producers thought of presenting "Lorna Doone"!

What marks a rich woman these days of good-looking mass-produced clothes? Almost everybody will agree it's a full-length mink coat . . . Some enterprizing women skilled with the needle are right up to the minute as far as consumer demand is concerned. They're making those gold and silver headdresses for the Museum Ball . . . Former Montrealer Eustella Langdon is about to embark on her 29th Cooking School of the Air on CBC radio. She doesn't think you have to be a born cook to be a success in the kitchen and gives herself as proof. As a girl she knew next to nothing about cooking. She learned . . . Gladys Winne, assistant director, department of dietetics, Royal Victoria Hospital, has been named chairman of the silver convention (25th) of the Canadian Dietetic Association which takes place in June at the Queen Elizabeth Hotel.

Gazette article by Herbert Rampert Oct 31/59

The education conference continues this morning at the Queen Elizabeth Hotel and will be followed in the afternoon by meetings of Congress commissions on national affairs.

Tonight the Hon. Ellen Fairclough, minister of citizenship and immigration will be guest of honor at the opening of an exhibit of Canadian Jewish artists at the Montreal Museum of Fine Arts.

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Social and Personal

MUSEUM BALL. Miss Patricia Norris and Mrs. Alan C. Pratt, members of the Junior Committee for the annual Museum Ball, this year a Bal de Tete, being held on Friday evening, December 11, at the Museum. Ladies attending are asked to wear masks and headdresses in gold or silver or a combination of both: gentlemen are asked to wear black masks.

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Gazette Nov 11/59

Finnish Film On Schedule

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A prize winning Finnish film with French titles, Le Renne Blanc, will be the feature on the regular Wednesday evening program at the Montreal Museum of Fine Arts tonight at 6.30 p.m. and at 8.30 p.m.

It is an outstanding film which has won awards at the Cannes Film Festival and in Hollywood. It is based on the folklore of Finland and features a bewitched white reindeer, supposedly a transformed woman who appears and kills at certain phases of the moon.

Gazette Facts & Fancies Nov. 16/59

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DID YOU KNOW that before the committee of the Museum Ball (at the Montreal Museum of Fine Arts on Dec. 11) decided on gold and silver head-dresses or a combination of both for the women there was some talk of having head-dresses copied from museum paintings dating back to Elizabethan times? The idea was dropped, however, when the committee considered how odd a Good Queen Bess head-dress would look with a Dior gown or how curious a Henry VIII head-dress would appear on a man wearing white tie and tails.

Bluebell Phillips whose two books of true life experiences are so packed with human interest, appears on TV this afternoon in writer Gladys Taylor's "Scrapbook" program from Sherbrooke. Naturally the talk will be about books.

☆ ☆ ☆

54 Ottawa Jr. Oct 27/59

GALLERY FLARE-UP

PM Says Trustee Didn't Tell All

As new winds of controversy swirled around the troubled National Gallery, Prime Minister Diefenbaker today suggested that the whole story hadn't been told in the resignation of F. Cleveland Morgan of Montreal as a trustee.

Mr. Morgan quit October 2, and yesterday, referring to his correspondence with the Prime Minister, said he had resigned in protest against "unwarranted Government interference" in appointing a new Gallery chairman without telling the trustees in advance about it.

Wants Full Text

"I would be happy if Mr. Morgan would release the full text of our correspondence", said the Prime Minister on his way in to Cabinet this morning.

"I think it would be only proper that he should make public the full file, and not, as he has, just expurgated portions."

Would the Prime Minister release the file?

"No", he replied, "it is Mr. Morgan's correspondence. He initiated it, and now has released only parts of it."

Immigration Minister Fairclough had no comment other than an expressed wish that the Civil Service Commission would "hurry up and give us a new Gallery Director."

She expected the Commission would "have its man" by the end of the year at the latest.

The job, open since Alan Jarvis left September 1, is a Civil Service "merit" appointment, and is being advertised open to all qualified applicants at $13,000 to $14,000 annually.

Mr. Morgan said in an interview that his resignation was submitted to Prime Minister Diefenbaker October 2, "following Mrs. Fairclough's announcement of the appointment of Thomas Maher of Quebec City as chairman of the board of trustees".

Concluded on Page Five.

Ottawa Journal Oct 28/59

Abstract Art On Way Out

Those who despair in the non-physical abstractions of modern art were given a ray of hope last night.

John Steegman, former director of the Montreal Museum of Fine Arts, told a capacity audience in the National Museum lecture hall that factual representation would eventually return as the artistic basis to deliver painting from the "non-figurative vacuum" it is in today.

"This does not mean a return to strict visual reproduction but to art which can be shared by the spectator", he said.

"The three giants of our time, Picassa, Braque and Henry Moore, however far they have advanced beyond mere factual representation, have always taken physical experience as their starting point", Mr. Steegman maintained.

"They never were non-figurative and it is due to that basic, if tenuous connection with the visible world, that the art of this century has been a logical and foreseeable progress—a progress controlled by the intellectual discipline of physical experience."

Hamilton Spectator Oct 29/59

Start Lectures At Art Gallery Friday Evening

"The Dilemma of Modern Art", will be the topic of a lecture, with slides, by John E. H. Steegman, OBE, for members at the Art Gallery of Hamilton on Friday evening.

Mr. Steegman, who is in Canada on a lecture tour under the auspices of the National Gallery of Canada, is well known here as the recent director of the Monteal Museum of Fine Arts.

A member of the Fine Arts Advisory Panel of the British Council, Mr. Steegman has lectured on art for the Council in many parts of the world including Madrid, Portugal, Iceland, Turkey, Palestine, the United States and Athens.

A BRITISH scholar of note, Mr. Steegman is himself a water color painter and has written several books on the arts, among them "Sir Joshua Reynolds", and "Survey of Portraits in North Welsh Houses". He was able to study the latter topic while keeper of the Department of Art at the National Museum of Wales from 1945 to 1952, from which post he came to Montreal.

Mr. Steegman's illustrated talk is the first of this season's lecture series for members of the Hamilton gallery.

Canadian Times Oct 28/59

CANADIAN ART PATRON RESIGNS FROM GALLERY BOARD

GOVERNMENT ACCUSED OF INTERFERING

From Our Own Correspondent

OTTAWA, Oct. 27

The extent to which an unhappy state of affairs has progressed in the National Gallery of Canada in the past 12 months is revealed in the resignation, just made public, of Mr. Cleveland Morgan, a distinguished patron of the arts and a collector, from the gallery's board of trustees.

Mr. Morgan, who is honorary president of the Montreal Museum of Fine Arts, has been largely responsible for building up the museum's international reputation. He disclosed last night that he had resigned in protest against what he called "unwarranted Government interference" in the appointment of a new chairman of the board of trustees, Mr. Thomas Maher. The new chairman is engaged in lumber and real estate business in Quebec City, and was at one time provincial and district organizer for the Conservative Party in that area.

"WITHOUT WARNING"

Mr. Morgan said that he had not met Mr. Maher, who no doubt was an excellent person, but he was protesting "because without warning to the trustees the Government thrust Mr. Maher upon us as our new chairman. He has no experience or connexion with the gallery in the past," and he thought that someone who knew something about it should be placed as the head of the trustees. Above all, he thought, it was up to the board to appoint their own chairman, and this had always been the principle in the past.

Mr. Morgan, who was appointed to the board in 1952, said that Mr. Diefenbaker had accepted his resignation with regret and surprise, particularly over the fact that there was a belief that the Government had shown discourtesy to the gallery trustees.

Mr. Morgan is the third person to leave the gallery in recent months. Commenting on the recent departure of the gallery's art director, Mr. Alan Jarvis, he said: "There is no doubt that this also was the result of Government pressure. Although Mr. Jarvis was frequently outspoken, his persistent hard work for the field of art in Canada and for the new building of the gallery should have been recognized."

The new gallery, which is in fact a temporary headquarters, is to be housed in the Lorne building almost completed on Elgin Street.

'DIFFERENCE OF OPINION'

As for the second resignation, that of Mr. C. P. Fell, who was Mr. Mahers' predecessor, Mr. Morgan said that his resignation was due to "a difference of opinion with Government ideas."

"As a board," he went on, "we sympathized with the Government policy of cutting expense, and in spite of the hardship to the gallery we were able to understand to a certain extent our budget being cut down from $135,000 (approximately £50,950) to $25,000. But when no effort was made after the recession period lifted to increase our budget we felt that this was foolish and narrowminded. In my opinion this is why Mr. Fell resigned."

Continuing, Mr. Morgan said: "We were asked to support Canadian art. We did so. But to be asked to buy only Canadian paintings was far from being far sighted, in my opinion."

The gallery is still without an art director and the post has been advertised with a salary range from $13,000 to $15,000 a year.

Many observers feel that it will be difficult to fill Mr. Jarvis's place.

La Presse Nov. 7/59

Congrès de la SCEA à Montréal du 11 au 14 nov.

Plus de 300 éducateurs du Québec et des autres provinces participeront, du 11 au 14 novembre, au 5e congrès annuel de la Société canadienne d'éducation par l'Art.

M. Laurent Morin, directeur des services d'enseignement du dessin à la Commission des écoles catholiques de Montréal, et Mlle Elizabeth Jaques, professeur d'art chargée de cours au Macdonald College de l'Université McGill, sont les présidents conjoints de ces assises au cours desquelles diverses manifestations sont prévues dans plusieurs centres d'art de la métropole.

Des conférences seront données par des spécialistes tels que le Dr Edwin Zieffeld, directeur des beaux-arts et des arts appliqués à l'Université Columbia, l'un des plus grands experts en éducation par l'art, et le Dr Arthur Lismer, directeur du département de l'éducation du Musée des Beaux-Arts de Montréal.

La SCEA est une société nationale bénévole et sans but lucratif, qui compte aujourd'hui 500 membres, éducateurs et professeurs d'art, à tous les degrés de l'enseignement artistique dans chacune des provinces. Elle a été fondée en 1955 par les soins de la Société canadienne d'éducation et son but n'est pas l'avancement de l'éducation "en matière d'art" mais "au moyen de l'art". Elle est affiliée à la Société internationale d'éducation par l'art fondée sous les auspices de l'UNESCO.

Ses précédents congrès ont eu lieu à Québec, Winnipeg, Toronto et Vancouver. En marge des assises montréalaises, des expositions d'art auront lieu le 13 novembre au restaurant Hélène de Champlain et, le 14, à l'Ecole des Beaux-Arts.

PM Says

Continued From Page One.

Mr. Morgan said the Prime Minister, in a letter October 17, accepted the resignation "with great regret, and surprise at the attitude you have taken as a trustee".

The letter added that it could not be seen there had been any discourtesy shown the trustees.

Mr. Morgan had been informed previously of acceptance of his resignation by Mrs. Fairclough.

Mr. Morgan, vice-president of a department store and honorary president of the Montreal Museum of Fine Arts, said "there is nothing personal against the new chairman in my resignation".

"I have never met him. I know nothing about him. I am protesting because without any warning to the trustees the Government thrust Mr. Maher upon us as our new chairman.

"I have no doubt he is an excellent person but he has had no experience or connection with the Gallery in the past. As at the moment it is going through a bad time, I think that a person who knows something about the Gallery should be put as the head of the trustees.".

He said in the past the board has chosen its own chairman.

Last month Gallery Director Alan Jarvis resigned.

Of this Mr. Morgan said: "There is no doubt that this was also as a result of Government pressure and although Mr. Jarvis was frequently outspoken, his persistent hard work for the field of art in Canada and for the new building of the Gallery should have been recognized."

He said that the resignation of the chairman of the board, C. P. Fell of Toronto, was due to a difference of opinion with Government ideas.

Mr. Morgan has been a trustee of the National Gallery since 1952. He was one of the appointments following a recommendation by the Massey Commission of Arts and Sciences to increase the membership of the board.

"As a board we sympathized with the Government policy of cutting expense", he said. "And despite the hardship to the Gallery we were able to understand to a certain extent our budget being cut down from $135,000 to $25,000. But when no effort was made after the recession period lifted to increase our budget we felt that this was foolish and narrow minded. In my opinion this is why Mr. Fell resigned.

"We were asked to support Canadian art—we did so. But to be asked to buy only Canadian paintings was far from being far-sighted in my opinion."

Ottawa Citizen Oct 24/59

The Trustees of the National Gallery of Canada announce an illustrtaed lecture on "The Dilemma of Modern Art" by John Steegman, O.B.E., fromer director of the Montreal Museum of Fine Arts, to be held at the National Museum lecture hall, Tuesday, October 27, at 8.30 p.m. Open to the public.

Ottawa Citizen Oct 26

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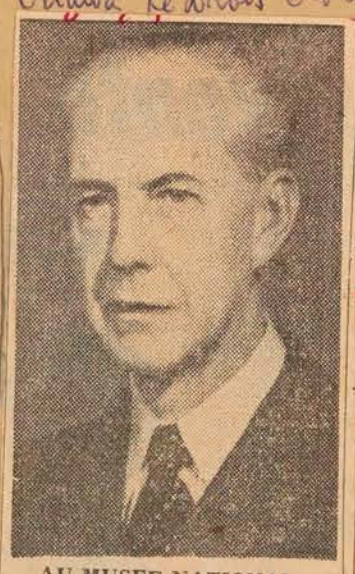
Ottawa Le Droit Oct 26/59



AU MUSEE NATIONAL — Mardi soir, à 8 h. 30, une conférence intitulée "Dilemme de l'art moderne" sera donnée à l'auditorium du Musée national par M. John Steegman, o.e.b., ancien directeur du Musée des Beaux-Arts de Montréal. Auparavant, M. Steegman s'était créé une réputation comme professeur à l'Université de Chicago et conférencier en Espagne, au Portugal, en Turquie et en Palestine.

Le Soleil, Que Oct 27

Des artistes juifs exposeront à Montréal

Montréal, 27. (PC) Mme Ellen Fairclough, ministre de l'Immigration et de la Citoyenneté, inaugurera officiellement, au Musée des Beaux-Arts de Montréal, une exposition des peintures et de sculptures d'artistes canadiens d'origine juive, le 29 octobre prochain.

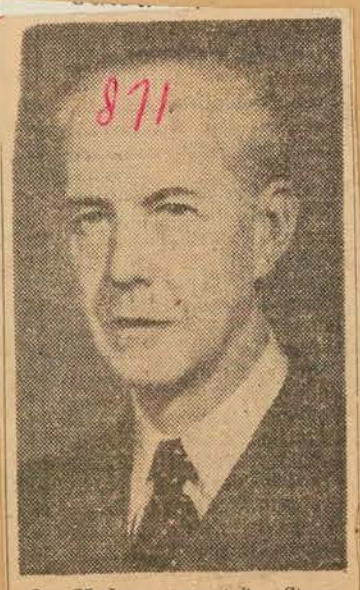
L'exposition, mettant en vedette des travaux d'artistes judéo-canadiens bien connus au pays, est présentée dans le cadre des célébrations qui marqueront le bi-centenaire national de la communauté judéo-canadienne.

Cette exposition se propose de démontrer l'apport des artistes canadiens d'origine juive à la culture canadienne.

Ottawa Journal Oct 26/59

Hon. Ellen Fairclough will be in Montreal on Thursday to open the exhibition of paintings and sculpture by Canadian Jewish artists at the Montreal Museum of Fine Arts.

Ottawa Citizen Oct 26



On Modern Art—John Steegman, former director of the Montreal Museum of Fine Arts, will give a lecture on the subject "The Dilemma of Modern Art" in the National Museum Lecture Hall Tuesday, Oct. 27, at 8.30 p.m. His talk is sponsored by the National Gallery.

Ottawa Le Droit Oct 27/59

L'hon. E. Fairclough inaugurera une exposition d'art

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Hamilton Spectator Oct 30/59

Mrs. Fairclough Opens Painting Exhibition

MONTREAL, (CP) — Citizenship and Immigration Minister Fairclough yesterday opened an exhibition of contemporary painting and sculpture by Canadian Jews at the Montreal Museum of Fine Arts.

Mont. Monitor Oct 22/59

Mrs. Samuel Bronfman, OBE, is the Honorary Patroness of the exhibition of paintings and sculpture by Canadian Jewish artists which will be opened at the Montreal Museum of Fine Arts on Thursday, October 29, at 5 p.m. by the Hon. Ellen Fairclough, marking the National Bicentenary of Canadian Jewry. Mrs. Jacob Elkin will be in charge of the reception, assisted by Mrs. H. Mayerovitch, Mrs. Philip Joseph, Mrs. Louis M. Dorsey, Mrs. Saul Hayes, Mrs. Joseph H. Fine, Mrs. Lavy M. Becker, Mrs. Monroe Abbey, Mrs. Lawrence M. Lande, Mrs. Harold Lande, Mrs. Edward Barkoff, Mrs. F. Victor Elkin, Mrs. Michael Garber, Mrs. H. M. Schneider, Mrs. S. Godine, Miss Muriel Joseph, Miss Alma Hart and Mrs. Maxwell Cohen.

Le Progrès du Saguenay Oct 27/59

Exposition inaugurée à Montréal

MONTREAL (PC — Mme Ellen Fairclough, ministre de l'Immigration et de la Citoyenneté, inaugurera officiellement, au Musée des Beaux-Arts de Montréal, une exposition des peintures et de sculptures d'artistes Canadiens d'origine juive, le 29 octobre prochain.

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Cette exposition se propose de démontrer l'apport des artistes canadiens d'origine juive à la culture canadienne.

Ottawa Journal Oct 30/59

OPENS EXHIBITION. MONTREAL, Oct. 30.—(CP) —Citizenship and Immigration Minister Fairclough Thursday opened an exhibition of contemporary painting and sculpture by Canadian Jews at the Montreal Museum of Fine Arts. The show will close Nov. 15.

Ottawa Citizen Oct 29/59

"Art Reactionary" Has Provoking Thoughts

By Carl Weiselberger

What's the trouble with modern art?

John Steegman's answer is: people don't think; they feel — and read newspapers! And — I should like to add — they flock to art lectures like the big crowd attending a talk on The Dilemma of Modern Art by John Steegman in the National Museum Hall, as a guest of the National Gallery.

Mr. Steegman, former director of the Montreal Museum of Fine Arts, said the non-figurative, abstract artist of our day — a day which goes on and on and on since the first decade of this century — creates in a vacuum producing "non-communicative symbols," characteristic of today's complete woolly-mindedness . . .

Mr. Steegman demanded a return to solid principles of thought in art, analysis, serious exploration, replacing the vague estheticism of our paint-splashing automatistes and tachistes.

If we may use a couple of newspaper cliches (which he rightly dislikes), Mr. Steegman holds "strongly individualistic," "controversial" views about art.

Surrealism Annihilated

He's a very lively speaker, now deadly serious and scholarly, now whimsical or sarcastic. Abandoning script and lectern, a slim, grey-haired little man, he walked back and forth on the platform, gesticulated vividly, sat on the edge of the table annihilating surrealism, and surpassed the eloquence he had shown during his lecture on Georgian architecture some time ago.

More than once he described himself as an art "reactionary". But would a real "reactionary" be in love with Picasso's and Braque's cubism which he described as "the most important art revolution since the Italian Renaissance"? On the other hand, he disliked modern expressionism and considered futurism and surrealism as sheer nonsense while geometrical abstractions a la Mondrian were to him no more than commercial design patterns (or something of the sort).

According to Steegman the Impressionists were not the beginning, but the end of an epoch! They merely "summarized" what had been done by older painters. The real innovators were Cezanne, Gaughuin and Van Gogh.

Most art historians hold the opposite view. They regard the Impressionists as the revolutionaries of the 19th century, and Cezanne, Gauguin and Seurat (whom he didn't mention) as counter-revolutionaries. They attempted to return solid construction or formalized composition to nature which — poor child! — had been nearly dissolved in the silvery mists of Monet's sunlight worship.

Provocative Evening

It was a most refreshing, thought-provoking evening.

But unfortunately some people are too deadly serious to take such art interpretations with a helpful grain of salt! Take that little old lady who after the lecture offered the even older cliche to her companion:

"I don't know anything about art but I know what I like!" Whereupon her obviously more erudite companion replied:

"With me it's the opposite! I do know about art, but I don't know what I like — especially after an art lecture!"

The next one is Perry T. Rathboen's on "Adventures in Collecting". (Nov. 3).

Ottawa Journal Oct 26

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Montr Star Oct 30/59

By CHARLES LAZARUS

Prime Minister Nehru of India has been revealed as a possible source for bringing about peaceful relations between the State of Israel and her Arab neighbors.

This was disclosed last night by Dr. Israel Goldstein, honorary vice-president of the World Jewish Congress to a mass meeting in the Montreal High School as part of the 12th Plenary Session of the Canadian Jewish Congress.

Dr. Goldstein, speaking of the "need to spread an understanding of Judaism among the non-Jewish populations of Asia and Africa," referred to his recent eight-month tour of the two continents, and declared:

"My interviews with Prince Mikasa of Japan, U-Nu of Burma, Prime Minister Nehru of India and the Shah of Persia, revealed an appreciation of Judaism and a deep respect for Israel.

Nehru Hopeful

"Mr. Nehru hopes some day to be helpful in bringing about peaceful relations between Israel and its Arab neighbors."

All of the plenary session meetings, except last night's public gathering, are being held at the Queen Elizabeth Hotel where delegates yesterday:

1. Heard Avraham Harman, the new Israel ambassador to the United States — and successor to Abba Eban — describe the birth of Israel as a "revolt against rejection and subjection."
2. Participated in the first Jewish National Education Conference which dealt with the possible creation of a central Canadian body to coordinate the educational facilities of this country's Jewish children.
3. Attended a special exhibition of works by Canadian Jewish artists in the Montreal Museum of Fine Arts, formally opened by Immigration Minister Ellen Fairclough.

This exhibition is one of a series of events marking the Bicentenary of Canadian Jews, now being celebrated throughout Canada. The Bicentenary theme was much in evdence at the Plenary sessions, which Prime Minister John Diefenbaker will address tomorrow night.

Verdun Guardian Oct 28/59

Art exhibition opens tomorrow

Mrs. Ellen Fairclough, Minister of Immigration and Citizenship, will officially open an exhibition of contemporary Jewish Canadian painting and sculpture at The Montreal Museum of Fine Arts tomorrow, Oct. 29 at 5 p.m.

The exhibition, featuring the work of distinguished Jewish artists from across Canada, is being presented as part of the celebrations marking the national bicentenary of Canadian Jewry.

Purpose of the exhibition is to demonstrate the contribution Canadian artists of Jewish origin have made to Canada's culture.

Some 50 works, selected from a total of 118 submitted, will be on view until Nov. 15 along with a mermorial section honoring three late Jewish artists.

The works to be seen in the Museum's Martin Gallery were selected by a jury made up of Harry Mayerovitch, chairman of the art exhibition committee of the bicentenary organization; Ghitta Caiserman, Anne Kahane, Eric Goldberg, Louis Muhlstock and Moe Heinblatt. Mrs. Samuel Bronfman is honorary patron of the show.

Jewish Western Bulletin Vancouver Oct 23/59

BICENTENARY CEREMONY IN MONTREAL WEDNESDAY

The National Bicentenary of Canadian Jewry will be marked on Wednesday, October 28 at 10 a.m. with a special ceremony at the Montreal City Hall when Mayor Sarto Fournier will receive the Proclamation of Faith and Thanksgiving from representatives of the Canadian Jewish Congress led by Bicentenary Chairman, Mr. Lavy M. Becker. The Proclamation is beautifully illuminated on parchment in four languages, English, French, Yiddish and Hebrew.

After this presentation, guests will move on to the nearby site of the first synagogue built in Canada in 1777, the Shearith Israel, to unveil a plaque erected by the Quebec Historic Monuments Commission, thus making this an historic site. It is interesting to note that this house of worship was built by a mere handful of Jewish settlers, only 18 years after Aaron Hart had arrived to become the first Jew in Canada. Dr. Solomon Frank, Rabbi of the same congregation, now known as the Spanish and Portuguese Synagogue on Lemieux Ave., will lead a prayer of thanksgiving.

During the week beginning October 26, there will be interesting historical and cultural displays in Montreal store windows telling the Bicentenary story of development, and an exhibition of paintings and sculpture by Canadian Jewish artists in the Montreal Museum of Fine Arts beginning October 29.

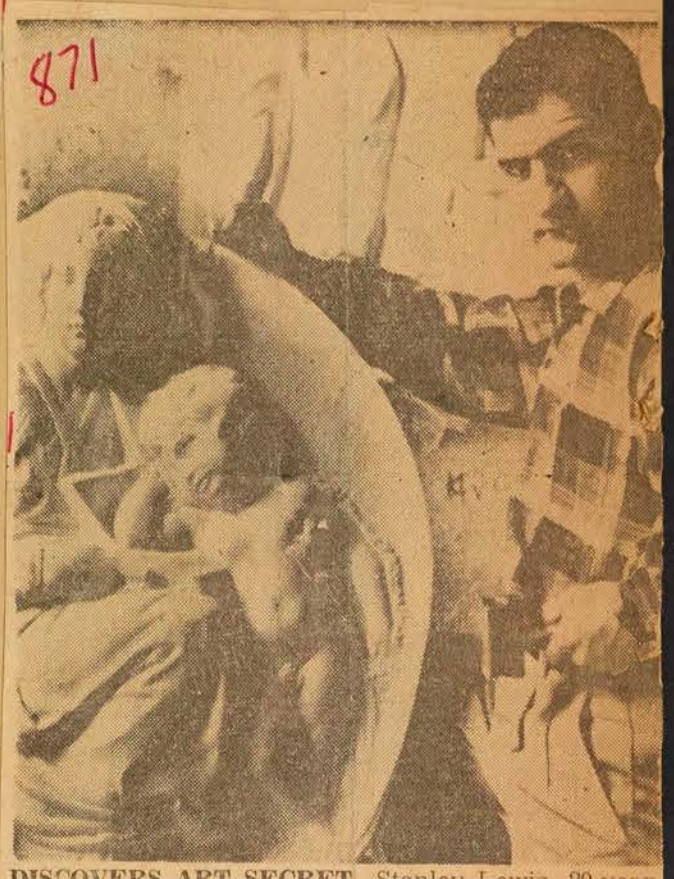
The Bicentenary celebrations were ushered in on October 13, when His Excellency Major-General George P. Vanier, Governor-General of Canada received members of the Canadian Jewish Congress at Government House in Ottawa. On being presented with the Proclamation of Faith and Thanksgiving, His Excellency said:

"It is a pleasure and a privilege to receive today Mr. Samuel Bronfman, President of the Canadian Jewish Congress, Mr. Lavy M. Becker, chairman of the National Bicentenary Committee, and the other members of the Committee.

"It is an anniversary worthy of note in Canada where, to quote from your Proclamation of Faith and Thanksgiving, the blessings of a free country have made possible a flourishing Jewish community in harmony with its fellow-citizens.

"I have read with the deepest interest the 'Chronology of Canadian Jewish History.' It is a record of which you may well be proud. I am happy to add my tribute to the record by saying that the Jewish population of Canada has always been a loyal, industrious and law-abiding element."

Cape Breton Post Sydney Oct 29/59



DISCOVERS ART SECRET—Stanley Lewis, 29-year-old sculptor, says he has discovered the secrets of the techniques used by Michelangelo in his sculpture and paintings. The Montreal artist went to Italy three years ago for intensive study of Michelangelo's works, tools and materials and found that the great artist used a special system in all his work. Recreating Michelangelo's tools he made a copy of this bas-relief of the Madonna and Child, now owned by the Montreal Museum of Fine Arts. (CP Photo)

Halifax Mail-Star Oct 24/59

Uncovers Michelangelo's Secrets

By ROBERT RICE
Canadian Press Staff Writer

MONTREAL (CP) — Sculptor Stanley Lewis says he has uncovered some of the secrets of one of the greatest artists of all time, Michelangelo.

The 29-year-old Montrealer went to Italy three years ago to trace the life of the master Italian artist, architect, poet and sculptor.

He browsed at the birthplace of Michelangelo, visited the stone quarries where he got his marble and walked the streets of Florence where, 400 years ago, Michelangelo himself paced in artistic contemplation.

He examined inch by inch the works of Michelangelo in museums and churches. He took photographs and studied enlargements of small sections of statues. He talked to stone-masons, artists, museum directors.

Then he made his discovery.

He found that Michelangelo used a special system for his sculpture and painting. The same pattern of strokes — a series of parallel lines, a kind of distinctive cross-hatch — appeared in all Michelangelo's work, even his oil paintings.

"It was similar to the chisel marks in the pavement of Florence, much of it laid about the time Michelangelo walked the streets there," said Mr. Lewis.

The Canadian artist decided to recreate the tools used by Michelangelo in carving stone and then reproduce one of the sculptor's masterpieces. He fashioned the steel instruments himself, hammering the metal to shape over a blacksmith's forge.

Then he copied the Tondo Pitti, a bas-relief of the Madonna and Child. Montreal Museum of Fine Arts has acquired the work, donated by the Greenshields Foundation which sent Mr. Lewis to Italy on scholarships.

His knowledge of the life and influences of Michelangelo has helped Irving Stone, author of the Van Gogh story Lust for Life, to write a Michelangelo biography. The writer and the sculptor first met in Mexico and then in Florence.

"We used to have long talks about Michelangelo," said Lewis. "I told him of my findings and we still correspond about the book."

The young artist works daily in a Montreal stone-mason's shop, amid a dusty clatter of pneumatic tools and massive stone saws, creating his work—mostly in a modern idiom.

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Stone always fascinated young Stanley Lewis. As a boy of five, he scratched his name on a stone and buried it, little knowing his name would appear on stone in museums and private collections.

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During his Mexican stay, he had several shows in Montreal of drawings and lithographs. He returned to Canada in 1956 and left the next year on a scholarship for Italy. He remained in Italy until earlier this year, working under an Italian maestro as an apprentice. Under him, the Canadian learned how to make his own tools.

La Presse Mtr 14/59

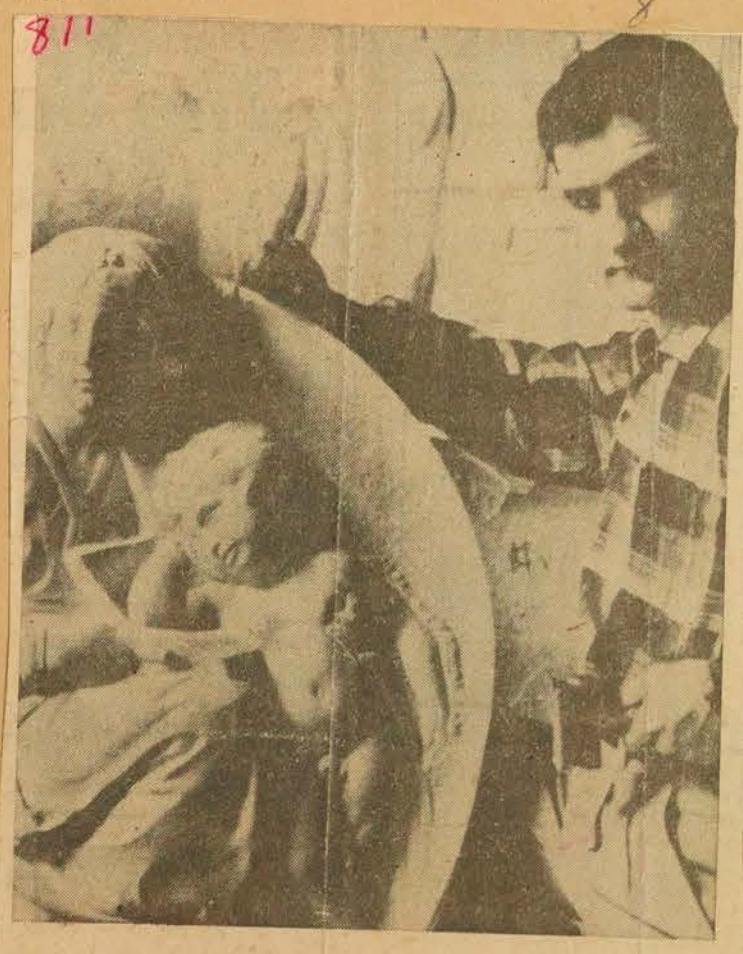
LES EXPOSITIONS

Musée des Beaux-Arts: Trente-quatrième exposition annuelle de la Société Canadienne des Aquarellistes; à partir du 6 novembre.

Marjorie Winslow, dessins et sculptures. Jusqu'au 15 novembre.

Eva Landori, jusqu'au 15 novembre.

Sault Ste Marie Star Oct 30/59



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La Presse Mtr 16/59

Société d'étude

—Sous les auspices de la Société d'étude et de conférences, M. René Héron de Villefosse, archiviste-paléographe, prononcera une causerie, demain après-midi, à deux heures et demie, au Musée des Beaux-Arts. Il a intitulé sa causerie: "Paris romantique et balzacien".

Le Devoir Mtr 17/59

Thé-causerie

M. Jacques Simard, collectionneur, parlera en français de quelques anciens instruments de musique sympathiques, mercredi à trois heures, au Musée des Beaux-Arts de Montréal. Le thé sera servi. Le public est admis.

Société d'étude

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Le Devoir Mtr 17/59

Ce soir au Musée

Ce soir, à 8h. 30, le Musée canadien du film sur l'art inaugure sa quatrième saison par une séance donnée en hommage à Rodolphe de Repentigny, le jeune critique d'art décédé accidentellement cet été dans les Rocheuses. La première partie du programme comprendra les films John Lyman et Pierres vives. Dans la seconde partie, Pierre Garneau commentera des diapositives de montagnes prises par Rodolphe de Repentigny.

Le nouvelliste Trois Rivières Oct 29/59

Un Montréalais met à jour un secret de Michel-Ange

Par Robert Rice
de la Presse Canadienne

MONTREAL (PC) — le sculpteur Stanley Lewis dit qu'il a découvert quelques-uns des secrets d'un des plus grands artistes de tous les temps, Michel-Ange.

Le montréalais de 29 ans se rendit en Italie il y a trois ans pour retracer la vie de ce maître italien de la peinture, de l'architecture et de la sculpture qui cultivait en même temps les muses de la poésie.

Il s'est promené là où Michel-Ange est né, il a visité quelques-unes des carrières où il prenait son marbre et a déambulé dans les rues de Florence, où il y a 400 ans, le génie s'était promené lui-même sous l'empire de la contemplation artistique.

Etude soignée

Pouce par pouce il a étudié les oeuvres du maitre dans les musées et les églises. Il a pris des photos et étudié les agrandissements de détails minuscules. Il a discuté avec des tailleurs de pierre, des artistes et des directeurs de musée.

Puis il fit une découverte. Il trouva que Michel-Ange utilisait un système spécial pour ses sculptures et ses peintures. La même touche—une série de lignes parallèles, un genre de contretaille particulière—apparait dans toutes les oeuvres de Michel-Ange, même dans ses tableaux.

"Ce coup de pinceau ou de couteau était semblable à celui qu'ont laissé les burins dans les pavés de Florence qui ont été posés à l'époque où Michel-Ange se promenait dans les rues de cette ville", dit M. Lewis.

L'artiste canadien décida de recréer les outils utilisés par le maître pour tailler la pierre et de reproduire par la suite l'un des chefs-d'oeuvre du maître. Il a fabriqué les instruments en acier lui-même, martelant le métal sur l'enclume d'une forge.

Copie un bas-relief

Puis il copia le "Tondo Pitti" un bas-relief représentant la Madone et l'Enfant. Le Musée des Beaux-Arts de Montréal a acquis l'oeuvre grâce à la Fondation Greenshields qui a envoyé M. Lewis en Italie pour un voyage d'étude.

Sa connaissance de la vie de Michel-Ange et des influences qui l'ont marquée, a aidé Irving Stone, auteur de la biographie de Van Gogh, "Lust for Life", Rage de Vivre, à écrire une biographie de Michel-Ange. L'auteur et le sculpteur se sont d'abord rencontrés au Mexique puis à Florence.

"Nous avions de longues conversations au sujet de Michel-Ange", a dit Lewis. "Je lui ai parlé de ma découverte et nous correspondons encore au sujet du livre".

Le jeune artiste travaille tous les jours dans l'atelier d'un tailleur de pierre, dans le tintamarre et la poussière des outils pneumatiques et des énormes scies à pierre, créant ses oeuvres qu'il exprime en langage moderne.

"J'étudie la pierre, et j'essaie de laisser le grain et la texture suggérer une idée. Puis je lui donne une forme, je grave et je polis." La plupart de ses oeuvres actuelles sont faites en relief plutôt qu'en ronde-bosse.

Fasciné depuis l'enfance

La pierre a toujours fasciné Stanley Lewis. Alors qu'il n'avait que cinq ans, il gratta son nom dans une pierre et l'enfouit, étant bien loin de se douter à l'époque que son nom paraitrait dans la pierre des musées et des collections privées.

Après ses études il suivit les cours du Musée des Beaux-Arts et plus tard poursuivit son apprentissage au Mexique où il obtint une bourse en 1952. Là-bas il créa un énorme monument de pierre "Le Mouleur de Maïs" et l'ambassadeur canadien au Mexique a dévoilé le monument sur le parterre de l'Institut Allende, à San Miguel.

Pendant son séjour au Mexique, on exposa à plusieurs reprises des dessins et des lithographies du jeune artiste dans diverses galeries de Montréal.

Il revint au Canada en 1956 et quitta le pays l'année suivante, récipiendaire d'une bourse d'étude qui l'emmenait en Italie. Il demeura en Italie jusqu'au début de cette année, travaillant comme apprenti chez un des maitres de l'heure. C'est avec cet homme que

(Suite à la page 35)

ontréalais...

(Suite de la page 26)

le jeune Canadien apprit à fabriquer ses propres outils.

Lewis n'a pas seulement découvert comment Michel-Ange a sculpté la pierre et les outils qu'il a utilisés, mais il a aussi trouvé quelques-unes des plus grandes influences qui aient marqué la vie du sculpteur de la Renaissance.

"Je veux retourner là-bas. Il y a encore tant à voir et à apprendre. Plus de jeunes artistes canadiens devraient aller en Europe pour voir, voir, voir. Il leur faudra regarder, regarder, regarder, - et ils reviendront avec une plus grande compréhension de notre propre art canadien."

Montreal Star Nov 18/59

The Austrian Ambassador to Canada and Mrs. Kurt Waldheim will be guests of honor at the Ladies' Morning Musical Club tomorrow afternoon when the Viennese pianist Ingrid Haebler will make her Canadian debut. Tomorrow evening Dr. Waldheim will open an exhibition of Austrian drawings and facsimiles at the Montreal Museum of Fine Arts.

New Glasgow News N.S. Oct 29/59

Uncovered Some Secrets Of Great Michelangelo

By ROBERT RICE
Canadian Press Staff Writer

MONTREAL (CP) — Sculptor Stanley Lewis says he has uncovered some of the secrets of one of the greatest artists of all time, Michelangelo.

The 29-year-old Montrealer went to Italy three years ago to trace the life of the master Italian artist, architect, poet and sculptor.

He browsed at the birthplace of Michelangelo, visited the stone quarries where he got his marble and walked the streets of Florence where, 400 years ago, Michelangelo himself paced in artistic contemplation.

Painstaking Study

He examined inch by inch the works of Michelangelo in museums and churches. He took photographs and studied enlargements of small sections of statues. He talked to stonemasons, artists, museum directors.

Then he made his discovery. He found that Michelangelo used a special system for his sculpture and painting. The same pattern of strokes — a series of parallel lines, a kind of distinctive cross - hatch—appeared in all Michelangelo's work, even his oil paintings.

"It was similar to the chisel marks in the pavement of Florence, much of it laid about the time Michelangelo walked the streets there," said Mr. Lewis. The Canadian artist decided to recreate the tools used by Michelangelo in carving stone and then reproduce one of the sculptor's masterpieces. He fashioned the steel instruments himself, hammering the metal to shape over a blacksmith's forge.

Copied Bas-Relief

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Boyhood Fascination

Stone always fascinated young Stanley Lewis. As a boy of five, he scratched his name on a stone and buried it, little knowing his name would appear on stone in museums and private collections. After high school, he studied at the Montreal Museum of Fine Arts, later in Mexico where he won a scholarship in 1952. He produced a massive stone monument there — The Corn Grinder — and the Canadian ambassador in Mexico unveiled it in the grounds of the Institute Allende at San Miguel.

During his Mexican stay, he had several shows in Montreal of drawings and lithographs. He returned to Canada in 1956 and left the next year on a scholarship for Italy. He remained in Italy until earlier this year, working under an Italian maestro as an apprentice. Under him, the Canadian learned how to make his own tools.

Mr. Lewis not only discovered how Michelangelo carved stone and the tools he used, but also found some of the major influences on the Renaissance sculptor.

"I want to go back. There is so much more to see and to learn. More young Canadian artists should go to Europe to see, see, see. They have to look, look, look — and they will return with a new insight into our own Canadian art."

Gazette Nov 19/59

Joint Exhibition Set At Museum

A joint Gallery XII exhibition by Helmut Gransow, of Morin Heights, and Gordon Webber, of Montreal, will be on view at the Montreal Museum of Fine Arts' Norton Gallery from Nov. 20 to Dec. 6.

Gransow, who was born in Chemnitz, Germany, in 1921, studied in Berlin and Karlsruhe. He has exhibited previously at the Montreal Museum, the Royal Ontario Museum, the Hamilton Art Gallery, the Winnipeg Art Gallery, and the London Art Gallery.

Webber, who was born in 1909 at Sault Ste. Marie, Ont., is a teacher at the School of Architecture of McGill University. A member of the Association des Artistes Non-Figuratifs de Montreal, he studied in Toronto and the Chicago Institute of Design.

The Star Nov 18/59

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesdays 10 to 10, free days, Wednesday, Saturday, Sunday. **Drawings and Facsimiles from Albertina Vienna**, Morrice Gallery. **Canadian Society of Painters in Water Colour, 34th Annual**, to Nov. 29. **Canadian Jewish Artists**, closing tomorrow. **Eva Landori and Marjorie Winslow**, closing tomorrow. **JAMM on its Own**, closing Monday. Stable Gallery.

Oct 30/59

Stanley Lewis a redécouvert Michel-Ange

MONTREAL — (P. C.) — Le sculpteur Stanley Lewis dit qu'il a découvert quelques-uns des secrets d'un des plus grands artistes de tous les temps, Michel-Ange.

Le montréalais de 29 ans se rendit en Italie il y a trois ans pour retracer la vie de ce maître italien de la peinture, de l'architecture et de la sculputre qui cultivait en même temps les musés de la poésie.

Il s'est promené là où Michel-Ange est né, il a visité quelques-unes des carrières où il prenait son marbre et a déambulé dans les rues de Florence, où, il y a 400 ans, le génie s'était promené lui-même sous l'empire de la contemplation artistique.

Etude soignée.

Pouce par pouce il a étudié les oeuvres du maitre dans les musées et les églises. Il prit des photos et étudia les agrandissements de détails minuscules. Il discuta avec des tailleurs de pierre, des artistes et des directeurs de musée.

Puis il fit une découverte.

Il trouva que Michel-Ange utilisait un système spécial pour ses sculptures et ses peintures. La même touche — une série de lignes parallèles, un genre de contretaille particulière — apparait dans toutes les oeuvres de Michel-Ange, même dans ses tableaux.

"Ce coup de pinceau ou de couteau était semblable à celui qu'ont laissé les burins dans les pavés de Florence qui ont été posés à l'époque où Michel-Ange se promenait dans les rues de cette ville," dit M. Lewis.

L'artiste canadien décida de recréer les outils utilisés par le maître pour tailler la pierre et de reproduire par la suite l'un des chefs-d'oeuvres du maître. Il a fabriqué les instruments en acier lui-même, martelant le métal sur l'enclume d'une forge.

Copie un bas-relief

Puis il copia le "Tondo Pitti" un bas-relief représentant la Madone et l'Enfant. Le Musée des Beaux-Arts de Montréal a acquis l'oeuvre grâce à la Fondation Greenshields qui a envoyé M. Lewis en Italie pour un voyage d'étude.

Sa connaissance de l a vie de Michel-Ange et des influences qui l'ont marquée, à aidé Irving Stone, auteur de la biographie de Van Gogh, "Lust for Life" Rage et Vivre à écrire une biographie de Michel-Ange.

L'auteur et le sculpteur se sont d'abord rencontrés au Mexique, puis à Florence.

Fasciné depuis l'enfance

La pierre a toujours fasciné Stanley Lewis. Alors qu'il n'avait que cinq ans, il gratta son nom dans une pierre et l'enfouit, étant bien loin de se douter à l'époque que son nom paraitrait dans la pierre des musées et des collections privées.

Après ses études il suivit les cours du Musée des Beaux-Arts et plus tard poursuivit son apprentissage au Mexique où il obtint une bourse en 1952. Là-bas il créa un énorme monument de pierre "Le Mouleur de Maïs" et l 'ambassadeur canadien au Mexique a dévoilé le monument sur le parterre de l'Institut Allende, à San Miguel.

Montreal Monitor Oct 29

WOMEN IN THE NEWS: **Hon. Ellen Fairclough**, Minister of Citizenship and Immigration, who will open the exhibition of paintings and sculpture by Canadian Jewish artists at the Montreal Museum of Fine Arts today . . . **Mrs. Roger Lalonde**, chairman of the gala evening which will be held at Her Majesty's Theatre November 11 by the National Ballet Company for the benefit of the Notre Dame Hospital WA . . . **Mrs. Stanley G. Mason** and **Mrs. Claude Prevost**, co-chairmen of "Hallowe'en for UNICEF", in Westmount . . . **Mrs. Joseph Hopmeyer**, chairman of Angel's Ball taking place at the Windsor Hotel November 7 . . . **Mrs. Arthur Ruddy**, chairman of the November art auction to be held by the Herman Abramowitz Chapter of Hadassah November 11 at the Windsor Hotel . . . **Miss Helen Larock**, convener of a card party sponsored by Our Lady's Sodality of St. Malachy's Church, to be held Tuesday evening in the parish hall.

Montreal Monitor Oct 29

Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held on Wednesday, November 4 at the Museum.

Mr. Louis Muhlstock, the well-known Canadian artist, will speak in French on the current exhibition, Canadian Jewish Artists, which honors the National Bicentry of Canadian Jewry and presents works by a group of outstanding Canadian Jewish artists.

The gallery talk will be held upstairs in the Martin gallery at 3 p.m. and the public is invited to attend. Admission free.

Mrs. J. Archibald Hodgson of Westmount is chairman of the program committee.

Oshawa Times Oct 29/59

STANLEY LEWIS, 29-year-old sculptor, says he has discovered the secrets of the techniques used by Michelangelo in his sculpture and paintings. The Montreal artist went to Italy three years ago for ingelo's works, tools and materials and found that the great artist used a special system in all his work. Recreating Michelangelo's tools he made a copy of this bas-relief of the Madonna and Child, now owned by the Montreal Museum of Fine Arts.

(CP Photo)

Great Artist's Secret Discovered

By ROBERT RICE
Canadian Press Staf Writer

MONTREAL (CP) — Sculptor Stanley Lewis says he has uncovered some of the secrets of one of the greatest artists of all time, Michelangelo.

The 29 - year - old Montrealer went to Italy three years ago to trace the life of the master Italian artist, architect, poet and sculptor.

He browsed at the birthplace of Michelangelo, visited the stone quarries where he got his marble and walked the streets of Florence where, 400 years ago, Michelangelo himself paced in artistic contemplation.

PAINSTAKING STUDY

He examined inch by inch the works of Michelangelo in museums and churches. He took photographs and studied enlargements of small sections of statues. He talked to stone-masons, artists, museum directors.

Then he made his discovery.

He found that Michelangelo used a special system for his sculpture and painting. The same pattern of strokes — a series of parallel lines, a kind of distinctive cross-hatch appeared in all Michelangelo's work, even his oil paintings.

"It was similar to the chisel marks in the pavement of Florence, much of it laid about the time Michelangelo walked the streets there," said Mr. Lewis.

The Canadian artist decided to recreate the tools used by Michelangelo in carving stone and then reproduce one of the sculptor's masterpieces. He fashioned the steel instruments himself, hammering the metal to shape over a blacksmith's forge.

Then he copied the Tondo Pitti, a bas-relief of the Madonna and Child. Montreal Museum of Fine Arts has acquired the work, donated by the Greenshields Foundation which sent Mr. Lewis to Italy on scholarships.

His knowledge of the life and influence of Michelangelo has helped Irving Stone, author of the Van Gogh story Lust for Life, to write a Michelangelo biography. The writer and the sculptor first met in Mexico and then in Florence.

"We used to have long talks about Michelangelo," said Lewis. "I told him of my findings and we still correspond about the book."

The young artist works daily in a Montreal stone - mason's shop, amid a dusty clatter of pneumatic tools and massive stone saws, creating his work—mostly in a modern idiom.

"I study the stone, trying to let the grain and the texture suggest an idea. Then I shape it, engrave it, polish it." Most of his current work is in relief rather than in the round.

BOYHOOD FASCINATION

Stone always fascinated young Stanley Lewis. As a boy of five he scratched his name on a stone and buried it, little knowing his name would appear on stone in museums and private collections.

After high school, he studied at the Montreal Museum of Fine Arts, later in Mexico where he won a scholarship in 1952. He produced a massive stone monument there—The Corn Grinder—and the Canadian ambassador in Mexico unveiled it in the grounds of the Institute Allende at San Miguel.

During his Mexican stay, he had several shows in Montreal of drawings and lithographs. He returned to Canada in 1956 and left the next year on a scholarship for Italy. He remained in Italy until earlier this year, working under an Italian maestro as an apprentice. Under him, the Canadian learned how to make his own tools.

Mr. Lewis not only discovered how Michelangelo carved stone and the tools he used, but he also found some of the major influences on the Renaissance sculptor.

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Monitor Oct 29/59

The November Collector's Choice, a monthly exhibition presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the foyer of the Museum will be a small display of 18th Century musical objects from the collection of Mr. Jacques Simard.

Brandon Sun - Man. Oct 28/59

Michelangelo Reveals Secrets

MONTREAL (CP) — Sculptor Stanley Lewis says he has uncovered some of the secrets of one of the greatest artists of all time, Michelangelo.

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Kitch-Waterloo Record Oct 29/59

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Michelangelo Secret Reported Discovered

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London Free Press Oct 30/59

Uncovers Secrets Of Michelangelo

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Canadian Press Staff Writer

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Gazette Nov 17/59

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon, at three o'clock, in the Museum, when Mr. Jacques Simard, founder and former mayor of Preville, Que., and a noted collector, will speak on Ancient Musical Instruments. Tea will be served following the lecture in the upstairs foyer of the Museum. The public is invited to attend.

Le Devoir Nov. 16/59

Film d'art au Musée

Programme du mercredi

18 novembre "The Medium", film italien, parlé en anglais

"The Medium", film d'opéra produit à Rome, a été écrit, composé et dirigé par Gian-Carlo Menotti. C'est un film de grande classe dont les vedettes sont : Marie Powers, Anna-Maria Alberghetti et Leo Coleman. La musique est interprétée par l'orchestre symphonique de Rome sous la direction de Thomas Chippers. Salle de Conférences à 6h.30 et à 8h.30p.m.

Mont Star Nov 18/59

Art Discussion At Montreal West

Montreal West Women's Club will hold an executive meeting in the Town Hall on Friday, November 20 at 10 a.m.

On Monday, November 23 at 2:30 p.m. the club will present George S. Masse of the Montreal Museum of Fine Arts and Banff School of Fine Arts in a demonstration and talk on art.

La Presse Nov. 21/59

Film d'opéra italien au Musée des Beaux-Arts

Le Comité féminin du Musée des Beaux-Arts présentera le mercredi 18 novembre : "The Medium", film italien parlé en anglais.

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La Presse Nov. 12/59

Exposition Paterson Ewen et Armand Vaillancourt

La Galerie Denyse Delrue présentera du 10 nov. au 21 nov. une exposition conjointe des oeuvres de Paterson Ewen, peintre, et d'Armand Vaillancourt, sculpteur.

Paterson Ewen en est à sa deuxième exposition à la Galerie Denyse Delrue. Il remporta le prix des Laurentides en 1957 et le deuxième prix de peinture au concours provincial de 1958. Paterson Ewen participa à plusieurs autres expositions importantes telles que "Espace 55", "35 Peintures d'aujourd'hui", "Little International", tant au Canada qu'aux Etats-Unis. Membre de l'Association des Artistes non-figuratifs de Montréal, Paterson Ewen est attaché à la Galerie Parma de de New-York où il présentera de nouveau ses oeuvres cette année.

Armand Vaillancourt en est également à sa deuxième exposition à la Galerie Denyse Delrue. Vaillancourt est connu comme étant l'un des plus doués de nos jeunes sculpteurs. Après avoir fait ses études aux Beaux-Arts de Montréal, il participa à plusieurs expositions de groupe notamment à l'Université de Montréal et à l'Ile Ste-Hélène en 1957. Ces deux dernières années, Vaillancourt présenta des oeuvres au Chapitre d'Hadassah en 58 et 59, où il remporta chaque fois un prix. De plus, le Salon de la Jeune Peinture et Sculpture 59 lui décernait son prix de sculpture. Ses dessins et projets furent accueillis avec enthousiasme à la Troisième Biennale Canadienne, l'été dernier. Une de ses dernières réalisations fut un gigantesque monument aux morts des deux guerres commandé par la ville de Chicoutimi.

La Presse Nov. 23

perles.

Société d'étude

—Sous les auspices de la Société d'étude et de conférences, Mme Jeannine-C. Beaubien prononcera une causerie, demain après-midi, à deux heures et demie, au Musée des Beaux-Arts. Elle a intitulé sa conférence, "Le dernier-né des théâtres". Mlle Catherine Bégin et M. Claude de Préfontaine joueront une scène de "Crime et Châtiment" de Dostoïevski.

Town Wkly Post Oct 22/59

ARTISTS' NIGHT AT MUSEUM WED.

Local artists, both practising and those who have been submerging their plunge into painting, should be very interested in the season's first "Artists in Action" evening which will be held in the lecture hall of the Montreal Museum of Fine Arts next Wednesday, October 28, at 8 p.m.

Models and materials will be supplied to those who wish to try their hand at drawing and clay modelling. Artists will be in attendance to advise, while the audience may learn by watching.

This is one of the activities open free to the public which is sponsored by the Ladies' Committee of the Museum, which has many members living in the Town.

Star Nov 26/59

Museum Ball Is Oversubscribed

The Museum Ball Committee announces that due to the overwhelming response to the invitations issued, the ball has been oversubscribed.

To accommodate those members who have not yet received cards of admission, a waiting list has been established to which their names have been automatically transferred and they will be informed at once should a cancellation occur.

Gazette Nov. 24/59

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon, at three o'clock, at the Museum, when Mrs. Edgar Collard, will speak on, The Adventure of China Collecting. Tea will be served following the lecture in the upstairs foyer of the Museum. The public is invited to attend.

La Presse Nov. 24/59

Bal de tête

—Le nombre des invités au bal de tête du Musée des Beaux-Arts étant limité, c'est donc dire qu'il ne reste plus un seul billet disponible. Toutefois, afin de satisfaire les membres qui n'auraient pas reçu de cartes d'invitation, une liste de ces personnes sera faite et advenant des annulations, des billets leur seront adressés à tour de rôle.

1a Sudbury Star 1b Oct 29/59 1c 1d

Canadian Sculptor Has Discovered Ancient Secrets of Michelangelo

871

MONTREAL (CP) — Sculptor Stanley Lewis says he has uncovered some of the secrets of one of the greatest artists of all time, Michelangelo.

The 29 - year - old Montrealer went to Italy three years ago to trace the life of the master Italian artist, architect, poet and sculptor.

He browsed at the birthplace of Michelangelo, visited the stone quarries where he got his marble and walked the streets of Florence where, 400 years ago, Michelangelo himself paced in artistic contemplation.

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Cape Breton Post Sydney Oct 29

CANADIAN SCULPTOR

871

Claims Uncovering Of Michelangelo's Secrets

By ROBERT RICE
Canadian Press Staff Writer

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3a Belleville Intelligencer Oct 29/59 3b

Artist Finds Michel Angelo Used Special System for His Sculpture and Painting

871

By ROBERT RICE
Canadian Press Staff Writer

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Le Devoir Nov 16/59

AU MUSEE

Exposition conjointe : peintures - sculptures

Une exposition de sculptures de Louis Archambault et de peintures de Jean Dallaire sera présentée au Musée des Beaux-Arts de Montréal à la Galerie l'Etable, du 19 novembre au 13 décembre.

C'est un comité des Jeunes Associés, sous la direction de Jean Gareau, qui a préparé cette exposition.

Louis Archambault, 44 ans, est représenté dans la collection permanente du Musée provincial de Québec, la Galerie d'art de Toronto, la Galerie nationale du Canada et le Musée international de Céramiques à Faenza, Italie.

Il a exposé à Londres et à la foire internationale de Bruxelles et il a créé la sculpture qui se dresse devant l'hôtel de ville à Ottawa. Il travaille présentement en étroite collaboration avec des architectes à la préparation de sculptures pour l'extérieur.

Jean Dallaire, 43 ans, a beaucoup travaillé en France où il est bien représenté dans les collections privées. Un de ses endroits favoris est Vence, dans le sud de la France.

Les travaux qu'on verra à l'Etable viennent de collections privées et de galeries publiques.

Star Nov. 20/59

Envoy From Vienna Lauds Art Museum

Austria's ambassador to Canada praised the Montreal Museum of Fine Arts for its contributions to Canadian culture at the opening of an exhibition of Austrian-owned paintings last night.

Dr. Kurt Waldheim said the success of the museum and its mission "are reflected in the 100 years of its existence," which will be celebrated next year.

Similarly, Dr. Waldheim said, Austria had its own mission to create something essentially new, and again like Canada, to do so out of the intermingling of cultures and people.

This mission has in part been expressed in Vienna's famed Albertina Gallery of graphic arts, a collection of approximately 1,000,000 drawings from every school and country and one of the most important of its kind.

Several of the drawings, watercolors and facsimiles are on loan in Canada and are at present being shown at the Montreal Museum in conjunction with the visit of the Vienna Philharmonic Orchestra to this city.

Dr. Waldheim said the exhibition provided a point of contact for Canadians with the various cultures of Europe represented in the works.

Nov. 9/59

Rembrandt Drawing Here Loaned

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A Rembrandt drawing owned by the Montreal Museum of Fine Arts is to be loaned for an exhibition at the Pierpont Morgan Library and the Fogg Museum in New York next spring, it was announced yesterday.

Dr. Evan H. Turner, director of the Montreal museum, said the drawing is entitled "Death of Jacob."

It is a sepia wash and pen work given to the Museum in 1909 by William J. and Agnes Learmont. It measures nine by 14 inches.

The Morgan Library and the Fogg are organizing the exhibition jointly. It will be shown at the Morgan Library from March 15 to April 16 and the Fogg from April 27 through May 29.

F. B. Adams, Jr., director of the Morgan Library, has described the exhibition as an "extremely important one."

Other lenders include the National Gallery in Washington, the Metropolitan Museum of New York and the Chicago Art Institute.

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Moncton Times Nov 13

TEACHING HAMPERED

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MONTREAL (CP) — Art teaching is hampered by Victorian dullness and restrictions of 19th century realism, Dr. Arthur Lismer, head of the school of art and design of the Montreal Museum of Fine Arts, said Wednesday. Addressing the fifth annual national convention of Canadian Art Teachers, Dr. Lismer said "We as teachers are the last to speak up for the rebels of the art world."

7a Gazette Nov 14/59

Canadian Water-Colors

By DOROTHY PFEIFFER

For the first time in its history the Canadian Society of Painters in Watercolor are holding their 34th Annual Exhibition in Montreal instead of Toronto. The event was made possible through the combined sponsorship of the Canada Council and the Montreal Museum of Fine Arts where the show is being held.

One's first impression upon entering the Gallery is that watercolor is an even more subtle medium than oil-paint

ART

for sensitive expressionism. The majority of the paintings shown are either non-figurative or semi-abstract.

The 1959 Award of Honor was won by Marion Greenspoon for her "Composition, No. 126", a lovely evocation in soft browns and rust, that fills one's eyes and emotions with a sensation of floating and of peacefulness.

Jack Shadbolt shows two "garden" themes, one brilliantly sunny and the other dark. Both paintings are done with gouaches and ink. Both are dramatic without being in the least obtrusive.

Jocelyn Taylor takes a different approach. For "Spring Breakup" with its intricate pattern and textural quality looks more like a stone carving than an abstract expression based upon nature.

Richard Gorman shows "Something in a Cloud" which he has interpreted in heavy black and red circles like thunderbolts.

Herbert J. Arliss evidently determined to create something new and different with watercolor and collage. His "Two Figures' give one an irridescent sensation of time and space. His "Classical Torso" projects an effect of a statue carved from some as yet undiscovered and magical marble.

Gustave Weisman also explores space. In space, however, the artist has painted speed and movement. I wondered if perhaps he had the propeller of a plane in mind. Possibly the one from which the "eye" of Hurricane Gracie had been photographed.

Among the more realistic paintings in this fascinating exhibition, I imagine Betty McCaughey's charmingly humorous "Little Boy Going to School" will be a popular choice.

My choice would be Louis Muhlstock's golden "Rooster and Hen". In this beautifully simple pastel expression, Mr. Muhlstock has painted the space "around" his subjects and has left the subject to speak for itself.

A painting in watercolor by Rev. R. P. D. Hicks "River Bank, October" is cool and moist. Although composition seems to have gotten a little out of hand, this work has a sensitive and restful, as well as individual and painterly approach.

Roddy Kenny Courtive is represented by "Spring Halloo", a cheerful still-life of flowers possessing a definite sculptural quality.

Paraskeva Clark shows a delightful "Little Balsam Tree" reminiscent of Jack Frost on a window-pane.

Aileen Meagher of Halifax shows a technically excellent "wet" impression in lime-greens and vermillion "Viale Dei Bambini" which is both tender and charming in mood and composition.

Seventy-one various paintings by fifty-seven Canadian watercolorists are on view in this unusually interesting exhibition which remains in the Museum of Fine Arts until Nov. 29.

8c Cape Breton Post Sydney Nov. 13/59

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Niagara Falls Review Oct 30/59

Michelangelo Secrets Uncovered

871

By ROBERT RICE
Canadian Press Staff Writer

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Cornwall Standard - Freeholder Oct 29/59

18 DAILY STANDARD-FREEHOLDER, THURSDAY, OCT. 29, 1959

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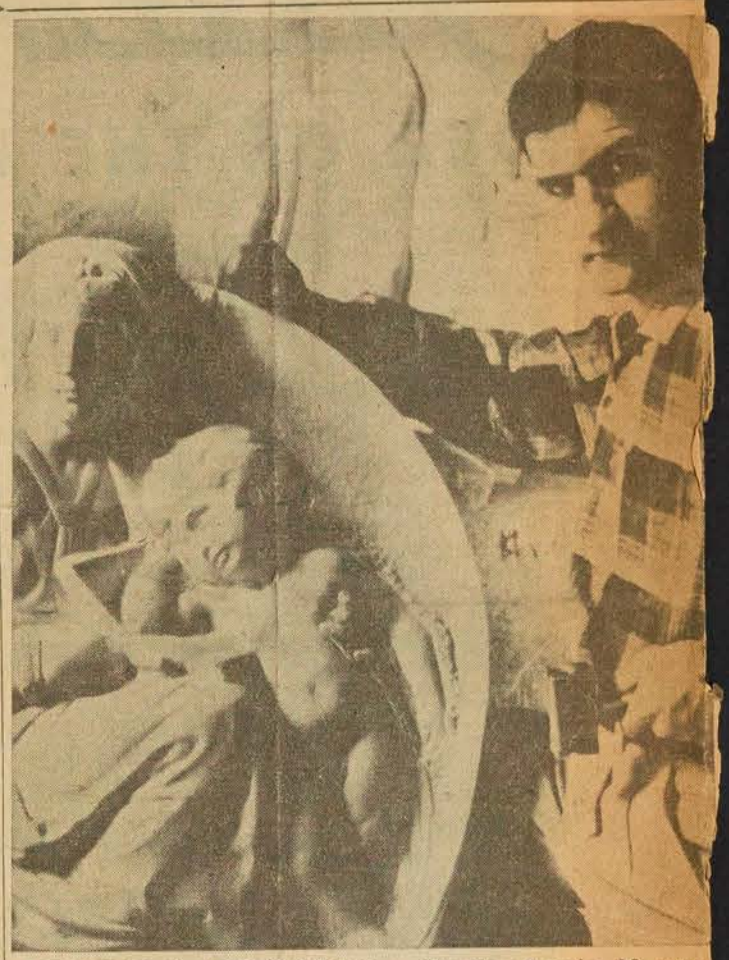

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(CP Photo)

medicine Hat News Oct 31/59

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Gazette Nov. 20/59

Austria's Prize Art On Display

An exhibition of drawings and watercolors from the famous Albertina Gallery in Vienna and other art collections was opened last night at Montreal Museum of Fine Arts by the Austrian ambassador to Canada, Dr. Kurt Waldheim.

The exhibition will be open to the public Nov. 20 to Dec. 20. It includes original drawings by Gustave Klimt, Alfred Kubin, Oskar Kokoshaka, Egon Schiele, and Herbert Broeckl.

Opening the exhibition Dr. Waldheim reminded his audience that the Montreal museum would be celebrating its centenary next year. "To participate in this event the Albertina has put the finest reproductions of some of Austria's prized possessions at the disposal of the Museum of Fine Arts for this exhibition," he said.

The exhibition also includes facsimiles or copies of paintings representing every phase of European art from 1400 to 1900.

Dr. Evan H. Turner, museum director, said the Montreal Museum rarely exhibits facsimiles but "the present showing is of an exceptional quality and contains masterpieces which it would be impossible to borrow from any other source."

He made particular reference to the work of Klimpt and Schiele, whom he said, are gaining in prestige every year in Europe and the United States but are still little known in Canada.

Current Events Nov 6

Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, Sunday.

In Gallery XII, October 30—November 15th — Eva Landori and Marjorie Winslow.

An exhibition featuring the work of young Jewish artists from across Canada is being presented to November 15th as part of the celebration marking the national bicentary of Canadian Jewry.

The 34th Annual Exhibition of The Canadian Society of Painters in Water Colour takes place November 7 - 29th.

Films: A prize winning Finnish film with French titles "Le Renne Blanc" will be given on Nov. 11th at 6.30 and 8.30 p.m. This outstanding film won awards at the Cannes Film Festival and in Hollywood. It is based on the folklore of Finland and was beautiflly photographed in Lapland.

JAMM—The junior associates of the Museum who organized and set up their own gallery in what was formerly Hickson House at the rear of the Museum are giving an exhibition entitled "JAMM On Show" featuring the work of Junior associates, including paintings, engravings, drawings, ceramics and silversmithing — to Nov. 15th.

Ottawa Journal Nov 16

The Ambassador of Austria, Dr. Kurt Waldheim, will officially open an exhibition of Austrian drawings and facsimiles on Thursday evening at the Montreal Museum of Fine Arts. The exhibition is being held in conjunction with the Montreal appearance of the Vienna Philharmonic Orchestra.

La Presse Nov. 13/59

L'Albertina de Vienne au Musée de Montréal

Un choix de dessins originaux d'artistes autrichiens renommés, ainsi que 139 célèbres fac-similés de la galerie viennoise, l'Albertina, seront présentés au Musée des Beaux-Arts de Montréal, du 20 novembre au 20 décembre.

Ce sera la première fois que les fac-similés seront montrés à Montréal, et une des rares occasions où on les verra outre-mer.

Dans un communiqué conjoint, le consul général autrichien à Montréal, N. F. Loewenheim et le Dr Evan H. Turner, directeur du Musée, ont déclaré aujourd'hui que l'exposition sera présentée en marge de la "soirée Grinzing", le 23 novembre.

La réception sera donnée en l'honneur de l'Orchestre philarmonique de Vienne. Des mets et des vins autrichiens seront servis et les membres de l'orchestre joueront le "Eine Kleine Nachmusik" de Mozart et les valses viennoises qui les ont fait connaître à travers le monde.

Les fac-similés représentent diverses phases de l'art européen entre 1400 et 1900.

Les dessins originaux sont de Gustav Klimt, Alfred Kubin, Oskar Kokoshaka, Egon Schiele et Herbert Broeckl.

L'Exposition sera inaugurée à 9 heures, jeudi soir le 19 novembre, par le Dr Kurt Waldheim, ambassadeur d'Autriche au Canada, en présence des membres du corps consulaire de Montréal. Pour cette soirée, l'admission est sur invitation.

"Il est heureux qu'une expositin de cette nature coïncide avec la venue ici de la Philarmonique de Vienne, a déclaré le consul général d'Autriche, M. Lowenheim. Les membres de la Philarmonique sont ici non seulement en leur qualité de musiciens mais aussi d'ambassadeurs musicaux d'Autriche.

Montréal est la seule ville canadienne inscrite à l'agenda de la tournée mondiale de l'orchestre, laquelle a débuté à Nouvelle-Delhi, le 18 octobre. Leur concert ici marquera la fin de la tournée.

Regina Leader Post Nov. 4/59

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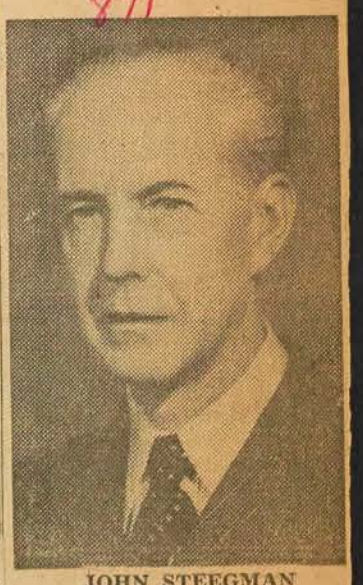

JOHN STEEGMAN

Modern art will be topic

John Steegman, director of the Montreal Museum of Fine Arts from 1952-1959, will give a lecture on "The Dilemma of Modern Art" at the Norman Mackenzie Art Gallery, Thursday at 8:30 p.m.

Mr. Steegman, a well known critic of modern art having at times challenged the validity of abstract and non-representational painting, is on a nationwide tour sponsored by the National Gallery of Canada.

Two new exhibitions will be on view that same evening. One is Canadian portraits of the 18th and 19th centuries. This exhibition organized by the National Gallery of Canada is made up of works by French-Canadian painters or artists resident in the province of Quebec.

The paintings which give a fairly complete history of the development of Canadian art have been drawn from collections of museums of the province of Quebec.

The second exhibition is composed of 17 paintings by R. Kiyooka, Regina painter who formerly taught at the School of Art, Regina College. The works reveal his development over the past three years.

Le Devoir Nov 24/59

Mme Jeannine Beaubien à la Société d'étude

Sous les auspices de la Société d'étude et de conférences, Mme Jeannine C. Beaubien prononcera une causerie, cet après-midi, à deux heures et demie, au Musée des Beaux-Arts. Elle a intitulé sa conférence: "Le dernier-né des théâtres". Mlle Catherine Bégin et M. Claude Préfontaine joueront une scène de "Crime et Châtiment" de Dostoïewski.

Musée des Beaux-Arts

Mme Edgar Collard, amateur de collections, prononcera une causerie en anglais intitulée "The Adventure of China Collections", mercredi à trois heures, au Musée des Beaux-Arts de Montréal. Le thé sera servi. Le public est admis.

Uncovered Some of Michelangelo's Secrets

North Bay Nugget Oct 29/59

By ROBERT RICE
Canadian Press Staff Wroter

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Mr. Lewis not only discovered how Michelangelo carved stone and the tools he used, but he also found some of the major influences on the Renaissance sculptor.

"I want to go back. Thre's so much more to see and to learn. More young Canadian artists should go to Europe to see, see, see. They have to look, look, look —and they'll return with a new insight into our own Canadian art."

Stanley Lewis, 29-year-old sculptor, says he has covered the secrets of the techniques used by Michelangelo in his sculpture and paintings. The Montreal artist went to Italy three years ago for intensive study of Michelangelo's works, tools and materials and found that the great artist used a special system in all his work. Recreating Michelangelo's tools he made a copy of this bas-relief of the Madonna and Child, now owned by the Montreal Museum of Fine Arts.

—CP Photo

Joint Exhibition Set At Museum

A joint Gallery XII exhibition by Helmut Gransow, of Morin Heights, and Gordon Webber, of Montreal, will be on view at the Montreal Museum of Fine Arts' Norton Gallery from Nov. 20 to Dec. 6.

Gransow, who was born in Chemnitz, Germany, in 1921, studied in Berlin and Karlsruhe. He has exhibited previously at the Montreal Museum, the Royal Ontario Museum, the Hamilton Art Gallery, the Winnipeg Art Gallery, and the London Art Gallery.

Webber, who was born in 1909 at Sault Ste. Marie, Ont., is a teacher at the School of Architecture of McGill University. A member of the Association des Artistes Non-Figuratifs de Montreal, he studied in Toronto and the Chicago Institute of Design

Le Devoir Nov. 13/59

AU MUSEE

Exposition d'oeuvres autrichiennes

Un choix de dessins originaux d'artistes autrichiens renommés, ainsi que 139 célèbres fac-similés de la galerie viennoise, l'Albertina, seront présentés aux Musée des beaux-arts de Montréal, du 20 novembre au 20 décembre. Ce sera la première fois que les fac-similés seront montrés à Montréal, et une des rares occasions où on les verra outre-mer. Dans un communiqué conjoint, le consul général autrichien à Montréal, N. F. Loewenheim et le Dr Evan H. Turner, directeur du Musée, ont déclaré aujourd'hui que l'exposition sera présentée en marge de la "soirée Grinzing", le 23 novembre.

La réception sera donnée en l'honneur de l'Orchestre philarmonique de Vienne. Des mets et des vins autrichiens seront servis et les membres de l'orchestre joueront le "Eine Kleine Nachtmusik" de Mozart et les valses viennoises qui les ont fait connaître à travers le monde.

Les facsimilés représentent diverses phases de l'art européen entre 1400 et 1900.

A ce sujet le Dr Turner a fait remarquer qu'il est rare que le musée expose des reproductions "mais celles-ci sont d'une qualité exceptionnelle" et représentent des chefs-d'oeuvre impossibles à emprunter.

Les dessins originaux sont de Gustav Klimt, Alfred Kubin, Oskar Kokoshaka, Egon Schiele et Herbert Broeckl.

"Les travaux de Klimt et Schiele, a déclaré le Dr Turner, seront particulièrement appréciés puisque ces artistes, dont la renommée grandit sans cesse en Europe et aux Etats-Unis, sont peu connus au Canada."

L'exposition sera inaugurée à 9 heures, jeudi soir le 19 novembre, par le Dr Kurt Waldheim, ambassadeur d'Autriche au Canada, en présence des membres du corps consulaire de Montréal. Pour cette soirée, l'admission est sur invitation.

"Il est heureux qu'une exposition de cette nature coïncide avec la venue ici de la Philharmonique de Vienne, a déclaré le consul général d'Autriche, M. Loewenheim. Les membres de la Philharminique sont ici, non seulement, en leur qualité de musiciens mais aussi d'ambassadeurs musicaux d'Autriche.

Montréal est la seule ville canadienne inscrite à l'agenda de la tournée mondiale de l'orchestre, laquelle a débuté à Nouvelle-Delhi, le 18 octobre. Leur concert ici marquera la fin de la tournée.

M. Turner a remercié tout spécialement M. Loewenhein qui avait pris la responsabilité des détails pratiques de l'exposition et de la "Soirée Grinzing".

Il a aussi exprimé sa gratitude à l'Albertina, à Oscar Federer de Montréal ; au Dr Otto Kallir de la Galerie Saint-Etienne de New-York et au Dr Ferdinand Eckhardt, de Winnipeg, qui ont prêté des oeuvres pour l'exposition.

Selon M. Turner, M. Federer, le Dr Kallir et le Dr Eckhardt, collectionnaient les oeuvres de Schiele et Klimt "bien avant que ces artistes deviennent célèbres."

Né en 1890, Schiele ne vécut que jusqu'en 1918 "figurant au firmament du monde artistique comme un météor fulgurant" selon les termes du Dr Otto Benesch, directeur de l'Albertina.

A l'âge de 22 ans, il fut arrêtépour avoir fait de prétendue "images pornographiques" parce qu'il avait dessiné des aquarelles d'écolières nues. Lors de son procès, un de ses dessins fut brûlé à la chandelle. Il fut condamné à 24 jours de prison.

Ses derniers portraits, dont un de sa femme mourante, selon le Dr Benesch "sont inégalés dans leur contenu psychologique et leur chaleur humaine".

Klimt, (1862-1918) exécuta à un moment de sa vie des murales dans la chambre à coucher de l'impératrice Elisabeth, à sa villa à Lainz, près de Vienne. Pour ces travaux et des fresques dans le Burgtheater, il reçut une décoration de l'empereur François Joseph I.

Cependant, le courant changea après la commande de trois immenses peintures qui devaient décorer l'Université de Vienne, écrit le Dr Kallir. Les peintures furent taxées d'indécence, et ne furent jamais accrochées. L'affaire Klimt provoqua une crise ministérielle et un des ministres dut démissionner. Les trois peintures controversées furent plus tard brûlées lorsque les troupes allemandes en retraite mirent le feu à un château en 1945.

"Son oeuvre, nous dit le Dr Kallir, apparaît comme la dernière éclosion d'un art inspiré par une société rafinée, esthétique et libre, d'une ère resplendissante tirant à sa fin. Etrange coïncidence la mort du peintre survint presque en même temps que l'effondrement de la monarchie austrohongroise.

La Gazette Nov. 16/59

Montreal Sculptor, Painter Stage Joint Show At Stable

An exhibition of sculpture by Louis Archambault and paintings by Jean Dallaire will be staged at the Montreal Museum of Fine Arts' Stable Gallery from Nov. 19 to Dec. 13, it was announced yesterday.

The show has been organized by a committee of the Junior Associates, headed by Jean Gareau.

Other members of the committee are Andre Demers, Miss Pierre Morrow, Suzanne Beethan, Louise Baillargeon and Mrs. Estelle Curren.

Archambault, 44, is represented in the permanent collections of the Quebec Provincial Museum, the Art Gallery of Toronto, the National Gallery of Canada and the International Museum of Ceramics, Faenza, Italy.

He has exhibited in London and the Brussels Fair and created the sculpture in front of the Ottawa City Hall. He now works closely with architects in the preparation of outdoor sclupture.

Dallaire, 43, has worked extensively in France and is well represented in private collections there.

The works to be shown in the Stable Gallery are from private collections and public galleries.

Star Nov 19/59

Lecture, Tea At Museum

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea Nov. 25 at 3 p.m. Mrs. Edgar Collard will speak on "The Adventure of China Collecting."

Tea will be served following the lecture in the upstairs foyer of the Museum.

Le Devoir Nov 14/59
Notre Temps Nov 7

Le 10 novembre, au **Musee des Beaux-Arts de Montreal**, à 2 h. 30 de l'après-midi, **Monsieur Paul Doyon** entretiendra les membres de **la Société d'étude et de conférences**, de "**Haendel**".

Dimanche-Matin Nov. 8/59

Mentions d'honneur

PAS TOUJOURS "HONORABLES"

871

Réunion à deux heures, AUJOURD'HUI, de l'Amicale MARIE-ANNE dans le sous-sol de l'église St-Jean de-la-Croix . . . Renseignements à CR. 9-9231 . . . *Les meilleurs ARTISTES canadiens exposent 71 aquarelles au MUSEE des Beaux-Arts depuis hier . . .* Mgr JOSEPH CHARBON.

Dimanche-Matin Nov 1/59

Montreal Nachrichten Nov. /59

Das Montrealer Museum mit Spitzenleistungen

Österreichische und jüdische Künstler stellen aus

MONTREAL. — Anlässlich der 200-Jahrfeier des Bestandes jüdischer Gemeinden in Canada findet im Montrealer Museum für schöne Künste eine Ausstellung von Gemälden und Skulpturen jüdischer Künstler — vielfach europäischer Herkunft — statt, die bis 15. November zur Besichtigung offensteht. 50 Werke wurden von der Jury ausgewählt, der bekannte Montrealer Künstler angehören wie Harry Mayerowitsch, Ghitta Caiserman, Anne Cahane, Eric Goldberg, Louis Mühlstock und M. Reinblatt.

Von Künstlern der Vergangenheit ist William Raphael bemerkenswert, dessen Ölgemälde „Wölfe attackieren Einheimische" der ständigen Sammlung des Museums angehört und an die heute hocheingeschätzten Bilder des deutschcanadischen Malers Kirkhoff erinnert. Der 1956 verstorbene hochbegabte Ernst Neumann ist vertreten, sowie Alexandra Bercovitch. Louis Mühlstock, einer der vielseitigsten Künstler Montreals, zeigt ein vielbeachtetes Bild eines orthodoxen Juden sowie eines seiner ausgezeichneten Aktbilder. Nur wenige Ölgemälde haben jüdische Sujets, abgesehen von einigen gut gesehenen Marktszenen. Es sind nur wenige abstrakte Bilder zu sehen; das menschliche Element in einigen eindrucksvollen Porträts von Flüchtlingen ist hervorzuheben. Die Ausstellung zeugt von bleibenden künstlerischen Werten, die jüdische Künstler Canadas geschaffen haben.

Am Mittwoch, 18. November, Vorführungen um 6.30 und 8.30. Es wird eine Filmversion der Oper Menottis „Das Medium" in englischer Sprache gezeigt. Die Verfilmung wurde unter der Leitung dieses bemerkenswerten US-amerikanischen Opernkomponisten durchgeführt. Der Eintritt zu dieser Veranstaltung ist frei.

Am 19. November findet die offizielle Eröffnung einer österreichischen Ausstellung durch den Gesandten, Seine Exzellenz Dr. Kurt Waldheim, statt.

Diese Ausstellung ist der Initiative des österreichischen Generalkonsuls N. F. Loewenheim zu verdanken. Es werden 139 Faksimiles von Zeichnungen berühmter Meister der Wiener Kunstsammlung „Albertina" gezeigt, Werke die den Zeitraum von 1400 bis 1900 umfassen. Von noch grösserer künstlerischer Bedeutung sind die in der Ausstellung gezeigten Originalzeichnungen, darunter Werke von Klimt, Kubin, Kokoschka, Schiele und Bröeckl. Besonders willkommen sind hier die Werke von Klimt und Schiele, bedeutende Künstler der Jahrhundertwende, deren Bilder in Canada bisher öffentlich kaum gezeigt wurden.

Eine Auswahl von Zeichnungen dieser beiden Künstler und Kokoschkas sind Leihgaben von Oskar Federer in Montreal, der St.-Etienne-Gallerie in New York, sowie von Dr. Ferdinand Eckhardt in Winnipeg.

Robert G. Coles, Montreal

The Star Nov. 23/59

Vincent Massey Named Museum Patron

Rt. Hon. Vincent Massey, former Governor-General of Canada, has been appointed an honorary patron of the Montreal Museum of Fine Arts.

Col. Hugh M. Wallis, president of the museum, said the appointment was made in recognition of Mr. Massey's active interest in the arts of Canada.

In accepting the post, Mr. Massey voiced his best wishes for the continued success of the museum which, in 1960, marks its centenary.

Mentions d'honneur

PAS TOUJOURS "HONORABLES"

Interview exclusive de FRANCOIS MAURIAC, au réseau français de télévision, à 10 h. 30, ce SOIR . . . Il discutera avec CLAUDE SYLVESTRE de son engagement politique, du cinéma et de la télévision . . . *EXPOSITION des oeuvres des artistes canadiens EVA LANDORI et MARJORIE WINSLOW, au Musée des Beaux-Arts, jusqu'au 15 novembre . . .* En France, les FACTEURS se font maintenant appeler des "préposés" . . . *L'honorable DONALD FLEMING ministre des finances du Canada, prendra la parole au banquet mixte de l'Union Commerciale Mauricienne Inc. à SHAWINIGAN, mercredi soir . . .* Dom ANTOINE de MAZIS, aumônier des bénédictines de Ste-Marie des Deux-Montagnes à ST-EUSTACHE, est parti pour ROME où il a été nommé procureur général de la Congrégation bénédictine de France . . . *La partie de cartes annuelle de l'Ecole de LA MENNAIS aura lieu à l'école, à 8 h. 30, MARDI soir . . . 300 PRIX de table et de présence vous attendent . . .* A compter d'AUJOURD'HUI, les Mirlitons présentent, les samedis et dimanches, le "Chat Botté" au THEATRE-CLUB . . . Un spectacle idéal pour les enfants . . . *L'orchestre PHILARMONIA, dirigé par LASZLO CATI, donnera le premier concert de sa troisième saison, jeudi le 19, à l'Auditorium du Plateau . . . Pour réserver, on appelle à RA. 1-3213 . . .* L'écrivain HUGH "Deux Solitudes" MacLENNAN inaugurera, vendredi prochain, la 34ième expo annuelle des AQUARELLISTES canadiens, au Musée des Beaux-Arts . . . *RETRAITE des anciennes de l'Amicale Marie-Anne,*

Le Soleil Que Nov. 2/59

Il découvre le secret de l'art

Stanley Lewis, un sculpteur de 29 ans, a déclaré qu'il avait percé le secret des techniques utilisées par Michel-Ange dans ses sculptures et peintures. L'artiste montréalais s'est rendu en Italie, il y a trois ans, pour y étudier sérieusement les instruments, les matériaux, et les oeuvres de Michel-Ange. Il a découvert que ce grand artiste a employé un système spécial pour toute son oeuvre. Avec des instruments identiques à ceux de Michel-Ange, il a réussi cette copie du bas-relief de la Madone et de l'Enfant. Cette sculpture est maintenant la possession du Musée des Beaux-Arts de Montréal.

Il découvre quelques secrets d'un des plus grands Maîtres de tous les temps

(Par Robert Rice)

Montréal, (PC) Le sculpteur Stanley Lewis dit qu'il a découvert quelques secrets d'un des plus grands artistes de tous les temps, Michel-Ange.

Le Montréalais de 29 ans se rendit en Italie, il y a trois ans, pour retracer la vie de ce maître italien de la peinture, de l'architecture et de la sculpture qui cultivait en même temps les muses de la poésie.

Il s'est promené là où Michel-Ange est né, il a visité quelques-unes des carrières où il prenait son marbre et a déambulé dans les rues de Florence, où, il y a 400 ans, le génie s'était promené lui-même sous l'empire de la contemplation artistique.

ETUDE SOIGNEE

Pouce par pouce, il a étudié les oeuvres du maître dans les musées et les églises. Il prit des photos et étudia les agrandissements de détails minuscules. Il discuta avec des tailleurs de pierre, des artistes et des directeurs de musée.

Puis il fit une découverte.

Il trouva que Michel-Ange utilisait un système spécial pour ses sculptures et ses peintures. La même touche — une série de lignes parallèles, un genre de contretaille particulière — apparait dans toutes les oeuvres de Michel-Ange, même dans ses tableaux.

"Ce coup de pinceau ou de couteau était semblable à celui qu'ont laissé les burins dans les pavés de Florence qui ont été posés à l'époque où Michel-Ange se promenait dans les rues de cette ville", a dit M. Lewis.

L'artiste canadien décida de recréer les outils utilisés par le maître pour tailler la pierre et de reproduire par la suite un des chefs-d'oeuvre du maître. Il a fabriqué les instruments en acier lui-même, martelant le métal sur l'enclume d'une forge.

COPIE UN BAS-RELIEF

Puis il copia le "Tondo Pitti" un bas-relief représentant la Madone et l'Enfant. Le Musée des Beaux-Arts de Montréal a acquis l'oeuvre grâce à la Fondation Greenshields qui a envoyé M. Lewis en Italie pour un voyage d'étude.

Sa connaissance de la vie de Michel-Ange et des influences qui l'ont marquée, a aidé Irving Stone, auteur de la biographie de Van Gogh, "Lust for Life" (Rage de Vivre) à écrire une biographie de Michel-Ange. L'auteur et le sculpteur se sont d'abord rencontrés au Mexique, puis à Florence.

Pendant son séjour au Mexique, on exposa à plusieurs reprises des dessins et des lithographies du jeune artiste dans diverses galeries de Montréal. Il revint au Canada en 1956 et quitta le pays l'année suivante, récipiendaire d'une bourse d'étude qui l'emmenait en Italie. Il demeura en Italie jusqu'au début de cette année, travaillant comme apprenti chez un des maîtres de l'heure. C'est avec cet homme que le jeune Canadien apprit à fabriquer ses propres outils.

Lewis n'a pas seulement découvert comment Michel-Ange a sculpté la pierre et les outils qu'il a utilisés, mais il a aussi trouvé quelques-unes des plus grandes influences qui aient marqué la vie du sculpteur de la Renaissance.

"Je veux retourner là-bas. Il y a encore tant à voir et à apprendre. Plus de jeunes artistes canadiens devraient aller en Europe pour voir, voir, voir. Il leur faudra regarder, regarder, regarder — et ils reviendront avec une plus grande compréhension de notre propre art canadien."

"Nous avions de longues conversations au sujet de Michel-Ange, a dit Lewis. "Je lui ai parlé de ma découverte et nous correspondons encore au sujet du livre.

Le jeune artiste travaille tous les jours dans l'atelier d'un tailleur de pierre, dans le tintamarre et la poussière des outils pneumatiques et des énormes scies à pierre, créant ses oeuvres qui l'expriment en langage moderne.

"J'étudie la pierre, et j'essaie de laisser le grain et la texture suggérer une idée. Puis je lui donne une forme, je grave et je polis." La plupart de ses oeuvres actuelles sont faites en relief plutôt qu'en ronde-bosse.

FASCINE DEPUIS L'ENFANCE

La pierre a toujours fasciné Stanley Lewis. Alors qu'il n'avait que cinq ans, il gratta son nom dans une pierre et l'enfouit, étant bien loin de se douter à l'époque que son nom paraîtrait dans la pierre des musées et des collections privées.

Après ses études il suivit les cours du Musée des Beaux-Arts et plus tard poursuivit son apprentissage au Mexique où il obtint une bourse en 1952. Là-bas il créa un énorme monument de pierre "Le Mouleur de Maïs" et l'ambassadeur canadien au Mexique a dévoilé le monument sur le parterre de l'Institut Allende, à San Miguel.

La Presse Nov 19/59

Exposition Helmut Gransow et Gordon Webber, au musée

Une exposition conjointe de la Galerie XII présentera les oeuvres de Helmut Gransow, de Morin-Heights, et de Gordon Webber, de Montréal, à la Galerie Norton du Musée des Beaux-Arts de Montréal, du 20 novembre au 6 décembre.

Gransow, né à Chemnitz, Allemagne, en 1921, a fait ses études à Berlin et à Karlsruhe. Il a exposé jusqu'à date au Musée de Montréal, au Musée royal d'Ontario et aux galeries de Hamilton, de Winnipeg et de London.

Les collections permanentes des galeries d'art de London et Hamilton comptent de ses oeuvres.

Il a été le récipiendaire de prix et mentions honorables lors de l'exposition provinciale de la province de Québec, de l'exposition artistique de Winnipeg et la Galerie d'art de Hamilton lui a décerné son prix, l'achat d'un de ses tableaux.

Il est membre de la Société canadienne de peintres et graveurs.

M. Webber, né en 1909 à Sault Sainte-Marie, Ont., est professeur à l'école d'architecture de l'Université McGill. Membre de l'Association des artistes non-figuratifs de Montréal, il a étudié à Toronto et au Chicago Institute of Design.

Il a exposé plusieurs fois au Musée de Montréal et a été membre du jury pour le Salon annuel du printemps.

Mont. Gazette Oct 29/59

The Women's Art Society will hear a song recital by John Boyden, accompanied by John Newmark, at 2.30 p.m. on Tuesday, November 3, in the lecture hall of the Museum of Fine Arts.

Ottawa Citizen Nov 5

Tour To Montreal

The National Gallery Association of Ottawa has arranged a "Tour to Montreal" for members Saturday, Nov. 14. Included in the program are visits to the studio of Alfred Pellan, the Montreal Museum of Fine Arts and the private collection of Mrs. Howard Pillow.

L'Action Catholique Sam Nov 18

Patronage de l'hon. Vanier

Le gouverneur-général George-P. Vanier vient d'accorder son patronage au Musée des Beaux-Arts de Montréal, à la veille du centenaire de l'institution.

Star Nov 18

Use of Words Topic of Talk

The Women's Art Society will meet on Tuesday, Nov. 24, at 11 a.m. in the lecture hall of the Museum of Fine Arts.

Guest speaker will be Dr. Alton Goldbloom, Emeritus Professor of Pediatrics at McGill University whose topic will be "The Words We Use."

Gazette Nov. 17/59

Hayloft Turned Into Gallery Helps Visitors 'Relax About Art'

By JULIAN ARMSTRONG

A group of 194 young Montrealers believe art is alive, and are out to make it so for others.

The Junior Associates of the Montreal Museum of Fine Arts have their own gallery. They created it out of a hayloft, and designed it "to make people relax about art," explained President Marie Senecal.

They plan and stage their own exhibits. The most alive exhibit was of sculpture. It was arranged in the garden of the Ontario St. building, and the opening took the form of a summer dance.

One of their aims is to give young artists wall-space to show their work. At a recent exhibit of 10 local artists, exhibitors spent an evening explaining their paintings and rebutting criticism from the audience.

Movies, concerts including jam sessions, small plays, and lectures are planned as lures for larger audiences during the coming season. Each of these events will tie in with the subject of the current exhibit.

The gallery, called the Stable because of its origin, is attached to the rear of the main museum.

Set Up Restaurant

It has a warm atmosphere thanks to soft pink brick walls. It will soon become more home-like, for a cafeteria-restaurant will be opened early in the new year in one corner of the room. Light lunch and snacks will be served to a maximum of 24 at a time, at tables set up directly beneath paintings in the current exhibit.

The purpose of the restaurant is in keeping with the "make art live" theme of the group. "We want to create a mood for discussion. We hope people will drop in for lunch or on their way home from downtown," said Bruce LeDain, vice president of the group, and an artist who has exhibited in the Stable gallery.

Less than half of the membership are artists. As the title of the group indicates, age is on the young side; "from late teens to middle 30's" and about evenly divided between men and women, and between English and French-speaking. The majority have nine to five jobs. Only one third of the members are married, and with the married couples, usually both husband wife are members.

The museum had wanted a young group for some years when Storrs McCaul, a philosophy instructor at McGill University, gathered some 50 of his friends and young artists together two years ago. His idea led to a grant from the museum of $7,400 and work on the former stable started 18 months ago. The first exhibit was held last April and the total now stands at half-a-dozen exhibits, including the work of Artist Emily Carr, contemporary photographs, and "media" (tapestries, ceramics and mobiles).

The group has already managed to repay the museum some $400 from money raised.

"We have a hard core of real workers. The same people turn up on all committees," said Virginia Birks, executive member. "We're loaded with artists, because we make those who want to exhibit, join the group." Membership costs one dollar a year.

A sculpture garden is a future plan. Dereck Birch, a landscape designer and member of the Junior Associates, planned the garden, "But work on the grounds is not as popular as more artistic work, for example arranging exhibits," said Miss Birks.

For All Ages

Although the membership is young, and a large part of the program is geared to young artists, the group hopes to interest art fanciers, of every age.

Their plans reach outside the gallery and the museum. One project under discussion at the moment is arranging to use blank walls about Montreal as "canvasses" for mural artists. Another is to set up a system of awards for what the Junior Associates consider new public buildings of good design.

The museum's director has praise for this new movement, Dr. Evan H. Turner has already lectured to the group, and has suggested they sponsor an exhibit of a very contemporary nature — package designs.

"The Junior Associates have contributed an important new vitality to the museum's program with their lively exhibitions and other diverse activities," he said.

He commented on the group's "vital ideas", and the "new therefore stimulating fashion" of their exhibits.

Gazette Nov 14/59

Jewish Artists

Today and tomorrow mark the closing days of the excellent and engrossing exhibition of works by Canadian Jewish Artists. The showing, which has been sponsored by the Canadian Jewish Congress, commemorates the national bicentenary of Canadian Jewry (1759-1959) and provides a unique opportunity for Montrealers to see much inspired and authoritative art.

The principal quality of this 1959 exhibition lies in its warm humanism and, paradoxically, also in its feeling of international Canadianism. It is the Jewish artists' combined tribute to the free life enjoyed here, as well as to the unique history of the Jewish people.

Works by Jewish painters who first arrived in Montreal during the mid-nineteenth century, hang side by side with works by painters of the early 1900's and up to today. The exhibition includes many fascinating paintings of various periods which have been loaned to the committee by collectors.

Space does not permit a detailed review. However, I sincerely urge all art-conscious Montrealers and visitors to the city not to miss this historical collection of Canadian Fine Art.

DOROTHY PFEIFFER.

Ottawa Journal Nov. 7/59

Gallery Tour To Montreal

An attractive program has been arranged for the Montreal tour on Saturday, November 14, of the National Gallery Association of Ottawa.

Leaving the Gallery at 8 a.m., the tour will go directly to Ste. Rose, crossing at Hawkesbury for the North Shore Road, to the studio of Alfred Pellan, where Mr. Pellan will have his work on display and answer any question.

From there the bus will drive directly to the Montreal Museum of Fine Arts where lunch will be served in the Gallery by members of the Junior Associates of the Montreal Museum. At 2 p.m. Evan Turner, the new Director of the Museum will speak briefly on the permanent collection, and there will be an opportunity to visit the current special exhibitions.

Later the tour will visit the private collection of Mrs. Howard Pillow, which includes two fine Canalettos and an important group of paintings by Boudin. After the visit to Mrs. Pillow's collection, the formal part of the tour is over.

Star Nov 18/59

Au Musée des Beaux-Arts

Exposition Jean Dallaire et Louis Archambault

Une exposition de sculptures de Louis Archambault et de peintures de Jean Dallaire sera présentée au Musée des Beaux-Arts de Montréal à la Galerie de l'Etable, du 19 novembre au 13 décembre.

C'est un comité des Jeunes Associés, sous la direction de Jean Gareau, qui a préparé cette exposition.

Les autres membres du comité sont : André Demers, Mlle Pierre Morrow, Suzanne Beethan, Louise Baillargeon et Mme Estelle Curren.

Louis Archambault, 44 ans, est représenté dans la collection permanente du Musée provincial de Québec, la Galerie d'art de Toronto, la Galerie nationale du Canada et le Musée international de Céramiques à Faenza, Italie.

Il a exposé à Londres et à la foire internationale de Bruxelles et il a créé la sculpture qui se dresse devant l'hôtel de ville à Ottawa. Il travaille présentement en étroite collaboration avec des architectes à la préparation de sculptures pour l'extérieur.

Jean Dallaire, 43 ans, a beaucoup travaillé en France où il est bien représenté dans les collections privées. Un de ses endroits favoris est Vence, dans le sud de la France.

Les travaux qu'on verra à l'Etable viennent de collections privées et de galeries publiques.

Le Nouvelliste Trois Rivières Nov 6/59

Peinture de Cézanne prêtée

Une peinture de Cézanne, propriété du Musée des Beaux-Arts de Montréal, sera prêtée pour une exposition de charité new-yorkaise, au profit de la Ligue pour enfants émotivement inadaptés, annonce-t-on aujourd'hui.

Le directeur du Musée des Beaux-Arts de Montréal, M. Evans H. Turner, a déclaré que l'exposition couvrira l'ensemble de l'oeuvre du célèbre peintre français.

La peinture du Musée, une huile sur canevas de 36 pouces par 28 pouces, est intitulée "Route tournante en Provence".

La peinture a été donnée au Musée en 1954 par la succession Adaline Van Horne. Sa valeur réside dans le fait que c'est une des [illegible] (suite à la page [illegible])

[illegible] les premières peintures de l'artiste.

Cézanne est mort en 1906

La peinture nous montre une route conduisant sur une colline entre des arbres et des rochers et, à l'arrière-plan, une succession de collines vertes. Elle a été exécutée vers 1867-70.

L'exposition, qui aura lieu au Wildenstein and Co., est 64e Rue, New-York, sera ouverte du 4 novembre au 5 décembre.

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Montreal Nachrichten Nov. 21/59

Oesterreichische Kuenstler stellen aus

Albertina-Ausstellung von österreichischem Gesandten eröffnet

MONTREAL. — Vom 20. November bis 20. Dezember werden im Montreal Museum of Fine Art Originalzeichnungen von bedeutenden österreichischen Künstlern des 20. Jahrhunderts sowie 139 Faksimiles der berühmten Wiener Albertina Sammlung zu sehen sein. Die Ausstellung wird am 19. November durch den österreichischen Gesandten Dr. Kurt Waldheim eröffnet, der die Anregung des österreichischen Generalkonsuls N. F. Löwenheim aufnahm und die zuständigen österreichischen Behörden veranlasste, diese kostbaren Kunstgüter nach Canada anlässlich des Gastspieles der Wiener Philharmoniker in Montreal zu senden. Es ist andererseits dem Museumsdirektor Dr. Evan H. Turner zu danken, dass er die Ausstellung von Faksimiles gestattete, ein ungewöhnlicher Vorgang, der auf die ausserordentliche Qualität der Reproduktionen und der Unmöglichkeit, die Originale dieser Meisterwerke graphischer Kunst zur Verfügung zu stellen, zurückzuführen ist. Um die Ausstellung zu vervollständigen, haben bedeutende Kunstsammler wie Oskar Federer aus Montreal, Dr. Ferdinand Eckhardt, Winnipeg, und Dr. Otto Kallir, New York, einige ihrer Schätze zur Verfügung gestellt. Von den modernen Künstlern werden Werke des in Canada noch nie gezeigten Malers Egon Schiele zur Ausstellung gebracht, der 1918 im Alter von 28 Jahren starb, zu gleicher Zeit wie der hier ebenfalls unbekannte und neuerdings zu Ruhm gelangte Gustav Klimt.

Es ist bezeichnend, dass das Leben dieser Künstler zur selben Zeit wie die östereichisch-ungarische Monarchie endete, was den Abschluss einer einst sorglosen, ästhetisch überfeinerten Epoche bedeutete. Beide Künstler hatten harte Kämpfe mit Behörden, Schiele wegen Aktzeichnungen, die als pornographisch bezeichnet wurden, Klimt wegen Wandgemälden für die Wiener Universität, die zu einer Staatsaffäre führten.

Von sonstigen Originalzeichnungen werden solche von Oskar Kokoschka gezeigt, dem unbestrittenen Meister mitteleuropäischen Expressionismus. Er wie Herbert Böckl, der in Wien lebende Kärntner Maler, sind besonders in die tiefen Stimmungsgeheimnisse der Landschaft eingedrungen.

Für die Ausstellung wird kein eigener Katalog ausgegeben, denn alle Objekte sind klar beschriftet.

R. G. Coles, Montreal

La Presse Nov 17/59

RODOLPHE DE REPENTIGNY: Rocheuses au clair de lune.

A l'Ecole des Beaux-Arts

Rodolphe de Repentigny parmi nous...

L'Ecole des Beaux-Arts était témoin hier d'une manifestation d'art et d'amitié à la fois. Il avait suffi qu'on annonçât une exposition des photos de montagne de notre camarade Rodolphe de Repentigny pour que chacun ressentît le besoin de retrouver une présence dont on mesure aujourd'hui la place parmi nous.

Ce cadre de montagnes vu par de Repentigny sous tous ses aspects, sous tous ses angles, sous toutes ses luminosités, rendait cette évocation plus émouvante qu'aucune photographie.

Il était juste qu'on vit d'abord Rodolphe de Repentigny lui-même sur ces photos, avec ce visage d'aigle toisant l'espace entre deux arêtes rocheuses ou encore qu'on l'aperçut embrassant la face dénudée de la roche de ses deux mains avides d'altitudes inaccessibles. Et combien j'aime aussi cette légende semée parmi les photos du risque et du beau : "Se prouver à soi-même que le danger est une construction de l'esprit. La mort est une frontière naturelle avec les autres."

Le reste de cette exposition n'est plus ensuite qu'enchantement de l'oeil, exaltation de l'esprit et l'on comprend qu'ils puissent mener jusqu'à cette "frontière naturelle" que de Repentigny n'a pas craint d'affronter : montagnes comme des barrières massives, géantes, au sein desquelles court seule la simple ligne blanche d'un filet de cascade ; séracs où se succèdent en vagues courtes les neiges lumineuses et l'ombre des crevasses ; géologies d'ardoises enchevêtrées par des millions d'années et de stratifications ; gueule de requin de certains pics recourbés ouvrant des mâchoires de glace ... Combien d'autres photos, encore où se retrouve le goût des choses les plus simples, que ce soit un bloc de neige scintillant au soleil ou des branches aux ombres grêles sur les névés ... ou que ce soient les arbres ... arbres enfouis ... arbres de fin d'hiver ... arbres de neige croulante ... arbres d'ombre allongée sur les roches. Il n'est pas jusqu'au peintre qui n'ait retrouvé à travers sa lentille les plus saisissantes abstractions de la nature pétrifiée dans le granit et le gel des crevasses.

De Repentigny n'avait pas oublié non plus le côté humain de l'alpinisme, et ses photos témoignent de ce côté de sa nature très renfermée, et qu'on connaissait trop peu. J'aime, après ces poses et ces instantanés pris parfois au milieu d'escalades périlleuses ou pendant un arrêt de quelques secondes pour souffler, qu'il ait photographié la halte, la détente, la douceur d'un repos, la table joyeuse au refuge où s'étalaient quelques provisions, ou la lampe sourde qui, la nuit, veille près de la fenêtre sur le sommeil des hommes harassés d'avoir pris la montagne à bras le corps.

De Repentigny n'était pas qu'un peintre et un photographe de talent. Il était un poète. Son exposition nous le révèle et nous le fait regretter davantage.

Jean SARRAZIN

Le Nouvelliste Trois Rivières Nov 6

Exposition des aquarellistes

Soixante et onze aquarelles des meilleurs artistes canadiens seront exposées au Musée des Beaux-Arts de Montréal, du 7 au 29 novembre lors de la 24ième exposition annuelle de la Société canadienne des aquarellistes.

C'est la première fois que la Société tient son exposition à Montréal. On a pu le faire cette année grâce à une subvention du Conseil canadien.

Trente-six des tableaux sont les oeuvres de membres de la Société et les 35 autres de non-membres.

Un jury composé de Will Ogilvie, J.W.G. Macdonald, Albert Cloutier, William Roberts et Edwy Cooke ont sélectionné les travaux.

Le Grand prix de la Société a été décerné au tableau intitulé "Composition No. 126" de Marion Greenstone. Le Grand prix est donné conjointement avec le prix Windsor et Newton Hughes-Owen Co. de $100, pour aquarelle de valeur exceptionnelle.

La Société désire encourager l'aquarelle au Canada. Elle réalise ce but en organisant principalement une exposition annuelle à laquelle peuvent participer ses membres aussi bien que les peintres non-membres.

La Société compte 60 membres vivants à travers le Canada.

L'Action Catholique Nov 19/59

Les aquarellistes exposent à Montréal

Soixante et onze aquarelles des meilleurs artistes canadiens seront exposées au Musée des Beaux-Arts de Montréal, du 7 au 29 novembre lors de la 34ième exposition annuelle de la Société canadienne des aquarellistes.

C'est la première fois que la Société tient son exposition à Montréal. On a pu le faire cette année grâce à une subvention du Conseil canadien.

Trente-six des tableaux sont les oeuvres de membres de la Société et les 35 autres de non-membres.

Town Kit Royal Wkly Post Oct 31/59

Choice, a monthly exhibition presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the foyer of the Museum will be a small display of 18th century musical objects from the collection of Mr. Jacques Simard.

Mrs. Guy Panet Raymond, of Stanstead ave., is chairman of the programme committee for Collectors' Choice.

Evening Times-Globe St. John N.B. Oct 31/59

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian - designed "wishing well" in the museum's main lobby during the last 12 2months.

Town Kit Royal Wkly Post Oct 29/59

ISRAELI FILMS AT MUSEUM ON NOV. 4

An evening of Israeli films will be featured on the regular Wednesday evening programme at the Montreal Museum of Fine Arts on November 4 at 6.30 p.m. and 8.30 p.m. There is no charge for admission.

They are 'Ein Hod' which is an account of a trip to an artists' colony in Israel; 'The Wilderness of Zin', describing recent archaeological discoveries in Israel and 'Israel, An Adventure', a beautifully photographed study of such areas as Haifa, Galilee, Jerusalem and Tel Aviv, as well as ancient catacombs and churches. It also features the Inbal Dancers in their production of a Yemenite Wedding.

Mrs. E. B. Fairbanks, of Moncrieff road, is co-chairman of the film programme committee.

Montr. Monday Oct 29/59

Evening of films

An evening of Israeli films will be featured on the Wednesday evening program at the Montreal Museum of Fine Arts on November 4 at 6.30 p.m. and 8.30 p.m.

They are 'Ein Hod' which is an account of a trip to an artists' colony in Israel; 'The Wilderness of Zin', describing recent archaeologcial discoveries in Israel and 'Israel, An Adventure', a beautifully photographed study of such areas as Haifa, Galilee, Jerusalem and Tel Aviv, as well as ancient catacombs and churches. It also features the Inbal Dancers in their production of a Yeminite wedding. Admission free.

La Presse Nov 19/59

Autour du Paris romantique et balzacien

Conférence de M. de Villefosse à la Société d'étude et de conférences

C'est une pittoresque et enlevante causerie qu'a donnée M. René Héron de Villefosse, à la Société d'étude et de conférence, mardi après-midi, à la salle des conférences du Musée des Beaux-Arts de Montréal.

La présidente de la Société, Mme Paul Langlois a présenté le conférencier qui, en plus d'être Conservateur des Musées de la ville de Paris et conférencier officiel de l'Alliance Française, est écrivain. Grand Prix Berger de l'Académie Francaise, Prix Charles Monselet de la Société des Poètes Français, M. de Villefosse est aussi Chevalier de la Légion d'honneur et officier de plusieurs ordres étrangers. Il a collaboré à de nombreuses publications d'art et préparé plusieurs expositions.

C'est la capitale de la France à l'époque de Balzac que le conférencier a fait visiter, du haut des tours de Notre-Dame de Paris, la tour Eiffel n'étant pas encore lancée dans le ciel parisien, à son enthousiaste auditoire qui est allé aussi haut et aussi loin qu'il a souhaité.

Plusieurs écrivains ont décrit ce Paris d'avant Haussman, et celui de 1848, dit en substance le conférencier, ne différait pas beaucoup de celui de 1789; un mélange d'architectures disposées au hasard, des rues tortueuses et des ruelles infectes ou l'absence de rues qui ne laissait que des passages malodorants. Les maisons serrées les unes contre les autres descendaient jusqu'à la Seine qui n'avait pas de quais alors et la Cité aux trois îles non reliées était un véritable labyrinthe. Notre-Dame n'avait pas encore été dégagée et les places, les belles perspectives et les jardins étaient inexistants. Les maisons trempaient dans l'eau de la Seine pendant que les ruelles et les rues aux bords inclinés vers le centre charriaient un ruisseau fait de tout ce qui s'en allait aux égouts. On comprend quelles difficultés présentaient aux belles mondaines la traversée de ces rues et ruelles. On sortait moins qu'aujourd'hui et personne ne s'en plaignait. Et ce labyrinthe et cette cité sans ordre et sans aucun aménagement, pas même d'eau dans les maisons, pas d'éclairage dans les rues, n'ont pas empêché les oeuvres littéraires et artistiques, les chansons et les poèmes de naître, de pousser en floraisons souvent splendides. Et c'est dans ce décor du vieux Paris, où les banlieues étaient encore des villages de fermes, que Balzac, il y a cent cinquante ans a fait vivre la multitude de ses personnages dans La Comédie humaine. La plupart des rues où logeaient les personnages balzaciens ont disparu et c'est dans un de ces quartiers décrits par Balzac que le baron Haussmann est né, Haussmann qui devait travailler si ardument à renouveler l'aspect de Paris en traçant les grands boulevards, en en faisant exécuter les travaux, en indiquant les places et les grandes artères qui devaient dégager les perspectives et les points de vue, en aménageant les bois de Boulogne et de Vincennes, etc.

Mais le Paris romantique présenté par le conférencier n'avait rien des limites et des allures de celui d'aujourd'hui, cependant quelles théories de noms plus ou moins célèbres dans l'histoire parisienne, M. de Villefosse n'a-t-il pas évoquer pour son auditoire avec des faits, des dates, dans des croquis et des tableautins piquants, vifs, enjoués, sans oublier les chansonniers et leurs refrains du temps qu'il se dit heureux de posséder encore en copies et de redonner à l'occasion. Il a même rendu un hommage émouvant autant que juste à toutes ces chansons légères et gaies, fines ou malicieuses mais sans trivialité, sans la vulgarité de tant de couplets modernes que les phonos beuglent aujourd'hui à tous les échos et que tout le monde, consentant ou non, doit entendre.

M. de Villefosse a fait suivre à son auditoire les mille et une transformations qui ont surgi avec et à la suite des travaux entrepris par Haussmann, non sans critiquer les erreurs du temps qui sont venues jusqu'à l'époque moderne et les plaies de cette même époque moderne dont Paris même n'a pu se garder, comme les "snack-bars", les restaurants bon marché, les cinémas et les comptoirs qui envahissent des rues ou des quartiers qui méritaient mieux. Parmi d'autres détails, il a dit aussi comment tant de fontaines sont nées dans une ville qui manquait d'eau et dans laquelle Bonaparte avait décidé que "56 fontaines devaient couler nuit et jour à Paris! Les trottoirs commençaient aussi tout doucement à courir le long des rues qui finissaient aussi par s'éclairer: en 1820, 4,000 lanternes éclairaient au gaz les rues de la capitale. Le numérotage des maisons avait commencé vers 1805.

Un peu plus tard, les entrepreneurs commencent à fonder des quartiers nouveaux; les omnibus font leur apparition. Paris éclairé, Paris circulant, c'est l'âge moderne qui commence. Les restaurants ouvrent leurs portes, apparait la carte du menu; le luxe a ses rendez-vous dans les quartiers chic en commençant par le boulevard des Italiens.

Comme à regrets, le conférencier a regardé l'heure à sa montre, heureux tout de même, dit-il, d'avoir recueilli tant d'attention et d'intérêt quand il parlait de la vertu éternelle de Paris qui est de se faire aimer: parce que tous les étrangers l'aiment ou l'aimeront.

G. B.

La Presse Nov. 21/59

En revenant de l'Albertina...

Au moment d'envoyer cette chronique sous presse, je reviens de l'inauguration de l'Albertina de Vienne, au Musée des Beaux-Arts, les yeux éblouis, le coeur léger, l'esprit en fête. Un bain de civilisation. La joie. Une exaltation douce de l'âme et des sens. Ce peut-il que des hommes aient pu, à ce degré, atteindre l'homme dans sa vérité, ses espoirs, ses passions, dans ses sentiments les plus secrets, grâce à quelque traits de crayon ?

Et je pense à tous ceux qui discutent et qui tranchent et qui portent des jugements définitifs. Peut-être aussi suis-je de ceux-là d'ailleurs ! Et je pense à tous ces jeunes peintres qui confondent la peinture de chevalet avec la peinture en bâtiment. Lequel d'entre eux sait dessiner une main, un oeil, une ride, la tête d'un enfant ? Pourtant d'autres l'ont su qui furent humbles et qui s'appelaient Durer, Rubens ou Fragonard. A regarder le tableau de près, cela paraît si facile ! Mais on dira que c'est là être de la vieille école. Comme me le déclarait cette année un étudiant : "Je quitte les Beaux-Arts. Mon professeur est imbécile. Il veut encore nous faire faire du dessin !"

Que ceux qui veulent, légitimement, traduire en formes et en couleurs nos rêves imprécis, nos perceptions intérieures nos sensations visuelles ou autres, sachent d'abord dessiner l'oeil qui les veit, la main qui tient le pinceau, le sentiment qui anime leur visage ! Après, oui, après seulement, ils pourrront ne plus faire que peinture sans objet. Avant de faire du cubisme, Picasso avait tout de même peint certain enfant en bleu ...

The Star Mon. 17/59 (1)

—Posen Photo

Bal de Tete Proceeds Help Support Museum

The annual ball of the Montreal Museum of Fine Arts, this year a Bal de Tete, will be held Friday evening, December 11, at the Museum. Discussing plans for the ball are, left to right: Mr. Louis P. Beaubien, Chairman of the Ball; Mrs. George Scott and Mrs. Peter Laing; standing, Mr. D. M. Blaiklock. Ladies attending the ball are asked to wear masks and headdresses in gold or silver or a combination of both. Gentlemen are asked to wear black masks. Proceeds from the ball help support the Museum.

Le Devoir Mer. 26/59

Intense activité artistique à l'École des Beaux-Arts

Par Françoise de REPENTIGNY

L'école des Beaux-Arts est actuellement le foyer d'une activité artistique très intense ; expositions successives, centre d'essai, conférences, films d'art, cours du samedi pour les petits, club des Beaux-Arts, autant d'aspects d'une éducation par l'art. Le Club des Beaux-Arts notamment, fondé par M. Edouard Tremblay architecte, groupe les anciens élèves de l'école dans le but d'intensifier les échanges artistiques et d'encourager une plus grande collaboration entre les artistes.

Cette année, le club des Beaux-Arts, dont Mme Denise Delrue est présidente, organise une vente aux enchères d'une cinquantaine d'oeuvres dont deux sculptures (seulement) afin d'alimenter un fonds destiné à l'octroi de bourses. Ces bourses seront offertes à de jeunes artistes, peintres, sculpteurs ou architectes dont les recherches s'imposent d'elles-mêmes dans le monde des arts.

Les tableaux soumis seront exposés lundi jusqu'à 6h. à l'école, afin de permettre aux acheteurs éventuels de faire leur choix. L'enchère se tiendra en l'amphithéâtre de l'école, lundi, 23 novembre, à 8h. Le comité du jury préposé à l'octroi des bourses est composé de MM. Jean-P. Poitier, Claude Beaulieu, Gérard Beaulieu, Maurice Corbeil, Jacques de Tonnancour, Robert Elie, Robin Watt, Albert Dumouchel, Guy Viau, Evan H. Turner, et de Mme Alisan Palmer. Les bourses seront décernées vers le 15 décembre.

Notons parmi les oeuvres exposées, une huile de Bellerive, texture empreinte de sérénité, d'une beauté saisissante, "Arêtes" de Rita Letendre, d'une vigueur épanouie et généreuse. L'étourdissant "Compotier" d'Albert Dumouchel, une caséine '58 de Jean-Paul Mousseau "Sur fond blanc" nostalgie de l'époque du chevalet, "Fagots noirs", de Roland Giguère, plein de poésie, un pastel techniquement velouté de Jean-Paul Jérôme, un petit tableau de Patrick Landsley, sombre et lumineux, la fougue explosive et maîtrisée de Marcelle Maltais.

Ulysse Comtois nous surprend et nous émeut avec "Envol", Truchon nous amuse, Eva Landori révèle un monde intérieur, tendre et soyeux, Suzanne Meloche nous retient, Fernand Toupin nous reporte aux Plasticiens et à certains tableaux de Jauran : De Tonnancour, Jasmin et Louis Muhlstock nous procurent une jouissance délicate.

Deux sculptures, un bois agressif de Francois Soucy, et une petite chose, assez banale. L'exposition comprend également des tableaux de Micheline Beauchemin, L. Jacques Beaulieu, Paul Beaulieu, Louis Belzile, Léon Bellefleur, Ghitta Caiserman, René Content, C. Daudelin, Cosgrove, de Ligny Boudreau, René Derouin, Pat Ewen, Henriette Fauteux-Massé, Marcelle Ferron, Jean Goguen, Guy Gosselin, Denis Juneau, John Lyman, Laure Major, Mario Merola, Guido Molinari, Clément Picard, Maurice Raymond, Louis Salette, Marian Scott, Tobie Steinhouse, Claude Tousignant, Gérard Tremblay, André Jasmin.

Soun. Int. Roy. Wkly Post Oct 29/59

TALK ON CANADIAN JEWISH ARTISTS

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held on Wednesday, November 4 at the Museum. Mrs. Fraser Elliot of Moncrieff rd., is chairman of the tea committee.

Mr. Louis Muhlstock, the well-known Canadian artist, will speak in French on the current exhibition, Canadian Jewish Artists, which honours the National Bicentry of Canadian Jewry and presents works by a group of outstanding Canadian Jewish artists.

The gallery talk will be held upstairs in the Martin gallery at 3 p.m. and the public is invited to attend.

Peterborough Examiner

HISTORICAL SOCIETY SPEAKER

Col. Hugh M. Wallis of Montreal, president of the Montreal Museum of Fine Arts, was the speaker at the monthly meeting of the Historical Society Monday. Col. Wallis, who spent his childhood in Peterborough, spoke about his grandfather, James Wallis, who founded Fenelon Falls, and was one of the earliest recorded settlers in the Peterborough area.

New Glasgow News Oct 26 Nov. 17/59

"Wishing Well"

MONTREAL (CP) — Visitors to the Montreal Museum of Fine Arts tossed $585.84 in coins into the Italian-designed "wishing well" in the main lobby of the museum in the last 12 months.

La Presse Nov 14/59 (6)

Une toile signée Jauran... ou du moins, qui pourrait l'être. Fortement incliné vers l'abstrait en peinture, Rodolphe de Repentigny (Jauran) ne pouvait manquer d'être frappé par les fantaisies "non figuratives" de la nature. La photo de montagne qu'on voit ci-dessus est l'une de celles qu'on pourra voir à l'exposition des oeuvres de notre regretté confrère, qui s'ouvrira à l'Ecole des Beaux-Arts, mardi.

Rodolphe de Repentigny

Critique, peintre et photographe

L'école des Beaux-Arts de Montréal présentera, à partir de mardi, une exposition de photos de montagne prises par Rodolphe de Repentigny, mort accidentellement le 24 juillet dernier, sur le glacier Victoria, dans la région du lac Louise.

Critique d'art renommé, Rodolphe de Repentigny, qui avait signé plusieurs toiles du nom de Jauran, fut aussi un photographe averti. Sa camera l'accompagnait toujours quand il faisait la ronde des expositions, au théâtre et dans ses courses en montagne. C'est même, en partie, à travers cet art qu'est la photographie, qu'il a développé une telle passion pour la montagne. Chez lui, le photographe complétait merveilleusement bien le montagnard. Car R. de R. a été plus qu'un alpiniste, un montagnard, en ce sens que sa passion englobait tous les aspects de la montagne et qu'il s'y engageait tout entier. L'intuition du critique, la sensibilité du peintre, l'exigence de l'homme s'alliaient positivement au montagnard et au photographe.

Rodolphe de Repentigny avait, par le passé, participé à deux expositions de photographie : l'une à la galerie l'Actuelle, l'autre "photographie 57" à l'université de Montréal. Cette exposition comporte des photographies en noir et blanc prises au cours d'excursions, de diverses escalades dans les Laurentides, les montagnes des Cantons de l'Est, des Adirondaks, du mont Beloeil, du mont Washington et au cours d'expéditions dans les Rocheuses canadiennes.

Pour compléter cette exposition, le centre d'essai du film d'art donnera, mardi 17, à 8 h. 30 en l'auditorium de l'école des Beaux-Arts, une projection de diapositives de R. de R. et qui seront commentées par Pierre Garneau, l'un de ses compagnons de cordée. Ces manifestations, un hommage à Rodolphe de Repentigny, ont été rendues possibles grâce à la collaboration de Robert Millet, photographe et journaliste à La Presse, et de M. Robert Elie, directeur de l'école des Beaux-Arts.

L'exposition sera visible du 17 au 25 novembre inclusivement, de 2 h. à 10 h. du lundi au jeudi et de 2 h. à 6 h. les vendredi et samedi.

Notre Temps Mont Mer 7

Au **Musée des Beaux-Arts**, 1379 rue Sherbrooke ouest, jusqu'au 15 novembre également on présente dans **la galerie Martin**, une exposition d'oeuvres **des artistes juifs canadiens**; et dans **la galerie-Etable**, des oeuvres de quelques membres du groupe des **JAMM**.

A la ~~Galerie Denyse~~ **Delrue**, jusqu'au 14 novembre, exposition ~~de Rita Lefendre~~.

Chez les aquarellistes, **Hugh MacLennan** inaugure, le 6 novembre au soir, la trente-quatrième exposition annuelle de **la Société canadienne des aquarellistes, au Musée des Beaux-Arts de Montréal.**

Le 10 novembre, **au Musée des Beaux-Arts de Montréal**, à 2 h. 30 de l'après-midi, **Monsieur Paul Doyon** entretiendra les membres de **la Société d'étude et de conférences**, de **"Haëndel"**.

Gazette Nov. 11/59

Conversation Piece

☆ ☆ ☆

MOST PEOPLE GET that "butterflies in the stomach" feeling before they rise to their feet to talk. Morning commentator Marion McCormick tells us the feeling has been all too familiar to her and adds: "Lately people have begun to ask me how I learned broadcasting and I always wish I could point to a diploma or two. But whatever I learned was acquired by doing and by acting on a bit of advice from a producer who recognized my uncertainty and nervousness and told me to smile when I talked. That did more than anything else to relieve the tension."

Little known facts about well known people—Kate Aitken began her working life by selling cosmetics when she was 12 . . . Elizabeth Janeway, the author who visited our city earlier this year, has given herself a new task. She's learning Russian. She says learning "a big, new different language is fascinating fun."

Austrian foods and wines will be served at the "Grinzing Night"—a gala reception in honor of the Vienna Philharmonic Orchestra at The Montreal Museum of Fine Arts on November 23.

☆ ☆ ☆

THE LIGHTER SIDE: A scientific information bureau states breathlessly, "Monkeys are clearly able to communicate useful information to each other by some method other than speech, a Wisconsin study shows." That's nothing, husband and wife do it by a mere lift of an eyebrow!

☆ ☆ ☆

Please address communications to this column to Facts and Fancies, The Gazette, or telephone after 2 p.m. week days.

Le Devoir nov. 21/59

AU MUSEE

Gransow et Webber exposent conjointement

Une exposition conjointe de la Galerie XII présentera les oeuvres de Helmut Gransow, de Morin-Heights, et de Gordon Webber, de Montréal, à la Galerie Norton du musée des Beaux-Arts de Montréal, jusqu'au 6 décembre.

Gransow, né à Chemmitz, Allemagne, en 1921, a fait ses études à Berlin et à Karlsruhe. Il a exposé jusqu'à ce jour au Musée de Montréal, au Musée royal d'Ontario et aux galeries de Hamilton, de Winnipeg et de London.

Les collections permanentes des galeries d'art de London et Hamilton comptent de ses oeuvres.

Il a été le récipiendaire de prix et mentions honorables lors de l'exposition provinciale de la province de Québec, de l'exposition artistique de Winnipeg et la Galerie d'art de Hamilton lui a décerné son prix, l'achat d'un de ses tableaux.

Il est membre de la Société canadienne de peintres et graveurs.

M. Webber, né en 1909 à Sault Sainte-Marie, Ont., est professeur à l'école d'architecture de l'Université McGill. Membre de l'Association des artistes non-figuratifs de Montréal, il a étudié à Toronto et au Chicago Institute of Design.

Gazette nov. 22/59

Massey Gets Patron Post At Museum

Rt. Hon. Vincent Massey, former Governor General of Canada, has been appointed an honorary patron of the Montreal Museum of Fine Arts in recognition of his active interest in the arts in Canada, it was announced yesterday.

Col. Hugh M. Wallis, president, said the museum is "highly honored" that Mr. Massey accepted the nomination.

An honorary patron, according to the museum's bylaws, is a person "distinguished by high rank or station or by his appreciation of the fine arts."

Col. Walils noted that Mr. Massey's "personal interest and advice in the museum's activities had been greatly appreciated by the officers and members of the institution."

Ha Kelowna Courier B.C. nov. 3/59

Michelangelo's Secrets Uncovered By Sculptor

By ROBERT RICE
Canadian Press Staff Writer

MONTREAL (CP) — Sculptor Stanley Lewis says he has uncovered some of the secrets of one of the greatest artists of all time, Michelangelo.

The 29 - year - old Montrealer went to Italy three years ago to trace the life of the master Italian artist, architect, poet and sculptor.

He browsed at the birthplace of Michelangelo, visited the stone quarries where he got his marble and walked the streets of Florence where, 400 years ago, Michelangelo himself paced in artistic contemplation.

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He examined inch by inch the works of Michelangelo in museums and churches. He took photographs and studied enlargements of small sections of statues. He talked to stone-masons, artists, museum directors.

Then he made his discovery.

He found that Michelangelo used a special system for his sculpture and painting. The same pattern of strokes — a series of parallel lines, a kind of distinctive cross-hatch — appeared in all Michelangelo's work, even his oil paintings.

"It was similar to the chisel marks in the pavement of Florence, much of it laid about the time Michelangelo walked the streets there," said Mr. Lewis.

The Canadian artist decided to recreate the tools used by Michelangelo in carving stone and then reproduce one of the sculotor's masterpieces. He fashioned the steel instruments himself, hammering the metal to shape over a blacksmith's forge.

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Then he copied the Tondo Pitti, a bas-relief of the Madonna and Child. Montreal Museum of Fine Arts has acquired the work, donated by the Greenshields Foundation which sent Mr. Lewis to Italy on scholarships.

His knowledge of the life and influences of Michelangelo has helped Irving Stone, author of the Van Gogh story Lust for Life, to write a Michelangelo biography. The writer and the sculptor first met in Mexico and then in Florence.

"We used to have long talks about Michelangelo," said Lewis. "I told him of my findings and we still correspond about the book."

The young artist works daily in a Montreal stone - mason's shop, amid a dusty clatter of pneumatic tools and massive stone saws, creating his work—mostly in a modern idiom.

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"I study the stone, trying to let the grain and the texture suggest it, polish it." Most of his current work is in relief rather than in the round.

BOYHOOD FASCINATION

Stone always fascinated young Stanley Lewis. As a boy of five, he scratched his name on a stone and buried it, little knowing his name would appear on stone in museums and private collections.

After high school, he studied at the Montreal Museum of Fine Arts, later in Mexico where he won a scholarship in 1952. He produced a massive stone monument there—The Corn Grinder—and the Canadian ambassador in Mexico unveiled it in the grounds of the Institute Allende at San Miguel.

During his Mexican stay, he had several shows in Montreal of drawings and lithographs. He returned to Canada in 1956 and left the next year on a scholarship for Italy. He remained in Italy until earlier this year, working under an Italian maestro as an apprentice. Under him, the Canadian learned how to make his own tools.

Mr. Lewis not only discovered how Michelangelo carved stone and the tools he used, but he also found some of the major influences on the Renaissance sculptor.

"I want to go back. There's so much more to see and to learn. More young Canadian artists should go to Europe to see, see, see. They have to look, look, look —and they'll return with a new insight into our own Canadian art."

La Presse nov 18/59

Patronage du Gouverneur général Vanier au Musée des Beaux-Arts

Le gouverneur-général George P. Vanier vient d'accorder son patronage au Musée des Beaux-Arts de Montréal, à la veille du centenaire de l'institution, annonce aujourd'hui le Colonel Hugh M. Wallis, président du Musée.

Le Musée est la plus ancienne institution publique d'art au Canada et la seule qui, dans le Québec, réunit à la fois les beaux-arts et les arts décoratifs.

Le Colonel Wallis a déclaré que le patronage du gouverneur-général est "un hommage à une grande institution qui sert non seulement la population de Montréal et de la province, mais tous les Canadiens".

"Nous en sommes très reconnaissants à Son Excellence, a-t-il dit, particulièrement en ce moment où le Musée se prépare à célébrer le centenaire de son activité."

"Au cours de cette période, grâce au civisme de certains citoyens et, plus récemment, grâce à l'aide d'agences gouvernementales, le Musée est devenu un centre d'art qui fait honneur à toute la nation."

Le Devoir nov. 21/59

Exposition de photos prises en montagne

A l'école des Beaux-Arts également, Rodolphe de Repentigny nous livre en ce moment, présence silencieuse, l'image vivante de l'homme et de l'artiste qu'il a été. Le montagnard qu'il devint s'intégrait aux deux autres par une passion essentiellement créatrice. Le silence irrémédiable et l'intensité inhérente aux photos exposées valorisent l'aspect anecdotique, technique ou local de certaines images. Telles photos prises au cours d'escalades délicates ou de courses épuisantes rétablissent l'homme dans sa confrontation avec la matière. Et si, comme l'a écrit Goethe, "la montagne est une volonté de l'âme", il fallait que Rodolphe de Repentigny l'ait cette volonté pour recréer l'audace, l'instant des images vécues.

Après quelques années d'escalade intense, Rodolphe avait reconquis par l'enjeu, cet équilibre physique qui lui a permis de se mouvoir librement dans un monde gigantesque et merveilleux : il l'a dépassé, ce monde, en l'englobant.

Rodolphe de Repentigny était photographe dans le même sens qu'il était peintre, artiste-critique ou montagnard, exigeant et total. En reprenant cette production photographique, Robert Millet l'a recréée en intensifiant le contexte. La valeur plastique du montage, la qualité des impressions pour les trois quarts agrandies, le choix des photos et la portée des divers tableaux, en font une réalisation originale. Robert Millet vient de faire avec Rodolphe une merveilleuse course en montagne. Et il semble que plusieurs parmi nous ne souhaitent pas redescendre dans la plaine.

Les légendes qui accompagnent certains groupes de photos sont des extraits saisissants d'articles écrits sur l'alpinisme, de journal de montagne ou de critiques de livres de montagne et signés R. de R. L'exposition sera visible jusqu'au 25 novembre, de 2 à 10 du lundi au jeudi et de 2 à 6 les vendredis et samedis.

Françoise de REPENTIGNY

Lachine Messenger nov. 5/59

5e congrès national de la Société de l'Education par l'Art

Le Dr Edwin Ziogfield, éminent pédagogue américain sera le conférencier invité.

Mercredi, 11 novembre, 8 h. 30 p.m.

Un éminent pédagogue américain, le Dr Edwin Ziegfield, de l'université Columbia, sera le conférencier invité au cinquième congrès national de la Société canadienne de l'éducation par l'art, qui se poursuivra la semaine prochaine à Montréal, du 11 au 14 novembre.

Directeur du département des beaux-arts et des arts appliqués de l'unversité Columbia, le Dr. Ziegfield compte parmi les plus grands spécialistes en éducation par l'art. Il prononcera une première conférence mercredi le 11 novembre à 8 h. 30 p.m. à l'école des Beaux-Arts de Montréal, une seconde le vendredi à 11 h. a.m. à la même institution.

Le Dr Arthur Lismer, directeur du département de l'éducation du Musée des Beaux-Arts de Montréal, prononcera également une conférence instituée "Growing up in Art", le 11 novembre à 11 h. 15 a.m.

Ces conférences sont quelques-unes des activités du congrès qui se tient cette année sous la présidence conjointe de M. Laurent Morin, directeur des services d'enseignement du dessin à la Commission des écoles catholiques de Montréal, et de Mlle Elizabeth Jaques, professeur d'art à l'Institut pédagogique du l'université McGill.

Pour souligner l'importance de l'éducation par l'art à tous les degrés de l'enseignement, les organisateurs du congrès ont inscrit cette année, en marge de leur programme quatre expositions d'art: au Hélène de Champlain, mercredi 13 novembre; à l'Ecole des Beaux-Arts, où le 4 novembre les pièces primées au concours pour le prix de la Sculpture de la Province seront exposés pour la première fois à Montréal, et aux Outremont High School et Bishop Wheelan High School de Lachine où seront exposés les travaux des élèves des classes élémentaires et secondaires.

Les congressistes réunis en panel discuteront de problèmes dont l'actualité est pressante: quelle peut être la liberté de l'élève en éducation par l'art; l'éducation par l'art a-t-elle la valeur formatrice des disciplines humanistes; quelles sont caractéristiques d'un bon programme, etc.

Plus de 300 pédagogues du Québec et du Canada tout entier prendront part à cette conférence nationale, qui se terminera samedi par un déjeuner à l'Ecole des Beaux-Arts de Montréal.

Art La Presse Graphic Mau. nov. 4/59

New Gallery Established

MONTREAL (CP) — A new Canadian gallery of 19th-century painting has been established in the Montreal Museum of Fine Arts.

Museum director Evan Turner said the new gallery is part of an effort to show the works of Canadian artists in the museum.

"Tourists and even Canadians are vitally interested in the artistic work being done in this country," said Mr. Turner. "This new gallery is a survey of some of the best works of the 19th century by Canadians."

The gallery also features three 19th-century works of sculpture.

Artists represented in the collection include Cornelius Krieghoff, Paul Kant, Maurice Cullen, Horatio Walker, Marc-Aurele de Foy Suzor-Cote, Clarence Gagnon and William Brymner.

La Nouvelle de Trois Rivieres nov. 9/59

A la Galerie Jacques Gaudreault

Exposition Bonet du 13 au 17 novembre

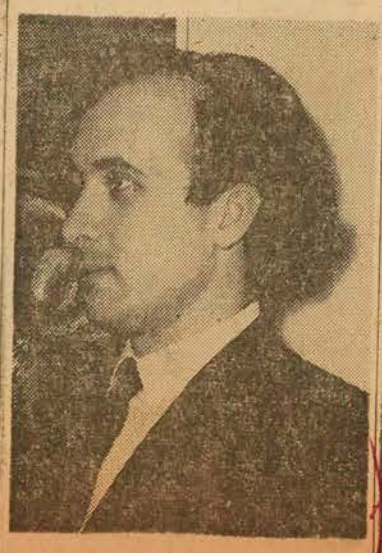
Le courrier de samedi nous apporte l'heureuse nouvelle que le peintre espagnol Jordi Bonet, anciennement de Trois-Rivières, exposera ses plus récents dessins, céramiques et toiles à la Galerie d'Art Jacques Gaudreault, du 13 au 17 novembre prochain.

Les dernières oeuvres que nous ayons vues de ce peintre datent déjà de mars 1959. De retour d'Espagne, Bonet avait présenté au Musée des Beaux-Arts de Montréal une douzaine de dessins, une douzaine de peintures et une gouache. Nous en avions remarqué alors la force mesurée, jamais délirante, ainsi que la maturité du dessin. Bonet était en possession de tous ses moyens. Il avait donné, dans cette exposition ce qu'il avait fait de mieux depuis qu'il peignait. Aucune exposition ne m'avait jamais tant ému. Rien de commercial, rien de conforme à la mode, rien de facile. Le peintre avait sciemment recherché et surmonté les difficultés.

Et le revoici, huit mois après. Huit mois plus vieux, de huit mois plus expérimenté. Souhaitons que les peintures seront en plus grand nombre que toutes autres créations L'huile, en effet, c'est la chair, la matière la substance même. Un artiste ne peut s'exprimer mieux qu'en peinture.

Bonet est bien connu à Trois-Rivières. A trois reprises, en effet, il a exposé des oeuvres ici, dont une fois en solo. Les madones mi-peinture mi-dessin étaient sa marotte à l'époque. Que de pas franchis depuis ! Pour le mieux. C'est avec hâte que nous attendons cette exposition.

Soulignons au passage l'excellent travail de Mme Louise Panneton, qui a réalisé la maquette et écrit le texte de présentation de l'exposition. Tout ceci est de bon augure.



Jordi Bonet

Charlottetown Patriot P.E.I. Nov. 4/59

Canadian Artist Uncovers Some Michelangelo Secrets

By ROBERT RICE
Canadian Press Staff Writer

MONTREAL (CP) — Sculptor Stanley Lewis says he has uncovered some of the secrets of one of the greatest artists of all time, Michelangelo.

The 29 - year - old Montrealer went to Italy three years ago to trace the life of the master Italian artist, architect, poet and sculptor.

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He examined inch by inch the works of Michelangelo in museums and churches. He took photographs and studied enlargements of small sections of statues. He talked to stone-masons, artists, museum directors.

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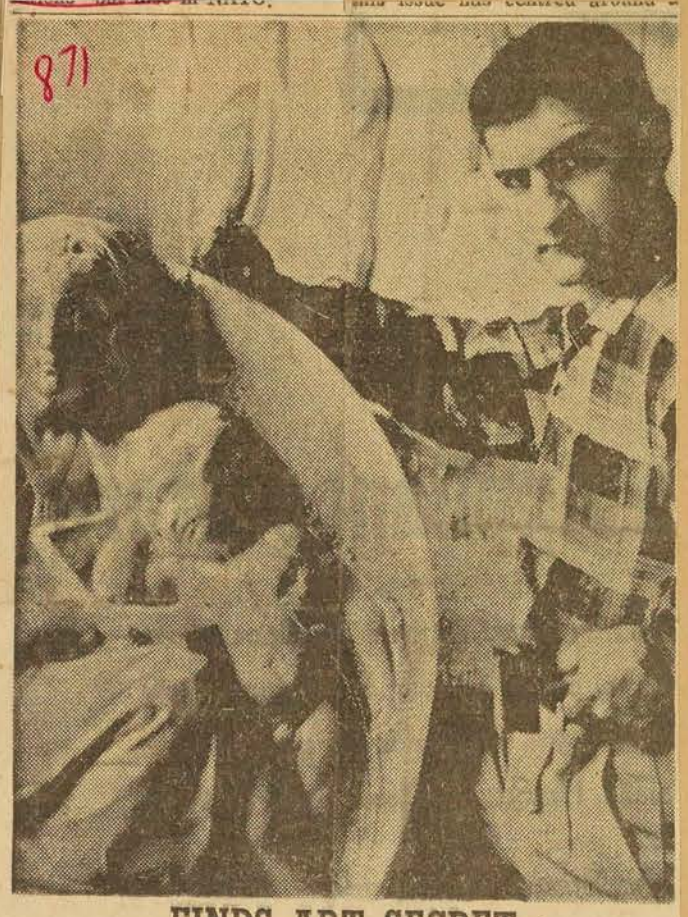
STANLEY LEWIS, 29-year-old sculptor, says he has discovered the secrets of the techniques used by Michelangelo in his sculpture and paintings. The Montreal artist went to Italy three years ago for intensive study of Michelangelo's works, tools and materials, and found that the great artist used a special system in all his work.

Chatham News. Ont. Nov. 10/59



FINDS ART SECRET

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Article in Vancouver Jewish West-Bulletin Oct. 23/59

This opening function of the Bicentenary ushers in a program of commemorative events of an historical, religious and cultural nature such as the unveiling of a memorial plaque to Ezekiel Hart at Three Rivers, telling of his election to the Legislative Assembly in 1807 and 1808; the dedication of a new plaque erected by the Quebec Monuments Commission at the Montreal site where the first synagogue in Canada, the Shearith Israel, was built in 1777 only 18 years after Aaron Hart, the first Jewish settler had come to Quebec Province; the observance of a Bicentennial Sabbath on October 24; historical and artistic displays in store windows; an exhibition of paintings and sculpture by Canadian Jewish artists at the Montreal Museum of Fine Arts, beginning October 29; an essay content; a symphony concert at Plateau Hall on Nov. 9 when selections by Canadian Jewish composers will be heard; and as a permanent tribute, the compilation of "A History of the Jewish communities in Canada from 1891 to 1959" as well as a Pictorial History. There will be other programs in many cities in each of the ten provinces.

The Bicentenary is the theme of the Plenary Sessions of Canadian Jewish Congress which meets in the Queen Elizabeth Hotel, Montreal, on October 29 for four days, with delegates coming from all parts of Canada.

Current Events Montreal Nov 6/59

Museum Of Fine Arts Has Two Outstanding Exhibitions

Exhibition of Contemporary Jewish Painting and Sculpture

Some 50 paintings and works of sculpture by Canada's top Jewish artists will be exhibited at The Montreal Museum of Fine Arts, October 30—November 15 as part of the celebrations marking the national bicentenary of Canadian Jewry. The exhibition was officially opened by Mrs. Ellen Fairclough, minister of Immigration and citizenship.

Forty-one Jewish artists from various cities across Canada were invited to submit for the exhibition. A total of 118 works were received.

Purpose of the exhibition is to demonstrate the contribution Canadian artists of Jewish origin have made to Canada's culture.

A jury headed by Harry Mayerovitch, chairman of the art exhibition committee of the bicentary organization, selected about half the works submitted for the show. Other members of the jury—all well-known Montreal artists—were Ghitta Caiserman, Anne Kahane, Eric Goldberg, Louis Muhlstock and Moe Reinblatt.

The exhibition—the first national show of contemporary Canadian Jewish painting and sculpture — opened as the plenary session of the Canadian Jewish Congress got under way at the Queen Elizabeth Hotel.

The works are on view in the Martin Gallery. Oils predominate and artists represented come mostly from Montreal, Toronto, Winnipeg, Hamilton and Ottawa.

The exhibition, of which Mrs. Samuel Bronfman is honorary patron, also includes a memorial section.

Three late Canadian artists of Jewish origin are represented. They are: Ernst Neumann (1907-56), Alexsandre Bercovitch (1892-1951) and William Raphael (1833-1914). In the case of Raphael, a work owned by the Museum is being loaned. It is entitled "Habitants Attacked By Wolves".

Igor Kuchinsky, director of programming for the Canadian Jewish Congress, said it is possible the exhibition will go on tour in Toronto and Quebec City after it closes at the Museum.

Some of the artists whose works were accepted are Canadian-born while others originally come from Europe.

34th Annual Exhibition of The Canadian Society of Painters In Water Colour

Seventy-one water colours by some of Canada's leading artists will be exhibited at The Montreal Museum of Fine Arts Nov. 7-29 at the 34th annual exhibition of the Canadian Society of Painters in Water Colour.

It will be the first time the society holds its exhibition in Montreal. It was made possible this year as the result of a grant from The Canada Council.

Thirty-six of the paintings are by a jury composed of Will Ogilvie, J. W. G. Macdonald, Albert Cloutier, William Roberts and Edwy Cooke.

The picture "Composition No. 126" by Marion Greenstone won the society's honour award, which is joined with the Winsor and Newton Hughes-Owens Co. prize of $100 for an outstanding water colour.

The society's purpose is the encouragement of water colour painting in Canada. It does this mainly by arranging an annual exhibition open to members and non-members.

The society is made up of 60 members living right across Canada.

La Presse Nov. 21/59

ALBERT DURER : Mains priant

Star Nov. 14/59

The Art Calendar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesdays 10 to 10, free days, Wednesday, Saturday, Sunday. **Drawings and Facsimiles from Albertina Vienna,** Morrice Gallery. **Canadian Society of Painters in Water Colour, 34th Annual,** to Nov. 29. **Canadian Jewish Artists,** closing tomorrow. **Eva Landori and Marjorie Winslow,** closing tomorrow. **JAMM on its Own,** closing Monday. Stable Gallery.

PROVINCIAL ART COMPETITION SCULPTURE. Beaux-Arts, 125 Sherbrooke W., Mon. Thurs., 2 to 10; Fri. and Sat., 2 to 5, last day.

CANADIAN SOCIETY OF EDUCATION THROUGH ART. Helene de Champlain Restaurant, St. Helen's Island, noon to nine, until Nov. 18.

RITA LETENDRE. Galerie Denyse-Delrue, 2080 Crescent, closing today.

PATERSON EWEN, ARMAND VAILLANCOURT to Nov. 21.

KIT BARKER. Waddington Galleries, 1456 Sherbrooke W., to Nov. 21.

POTTER'S CLUB ANNUAL. 346 Victoria, Westmount, Tues.-Sat., 11 to 5; 7 to 9.30; closing Sat., 5.

RENE DEROUIN, Galerie Agnes Lefort, 1504 Sherbrooke W., opening Monday.

JAMES EDWARD RITCHIE, sculpture and ceramics, Galerie Libre, 2100 Crescent, Nov. 17 to 28.

RECENT ACQUISITIONS, European and Canadian painting an sculpture, Dominion Gallery, 1438 Sherbrooke W.

E. NEHLS. Klinkhoff Gallery, 1200 Sherbrooke.

DOUGLAS JOHNSON abstract painting. Avenue Theatre, Greene Ave.

CHARLOTTE MILLEN, Y.W.C.A., Dorchester W., during November.

SISTER GILBERTE - MARIE, C.N.D., St. Joseph's Teachers College, 3465 Durocher, Mon.-Fri., 9 to 5, until Nov. 17.

M. B. SANDISON, Mexico paintings. Cowansville Art Centre.

EDITH JACKSON SMITH, IRENE SHAVER, VIVIAN WALKER. Laurentian Hotel mezzanine, until Nov. 28.

YVON CASSIVI, University of Montreal Social Centre, 2222 Maplewood.

GINO LORCINI. Macdonald College seminar room, during November.

ROGER BORKOS, Aux Vieux Moulin, 384 Sherbrooke W., to Nov. 20.

RODOLPHE DE REPENTIGNY mountain photographs, Beaux - Arts, 125 Sherbrooke W. Nov. 17 to 25.

Star Nov. 14/59

Water Color Society Achieves at Last The Long, Long Trek From Toronto

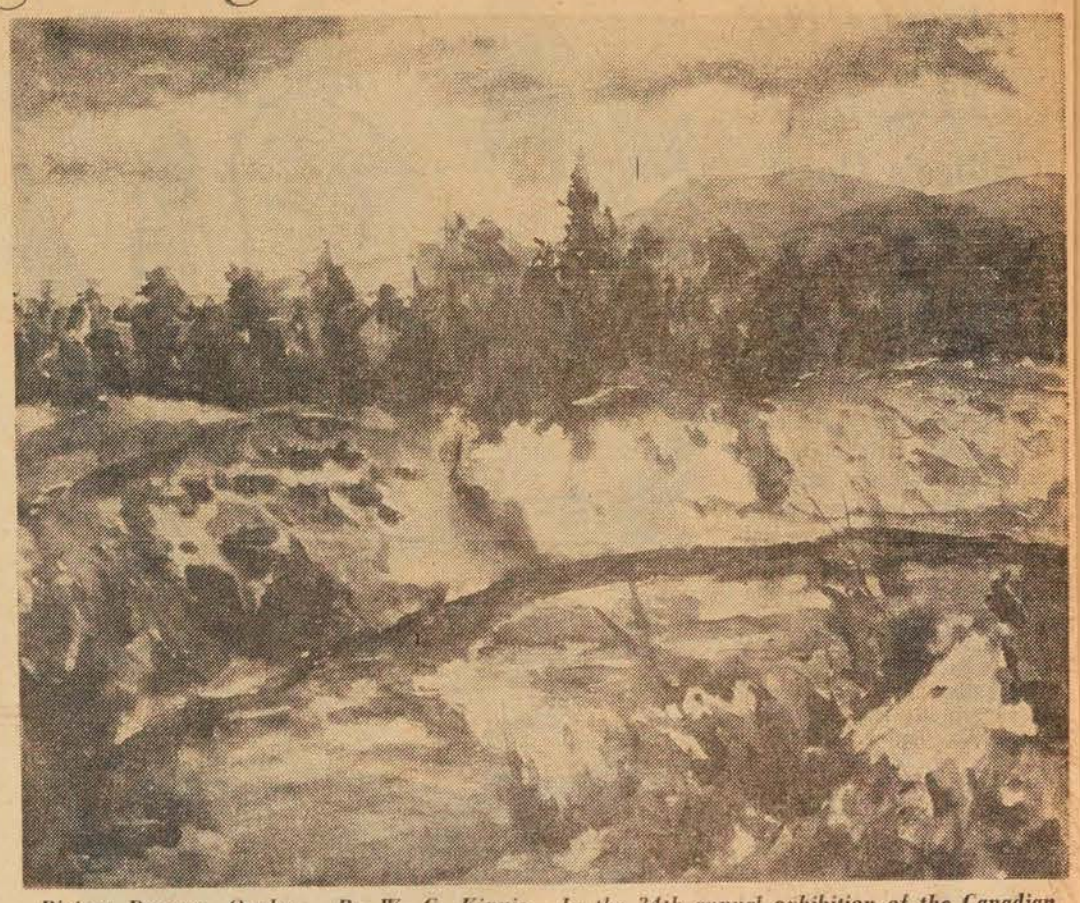
By ROBERT AYRE

FOR the first time in its 34 years, the Canadian Society of Painters in Water Color is holding its annual exhibition in Montreal. A society calling itself "Canadian" really ought to get out more. The Royal Canadian Academy does. This year it opened at Quebec and goes on to Winnipeg. The CSPWC draws its members and guests from as far away as Vancouver, but it has always remained close to the home base and there is something a little quaint and touching about the line in this year's catalogue: "That the Annual Exhibition should be held so far from Toronto..." It has been, we gather, a matter of expense, and we have the Canada Council to thank for the venture. Edmonton will get 50 out of the 71 paintings after the showing at the Montreal Museum. And so the wide gaps are being bridged and far-scattered Canadians are getting to know each other.

Now that the show has reached here, more Montrealers may be encouraged to get into the Society—or the Society to get them in. Louis Muhlstock, John Walsh and W. G. Kinnis are the only painters in the current exhibition I recognize as living in this neighborhood .A few more would have strengthened it, but as it is I found it a bright little show and I hope we won't have to wait 30 years for another.

We expect the water color to be intimate, the chamber music of painting, but, like the string quartette, it is capable of depth and complexity. I don't think there is any very profound experience in the 34th exhibition; the range of expression possible in the medium is nevertheless well demonstrated. Here is the travel sketch, the quick impression of place—Maxwell Bates' Greek church in Venice, J. B. Taylor's outline of the Hotel de Sens in Paris, Eric Freifeld's throbbing New York. There are two or three anecdotal paintings — like Betty McCaughey's "Little Boy Going to School," trudging like snail through the snow; nothing much of the picturesque but a few old barns, backyards and fences and an uprooted stump.

There is more of the landscape than you usually find in group exhibitions these days. It comes in the prim, literal beach drawings by William Roberts, the dense, full-bodied color of Kinnis' Riviere Damare; the soft-focus autumn colors of Rev. R. P. D. Hicks' October river bank; the understated but sure arrangements of trees and fences in Gray Mills' snowy fields; the evocative poetry of Will Ogilvie's smouldering "African Night" and the pink sun going down beyond the Georgian Bay island stretched out like a dead bird and so connecting (in my mind, at any rate) with Morris Graves.



Riviere Damare, Quebec. By W. G. Kinnis. In the 34th annual exhibition of the Canadian Society of Painters in Water Colour at the Montreal Museum of Fine Arts.

The landscape becomes more abstract in the dry Quebec village schemes of the Haworths, in D. Mackay Houstoun's almost Chinese "Clay Pits, Milton", and in the heavy masses of Peter Kolisnyk's "Earth Forms". It all but disappears in J. W. G. Macdonald's "Secret of the Woods," a non-objective that conveyed to me rocky forms under water and which had more to say to me than some of the other abstractions, though I liked Jack Shadbolt's "Winter Tracery in Black, Brown and White" and found wit in the bold ideographs of Jack Bush's "Mulligan and Monk" (watever the title may mean) and liveliness in the jazz of Donald Neddeau's "Lonely Shore."

The CSPWC honor award and the Windsor and Newton-Hughes Owens Prize was awarded to Marion Greenstone for a painting, simply called "Composition No. 126" which, in feathery brushwork suggests an autumnal bough reaching out and defining space. Something like it, though not so austere, is Tony Urquhart's "Growing". Bruno Bobak has lost his bite and gone pretty on us in his wild currants, tulips, bluebells and periwinkles. Paraskeva Clark's "A Little Balsam Tree" is a spontaneous, happy lyric.

The power of the water color to get away from surfaces into volume and weight is to be seen in the red still life by Addi Gardham and the nudes by Herbert J. Ariss.

The impression I get from the still lifes of Kit Barker, the English painter at the Waddington Galleries, is that I am passing them at full speed and just managing, out of the corner of my eye, to catch sight of the shapes of jars and bottles all run together in a blur of color. The same is true of his landscapes; most of them—not only Manhattan, which is more obvious than the others—in the shape of islands surrounded by a sea of color. Sometimes, you poise long enough to get some sense of structure, as in "Berkeley Castle", which is like a crystal palace. There is excitement in Barker's manipulation of orange, yellow, blue and purple, but I preferred the quieter reaches of the greenish-white "Sea-Surrounded Rocks"," Citadel", with its touches of vermilion, and "Approaching Rain Over Sea". It looked more like land than water, but I seemed to be high up and moving fast.

Le Devoir Nov. 21/59

Théâtre à la Société d'étude

Mme Jeannine-C. Beaubien sera l'invitée de la Société d'étude et de conférences, mardi prochain, le 24 novembre, au Musée des Beaux-Arts. La conférence intitulée: "Le dernier-né des théâtres" commencera à deux heures et demie. Mlle Catherine Bégin et M. Claude Préfontaine interpréteront une scène de "Crime et Châtiment" de Dostoïewski.

Mme Beaubien, née à Montréal, vécut trois ans à Arvida dont elle fonda la Société dramatique, puis à Québec, de 1945 à 1948, où elle joua au "Quebec Art Theatre". A son retour à Montréal, on la retrouve au "Mountain Playhouse", au "Canadian Players", chez les Compagnons de Saint-Laurent et les "Saint-Genesius Players". En 1958, elle fonde le Théâtre international de Montréal (La Poudrière de l'île Sainte-Hélène) dont elle est la directrice. Elle a de plus joué au "Brae Manor" (Knowlton) et figuré dans des films américains et canadiens.

Star Nov. 24/59

Gay Viennese Waltzes End Orchestra's Tour

The Vienna Philharmonic gave the last performance of its world-wide tour at the Montreal Museum of Fine Arts last night, during a reception held in its honor.

The evening, known as "Grinzing Night," was attended by members of the Museum. It followed the last public concert of the world-famed orchestra's 40-day tour in the Forum Amphitheatre.

The title of the reception was taken from the town of Grinzing near Vienna, noted for its famous wines and its harvest festivals.

To suit the occasion, Grinzing wines and Viennese foods were served. To match these, the orchestra played Mozart's "Eine Kleine Nachtmusik" and gay, celebrated Viennese waltzes.

Some 500 persons attended the event, including a strong representation from Montreal's consular corps.

The Museum is currently showing an exhibition of original drawings and facsimiles from Vienna's "Albertina" gallery, held partly in conjunction with the visit of the Philharmonic here.

The 139 works on display have rarely crossed the Atlantic and some are being shown for the first time in North America.

Gaz. Nov. 25/59

Museum Ball

The Museum Ball Committee announces that due to the overwhelming response to the invitations issued, the ball has been oversubscribed.

To accommodate those members who have not yet received cards of admission, a waiting list has been established to which their names have been automatically transferred and they will be informed at once should a cancellation occur.

Star Nov. 24/59

'Artist in Action' Series Continues

The second programme of the "Artist in Action" series will be held in the Lecture Hall of the Montreal Museum of Fine Arts on Wednesday, November 25th at 8:00 p.m.

A demonstration of the art of Water Colour painting will be given by the well-known Canadian artist painter of "The Seaway," by John Walsh.

La Presse Nov. 24/59

Musée des Beaux-Arts

—Mercredi à trois heures, Mme Edgar Collard, prononcera au Musée des Beaux-Arts, une causerie en anglais intitulée "The Adventure of China Collectin . Le thé sera servi et le public est invité.

Gazette Nov. 25/59

Star Nov. 25/59

Women's Art Group Plans Lecture

Martin J. Marshall, United Kingdom Principal Trade Commissioner, Montreal, will be the guest speaker at the next meeting of the Women's Art Society.

The meeting will be held in the lecture hall of the Museum of Fine Arts on Tuesday, December 1 at 2.30 p.m. Mr. Marshall has chosen as his subject, "Speaking of Inns."

Gazette Nov. 26/59

Politics And The National Gallery

Sir,—The recent imbroglio in the affairs of the National Gallery is a shocking example of the depths to which the machinations of politicians can plunge. It is outrageous that the gallery should be deprived of men with the intellectual stature and ability of Jarvis and Morgan because of political pressure.

Worth noting too is the misguided nationalism which led to the stipulation that the gallery's allocation of funds be directed solely toward the purchase of Canadian art.

One can easily imagine the National Gallery ten years hence: an immense panorama of the works of the Group of Seven, interspersed with an occasional Eskimo carving and the odd Laurentian landscape.

RICHARD LOCKE.

Montreal, Nov. 21.

(Posen photo)

MUSEUM BALL. Committee members for the annual Museum Ball, this year a Bal de Tete, being held on Friday evening, December 11, at the Museum. From left to right: **Mr. A. Murray Vaughan,** ex-chairman; **Mrs. Heward Stikeman, Col. Alex. Parker,** assistant to **Mr. L. G. Beaubien,** ball chairman; **Mrs. Jean Contat** and **Viscount Hardinge.**

Le Devoir Nov 26/59

Exposition pour le centenaire du Musée

Le gouverneur général Georges P. Vanier inaugurera au Musée des beaux-arts de Montréal le 19 janvier une exposition de 225 chefs-d'oeuvre européens. Cette exposition, qui marquera le 100e anniversaire de fondation du musée, sera la plus importante de l'histoire de cette institution.

Halifax-Mail-Star Nov 25 1959

TO OPEN ART SHOW

MONTREAL (CP)—Governor-General George Vanier will open an exhibition of 225 European masterpieces at the Montreal Museum of Fine Arts Jan. 19 to help mark the museum's centenary, it was announced Tuesday.

Gazette Nov. 27/59

Conversation Piece

☆ ☆ ☆

HAS IT COME YOUR WAY THAT . . .

English-born Doreen M. Aylward, recently working with emotionally disturbed children with the Jewish Board of Guardians, New York, has been named executive director of the Girls' Cottage School, St. Bruno?

The filled-with-ideas Junior Associates of the Montreal Museum of Fine Arts are thinking of making their champagne and strawberry party an annual event?

There's a violet mink (yes, we said violet) which made a hit in the Paris collections and it's considered the last word in after-five elegance?

The Canadian Federation of Business and Professional Women's Clubs has a birthday coming up? It will be 30 next year.

La Presse Nov. 7/59

"ROSALIE", de Fragonard, l'un des tableaux qui font partie de l'exposition de l'Albertina de Vienne, au Musée des Beaux-Arts.

Le Nouvelliste Trois Rivières

Sérieux problème financier du Musée des Beaux-Arts

Le Musée des Beaux-Arts a annoncé le lancement d'un plan quinquennal dans le but d'augmenter ses ressources financières.

"Nous devons de toute urgence améliorer notre situation financière, a déclaré, le colonel Hugh M. Wallis, président du Musée, au cours de l'assemblée annuelle des membres".

On tentera de réaliser cet objectif en recueillant des contributions et des dons personnels, des contributions de corporations, des revenus provenant d'événements spéciaux, de subventions d'agences gouvernementales, de legs et de fondations.

Le colonel Wallis remarquant que l'aide financière s'était considérablement accrue l'an dernier, a ajouté :

"Nous avons dû, d'autre part, agrandir et engager des sommes plus importantes pour des réparations accumulées et des améliorations. Nos frais d'opération ont augmenté comme ceux de toutes les institutions publiques".

"Ce qui fait que nous souffrons un autre déficit encore cette année. Conséquemment, nos maigres fonds généraux sont eux aussi réduits".

Il a noté que l'on pourrait profiter du centenaire du Musée l'an prochain, "du grand intérêt et de la participation que susciteront les événements du centenaire pour lancer ce programme de cinq ans".

C'est la première assemblée à laquelle assistait le nouveau directeur du Musée, le Dr Evan Turner. A ce sujet le colonel Wallis a déclaré :

"Je suis bien au-dessous de la vérité quand j'affirme que le Dr Turner, depuis ces quatre mois qu'il est en fonction, a déjà exercé une forte et excellente influence sur nos activités".

Discutant de la situation financière du Musée, le colonel Wallis a déclaré qu'une étude des bilans financiers des autres musées en Amériques "à peu près de la même importance que le nôtre, révèle que nous sommes les derniers en liste en ce qui concerne le pourcentage de revenus d'investissements disponibles pour administrer et opérer, revenus sur lesquels nous pouvons compter assez sûrement."

"Pendant l'année considérée, nos revenus de cette source ont été d'environ $31,000, soit seulement approximativement, 14% de tous nos frais d'opération qui sont de $218,000. Une grande partie du reste des revenus d'opération dépend des efforts faits tous les ans pour les prélever, ce qui signifie qu'il y a ainsi toujours une certaine qui sera disponible et quels travaux pourront être entrepris."

"En réalité, le total des revenus ne insécurité quant au total de ce provenant des investissements et les revenus des autres sources, continue à être inférieur à nos besoins actuels et de plus, on prévoit que nos besoins augmenteront".

Pour être dans une situation saine pour opérer et pour suffire aux améliorations et aux réparations essentielles, nous devrions avoir des revenus d'investissements additionnels d'environ $100,000 par année; ce qui demanderait la possession d'investissements de quelque $2,000,000 de plus. Le besoin de legs et de fondations est donc évidents et d'une extrême importance.

Selon le président du Musée, l'accroissement des subventions données par des agences gouvernementales "indique bien que les contribuables appuient de tels gestes."

"Ce musée, la plus vieille institution artistique du pays, une des trois plus importantes au pays, le seul musée possédant des peintures, des sculptures, des objets d'art décoratif, une bibliothèque, et une école d'art, est une grande richesse pour la Métropole, la province et le Canada et mérite notre appui tout entier.

Pendant l'année le nombre total des membres s'est augmenté de 154, ce qui fait 2,895 membres. Jusqu'à date, c'est la première fois que l'on approche le chiffre de 3,000.

Dans son rapport le Dr Turner, a remarqué que l'exposition la plus controversée de l'année avait été le Salon du printemps 1959.

"Le fait qu'un jury hautement compétent ait choisi seulement 67 des 1,630 tableaux soumis, a été beaucoup commenté et a été la cause de beaucoup de discussions, a-t-il ajouté".

On peut considérer cela d'un bon oeil, puisque cela crée un impératif idéal pour introduire une vie nouvelle dans une célèbre tradition.

Le Dr Turner a ajouté qu'un des besoins les plus urgents du Musée serait qu'on accorde plus d'espace à la collection permanante du Musée qui ne cesse de s'accroître.

Pendant l'année qui vient de s'écouler, 90,000 visiteurs sont venus au Musée — "c'est un léger recul en comparaison des chiffres des années précédentes, mais, a-t-il ajouté, telles fluctuations sont inévitables."

Le Dr Arthur Lismer, surintendant du Service d'éducation du Musée, a présenté son rapport sur les activités de l'école d'art et de dessin.

Cent-cinquante-cinq étudiants ont assisté aux cours du jour et 120 aux cours du soir — ils étaient inscrits dans les différents cours

(suite de la page 14)

de dessin, peinture, sculpture et arts graphiques. Cent-vingt-cinq personnes ont suivi les classes non-professionnelles pour les commençants, les cours de peintures pour les membres et ont assisté aux cercles d'études.

Trente-et-un étudiants ont assisté aux cours d'entrainement pour les professeurs. Les classes pour enfants et adolescents, de 3 à 16 ans, ont groupé 336 jeunes.

En tout, plus de 750 personnes ont assisté aux cours régulièrement, tous les semaines, pendant l'année 1958-59.

Plus de 1,500 enfants ont également participé à des visites de groupes au Musée.

En terminant le Dr Lismer a ajouté :

"Le Service d'éducation entraîne des étudiants en art, encourage les commençants, explique les collections du Musée, fournit aux villes et banlieues un personnel expérimenté et aide les enfants dès le bas âge à s'initier à une vie créatrice.

Victoria Daily Times - Nov 9/59

National Gallery Crackup

THE NEWS FROM CANADA'S National Art Gallery is almost all bad. The recent resignation of the venerable trustee, Frederick Cleveland Morgan, follows closely the departure of the highly-regarded director, Alan Jarvis. The Gallery budget for purchase of new pictures—$130,000 a year under the Liberal regime—has been hacked away until this year it is projected at only $25,000.

What is most disturbing is the "manner of going" of Mr. Morgan, who had been a patron of Montreal's Museum of Fine Arts for 35 years. Mr. Morgan quit because Immigration Minister Ellen Fairclough, to whom the Gallery reports, had appointed as Chairman (without advising the other trustees) a Quebec engineer who frankly admitted that he wasn't equipped to do the job.

To take Mr. Morgan's place, Mrs. Fairclough appointed a landscape artist of the third rank. He will sit with another painter, Lawren Harris of Vancouver, whose disgusted comment has been: "Conservative Governments have never shown any interest whatever in art. I'm staying on until they kick me off."

There is more to this statement than meets the eye. Trustees have met with such open hostility from their new employers that they believe it is Government policy to make their positions untenable so that they will resign, thus opening up appointments for persons of more sympathetic political persuasions.

Coupled with the astonishing defection of the Government from a commitment to buy $400,000 worth of art treasures abroad—which gave this country a black eye among the world's dealers—the recent resignations indicate a rapid erosion of National Gallery principles and standards. There was a time, not long ago, when Canada seemed to be emerging from its role as wood-chopper and water-carrier to the world. We had begun to show other nations that we were concerned with things of the spirit, as well as matter.

The destruction of our National Gallery, now in full train, should be regarded with dismay by every thinking Canadian.

Toronto Globe & Mail Nov 14/59

Art Calendar

Art Gallery of Toronto—Canadian Group of Painters, to Dec. 13. Four Canadians, Dorothy Cope, R. L. Bloore, Alexandra Luke, Ronald Spickett, to Dec. 6. Open Wednesday Night, Nov. 18, with talks and features. Light supper before Wednesday Open Nights 5:45 to 7:15 enables business people to go straight from office.
Royal Ontario Museum — Newly installed 18th century English galleries open to public.
Canadiana Gallery at 14 Queen's Park—Special exhibition from Sigmund Samuel collection in connection with 200th anniversary of Plains of Abraham.
Eaton Auditorium Foyer—Tom Stone, to Nov. 21.
Laing Galleries—Sculpture, Ten Modern Masters.
Roberts Gallery—Goodridge Roberts, to Nov. 18.
Upstairs Gallery—Dlugosz sculpture, to Nov. 21.
Isaacs Gallery—Gordon Rayner, to Nov. 19. Choice prints from Canadian Society of Graphic Art, opens Nov. 20.
Pottery—Canadian Guild of Potters, annual exhibition and sale, Eglinton Gallery at 152 Cumberland, Nov. 19 to 21.
Gallery Moos—Paintings and drawings by Jack Reppon, Nov. 15 to Dec. 1.
Here and Now Gallery—Paintings and sculpture from Eastern Canada, through Nov. 23.
Estonian Artists—Special hours this afternoon and tomorrow.
Society of Contemporary Artists—Lima, Buda, Locke, to Nov. 29, weekend hours.
Odeon-Carlton—Paintings by John Agg.
First Unitarian Church—Paintings by Frederic Steiger, special hours Nov. 15 to 30.
Odeon-Hyland—Lynne Digby, to Dec. 12.
Don Valley Art Club — Clubhouse exhibition by members, Nov. 20-22.
Art Gallery of Hamilton — Contemporary Quebec Painters, through November.
Hamilton, Westdale Gallery — Joyce Wieland and Michael Snow, to Nov. 26.
Hamilton, McMaster—Vollard suite, Picasso, at Mills library.
Hamilton, Alan Gallery—Hickling, Ulmann, to Dec. 3.
Brantford Arts Council—Fenwick Lansdowne bird paintings. Women's Institute arts and crafts. European graphics, to Nov. 23.
Kitchener-Waterloo Art Gallery — Group of Seven pictures from collection of Miss Esther Williams. 20th century French paintings on loan from Art Gallery of Toronto, to Nov. 29.
London Library and Art Museum—7th annual exhibition of Young Contemporaries (artists under 30), to Dec. 31.
Montreal Museum of Fine Arts—34th annual exhibition of Canadian Society of Painters in Watercolor, opening this year for first time in Montreal (made possible by Canada Council grant), to Nov. 29.
Buffalo — Sisti Galleries, seascapes by William Mathews Hekking. Closing, Nov. 15.
Montreal, Galerie Dresnere — Internationally known contemporary artists.

Ottawa Journal Nov 14

DR. EVAN H. TURNER, director of the Montreal Museum of Fine Arts, who will give a lecture in the National Museum lecture hall Tuesday at 8.30 under auspices of the National Gallery. Formerly assistant director of the Wadsworth Athemeum, Hartford, Conn., Dr. Turner assumed his present post last June. He will speak on sculpture in the 20th century.

La Presse Nov. 7

LES EXPOSITIONS

Les expositions

Musée des Beaux Arts: L'Albertina de Vienne : dessins, aquarelles et fac-similés.

Galerie Agnès - Lefort: René Derouin, gouaches, du 16 au 28 novembre.

Galerie Libre: James Edward Ritchie, sculptures et céramiques, du 17 au 28 novembre.

Galerie Denyse - Delrue: Patrick Landsley, peintures. Du 24 novembre au 5 décembre.

Galerie Walter - Klinkhoff : Lorne Bouchard, récentes peintures. A partir du 25 novembre.

Atelier Gérald Brault, 8527 De Gaspé. Céramiques du 23 novembre au 6 décembre.

Galerie Waddington — Bruno Bobak, peintures et pastels. 19 novembre au 5 décembre.

Galerie de l'Etable (Musée des Beaux-Arts) : Peintures de Dallaire et sculptures de Louis Archambault.

Gaz. Nov 30/59

26 Artists To Show Work In New York

Twenty-six young Canadian artists are to be represented in an exhibition scheduled for Canada House in New York Dec. 1-15, parks officials here reported yesterday.

The exhibition, "Aspect of Canadian Painting," was organized by Jacques Derney, organizer of art shows for the parks department, and was on display last summer at the Helene de Champlain gallery on St. Helen's Island. It is being presented in New York under the patronage of the Mayor of Montreal, Hon. Sarto Fournier.

All of the artists in the show are under 35 years of age.

Montr Star Nov 23/59

Vincent Massey Named Museum Patron

Rt. Hon. Vincent Massey, former Governor-General of Canada, has been appointed an honorary patron of the Montreal Museum of Fine Arts.

Col. Hugh M. Wallis, president of the museum, said the appointment was made in recognition of Mr. Massey's active interest in the arts of Canada.

In accepting the post, Mr. Massey voiced his best wishes for the continued success of the museum which, in 1960, marks its centenary.

Le Devoir nov. 26/59

EXPOSITIONS

Musée des Beaux-Arts – Galerie Denise Delrue – Galerie Libre

Par Françoise de RÉPENTIGNY

L'exposition de la collection Albertina de Vienne, au Musée des Beaux-Arts, nous fait pénétrer dans l'intimité de plusieurs grands noms de l'Ecole allemande, nous laissant un goût délicieux de fantaisie, de finesse, de joie, mêlé de traits humoristiques et savoureux que chevauchent si subtilement cet élément indéfinissable de tendresse ou d'amour. Les facsimilé, crayons, sanguines, dessins à la plume, aquarelles, profondément humains de caractère, nous laissent une impression d'impérissable. Ces dessins datent d'hier, ou d'aujourd'hui, il nous semble.

S'il y a une abondante littérature autour de ces maîtres, c'est que leur oeuvre y incite. Il faudrait des jours pour en capter pleinement la finesse, mais de s'attarder quelques heures avec Rubens ou Rembrandt, Breughel ou Durer procure la jouissance spontanée de l'humain.

Comment échapper à cette tendresse épanouie exprimée par Rubens dans son "Nicholas, d'une transparence enveloppante, ou à cette Dame de la cour de l'Infante, dont la sensualité transperce, épurée. De Rembrandt, la simplicité des Trois Eléphants, le charme de La Toilette. Un dessin à la plume de Breughel, "Artiste et spectateur", rempli d'humour.

L'entretien avec Durer nous entraîne plus loin vu l'abondance des dessins. Durer qui allie la fantaisie délicieuse dans les Dames de Nuremburg, à une extrême pureté dans les Mains en prière, ou la facture surréaliste dans Vénus montée sur un Dauphin. Et que dire de ses aquarelles, notamment la beauté plastique du Geai bleu culbutant mort, le minuscule Bouquet de violettes.

Rafaello Santi apporte la détente de ses Etudes pour la Madone au pré, alors que Fragonard nous montre une Rosalie épanouie. Plus près de nous, une lithographie de Kokoschka, portrait de l'artiste, vision remarquable, ou Portrait d'une Femme, au regard troublant. Gustave Klimt lui, permet certains rapprochements avec Toulouse-Lautrec, dans ses portraits 1900. Portrait d'une Dame, Femme assise, presque railleur, plus pur un Nu à la craie noire. Ces peintres mettent l'accent en mineur sur la monstruosité humaine : soulignons Poldi Lodzinsky debout, carte de mode triste, ou Deux Nus au crayon, joyeuse esquisse. Nous retrouvons chez Alfred Kubin la pointe d'humour satyrique dans son Explorateur tropical. Plus plastique, une aquarelle soyeuse de Boeckl et un Nu plein de mouvement.

TOTEMS ET MECANIQUE

Un grand pas dans le temps, et nous voici dans un monde de totems mécanisés, celui de Patrick Landsley qui tient une exposition à la galerie Denise Delrue. Patrick Landsley, qui a travaillé avec Fernand Léger, fait partie de l'AANFM et est professeur au Musée des Beaux-Arts, nous avait donné un avant goût de sa peinture au cours d'expositions collectives depuis 1955. Sa première exposition solo, qui comporte le travail des deux dernières années, nous éclaire sur l'évolution du peintre.

La démarche plastique de Patrick Landsley s'exprime par la progression de cinq formes debout, dans les tons de bleu sombre ou noir, moitié totem, moitié mécanique, droites ou renversées. La reprise accélérée de ces personnages abstraits qui se déplacent sous un ciel rouge ou dans un espace blanc glacial, offre énormément d'intérêt par le mouvement, le dialogue, la beauté plastique des formes mêmes. Mais là où Landsley semble s'éparpiller c'est quand il meuble le silence de la composition par des coups de pinceau qui dénaturent, une sorte de remplissage autour d'une structure qui se justifie par elle-même. Concession à la facilité?

L'exposition comprend une série d'encres rehaussées d'aquarelle qui l'emportent de beaucoup sur certaines grandes toiles cubistes ou surréalisantes. La première, au pied de l'escalier, joyeux totem avec des vues de coq amusé sur la mécanique. En entrant, à droite, une oeuvre tourmentée suggérant des branches d'arbres, et son pendant, enchevêtrée, libératrice. Dans la salle du fond, se trouvent des choses moins éblouissantes, plus denses. Un monstre jaune, magnifique, dont les bouches béantes semblent vouloir cracher l'acier, et de l'autre côté, la même agressivité de forme reprise sur fond jaune. En face, un merveilleux tableau, courants entrelacés, noeuds victorieux, bleu et blanc. Patrick Landsley reprend aussi ses figures originales dans le médium aquarelle où il atteint une densité moins transparente, au relief plus étoffé. Voilà un jeune peintre que nous aurons plaisir à suivre de près.

Gaz. Mtr 30/59

Museum Ball

Members of the committee for the annual Museum Ball, this year a Bal de Tete, being held on Friday evening, December 11, at the Museum are: General Chairman, Mr. Louis P. Beaubien; Vice-Chairman, the Viscount Hardinge; Executive Assistant, Col. C. A. Parker; Advisory Committee, Mr. A. M. Vaughan, Mr. J. Bartlett Morgan, Mr. Anson C. McKim, Mr. M. G. Mather; Committee in Charge of Decorations, Mrs. Robin Watt, Mrs. Stuart Molson and Mr. Paul Johns; Lighting Consultants, Mr. Kenneth Withers artistic consaultants, Dr. Evan H. Turner and Mr. Edward Cleghorn; Museum Representatives, Col. H. M. Wallis, Dr. Evan Turner and Mr. Edward Cleghorn; Supper Arrangements, Mr. and Mrs Jean Contat; Invitations, Mrs. Heward Stikeman; Publicity, Mrs. J. Bartlett Morgan; Treasure, Mrs. George Scott; Secretary, Mrs. Keith Laidley; General Committee, Mrs. Galt Durnford, Mrs. Peter Laing, Mrs. Duncan Hodgson and Mrs. Roger Ouimet; Floor Committee, Mr. D. M. Blaiklock; Table Reservations, Miss Montreuil; Orchestra, Mr. Eddie Alexander.

La Patrie mort. 22/59

René Héron à la Société d'étude

"Mardi prochain, le 17 novembre, la Société d'étude et de conférences recevra M. René Héron de Villefosse. Ce dernier a intitulé sa causerie: "Paris romantique et balzacien". C'est au Musée des Beaux-Arts de Montréal, à 2 h. 30, que les membres et leurs amies sont invitées à venir l'entendre.

M. René Héron de Villefosse, né à Paris en 1903, archiviste-paléographe, est conservateur en chef des Musées de la Ville de Paris. Il a publié plus de vingt volumes consacrés à l'histoire de Paris, collaboré à de nombreuses publications d'art et préparé plusieurs expositions. Délégué par les Relations Culturelles et l'Alliance Française, il a parlé dans plus de douze pays. Grand Prix Berger de l'Académie Française, Prix Charles Monselet de la Société des Poètes Français, M. de Villefosse est de plus Chevalier de la Légion d'honneur et officier de plusieurs ordres étrangers".

Halifax Chronicle-Herald nov 13/59

Says Dullness In Modern Art

MONTREAL (CP)—Art teaching is hampered by Victorian dullness and restrictions of 19th century realism, Dr. Arthur Lismer, head of the school of art and design of the Montreal Museum of Fine Arts, said Wednesday. Addressing the fifth annual national convention of Canadian Art Teachers, Dr. Lismer said "We as teachers are the last to speak up for the rebels of the world," he said.

La Presse nov. 21/59

ÉTABLE... PUR-SANG... JEUNES POULAINS... ET MAÎTRES

par Jean SARRAZIN

Les "Jamm" — entendez par là les Jeunes Associés du Musée — viennent, une fois de plus, de faire pénétrer une bouffée d'air frais dans cette galerie de l'Etable, un des endroits les plus agréables où se tiennent les expositions à Montréal. Il faudra d'ailleurs que je parle plus longuement de ces Jeunes Associés du Musée qui donnent parfois quelques solides leçons de bon sens et surtout de bon goût à leurs aînés. Ils tiennent leurs assises dans une sorte de toît aux lourdes poutres de chêne et aux murs de briques sans fard. C'est une atmosphère de franchise où la médiocrité ne se trouve guère à l'aise.

* * *

Dallaire

Voilà donc qu'au milieu de la monotonie d'une saison surchargée d'expositions, dont beaucoup trop se ressemblent, les Jeunes Associés nous présentent une exposition de Jean Dallaire et de Louis Archambault dans cette ambiance sympathique. Une vraie détente des yeux et de l'esprit. Même si, en fait, il s'agit d'une rétrospective de Jean Dallaire, on éprouve une sorte de jubilation frémissante à voir une peinture qui ne soit pas en forme d'indigestion, comme on nous en présentait, la semaine dernière, dans une galerie voisine.

Le seul reproche que je feral à cette exposition, c'est qu'en fait, elle ne nous offre guère d'oeuvres nouvelles, en dehors de quelques peintures de 1957 et d'une grande abstraction de 1959. Mais qu'importe ! Comme je l'ai dit, une rétrospective Dallaire se supporte allègrement... D'ailleurs, il faudrait pouvoir parler du personnage, une sorte de bohême sympathique sortant d'un Moyen Âge truculent, et qui semble s'être trompé d'époque. Au surplus bourré de talent, avec des qualités et les défauts du genre, c'est-à-dire capable de travailler de façon foudroyante ou de se laisser aller à la facilité, des mois durant.

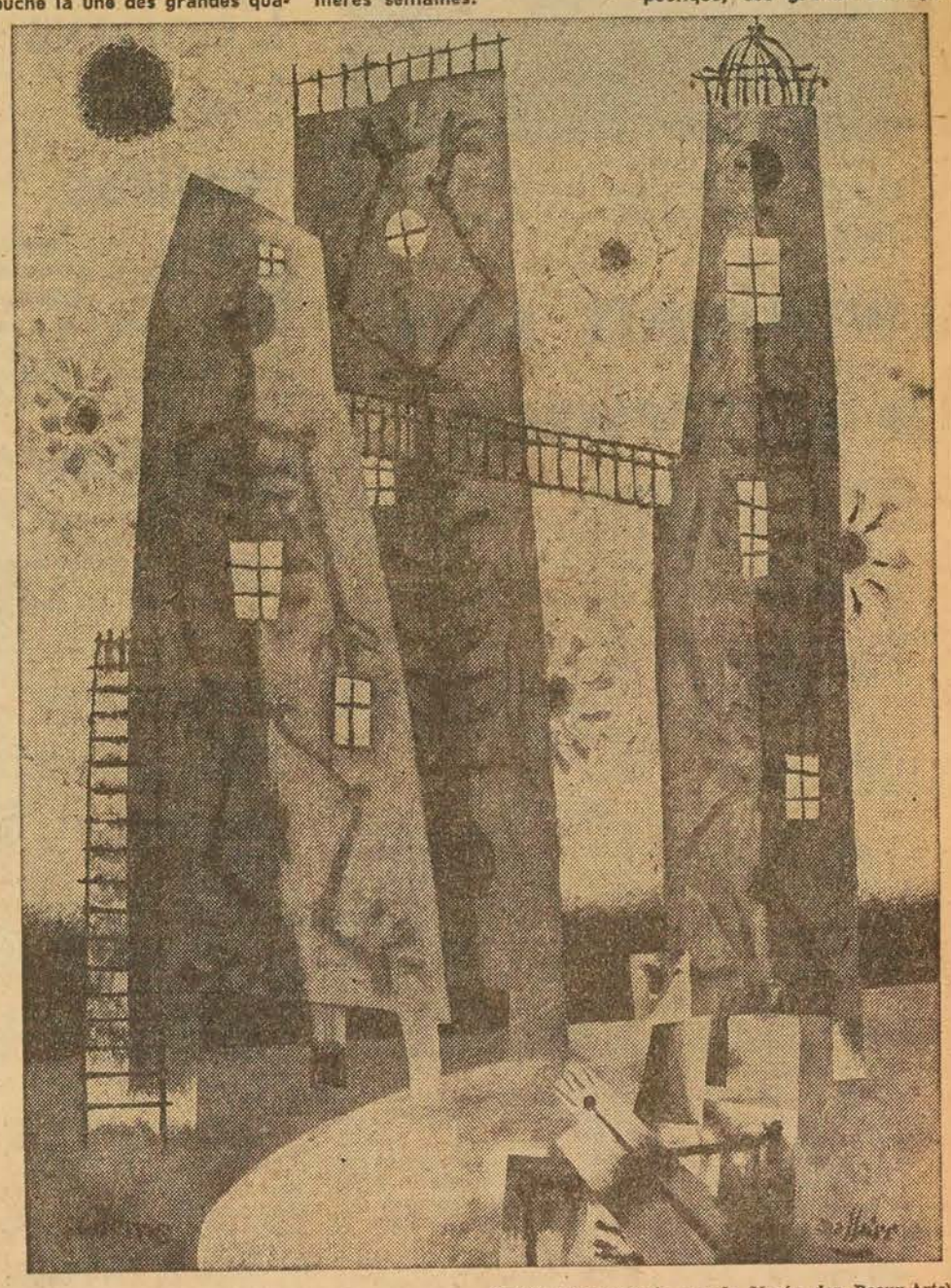
Mais qu'y faire ? Les artistes ne vivent pas à la commune mesure. On leur pardonne bien des oeuvres baclées, pour nous donner des morceaux de choix. Les plus grands n'y font pas exception. Dallaire non plus. Alors, ne boudons pas notre plaisir et laissons à certains de ses confrères, pompiers en exercice, le soin de lui trouver des défauts. Ils pourraient s'y exercer à leur aise, car l'exposition nous fait passer en revue toutes les faces de son talent.

Le grand mur du fond de l'Etable nous rappelle, dès l'entrée, que Dallaire a travaillé la murale, ainsi d'ailleurs que la tapisserie. Certaines de ses compositions de l'époque 1947-48 comme "La Tragédie" sont de véritables cartons de tapisserie qui se ressentent de la réforme qu'opéraient Lurçat, Picart le Doux et quelques autres. "Les demoiselles à l'ombrelle" sont très amusantes et, je ne sais pourquoi, l'une d'elles me fait penser au "Sphinx" de Picasso. Je veux surtout mentionner "Et Patati et Patata" hérissé de coqs gaulois et de petits drapeaux tricolores, où Dallaire se paie une satire gentille et féroce, mais fort spirituelle, du Français tel qu'en lui-même l'éternité ne le changera jamais ! ...

Et d'ailleurs une verve rosse et poétique, un certain sens de l'absurde et une bonne humeur gaillarde et paillarde semblent les dominantes de cette exposition et — parlons franchement argot — lui donnent tout son "jus" ! Et cela sans compter ses qualités techniques. Je ne sais d'ailleurs pas pourquoi ses oeuvres de 1957 se ressentent davantage de cette joyeuse férocité. Peut-être à cause de l'atmosphère cafarde qu'il avait trouvée à l'Office du Film ou pour toute autre raison, mais il se sentait en verve. Et l'on touche là une des grandes qualités de Dallaire: l'humour à froid. Il déshabille tranquillement ses personnages jusqu'à l'os, jusqu'à leur armature vertébrale de fil de fer et il les affuble de membres grotesques, de jambes en balais ou de bras en tournevis. Il décharne, il désosse les vanités, les fausses pudeurs, les sourires fardés avec une joyeuse férocité. Il larde les snobismes et ne nous montre plus, de nous-mêmes, qu'une arlequinade de pantins tendres et grotesques comme des épouvantails à moineaux sur lesquels il épingle nos rictus et nos hypocrisies.

A cette veine se rattachent des oeuvres comme "Les mangeuses de balustres", "Les punaises de Sacristie", "Les défroqués", "Le fonctionnaire" ou encore "Archigraves, architratraves architectes" et "Buses et Arquebuses", qui sont du meilleur Dallaire; un Dallaire dont nous découvrons justement, grâce à une rétrospective, qu'il devrait devenir un peintre de satire sociale, le peintre de notre satire sociale.

Il y a encore beaucoup de choses à voir et à revoir dans cette exposition. Il y a un Dallaire qui serait illustrateur et dont le "Complexe vert" qui date de 1956 et "Gogo" de 1958, nous donnent une idée. Il y a enfin cette grande toile abstraite de 1959, la seule de l'année, et franchement ce n'est pas ce que je préfère de lui, bien que ce "Séraphin" soit une composition aux contours nets, vigoureux, aux teintes travaillées, et qu'elle vaille, à elle seule, toutes celles que nous avons vues, ici ou là, ces dernières semaines.



(Photo communiqués par le Musée des Beaux-Arts).

JEAN DALLAIRE : Sodome

L'exposition de Jean Dallaire ne nous laisse qu'un regret : celui de ne pas voir ses oeuvres actuelles. Souhaitons qu'il ne se prélasse pas trop au soleil de Vence et attendons son retour ou ses envois avec impatience.

* * *

Louis Archambault ou la sculpture intégrée

Dans cette même salle de l'Etable, au Musée des Beaux-Arts, Louis Archambault nous présente les moulages des sculptures en aluminium soudé qu'il a préparées pour la nouvelle gare aérienne d'Uplands, à Ottawa. Il faut tout de suite le féliciter. D'abord, parce que dans cette ville morte et factice qu'est la "perle" de l'Outaouais, où la calomnie entre fonctionnaires, les petits vices à domicile et les ruées vers les tavernes du Québec, sont les seules distractions du dimanche, les promeneurs aux idées saines auront enfin un but intelligent d'excursion pendant le repos dominical, en allant à Uplands ignorer de plus près la sculpture moderne. Ensuite parce que ces sculptures sont intéressantes par elles-mêmes et représentent ce dont je parlais la semaine dernière : un essai d'intégration fonctionnelle de la sculpture à l'architecture et au paysage. Les formes en aluminium d'Archambault s'assimilent aussi bien aux arbres fusiformes qui bordent dangereusement le terrain d'atterrissage qu'aux fuselages, aux hélices et aux tuyères qui en parsèment les pistes. Plus même ! Elles évoquent, avec quelle naïveté poétique, ces grands découpages des enfants qui s'amusent à lancer des avions ou des flèches en papier et les regardent piquer au sol...

Le même esprit de grâce et de naïveté poétique a présidé à l'élaboration de ces charmantes fontaines qu'Archambault a dressées devant le nouvel Hôtel de Ville d'Ottawa, sur l'île Verte enfin débarassée de la pourriture des vieux bâtiments de l'Office du Film ! Fontaines légères, si légères, qu'on les croirait, elles aussi en dentelle de papier découpé dans toute cette paperasserie inutile des ministères fédéraux. (J'en parle en connaissance de cause).

Louis Archambault est certainement l'un des sculpteurs et des novateurs les plus intéressants du Canada. Les Anglais d'Ottawa, dont l'imagination n'est pas la qualité maitresse, s'en sont aperçus avant nous. Qu'attendons-nous pour en faire autant. Le plan Dozois et la place Ville-Marie en fourniraient d'excellentes occasions.

La Gazette nov 28/1965

Patrick Landsley Show

The Galerie Denyse Delrue is holding an exhibition of paintings by Patrick Landsley until Dec. 5.

Landsley was born in Winnipeg in 1926. He studied there under L. L. Fitzgerald and Joseph Plaskett. He came to Montreal in 1949 and continued his studies at the Montreal Museum of Fine Arts under Arthur Lismer, Jacques de Tonnancour and Elden Gier.

A Canadian Foundation Scholarship permitted Patrick Landsley to spend two and a half years in Europe. In Paris, he worked with Fernand Leger and Gustave Singier, and took part in the "Salon des Realites Nouvelles" and "L'Union des Arts Plastiques." While in England, he exhibited with the "Young Artists from the Commonwealth" at the Imperial Institute of London.

Back in Montreal he began his teaching career at Lower Canada College and at the Museum of Beaux Arts where he is at present on the staff.

Landsley is a member of the "Association des Artistes Non-Figurative de Montreal," and is represented in the Provincial Musem. He has shown regularly with the Canadian Group of Painters since 1955, participated in the Montreal Spring Show, and in a number of exhibitions across Canada. In 1955 he was a prizewinner at the annual Winnipeg Show.

La Presse Nov. 20/59 1a 1b

AU MUSEE DES BEAUX-ARTS — Le vernissage de dessins originaux d'artistes autrichiens et de 139 facsimilés de la galerie l'Albertina de Vienne a eu lieu hier soir au musée des Beaux-Arts. De gauche à droite, M. EVAN H. TURNER, directeur du musée; Son Exc. M. KURT WALDHEIM, ambassadeur de l'Autriche au Canada; M. N. F. LOEWENHEIM, consul général de l'Autriche à Montréal; et le colonel HUGH M. WALLIS, président du conseil d'administration du musée.

9 mont gazette Nov. 18/

Vanier Museum Patron

Governor-General George P. Vanier has extended his patronage to the Montreal Museum of Fine Arts on the eve of the institution's centenary, Col. Hugh M. Wallis, president of the museum, announced yesterday.

The museum is the oldest public art institution in Canada and the only one in Quebec combining the fine and decorative arts.

Col. Wallis said the governor-general's patronage is "a tribute to a great educational institution that serves not only the people of Montreal and the province, but Canadians generally.

"We are indeed indebted to His Excellency for doing us this honor, particularly at a time when the Museum is preparing to mark a century of activity.

"During this time, largely through the help of public-spirited citizens and more recently through the added assistance of governmental agencies, the Museum has become a centre of art which is a credit to the entire nation.

"We have contributed much to the cultural life of the community and the country," Col. Wallis declared. "In the coming year, as we celebrate our centenary, this public service will be extended through events of the greatest artistic significance."

La Presse Nov. 24/59 2

L'Albertina de Vienne au Musée des Beaux-Arts

TROIS CENTS CHEFS-D'OEUVRE DE LA PEINTURE APPORTENT L'ECHO D'UNE CIVILISATION VIVANTE

Près de trois cents chefs-d'oeuvre et fac-similés de toiles ou de dessins des plus grands maîtres de la peinture ouvraient hier soir aux invités du Musée des Beaux-Arts les portes d'une civilisation et d'un art de vivre et de penser. Les trésors de l'ALBERTINA de Vienne et de diverses collections privées apportaient le témoignage de ce soufle de l'esprit qui guida la main des hommes pendant des siècles. Trois cents chefs-d'oeuvre dont chacun mériterait une contemplation, une étude détaillée, une joie toujours renouvelée de la découverte, une silencieuse et délectable admiration !

Seul reproche à cette exposition: le manque de place, d'espace. Ces reproductions sont peut-être trop entassées, Rubens sur Rubens, Dürer sur Dürer, Rembrandt sur Rembrandt. M. Turner, le nouveau directeur du Musée, qui a déjà fait porter ses efforts sur le renouvellement de la décoration intérieure, pourrait-il, pour de semblables expositions, libérer temporairement les salles voisines ? Les oeuvres des maîtres ont intérêt à être vues isolées les unes des autres pour être mieux mises en valeur, même s'il s'agit de fac-similés. Et ici les fac-similés sont d'une qualité telle qu'ils décourageraient les meilleurs faussaires...

Nous donnerons en page littéraire de samedi un compte rendu plus détaillé de cette exposition qui sera l'un des événements marquants de cette saison. Signalons dès maintenant qu'une partie des oeuvres présentées sont des originaux, comprenant plus particulièrement des dessins, des crayons et des sanguines d'Egan Shiele, de Gustave Klint et d'Oscar Kokoshka, oeuvres vivantes, spirituelles, dont certaines ne sont pas sans rappeler certains coups de crayon de Toulouse-Lautrec.

Mais que dire des fac-similés ? Ceux d'Albert Dürer, en particulier sont merveilleux: ses "Mains priant", son "Enfant-Jésus Rédempteur" et surtout sa "Passion en vert", à l'encre de Chine ! Que dire du portrait du fils de Rubens, Nicholas, et des sanguines de Léonard de Vinci ? Que dire de cette apparition de fraîcheur et de grâce, cette tête de jeune fille de Greuze, dont on ne peut se détacher que pour rencontrer le regard de la "Rosalie" de Fragonard ? Et il y a Daumier, et Poussin, et Boucher, et tant d'autres, un peu mélangés, chevauchant les époques et se confrontant à travers les siècles pour nous apporter cette détente de la perfection.

Il faut féliciter le Musée des Beaux-Arts de cette initiative. Il faut également féliciter les autorités autrichiennes d'avoir organisé avec tant de goût cette exposition qui a parcouru le monde et qui est à l'honneur d'une civilisation dont on désespère toujours trop vite et qui renaît toujours plus vivante.

J.S.

A Stanford

Un canadien dirige la bibliothèque Hoover

Sanfrisco, 20. (UPI)— Un canadien âgé de 35 ans, directeur de la recherche à l'American Enterprise Association, a été nommé hier directeur de la fabuleuse bibliothèque Hoover, à l'université Stanford en Californie.

Le comité des fiduciaires de l'université Stanford a annoncé sa nomination à ce poste vacant. Il s'agit de W. Glenn Campbell. Il a reçu son diplôme de bachelier de l'université Western Ontario en 1944, puis décrocha une maîtrise et un doctorat à Harvard, où il fut professeur pendant six ans, soit jusqu'en 1951.

En 1953, il devint conseiller du bureau d'éducation du ministère de la Défense, et en 1954-55, membre de comité de bien-être de la commission de relations inter-gouvernementale.

Il est l'auteur, avec un confrère de "The American Competitive Entreprise Economy" qui se mérita la médaille d'or George Washington décernée par la Freedoms Foundation à l'ouvrage qui contribue le mieux à faire comprendre les mécanismes de l'économie américaine.

Le président de l'université Stanford, J. E. Wallace Sterling, a déclaré que Campbell prendra possession de son nouveau poste en janvier prochain.

Gaz. Nov. 28/59 3

MONTREAL MUSEUM OF FINE ARTS: Drawings and Facsimiles from Albertina Vienna (Morrice Gallery). **Canadian Society of Painters in Watercolor,** 34th Annual Exhibition. (Last day, Sunday, Nov. 29) **Jamm Show:** Louis Archambault, sculpture; Jean Dalleire, paintings and drawings. (Stable Gallery) **Gordon Webber** non-objectives and **Helmut Gtandsow,** landscapes and monotypes (Gallery XII).

Calgary Herald Dec 4/59 4

871

Art Patron

MONTREAL (CP) — Gover-General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor-general Vincent Massey was appointed an honorary patron.

Sudbury Star Dec 4/59

871

ART PATRON

MONTREAL (CP) — Gover-General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor-general Vincent Massey was appointed an honorary patron.

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LEGION CANADIENNE

6

Ottawa Citizen Nov 14

871

Modern Sculpture — Evan H. Turner, director of the Montreal Museum of Fine Arts, will give an illustrated talk on "Sculpture in the 20th Century" at the invitation of the National Gallery in the Museum Lecture Hall Tuesday, Nov. 17, at 8.30 p.m.

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Victoria Colonist B.C. Nov. 8/59

871

Fine Arts Authority To Lecture

John Steegman, former director of the Montreal Museum of Fine Arts, will give a lecture at the Art Gallery of Greater Victoria Nov. 17 at 8.30 p.m.

Mr. Steegman, an authority on 18th century British painting, wlil speak on "The Rule of Taste." He is currently on tour under the auspices of the National Gallery at Ottawa

8a

Calgary Albertan

John Steegman To Lecture

John Steegman, OBE, will give an illustrated lecture on 'The Dilemma of Modern Art' 8 p.m. Tuesday at the Allied Arts Centre, 830 9th Ave. W.

Mr. Steegman, a former director of the Montreal Museum of Fine Art and the National Art Museum of Wales is an internationally known art authority and lecturer. The lecture is made possible through the National Gallery of Canada.

8b

Nov 6/59

La Presse Nov. 24/59

LAUDI KARAJAN 10

MINUIT: Soirée "Grinzing" au Musée

Dans le cadre de l'exposition des chefs-d'oeuvre de L'ALBERTINA, l'orchestre philharmonique de Vienne a donné hier, à minuit, sa soirée "Grinzing" au Musée des Beaux-Arts, au cours d'une réception qui comptera parmi les plus élégantes de la saison. Les invités à cette soirée spéciale, qui avaient assisté auparavant au concert dirigé par Karajan au Forum, arrivaient au Musée encore sous le charme de la Cinquième de Beethoven...

Au Musée des Beaux-Arts, éclairé à giorno les attendait un changement de décor. De grands buffets avaient été disposés dans les salles du rez-de-chaussée, où la cuisine viennoise était à l'honneur : goulash délicate, petites saucisses wienner, excellent vin d'Autriche... On se serait presque cru au Festival de Salzbourg ou à l'intermission de l'Opéra de Vienne, ne fut-ce que par la société élégante et cosmopolite qui se pressait entre les tableaux de maîtres, un verre de vin clair à la main.

La soirée "Grinzing" réservait à ses invités d'autres régals. Sur le grand palier du second étage, une estrade avait été dressée pour l'orchestre phiharmonique, autour de laquelle les invités avaient pris place. Et ce fut l'heure attendue... L'heure des valses viennoises, enlevées avec une fougue, une allant, une sorte de furie tourbilonnante par un orchestre irrésistible. "Danuble bleu", "Valse de l'Empereur" et tant d'autres qu'on croit connaître et dont on découvre seulement sous l'archet d'un orchestre viennois, les qaulités éblouissantes. Littéralement personne ne tenait plus en place et plus d'une jolie femme eut certainement aimé danser... Les sages, eux, s'égaraient dans les galeries ou allaient revoir, aux accents romantiques qui leur parvenaient de l'orchestre, quelques unes de ces ravissantes figures de jeunes femmes que l'ALBERTINA a menées jusqu'à nous et qui semblent éternellement faites pour l'amour...

J. C.

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Ottawa Citizen Nov. 14

The Trustees of the National Gallery of Canada announce an illustrated lecture on "Sculpture in the 20th Century" by Dr. Evan Turner, Director of the Montreal Museum of Fine Arts, to be held at the National Museum lecture hall on Tuesday, November 17 at 8.30 p.m. Open to the public.

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Ottawa Citizen Nov 13/59

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His Excellency, Dr. Kurt Waldheim, Ambassador of Austria will open the exhibition of drawings, watercolors and facsimiles from the Albertina of Vienna being sponsored by the Montreal Museum of Fine Arts on Thursday, November 19, at the Montreal Museum.

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Brantford Expositor Nov 28/59

871

GREAT DRAWING

MONTREAL (CP)—The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring. The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

Gazette Nov. 25/59

'Greatest Exhibit Ever Created Here' To Inaugurate Museum's Centenary

The most important exhibition ever created by the Montreal Museum of Fine Arts — a priceless collection of 225 European masterpieces — will inaugurate the museum's centenary Jan. 19, it was announced yesterday.

Governor-General George P. Vanier, who recently extended his patronage to the museum, will open the show and the year-long celebration of the museum's 100 years of activity.

Col. Hugh M. Wallis, president of the museum, said the institution would strive to increase financial support during the centenary. He declared the museum, with its present revenue, cannot plan ahead.

The exhibition represents a century of private collecting by Canadians and underlines the role private collectors have played in developing the museum's art treasures.

"This museum has benefitted more from the generosity of private collectors than any other museum of its type and size on the continent," said Dr. Evan H. Turner, director of the museum.

Col. Wallis said that "without their help, the museum's collections would be far less important for it is only in recent years that we have had funds for acquisitions."

The exhibition will include works from the great Van Horne, Angus and Lord Strathcona collections.

Also highlighted will be masterpieces from the well-known collections of Robert Reford, Sir George A. Drummond, Elwood B. Hosmer and James Ross.

Viewers will see works by such masters as Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

Dr. Turner said there is a "remarkably distinguished holding of French impressionist paintings in Canadian collections. This fact," he added, "will be one of the revelations of the show.

"The extent of Canada's cultural achievements is not fully appreciated elsewhere or even, for that matter, probably in Canada," Dr. Turner asserted.

At least 65 of the masters will be presented in the exhibition, which will be on view until Feb. 21.

Dr. Turner said another major exhibition featuring only Canadian painters will be presented later during the centennial celebrations as a complement to the Old Masters show.

Earliest work in the European exhibition will be illuminated manuscript pages dating back to 1300.

"It is obvious," Dr. Turner added, "that such an important collection of pictures will be specially guarded."

Ottawa Citizen Nov. 17

The Trustees of the National Gallery of Canada announce an illustrated lecture on "Sculpture in the 20th Century" by Dr. Evan Turner, Director of the Montreal Museum of Fine Arts, to be held at the National Museum lecture hall on Tuesday, November 17 at 8.30 p.m. Open to the public.

Calgary Albertan Nov 30/59

MONTREAL (CP) — Gover-General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor-general Vincent Massey was appointed an honorary patron.

Toronto Globe & Mail Nov 7/59

GRINZING NIGHT

Wine, Song and Art

By BRIAN CAHILL

MONTREAL

A unique art exhibit and a major social event are being arranged by the Montreal Museum of Fine Arts in connection with the visit here Monday of the Vienna Philharmonic Orchestra.

Thursday evening, Dr. Kurt Waldheim, Austrian Ambassador to Canada, formally opened an exhibition of 40 original drawings by well-known Austrian artists and 139 fascimiles representative of the collection of the famed Albertina Gallery in Vienna.

On Monday night, following the regular concert at the Forum, members of the Vienna Philharmonic will play at the museum as part of a gala Grinzing Night featur- and wines and about 300 dinner-jacketed and be-gowned guests at $12.50 a head.

The original drawings in the exhibit, which will run until Dec. 20 are by Gustav Klimt, Alfred Klubin, Oscar Kokoschka, Egon Schiele and Herbert Broeckl. They have been borrowed for the occasion from private individuals and other galleries. The fascimiles, being shown for first time in Montreal, represent various aspects of European art between 1400 and 1800.

Dr. Evan Hunter, director of the Montreal Museum of Fine Arts, says that the drawings of Schiele and Klimt should be of particular interest because the work of these men is so little known in North America. Schiele was only 28 when he died in 1918.

Tickets for the Grinzing Night—named for a famed wine-tasting town near Vienna — are at a premium. Only about 300 people can be accommodated and the tickets were offered to the about 3,000 members of the museum on a first-come, first-served basis. A representative of the museum said ruefully that one disadvantage of the affair is likely to be hurt feelings among those who left things until too late.

Le Nouvelliste Trois Rivières Nov 17

Exposition autrichienne

Un choix de dessins originaux d'artistes autrichiens renommés ainsi que 139 célèbres facsimilés de la galerie viennoise, l'Albertina, seront présentés au Musée des Beaux-Arts de Montréal, du 20 novembre au 20 décembre

Ce sera la première fois que les facsimilés seront montrés à Montréal, et une des rares occasions où on les verra outremer.

Dans un communiqué conjoint, le consul général autrichien à Montréal, N.F. Loewenheim et le Dr Evan H. Turner, directeur du Musée, ont déclaré que l'exposition sera présentée en marge de la "soirée Grinzing", le 23 novembre.

La réception sera donnée en l'honneur de l'Orchestre philarmonique de Vienne. Des mets et des vins autrichiens seront servis et les membres de l'orchestre joueront le "Eine Kleine Nachmusik" de Mozart et les valses viennoises qui les ont faits connaître à travers le monde.

Les facsimilés représentent diverses phases de l'art européen entre 1400 et 1900.

A ce sujet le Dr Turner a fait remarquer qu'il est assez rare que le musée expose des reproductions "mais celles - ci sont d'une qualité exceptionnelle" et représentent des chefs - d'oeuvres impossibles à emprunter.

Les dessins originaux sont de Gustav Klimt, Alfred Kubin, Oskar Kokoskaka, Egon Schiele et Herbert Broeckl.

"Les travaux de Klimt et Schiele, a déclaré le Dr Turner, seront particulièrement appréciés puisque ces artistes, dont la renommée grandit sans cesse en Europe et aux Etats - Unis, sont peu connus au Canada."

Verdun Guardian Nov. 4/59

34th water-color Canadian exhibit comes to Mtl.

Seventy-one water colors by some of Canada's leading artists will be exhibited at The Montreal Museum of Fine Arts Nov. 7-29 at the 34th annual exhibition of the Canadian Society of Painters in Water Color.

It will be the first time the society holds its exhibition in Montreal. It was made possible this year as the result of a grant from The Canada Council.

Thirty-six of the paintings are by members of the society and 35 by non-members.

The works were selected by a jury composed of Will Ogilvie, J. W. G. Macdonald, Albert Cloutier, William Roberts and Edwy Cooke.

The picture "Composition No. 126" by Marion Greenstone won the society's honor award, which is joined with the Winsor and Newton Hughes-Owens Co. prize of $100 for an outstanding water color.

The society's purpose is the encouragement of water color painting in Canada. It does this mainly by arranging an annual exhibition open to members and non-members.

The society is made up of 60 members living right across Canada.

Star Nov 24/59

—Posen Photo

Will Receive at Bal de Tete Being Held at Museum

The receiving line for the Bal de Tete, left to right, Colonel Hugh Wallis, President of the Museum of Fine Arts, Mrs. Louis P. Beaubien, Dr. Evan Turner, Director of the Museum, and Mrs. Turner and Mr. Louis P. Beaubien, Chairman of the Ball. The Ball will be held at the Museum, December 11. Ladies are asked to wear masks and headdresses in gold or silver or a combination of both. Gentlemen are asked to wear black masks.

Mont. Star Nov 26/59

Statue Seizure Recalled

Controversial Sculptor Back

By LUCILLE DE ST. ANDRE

Montreal Sculptor Robert Roussil, whose 12-foot statute "Peace" was seized and placed in police cells a few years ago, has returned here from France to complete a statue commissioned by the Montreal Museum of Fine Arts.

"Peace" awed and angered the Montreal public and finally the police. After its release from Montreal police cells it eventually found its way to an art gallery in Paris.

Roussil has now submitted sketches for another statue to the Museum of Fine Arts. Although the sketches were accepted, the wood sculpture was not, Roussil said in an interview.

Working on Second

But the 33-year-old artist hopes to sell it privately. Meantime, he is working on his second wood sculpture, an abstract, which he hopes the Museum will find acceptable.

Roussil, who lives "in an abandoned olive mill" at Tourette sur Loups, near Antibes, in the south of France, came to Montreal to finish this project. He thinks acceptance of his sculpture by the Museum would make up for his earlier efforts.

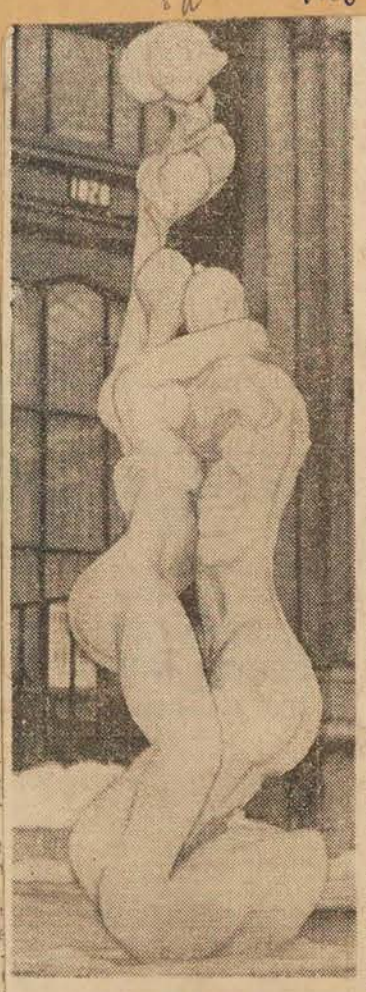
In France, he has sold two pieces of his work to the Picasso Museum which he describes as one "of the finest in the world."

He also represented France at the French Pavilion at the Brussels Fair. And to top it all he recently sold six pieces to a French film company for the story of an art collector.

But he would be far happier to work in Canada which he considers "a natural country for vast and monumental sculptures" somewhat comparable to the vast murals by Diego Rivera in Mexico City.

The artist, who at five was called the "sidewalk artist of the east end," thinks Canada ought to give a break to young artists by ecouraging outdoor art.

Dr. Arthur Lismer, of the Museum of Fine Arts, called Roussil's work "typical French-Canadian in its original power of expression."



Peace statue

ROBERT ROUSSIL
back in Montreal

Le Devoir Dec 1 59

usée des Beaux-Arts

Mercredi, le 2 décembre, à trois heures, le Comité féminin du Musée des Beaux-Arts présentera M. Evan H. Turner, Ph.D., qui prononcera, en français, une causerie sur l'art religieux. Le thé sera servi. Le public est invité.

L'Action Catholique Nov 18/59

Patronage de l'hon. Vanier

Le gouverneur-général George-P. Vanier vient d'accorder son patronage au Musée des Beaux-Arts de Montréal, à la veille du centenaire de l'institution.

mont. Monitor Nov 8/59

Museum of Fine Arts

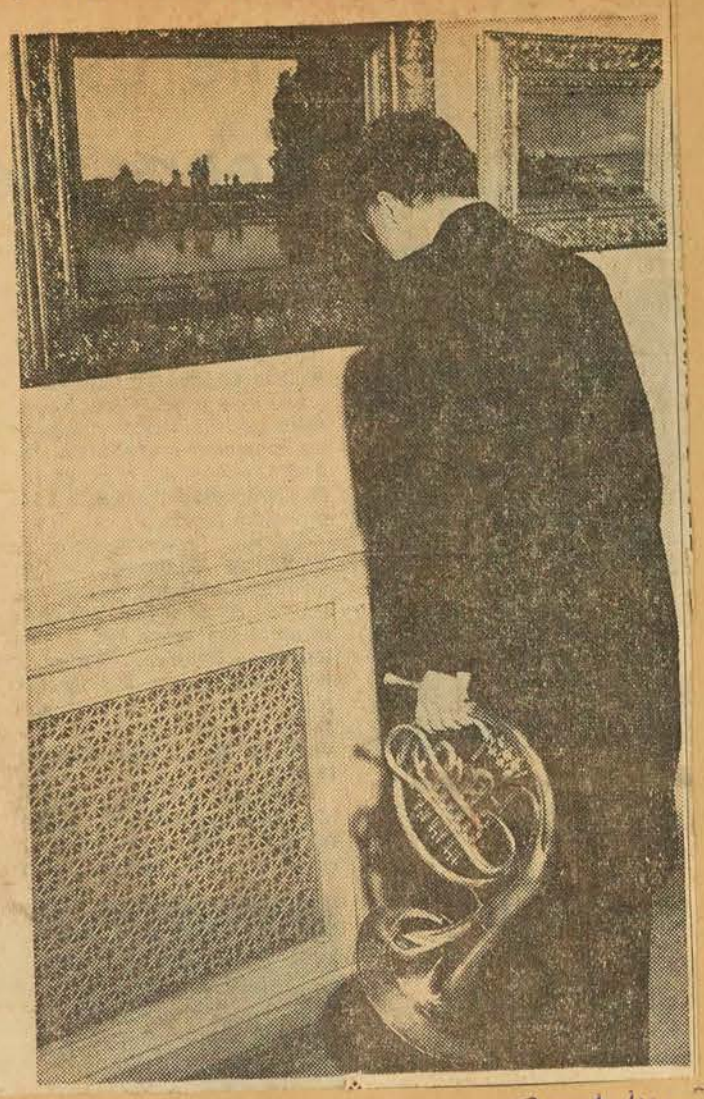
A prize winning Finnish film with French titles, 'Le Renne Blanc' will be the feature on the Wednesday evening program at the Montreal Museum of Fine Arts on November 11 at 6.30 p.m. and at 8.30 p.m.

It is an outstanding film which has won awards at the Cannes Film Festival and in Hollywood. It is based on the folklore of Finland and was beautifully photographed in Lapland. The musical score is by Einar Englund.

Gazette Nov. 25/59

Montreal Gets Taste Of Life In Vienna

GRINZING NIGHT: Vienna came to Montreal early yesterday when the Museum of Fine Arts played host to members of the Vienna Philharmonic Orchestra. A "Grinzing Night" — so-named because of the Austrian town famed for its wine-tasting festivals — at the museum included Austrian food, wine and music. The celebrated Philharmonic performed three selections and later, a small Austrian band played for dancing. Ambassadors, including Soviet Envoy to Canada Amasasp Aroutunian, consuls, and civic officials headed the group in attendance. Photo at right shows member of the Philharmonic as he examined museum painting prior to performance. Below, other members of the orchestra show their pleasure at the German address of welcome by Col. Hugh M. Wallis, president of the museum. (Gazette Photo Service)



La Presse Nov. 21/59

"Le dernier-né des théâtres"

Madame Jeannine C. Beaubien sera l'invitée de la Société d'étude et de conférences, mardi prochain, le 24 novembre, au Musée des Beaux-Arts. La conférence intitulée: "Le dernier-né des théâtres" commencera à deux heures et demie. Mademoiselle Catherine Bégin et monsieur Claude Préfontaine interprêteront une scène de "Crime et Châtiment" de Dostoiewski.

Madame Beaubien, née à Montréal, vécut trois ans à Arvida où elle fonda la Société Dramatique, puis à Québec, de 1945 à 1948, où elle joua au Quebec Art Theatre. A son retour à Montréal, on la retrouve au Mountain Playhouse, au Canadian Players, chez les Compagnons de Saint-Laurent et les Saint-Genesius Players. En 1958, elle fonde le Théâtre International de Montréal (La Poudrière de l'île Sainte-Hélène) dont elle est la directrice. Elle a de plus joué au Brae Manor (Knowlton) et figuré dans des films américains et canadiens.

Mont Monitor Nov 5/59

Star Nov. 25/59

Plan Important Exhibit For Museum Centenary

The most important collection of European masterpieces ever to be prought together to form an exhibition in Canada will go on show at the Montreal Museum of Fine Arts Jan. 19 as the pening exhibition of the Museum's centenary.

The exhibition, representing 100 years of private collecting by leading Canadians, will be opened by Governor-General Vanier, who recently extended his patronage to the museum.

At a press conference yesterday afternoon, Dr. Evan Turner, museum director, said "The Montreal Museum of Fine Arts has benefited more from the generosity of private collectors than any other museum of its type and size on the continent."

He said there will be approximately 225 paintings in the exhibition which cover the years from the 14th century ntil 1914.

Pleasant Surprise

"There is a remarkably distinguished holding of French impressionist paintings in Canadian collections. This fact will be one of the pleasant and remarkable surprises of the show," Dr. Turner added.

Col. Hugh Wallis, museum president, stressed that the exhibition had been organised as a tribute to the people "who, by their gifts and bequests, have helped to make the museum one of Canada's leading art centres.

"Without their help the Museum's collections, worth today approximately $11,000,000, would be far less important for it is only in recent years that we have had funds for acquisitions."

Included in the exhibition will be works from the great collections of Van Horne, Angus and Lord Strathcona. Other collectors represented will be Robert Reford, Sir George A. Drummond, Elwood B. Hosmer and James Ross.

Dr. Turner explained that in the case of the Drummond and Ross collections, which were auctioned in London at famous sales, pictures have been loaned from their present owners in various parts of the world.

Artists whose works will be

See PLAN—Page 4, Col. 5

seen include Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Dugas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

Artists whose reputations were well established before 1914 and whose works will hang in the exhibition are Picasso, Braque, Modigliani and Signac.

"The extent of Canada's cultural achievements is not fully appreciated elsewhere or even for that matter probably in Canada," Dr. Turner said. "This exhibition will be a surprise to many people."

Seek Support

Col. Wallis, discussing the exhibition, said that it would attract people from many other parts of Canada and outside the country. He said the centennial is the highlight year for the museum and as such it will look for new support and more assistance.

"In the next five years we hope to increase our capital by $2,000,000. Where would Montreal or this province be without this magnificant cultural organization. We must have more support and a larger income," he said.

Dr. Turner also announced that another major exhibition featuring only Canadian painters will be presented later during the centennial celebrations.

London Evening Free Press Nov 13

London Artist Wins Honors

Marion Greenstone, who came to Canada from New York about two years ago, chalked up two more successes as an artist in Canadian shows this month. She received the top honor award in the annual exhibition of the Canadian Society of Painters in water color and had oils accepted for the annual Winnipeg show.

Another London artist, H. J. Ariss, was invited to send representative canvases for the Canadian Group of Painters exhibition which is going up the middle of this month in the Toronto Art Gallery. He also had paintings accepted for the water color society exhibition and an oil for the Winnipeg show.

Still another artist associated with this city's painters is represented in the water color society exhibition. He is the Rev. R. P. D. Hicks. The exhibit is being held in Montreal at the Museum of Fine Arts.

La Presse Nov. 26/59

Au Musée des Beaux-Arts

L'année du centenaire verra des expositions inoubliables

La plus imposante exposition jamais organisée par le Musée des Beaux-Arts de Montréal — une inestimable collection comprenant 225 chefs-d'oeuvre européens — inaugurera le centenaire du Musée le 19 janvier.

Le gouverneur-général Georges-P. Vanier, qui a récemment accordé son patronage au Musée, ouvrira l'exposition ainsi que la célébration, qui se continuera pendant toute l'année du centenaire de son activité.

Cette exposition représente un siècle de collection privée par des Canadiens et souligne le rôle que les collectionneurs ont joué dans le développement des trésors artistiques du Musée.

"Ce musée a bénéficié de la générosité des collectionneurs privés plus que tout autre musée de ce genre sur le continent", a déclar M. Evan H. Turner, directeur du Musée.

Le Colonel Hugh M. Wallis, président du Musée, a révélé que l'exposition a été organisée en hommage aux gens qui, "par leurs dons et legs, ont contribué à faire de ce Musée l'un des principaux centres d'art du Canada".

"Sans leur aide, a-t-il ajouté, les collections du Musée seraient beaucoup moins importantes, car ce n'est que dans les dernières années que nous avons reçu des fonds pour les acquisitions."

L'exposition donne une vue générale de l'évolution des collections canadiennes. Elle comprendra des oeuvres des collections Van Horne, Angus et Lord Strathcona.

On y verra aussi des chefs-d'oeuvre de collections bien connues, celles de Robert Reford, Sir George A. Drummond, Elwood B. Hosmer et James Ross.

Dans le cas des collections Drummond et Ross, qui ont été mises aux enchères à Londres lors de ventes célèbres, les peintures ont été empruntées de leurs propriétaires actuels dans diverses parties du monde.

Les amateurs pourront admirer des oeuvres de maîtres tels que Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Dugas, Monet, Sisley, Pisarro, Corot, Courbet et Cézanne.

L'exposition comportera des oeuvres d'artistes dont la réputation s'est établie avant 1914, tels que Brague, Picasso, Modigliani et Signac.

M. Turner a déclaré à une conférence de presse que "l'impressionisme français est particulièrement bien représenté dans les collections canadiennes. Cet aspect sera l'une des révélations de l'exposition, a-t-il ajouté."

Un catalogue de 60 pages a été préparé, avec 50 illustrations des oeuvres exposées. Il renferme aussi un article de M. Turner sur la collection au Canada.

"L'étendue des réalisations culturelles au Canada n'est pas appréciée à sa juste valeur ailleurs et probablement même au Canada, a affirmé M. Turner. Cette exposition surprendra beaucoup de gens."

Le directeur a déclaré que le Musée de Montréal a profité "non seulement de la générosité des collectionneurs privés mais aussi de leurs connnaissances artistiques".

Une bienfaitrice typique fut Mlle Adaline Van Horne, qui légua au Musée 60 importantes peintures couvrant toutes les périodes de l'histoire de l'art.

Au moins 65 maîtres des siècles passés seront représentés à cette exposition qui sera ouverte jusqu'au 21 février.

Il n'y aura aucune peinture canadienne.

M. Turner a annoncé qu'une autre exposition importante, composée uniquement de peintures canadiennes, sera organisée plus tard pendant les célébrations du centenaire, en guise de complément à l'exposition des maîtres du passé.

Des pages manuscrites enluminées, datant de 1300 et dessinées par des maîtres inconnus de l'école française, seront l'oeuvre la plus ancienne de l'exposition européenne.

Selon M. Turner, l'exposition a pu être montée grâce à la collaboration des collectionneurs d'une rive à l'autre du Canada.

"Il est certain, a-t-il ajouté, qu'upne collection de peintures aussi importante sera spécialement surveillée."

Fine Arts Museum must improve financial position

A five-year plan to extend financial support from all sources was announced by The Montreal Museum of Fine Arts.

"It is absolutely essential that we improve our financial position," Col. Hugh M. Wallis, president of the Museum, told the annual meeting of members.

He said the museum would strive to do this through subscriptions and donations from members and other individuals, corporate contributions, special events, governmental agencies and endowments and legacies.

Noting that there have been substantial increases in financial support in the past year, Col. Wallis added:

"On the other hand, we have had to expend and commit large sums for accumulated essential repairs and improvements. Our costs of operation have increased, as indeed have those of all public institutions.

"This has resulted in a deficit again this year. Consequently, there have been further reductions in our meagre general funds."

He said advantage would be taken of the Museum's centenary next year "and the great interest and participation that will be stimulated by centennial events" to launch the five-year program.

The general meeting was the first attended by Dr. Evan H. Turner, newly-appointed director of the Museum, and Col. Wallis declared:

"It is an understatement to say that in the four months of Dr. Turner's directorship, he has already exercised a strong and favorable influence on our affairs."

Discussing the museum's financial position, Col. Wallis said that a study of financial statements of other museums in America "of a size comparable to ours shows that we are at about the bottom of the list in the percentage of income from investments available for administration and operation, that is, revenue upon which we can count with reasonable certainty.

"In the year under review, our revenue from that source was about $31,000, or only approximately 14 per cent of our total operating expenditure of $218,000. A large part of the balance of the operating revenue depends upon the annual effort put into raising it and there is, therefore, always the uncertainty as to how much will be available and what work can be undertaken.

"In fact, the total revenue from investments and total revenues from all other sources continue to fall far short of our present requirements and those requirements are certain to increase.

"We estimate that to put ourselves in a sound operating position and provide for essential repairs and improvements, we should have an additional investment revenue of about $100,000 per annum. That would require a possession of additional investments of, say, $2,000,000. The need for endowments and legacies, therefore, is clearly of paramount importance."

He said the increasing numbers of government agencies giving grants for the arts "indicate that the voters support such action.

"This museum, the oldest fine arts institution in this country and one of the big three in Canada, the only museum with paintings, sculpture, decorative arts, a library and an art school, is of the greatest value to Greater Montreal, to the province and to Canada, and deserves wholehearted support."

He paid special tribute to a few donors "without whose generous support we would have been very severely handicapped." Listed were the anonymous donors who made possible the installation of a passenger elevator; the $25,000 grant of Samuel Bronfman; the Arts Council of Greater Montreal grant of $25,000; a $10,000 grant from the Canada Council. Other top donors were Macdonald Tobacco Inc., Henry Morgan & Co. and the Ritz Carlton Hotel.

Verdun Guardian Nov 4/59

Mrs. Dorothy Pfeiffer, noted art critic, will speak on the current Canadian Water Color Society Exhibition, Wednesday, November 11 at 3 p.m. at the Montreal Museum of Fine Arts.

Tea will be served following the talk in the upstairs foyer of the Museum. This program is one of a series of weekly Wednesday lectures and teas sponsored by the Ladies' Committee of the Museum to which the public is cordially invited.

La Presse Nov. 25/59

KARAJAN

L'ALBERTINA au Musée des Beaux-Arts

Une civilisation en trois cents tableaux

L'abondance des matières et les nécessités de la mise en page nous ont empêché de publier dans la page littéraire de samedi un compte rendu de l'exposition de l'ALBERTINA de Vienne, au Musée des Beaux-Arts. Cette exposition allant de pair avec la venue de l'orchestre symphonique de Vienne, nos lecteurs seront intéressés d'en trouver une description en même temps que le compte rendu de la soirée "Grinzing", organisée hier soir au Musée des Beaux-Arts.

L'exposition de l'**Albertina** de Vienne, qui s'est ouverte jeudi soir au Musée des Beaux-Arts, ne nous apporte certes pas la révélation des oeuvres majeures des grands maîtres de la peinture. La plupart des fac-similés concernent en effet des dessins à la plume, sanguines, crayons etc . . . Mais ce côté intime de l'oeuvre des maîtres, qui nous échappe parfois, nous permet de mieux suivre leur évolution et de prendre un contact plus direct ensuite avec leurs grandes compositions. En regardant de près ces fac-similés, nous avons un peu l'impression de pénétrer chez l'artiste à la dérobée et de le regarder travailler par dessus son épaule, en retenant notre souffle et en suivant le trait que trace sa main . . .

Disons tout de suite que les oeuvres présentées sont remarquables et que les fac-similés sont d'une qualité qui ne permet de faire, pour ainsi dire, aucune différence avec les originaux.

Une exposition Albert Durer ...dans l'exposition

Dans le contexte de cette manifestation, on pourrait dire qu'il y a une exposition Albert Durer dans l'exposition, tant les oeuvres du maître de Nuremberg y sont bien représentées. Et certes les gravures et aquarelles du chef de l'Ecole allemande se prêtaient particulièrement aux reproductions. L'**Albertina** a la chance de posséder certaines pièces importantes du peintre datant surtout de la période 1504-1505 et nous n'avons pas à nous plaindre de cette profusion. Je voudrais signaler d'abord ces "Mains priant", admirables, tressées vers le ciel, suppliantes, diaphanes; et ce portrait d'enfant Jésus rédempteur, où sont réunies toutes les grâces espiègles de la vraie enfance insouciante.

Parmi les pièces maîtresses, la série de la "Passion en vert" à l'encre de Chine est saisissante. On ne se lasse pas d'admirer le mouvement, la vie puissante, les gestes qui parlent, cette sorte de fièvre qui anime les ensembles. Il faudrait d'ailleurs avoir le temps d'en regarder tous les détails à la loupe !

C'est d'ailleurs une vue d'ensemble sur l'oeuvre d'Albert Durer que nous procure l'**Albertina.** Toute la vie de l'époque est ressuscitée devant nos yeux, qu'il s'agisse des vues du Château et de la ville d'Innsbruck, ou du dessin du port d'Anvers; ou encore qu'il s'agisse des aquarelles célèbres de fleurs et d'animaux, spécialement celle du Lièvre qui est très connue. Cette présentation englobe aussi ces amusantes petites aquarelles, qui devaient servir de gravures de modes, à l'époque: femme allant à l'église, femme allant danser, etc. Et il faudrait un long compte rendu, à lui seul, pour parler de ses portraits comme celui de saint Dominique (dont la sérénité sûre d'elle-même fait contraste avec le visage plein d'humour caché du saint Antoine de la "Tentation"). Je voudrais signaler surtout, avant de quitter Albert Durer, son auto-portrait à l'âge de 13 ans. Je ne connais rien de plus charmant, de plus frais, de mieux dessiné que ce souvenir d'enfance.

Brueghel, Rubens, Rembrandt, Van Dyck...

Il est difficile de mentionner toutes les oeuvres exposées. Certaines m'ont frappé, comme les deux larrons de Hans Baldung ou encore un amusant dessin de Brueghel, proche de la caricature, sur "L'artiste et le spectateur", qui reste une excellente variation sur le cabotinage. Rien n'a changé depuis . . . J'ai beaucoup aimé aussi ces charmants petits dessins de Rembrandt "La toilette", "La Chaumière" et quelques études de Van Dyck.

Les sanguines de Rubens me sont apparues comme certaines des pièces les plus attachantes de l'exposition. Et je donnerai bien des toiles de maîtres pour avoir les deux sanguines de son fils Nicolas, que je préfère même à celle, plus célèbre, du duc de Buckingham.

J'ai eu du plaisir à retrouver aussi la reproduction d'une tête à l'huile de Salvator Rosa, l'un des peintres du 17e italien, considéré jusqu'ici comme de deuxième ordre et qu'on semble heureusement redécouvrir.

L'Ecole française

L'Ecole française semble moins bien représentée, mais il y a pourtant une tête de jeune fille de Greuze, vive, pétillante, malicieuse . . . Et il y a cette sanguine de Mme de Pompadour, par François Guérin, qui fait comprendre comment le roi perdit la tête devant ce visage de femme-enfant, au nez mutin. Watteau, François Clouet voisinent également avec Fragonard dont le portrait de "Rosalie Fragonard" est un des bons portraits de ce peintre, plein de vie, avec des yeux qui pétillent de malice et une chair vivante, colorée, tiède comme un fruit mûr. L'Ecole française est encore représentée par une étude à la plume de Jacques Callot sur la Foire de Florence, par une tête de jeune fille de Daumier, ainsi que par une gouache de Degas assez inattendue sur un paysage de mer et une aquarelle de Renoir.

Retrospective autrichienne

L'exposition de l'**Albertina** comporte également des originaux de trois artistes autrichiens importants et qui ont joué un rôle de premier plan dans l'évolution de la peinture à Vienne : Gustave Klimt, qui fit régner le symbolisme sur les ateliers autrichiens, et son élève Egon Shiele, ainsi qu'Oscar Kokoscha qui développa dans son pays les théories expressionistes. Les dessins de Klimt et de Shiele ont une parenté très nette et sont d'un crayon un peu précieux, mais très vivant. Ceux de Kokoscha se ressentent également de l'influence des deux premiers, bien que ce peintre ait renié plus tard cette manière pour s'engager dans des conceptions plus dramatiques. Déjà, dans ses portraits, dans ses dessins, on devine les transformations physiques qui se produiront chez le modèle. C'est toute une période de l'art autrichien que résument ces trois peintres : celle où la Vienne du début du siècle, avide de dessins précieux ou légers, commençait à sentir les atteintes d'un besoin de dramatisation qui serait son climat ensuite pour quelques décades.

Jean Sarrazin.

Le Devoir Nov 14/59

Montréal prête un Rembrandt à New York

871

Un dessin de Rembrandt, propriété du Musée des Beaux-Arts de Montréal, sera prêté pour une exposition à la Bibliothèque Pierpont Morgan, au Musée Fogg à New York, le printemps prochain.

Le Dr Evan H. Turner, directeur du Musée des Beaux-Arts de Montréal, fait savoir que le dessin prêté est intitulé : "La mort de Jacob".

C'est un lavis qui a été donné au Musée ... 06 par William J. et Agnes Learmont. Il mesure neuf pouces sur 14 pouces.

Mont. Star Nov 23/59

CanadaDrama Lecture Set

871

A lecture on Canadian theatre, both French and English, has been chosen as the feature of the next meeting of the Societe d'Etude et de Conferences, to take place tomorrow at 2:30 p.m. at the Museum of Fine Arts.

Mrs. Jeannine C. Beaubien, founder and director of the International Theatre "La Poudriere" will be the lecturer. The meeting is open to the public, Mrs. Paul Langlois, president of the Societe, has announced.

Star Nov. 30 1959

Museum Talk On Wednesday

The Ladies' Committee of the Montreal Museum of Fine Arts will present its weekly lecture and tea at 3 p.m. Wednesday, Dec. 2. Dr. Evan H. Turner, director of the museum, will speak in French on religious objects in the museum's collection.

Tea will be served in the upstairs foyer following the lecture, and the public is invited.

This will be the final lecture prior to Christmas. The series will resume in January.

Sudbury Star Nov 28 1959

GREAT DRAWING

871

MONTREAL (CP)—The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring. The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

Toronto Star Nov 5/59

ART GALLERY

871

The first "Four Canadians" show of the season will be hanging in the Print Room of The Art Gallery of Toronto for one month from November 6th. About ten paintings each by Alexandra Luke, ~~Ronald Spickett, Dorothy Cope and~~ R. L. Bloore will be on view.

The purpose of these 4-man shows which are held 3 or 4 times every year is to give the Toronto public an opportunity to become familiar with the work of contemporary Canadian artists through seeing a number of works by one artist in one exhibition.

Three of the four Canadians included in the exhibition are from Western Canada. **Ronald Spickett,** winner of one of the Baxter Foundation's purchase awards at the O.S.A. this spring, lives in Alberta and teaches at the Provincial Institute in Calgary. Besides the Baxter Award in 1959, he won an O'Keefe Art Award in 1951 and a full scholarship for one year's study at the Instituto Allence in San Miguel, Mexico in 1956.

R. L. Bloore until last year was on the staff of the Department of Art & Archaeology, University of Toronto. He is a director of the Norman Mackenzie Art Gallery in Regina and lecturer at Regina College, University of Saskatchewan. He has studied at various institutions in Canada, the U.S. and England, including the Institute of Fine Arts at New York University and the Courtland Institute in London.

Dorothy Cope of Vancouver is a member of the British Columbia Society of Artists and the Canadian Society of Painters in Water Colour. Although she studied drawing at the Vancouver Art School, as a painter she is chiefly self-taught. Miss Cope has exhibited at the Vancouver Art Gallery, the Montreal Museum of Fine Arts, the Art Gallery of Toronto (O.S.A.), and the Winnipeg Art Gallery, where she won the Fitzgerald Award in 1957.

Alexandra Luke's work is familiar to Toronto audiences through her three one-man shows here in 1952, 1955 and 1958. She has exhibited with the Ontario Society of Artists, Painters 11, Royal Canadian Academy, Montreal Spring Show, and The Canadian Society of Painters in Water Colour.

Most of the paintings in the exhibition have been done in the last five years and many of them are for sale.

Ottawa Citizen Nov 15 1959

Art Lecture Survives Caprices Of Projector

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By Carl Weiselberger

The slides went on strike. They stuck stubbornly in the projector or flashed in bizarre angles, bits of pictures on the screen which resembled surrealistic paintings, upside down, eerie concoctions of geometrical Mondrians and non-representational action-painting.

The "action" at the illustrated lecture on "Sculpture in the 20th Century," was perilously interrupted, slowed down, stuck all-together sometimes like the visitors to the National Museum in the traffic jam outside.

But E. H. Turner, the director of the Montreal Museum of Fine Arts, "knows his stuff", as a young lady in the darkened auditorium remarked: he continued his talk unimpeded by the traffic jam in the projector.

He drew a clear picture of the development of modern sculpture beginning with Rodin, its great pioneer, who stylized and exaggerated slightly to get the effects of strength and emotion he wanted.

Charm of Rococo

Dr. Turner, for all his admiration of the abstract trends in 20th century sculpture, had a good word for the elegant charm of Rococo sculpture and even the neo-classical style of Canova (whose gift for rhythmically conceived sculpture like "Pauline Bonaparte" from the Villa Borghese) is being re-assessed now, in a friendlier light, after almost half a century of total eclipse.) Canova did more than merely rehashing antiquity!

Dr. Turner showed slides of the intensified, highly stylized, elongated figures of Lehmbruck, the important German sculptor who died by his own hand in 1919.

And he devoted a great deal of time to Archipenko, the Russian-American sculptor — at the expense, perhaps, of figures like Barlach or Zadkine, the latter a particular friend of our National Gallery!

Sculptors like Henry Moore and Brancusi were singled out for their tremendous sense of the material and the immense intensity in works like Brancusi's abstract but wonderfully suggestive "Bird in Flight".

To this proud line of 20th century sculptural imagination and new technique belong the work of the Americans Lipchitz, Calder, the inventor of "stabiles" and "mobiles" and that of younger artists, still hardly known beyond the American border.

Dr. Turner might have mentioned important 20th century sculptors like Carl Milles or Mestrovic, and he's obviously not an admirer of Epstein — but perhaps the battle of the striking slides shortened his talk or distracted our attention.

In all, a very eloquent, enthusiastic lecture on modern sculpture — an art which especially here in Canada deserves far more knowledge on the part of the public and more courage on the part of the sculptors.

Mont. Westward News Nov 18/59

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Montreal Women's Club will present Mr. George S. Masse of Montreal Museum of Fine Arts & Banff School of Fine Arts in a demonstration and lecture on Monday Nov. 23 at 2.30 p.m. Mr. Masse is a scholarship winner of Montreal Museum of Fine Arts, has exhibited at Montreal Spring Shows, Hamilton Winter Shows. The Royal Canadian Academy also Toronto and Victoria Galleries and has taught and lectured to various art organizations. Tea will be served by Mrs. McPhee and her committee

Pointe Claire Lakeshore News Nov 12/59

Montreal museum to show "The Medium"

'The Medium', written, composed and directed by Gian-Carlo Menotti will be shown at the Montreal Museum of Fine Arts on Nov. 18. The show is sponsored by the Ladies' Committee and is part of a regular Wednesday evening film series. There are two showings, one at 6.30 p.m. and the other at 8.30 p.m.

It is sung in English and stars Marie Powers, Anna Maria Alberghetti and Leo Coleman. Marie Powers gives a particularly fine performance as Madame Flora, the fake medium, and almost as striking is the miming and dancing of Leo Coleman as Toby, her mute gypsy servant.

Current Events Mont Nov 6/59

Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, Sunday.

In Gallery XII, October 30—November 15th — Eva Landori and Marjorie Winslow.

An exhibition featuring the work of young Jewish artists from across Canada is being presented to November 15th as part of the celebration marking the national bicentary of Canadian Jewry.

The 34th Annual Exhibition of The Canadian Society of Painters in Water Colour takes place November 7 - 29th.

Films: A prize winning Finnish film with French titles "Le Renne Blanc" will be given on Nov. 11th at 6.30 and 8.30 p.m. This outstanding film won awards at the Cannes Film Festival and in Hollywood. It is based on the folklore of Finland and was beautiflly photographed in Lapland.

JAMM—The junior associates of the Museum who organized and set up their own gallery in what was formerly Hickson House at the rear of the Museum are giving an exhibition entitled "JAMM On Show" featuring the work of Junior associates, including paintings, engravings, drawings, ceramics and silversmithing — to Nov. 15th.

Mont Monitor Nov 5

Lecture tonight at Arts museum

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Perry T. Rathbone, president of the Metropolitan Boston Arts Center, will deliver a lecture at The Montreal Museum of Fine Arts at 8:30 p.m. tonight on "Adventures in Collecting."

Mr. Rathbone was formerly director of the City Art Meseum of St. Louis, Miss., and the Museum of Fine Arts, Boston.

A prominent author and lecturer on art, Mr. Rathbone served on a large number of national and international art juries and is a member of many learned societies in the U. S.

Born in Philadelphia in 1911 and a Harvard graduate, he holds an honorary doctor of arts degree from Washington University, St. Louis, and an honorary Phi Beta Kappa from Harvard.

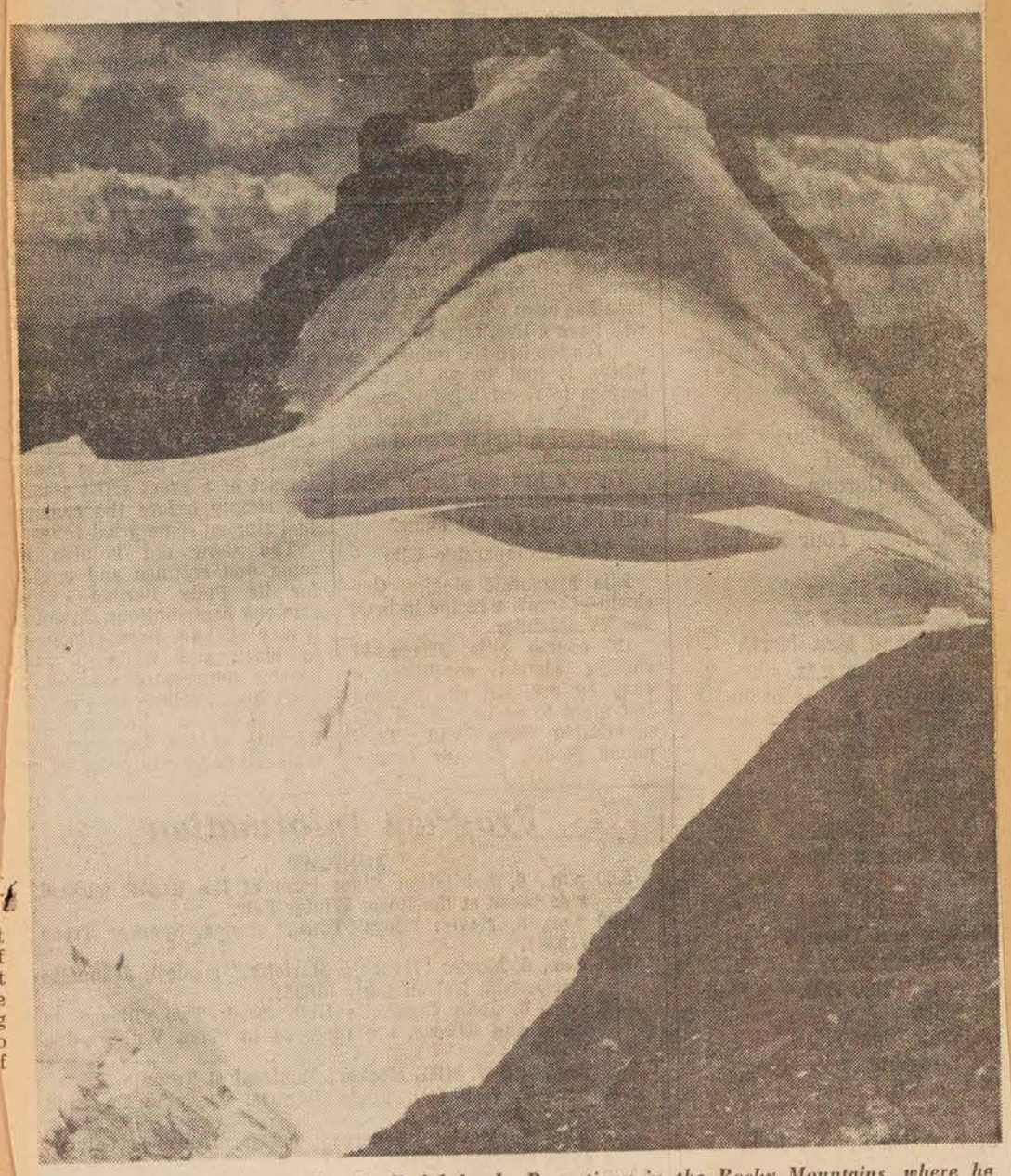
From 1936 to 1939, he was a general research assistant at the Detroit Institute of Arts. The following year, he was named assistant to the director - general and subsequently director of the masterpieces of Art Exhibition, New York's World Fair.

During the war, he served with the U. S. Navy in the South Pacific and was separated from the service as a lieutenant - commander.

He has travelled extensively in Europe.

Star Nov. 21/59

The Last Artistic Testament Of Rodolphe de Repentigny



One of the photographs taken by Rodolphe de Repentigny in the Rocky Mountains, where he lost his life in a mountaineering accident this summer. An exhibition of Mr. de Repentigny's work is currently on display at the Beaux-Arts.

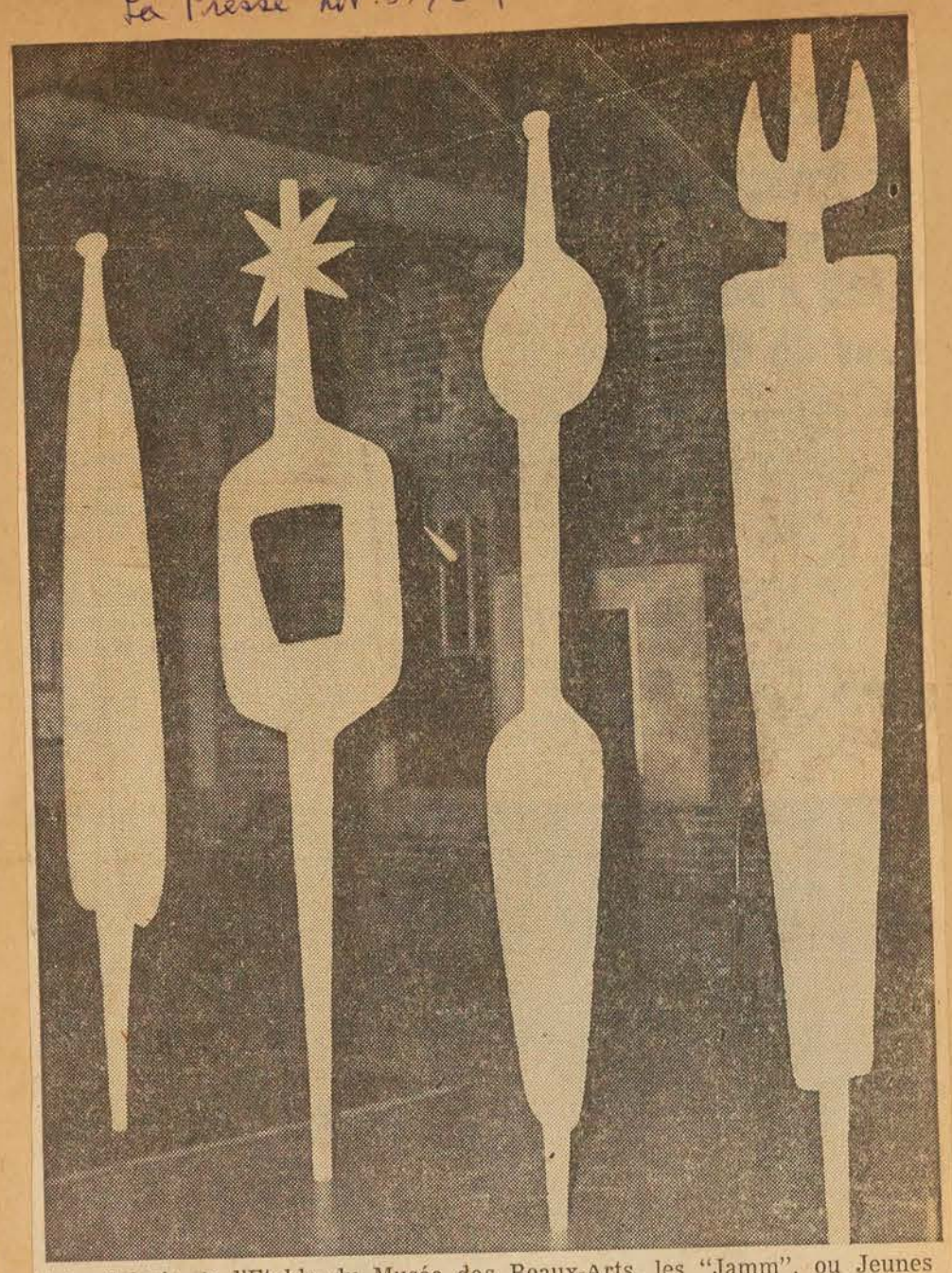
By ROBERT AYRE

"THE mountain without danger is inconceivable, and moreover it is this very danger that is part of its fascination." There is always the risk of death, and death gives a tragic cast to the exhibition of mountain photographs now to be seen at the Beaux-Arts, for Rodolphe de Repentigny, the man who took them, lost his life last summer in the Rockies when an ice bridge collapsed under his feet. My quotation is from one of the printed legends accompanying the pictures, most of them the writing of the climber himself. Another speaks of the mountains as a place "ou l'homme rencontre la nature brute face a face avec un minimum d'instruments."

The tools are few: an ice-axe, a rope, not much else; a man's life depends on his fingers and toes, his nerves and his judgment; and when the moment comes none of these are of any avail. Yet the human spirit rises above all hazards and even the ultimate disaster. "Great things are done," William Blake said, "when men and mountains meet."

Rodolphe de Repentigny was art critic for La Presse, so closely identified with the contemplative life of pictures and books that many who knew him were surprised to learn of his passion for the mountains. He was a painter, too, exhibiting with the Plasticiens under the name of Jauran. In his photographs and commentaries, we see him in his several aspects: as the perceptive writer and student of the mountains and the philosophy of climbing; as the alpinist who knew the mountains physically, and as the critic and painter with the trained eye: all these informed his skill with the camera.

La Presse Nov. 27/59 7



A la Galerie de l'Etable du Musée des Beaux-Arts, les "Jamm", ou Jeunes Associés du Musée, présentent ces sculptures en aluminium soudé de LOUIS ARCHAMBAULT. Ces sculptures font partie d'un ensemble destiné à la nouvelle gare aérienne d'Uplands, à Ottawa.

Ottawa Le Droit Nov. 14

Musée des Beaux-Arts

34e exposition annuelle des aquarellistes

Soixante et onze aquarelles des meilleurs artistes canadiens seront exposées au Musée des Beaux-Arts de Montréal, du 7 au 29 novembre lors de la 34e exposition annuelle de la Société canadienne des aquarellistes.

C'est la première fois que la Société tient son exposition à Montréal. On a pu le faire cette année grâce à une subvention du Conseil canadien.

Trente-six des tableaux sont les oeuvres de membres de la Société et les 35 autres de non-membres.

Un jury composé de Will Ogilvie, J. W. G. Macdonald, Albert Cloutier, William Roberts et Edwy Cooke ont sélectionné les travaux.

Le Grand prix de la Société a été décerné au tableau intitulé "Composition No. 126" de Marion Greenstone. Le Grand prix est donné conjointement avec le prix Windsor et Newton Hughes-Owen Co. de $100, pour aquarelle de valeur exceptionnelle.

La Société désire encourager l'aquarelle au Canada. Elle réalise ce but en organisant principalement une exposition annuelle à laquelle peuvent participer ses membres aussi bien que les peintres non-membres.

La Société compte 60 membres vivants à travers le Canada.

La Presse Nov 28/59 8

"L'Adoration des Mages" tirée d'un manuscrit flamand des Heures de la Vierge datant des environs de 1515 et faisant partie de la bibliothèque Pierpont Morgan. Elle fait le sujet d'une des cartes que nous propose le Musée des Beaux-Arts.

La Patrie Mont. Nov 15

Faïences précieuses

Sur une impressionnante "grande table", datant du 18e siècle, huit couverts de faïence "Queensware" de Wedgwood (fabriqués en 1794) seront exposés dans le foyer supérieur du Musée des Beaux-Arts de Montréal, du 20 juillet au 1er août.

Cette collection de faïence fine sera disposée sur la longue table à dîner du 18e siècle, qui est une pièce de la collection permanente du Musée.

Pour l'occasion on sortira aussi des candélabres d'argent des trésors du Musée.

Ce service à dîner fut fabriqué du vivant du premier Josiah Wedgwood (1790). La célèbre firme anglaise fête son 200e anniversaire.

Le service comprend des soupières, des saucières, des plats, des passoires à poissons, des plats octogonaux et d'autres plats à servir d'un intérêt tout particulier, puisqu'ils ne sont plus en usage au 20e siècle.

Il n'y a que deux verres à vin par couvert : un verre à vin blanc et un verre à vin rouge. On buvait peu d'eau au 18e siècle et on n'utilisait pas de fleurs dans la décoration de table.

La nappe elle-même est faite de lin irlandais damassé 100% pur, non blanchi : les étoffes écrues étaient très populaires en 1790.

Les Wedwood sont faïenciers de père en fils depuis 10 générations, ce qui remonte jusqu'à 1632. La firme actuelle, fondée en 1759, a été dirigée sans interruption par leurs descendants en ligne directe.

Votre Temps Nov. 14/59

EXPOSITIONS

Au Musée des Beaux-Arts, rue Sherbrooke ouest, du 7 au 29 novembre on pourra voir la 34ème exposition annuelle de la Société canadienne des aquarellistes.

Gazette Dec. 1/59

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly tea and lecture tomorrow afternoon, at three o'clock, when Dr. Evan Turner, Director of the Museum, will speak in French on Religious Objects in the Museum's collection. Tea will be served following the lecture in the upstairs foyer of the Museum. The public is invited to attend. This will be the last lecture and tea before Christmas. The series will begin again in January.

La Presse Nov 30/59

Au Musée des Beaux-Arts

—Le mercredi 2 décembre, à trois heures, le Comité féminin du Musée des Beaux-Arts présentera M. Evan H. Turner, Ph. D., qui prononcera, en français, une causerie sur l'art religieux. Le thé sera servi et le public est invité.

74 1a Montreal Star Nov. 28/59 1b 1c 1d 7

Art Notes

The Museum's Albertina Facsimiles And Some Canadian Contemporaries

By ROBERT AYRE

THE exhibition from the Albertina which was formally opened by His Excellency the Austrian Ambassador to Canada tied in nicely enough with the visit of the Vienna Philharmonic to Montreal, the little concert and the reception given in the Museum (with the grand staircase closed in by a floor to provide more accommodation for the audience). I found it, however, an uncomfortable, even indigestible, show. It consists mostly of facsimiles of drawings. True, the originals are masterpieces, ranging over five centuries, the works of such as Durer, Rubens, Rembrandt (to mention only three that come to mind) and the reproductions are superb, but I felt, ungratefully, though I am found of drawings, that there were too many of them, too close together. Put it down to the reactions of a reviewer with more exhibitions on his list than he can see, let alone write about; anyway, I was intimidated by the agenda.

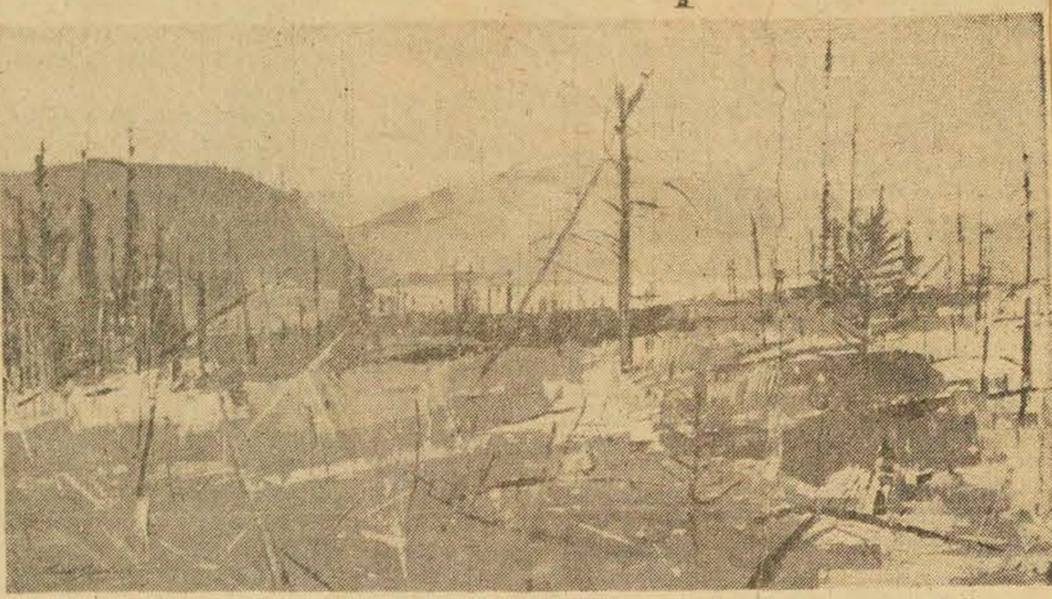
It includes drawings, lent by Mr. Oscar Federer and others, by Gustav Klimt, Egon Schiele, Herbert Broeckl, Kubin and Kokoshka, men we seldom see here. I'd have liked them better in a small gallery of their own, separately from the Old Master facsimiles, though there might be some point in comparing the m ern nudes with the idealizations of a Watteau or a Boucher. In Schiele's anatomies and Klimt's ruffles, there is an end-of-the-era decadence (both died in 1918) and in their portraits, disillusionment and some psychological insight.

* * *

Gordon Webber and Helmut Gransow, in the exhibition still called "Gallery XII", though it has been moved over to the Norton Gallery, offer entirely different experiences. Mr. Gransow, who lives at Morin Heights, keeps his feet on the earth and takes pleasure in the landscape and the changing seasons; Mr. Webber, in orbit, writes on the air, transcribing the sensations of his flight.

In "Sawmill in March", Mr. Gransow though vigorous and fluent, is literal in his representation of the scene before him. He allows himself more liberties in "Sawmill in Fall", with its scarlet splashes, in the "Solemn Land" feeling of "Moody Day" and in some of the others, but we know painters who have been there before him and I see more individuality in his prints, in the atmosphere of the misty canal and the sunrise through trees and in the patterns of water-logged boats.

Mr. Webber follows his own course, an abstract painter unlike any other I know of, even among the few who work in geometrical terms. He is not a maker of jigsaw puzzles in bright colors but a draughtsman who states in diagram his experience of space and his movement through it. The six blazing suns of "Incident Montana" suggest to me the accumulation of day after day of scorching heat; the delicate verticals across pure and cool space in "Incident Comox", an easier passage. You get it both ways; you can follow the progression and see the completed figure, follow the fiery track through the sky and stand off to look at it.



Laurentides. By Lorne Bouchard, in his exhibition at the Walter Klinkhoff Gallery.

This is an intellectual, not emotional, painting, a matter of calculated lines and squares, circles and discs, of planes intersecting and overlapping, glowing and vibrating in thin, dry color, with satisfactions of a different order from those of the automatist splurge.

* * *

Whether his year in England has had anything to do with it or not, and I rather think it has, Bruno Bobak, now to be seen at the Waddington Galleries, has turned into a different man. I don't like everything he is doing; I regret the intimate drawings of sere weeds and grasses, birds and the dry bones of the mountains; but we blame artists for getting into a rut, and I am glad to see him enlarging and blossoming out in a great gush of color. The link with the older, more reticent Bobak is in the pastels — the grey mountain silhouettes of "Mist on the Lake" and "Okanagan", just faintly touched with color. From these he goes gently into the new adventure through meadows sprinkled with daisies and lupins and blue flax, and then on into the lusty B.C. jungle, with the writhing orange lifelines of the arbutus, and plunges into the welter of violet sea and sky in his long-distance views of the port of Vancouver. In this free-wheeling, where form is swallowed up in action and the excitement of color, Bobak seems to ally himself with the abstract expressionists, without actually giving up the subject.

* * *

Louis Archambault's large figures in the JAMM Stable show, as I did not know last week, are plastic and resin patterns for the big aluminum screen, 10 by 120 feet, he is making for the new Uplands Air Terminal at Ottawa.

Of the 73 paintings and sculptures in the Fifth Winnipeg Show, 12 were from Quebec and Montrealers took two of the three prizes. John Ivor Smith was awarded first prize for his torso and Philip Surrey, Art Director of WEEKEND MAGAZINE, third for his painting "Carnival." Second prize was won by Graham Coughtry of Toronto. The judges were Dr. W. S. A. Dale, director of the Vancouver Art Gallery, and Prof. Alex Colville of Mount Allison University.

Gerrard Tribune Tor. Nov. 5

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ART GALLERY

The first "Four Canadians" show of the season will be hanging in the Print Room of The Art Gallery of Toronto for one month from November 6th. About ten paintings each by Alexandra Luke, Ronald Spickett, Dorothy Cope and R. L. Bloore will be on view.

The purpose of these 4-man shows which are held 3 or 4 times every year is to give the Toronto public an opportunity to become familiar with the work of contemporary Canadian artists through seeing a number of works by one artist in one exhibition.

Three of the four Canadians included in the exhibition are from Western Canada. Ronald Spickett, winner of one of the Baxter Foundation's purchase awards at the O.S.A. this spring, lives in Alberta and teaches at the Provincial Institute in Calgary. Besides the Baxter Award in 1959, he won an O'Keefe Art Award in 1951 and a full scholarship for one year's study at the Instituto Allence in San Miguel, Mexico in 1956.

R. L. Bloore until last year was on the staff of the Department of Art & Archaeology, University of Toronto. He is a director of the Norman Mackenzie Art Gallery in Regina and lecturer at Regina College, University of Saskatchewan. He has studied at various institutions in Canada, the U.S. and England, including the Institute of Fine Arts at New York University and the Courtland Institute in London.

Dorothy Cope of Vancouver is a member of the British Columbia Society of Artists and the Canadian Society of Painters in Water Colour. Although she studied drawing at the Vancouver Art School, as a painter she is chiefly self-taught. Miss Cope has exhibited at the Vancouver Art Gallery, the Montreal Museum of Fine Arts, the Art Gallery of Toronto (O.S.A.), and the Winnipeg Art Gallery, where she won the Fitzgerald Award in 1957.

Alexandra Luke's work is familiar to Toronto audiences through her three one-man shows here in 1952, 1955 and 1958. She has exhibited with the Ontario Society of Artists, Painters 11, Royal Canadian Academy, Montreal Spring Show, and The Canadian Society of Painters in Water Colour.

Most of the paintings in the exhibition have been done in the last five years and many of them are for sale.

Beaches Tribune Toronto Nov. 5 1e

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Danforth Tribune Toronto Nov. 5

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St. Laurent News Mont. Nov. 11/59

871

Museum of Fine Arts to show special film

'The Medium' written, composed and directed by Gian-Carlo Menotti will be shown at the Montreal Museum of Fine Arts on November 18. The show is sponsored by the Ladies' Committee and is part of a regular Wednesday evening film series. There are two showings, one at 6:30 p.m. and the other at 8:30 p.m.

It is sung in English and stars Marie Powers, Anna Maria Alberghetti and Leo Coleman. Marie Powers gives a particularly fine performance as Madame Flora, the fake medium and almost as striking is the miming and dancing of Leo Coleman as Toby, her mute gypsy servant.

'The Medium' was filmed in Rome and Menotti's music is played by the Symphony Orchestra of Rome, conducted by Thomas Schippens.

Town of Mt. Royal Weekly Post Nov. 12/59

Menotti Film At Museum On Wed.

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'The Medium' written, composed and directed by Gian-Carlo Menotti will be shown at the Montreal Museum of Fine Arts on November 18.

The show is sponsored by the Ladies' Committee and is part of a regular Wednesday evening film series, with two showings, 6.30 and at 8.30 p.m.

'The Medium' was filmed in Rome and Menotti's music is played by the Symphony Orchestra of Rome, conducted by Thomas Schippens.

●FRENCH TALK: The Ladies' Committee will also hold its weekly lecture and tea on Wednesday, at 3 p.m., at the Museum.

Mr. Jacques Simard, well-known Montreal collector will speak in French on "Ancient Musical Instruments."

Tea will be served following the lecture in the upstairs foyer of the Museum. The public is cordially invited to attend.

Pointe Claire Lake Shore News Nov. 12/59

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Montreal Museum weekly lecture and tea Nov. 18

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea on Wednesday, Nov. 18 at 3 p.m., at the Museum.

Mrs. Jacques Simard, well known Montreal collector, will speak in French on "Ancient Musical Instruments."

Tea will be served following the lecture in the upstairs foyer of the Museum. The public is cordially invited to attend.

Verdun Guardian Nov. 11

871

Museum will loan Rembrandt sketch

A Rembrandt drawing owned by The Montreal Museum of Fine Arts is to be loaned for an exhibition at the Pierpont Morgan Library and the Fogg Museum in New York next Spring, it was announced today.

Dr. Evan H. Turner, director of the Montreal museum, said the drawing to be loaned is entitled "Death of Jacob."

It is a sepia wash and pen work given to the Museum in 1909 by William J. and Agnes Learmont. It measures nine by 14 inches.

The Morgan Library and the Fogg are organizing the exhibition jointly. It will be shown at the Morgan Library from March 15 to April 16 and the Fogg from April 27 through May 29.

F. B. Adams Jr., director of the Morgan Library, has described the exhibition as an "extremely important one."

Other lenders include the National Gallery in Washington, including the Rosenwald drawings, the Metropolitan Museum of New York and the Chicago Art Institute.

Mont. Star Dec. 2/59

Plan Local Exhibit Of Russian Art

Eighty Russian paintings are to be flown to Canada from London for an exhibition next March at the Montreal Museum of Fine Arts.

Murray Chipman, chairman of the museum's 1960 centennial exhibition, said the paintings will be shown later in Toronto and probably in Ottawa.

Mr. Chipman, museum vice-president, is in London after an 11-day visit to Russia, his first since 1922. He said the Soviet Government agreed to loan the Russian paintings, but declined his request for French paintings, which had already been booked for another exhibition.

He described Russian museum collections as "mouth-watering in their glory." These included French impressionist, post-impressionist and early 18th century paintings.

West Mt. Examiner Nov. 6/59

871

Museum of Fine Arts

A prize winning Finnish film with French titles, 'Le Renne Blanc' will be the feature on the Wednesday evening program at the Montreal Museum of Fine Arts on November 11 at 6.30 p.m. and at 8.30 p.m.

It is an outstanding film which has won awards at the Cannes Film Festival and in Hollywood. It is based on the folklore of Finland and was beautifully photographed in Lapland. The musical score is by Einar Englund.

Star Dec. 2/59

871

MUSEUM CLOSING

The Montreal Museum of Fine Arts, 1379 Sherbrooke street west, will be closed Dec. 11 and 12 for installation and removal of decorations for the museum's annual ball on Dec. 11, it has been announced by museum officials.

Gazette Dec. 10/59

Personals

Mr. and Mrs. Rodolphe Forget are entertaining at dinner tomorrow evening and later with their guests will attend the Museum Ball.

Mont. Star Nov 25/59

Women's Art Group Plans Lecture

Martin L. Marshall, United Kingdom Principal Trade Commissioner, Montreal, will be the guest speaker at the next meeting of the Women's Art Society.

The meeting will be held in the lecture hall of the Museum of Fine Arts on Tuesday, December 1 at 2.30 p.m. Mr. Marshall has chosen as his subject, "Speaking of Inns."

Pointe Claire Lakeshore News Nov. 19/59

Weekly lecture, tea at Montreal Museum

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea Wednesday, Nov. 25 at 3 p.m. when Mrs. Edgar Collard, noted collector, will speak on "The Adventure of China Collecting."

Tea will be served following the lecture in the upstairs foyer of the Museum. The public is cordially invited to attend.

Montrealer Nachrichten Nov. 28/59

Beitrag Oesterreichs zur Jahrhundertfeier des Museums

Österreichs Gesandter eröffnet „Albertina Ausstellung"

MONTREAL. — Ähnlich wie die Eröffnung der Ausstellung der deutschen graphischen Kunst des letzten halben Jahrhunderts in der Lehranstalt für Schöne Künste zu Beginn dieses Jahres, lockte auch der feierliche Beginn der „Albertina Ausstellung" im Museum zahlreiche geladene Gäste in die schönen Räume dieses Kulturzentrums.

Präsident, Oberst Hugh M. Wallis, begrüsste die Gäste, unter denen sich zahlreiche Mitglieder des diplomatischen Korps befanden und gab dann dem österreichischen Gesandten in Canada, Dr. Kurt Waldheim, das Wort. Dieser führte in englischer und französischer Sprache aus:

„Durch Jahrhunderte war der Name Österreich mit dem Wort ‚Musik' eng verknüpft. Und ganz richtig, denn auf dem Gebiete der Musik hat Österreich die wertvollste Bereicherung der Welt gegeben. Während Österreich so viel auf dem Gebiete dieser Kunst geschaffen hat, empfing sie wieder auf anderen. Im Herzen Europas gelegen, wo Ost und West sich treffen, ist es hier, wo die Kultur vieler Völker zusammenläuft und wieder ausstrahlt. In der Tat, dieses Geben und Nehmen ‚das einander Verstehen und wiederum etwas vollkommen Neues aus der Mischung verschiedener Kulturzweige und Völkerschaften zu begründen, dies war und ist noch heute die Aufgabe Österreichs. Künstler zahlreicher Länder, Maler, Bildhauer, Architekten, Musiker und Komponisten haben der österreichischen Kunst ihre Gepräge gegeben. Und zu gleicher Zeit kamen Kunstschätze aus aller Welt im Laufe der Jahrhunderte nach Wien und sind treulich in den Kunststätten der Stadt aufbewahrt worden. Zu den berühmtesten derselben gehört die sogenannte „Albertina", eine Sammlung für Graphische Kunst mit ungefähr einer Million Originalzeichnungen aus sämtlichen Schulen und Jahrhunderten. Man kann wohl sagen, dass es sich da um die bedeutendste Sammlung dieser Art handelt.

Wir befinden uns nun hier in Montreal in einer ähnlich wichtigen Kunststätte, bedeutend für Canada und sein kulturelles Erbe. Das Montrealer Museum der Schönen Künste ist die älteste Institution dieser Art in Canada, so viel ich weiss, was schöne und dekorative Kunst betrifft. Seine Bedeutung und sein Erfolg gehen aus dem hundertjährigen Bestehen hervor, das im kommenden Jahre gefeiert wird. Aus diesem Anlasse hat sich die Leitung der „Albertina" verpflichtet gefühlt, die besten Reproduktionen der grössten Kunstschätze Österreichs dem Museum of Fine Arts für diese Gelegenheit zur Verfügung zu stellen.

Ich möchte die Gelegenheit nicht vorübergehen lassen, zu erwähnen, dass das Wiener Philharmonische Orchester, wie Sie alle wissen, sich gegenwärtig auf einer Weltkonzertreise befindet und vor seiner Rückkehr nach Österreich noch in Montreal, mit Herbert von Karajan am Dirigentenpult, am 23. November gastiert. Dieses Konzert, abgesehen von seiner musikalischen und künstlerischen Bedeutung, und der darauf folgende Empfang für Museumsmitglieder soll auch als eine musikalische Feier für das ein Jahrhundert bestehende Museum und die derzeitige Albertinaaustellung gedeutet werden."

Gesandter Dr. Waldheim sagte weiter:

„Ich muss das Museum und seine Leitung für die Initiative und Organisation gelegentlich dieser Ausstellung beglückwünschen. Ich muss besonders Museums-Direktor Dr. Evans H. Turner hierfür danken sowie Professor Randell, welcher trotz eines tragischen Ereignisses in seiner Familie sehr viel Zeit und Mühe für die Ausgestaltung und das Aufhängen der Bilder aufgewendet hat. Besonders soll auch die angenehme Zusammenarbeit der Museumsleitung mit dem österreichischen Generalkonsul N. Löwenheim erwähnt werden, die dies alles geschaffen hat.

Fünf Jahrhunderte kulturellen Schaffens Europas wickeln sich vor uns ab. Da sind die unsterblichen Werke Dürers und seiner mittelalterlichen Zeitgenossen, wir sehen die ersten Spuren der Renaissance-Periode und der Reformationszeit. Die Bedeutung dieser Sammlung wird aus den gezeigten Schulen klar: der deutschen, toskanischen, der von Umbrien, Rom, Frankreichs und Hollands.

Und weiters werden noch die grössten Meister der österreichischen Moderne im Original gezeigt: Schiele, Klimt, Böckl, Kubin und Kokoschka. Es muss da noch für verschiedene Leihgaben besonders gedankt werden, so von Seiten der Gallerie Wells in Salzburg, der Bibliothek der Akademie der Schönen Künste in Wien sowie unsrem Konsul und Direktor der Gallerie in Winnipeg, Dr. Eckhardt, ferner Dr. Kallir und Herrn Federer."

Ein Museum gehört zu den wichtigsten Kunstinstitutionen, es stellt einen Teil der Kulturgeschichte eines Volkes dar, wie es sich in Bildern und sonstigen Kunstwerken ausdrückt. Das Montrealer Museum der Schönen Künste muss dazu beglückwünscht werden, dass es seine Aufgabe so schön erfüllt. Die Teilnahme Österreichs an seiner Jahrhundertfeier soll als ein Zeugnis für das Zusammenarbeiten beider Völker anlässlich dieses Ereignisses gelten."

Diese Ansprache des österreichischen Gesandten drückt sehr glücklich das Wesen dieser wunderbaren Ausstellung aus. Man kann schwerlich irgendwo rascher einen Überblick über die Kunst des Mittelalters bis in die Gegenwart gewinnen. Die Reproduktionen sind so unerhört gut, dass nur ein Spezialist sie von den Originalen unterscheiden kann. Die modernen Originalzeichnungen zeugen für den wesentlichen Beitrag österreichischer Kunst zur modernen Graphik. Es scheint, dass besonders die Zeichnungen und Aquarelle Schieles, die in glücklicher Auswahl geboten werden, tiefen Eindruck auf die Beschauer machten. Niemand sollte diese an Zahl nicht ermüdende aber so sehr bedeutende Ausstellung missen.

R. G. Coles, Montreal.

Elektronen-Musik

Am Montag, den 30. November um 8.45 pm., wird einKonzert elektronischer Musik in Moyse Hall, McGill Universität, stattfinden. Das Programm wird aus Werken von Dr. Hugh LeCaine und Dr. John Bowsher vom National Research Council, Ottawa, Karlheinz Stockhausen aus Köln, und Istvàn Anhalt von der Musik-Fakultät, McGill Universität, bestehen. Nach dem Konzert wird eine Frage- und Antwort-Periode folgen. Der Eintritt ist frei.

Ottawa Journal Nov 18/59

Feels Sculpture Most Stimulating Art

Sculpture is the most stimulating art of our modern period, said Evan H. Turner, director of the Montreal Museum of Fine Arts, speaking last night in the National Museum auditorium.

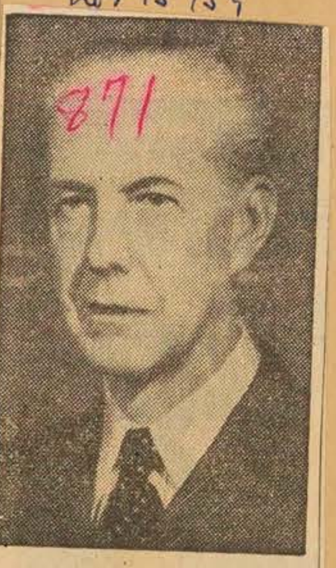
Mr. Turner, lecturing on "Sculpture in the Twentieth Century", told his audience that when he was chosen director of the Montreal Museum of Fine Arts, he—an American —only knew of two Canadian artists and that he is now surprised to learn of the great achievements in Canadian painting.

He believed Canadian painting, however, was more valuable than its sculpture, although there are some talented Canadian sculptors, he added.

Mr. Turner referred to Rodin as the great artist who began the revolutionary change in modern sculpture. Rodin's "John the Baptist Preaching" was an example of the tendency of the artist to exaggerate slightly the muscles of the human figure, to intensify the religious action of the central figure.

Mr. Turner recalled that sculpture, as architecture, is a three dimensional art, and that it was necessary for the artist to work with the human figure in such a way that it could be successfully viewed from any point of view.

Victoria Colonist Nov 15/59



'Rule of Taste'

An illustrated address on "The Rule of Taste in the 18th Century" will be given at 8.30 p.m. Tuesday in the Greater Victoria Art Gallery by John E. H. Steegman, noted art lecturer, and former director of the Museum of Fine Arts in Montreal. Mr. Steegman is currently touring Canada under the sponsorship of the National Gallery.

Gazette Dec 1/59

Facts and Fancies

Harriet Hill Says; Person to Person

Going To Heads— 'Angels' Wings'

DO YOU WANT an unusual headdress to wear at the Bal de Tete on December 11? If you do, hair ornaments featuring shadow leaves known as "angels' wings" are being made by Mrs. Eric Cushing.

These are real leaves which have been "skeletonized" by an old Victorian method, then bleached and finally painted gold or silver which gives them an ethereal beauty.

Mrs. Cushing says each headdress is individual and adds that these leaves cannot be bought in our city.

This is not a commercial venture but to help a good cause —proceeds go to the S.P.C.A.

Sea Side Tribune Toronto Nov. 5

ART GALLERY

The first "Four Canadians" show of the season will be hanging in the Print Room of The Art Gallery of Toronto for one month from November 6th. About ten paintings each by Alexandra Luke, Ronald Spickett, Dorothy Cope and R. L. Bloore will be on view.

The purpose of these 4-man shows which are held 3 or 4 times every year is to give the Toronto public an opportunity to become familiar with the work of contemporary Canadian artists through seeing a number of works by one artist in one exhibition.

Three of the four Canadians included in the exhibition are from Western Canada. Ronald Spickett, winner of one of the Baxter Foundation's purchase awards at the O.S.A. this spring, lives in Alberta and teaches at the Provincial Institute in Calgary. Besides the Baxter Award in 1959, he won an O'Keefe Art Award in 1951 and a full scholarship for one year's study at the Instituto Allence in San Miguel, Mexico in 1956.

R. L. Bloore until last year was on the staff of the Department of Art & Archaeology, University of Toronto. He is a director of the Norman Mackenzie Art Gallery in Regina and lecturer at Regina College, University of Saskatchewan. He has studied at various institutions in Canada, the U.S. and England, including the Institute of Fine Arts at New York University and the Courtland Institute in London.

Dorothy Cope of Vancouver is a member of the British Columbia Society of Artists and the Canadian Society of Painters in Water Colour. Although she studied drawing at the Vancouver Art School, as a painter she is chiefly self-taught. Miss Cope has exhibited at the Vancouver Art Gallery, the Montreal Museum of Fine Arts, the Art Gallery of Toronto (O.S.A.), and the Winnipeg Art Gallery, where she won the Fitzgerald Award in 1957.

Alexandra Luke's work is familiar to Toronto audiences through her three one-man shows here in 1952, 1955 and 1958. She has exhibited with the Ontario Society of Artists, Painters 11, Royal Canadian Academy, Montreal Spring Show, and The Canadian Society of Painters in Water Colour.

Most of the paintings in the exhibition have been done in the last five years and many of them are for sale.

Verdun Guardian Nov 18/59

Museum to show Dallaire works

An exhibition of sculptures by Louis Archambault and paintings by Jean Dallaire will be staged at The Montreal Museum of Fine Arts' Stable Gallery from Nov. 19 to Dec. 13, it has been announced today.

The show has been organized by a committee of the Junior Associates, headed by Jean Gareau.

Other members of the committee are André Demers, Miss Pierre (correct) Morrow, Suzanne Beethan, Louise Baillargeon and Mrs. Estelle Curren.

Archambault, 44, is represented in the permanent collections of the Quebec Provincial Museum, the Art Gallery of Toronto, the National Gallery of Canada and the International Museum of Ceramics, Faenza, Italy.

He has exhibited in London and the Brussels Fair and created the sculpture in front of the Ottawa City Hall. He now works closely with architects in the preparation of outdoor sculpture.

The works to be shown in the Stable Gallery are from private collections and public ...

Le Devoir Dec. 1/59

AU MUSÉE

Film suédois

Films d'Art, Salle des Conférences, à 6h. 30 et à 8 h. 30 p.m. Programme du mercredi 2 décembre. La Grande Aventure, film suédois parlé en anglais.

La Grande Aventure est une oeuvre remarquable réalisée par le plus célèbre producteur de films documentaires de Suède: Arne Sucksdorff. Ce dernier, avec son lyrisme habituel a su décrire les beautés naturelles de son rude pays et nous montrer avec une patience infinie qu'il sait travailler avec les enfants et les animaux puisqu'il a mis deux années et demie à faire ce film.

La Presse Dec. 1/59

Film suédois au Musée

La "Grande Aventure" film suédois parlé en anglais sera présenté au Musée des Beaux-Arts, le mercredi 2 décembre 1959.

La "Grande Aventure" est une oeuvre remarquable réalisée par le plus célèbre producteur de films documentaires de Suède: Arne Sucksdorff. Ce dernier, avec son lyrisme habituel a su décrire les beautés naturelles de son rude pays et nous montrer avec quelle patience infinie il sait travailler avec les enfants et les animaux, puisqu'il a mis deux années et demie à faire ce film.

Gazette Dec. 3/59

Personals

Mr. and Mrs. Peter Laing are entertaining at dinner on Friday evening, December 11, and later with their guests will attend the Museum Ball.

Air Vice-Marshal and Mrs. F. S. McGill have returned following a stay in Bermuda.

Mr. and Mrs. Louis P. Beaubien are entertaining at dinner on Friday evening, December 11, and later with their guests will attend the Museum Ball.

Star Dec. 4/59

Mr. and Mrs. Louis P. Beaubien are entertaining at dinner Friday evening, December 11, and later with their guests will attend the Museum Ball.

Star Dec. 2/59

Swedish Film On Museum Bill

A Swedish film entitled "The Great Adventure" will be shown on the regular Wednesday evening program at the Montreal Museum of Fine Arts tonight at 6.30 p.m. and at 8.30 p.m.

This is a remarkable nature study produced by Sweden's outstanding documentary film maker, Arne Sucksdorff. It was two and a half years in the making and is an eloquent testament of his love of children and animals and the rural wilds of his native land. His patience and ability to make friends with animals and his genuine affection for his subjects give a lyric quality to his work.

Halifax Chron.-Herald Nov. 25/59

GREAT DRAWING

MONTREAL (CP)—The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring. The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

Moncton Transcript Nov. 25/59

TO OPEN ART SHOW

MONTREAL (CP)—Governor-General George Vanier will open an exhibition of 225 European masterpieces at the Montreal Museum of Fine Arts Jan. 19 to help mark the museum's centenary, it was announced Tuesday.

Gazette Dec. 3/59

☆ ☆ ☆

BY THE LINE: A second printing has been ordered for Pierre Berton's "Just Add Water and Stir" which was published on Oct. 10 . . . Something really new — an orange juice squeezer which strains the juice as you squeeze so you won't have to remove seeds and pulp. It's the bright idea of a Toronto designer . . . The Lady Scott Chapter IODE, one of the first to be formed in Montreal, is celebrating its 47th anniversary this year. It also has just given an award of $100 (a bursary for a student entering the teaching profession with the highest qualifications to be used at Macdonald College) to Estabelle Radowitz of St. Laurent. One of the chapter's main interests is education.

Interested in unusual dolls? Then you'll be happy to know some dolls from the Elizabeth Bennett Collection of antique dolls will be on display at The Montreal Museum of Fine Arts beginning December 14. . One of our city's well loved social workers, Lillian Batho, has just completed a quarter of a century working for the University Settlement.

La Presse Dec. 1/59

Le Musée des Beaux-Arts de Mtl aura 100 ans en 1960

L'ouverture officielle des fêtes du centenaire aura lieu le 19 janvier — Le gouverneur général du Canada ouvrira une grande exposition qui présentera un siècle de collections de maîtres européens au Canada — Parades enfantines de Noël: le 23 décembre — Les activités du Comité féminin — Comptoir de bibelots artistiques et des cartes de Noël.

Expositions

"Galerie XII": *jusqu'au 6 décembre*, galerie Norton. Peintures de Helmut Gransow et de Gordon Webber.

Exposition "Archambault-Dallaire": *jusqu'au 10 décembre*, Galerie-Etable. Cette exposition, organisée par un comité que dirige Jean Gareau, présente des travaux exécutés par ces deux artistes bien connus du Québec. Les articles viennent de collections publiques et privées.

"Dessins originaux et fac-similés" provenant de l'*Albertina* et d'autres collestions: *jusqu'au 20 décembre*, galerie Morrice. Cette exposition a été organisée en rapport avec la réception qui a été donnée à la fin de novembre en l'honneur de la Philharmonique de Vienne. En plus de 139 magnifiques fac-similés de dessins appartenant à l'Albertina, des originaux exécutés par des maîtres de l'art autrichien moderne tels que Boeckl, Klimt, Kubin, Kokoschka et Schiele ont été prêtés au Musée par l'Albertina et autres collectionneurs particuliers.

"Le choix du collectionneur": *du 14 décembre au 6 janvier*. Quelques poupées provenant de la Collection de Poupées antiques d'Elizabeth Bennett.

"Galerie XII": *du 18 décembre au 3 janvier*, galerie Norton. Peintures de G. Lamartine et Sam Borenstein.

Activités

Mardi, 1er décembre, "déjeuner des membres", 12 h. 30. On peut se procurer des billets, au bureau de Mme V.G. Bishop, secrétaire, du lundi au vendredi, entre 10 h. du matin et 1 h.

Mercredi, 2 décembre: "Conférence", en français, sur les articles religieux appartenant à la collection du Musée, par le Dr Evan H. Turner, à 3 h. (Thés du Comité féminin).

Mercredi, 2 décembre: "Film d'art", deux séances, 6 h. 30 et 8 h. 30 du soir. Salle des conférences. "The Great Adventure'5' a été filmé par le plus grand réalisateur suédois de films documentaires, Arne Sucksdorff. Marquées au coin de la beauté et de la sensibilité, ses photos d'enfants et d'animaux possèdent de véritables qualités de lyrisme. Le public est bienvenu. (Comité féminin).

Jeudi, 3 décembre: soirée spéciale consacrée au film, Salle des conférences, à 8 h. Une interview, sur film, avec Norman McLaren, au cours de laquelle on fera une démonstration de la technique qu'emploie McLaren pour peindre sur films. Les membres sont invités à cette séance qui est organisée par les Jeunes Associés.

Vendredi, 11 décembre: "Bal masqué au Musée", pour les membres détenant une "carte d'admission" à cette fête.

Mercredi, 23 décembre: "Parade des enfants à la Noël". Deux séances, 4 h. et 8 h. Salle des conférences. Les membres et leurs amis sont cordialement invités à ces spectacles. (Section éducative). Cette fête remplacera, pour décembre, le programme mensuel intitulé "Les Artistes à l'Oeuvre".

Section éducative: Classes et groupe étudiant pour les membres, au Centre d'art. Classe de peinture, les jeudis à 10 h. du matin. Groupe étudiant, les vendredis, à 11 h., du matin. Les sujets pour décembre: "La peinture de la Renaissance" et "Noël dans l'art".

Les séances du jeudi et du vendredi matin seront suspendues pour la période des Fêtes, à partir du *18 décembre* et elle reprendront les *7 et 8 janvier*.

Les classes à l'Ecole d'art et au Centre d'art fermeront du *23 décembre au 3 janvier*.

Les nouvelles du musée

Le Musée de Montréal élabore depuis un an des plans pour fêter convenablement son centenaire durant 1960. Des expositions et des fêtes spéciales figureront au programme dans le cours de l'année. L'ouverture officielle des célébrations du centenaire aura lieu le *19 janvier*. Le gouverneur général du Canada ouvrira une grande exposition qui présentera un siècle de collections de maîtres européens au Canada. Cette exposition, peut-être la plus importante jamais tenue au Musée, nous montrera les différentes étapes de l'évolution du goût au Canada et nous donnera une idée des grandes peintures que l'on peut trouver parmi les collections canadiennes.

"Assemblée annuelle": L'assemblée annuelle du Musée a eu lieu le *4 novembre*. Le colonel Hugh M. Wallis a été réélu président; les vice-présidents sont Murray R. Chipman et Roger Viau. Les nouveaux membres du conseil sont: Richard F. Angus, Robert Elie, B.A.C. Hills, Lioonel Lemay et S.W. Pappius.

"Membres": Les membres sont priés d'aviser la secrétaire des cotisations de tout changement d'adresse. "Pourquoi ne présenteriez-vous pas un nouveau membre au musée comme cadeau de Noël?"

"Comptoir de ventes": Vous avez encore suffisamment de temps pour compléter vos emplettes de Noël au comptoir de ventes du Musée, dirigé par Mlle Maxime Dwane, et qui vous offre des cartes de Noël, des bijoux, des statuettes, des figurines, des livres, etc.

"Fermeture du Musée": Pendant la période des Fêtes, le Musée, la bibliothèque et les bureaux seront fermés le *24 décembre jusqu'au 26, ainsi que le 1er janvier*. A cause des préparatifs pour le bal, le Musée sera également fermé vendredi et samedi, les *11 et 12 décembre*.

"Comité féminin": Les chambres du Comité féminin ont maintenant une ligne téléphonique directe: VI. 4-5704.

Current Events Montreal Nov 6/59

EVENT OF THE WEEK

November 6 - 13th

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Museum Of Fine Arts Has Two Outstanding Exhibitions

Exhibition of Contemporary Jewish Painting and Sculpture

Some 50 paintings and works of sculpture by Canada's top Jewish artists will be exhibited at The Montreal Museum of Fine Arts, October 30—November 15 as part of the celebrations marking the national bicentenary of Canadian Jewry. The exhibition was officially opened by Mrs. Ellen Fairclough, minister of Immigration and citizenship.

Forty-one Jewish artists from various cities across Canada were invited to submit for the exhibition. A total of 118 works were received.

Purpose of the exhibition is to demonstrate the contribution Canadian artists of Jewish origin have made to Canada's culture.

A jury headed by Harry Mayerovitch, chairman of the art exhibition committee of the bicentary organization, selected about half the works submitted for the show. Other members of the jury—all well-known Montreal artists—were Ghitta Caiserman, Anne Kahane, Eric Goldberg, Louis Muhlstock and Moe Reinblatt.

The exhibition—the first national show of contemporary Canadian Jewish painting and sculpture — opened as the plenary session of the Canadian Jewish Congress got under way at the Queen Elizabeth Hotel.

The works are on view in the Martin Gallery. Oils predominate and artists represented come mostly from Montreal, Toronto, Winnipeg, Hamilton and Ottawa.

The exhibition, of which Mrs. Samuel Bronfman is honorary patron, also includes a memorial section.

Three late Canadian artists of Jewish origin are represented. They are: Ernest Neumann (1907-56), Alexandre Bercovitch (1892-1951) and William Raphael (1833-1914). In the case of Raphael, a work owned by the Museum is being loaned. It is entitled "Habitants Attacked By Wolves".

Igor Kuchinsky, director of programming for the Canadian Jewish Congress, said it is possible the exhibition will go on tour in Toronto and Quebec City after it closes at the Museum.

Some of the artists whose works were accepted are Canadian-born while others originally come from Europe.

34th Annual Exhibition of The Canadian Society of Painters In Water Colour

Seventy-one water colours by some of Canada's leading artists will be exhibited at The Montreal Museum of Fine Arts Nov. 7-29 at the 34th annual exhibition of the Canadian Society of Painters in Water Colour.

It will be the first time the society holds its exhibition in Montreal. It was made possible this year as the result of a grant from The Canada Council.

Thirty-six of the paintings are by a jury composed of Will Ogilvie, J. W. G. Macdonald, Albert Cloutier, William Roberts and Edwy Cooke.

The picture "Composition No. 126" by Marion Greenstone won the society's honour award, which is joined with the Winsor and Newton Hughes-Owens Co. prize of $100 for an outstanding water colour.

The society's purpose is the encouragement of water colour painting in Canada. It does this mainly by arranging an annual exhibition open to members and non-members.

The society is made up of 60 members living right across Canada.

16 ■ CURRENT EVENTS, NOVEMBER 6th, 1959

Gazette Dec. 9/59

Mr. and Mrs. Peter Dawes are entertaining at dinner on Friday evening and later with their guests will attend the Museum Ball.

La Gazette Dec. 1/59

Russians To Send Paintings For Museum Centenary Show

London, Dec. 1 — (CP) — Eighty Russian paintings will be flown to Canada for an exhibition next March at the Montreal Museum of Fine Arts, it was learned today.

Murray Chipman, chairman of the museum's 1960 Centennial Exhibition, told a reporter the Russian paintings will be shown later in Toronto and probably in Ottawa.

Chipman, museum vice-president, is just back from an 11-day visit to Russia, his first since 1922. He said the Soviet government agreed to loan the Russian paintings but declined his request for French paintings, which had already been booked for another exhibition.

Chipman visited the Hermitage museum in Leningrad and the main Russian museums. He described the Russian collections as "mouth-watering in their glory." These included French impressionist, post-impressionist and early 18th-century paintings.

The paintings will be flown to Canada in a commercial aircraft at Russian expense. Chipman leaves for Montreal Saturday.

La Gazette Dec. 1/59

'Prairie-Minded Provincialism'

Canada 'Loses Face' In Art

John Steegman, former director of the Montreal Museum of Fine Arts, said here yesterday Canada has "lost face" in art circles abroad as a result of recent developments in the National Gallery of Canada.

An apparent "couldn't-care-less" attitude on the part of Parliament," he added, "inevitably revives the old taunt of Prairie-minded provincialism."

Steegman, who recently concluded a cross-Canada lecture tour sponsored by the National Gallery, was director of the museum here for nearly seven years. He resigned last spring.

In an interview with The Gazette, he commented on four developments in the National Gallery.

By
Bill Bantey

The first was the Government's "refusal to ratify" the purchase of two important paintings from Europe; the second, "certain spectacular resignations"; the third, the "drastic slashing" of the gallery's purchase grant; and the fourth, Parliament's apparent indifference "towards the damaging repercussions outside Canada."

Steegman, whose lectures took him from Newfoundland to British Columbia, said that everywhere he went, he heard "expressions of bewilderment and dismay" at happenings in the gallery.

Before beginning the tour, he had been abroad for several months.

He said the Government's decision not to ratify the purchase of the pictures "was justifiable, on a purely legalistic basis . . ."

"Some of us, however, feel that what was apparently an implied obligation cannot be shrugged off without some stronger statement-in-defence than has been made."

He said people want to know why the chairman of the gallery's board of trustees resigned. He added that the recent resignation from the board of F. Cleveland Morgan, of Montreal, "has caused great concern."

STEEGMAN

Speaking of the Government's purchase grant to the gallery, Steegman said it has been reduced to the "insulting sum" of $25,000. At the same time in Britain, he went on, government grants to state museums has been increased.

"In a country where taxation is higher than anywhere else in the world, this increase of Government support for the arts met with unopposed approval," he declared.

La Presse Dec. 8/59

Musée des Beaux-Arts fermé les 11 et 12 déc.

Le Musée des Beaux-Arts de Montréal fermera ses portes les 11 et 12 décembre afin de permettre l'installation et l'enlèvement des décorations qui serviront au bal annuel du Musée le 11 décembre.

La Presse Dec. 1/59

Au Musée des Beaux-Arts

Conférence de M. Evan Turner sur l'Art religieux

Le mercredi, 2 décembre, à trois heures de l'après-midi, le Comité féminin du Musée des Beaux-Arts présentera le docteur Evan H. Turner, directeur de ce même musée, qui parlera, en français, de l'art religieux. Cette causerie sera prononcée en marge de l'exposition permanente de cet art au musée.

Avant de venir à Montréal, M. Turner fut tour à tour conservateur de la Collection d'Art Robbins, à Arlington, Mass.; professeur associé en histoire de l'art à l'Université de Harvard; conférencier et associé aux recherches à la Collection Frick, à New York, et enfin conservateur au Wadsworth Atheneum, à Hartford, Conn.

Après la causerie, on servira le thé. Le public est invité.

Sherbrooke Record Nov. 25/59

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To Open Art Show

MONTREAL (CP)—Governor-General George Vanier will open an exhibition of 225 European masterpieces at the Montreal Museum of Fine Arts Jan. 19 to help mark the museum's centenary, it was announced Tuesday.

Le Devoir Dec 5/59

AU MUSEE

Gordon Webber et Helmut Gransow n'ont rien en commun bien qu'ils exposent ensemble. J'avoue mon indifférence devant l'insuffisance de ces sortes de jeux dans l'espace, de Gordon Webber, ou le côté conciliant des Abstract Composition. Helmut Gransow, lui, nous réserve une heureuse surprise après la monotonie des paysages à l'huile. Les quelques lithographies qu'il expose ont une belle qualité d'exécution et permettent au peintre de se renouveler. Bridge in the Morning et une aquarelle, Lanscape after the Rain, offrent de grandes possibilités.

La Presse Dec 1/59

M. Vincent Massey nommé "Patron honoraire" du Musée

Le très honorable Vincent Massey, ancien gouverneur-général du Canada, a été nommé patron honoraire du Musée des Beaux-Arts de Montréal en reconnaissance de son grand intérêt pour les arts au Canada, annonce-t-on aujourd'hui.

Le colonel Hugh M. Wallis, président, a déclaré que c'est un grand honneur pour le Musée que M. Massey ait accepté la nomination.

Selon les statuts du Musée, un patron honoraire est un individu qui s'est "distingué par son haut rang ou poste ou par son intérêt pour les beaux-arts".

Le colonel Wallis a fait remarquer que M. Massey a accordé son patronage au Musée pendant les années 1952-59, alors qu'il était gouverneur-général.

Il a ajouté que M. Massey a "manifesté un intérêt personnel et prodigué des conseils qui ont été grandement appréciés par les directeurs et les membres du Musée".

En acceptant le poste de patron honoraire, M. Massey a offert ses meilleurs voeux au succès du Musée, lequel célèbrera en 1960 son centenaire.

Gazette Dec. 5/59

The Norton Gallery in the Montreal Museum of Fine Arts is host to the widely diversified work of two local artists, Gordon Webber of Montreal and Helmut Grandsow of Hudson, P.Q.

Apart from his painting talent and endeavor, Gordon Webber has contributed much to the cultural life of this city as art-teacher, designer, advisor and lecturer. As a painter, he possesses both artistic integrity and definite individuality of approach.

Gordon Webber is a non-figurative artist who thinks in terms of a scientist and higher mathematician. If one might compare his art with that of music his humming, vibrating and zinging expressions in paint could possibly be likened to a combination of Bach and Bartok.

Webber's finely-drawn, intellectually thought - out and tightly-strung abstractions are based on a superb knowledge of design. His colors, while subtle, are also crisp and clean. His painting is an intellectual adventure in time and space. It is linked in inspiration with painterly research and exploration.

In somewhat strong contrast to Webber's "out-of-this-world" art, are the solidly painted, almost literal interpretations of nature by Helmut Grandsow. This artist paints strongly and with considerable skill. In his oil painting interpretations of barns, saw-mills and red-maple trees, however, he leaves little enough to the imagination. Nor does he experiment freely with color. He paints things as he sees them and in a good, honest manner. His work is invigorating in its healthy appeal, if not outstanding in originality.

A commercial designer by profession, Mr. Grandsow is more successful in his misty prints of canals and trees, sunshine and rainy atmospheres, water-logged row-boats and quietly intent fishermen.

Gazette

On View

MONTREAL MUSEUM OF FINE ARTS. Drawings and Facsimiles from Albertina Vienna (Morrice Gallery). **Jamm Show:** Louis Archambault, sculpture; Jean Dalleire, paintings and drawings. (Stable Gallery) **Gordon Webber** non-objectives and **Helmut Gtandsow,** landscapes and monotypes (Gallery XII).

BRUNO BOBAK OF VANCOUVER. Oil paintings and pastels. Drawings in watercolor by **Ghitta Caisermann.** Waddington Galleries, 1456 Sherbrooke St. West. European Lithographs.

ARTHUR BALL and PETER GNASS. Paintings and sculpture, Chez Ernest, 2070 Drummond St.

RENE DEROUIN, gouaches. Galerie Agnes Lefort, 1504 Sherbrooke St. West.

RECENT ACQUISITIONS, European and Canadian paintings and sculpture. Dominion Gallery, 1438 Sherbrooke St. West. (Closed Sundays).

EUROPEAN PAINTINGS, featuring l'Ecole de Paris. Galerie Dresdnere, 2170 Crescent St.

YVON SASSIVI, University of Montreal Social Centre, 2222 Maplewood Ave.

ESKIMO SCULPTURE, Canadian Handicrafts Guild, 2025 Peel St. (Recent Acquisitions.)

UNDER THIRTY, 4th Annual Exhibition of Paintings, Helene de Champlain Restaurant Gallery, St. Helen's Island. Noon till 9 p.m. daily until Dec. 15.

RODOLPHE DE REPENTIGNY, mountain photographs, Beaux Arts, 125 Sherbrooke St. West.

GEORGE DELRUE, exhibition of hand-made jewellery, Galerie Libre.

ALBERT CLOUTIER, RCA., paintings. The Arts Club, 2027 Victoria St. Open to the public 10 a.m.-3 p.m.

LORNE BOUCHARD, A.R.C.A., recent paintings, Walter Klinkhoff Gallery.

CANADIAN ARTISTS' PAINTINGS, Gemst Gallery, 5370 Sherbrooke St. W.

R. O. DUNLOP, R.A. (The Untamed Academician), Antoine's Gallery.

URSULA WYATT JOHNSTON, M.R.T. Lobby. (Last day.)

The Star Dec 5/59

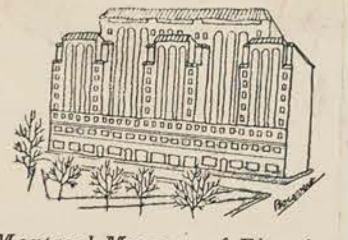
Mr. and Mrs. Desmond Campbell are entertaining at dinner Friday evening, December 11 and later with their guests will attend the Museum Ball.

Mr. and Mrs. Maurice Hodgson are entertaining at dinner Friday evening, December 11 and later with their guests will attend the Museum Ball.

Le Devoir Dec. 5/59

Le Musée sera fermé deux jours

Le Musée des Beaux-Arts de Montréal fermera ses portes les 11 et 12 décembre, afin de permettre l'installation et l'enlèvement des décorations qui serviront au bal annuel du Musée le 11 décembre.



Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year. 1379, Sherbrooke W.

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Free days, Wednesday, Saturday, Sunday.

The 34th Annual Exhibition of The Canadian Society of Painters in Water Colour takes place November 7 - 29th.

Film — On Nov. 18th the Museum will show "The Medium" Gian-Carlo Menotti's opera filmed in Rome with the music played by the Symphony Orchestra of Rome, conducted by Thomas Schippers. Showing at 6.30 and 8.30 p.m. In the Stable Gallery of The Museum an exhibition entitled "Their Humour" presenting paintings by Jean Dallaire and ceramics by Louis Archambault takes place Nov. 19 - Dec. 13th.

Le Soleil Que Nov. 25/59

Chefs-d'oeuvre européens à Montréal

Montréal (PC) Le gouverneur-général inaugurera, au Musée des beaux-arts de Montréal, le 19 janvier, une exposition de 225 chefs-d'oeuvre européens. Cette exposition, qui marquera le 100e anniversaire de fondation du Musée, sera la plus importante de l'histoire de cette institution.

Le Devoir Dec. 5/59

D'Emily Carr au Musée des Beaux-Arts de Montréal

Au cours de la même semaine nous apprenons que le Musée des Beaux-Arts de Montréal fêtera son centième anniversaire en janvier prochain et une dépêche de Victoria, Colombie-Britannique, nous annonce la découverte de toute une collection de poterie indienne signée par une artiste canadienne célèbre, Emily Carr, céramiste, peintre, écrivain, née à Victoria, en 1871. Comme l'automatisme n'avait pas encore fait son apparition alors, Emily Carr a étudié aux Etats-Unis, en Angleterre et en France. Dans les notes biographiques que lui accorde l'historique du Musée, on souligne que son art défiait, à l'époque toute classification, c'est-à-dire que c'était assez personnel. De retour au pays, elle a passé la plus grande partie de sa vie en Colombie et elle a beaucoup fréquenté les Indiens du Nord qui l'avait surnommée: "Klee Wyck" qui se traduit par: "Celle qui rit". C'est cette signature qui apparaît souvent sur ses pièces de poterie. Signait-elle aussi des tableaux de cette façon? La nouvelle de Victoria dit encore qu'aujourd'hui ses tableaux sont introuvables. Sauf, à notre Musée des Beaux-Arts qui en possède de trois et probablement aussi au Musée National à Ottawa où une exposition de ses oeuvres eut lieu en 1927, exposition suivie de l'achat de plusieurs tableaux Sa renommée s'étendit à tout le pays vers 1935. Elle disparut en 1945, aux alentours de 75 ans. Un hommage posthume lui a été rendu, qui était en même temps, une publicité rare pour notre pays, quand, en 1952, une importante exposition de ses oeuvres a été organisée à la Biennale de Venise: c'était la consécration internationale.

●

La première association artistique, à l'origine du musée actuel a été fondée en 1860, par un groupe de Montréalais et l'on installa la première galerie, à la "Mercantile Library Building", rue S.-Jacques. A la suite de plusieurs déménagements, une gallerie fut instituée en permanence, au carré Phillips, en 1879, et l'ouverture officielle, présidée par le gouverneur général d'alors, le marquis de Lorne, et son Altesse Royale, la princesse Louise, dont un lac canadien fameux porte encore le nom.

Le musée actuel, installé dans l'une des rares constructions montréalaises d'architecture monumentale, a été inauguré en 1912.

Depuis quelques années les activités du Musée des Beaux-Arts de Montréal, qui ne vit que de souscriptions, ont doublé, pour ne pas dire davantage, grâce à l'organisation et au travail bénévole d'un Comité féminin dont le but principal est de trouver des fonds pour la tenue de plus nombreuses expositions. C'est ainsi que la Fête des Fleurs, au printemps, et le bal masqué de l'automne soutiennent la caisse et que l'on peut offrir, au cours de l'année, des conférences sur l'art, des soirées de cinéma d'art, des documentaires sur l'histoire de l'art, des cours de dessin pour les jeunes, etc., etc.

Actuellement, à la galerie Morrice, il y a une exposition de dessins originaux et fac-simliés de l'Albertina, de Vienne et autres collections, parmi lesquels on trouve la fameuse sanguine de Greuze: "Tête de jeune fille".

Le programme des fêtes du centenaire est à suivre de près si les Montréalais tiennent à démontrer et à prouver leur intérêt pour l'un de nos rares musées qui collaborent activement à la culture artistique du public.

C'est là tout de même que les adolescents de ma génération ont découvert les noms des artistes canadiens et ont appris à les aimer. En ce temps-là pour plusieurs d'entre nous, Salon du printemps et Salon d'automne représentaient une sortie intéressante, agréable et profitable à la culture. C'est chez un vieux cousin que j'ai vu un premier Krieghoff, ce peintre russe qui fut, paraît-il, le premier à choisir nos scènes d'hiver comme sujet, mais c'est au Musée des Beaux-Arts que j'ai découvert Charles de Belle, Maurice Cullen, Alice, Gertrude et Berthe des Clayes, cette dernière ayant signé plusieurs des toiles qui décorent les chambres à l'hôtel Laurentien; c'est là encore que l'on pouvait lire les noms de Suzor-Côté Loveroff, Clarence Gagnon et tant d'autres. Et il y avait la collection permanente où se rencontraient Corot, Gainsborough, Daubigny, Gabriel Max, Millet, William Maris, etc. Plusieurs de ces toiles ont été données au Musée par des héritiers de collectionneurs qui les remettaient aux mains du Conservateur pour la joie des autres, du public, en mémoire de leurs parents.

Les fondateurs du Musée des Beaux Arts de Montréal avaient compris, dans le temps, que "A thing of beauty is a joy for ever". La grande exposition qui présentera un siècle de collections au Canada et qui débutera en janvier, leur donnera sans doute raison une fois de plus. Au public d'en profiter.

Germaine BERNIER

Westmt Exam. Nov. 20/59

Women's Art group hold annual affair

The Women's Art Society is holding its annual luncheon on Tuesday, November 17 at 1 p.m. in the Hélène de Champlain Restaurant, St. Helen's Island. There will be a musical program by the Women's Choir of St. Sophie's Ukrainian Cathedral, conducted by the Very Rev. W. Sluzar, Dean of the cathedral.

Seated at the head table will be Miss Alice Lighthall, president, Mrs. G. Egerton Brown, Mrs. Guy Fisk, Mrs. E. S. Mathews, Mrs. P. L. Walker, Mrs. Alan J. Hart, Mrs. W. Maxwell Ford and Mrs. S. B. Earle.

Special guests at the head table will be Dr. Evan Turner, Director, Montreal Museum of Fine Arts, and Mrs. Turner, Mrs. Saul Hayes, president, Montreal Council of Women; Mrs. Stirling Maxwell and Mme Charles Taschereau, co-chairmen, Montreal Museum of Fine Arts, Ladies' Committee; Mme Paul Langlois, president, Sooiété d'Etude et de Conférences, Mrs. Victor H. Morris, president, Montreal Women's Club, Mr. Fred Case, president, Quebec Provincial Branch, Canadian Handicrafts Guild and Mrs. Case, Very Rev. and Mrs. W. Sluzar, Mrs. Stuart Townsend, president Women's Canadian Club, Dr. Paula Schopflocher, president, Ladies' Morning Musical Club, Mrs. W. P. Melnyk, chairman, Arts and Letters Committee, Montreal Council of Women and Mrs. C. L. Henderson, past president, Women's Art Society.

St. Catharines Stand. Nov 23

GREAT DRAWING

MONTREAL (CP)—The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring. The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

Ottawa Citizen Nov 21/59

"Albertina" Drawings Shown In Montreal

An outstanding treat for Montreal gallery-goers: 130 Austrian drawings and facsimiles from the "Albertina" in Vienna, one of the largest and most famous graphic collections in the world, opened at the Montreal Museum of Fine Arts. The exhibition features works from the 15th to the 20th century including famous examples of Durer's engravings. The modern section includes original drawings by Klimt, Kubin, Kokoschka, Schiele and Boeckl.

Notre Temps Mont Nov. 21/59

CONFERENCES

Le Rév. Père Pruche, o.p. donnera une conférence à l'auditorium du **Demi-Pensionnat du Sacré-Coeur,** 3635 avenue Atwater, dimanche prochain, 22 novembre, après la messe de dix heures et le petit déjeuner. Il traitera de l'au**tomation comme moyen de libération intégrale de l'homme.** Pour renseignements appeler **WE. 3-0046.**

Le mardi 24 novembre, à 2 h. 30 de l'après-midi, au **Musée des Beaux-Arts** de **Montréal, Mme Jeannine C. Beaubien** entretiendra les membres de la **Société d'étude et de Conférences** du **"Dernier-né des théâtres".**

Le 24 novembre à 8 h. 15 du soir, à **l'Université de Montréal, M. Claude Ryan** donnera une conférence intitulée **L'Apostolat des laïcs,** sous les auspices de **l'Extension de l'enseignement** et de **l'Institut supérieur de sciences religieuses.**

Le 27 novembre, à 8 heures du soir, à **l'Apostolat liturgique,** 458 rue Lagauchetière est, **Dom Martin Chamberlain, o.s.b.,** parlera du **Sacerdoce: Médiation entre Dieu et les hommes.**

EXPOSITIONS

A l'Ecole des Beaux-Arts, rue Sherbrooke ouest, jusqu'au 25 novembre on peut admirer les photos de montagne prises par **Rodolphe de Repentigny.**

Au Musée des Beaux-arts de Montréal, rue Sherbrooke ouest, on peut voir, jusqu'au 20 décembre, un choix de dessins originaux d'artistes autrichiens renommés ainsi que 139 fac-similés représentant diverses phases de l'art européen entre 1400 et 1900, et provenant de la galerie viennoise, **l'Albertina.**

Star Dec. 7/59

Dr. Lismer to Address Parents at YMHA Meet

Dr. Arthur Lismer, director of education at the Montreal Museum of Fine Arts, will serve as one of three panel members at the next general parent meeting of the YM-YWHA tonight at 8:15.

Dr. Lismer will join Edna Marie Hawkin, McGill Faculty of Music and Elizabeth Leese, dance instructor, in a discussion titled "Introducing Your Child to the Arts."

The meeting will be held in the YM-YWHA Snowdon building, 5500 Westbury avenue and will investigate such items as when formal art lessons should be given children and what should be expected from them.

A discussion period will follow the speakers' initial presentation and a special invitation has been extended to parents of nursery school youngsters.

Gazette Dec. 2/59

Museum Ball

Table reservations for supper at the Museum Ball a Bal de Tete, which is being held in the Museum on Friday, December 11th, may be made by notifying Miss Montreauil of the Ritz-Carlton Hotel.

Le Petit-Jour Mont. Nov. 29/59

A l'Expo annuelle des Beaux-Arts

La 34ème exposition annuelle du Musée des Beaux-Arts bat son plein. Elle se terminera le 29 novembre. On peut y voir des tableaux de presque tous les peintres du Canada anglais. On espère que les artistes du Canada français soumettront leurs oeuvres au jury l'an prochain. Parmi les tableaux les plus remarqués des 250 visiteurs à l'ouverture de l'Expo, se trouvait (ci-haut) "New York Landscape", d'Éric Freifeld. Prix $175.

78 Le Devoir Dec. 8/59

Quand on trouve son portrait au Musée

L'autre jour une femme est entrée au Musée des Beaux-Arts de Montréal pour y regarder l'exposition d'art autrichien.

Elle se promenait lentement dans la galerie lorsque tout à coup, elle vit un dessin qui la fit sursauter.

C'était son propre portrait, dessiné il y a longtemps à Vienne par l'un des peintres les plus célèbres d'Autriche, Gustav Klimt.

A quelques pieds de là, il y avait un autre dessin de Klimt représentant le même modèle.

"J'ai été stupéfaite, dit Mlle Maeda Primavesi, qui habite au Canada depuis 10 ans. Ces dessins ont ramené à ma mémoire toutes les joies de mon enfance et les expériences qui ont enrichi ma vie."

Les dessins, dont l'un est intitulé "Maeda Primavesi" et l'autre "Jeune fille assise de front", font partie d'un choix d'originaux et de fac-similés autrichiens provenant de la galerie viennoise, l'Albertina, et que le Musée expose jusqu'au 20 décembre.

C'est la première fois que ces travaux sont exposés à Montréal — et l'une des rares occasions où ils ont franchi l'Atlantique.

Mlle Primavesi, qui réside au 3550 avenue Ridgewood, a révélé que Klimt (1862-1918) a pris une "quarantaine de croquis" d'elle, lorsqu'elle était enfant, pour un portrait à l'huile qui a été acquis depuis par l'Albertina.

Elle possède environ sept des croquis. Quelques autres appartiennent toujours à sa mère, à Vienne, tandis que le plus grand nombre, y compris les deux dessins exposés, fait partie de la collection de l'Albertina.

"Klimt a fait les dessins au cours de plusieurs années, a déclaré Mlle Primavesi. Il peignait très lentement. Il préférait prendre de nombreux croquis, comme il l'a fait dans mon cas, avant de commencer un portrait."

"Il permettait à ses modèles de se mouvoir comme elles le voulaient, de sorte qu'il puisse saisir leurs traits les plus caractéristiques."

Mlle Primavesi a raconté que sa famille a connu Klimt et ses contemporains grâce à l'intérêt que son père manifestait pour les arts et les artistes.

Mlle Primavesi dit que Klimt et ses contemporains ont fréquenté assidûment la maison de campagne Primavesi.

"En Autriche, dit-elle, les gens estiment qu'il est nécessaire d'encourager les artistes et de les rencontrer personnellement. C'est ce que mon père et son groupe ont essayé d'accomplir."

"Je pense qu'il est triste qu'au Canada, on abandonne les artistes à leur sort. Ils n'ont aucun contact réel avec le public."

"Ici les gens ne se rendent pas compte que l'âme d'un artiste et celle d'un homme d'affaires sont très différentes. Il est mauvais pour le développement culturel du Canada que l'on s'imagine que les artistes doivent être capables de s'occuper d'eux-mêmes."

Il a exécuté les murales qui couvrent la chambre à coucher de l'impératrice Elisabeth, dans sa villa du Lainz, près de Vienne. Cette oeuvre, ajoutée aux fresques du Burgtheater, lui a valu une décoration de l'empereur François Joseph 1er.

Toutefois, sa faveur a baissé après une commande de trois gigantesques peintures qui devaient décorer l'université de Vienne. Qualifiées d'indécentes, ces peintures ne furent jamais exposées.

L'affaire Klimt provoqua même une crise du cabinet et l'un des ministres dut remettre sa démission.

Les trois peintures furent plus tard brûlées lorsque l'armée allemande en retraite mit le feu à un château en 1945.

Star Dec 8/59

Mr. and Mrs. John Bourne and Mr. and Mrs. William Budden are entertaining at dinner Friday evening and later with their guests will attend the Bal de Tete at the Montreal Museum of Fine Arts.

Star Dec 5/59

Mr. and Mrs. Desmond Campbell are entertaining at dinner Friday evening, December 11 and later with their guests will attend the Museum Ball.

Gazette Dec. 8/59

Mr. and Mrs. William Budden are entertaining at dinner on Friday evening and later with their guests will attend the Museum Ball.

Mr. and Mrs. John Bourne are entertaining at dinner on Friday evening prior to the Museum Ball.

Mrs. H. W. Brainerd is entertaining at dinner on Friday evening and later with her guests will attend the Museum Ball.

Le Progres du Saguenay Nov 26/59

Exposition de 225 oeuvres européennes

MONTREAL (PC) — Le gouverneur général inaugurera au Musée des beaux-arts de Montréal le 19 janvier une exposition de 225 chefs-d'oeuvre européens. Cette exposition, qui marquera le 100e anniversaire de fondation du musée, sera la plus importante de l'histoire de cette institution.

MAEDA PRIMAVESI trouva son portrait lorsqu'elle visitait l'exposition de Gustav Klimt au Musée.

Star Dec. 5/59 100b 100

New Canadian Startled To See Portraits Of Self In Gallery

The other day, a woman walked into The Montreal Museum of Fine Arts to see the current exhibition of Austrian art. She was wandering slowly through the gallery when she came upon a drawing that startled her.

It was he own picture, sketched years ago in Vienna by one of Austria's most famous artists, Gustav Klimt. A few feet away, there was a second Klimt drawing of herself.

"I was astonished," said Maeda Primavesi, who has been living in Canada 10 years. "The pictures brought back all the joys of my childhood and the experiences that have enriched my life."

Miss Primavesi lived in Toronto for two years before settling in Montreal eight years ago.

The drawings — one is called Maeda Primavesi, the other Girl Seated From Front — are among a selection of original Austrian drawings and facsimiles from the noted Viennese gallery, the Albertina, which are on view at the Museum until Dec. 20.

First Time Works Seen in Montreal

It is the first time the works are seen in Montreal—and one of the rare occasions they have crossed the ocean.

Miss Primavesi, who lives at 3550 Ridgewood Ave., said Klimt (1862 - 1918) did "about 40" sketches of her as a young child for an oil portrait which since has been acquired by the Albertina.

She herself owns about seven of the sketches. Some of the others are still in her mother's possession in Vienna, while the balance—including the two on view—are in the Albertina's collection.

"Klimt did the drawings over a period of years," Miss Primavesi said. "He painted very slowly. He would make numerous sketches, as he did in my case, before beginning the portrait itself.

Miss Primavesi said her family came into contact with Klimt and his contemporaries because of her father's active support of the arts.

Miss Primavesi, who teaches art to children in the Montreal Children's Hospital, said Klimt and his contemporaries spent a good deal of time in the Primavesi country home.

"In Austria," she said, "people feel it is necessary to give artists moral support, to have a personal contact with them. This is what my father and his group tried to accomplish.

"I think it is rather sad that in Canada, artists are left alone. They have no real contact with the general public.

"Peoples here don't seem to realize that the soul of an artist and a businessman are two different things. Their outlook that artists should be able to look after themselves is basically bad for the cultural development of Canada."

MAEDA PRIMAVESI
. . . . then and now

The Star Dec. 5/59 11

—Staff photo by David Legget

Antique Peruvian Pottery at Museum

Mrs. Sladen Harrison, left, chairman of the Montreal Museum Sales desk, and Mrs. Charles Taschereau, right, co-chairman of the Ladies Committee of the Montreal Museum of Fine Arts examine some of the original Peruvian pottery circa 300 A.D. to 1300 A.D. which is available at the "Sales Desk" at the main entrance of the Museum. Other Christmas gift ideas are Museum reproductions of statues, jewellery and pottery and prints of European and Canadian paintings.

St. Catharines Standard Nov. 25/59 46

Among 500 guests at a reception for the Vienna Philharmonic Orchestra following its performance in Montreal were the Russian Ambasador, Amasasp Aroutunian and Mrs. Aroutunian; Austrian Ambassador to Canada, Dr. Kurt Waldheim, and Mrs. George Davidson, of Montreal. The reception was at the Montreal Museum of Fine Arts.

—CP Wirephoto

La Presse Dec 4/59

Réceptions

—Mme H. W. Brainerd recevra, vendredi le 11 décembre, avant le bal du Musée des Beaux-Arts.

La Presse Dec 4/59

— M. et Mme Louis-P. Beaubien recevront à diner, vendredi prochain, avant le bal de tête qui aura lieu au Musée des Beaux-Arts.

Gazette Dec 4/59

Mr. and Mrs. Desmond Campbell are entertaining at dinner on Friday evening, December 11, and later with their guests will attend the Museum Ball.

Le Devoir Dec. 5/59

ROBERT ROUSSIL vient de remettre sa dernière sculpture au Musée des beaux-arts.

Acquisition d'une sculpture de Robert Roussil par le Musée

Par Françoise de REPENTIGNY

Après un voyage-éclair de deux mois à Montréal, le sculpteur Robert Roussil repart glorieux pour les Alpes maritimes (avec pour tout bagage deux scies mécaniques) plus précisément à Tourettes-sur-Loup, un petit village de France où il demeure maintenant dans un vieux moulin. La raison de ce voyage nous reporte à quelques mois en arrière alors que le Conseil des arts du Canada accordait un octroi de $2,000 au Musée de Montréal pour l'acquisition d'une sculpture. Un comité spécial du Musée ayant choisi Roussil, celui-ci leur proposa une sculpture taillée dans un tronc de chêne, avec armature en béton et d'une hauteur de 12 pieds. Le comité du Musée la refusa après en avoir approuvé l'esquisse (raisons morales, dit-on) et le pria d'en refaire une autre, dans l'espace de deux mois.

Roussil, qui en a vu bien d'autres, se rendit à Montréal et se mit à l'oeuvre dans les ateliers de sculpture du Musée. Avec tout le respect qu'il a pour la matière qu'il travaille, il choisit une fourche d'orme et, tout en conservant la structure initiale de l'arbre, en créa une sculpture qui demeure très proche des rythmes naturels. C'est cette oeuvre, de 7½ pieds, que le comité du Musée vient d'acquérir. Ce comité était composé de MM. Sydney Dawes, président, William Budden, Robert Elie, Lionel Lemay, Dr. Arthur Lismer et de Mme P.W. Pilot.

Qu'on se souvienne la lutte que Roussil a dû tenir, dans le passé, lutte où il aurait pu se briser. Qu'on se souvienne du Robert Roussil des années 50-54 alors qu'il a failli payer de sa peau les sculptures qu'il persistait à faire. Puis vint la reconnaissance: intérêt des collectionneurs, prix des concours artistiques de la province, importante exposition au Château Frontenac, et à la Foire internationale de Bruxelles, deux de ses oeuvres exposées au pavillon français.

Robert Roussil a toujours eu une prédilection pour le bois: ses sculptures témoignent d'une amitié intense et secrète au contact de la matière poreuse et chaude. Et si son oeuvre n'exprime pas de conception intellectualiste, on y retrouve le rythme de la nature, dans la nature. Ses sculptures, largement ouvertes, sont faites pour le contact avec le vent, le soleil, l'air, l'eau. Quoique non-figuratif, ses bois ont la forme des mouvements humains et l'élan de la liberté.

DE L'ENCRE A L'ALUMINIUM

Les amateurs d'art ont le choix cette semaine entre une exposition Dallaire-Archambault que les JAMM présentent à la galerie de l'Etable, l'exposition des huiles et pastels récents de Bruno Bobak et des encres de Ghitta Caiserman aux galeries Waddington, et les oeuvres de Gordon Webber et Helmut Gransow, à la galerie Norton du Musée. Le champ est vaste, Paris, Vancouver, Ottawa, Montréal; les médiums variés, l'huile, le pastel, l'encre, l'aquarelle, la lithographie, l'aluminium, mais dans l'ensemble, les oeuvres exposées élaborent une recherche nettement plastique. A New-York, une importante exposition au Canada House, composée d'une centaine de tableaux signés par 26 de nos meilleurs peintres âgés de moins de 35 ans (élaboration de l'exposition Aspect de la peinture canadienne, à l'Ile cet été), vient d'avoir un succès retentissant. Les amateurs d'art américains qui soupconnaient les peintres canadiens de s'être arrêtés à la période automatiste, viennent de constater que la production canadienne est parallèle aux recherches des peintres américains et européens.

JEAN DALLAIRE MAGICIEN

La rétrospective de Jean Dallaire à l'Etable remonte aux années 47 avec une grande machine "La Tragédie", les "Demoiselles de l'ombrelle", tapisseries plutôt que tableaux où le peintre influencé par Lurçat a mis à exécution une grande habileté de technique. Suivit une période savoureuse où Dallaire se révéla un artiste rempli d'humour (cruel parfois). Je pense aux "Mangeuses de balustres", aux "Punaises de sacristie". Magicien de la couleur, fin observateur, Dallaire a mis une large tranche de sensibilité dans un tableau intitulé "La femme au chapeau vert", "Amanda" toute en vert avec chapeau à fleurs roses, "Seraphine" où la pâte donne le relief. Quelques tableaux moins bien réussis, "Le fonctionnaire", plus c'owneresque que subtil, et "Martine".

Les personnages du Dallaire nouveau ont abandonné l'allure marionnette enchantée ou la forme dalinienne, et acquièrent ainsi plus de densité et parfois même s'effacent. Quoique toujours figuratif, Dallaire entreprend une recherche de formes, de lignes. Dans ce sens, une grande composition aux tons chauds, "Le prince Casimir", structure encore mal implantée qui marque un renouvellement, "Madame La Lune", aux lignes courbes sur un fond vert, et "Composition" où l'objet se retire sous un réseau linéaire.

On admire chez Jean Dallaire cette extraordinaire technique qui se transforme en feu de joie tout en servant l'agressivité du peintre. Mais on se prend à lui souhaiter de se libérer des limites du style et de poursuivre plus intensément dans le sens des tableaux récents.

LA SCULPTURE AU SERVICE DE LA DECORATION

Le nom de Louis Archambault est déjà fait dans notre monde artistique. Sculpteur et céramiste, Archambault a réalisé des oeuvres imposantes comme ce magnifique Oiseau de fer exposé à l'île il y a quelques années, et une murale en terre et aluminium de 100 pieds (qui vient d'entrer à la Galerie nationale) pour le Pavillon canadien de Bruxelles.

A un échelon plus spatial, sont les patrons en plastique enduits de résine qu'il montre à l'Etable. Les sculptures finales, en voie d'exécution pour l'aérogare d'Uplands, Ottawa, seront en fonte d'aluminium (10 x 120 pi). Ces sculptures, comprenant 6 dessins différents répétés, d'une belle continuité de lignes, ont un sens plutôt décoratif qui nous fait déplorer le manque de densité. Le travail de Louis Archambault s'intègre efficacement à la réalisation des architectes mais il est plus rapproché de la céramique que de la sculpture.

Star Nov. 21/59

THE new exhibition sponsored by the Junior Associates of the Montreal Museum of Fine Arts in the Stable gallery brings together Louis Archambault and Jean Dallaire and they lead us into a delightful, and at the same time disturbing, world of fantasy. We approach the nightmare in some of Dallaire's figures. The dishevelled and dismembered lady with the hat might be the Madwoman of Chaillot; the blue-faced woman in "L'Ete" suffers the roosting on her head of a determined looking bird, and, if you look closely at "Tragedie", who seems composed enough, you will see beaks and talons tearing at her vitals.

In his handling of this classic lady, Dallaire owes much to Lurcat's tapestry design; and I was aware of other influences, too: Dali and Miro, and child art ("La Fonctionnaire" with his clown face and his enormous curling moustachios), but he has his own accent and inventiveness.

Louis Archambault shows photographs of his giant birds outside the Ottawa city hall and of his sculpture for the Fraser-Hickson Institute. His main contribution to the JAMM exhibition, however, is a line-up of six plaster figures bigger than man-size, all creatures of his own mythology. One is like a gigantic fly with wings folded; another might be a bird, or a woman, or a bird-woman; others, with great holes through them, could be the primeval archetypes of the hollow-chested women of Dali and Dallaire—Seraphine and the "Mangeuses de balustres" with the little parasols. They have a strange, positive life of their own, but they aren't at all terrifying.

Rene Derouin is a young graphics artist whose exhibition of gouaches at Agnes Lefort's proves him to be a painter of imagination and refinement. The tiny ones, which could be used for Christmas cards — there may be none left by now—are unhackneyed and completely charming. In his larger works, he explores the abstract to greater depths, but never with violence. There is usually a quotation from the figurative to be discovered somewhere in the composition. "Ostinato," for example, might make you think of a Christmas tree, with its little angels and its star, and so might "Milla," though it is suffused with red. He has a wide range of color, both rich and subtle, and his drawing is graceful.

La Presse Nov. 30/59

Dessin célèbre

Montréal, (PC) — Le Musée des Beaux-arts de Montréal doit prêter un dessin de Rembrandt au Fogg Museum de New York, pour une exposition du printemps. L'oeuvre, une sépia portant le titre "La mort de Jacob", fut offerte au musée il y a 50 ans.

St. Arthur News Nov. 26/59

GREAT DRAWNIG

MONTREAL (CP)—The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring. The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

Gazette Dec. 4/59

Personals

Mr. and Mrs. Maurice Hodgson are entertaining at dinner on Friday evening, December 11, and later with their guests will attend the Museum Ball.

Mr. and Mrs. J. L. Walker

Launa Courier Nov. 23

GREAT DRAWING

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La Presse Nov. 30/59

Au Musée des Beaux-Arts

—Le mercredi 2 décembre, à trois heures, le Comité féminin du Musée des Beaux-Arts présentera M. Evan H. Turner, Ph. D., qui prononcera, en français, une causerie sur l'art religieux. Le thé sera servi et le public est invité.

Current Events Nov. 20/59

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The 34th Annual Exhibition of The Canadian Society of Painters in Water Colour takes place November 7 - 29th.

The second programme of the "Artist in Action" series will be held in the Lecture Hall of the Montreal Museum of Fine Arts on Wednesday, November 25th at 8.00 p.m.

A demonstration of the art of Water Colour painting will be given by the well-known Canadian artist painter of "The Seaway", John Walsh.

The public is welcome to attend. Admission is free.

In the Stable Gallery of The Museum and exhibition entitled "Their Humour" presenting paintings by Jean Dallaire and ceramics by Louis Archambault takes place Nov. 19 - Dec. 13th.

In The Morrice Gallery, to Dec. 20th - An exhibition of original drawings and facsimiles from The Albertina Gallery in Vienna. The group of facsimiles represents various phases of European art between 1400 and 1900, the originals include works by Klimt, Kubin, Kokoschka, Schiele and Broeckl.

Welland - Pt. Colborne Nov. 21/59

STANLEY LEWIS SHOWS SCULPTURE

Montreal Sculptor Claims To Use Michaelangelo Methods

By ROBERT RICE
Canadian Press Staff Writer

MONTREAL (CP) — Sculptor Stanley Lewis says he has uncovered some of the secrets of one of the greatest artists of all time, Michelangelo.

The 29 - year - old Montrealer went to Italy three years ago to trace the life of the master Italian artist, architect, poet and sculptor.

He browsed at the birthplace of Michelangelo, visited the stone quarries where he got his marble and walked the streets of Florence where, 400 years ago, Michelangelo himself paced in artistic contemplation.

PAINSTAKING STUDY

He examined inch by inch the works of Michelangelo in museums and churches. He took photographs and studied enlargements of small sections of statues. He talked to stone-masons, artists, museum directors.

Then he made his discovery.

He found that Michelangelo used a special system for his sculpture and painting. The same pattern of strokes — a series of parallel lines, a kind of distinctive cross-hatch — appeared in all Michelangelo's work, even his oil paintings.

"It was similar to the chisel marks in the pavement of Florence, much of it laid about the time Michelangelo walked the streets there," said Mr. Lewis.

The Canadian artist decided to recreate the tools used by Michelangelo in carving stone and then reproduce one of the sculptor's masterpieces. He fashioned the steel instruments himself, hammering the metal into shape over a blacksmith's forge.

COPIED BAS-RELIEF

Then he copied the Tondo Pitti, a bas-relief of the Madonna and Child. Montreal Museum of Fine Arts has acquired the work, donated by the Greenshields Foundation which sent Mr. Lewis to Italy on scholarships.

His knowledge of the life and influences of Michelangelo has helped Irving Stone, author of the Van Gogh story Lust for Life, to write a Michelangelo biography. The writer and the sculptor first met in Mexico and then in Florence.

"We used to have long talks about Michelangelo," said Lewis. "I told him of my findings and we still correspond about the book."

The young artist works daily in a Montreal stone - mason's shop, amid a dusty clatter of pneumatic tools and massive stone saws, creating his work—mostly in a modern idiom.

"I study the stone, trying to let the grain and the texture suggest an idea. Then I shape it, engrave it, polish it." Most of his current work is in relief rather than in the round.

BOYHOOD FASCINATION

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After high school, he studied at the Montreal Museum of Fine Arts, later in Mexico where he won a scholarship in 1952. He produced a massive stone monument there—The Corn Grinder—and the Canadian ambassador in Mexico unveiled it in the grounds of the Institute Allende at San Miguel.

During his Mexican stay, he had several shows in Montreal of drawings and lithographs. He returned to Canada in 1956 and left the next year on a scholarship for Italy. He remained in Italy until earlier this year, working under an Italian maestro as an apprentice. Under him, the Canadian learned how to make his own tools.

Mr. Lewis not only discovered how Michelangelo carved stone and the tools he used, but he also found some of the major influences on the Renaissance sculptor.

"I want to go back. There's so much more to see and to learn. More young Canadian artists should go to Europe to see, see, see. They have to look, look, look —and they'll return with a new insight into our own Canadian art."

La Presse Dec. 8/59

—M. et Mme John Bourne réuniront quelques invités avant le bal de tête du Musée des Beaux-Arts vendredi. Accompagnés de leurs invités ils assisteront ensuite à cette fête mondaine.

Bal du Musée

—C'est vendredi soir qu'aura lieu au Musée des BeauxArts, le bal de tête. Mentionnons parmi les personnes qui y assisteront : M. et Mme Anson McKim, M. et Mme F. Stuart Molson, M. et Mme J. Bartlett Morgan, M. et Mme Lazarus Phillips, M. et Mme George H. Scott, M. et Mme Eward Stikeman, M. et Mme A. Murray Vaughan, M. et Mme Colin Webster, M. et Mme Maurice Chartré, M. et Mme Robin Watt, M. et Mme Evan H. Turner, M. et Mme Stirling Maxwell, M. et Mme Louis Beaubien, M. et Mme Jean-G. Contat, M. et Mme David Blaiklock, M. et Mme William Budden, M. et Mme Edward Cleghorn, M. et Mme Ralph S. Cohen, M. et Mme A. T. Galt Durnford, M. et Mme David Hudson, M. et Mme Peter Laing, le vicomte et la vicomtesse Hardinge, Mme Marcoux-Caillé, M. et Mme John de M. Marler.

—Mme William Budden recevra à dîner avant le bal du Musée des Beaux-Arts vendredi et conduira ensuite ses invités au bal.

Star Dec. 8/59

Mrs. H. W. Brainerd is entertaining at dinner Friday evening and later with her guests will attend the Museum Ball.

Le théâtre à Montréal : des amateurs de la colonie naissante à "La Poudrière"

Mme Jeannine Beaubien dans une intéressante causerie

L'histoire du théâtre au Canada pourrait tout de même s'écrire si l'on en juge par l'intéressante causerie qu'a donnée Mme Jeannine C. Beaubien devant les membres de la Société d'étude et de conférences, mardi après-midi, au Musée des Beaux-Arts de Montréal.

Mme Beaubien est la fondatrice du dernier né des théâtres montréalais : "La Poudrière" sur l'Ile Sainte - Hélène comme chacun sait, mais la conférencière a vivement intéressé son auditoire en faisant l'historique en bref de la vie théâtrale, non seulement dans le Montréal de 1900 mais dès les débuts de la colonie ! On a vu là, une fois de plus, que le besoin de romanesque est de tous les temps et que même dans les époques les plus mouvementées de l'histoire, la moindre accalmie fait remonter ce besoin à la surface, et au pittoresque ou aux drames de la vie, l'homme de toujours a encore le goût d'ajouter les personnages, les rêves et les tragédies de la fiction.

Mme Beaubien ne fait pas qu'aimer le théâtre, elle aime tout autant l'étude et sa documentation nous laisse deviner le temps de recherches consacré à son grand amour de la scène et des spectacles.

On se doutait bien que dans les années 1600 et 1700 il manquait bien autre chose à Ville-Marie qu'une salle ... de concert ou une scène pour la comédie. La conférencière a choisi tout de même le ton enjoué pour parler des difficultés innombrables que rencontrèrent les amateurs de théâtre qui se risquèrent à monter des spectacles. Apparemment, il n'y avait qu'une chose qui fonctionnait dans le temps aussi que maintenant, c'est la critique ... de toutes couleurs. Mais c'est un fait savoureux de l'histoire ; les Français ayant dû abandonner l'entreprise des spectacles, parce que tout théâtre était mal vu des autorités ecclésiastiques, ce sont des officiers anglais, des troupes britanniques d'occupation, qui, histoire de pratiquer leur français ou voulant se rendre sympathiques à la population canadienne, entreprirent de jouer Molière à Ville-Marie ! Les femmes proscrites de la scène, les femmes du monde ne pouvaient s'y intéresser qu'à titre de spectatrices, ces officiers jouaient donc "entre hommes".

La conférencière parle ensuite de Joseph Quesnel, premier auteur dramatique canadien, considéré comme l'un des nôtres bien qu'il soit né à Saint-Malo; des troupes qui nous ont visités et de celles qui ont été fondées ici et des vedettes qui ont tenu l'affiche pour arriver à "La Poudrière". Mme Beaubien regrette alors de n'avoir pas le temps de raconter à son auditoire toute l'histoire de l'Ile Sainte-Hélène par la même occasion. "La Poudrière", continue en résumé Mme Beaubien, choisie comme terrain de rencontre pour donner des spectacles, a été construite en 1822, comme son nom l'indique, pour garder de la poudre à canon. Elle servit aussi de magasin à approvisionner les soldats qui campaient sur l'île. Avec ses deux magnifiques voûtes, ses murs de 10 pieds d'épaisseur et la terre pour plancher, le bâtiment servait de remise municipale : jeeps, bancs à repeindre, etc. Il fallut deux ans pour découvrir la poudrière, 2 autres années pour trouver architectes, ingénieurs, contracteurs, voulant entreprendre aventure pareille, car le théâtre est toujours une aventure ! Il fallut aussi trouver propriétaire de clos de bois, de béton, de sièges de théâtre et la peinture et la quincaillerie, obtenir encore les escomptes sur chaque article acheté, etc. Mais c'est le plus beau petit théâtre d'Amérique: scène tournante, système d'éclairage comme on n'en trouve dans aucun petit théâtre et ici, j'inclus même les petits théâtres de Paris, un grand foyer. Les comédiens ont des loges convenables et l'établissement à l'eau courante partout. Tout ceci est à la gloire des administrateurs du théâtre.

Le but de "La Poudrière" touchant les organisations internationales, a été secondé par le doyen des consuls à Montréal, M. Frédéric Kaestli, un des administrateurs, maintenant membre honoraire. Ce nouveau mouvement culturel international a suscité beaucoup d'intérêt. Comédiens et spectateurs de langue étrangère sont faciles à trouver dans le Montréal cosmopolite d'aujourd'hui : 65,000 Allemands, 125,000 Italiens, 45,000 Hongrois, de nombreux latins d'Amérique et un nombre considérable de slaves et autres. Ainsi au théâtre nous avons reçu dans très peu de temps, décorateurs, artisans, comédiens metteurs en scène, tous de grande expérience, venant d'Allemagne, d'Israël, de Hongrie, de Roumanie, d'Italie, et en ce moment nous avons 2 comédiennes d'origine russe. C'est donc vraiment l'échange culturel projeté, pratiqué à son mieux.

La carrière de "La Poudrière" bien que jeune encore — 14 mois d'existence, est déjà chargée de belles réalisations et de succès : 20,000 spectateurs pour 161 représentations.

Le succès artistique n'assure pas pour autant le succès financier, de là la nécessité du support du Conseil des Arts du Canada, et de celui de la région métropolitaine, etc. En plus du théâtre, "La Poudrière" accueille aussi les concertistes, des conférenciers, des diseurs, chanteurs, etc.

Les conférences hebdomadaires de la Société d'étude reprendront maintenant en janvier.

G. B.

Uncovers Secrets of Great Artist

By ROBERT RICE
Canadian Press Staff Writer

MONTREAL (CP) — Sculptor Stanley Lewis says he has uncovered some of the secrets of one of the greatest artists of all time, Michelangelo.

The 29 - year - old Montrealer went to Italy three years ago to trace the life of the master Italian artist, architect, poet and sculptor.

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—Staff Photo by David Legget

Headdresses Benefit SPCA

Mrs. Eric Cushing, left, adjusts a headdress on Miss Wilma Warnecke, while Scruffy, the spaniel looks on. The gold or silver decorations are being made by Mrs. Cushing and sold to guests attending the "Bal de Tete," given by the Montreal Museum of Fine Arts this Friday. Proceeds from their sale will aid the SPCA.

CANADA'S ART GRANT CALLED 'INSULTING'

Montreal, Dec. 1 — (CP) — John Steegman, former director of the Montreal Museum of Fine Arts, said yesterday Canada has lost face in international art circles because of the way the National Gallery has been treated in recent years.

He said parliament's "couldn't-care-less attitude inevitably revives the old taunt of prairie-minded provincialism."

Mr. Steegman recently finished a cross-country tour sponsored by the Nation Gallery.

He said everywhere I went he found bewilderme and dismay at the gover ment's refusal to ratify tl gallery's purchase of tv paintings by European ma ters; at certain resignatio of key gallery men, and the cutting of the galler grants for buying paintin

The gallery had agreed buy certain European pai ings under the impression had government backing, said, but the government fused to buy them.

Mr. Steegman said t government has cut the g lery's purchase grant to t "insulting sum" of $25,0 At the same time in Brit government grants to st museums have been creased.

"Artist in Action" second program at museum Nov. 25

The second program of the "Artist in Action" series will be held in the Lecture Hall of the Montreal Museum of Fine Arts on Wednesday, Nov. 25 at 8:00 p.m.

A demonstration of the art of Water Colour painting will be given by the well-known Canadian artist painter of "The Seaway", John Walsh.

The public is welcome to attend. Admission is free.

Mr. and Mrs. Peter Dawes are entertaining at dinner Friday evening and later with their guests will attend the Museum Ball.

ART PATRON

MONTREAL (CP) — Governor General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor-general Vincent Massey was appointed an honorary patron.

Museum To Loan Great Drawing

MONTREAL (CP)—The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring. The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

La plus imposante exposition jamais organisée par le Musée des Beaux-Arts

On annonce aujourd'hui que la plus imposante exposition jamais organisée par le Musée des Beaux-Arts, de Montréal — une inestimable collection comprenant 225 chefs-d'oeuvre européens — inaugurera le centenaire du Musée le 19 janvier.

Le gouverneur général Georges P. Vanier, qui a récemment accordé son patronage au Musée, ouvrira l'exposition ainsi que la célébration, qui se continuera pendant toute l'année, du centenaire de son activité.

Cette exposition représente un siècle de collection privée par des Canadiens et souligne le rôle que les collectionneurs ont joué dans le développement des trésors artistiques du Musée.

"Ce musée a bénéficié de la générosité des collectionneurs privés plus que tout autre musée de ce genre sur le continent", a déclaré M. Evan H. Turner, directeur du Musée.

Le colonel Hugh M. Wallis, président du Musée, a révélé que l'exposition a été organisée en hommage aux gens qui, "par leurs dons et legs, ont contribué à faire de ce Musée l'un des principaux centres d'art du Canada".

"Sans leur aide, a-t-il ajouté, les collections du Musée seraient beaucoup moins importantes, car ce n'est que dans les dernières années que nous avons reçu des fonds pour les acquisitions."

L'exposition donne une vue générale de l'évolution des collections canadiennes. Elle comprendra des oeuvres des collections Van Horne, Angus et Lord Strathcona.

On y verra aussi des chefs-d'oeuvre de collections bien connues, celles de Robert Reford, Sir George A. Drummond, Elwood B. Hosmer et James Ross.

Dans le cas des collections Drummond et Ross, qui ont été mises aux enchères à Londres lors de ventes célèbres, les peintures ont été empruntées de leurs propriétaires actuels dans diverses parties du monde.

Les amateurs pourront admirer des oeuvres de maîtres tels que Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Dugas, Monet, Sisley, Pisarro, Corot, Courbet et Cézanne.

L'exposition comportera des oeuvres d'artistes dont la réputation s'est établie avant 1914, tels que Braque, Picasso, Modigliani et Signac.

M. Turner a déclaré à une conférence de presse que "l'impressionnisme français est particulièrement bien représenté dans les collections canadiennes. Cet aspect sera l'une des révélations de l'exposition, a-t-il ajouté."

Un catalogue de 60 pages a été préparé, avec 50 illustrations des oeuvres exposées.

Au moins 65 maîtres des siècles passés seront représentés à cette exposition qui sera ouverte jusqu'au 21 février.

Il n'y aura aucune peinture canadienne.

M. Turner a annoncé qu'une autre exposition importante, composée uniquement de peintures canadiennes, sera organisée plus tard pendant les célébrations du centenaire, en guise de complément à l'exposition des maîtres du passé.

Des pages manuscrites enluminées, datant de 1300 et dessinées par des maîtres inconnus de l'école française, seront l'oeuvre la plus ancienne de l'exposition européenne.

L'exposition a pu être montée grâce à la collaboration des collectionneurs d'une rive à l'autre du Canada.

Peintures soviétiques en mars au Musée des Beaux-Arts

Londres, 9. (PC) — M. Murray Chipman, président des expositions du Centenaire du Musée des Beaux-Arts de Montréal, a déclaré aujourd'hui que l'URSS enverra 80 peintures soviétiques qui seront exposées à Montréal en mars prochain et, plus tard, à Ottawa et Toronto.

M. Chipman, vice-président du Musée de Montréal, est de retour d'une visite de 11 jours en Russie. Il n'y était pas retourné depuis 1922. Il a déclaré que le gouvernement soviétique a accepté de prêter des peintures russes, mais qu'il s'est refusé à envoyer des peintures françaises, qui étaient déjà retenues pour une autre exposition.

M. Chipman a visité le musée de l'Ermitage, à Léningrad, ainsi que les principaux musées russes. Il a décrit les collections russes avec enthousiasme, particulièrement celles qui comprennent les Impressionistes français et les peintures du début du 18e siècle.

Les peintures seront envoyées au Canada à bord d'un appareil commercial russe et aux frais du gouvernement soviétique.

Bal de Tête

—Le bal de tête que donneront les membres du Musée des Beaux-Arts, le vendredi 11 décembre aura lieu dans les salons du Musée. M. Louis-P. Beaubien est le président de l'organisation et le vicomte Hardinge, le vice-président. Le colonel G. A. Parker, MM. M. Vaughan, J. Bartlett Morgan, Anson C. McKim et G. Maher font également partie de l'exécutif. Mme Robin Watt, Stuart Molson et M. Paul Johns sont en charge du comité de décoration; M. et Mme Jean Contat préposés au comité du souper; Mme Heward Stikeman, présidente du comité des invitations, Mme J. Bartlett Morgan, publiciste ; Mme George Scott, trésorière; Mme Keith Laidley, secrétaire. Prêtent également leur concours ; M. Kenneth Withers, le Dr Evan H. Turner, M. Edward Cleghorn, Mmes Galt Durnford, Peter Laing, Duncan Hodgson, Roger Ouimet, D. M. Blaiklock et Mlle Montreuil. Le programme de danse sera sous la direction d'Eddie Alexander.

Réceptions

—Avant le bal de tête du Musée des Beaux-Arts, ce soir, M. et Mme Rodolphe Forget recevront à dîner.

—M. et Mme Léo-M. Duquet donneront une réception dansante, ce soir à l'hôtel Windsor, pour leur fille Elizabeth, débutante de la saison.

GREAT DRAWING

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ART PATRON

MONTREAL (CP) — Gover-General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year Former governor-general Vincent Massey was appointed an honorary patron.

Deutsche Canadazeitung - Montrealer Nachrichten Dec. 5/59

Wiener Philharmoniker uebten weiter ihren Zauber aus

Das diplomatische Corps beim Empfang im Museum

MONTREAL. — Das berühmteste Orchester der Welt übte seine alte Anziehungskraft aus, das Forum mit 7000 Personen war gefüllt und dies an dem Abend, an dem Wolfgang Schneiderhahn mit dem Lucerner Festspiel-Orchester in einem Mount Royal-Abonnementskonzert spielte und ein anderer berühmter Violinist, Joseph Szigeti in der Redpathhall der McGill Universität auftrat. Wie musikhungrig Montreals Publikum ist, geht daraus hervor, dass das Montreal-Star-Konzert am 8. Dezember mit dem Österreicher Josef Krips als Dirigent des Montrealer Symphonieorchesters, in welchem Isaac Stern das Tschaykowsky-Violinkonzert spielt, ebenfalls fast ausverkauft ist. Für den Abend des russischen Violinvirtuosen David Oistrakh am 27. November waren seit Wochen keine Karten erhältlich.

Dem Komitee der zukünftigen Festspielhalle braucht daher wegen Mangel an zahlendem Publikum nicht bange zu sein, und hoffentlich nimmt so der Zustand ein Ende, dass eine glanzvolle Zuhörerschaft, die das Forum füllte keine Gelegenheit hat, ihre Überkleider abzulegen, was nur die Kürschner Montreals begrüssen dürften.

Für die neue Festhalle werden allerdings bessere Zufahrtsmöglichkeiten und Parken notwendig sein, so dass der Zustand ein Ende nimmt, dass Konzerte durch Spätkommer gestört werden, weil diese mit ihren Wagen in der Nähe des Forums einfach nicht durchkommen.

Das Konzert der Wiener Künstler war im wahrsten Sinne des Wortes für jedermann ein unvergessliches Erlebnis. Wie oft hat man schon Händels Wassermusik gehört. Sie ist ein Meisterwerk. Die alte Erzählung erscheint durchaus glaubhaft, dass Händel, als er plötzlich Hannover verliess, den späteren König sehr verärgerte, dieser ihn aber sofort wieder zum Hofkomponisten in London bestellte, als Händel auf Barken, die das Schiff des Königs bei einer Themsefahrt begleiteten, mit einem Orchester von 50 Mann zum ersten Mal die Wassermusik spielte. Wir hörten das Werk in der jetzt üblichen Fassung von Sir Hamilton Harty. Es klang wie neu mit den wundervollen Hörnerklängen und sanften Streichpassagen unter Herbert von Karajan, der wieder zeigte, was er aus seinen Künstlern herausholen kann. Wir hörten ferner eine bezaubernde Aufführung von Richard Strauss' „Till Eulenspiegels lustige Streiche", wie nur die Wiener diese Programmmusik spielen können. Kein Wunder, wenn man sich erinnert, dass Richard Strauss jahrelang ihr Dirigent war. Nach der Pause zelebrierten die Philharmoniker Beethovens C-moll Symphonie Nr. 5, in dessen Andante con moto-Satz, die Variationen gespielt wurden wie der Verfasser dieser Zeilen sie selbst von den Wiener Philharmonikern noch nie gehört hat. Bravo Karajan! In der Zugabe war der wienerische Schmiss des „An der schönen, blauen Donau — Walzers" bemerkenswert und besonders die Introduktion, etwas, was den Philharmonikern kein Orchester der Welt nachmachen kann.

Welche Ausdauer diese Musiker haben, bewiesen sie, als ein Teil von ihnen bei einem glanzvollen Empfang des Museums der Schönen Künste nachher noch Mozarts „Kleine Nachtmusik" vollkommen, soweit es die Akustik der Räume gestattete, spielten. Willy Boskowsky war hierbei am Dirigentenpult.

Der Abend war echt wienerisch, zum Schluss spielte sogar eine Montrealer Schrammelkapelle zum Tanze auf. Und das Windsorhotel stellte ein beachtenswertes Gulyas bei, ausserdem wurde ein köstlicher Wachauer Wein „Dürnsteiner Katzensprung" kredenzt, der die steifsten Montrealer in fröhliche Stimmung brachte. Im Forum sowohl als im nachfolgenden Empfang sah man fast alles, was in Montreal Rang und Namen hat; der deutsche und österreichische Gesandte aus Ottawa waren anwesend und das gesamte diplomatische Korps Montreals. Ihr Berichterstatter hatte die Ehre, seine Eindrücke vom Konzert in einem kurzen Interview mit Vera Hirschmann, der Tochter unsres geschätzten Wiener Berichterstatters, im Internationalen Sendedienst nach Österreich und Deutschland zu übermitteln.

Robert G. Coles, Montreal.

Vancouver Province Nov. 21/59

Art conforming:

Might I point out a new fashion that has just invaded what was once considered a fortress of individuality in this increasingly conformist country of ours?

At the Annual Spring Exhibition of the Montreal Museum of Fine Arts only 67 items of 1,631 submitted, or 4 per cent, were accepted. This was, indeed, a triumph for statistics, since, as any pedagogue will tell you, an A rating should only be granted the top 4 per cent on the normal curve.

Now the fashion for rating art on a statistical basis has, it seems, spread to Vancouver. The jurors of the 28th Annual Exhibition at the Vancouver Art Gallery have also accepted exactly 4 per cent or 12 of the 300 works submitted.

At last that redoubt of chaos and incoherence, art appreciation, has been broached, and brought into line with all the other statistical phenomena of our time.

ALISTAIR CRERAR.
New Westminster.

Star Dec. 11/59

Mr. and Mrs. Rodolphe Forget are entertaining at dinner this evening and later with their guests will attend the Museum Ball.

Gazette Nov - 28/59

YULE CARD PREVIEW: This water color by seven-year-old Madeleine Ashcroft, left, will be reproduced and used as CJAD's 1959 Christmas card. The Beaurepaire lass won top prize of a $100 Canada Savings Bond in a Christmas art contest for children judged by Montreal Museum of Fine Arts Director Dr. Evan Turner. The budding artist, shown here with the station's Bill Roberts, also gets a one-year scholarship at the Museum. She won over 600 competing youngsters.

Gazette Dec 10/59

Art Supplies The Balance Curriculum

Too much emphasis on academic prowess has resulted in teenagers entering universities unable to think for themselves, Mrs. Lea Sherman, art instructress at Mount Royal High School, told a meeting of the Montreal Council of Women yesterday.

She was one of a panel of four which discussed art education as it is today and as it possibly will be in the future. Other panelists were Miss Grace Campbell, of the Protestant School Board of Greater Montreal; Miss Audrey Taylor, of the Montreal Museum of Fine Arts; and Miss Alice Lighthall, of the Women's Art Society.

"There's terrific pressure towards achieving success in school marks," Mrs. Sherman said. "It's important but it's over - emphasized. Too much emphasis on academic development can be deadening. Art supplies the needed balance."

She felt both parents and schools were responsible for providing a well-rounded curriculum.

"The parents of a community have a great deal more to say about education and can help the schools more than they realize. I feel that every community can get the kind of education it likes."

On the other hand, she said the educator has a responsibility to think of quality as well as quantity of students.

No Material Gain

"We have to turn out well-qualified doctors, engineers, and we have to prepare students for university," she conceded. "But we must also balance their urges for success and prestige with an appreciation of doing something for its own sake, for instance painting a picture of their very own that can't be measured in terms of material gain."

Miss Grace Campbell, in speaking of art education for children, stressed the importance of allowing them to express themselves individually.

"They have a very un-adult way of depicting things they see and if forced into expressing themselves in a more technical way, their spontaneity is blocked," Miss Campbell explained. "Also, they tend to lose confidence and therefore don't do it again."

She added that teaching children to become art 'users' and 'choosers' was equally as important as teaching children to produce art.

"We have to develop the child's curiosity, sense of observation and sensitivity to the world around him. In future, we'd like our teachers to become more sensitive."

Miss Audrey Taylor, of the Montreal Museum of Fine Arts, said that everyone, child or adult, has the opportunity to learn about art, if only through the modern magazines "with their excellent prints."

She felt, too, that art is not something that can be taught to children. "However, you can be well aware of what is possible at a certain age, and teach the techniques of which they are capable."

In conclusion, Miss Alice Lighthall, of the Women's Art Society, told of the development of the Canada Council, from its beginning in 1947 to its establishment in 1957. Its objects, she pointed out, are "to foster and promote the study and encouragement and production of works in humanities, arts and social sciences."

The Elizabethan Nov 1/59

MUSEUMS

Chateau de Ramezay — Historical museum built in 1705 by Claude de Ramezay, eleventh Governor of Montreal. Here you'll find historical documents, pictures, weapons, coins, clothing and numerous other relics dating back to the days of New France. Open Tuesday through Saturday from 10 a.m. to 5 p.m., Sunday 2 p.m. to 5 p.m., at 290 Notre Dame Street East. Admission: 50 cents for adults, 10 cents for children.

Wax Museum — Two hundred life-size wax figures are well displayed in a completely air conditioned building. Here you'll see reconstructed in wax the Catacombs of Rome, the Roman Circus, and scenes from the life of the early Christians. There are biblican scenes and historical tableaux of Canada in addition to a collection of famous people. Open daily from 9 a.m. to 9.30 p.m., at 3715 Queen Mary Road. Admission 75 cents for adults, 25 cents for children. You are also asked to tip.

The Block House — A historical museum of Canadiana on St. Helen's Island.

Montreal Museum of Fine Arts—A permanent collection of Old Masters. French, English and contemporary Canadian paintings. Also a collection of Canadiana along with treasures from ancient Egypt, China and the European Middle Ages. Open Tuesday to Saturday, 10 a.m. to 5 p.m., at 1379 Sherbrooke Street West. Admission free on Wednesday, and Saturday. Other days, 25 cents to non-members. □

Toronto Globe & Mail Dec 5/59

Russ Art Obtained

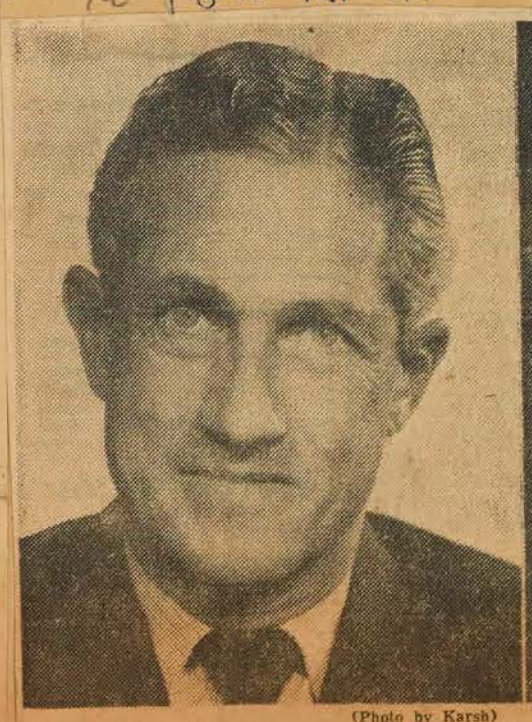
Eighty Russian paintings will be flown to Canada for an exhibition next March at the Montreal Museum of Fine Arts.

Murray Chipman, chairman of the museum's 1960 centennial exhibition, told a reporter the Russian paintings will be shown later in Toronto and probably in Ottawa.

Chipman, just back from an 11-day visit to Russia, said the Soviet Government agreed to loan the Russian paintings but declined his request for French paintings, which had already been booked for another exhibition.

Chipman visited the Hermitage Museum in Leningrad and the main Russian museums. He described the Russian collections as "mouth-watering in their glory." These included French Impressionist, Post-Impressionist and early 18th century paintings.

Gazette Nov 9/59



(Photo by Karsh)

(Photo by Posen)

MR. LOUIS P. BEAUBIEN, chairman of the annual Museum Ball, this year a Bal de Tete, which is being held tomorrow evening at the Museum, and MRS. BEAUBIEN.

MUSEUM PROGRAMME NEXT WEDNESDAY

The Ladies' Committee of the Montreal Museum of Fine Arts will present its weekly lecture and tea on Wednesday, December 2 at 3 p.m. Dr. Evan H. Turner, Director of the Museum, will speak in French on Religious Objects in the Museum's collection.

Tea will be served following the lecture in the upstairs foyer of the Museum. The public is cordially invited to attend.

FILMS: A Swedish film entitled 'The Great Adventure' will be the feature on the regular Wednesday evening programme at the Montreal Museum on December 2 at 6.30 p.m. and at 8.30 p.m. These programme are open to the public free of charge.

'The Great Adventure' is an outstanding nature study filmed in Sweden and produced by Sweden's foremost producer of documentary films. The beautiful, sensitive photography of children and animals gives a lyric quality to the film.

Says Canada Lost Face In World Art

MONTREAL (CP)—John Steegman, former director of the Montreal Museum of Fine Arts, says Canada has lost face in international art circles because of the way the National Gallery has been treated in recent years.

He said Parliament's "couldn't-care-less attitude inevitably revives the old taunt of prairie-minded provincialism."

Mr. Steegman recently finished a cross-country tour sponsored by the National Gallery. He said everywhere he went he found bewilderment and dismay at the government's refusal to ratify the gallery's purchase of two paintings by European masters; at certain resignations of key gallery men, and at the cutting of the gallery's grants for buying paintings.

National Gallery Squabble Held Harming Canada

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Reportage d'un reportage

Brillante soirée de Vienne à... Montréal

par Normand Cloutier

Lundi dernier, dans le cadre de l'exposition des oeuvres de l'*Albertina*, l'Orchestre philharmonique de Vienne donnait, passé minuit, sa soirée "Grinzing". Vers 11 h., les invités — ambassadeurs, consuls, messieurs chic et jolies femmes — arrivaient déjà au Musée des Beaux-Arts, rue Sherbrooke ouest, où les attendait, dans le hall du rez-de-chaussée, un buffet typiquement viennois. Dans une aile du second étage, aménagée en studio d'occasion, une équipe de production du Service international de Radio-Canada s'affairait depuis quelques heures sous le regard vigilant du *Penseur* de Rodin, au milieu des chefs-d'oeuvre de peintres canadiens tels que Gagnon, Jackson, Thomson et Cullen.

C'est dans cette ambiance canadienne que devaient être filmées les interviews que Karajan, chef d'orchestre de la Philharmonique de Vienne, M. Roewenheim, consul général d'Autriche, et quelques autres personnages de marque avaient accepté d'accorder aux représentants du Service international de Radio-Canada.

Vers deux heures de la nuit, les prises de vues étaient terminées, les pellicules expédiées aux laboratoires de Radio-Canada. Le lendemain, à 5 h. de l'après-midi, on expédiait le film à Vienne, en Autriche, où on le télédiffusa immédiatement.

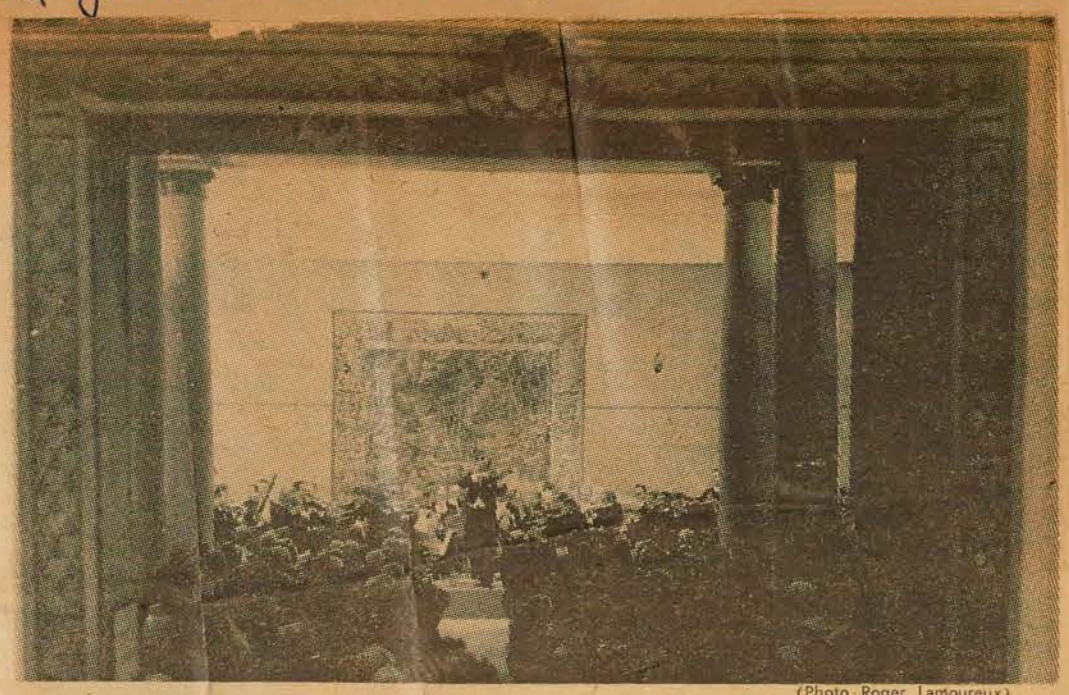
Ce reportage filmé représente un travail colossal. A la tombée de la nuit, les cameramen avaient capté Montréal à l'improviste, choisissant comme centre d'intérêt l'angle des rues Dorchester et McKay, les rues St-Jacques et Sherbrooke. Et c'est sur le fond de la jolie sonate de Mozart, *Eine Kleine Nachtmusik*, telle qu'interprétée par la Philharmonique de Vienne au Musée des Beaux-Arts, que les téléspectateurs viennois pourront voir "Montreal by Night", les paysages mouvants et féeriques que forment ses enseignes lumineuses, les va-et-vient des passants.

Dès 10 h., trois caméras étaient postées dans le hall du rez-de-chaussée du Musée des Beaux-Arts qu'envahissait peu après la société élégante — et cosmopolite à souhait — de Montréal. Jusqu'à minuit trente, tandis que les musiciens viennois s'attablaient dans un petit restaurant, style "bohême", aménagé pour la circonstance à l'arrière du Musée, les invités s'attardèrent autour des tables du rez-de-chaussée, goûtant une succulente goulache viennoise et humant en connaisseurs, un fin vin d'Autriche. La tâche du directeur de photographie de l'équipe de Radio-Canada, M. Fenyon, était ici facile : la salle entière était éclairée "a giorno."

Mais sur le palier du second étage où se tint plus tard le concert de la Philharmonique, les problèmes techniques fourmillaient. Si l'orchestre lui-même était éclairé par des projecteurs, d'ailleurs fort discrets, l'auditoire restait dans la pénombre. "Nous n'avons pas voulu utiliser les projecteurs, m'a dit Marguerite Holloway, la réalisatrice, parce que nous voulions conserver à l'ambiance son caractère d'intimité".

Peu d'invités, en effet, ont senti la présence des cameramen. Envoûtés par la "valse Empereur" de Strauss, deux couples, en tout cas, ont quitté leurs places, se sont glissés dans une aile de Musée et se sont mis à valser...

A deux heures du matin, la soirée était terminée. L'équipe de production de Radio-Canada, supervisée par M. Delanoë, pliait bagages. Mais à 5 h., mardi après-midi, la même équipe se rendait à la gare Windsor pour filmer l'arrivée du Ballet Slask de Pologne et suivre les allées et venues des danseurs à travers Montréal. Dans quelques jours, les Polonais connaîtront à leur tour Montréal par l'entremise de leurs danseurs et de l'initiative heureuse du Service international de Radio-Canada.



(Photo Roger Lamoureux)

Dans l'intimité du musée des Beaux-Arts, au milieu des chefs-d'oeuvre de l'"Albertina", la haute société de Montréal écoute religieusement l'Orchestre Philharmonique de Vienne.

L'équipe de Radio-Canada, qui dans quelques instants captera sur le vif la soirée "Grinzing" que donnera la Philharmonique de Vienne, vérifie une dernière fois le plan de travail élaboré pour la soirée. On reconnaît, de gauche à droite, GERARD ARTHUR, M. DELANOE, GHISELE BELANGER, MARGUERITE HOLLOWAY et M. FENYON.

Pendant que l'Orchestre interprétait la valse "Empereur" de Strauss, quelques couples discrètement se sont mis à valser dans les ailes du Musée.

Derrière la caméra, M. FENYON, directeur de la photographie.

Le Dr Evan H. Turner, directeur du Musée des Beaux-Arts, et Mme Turner recevront les invités au bal annuel du musée vendredi soir.

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Deplores Art "Provincialism"

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Loss Of Face For Canada In Art Circles?

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MUSEE DES BEAUX ARTS

Exposition de poupées

Le comité féminin présente du 14 décembre au 6 janvier une exposition de poupées et de meubles de poupées de la collection Elizabeth Bennet.

Dix poupées, datant de 1780 à 1880, dont les pays d'origine sont la France, l'Allemagne, la Hollande, les Etats-Unis. Mesurant de 8 à 21 pouces de hauteur, ces poupées sont habillées de soie, de satin, de velours et de dentelle.

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MONTREAL (CP)—The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring. The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

La Presse Mon. 28/5/59

Questions du temps passé... de temps perdu ...de finances à trouver

par Jean Sarrazin

M. Thaon d'Arnoldi : Fillette 1926

Deux conférences de presse se sont tenues cette semaine, qui ne sont pas sans lien. L'une avait lieu au Musée des Beaux-Arts et concernait le programme, très brillant, d'expositions qui se dérouleront à l'occasion du centenaire de cette institution. La seconde concernait le résultat de la souscription publique pour la construction de la place des Arts et les travaux qui, bientôt, en résulteront. Ces deux conférences de presse soulevaient en fait un problème identique : l'appui du public québecois à des entreprises d'art. Il se trouve en effet que le Musée est en déficit et va mettre en oeuvre un plan de cinq ans pour recueillir des dons, des legs, des cotisations. Par ailleurs, la place des Arts ne va voir le jour que grâce, en partie, à la contribution financière bénévole du public. Pas n'importe quel public. Car, à Montréal et dans cette province, il s'agit surtout d'un public de langue française et c'est la première fois sans doute qu'il accepte de donner de l'argent pour des entreprises artistiques. C'est là un point très important.

En ce qui concerne le musée, quand il sollicitera notre appui, à aucun prix celui-ci ne devra être inconditionné. Et je dirai pourquoi en étudiant le problème du Musée, la semaine prochaine. Les Canadiens-français ont certes beaucoup trop ignoré le musée, mais le musée, en revanche, à part quelques gestes, a parfaitement ignoré, lui aussi, qu'il se trouvait dans la deuxième ville française du monde. Le plein des dons et des cotisations a été fait du côté anglais. A partir du moment où il faudra chercher une ouverture financière du côté canadien français, il nous sera difficile d'apporter une contribution à un organisme qui ne possède pas et ne recrute pas de personnel canadien français, à l'exception des balayeurs, et qui n'est même pas capable de donner un renseignement en français au téléphone. Notre argent parle français. A bon entendeur, salut.

Ars classica

Pour être discrète, la galerie "Ars Classica" n'en est pas moins une des plus intéressantes et des mieux fournies de Montréal. Sa collection d'oeuvres et d'objets d'art anciens, remontant à la plus haute antiquité, reste unique à Montréal et embrasse plusieurs siècles d'histoire de l'art. Elle se complète d'ailleurs par le musée de Valleyfield.

La Galerie Ars Classica s'intéresse également à l'art moderne et, depuis une semaine, présente une petite rétrospective de cette époque 1920-25, qui revient si curieusement à la mode.

La Galerie "Ars Classica" a réuni, pour l'occasion, une série de toiles d'un peintre italien né en France, Thaon d'Arnoldi, mort il y a une trentaine d'années. Son oeuvre est assez typique de cette époque si fortement influencée par la renaissance des Arts Décoratifs, qui avaient alors réussi à intégrer toutes les autres formes d'art. Une toile de cette période semble toujours avoir été conçue pour être encastrée dans une boiserie, un médaillon, un panneau ou un trumeau. C'est en revoyant cette forme de peinture que l'on comprend le violent et salutaire besoin de réaction qu'a été l'art abstrait. A ce titre, et devant le grand nombre d'expositions d'art non-figuratif, il est intéressant et instructif d'étudier ces quelques toiles d'une époque qui fait date.

Cette peinture porte également en elle un témoignage. Témoignage d'une société assez béatement heureuse, d'une bourgeoisie repue et sans souci, d'une morale sans histoire parce qu'uniquement friande de petites histoires. Le style de vie de l'époque comportait des sofas couverts de peaux de bêtes sur lesquels dormaient des pékinois, des boudoirs sombres ornés de cassolettes chinoises, un décor d'adultères parfumés au No. 5 de Chanel, une mise en scène pour la "Voix Humaine" ou les drames de Bernstein. Cette époque curieuse de début de l'entre-deux-guerres, entrouve le reflet dans ces femmes assises, de face, de profil, dans ces Nus et même dans ces natures mortes de fleurs se mirant dans des psychés modern-style. C'était d'ailleurs une peinture soigneusement tartinée, sans effet de pâte, bien vernie, ayant une prédilection pour les teintes foncées, les bruns sombres, les bleus fumés, toute une gamme de verts allant jusqu'au vert bouteille et, dans les teintes claires, les mastic ou les ocres, mais jamais éclatants.

Thaon d'Arnoldi ne fut pas un des peintres majeurs de l'époque, mais il peut rester comme un des artisans de cette période de transition qui, avec le recul du temps, commence à prendre sa place utile dans l'histoire de la peinture.

A la même époque se rattachent deux grandes aquarelles de Marc-Aurèle Fortin représentant le port de Montréal avec le pont Jacques Cartier encore inachevé. Ici, l'aquarelle répond à des couleurs gaies, à une sorte d'imagerie joyeuse avec des ciels tout en taches bleues et blanches très crues. Si nous avions un musée de la ville de Montréal, une sorte de Carnavalet de la Métropole, ces deux aquarelles y auraient naturellement leur place.

Enfin la même exposition nous permet d'admirer quelques oeuvres plus proches de nous parmi lesquelles je tiens à signaler l'oeuvre gravé de Jeanine Leroux. La gravure soulève peu d'intérêt au Canada, et c'est dommage. C'est un art qui a ses exigences et qui décourage la facilité. L'oeuvre de Jeanine Leroux séduit d'emblée. Le travail en est délicat, sans miévrerie, mais imprégné de poésie. Jeanine Leroux est attirée, hantée, par les images nées de la forêt et les traduit sur cuivre avec une ampleur et une force qu'on ne trouve pas toujours chez une femme. Je pensais, en regardant ces quelques oeuvres, à toute cette période de la vie de Suzanne Valadon, où, peu connue, elle maniait la pointe sous la direction de Degas. On ne s'en aperçut vraiment qu'après sa mort. La gravure est un art qui exige la modestie et des dons. Elle aide les artistes à se préciser eux-mêmes. Jeanine Leroux y trouve certainement le ferment d'une carrière valable.

Montrealer Nachrichten Nov. 12/59

Wienerin findet ihr Portraet im Montrealer Museum

Albertina-Ausstellung bis 20. Dezember

MONTREAL. — Eine in Montreal lebende Wienerin, Mädi Primavesi, hörte von der Ausstellung der „Albertina" im Museum auf der Sherbrooke und war höchst überrascht, dort zwei Zeichnungen von Gustav Klimt zu sehen, Entwürfe zu ihrem Portrait, das heute in der Wiener weltberühmten „Albertina" Gallerie hängt. Klimt war mit der Wiener Industriellenfamilie Primavesi befreundet, ihr Vater hatte die „Wiener Werkstätte" begründet, ein kunstgewerbliches Unternehmen, das führend und wegweisend auf diesem Gebiet war.

Mehrere Mitglieder dieser bekannten kunstliebenden Familie leben heute in Montreal. Ein Neffe von Frl. Primavesi ist Teilhaber der bekannten Juwelierfirma Primavesi und Kaufmann, deren Entwürfe auf den grossen Juwelierausstellungen in New York stets erste Preise gewinnen. Ein anderer Neffe, K. Primavesi, ist durch Holzschnitte und sonstige künstlerische Arbeiten wohlbekannt. Werke dieses allzu bescheidenen Künstlers hängen im Queen Elisabeth-Hotel und im Montrealer Kinder-Hospital, wo Frl. Primavesi als Kunstlehrerin tätig ist. Sie selbst besitzt ebenfalls einige Zeichnungen, die Klimt von ihr gemacht hat. Er pflegte langsam zu arbeiten und es existieren insgesamt etwa 40 Skizzen zu ihrem Portrait.

Klimt lebte eine Zeitlang im Landhaus der Familie Primavesi. Damals, so erzählt sie uns, kauften Kunstsammler in Wien nicht nur die Bilder der Maler, sondern verkehrten auch persönlich mit ihnen und suchten ihnen jede Art Unterstützung zu geben. Es scheint ihr hier falsch zu sein, dass man in Canada den Ka eines Bildes zu sehr als eine Ar „gutes Geschäft" ansieht un persönlichen Kontakt mit der Künstlern nur selten aufrech erhält. Klimt und andere seine Gruppe hatten aber nicht nu Förderer wie die Familie Pri mavesi oder das Kaiserhaus — Klimt malte Wandbilder im Jagdschloss Lainz —, sonder auch starke Widersacher. Es ga eine grosse Affäre wegen Akt bildern für die Universität. Ähn liche Widerstände hatte Egon Schiele, von dem ebenfalls einige Werke in der gegenwärtigen „Albertinaausstellung" zu sehen sind, die bis 20. Dezember ge öffnet ist.

R. G. Coles, Montreal

Montreal Gazette Dec. 1/59

Lost Face in Art Circles

MONTREAL (CP)—John Steegman, former director of the Montreal Museum of Fine Arts, says Canada has lost face in international art circles because of the way the National Gallery has been treated in recent years.

He said Parliament's "couldn't-care-less attitude inevitably revives the old taunt of prairie-minded provincialism."

Mr. Steegman recently finished a cross-country tour sponsored by the National Gallery. He said everywhere he went he found bewilderment and dismay at the government's refusal to ratify the gallery's purchase of two paintings by European masters; at certain resignations of key gallery men, and at the cutting of the gallery's grants for buying paintings.

Gazette Dec. 1/59

QUOTABLE QUOTES: If you're "in the know" you can still get Victoria Bridge tokens in many a spot near the Montreal end of the bridge. . . . Montreal is to be "twinned" with Nice, France, with Mayor Jean Medecin, president of the French National Committee Tourism due here tomorrow; and Granby is to be "twinned" with Cannes the mayor of which is Bernard Cornut-Gengille, who is Minister of Telecommunications in the de Gaulle Government. . . . Whoever erected the Christmas trees on the south facade of the C.N.R.'s Central Station can't be superstitious. There are 13 of 'em. . . Home outdoor Yule decorations usually follow the commercial ones by a considerable period, but are starting to make their appearance early this year. . . . The Montreal Museum of Fine Arts has laid ambitious plans for 1960, its centennial year, including a major exhibition opening in January presenting a century of the collecting of European masters in Canada.

Gaspesie Gaspé P.D. Mon 29/5/59

Un artiste gaspésien exposera ses oeuvres

M. Owen Chicoine, de Belle-Anse, projette d'organiser une exposition de ses oeuvres à Gaspé, vers la mi-décembre prochain. M. Chicoine, peintre de profession, est l'auteur d'une vingtaine de toiles qu'il projette de faire connaître au public gaspésien. Déjà connu par un groupe d'intimes qui ont vu ses oeuvres. M. Chicoine ne s'est pas encore produit au grand public. Par ailleurs, il semble que ce sera la première exposition du genre à Gaspé.

Vétéran de la dernière guerre, M. Chicoine fut blessé en 1944. Il s'était déjà intéressé à la peinture un peu avant la guerre et à la fin du conflit, il s'inscrivit à l'école du musée des Beaux-Arts à Montréal, durant les deux ans de traitements médicaux qu'il dut subir après son accident militaire. Trois ans encore, il étudia la peinture ce qui lui donna un total de cinq ans d'études à cette école de haut savoir artistique. Depuis lors, il peint. Durant deux ans il dispensa l'enseignement artistique aux vétérans du Queen's Hospital, à Montréal. Il donna aussi des cours d'initiative artistique au musée des Beaux-Arts, à Montréal. ~~En 1952, il~~ fit un voyage d'étude et d'observation au Mexique où il passa six mois.

M. Chicoine ne s'est pas limité à une forme spéciale d'art, mais il se livre surtout à l'art semi-abstrait et figuratif. En particulier, ses bleus et ses verts révèlent l'influence du climat gaspésien qui prête tant de nuances à la mer et aux coloris des forêts.

M. Chicoine ne dédaigne pas un peu de sculpture à l'occasion, quoique ce ne soit pas la ligne principale de son talent artistique.

Il est né à Belle-Anse et il demeure dans la maison paternelle Il est l'époux de Clara Arsenault, autrefois dirigeante diocésaine de la J.E.C. Il a une fille, Louise, âgée de deux ans.

Nous avons hâte de voir quel accueil le public gaspésien réservera aux oeuvres de l'un de ses rares fils qui se livre à la vie artistique, comme occupation essentielle. Il est à souhaiter que cette exposition, pour un coup d'essai, soit un coup de maître. "Gaspésie" donnera d'autres détails dans ses éditions prochaines.

Gazette Dec. 11/59

Conversation Piece

SPEAKING OF Christmas (and who isn't these days?) have you seen the interesting things you can buy at the front sales desk of The Montreal Museum of Fine Arts? Among them — an exact reproduction of a small, rare totem pole made by Indians of the Queen Charlotte Islands. The originals are of black slate which were carved when wet due to the hardness of the slate.

Or what about a reproduction of an old jade vase of the Han dynasty from approximately 202 B.C. to 220 A.D.? An authority on Chinese objects tells us this is so like the original one day it may be confused for the real thing. The carved design is a highly stylized reproduction of a dragon, symbol of goodness and strength. The original probably was an altar piece in a wealthy home.

Among other things on sale — original pieces of Peruvian pottery dating back to 300 AD; prints of Canadian and European paintings; art books and magazines and reproductions of Columbian, Greek and Egyptian jewelry.

Owen Sound Sun-Times Dec 2/59

Says Ottawa Careless Of Artistic Growth

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Montreal Herald

Gov.-Gen. Geo. P. Vanier Extended His Patronage

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The Meseum is the oldest public art institution in Canada and the only one in Quebec combining both the fine and decorative arts.

Col. Wallis said the Governor-General's patronage is "a tribute to a great educational institution that serves not only the people of Montreal and the provinces, but Canadians generally.

"We are indeed indebted to His Excellency for doing us this honor, particularly at a time when the Museum is preparing to mark a century of activity.

"During this time, largely through the help of public spirited citizens and more recently through the added assistance of governmental agencies the Museum has become a centre of art which is a credit to the entire nation.

"We have contributed much to the cultural life of the community and the country," Col. Wallis declared. "In the coming year, as we celebrate our centenary, this public service will be extended through events of the greatest artistic significance."

Le Musée et les Canadiens français

Au cours de l'assemblée annuelle du Conseil du Musée des Beaux-Arts, il y a deux semaines, le président Wallis annonçait, à l'occasion des fêtes du centenaire du Musée, un plan de cinq ans destiné à donner des finances stables à cet organisme culturel. Il faudrait, paraît-il, trouver un capital de deux millions assurant au Musée des revenus supplémentaires de $100,000. Des dons, des legs, des cotisations seront demandés au public.

Parallèlement à cet effort financier, le musée des Beaux-Arts fait de son côté un effort artistique considérable. L'année du centenaire sera marquée par des manifestations aussi brillantes qu'une exposition Van Gogh, fait très rare sur ce continent, par des expositions des maitres impressionnistes, ainsi, peut-être, mais rien n'est encore sûr, que par une exposition de peinture des musées de Moscou.

Ces deux "actualités", soulignées par des conférences de presse ont mis en vedette notre musée de la rue Sherbrooke, qui est le plus ancien musée du Canada. Son importance dans le domaine culturel n'est pas à souligner. Mais ce qu'il faut souligner, c'est le double phénomène d'incompréhension qu'il suscite.

Disons-le franchement : le public canadien-français ne semble pas s'intéresser au Musée des Beaux-Arts. Il n'en soupçonne guère l'importance. Il en sous-estime peut-être les collections. Il ignore presque totalement sa Bibliothèque. Or cette bibliothèque d'art de 10,000 volumes environ réunit aujourd'hui un fonds de 4,000 ouvrages de langue française obtenus sans budget, sans crédits d'aucune sorte, fournis par des dons volontaires, dont certains viennent de personnalités de langue anglaise. Parmi les grosses fortunes canadiennes-françaises, aucune ne s'est préoccupée jusqu'ici d'aider le musée ou d'enrichir sérieusement sa bibliothèque en ouvrages d'art de langue française. Les dons ou legs destinés au fonctionnement, à la vie même du musée proviennent presque uniquement de Canadiens anglais.

Il serait donc temps que les Canadiens de langue française apportent leur appui à l'une des institutions culturelles de la métropole dont ils pourraient profiter s'ils le désirent. Mais en échange, le Musée ne doit pas ignorer le Canadien français. Notre appui ne doit pas être inconditionné. Le Musée certes est une fondation privée anglaise et, à ce titre, s'organise comme bon lui semble. Cependant, à partir du moment où le président fait appel à nos dons, à nos legs, à nos cotisations, à notre générosité, en un mot à l'argent des Canadiens français; à partir du moment où le musée demande et reçoit des subventions du Conseil des Arts d'Ottawa et de celui de Montréal, c'est-à-dire notre argent; à partir du moment où il joue un rôle d'utilité publique dans une ville qui parle français, nous avons le droit strict d'exiger de sa part une politique de coopération et de compréhension à notre égard. Par exemple, quelle place fait le musée aux Canadiens Français ? Quelle part ont-ils dans son administration, dans son fonctionnement ? Y a-t-il seulement un personnel canadien-français au Musée en dehors des balayeurs ? L'entraîne-t-on ? Quelles responsabilités lui donne-t-on ? Y a-t-il même une téléphoniste capable de répondre en français ? Nous ne devons apporter notre aide au musée que si ces questions sont résolues de façon satisfaisante pour la majorité de la population montréalaise.

Le Musée devrait suivre l'exemple de son nouveau directeur, M. Turner. Américain, dénué de préjugés, M. Turner a commencé par apprendre le français, dès son arrivée ici, et en six mois, il le maîtrise mieux que beaucoup d'anglophones en dix ans de pratique. Espérons que le nouveau directeur saura intaurer au Musée un nouvel état d'esprit à notre égard, et qu'il saura, à l'intérieur même de cette institution faire une place au personnel canadien de langue française, ou, s'il y a un tel personnel, de lui donner la chance d'avoir un rôle actif dans le fonctionnement du musée.

Sinon, qu'on ne nous demande ni notre argent ni notre soutien.

Jean SARRAZIN

Annunciation Parish Fair Next Tues. And Wed.

On Tuesday evening next, December 1 and on Wednesday afternoon, December 2, Annunciation Parish Hall will be a beehive of activity, as the Catholic Women's Club and the Men's Club and Holy Name Society hold the annual Christmas bazaar.

This will be an opportunity for all to buy many appealing Christmas gifts One present which is always gladly received is an apron, and you will find this in a great variety at that booth. Gifts for your little girl may be obtained at the doll booth, for we hear that Mrs. N. A. Inglis is going all out to have all sorts of doll clothes. Some of these will be priced small enough for the little mother to buy them herself for gifts to her own doll children.

Then there is the baby booth. The selection will be very lovely, says Mrs. G. Tessier, and more donations will be accepted up to the very day.

The miscellaneous and penny arcade will be full of surprises. Prices are very reasonable, and children will be able to afford many for their Christmas lists.

Mrs. A. H. Howson, convener of the bazaar, is asking all parishioners to visit the fair. Husbands and other men members are expected to be out in full force in the evening to make this a wholehearted social affair which will give people an opportunity to meet each other in an intimate atmosphere.

The Men's Club and Holy Name Society, under president J. J. Cosgrove, are busily helping the ladies to make this the best bazaar yet. The men will be in charge of the games, and all men visitors will be well looked after, says Mr. Cosgrove.

The special feature of this year's bazaar, as mentioned before, will be the exhibition and sale of the paintings of Mr. and Mrs. Powell Trudeau of Ellerton ave. They will show some 18 paintings, with the subject matter covering a wide range, still life, landscapes, street scenes of Paris and Montreal, and a portrait study.

Prices will be reasonable and sizes varied. Fifty per cent of the proceeds of the sale of the paintings will be contributed to the Catholic Women's Club.

This sale of paintings will give an opportunity to residents to buy Canadian art of established reputation and growing in stature.

Powell Trudeau, born in Montreal, studied art for several years at the Ecole des Beaux-Arts and the Art Association. He has exhibited in several Spring Salons at the Montreal Museum of Fine Arts, and the Dominion Square shows of the past two summers.

Mr. Trudeau holds the position of art director with Mount Royal

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Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The 34th Annual Exhibition of The Canadian Society of Painters in Water Colour takes place November 7 - 29th.

In the Stable Gallery of The Museum an exhibition entitled "Their Humour" presenting paintings by Jean Dallaire and ceramics by Louis Archambault takes place Nov. 19 - Dec. 13th. Dec. 20th - An exhibition of original drawings and facsimiles

In The Morrice Gallery, to from The Albertina Gallery in Vienna. The group of facsimiles represents various phases of European art between 1400 and 1900, the originals include works by Klimt, Kubin, Kokoschka, Schiele and Broeckl.

In Gallery XII — a joint exhibition by Helmut Gransow of Morin Heights and Gordon Webber of Montreal will be on view to December 6th.

Film: "The Great Adventure" —an outstanding study of nature filmed in Sweden. The beautiful sensitive photography of children and animals gives a lyric quality to the film. Showings are at 6.30 and 8.30 — December 2nd. Public admitted free of charge.

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three.

Press, he is also a professor at the Province of Quebec Graphic Arts School. In spite of his many activities he finds time to do portrait painting, having "done" many of the town youngsters, as well as adults. His preferred medium is oil, however he also works in pastel, finding it very suitable for portrait work.

Marguerite Millette Trudeau, born in Toronto, has resided in Montreal since childhood. She studied art at the Ecole des Beaux-Arts for four years.

Prior to her marriage, Mrs. Trudeau worked in the art departments of the Ronalds Printing Company, and The Gazette. During the past ten years she has devoted much time to her oil painting, having her own show at the Montreal Museum of Fine Arts in 1953, when she exhibited 25 paintings in Gallery XII. Her work was also accepted on several occasions for the Museum Spring Shows.

Other exhibitions she has participated in, include Les Amis de L'Art shows, in Dominion Square, and in Toronto at the Canadian National Exhibition, and recently in the Quebec Museum Competition.

Both these artists sold all s of their paintings at the recent VON art show.

RUSSIAN PAINTINGS ON SHOW IN MARCH AT MONTREAL

London, Dec. 3 — (CP) — Eighty Russian paintings will be flown to Canada for an exhibition next March at the Montreal Museum of Fine Arts, it was learned today.

Murray Chipman, chairman of the museum's 1960 centennial exhibition, said the paintings will be shown later in Toronto and probably in Ottawa.

Chipman, museum vice-president, is just back from an 11-day visit to Russia, his first since 1922. He said the Soviet government agreed to lend the Russian paintings but declined his request for French paintings, which had already been booked for another exhibition.

A Swedish film entitled **'The Great Adventure'** will be the feature on the Wednesday evening program at the Montreal Museum of Fine Arts on December 2 at 6.30 p.m. and at 8.30 p.m. These programs are sponsored by the Ladies' Committee and are open to the public free of charge.

Mrs. Steinberg Maxwell of Westmount is chairman of the Ladies' Committee.

New Statute For Museum In Montreal

MONTREAL (CP) — Montreal sculptor Robert Roussil, whose 12-foot-high "Peace" statue was placed in police cells after being attacked by an angry mob, has returned here to complete a statue commissioned by the Montreal Museum of Fine Arts.

When first displayed here about 10 years ago, the statue was attacked and painted red by angry Montrealers. It was taken to police cells but later exported to France and a Paris art gallery.

The 33-year-old Roussil, once called "the sidewalk artist of the east-end" said in an interview that things had gone well for him since he left Montreal to live in Southern France.

Working at Tourette Sur Loups, near Antibes, Roussil sold two pieces to the Picasso Museum and recently sold six pieces to a film company shooting the story of an art collector.

He represented France in the French pavilion at the Brussels Fair.

Roussil successfully submitted sketches for a statue to the Montreal Museum of Fine Arts authorities. His first sculpture — a wooden one — was not accepted. He now is working on a second.

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'The Great Adventure' is an outstanding nature study filmed in Sweden and produced by Sweden's foremost producer of documentary films. The beautiful, sensitive photography of children and animals gives a lyric quality to the film.

The Ladies' Committee of the Montreal Museum of Fine Arts will present its weekly lecture and tea on Wednesday, December 2 at 3 p.m. Dr. Evan H. Turner, Director of the Museum, will speak in French on religious objects in the Museum's collection.

Tea will be served following the lecture in the upstairs foyer of the Museum. The public is cordially invited to attend.

Mrs. A. J. Hodgson of Westmount is chairman of the tea program committee.

Montreal Art Destined for N.Y.

MONTREAL (CP) — The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring.

The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

Great Drawing

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Louis Archambault, des Jeunes Associés du Musée des Beaux-Arts de Montréal. Les Jeunes Associés présentent une exposition des sculptures pour l'extérieur de M. Archambault et de peinture de Jean Dallaire.

Cette exposition qui a lieu à la galerie de l'Etable du Musée se termine le 20 décembre.

Expositions

Au **Musée des Beaux-Arts, rue Sherbrooke ouest**, on pourra voir jusqu'au 13 décembre, à la **Galerie de l'Etable**, des sculptures de **Louis Archambault** et des peintures de **Jean Dallaire**. A la **Galerie XII**, à ce même musée, on verra des oeuvres de **Helmut Gransow**, de Morin-Heights, et de **Gordon Webber**, de Montréal à la **Galerie Norton**, jusqu'au 6 décembre.

M. Vanier accepte

Montréal (PC) Le gouverneur général Georges-P. Vanier a accepté d'être le patron du Musée des Beaux-Arts de Montréal à l'occasion de son centenaire l'an prochain. L'ancien gouverneur général M. Massey est le patron d'honneur.

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Faites un Musée vivant — La Presse, Dec. 5/59

Et d'abord, la vérité.

Il y a, à Montréal, un musée des Beaux-Arts. Beaucoup de gens l'ignorent, qui l'ont pris pour une nécropole ou un columbarium. Qu'importe ! Un fait est là : les Anglais de Montréal ont un musée.

Seconde vérité : ce musée prétentieux, silencieux, poussiéreux, est une fondation privée, ce qui nous enlevait jusqu'ici toute possibilité de nous plaindre ou d'émettre un jugement quelconque. On nous y admettait ave ccondescendance à condition de ne pas cehrcher à parler français au vestiaire, au téléphone, à la boutique. Seuls, quelques jurons discrets à ras du-sol nous rappelaient opportunément qu'il y avait des balayeurs caandiens-français qui ciraient les planchers à quatre pattes. Respirons ! Nous étions représentés dans cette entreprise d'art avec toute la vigueur du terrois.

Troisième vérité : il y a un déficit croissant qu ise creuse dans les finances du musée, malgré l'apport de dons privés. Ce déficit, on a cru y pallier — schocking ! — en sollicitant et en recevant des subventions du Conseil des Arts d'Ottawa, de celui de Montréal et du gouvernement provincial. Le colonel Wallis président du Musée espère en éloigner le spectre en annonçant un plan de cinq ans, destiné à récolter deux millions de dollars en cotisations, dons ou legs. A vos poches, à vos testaments! En avant, mèrche!

C'est ici que tout change ! Car les subventions, c'est notre argent. Le musée, certes, a peut-être été fondé et entretenu avec la grosse artillerie financière anglaise, mais au moment où il va nous prier de combler le gouffre creusé par une admitimorée, souvent sans imagination; au moment où le musée est obligé d'élargir son champs d'action pour trouver une ouverture financière du côté canadien-français, cela nous donne aussi le droit de dire tout haut ce que beaucoup pensent tout bas : à savoir que nous n'y sommes pas toujours les bienvenus ,quitte à nous faire traiter de mesquins nous et nos dons. Et puisqu'il faut parler de mesqui nerie, faisons bonne figure et commençons par notre propre autocritique...

Notre propre incompréhension

Servons-nous d'abord nous-mêmes quelques solides vérités. Jamais, jusqu'ici, aucune grosse fortune canadienne-française n'a posé de gestes concrets pour le musée, à quelques rares exceptions. Ni dons pour acheter des toiles; ni dons pour la bibliothèque — ou si peu — ni cotisations d'envergure pour aider au fonctionnement de l'institution.

Ni les étudiants ni les autorités universitaires et scolaires de langue française ne semblent s'être intéressés outre mesureaux activités du musée ni avoir employé largement cet instrument d'éducation et de culture. Et cela pourrait justifier, hélas, en partie, l'arrogance de certains membres du musée à notre égard, arrogance qui serait presque compréhensible si elle n'était innée.

Pensez donc ! Nous avions depuis longtemps à portée de main un médium d'art, de références et de haut savoir. Qu'est-ce que nous avons fait ? Nous l'avons souvent complètement ignoré. Tout l'est de la ville passait et repassait, chaque semaine, devant le musée. Mais c'était pour aller au Forum voir la lutte ou le hockey !

Ce que le Musée a fait pour nous.

En face de cette situation, qu'ont fait les gens du musée pour nous attirer ? Peu de choses et depuis peu de temps.

Ils ont entrouvert prudemment leurs rangs à quelques Canadiens-français distingués, en nombre restreint; quelques conseillers, le vice-président. Ce dernier est même, à ma connaissance, un des seuls à avoir donné au musée une somme importante, de sa poche.

Un récent effort a été fait en faveur du bilinguisme. Non seulement on répond aux lettres en français, mais les communiqués de presse envoyés avec courtoisie par Bill Bantey sont toujours traduits en français. Là encore, il y aurait beaucoup à dire... Je n'en veux pour preuve que le communiqué d'une récente conférence de presse nous apprenant que M. Van Horne fut "le plus catholique des collectionneurs"... Les ossements du cher vieil homme ont dû se retourner violemment une bonne demi-douzaine de fois dans sa tombe ! J'ajoute que le nouveau directeur, M. Evan Turner met les bouchées doubles, depuis son arrivée des USA, pour parler français mieux que M. Diefenbaker et qu'il n'est pas loin de battre ce record. Pourtant ce n'est pas cela qui suffira encore à tirer les piastres de nos poches et toute la bonne volonté du jeune directeur pour nous séduire aura du mal à nous faire oublier l'orientation constipée et cafarde donnée au musée par des générations d'administrateurs pontifiants et pleins de morgue.

Combien de Canadiens français au Musée, à l'exception des balayeurs ?

Voulez-vous des exemples ? Evidemment, ce n est pas jouer le "fair play", mais que voulez-vous ? Le musée a décidément une politique qui ne nous inspire pas encore confiance. Par exemple, alors qu'une bonne partie des nationalités de l'ONU se retrouvent dans les rangs de son personnel, où peuvent bien se cacher les Canadiens-français ? Et je répète ici ma question de la semaine passée. Au moment de vous ouvrir notre porte-monnaie, colonel Wallis, dites-nous donc combien de Canadiens-français sont employés au musée, en dehors des balayeurs ? Y a-t-il même un personnel canadien-français ? Et si ce personnel existe — ce dont je doute — quel entraînement a-t-il reçu ? Quelles responsabilités lui a-t-on confiées ? Quel avenir lui a-t-on ménagé ? A quelles besognes l'emploie-t-on aujourd'hui ?

Car on connaît la chanson. Nous l'avons entendue jadis à l'Office du Film ou ailleurs. On commence par engager des Canadiens-français pour une situation déterminée. On les laisse ensuite pourrir sans rien faire pendant des mois ou on ne leur apprend rien. On finit par les charger de besognes de troisième ordre, en chuchotant, avec des yeux aux entournures du gilet : "Voyez donc ces pauvres gens . . . Ils ne savent rien faire . . ."

Il n'y a plus qu'à lire un verset de la Bible pour avoir la conscience tranquille !

On dira que je m'égare dans les détails, que je m'occupe de questions d'administration. Or justement le déficit actuel est dû à des questions d'administration courante. Les finances du musée sont ainsi faites que la plupart de ses revenus doivent obligatoirement être consacrés à l'achat de tableaux ou d'oeuvres d'art, selon la volonté du donateur. Ceci exclut le fonctionnement de l'établissement.

La question du personnel n'est d'ailleurs pas la seule qui nous intéresse. Elle se situe dans le contexte d'une situation financière désastreuse, puisqu'elle révèle indirectement la difficulté d'engager des gens qualifiés à des salaires extrêmement bas. On touche du doigt le problème d'une administration laissée, dans les dernières années, aux mains de gens craintifs, timorés, sans aucune envergure et complètement dénués d'esprit d'initiative. Le personnel n'est pas le seul à en souffrir. Des secteurs très importants du musée, comme la bibliothèque, en pâtissent sévèrement. Ici le problème est grave et le déséquilibre financier de la grande institution se fait particulièrement sentir.

Une magnifique bibliothèque presque sans ressources

La bibliothèque du Musée comprend à l'heure actuelle 10,000 volumes, dont environ 4,000 de langue française (ces derniers dûs en partie à la ténacité du bibliothécaire). Qu'on n'aille pas croire qu'ils sont arrivés là tout seuls ou même que le musée y soit pour quelque chose ! Non. La bibliothèque a droit à un budget de $1,000 par an à quoi s'ajoute une somme de $1,000 du Comité féminin. Certaines de ces dames s'étonnaient que ce ne fut pas assez et se demandaient pourquoi il était impossible de ravitailler une bibliothèque d'ouvrage d'art avec seulement mille dollars !

Or il se trouve que la bibliothèque du musée est devenue à Montréal un centre de recherches et de documentation auquel se réfèrent sans arrêt Radio-Canada, l'Office du Film, des artistes, des écrivains, des chercheurs. Le bibliothécaire doit se débrouiller avec les sommes insuffisantes qui lui sont allouées chaque année. Il doit trouver le moyen d'acheter des ouvrages d'art, des éditions rares, des documents, des collections. Certains ouvrages ainsi acquis, sur le Moyen Age par exemple, reproductions d'enluminures ou autres, coûtent facilement $500. Comment faire lorsque le budget annuel n'est que de $1,000 ? C'est la lutte quotidienne du bibliothécaire et de quelques dames courageuses du Comité féminin.

C'est ici qu'il faut s'en remettre aux gestes bénévoles. Deux anglais membres du musée, par exemple, offrent toujours très discrètement, très élégamment, les ouvrages souvent onéreux — furent-ils en français — que le bibliothécaire s'arrache les cheveux de ne pouvoir acheter. Pour le reste, il faut se dérouiller, ne jamais désespérer, bien que les livres d'art se vendent toujours à des prix exorbitants. Le résultat est que le bibliothécaire, homme d'études et de recherches — qui, au surplus, déteste le thé — en est réduit à consacrer une partie de ses loisirs à absorber des théières entières et fumantes pour suggérer à ses interlocutrices, ici un don, là un leg ou l'achat de quelques ouvrages. Shame! Shame ! . . . Le musée, faute d'argent et de vues d'avenir ne soutient pas l'un de ses départements les plus importants et les mieux fournis.

Musée atteint d'artério-sclérose

En fait, le mal dont souffre le musée dépasse le cadre des préjugés et des problèmes d'administration. Le musée a cent ans. Il souffre d'artério-sclérose. Sa haute direction aussi. Il souffre non pas tant d'une politique déterminée que de l'esprit d'un clan directeur, d'un aéropage cacochyme, gens de la vieille école, traitant de haut toutes les affaires, considérant le musée comme un simple entrepôt de leurs collections privées ou de celles de leurs amis plutôt qu'un instrument vivant de culture populaire. Il s'agit d'une chasse gardée avec arrogance dont on n'entrouvre l'accès que pour la forme, sans autres regards sur l'époque, le siècle où nous vivons l'évolution de l'art, ni même, parfois, l'art qui pourrait être d'expression française...

La réduction de certaines subventions officielles reçues par le musée et les réticences du même ordre du gouvernement provincial traduiraient, parait-il, un certain mécontentement devant ce manque de compréhension. Le musée vit toujours à l'heure victorienne. Il risque actuellement d'en crever.

Les achats de tableaux

En fait toute la vie du musée se ressent étrangement de cet état d'esprit où se mêlent les préjugés et des goûts pétrifiés. Le musée, "the shop", comme disait avec mépris un de ses anciens directeurs, s'enrichit parfois de croûtes invraisemblables et laisse passer les occasions de retenir à son profit et au nôtre la substance de ce qui fait l'histoire de la peinture canadienne. D'ailleurs les achats de tableaux se font par l'intermédiaire de commissions de conseillers, dans lesquelles le directeur du musée n'a ni droit de vote ni droit de veto, bien que, souvent, il impose son choix. J'espère tout de même pour M. Evan Turner, le jeune directeur dont on a été requérir les services à Boston, qu'il n'a pas participé à certains des récents achats commis par le musée ! Ce serait à désespérer de s'être adjoint un peu de jeunesse et de sang frais au Musée pour aboutir à l'achat pour des milliers de dollars, de toiles non signées dont on trouve des répliques sur tous les marchés aux puces d'Europe, ou encore de peintures de ce sempiternel groupe des Sept, quelques chromos tout juste bons pour cartes de Noël ou chambre d'hôtel. Comme me disait une des personnalités marquantes du musée : "It's not worth a penny". Parce qu'il y a tout de même des Anglais qui, dieu merci, ont bon goût . . . Et aussi parce qu'il n'y a pas que le groupe des Sept dans la peinture canadienne et qu'on commence à en avoir le coeur barbouillé.

Pas d'histoire de la peinture canadienne

Le goût des membres influents du musée semble être figé sur cette époque 1920-30 qui connut leur jeunesse déjà mûrissante. C'était sans doute leur belle époque, sûrement pas celle de la peinture. L'art pour eux, ensuite, n'avait plus de sens. Le musée, grâce à eux, a failli à une partie importante de sa mission. Toute l'histoire de la peinture moderne au Canada et en particulier, à Montréal, est complètement oubliée. Borduas . . . Riopelle . . . Que nenni ! A peine une toile ici ou là ! Pas quatre ou cinq ! L histoire du mouvement automatiste qui a si profondément imprégné la vie artistique canadienne est totalement ignorée. Et puis ces automatistes, qui débordaient de vitalité et qui ont eu de l'influence sur la jeune peinture anglaise, étaient surtout des peintres d'expression française, dans une ville qui s'appelait Montréal. Comment le musée s'en occuperait-il ! Ces gens-là n'existent pas. Vive la reine Victoria !

En attendant le musée a manqué à une partie de sa mission. En voulant s'isoler, en fermant les yeux sur le fait géographique qu'il était et devait être avant tout, le musée d'un milieu de langue française, dans la plus grande ville française du pays et la seconde ville française du monde, il s'est coupé de la vie artistique qui l'entoure. Il s'est aussi coupé de la jeunesse des deux groupes ethniques. Car la jeune peinture anglaise ne marche plus à l'heure du musée. Et c'est pourquoi il nous faut à Montréal un musée d'Art moderne.

Un Musée d'Art Moderne

Il nous faut un musée d'Art Moderne, puisque le musée des Beaux-Arts n'a pas su jusqu'ici conserver plusieurs salles à l'histoire, au développement et à l'évolution de notre peinture et de nos arts plastiques. Mais peut-être n'était-ce pas sa fonction et doit-il se contenter d'être le conservatoire de la peinture et des arts classiques et académique pour l'éducation de la jeunesse...

Cette histoire de nos arts plastiques est récente. C'est pour cela qu'elle est extrêmement importante, car il y a ici un peuple jeune et qui doit mesurer à chaque tournant le chemin parcouru. C'est une histoire extrêmement vivante et en perpétuel devenir. Nous avons vu sous nos yeux la peinture prendre forme et se diversifier en écoles. Il nous faut un musée où nous ayons non seulement des Pellan, des Dallaire et des de Tonnancour, mais aussi des Borduas, des Riopelle, des Mousseau, des Molinari et beaucoup d'autres comme Coughtry, Boback, et ceux du groupe des onze de Toronto.

Nous verrions aussi la sculpture prendre son essor; et, grâce à l'admirable travail fait par Dumouchel, qui a formé plusieurs générations d'artistes, le public canadien apprendrait à mieux connaître, aimer, apprécier la gravure. Au fait, le musée des Beaux-Arts a-t-il même des oeuvres de Dumouchel ?

Quant à la jeune peinture étrangère contemporaine, la grande maison de la rue Sherbrooke en est tout aussi dépourvue. Un musée d'Art Moderne y pourvoirait.

Déjà, il y a quelques années, nombreux étaient ceux, parmi nous, qui pensaient à un tel musée, qui en ressentaient le besoin. Certains disaient que c'était nous diviser. Non pas. Ce serait compléter le musée des Beaux-Arts et le relayer là où il s'essouffle. Un musée d'Art Moderne dans la métropole du Canada serait une question de prestige (surtout si on pouvait le loger place des Arts...). Il pourrait acquérir encore à bon compte des oeuvres marquantes avant que les prix

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Faites un Musée vivant

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ne deviennent prohibitifs ou qu'elles soient toutes dispersées dans des collections privées et à l'étranger. Il resserrerait les liens entre la jeune peinture canadienne-française et anglaise en joignant leurs enthousiasmes sans distinction de races, sans vieilles histoires de préjugés, comme c'est le cas, en ce moment, chez les JAMM les Jeunes Associés de la galerie de l'Etable, qui sauvent la grande baraque de l'ennui et du formalisme conventionnels.

C'est cette idée de Musée d'Art Moderne qu'il nous faut creuser, pour laquelle il faut garder nos forces et nos crédits, à moins que le musée des Beau-Arts n'ouvre enfin les yeux et ne se décide à changer radicalement.

Un plan de rénovation

Car il faut transformer le musée de fond en comble. Avoir un plan. Le moderniser. Prévoir une campagne auprès des Chambres de commerce, des grands clubs, des universités. Capter de nouveaux membres par l'intérêt ou le snobisme, non seulement à Montréal mais dans toutes les villes avoisinantes ; faire miroiter les réunions exclusives auxquelles il permettra d'assister, multiplier les manifestations comme cette musique aux chandelles à minuit avec buffet, qui inaugura l'Albertina de Vienne.

Du côté plus populaire, il faut intéresser les gens, leur faire connaître le musée comme une chose non ennuyeuse. Doris Lussier me disait ces jours-ci que, le cas échéant, le Père Gédéon lui-même entrerait en campagne . . .

Il faut rénover le cadre. M. Turner est un excellent décorateur d'intérieur. Il faut faire plus. Il faut que les gens puissent venir passer la journée au musée, s'y détendre, y trouver 1 caféteria, des sièges confortables, un hall de lecture, de la musique classique diffuse, parfaitement choisie, selon des programmes réglés d'avance comme c'est le cas aux Cloîtres, à New-York). Il faut attirer les jeunes, les étudiants, organiser des journées du musée, où ils viendront à Montréal en autobus, un jour spécial de la semaine (comme G. Gélinas le fait pour ses pièces de théâtre, au lieu de partir en tournée). Imaginez qu'on ait fait cela pour l'Albertina ou les Animaux dans l'Art ou la collection Niarkos ! En un mot, faire circuler le sang, la vie, l'amour du beau. Soyons francs : il faut vous couper des vieux. C'est cruel, mais c'est la loi. Au cimetière, les fossiles !

Un musée est fait pour le peuple qui l'entoure

A la veille d'entreprendre sa grande campagne de souscription, le musée doit se dire que si, jusqu'à présent, les grosses fortunes canadiennes-françaises, pas plus que les éléments bourgeois, populaires ou étudiants, ne se sont intéressés à ses activités, c'est parce qu'ils ne se sentaient pas chez eux. Pour un musée d'Art Moderne, mis sur pied par nous, les souscriptions et les dons tomberaient facilement (même du côté anglais d'ailleurs). Pour que ces souscriptions tombent dans les goussets des messieurs du musée des Beaux-Arts, il faut que nous nous sentions chez nous dans la grande bâtisse de la rue Sherbrooke. Ça ne nous est jamais arrivé. Mettez-vous bien ça dans la tête.

Cela suppose de "repenser" le musée. Pas dans dix ans. Tout de suite. D'ici un mois. Avant votre année du centenaire. Cela suppose que nous coopérions à part égale dans l'administration, dans les projets, dans la vie artistique et dans la vie tout court du musée.

Cela suppose autre chose encore: l'abandon d'une certaine mentalité. Un musée aujourd'hui n'est plus la propriété privée de quelques donateurs. Dans notre monde moderne, il est et doit être, qu'on le veuille ou non, l'apanage du peuple qui l'entoure et qui doit s'en nourrir. C'est un tournant qu'il faut prendre. Si vous le ratez, nous le prendrons sans vous. Ailleurs.

Messieurs du musée des Beaux-Arts, vous avec un rôle à jouer, une mission à remplir, qui est d'être au service des artistes et du peuple de cette ville et de cette province. Ce n'est pas une mission à sens unique. que ça vous plaise ou non, c'est regrettable, mais les choses vont leur train.

Car de deux choses l'une : ou nous coopérerons avec vous loyalement et nous ferons campagne avec vous pour sauver le musée du déficit mais en même temps assister à sa transformation, à sa rénovation, dans une oeuvre commune. Ou nous ferons ce que vous avez manqué de faire, l'histoire de la peinture et des arts canadiens, l'histoire contemporaine surtout, dont cette ville a été un foyer intense.

Il y a un fait. Dans le monde où nous vivons, il n'est plus possible de vivre dans un splendide isolement comme au temps des fondateurs du musée. Fondation privée ou non, le musée est un instrument culturel qui doit être au service de la population et de sa culture. Or cette population est en grande partie de langue et d'expression française. Ou vous ferez le musée avec elle. Ou nous ferons le nôtre sans vous et nous laisserons cette nécropole poussiéreuse aller de déficit en déficit sous la houlette tremblotante de guides volontairement aveugles.

Current Events Dec. 4/59

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ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

In the Stable Gallery of The Museum an exhibition entitled "Their Humour" presenting paintings by Jean Dallaire and ceramics by Louis Archambault takes place Nov. 19 - Dec. 13th.

Cornwall Standard-Freeholder Dec. 4/59

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ART PATRON

MONTREAL (CP) — Gover-General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor-general Vincent Massey was appointed an honorary patron.

Kirkland Lake N. News Dec. 8/59

871

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St. Catharines Standard Dec. 5/59

National Art Seen In New York

NEW YORK (UPI)—The first large exhibition of Canadian painting ever held in New York opened this week at Canada House on Fifth Ave.

It is composed of 92 paintings by 26 artists from Montreal, all under 35 years of age. All are influenced by the "automatise" and non - figurative schools of Montreal. The work is all abstract.

New York has yet to see a representative exhibition of traditional Canadian painting.

Evan Turner, director of the Montreal Museum of Fine Arts, said of this exhibition that the present artistic climate in Montreal is unique in North America because "the constant argument as to the relative merits of representational and abstract art is maintained with a vigor unmated probably in any other cosmopolitan centre."

Turner also said the Montreal artists look more toward Europe than toward the United States. More of the young painters in this show studied in Paris than in New York.

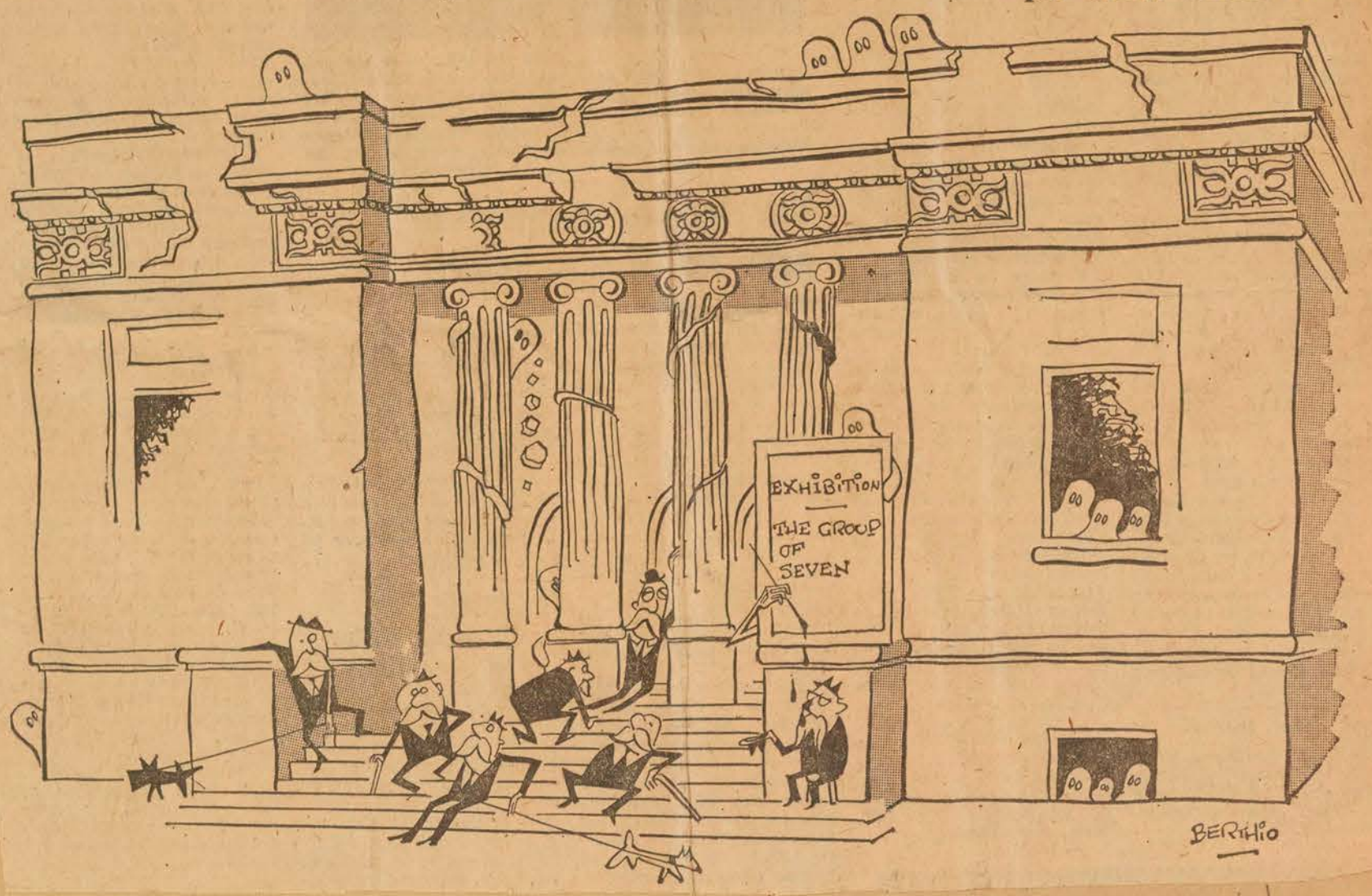
Mayor Sarto Fournier of Montreal came to New York to open the show. A formal reception to the art world will be held next week by Charles Chartier, agent-general in New York of the province of Quebec.

To early visitors, the paintings seemed somewhat sombre and severe, either by American or European standards. Even where bright color was used, it failed to produce an astonishing impact. The absence of sumptuous or even of planned framing may be partly responsible for this. On the score of originality, the work of Laure Major made the quickest impression. The intricate knife work in these canvases is surprising when encountered in an abstract treatment.

La Presse Dec 5/59

Faites un Musée vivant ...ou nous le ferons sans vous

– par JEAN SARRAZIN



Montreal Columbian New Westminster Dec 4/59

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Montreal Star Dec 10/59

Never said 'fair' claims Dr. Lortie

"The N.D.G. Arts and Letters Festival is not the only organization whose grant was not renewed this year," stated Dr. Leon Lortie, chairman of the Montreal Arts Council, in reply to a statement that the Council had shown discrimination in curtailment of a $1,000 grant to the Festival.

N.D.G. residents, irate at the use of the word 'fair' in describing the annual Festival, and at the statement that it was a purely local event, have protested curtailment of the grant to city councillors and to the Arts Council.

"I never used the word 'fair' in connection with the Festival as reported in the daily press," he maintained. "The Arts Council understood fully the cultural nature of the Festival."

He added that even if children from districts other than N.D.G. can enter the Festival, it still maintains a local character as compared with the Montreal Museum of Fine Arts or the Montreal Symphony.

"Our main job is to grant money to organizations which serve the overall community. The museum serves old and young. The same can be said for the Montreal Symphony, which has a large deficit to be covered.

Dr. Lortie pointed out that there has been a considerable reduction in the Arts Council's revenue, which is one per cent of the sales tax proceeds in the metropolitan region.

"Last year there was a decrease of 20 per cent in the retail and general field where sales tax is collected," he added.

Le Soleil Que Dec 12/59

Une sculpture de Roussil fait désormais partie de la collection permanente du musée des Beaux-Arts de Montréal

La dernière oeuvre du sculpteur Robert Roussil, de huit pieds de hauteur et pesant près de 200 livres, fait maintenant partie de la collection permanente du Musée des Beaux-Arts de Montréal.

L'oeuvre lui a été commandée par le Musée grâce à une subvention de $2,000 accordée par le Conseil des Arts du Canada.

L'artiste, un Montréalais, de 34 ans, déclare que l'oeuvre est "abstraite en un sens, mais elle reflète les mouvements et les emotions qui tourmentent l'humanité".

Sculptée sur un énorme tronc d'orme, elle représente "l'illusoire progrès de l'homme alors qu'en réalité, nous vivons encore dans l'ère primitive".

M. Roussil a quitté la ville samedi en direction de Tourrette-sur-Loup (France) peu après que le Comité des acquisitions canadiennes du Musée, présidé par M. A. Sidney Dawes, ait accepté l'ouvrage. Il y a établi son atelier depuis trois ans.

"L'artiste a une plus grande liberté d'expression en Europe, affirme M. Roussil. Au Canada, il est étouffé. L'art canadien ne produira aucun vrai chef-d'oeuvre tant que ces obstacles à la liberté artistique ne seront pas écartés".

M. Roussil a créé sa nouvelle sculpture dans les studios de l'Ecole d'art et de dessin du Musée.

Le Dr Arthur Lismer, chef de la section éducative du Musée et directeur de l'Ecole, a déclaré que Roussil attaque un problème en sculpture "avec l'esprit de ses aïeux au Canada français".

"Avec peu d'outils — un large ciseau et un pesant marteau — ce vigoureux artisan a la patience et l'énergie de transposer la croissance organique en un symbole, une idée, une oeuvre d'art, sans détruire le rythme et la forme d'un arbre vivant".

A son avis, l'oeuvre de Roussil est issue des arts et métiers des anciens artisans du Québec "dont les noms sont connus et admirés dans l'histoire artistique et religieuse du Québec".

"Il hérite des traditions de ses compatriotes d'autrefois et continue un travail de pionnier dans un art qui maintient encore les sentiments, l'énergie et l'esprit créateur du pionnier"

"Son oeuvre est moderne en ce que ses formes sont abstraites et leur sens peut nous échapper, mais elles n'en demeurent pas moins des statues de bois, donc puissantes, organiques et traditionnelles".

M. Roussil déclare que son oeuvre essaie d'exprimer l'échec de l'homme malgré ses efforts pour développer toutes ses possibilités.

"C'est comme si un homme essayait de traverser l'océan dans une chaloupe, dit-il".

"Nous ne sommes pas encore arrivés au point où nous pouvons être à la hauteur des grandes réalisations modernes, ajoute-t-il. Nous ne pouvons que donner l'illusion du succès avec les petits matériaux que nous possédons. Nous gaspillons nos vies dans l'insignifiance"

M. Roussil fut choisi par le Comité des acquisitions canadiennes du Musée, conjointement avec la direction du Musée.

Le Conseil des Arts du Canada a accordé des subventions de $2,000 à chacune des six principales galeries canadiennes "afin de leur permettre de commander une sculpture spécialement conçue pour embellir l'édifice ou le jardin".

En distribuant les subventions, le Conseil déclarait : "L'ouvrage du sculpteur est, par certains côtés, moins clément encore que celui du peintre. Ses matériaux sont plus dispendieux et d'acquisition plus difficile; plus de temps lui est habituellement requis pour produire une oeuvre d'art et le marché que rencontre celle-ci est moins important. Si éventuellement son oeuvre doit être coulée dans le bronze, il aura à faire face à des problèmes supplémentaires".

Le Conseil a précisé que bien que le don soit accordé à la galerie d'art en vue d'acquérir ainsi une nouvelle pièce de sculpture, "l'assistance est destinée en premier lieu au sculpteur lui-même".

Chaque galerie concernée a été laissée entièrement libre quant au choix du sculpteur.

M. Roussil s'est acquis un renom vers 1950 alors que l'on reprocha à certaines de ses oeuvres d'être indécentes.

Ce dernier ouvrage sera exposé en haut de l'escalier principal à partir de dimanche.

Ottawa Citizen Dec 12/59

Canadian Does New Sculpture From Elm Wood

MONTREAL (CP) — A new work by sculptor Robert Roussil has been bought for the permanent collection of the Montreal Museum of Fine Arts, the museum has announced.

The sculpture—eight feet high and weighing nearly 200 pounds —was carved from a single piece of elm. It is untitled.

The work was commissioned by the museum on the basis of a $2,000 grant from the Canada Council.

Roussil, 34, a Canadian, went back to Tourrette - Sur - Loup, France, where he has been living for three years, after presenting the work.

Roussil said it represents the movements and the emotions that pester humanity.

Medicine Hat News Dec 12/59

GREAT DRAWING

MONTREAL (CP)—The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring. The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

Le Progrès du Saguenay Dec 14/59

Une sculpture de Robert Roussil

MONTREAL (PC)—Le Musée des Beaux-Arts de Montréal a acquis une sculpture de Robert Roussil. Cet artiste dit qu'elle représente les mouvements et les émotions qui inquiètent l'humanité. L'oeuvre ne porte pas de titre. Elle a été sculptée dans de l'orme. D'une hauteur de huit pieds, elle pèse 200 livres.

M. Roussel, qui est Canadien, demeure à Tourrette-sur-Loup, en France, depuis trois ans. Il s'est rendu à Montréal pour la présentation de l'oeuvre au musée. Il est reparti pour la France peu de temps après.

Gazette Dec. 12/59

8 Feet Tall, 200 Pounds

Museum Gets Roussil Work

Sculptor Robert Roussil's latest creation — an untitled work eight feet tall and weighing nearly 200 pounds — is now part of the permanent collection of the Montreal Museum of Fine Arts, it was announced yesterday.

The work was commissioned by the Museum on the basis of a $2,000 grant from The Canada Council.

The controversial 34-year-old Montreal-born artist described the work as "abstract in a sense, yet reflecting the movements and emotions that pester humanity."

Carved out of one enormous piece of elm, the sculpture represents the "illusion of man's progress when, in fact, we still live a primitive life."

The bushy-haired Roussil has left the city for Tourrette-sur-Loup, Farnce, where he set up his studios there three years ago after leaving Montreal.

"An artist in Europe has more liberty of expression," Roussil declared. "In Canada, the artist is stifled. Nothing truly great will be achieved in Canadian art until these barriers to artistic freedom are removed."

Roussil created the new sculpture in the studios of the museum's School of Art and Design.

Dr. Arthur Lismer, supervisor of the Museum's education department and director of the school, said Roussil tackles a problem in sculpture "in the spirit of his forbears in French Canada.

"A craftsman with simple tools—a broad chisel and a hefty hammer—and a powerful physique, he has the patience and industry to transfer living, organic growth into a symbol, an idea, a work of art, without destroying the rhythms and forms of a living tree."

He said Roussil's work stems from the arts and metiers of the traditional craftsmen of Quebec "whose names are known and honored as part of the story of art and religion in Quebec."

Roussil says his work tries to express man's failure to develop his full potential.

"It is like a man trying to cross the ocean in a row-boat," he declares.

"We are not at the point where we can fully cope with the great modern achievements," he adds. "We can only give the illusion of success with the little material we have at hand. We waste our lives in insignificance."

Roussil was selected for the commission by the museum's Canadian Acquisitions Committee, in conjunction with the museum staff.

NEW SCULPTURE: A. Sidney Dawes, chairman of the Montreal Museum of Fine Arts' Canadian Acquisitions Committee, and Dr. Evan H. Turner, director of the Museum, accept a work of sculpture by Robert Roussil, right, for the museum's permanent collection.

Ottawa Citizen Dec 2/59

Says Canada "Lost Face" In Art World

MONTREAL (CP)—John Steegman, former director of the Montreal Museum of Fine Arts, says Canada has lost face in international art circles because of the way the National Gallery has been treated in recent years.

He said Parliament's "couldn't-care-less attitude inevitably revives the old taunt of prairie-minded provincialism."

Mr. Steegman recently finished a cross-country tour sponsored by the National Gallery. He said everywhere he went he found bewilderment and dismay at the government's refusal to ratify the gallery's purchase of two paintings by European masters; at certain resignations of key gallery men, and at the cutting of the gallery's grants for buying paintings.

Mont Star Dec 7/59

Council of Women To See Children's Work

A display of child art and handicraft from the Montreal Museum of Fine Arts, the Rosemount High School and the Canadian Handicraft Guild will be exhibited at the meeting of the Montreal Council of Women on Dec. 9 at the YWCA Auditorium.

The display will highlight a panel discussion on "Education in Art."

Star Dec. 11/59

Russian Art Exhibition Scheduled for Museum

The story of how he enlightened a Russian cultural official, who thought Canada was "a country of trappers, ice and snow" was told today by the vice-president of the Montreal Museum of Fine Arts.

The vice-president, Murray Chipman has just returned from a 10-day trip to Russia, where he was "thoroughly welcomed" and where he arranged for the loan of a collection of contemporary Russian art.

Largely unknown in Canada, these artistic documents of the communist regime will be exhibited at the Montreal museum next March as one of the highlights of the institution's 1960 centenary celebrations.

It will be the first time the U.S.S.R. has sent such a collection to a private institution on this continent. Western observers in Russia, however, have commented continuously on the sterility of Communist art — and now Montrealers will have a chance to judge for themselves.

Mr. Chipman said he showed pictures of the Montreal Museum to the senior representative of the ministry of culture.

This man said, Mr. Chipman recalled, that before seeing the photographs he believed Canada a nation of trappers, snow and ice but in view of the photos, he felt his ideas had to be revised.

"I told him," Mr. Chipman said, "that as near neighbors, Russia and Canada share the legend of ice and snow. I added I hoped the ice might melt into an enduring friendship."

The vice-president who is also chairman of the centenary committee, said the Russians declined his request that some of the French impressionist and post impressionist paintings in Russian museums be included in the loan show.

"Their stated reason was that the French works are being assembled for an exhibition in Russia at the same time they would be wanted here," he said.

"I was assured the exhibition would be thoroughly representative of painting in Russia today," he added. "It will be a first rate show."

Mr. Chipman says the Russians said they don't believe in abstract art because it is incomprehensible to many people.

"I was asked my view and I replied that an artist has the right to paint abstract work as long as he has integrity and talent. I told them the human being had been given a brain and it should range to its fullest orbit."

Soviet ambassador to Canada A. A. Aroutunian played a key role in arranging for the Russian exhibition to come here. The paintings will be shown in Toronto after the Montreal exhibition.

The Russian government will pay for air transport of the pictures and the insurance on them. The museum will pay the cost of returning them to Russia.

The Russian show will be the second major exhibition arranged to mark the museum's centenary. The inaugural show, to be opened by Governor General Vanier, will be comprised of a priceless collection of old masters owned or formerly owned by Canadians.

Gazette Dec. 8/59

Meeting And Tea

At the monthly meeting of the Montreal Council of Women being held at the Y.W.C.A. tomorrow afternoon, at two o'clock, the tea pourers will be Mrs. J. W. McCammon and Mrs. E. B. Savage.

There will be a panel discussion on Education in Art. The panel members are Miss Alice Lighthall, President, Women's Art Society; Miss Grace Campbell, Art Supervisor, Protestant School Board; Mrs. Lea Sherman, Arts Teacher, Mount Royal High School; and Miss Audrey Taylor, Montreal Museum of Fine Arts Educational Department. The moderator will be Mrs. Saul Hayes.

Gazette Dec. 8/59

Child Art Display Set For Meeting

An exhibit of child art and handicrafts will be exhibited at a meeting of the Montreal Council of Women Wednesday at the Y.W.C.A.

The art and handicrafts will be a collection from the Montreal Museum of Fine Arts, Rosemount High School and the Canadian Handicraft Guild.

During the meeting there will be a panel discussion of "Education in Art," with President Mrs. Saul Hayes as moderator. Other panellists will be Miss Grace Campbell, Protestant School Board of Greater Montreal; Miss Audrey Taylor, Montreal Museum of Fine Arts; Mrs. Lea Sherman, Mount Royal High School; and Miss Alice Lighthall, Women's Art Society.

La Presse Dec 12/59

photos Karsh et Posen

M. Louis-P. Beaubien, président du bal de tête qui aura lieu au Musée des Beaux-Arts, ce soir, et Mme Beaubien font partie du comité de réception. Les profits de cette soirée serviront à l'entretien du musée.

Star Dec 10/59

Culture For Its Own Sake

Art Education Said Valuable Both In School and In Life

The values today's high school students bring to class with them are directed toward success, prestige and possession, Lea Sherman, arts teacher at Mount Royal High School, told the Montreal Council of Women yesterday at the YWCA.

"Today's teen-ager rarely thinks of anything for its own sake," said Mrs. Sherman. "The pressure from home is all toward making good. Intellectual achievement is stressed to the neglect of creative and imaginative powers."

Mrs. Sherman expressed concern over the fact that out of 687 Montreal students taking art as a matriculation subject, only 40 are boys.

"Art is not offered freely for boys to take," she said. "Parents and teachers alike seem to think it is a, 'Girls only' subject."

Parents not Concerned

A community gets the education it demands, Mrs. Sherman pointed out. "There are four physical training teachers to one art teacher in an average high school," she said. "Yet parents aren't concerned. They'd complain much more readily if their children missed out on gym classes.

"Many parents still think of art as a frill to education. But to take that approach is to admit that life itself has narrow limits. It's to go through life with blinders on."

Audrey Taylor of the Montreal Museum of Fine Arts Educational Department was another speaker on the panel discussion of, "Education in Art."

"Nobody today has any excuse for not knowing about art," said Miss Taylor. "There is more art available to the masses of people today than there has ever been before in recorded history."

Stimulates Thinking

Art teaching in schools stimulates children to more original thinking and doing, Grace Campbell, Art Supervisor of the Protestant School Board of Greater Montreal, and another panel speaker, reasoned.

"Art is natural to children," said Miss Campbell. "I'd like to see all teachers more interested in the teaching of art.

"Children have a most unadult way of expressing themselves in art," Miss Campbell continued. "If techniques are forced on a child, the child loses the charming spontaneity which is an integral part of childrens' art.

"Children should be taught to be users and choosers of art as well as producers of it," Miss Campbell concluded.

Montreal NDG Dec 10/59

Collector's choice

The monthly Collector's Choice exhibition from December 11 to January 6 presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the foyer of the Museum will be a collection of 18 and 19 Century Dolls and Doll-House Furniture from the "Elizabeth Bennet Collection". Mrs. Stirling Maxwell of Westmount is co-chairman of the Ladies' Committee and Mrs. Allan Magee of Westmount is chairman of the collector's choice Exhibition.

Vancouver Province Dec 9/59

Soviets to show art in Canada

LONDON (CP) — Eighty Russian paintings will be exhibited at the Montreal Museum of Fine Arts next March.

Murray Chipman, chairman of the museum's 1960 centennial exhibition, said the paintings will be shown later in Toronto and probably in Ottawa.

Chipman has just concluded an 11-day visit to Russia. He described the Russian collections as "mouthwatering in their glory."

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Gazette Dec. 12/59

Around The Galleries

By DOROTHY PFEIFFER

During the past week I dropped into several art-dealers' galleries in Montreal which lack of time had previously prevented me from visiting.

Since the death of Louis Lange, the former director of l'Art Francais on Laurier Ave. West, the gallery has been administered by Madame Lange and their nephew, Mr. Martin.

Among the many paintings by various Canadian, South American and European artists shov n, is an interestin; collection of recent works by Sylvia Lefkovitz of Montreal. During 1958-'59, Miss Lefkovitz painted in Mexico on a grant from the Canada Council. The paintings at present on view represent a portion of the work done by the artist during that period. They are remarkable for delicacy of color and transparency of technique in which sunny but also subdued greens, browns and blues predominate.

The subjects of Miss Lefkovitz' Mexican paintings are expressed in simple but eloquent design and deal mostly with street scenes and with humanity.

About two years ago, Sylvia Lefkovitz held a one-man show of her large mural paintings based upon Canadian history, at the Montreal Museum of Fine Arts.

Marc-Aurele Fortin, R.C.A., is represented by several important canvases and a few smaller paintings.

Fortin lives in Ste. Rose, P.Q. This artist can with sufficent reason be considered as one of French Canada's master-painters. A contemporary of the School of Seven, Fortin evolved an individual style for his Canadian landscape and still-life statements. His strongly expressed and colorful work, which he outlined in black, projects the timeless and paradoxical quality of magnificent stained-glass windows based upon Canadian life and imaginative reality.

I consider Marc-Aurele Fortin as one of the charter members of what I have termed the modern School of Canada. By this definition I would include those Canadian artists who paint directly from Canadian nature and atmosphere, but in an indiidual and authoritative way, uninfluenced by art-trends and art-mannerisms from other countries. In this category today I would place such painters as Rene Richard of Baie St. Paul, Lorne Bouchard, R.C.A., Albert Cloutier, R.C.A. and Gordon E. Pfeiffer, all of Montreal.

Rene Richard paints in bold splashes of color and with swift, nervous brush-strokes. He is at his best in his smaller impression of the wilds of Labrador and of Quebec.

At l'Art Francais, I noticed an impressive northern landscape, "Chubb Crater Lake," by Richard, which locale is in almost inaccessible country. Rene Richard has been an intrepid explorer and woodsman travelling on foot, by canoe and frequently also by plane, in order to seek out his unusual subject matter.

Gordon E. Pfeiffer also paints the Canadian wilderness in an entirely personal manner. He is represented at l'Art Francais by several recent oil-paintings of forests, mountains, rivers and out-of-the-way coastal subjects created with palette-knife and brush.

Among the French painters works shown at l'Art Francais, I noticed d'Anty's highly varnished winter landscapes of French farms and villages, as well as paintings by Balabre. The latter artist spends six months of each year painting in Canada and the alternate six in France.

A group of Goodridge Robert's carefully relaxed and cleverly composed still - life studies and landscapes in oils, new works by Henri Masson of Ottawa and by other recognized Canadian artists also can be seen.

Belonging perhaps more in a handicraft show than in an art gallery, are two delightful tapestries in "applique" designed and executed by a team of New-Canadians, Mr. and Mrs. Theodore Lubbers of Montreal. The charming and subtle color juxtaposition and imaginative design of the tapestries are particularly decorative and attractive.

The Antoine Gallery on Victoria Square, at the foot of Beaverhall Hill, is featuring works by Constantin Laskaris, a recent arrival from Greece to Montreal. Mr. Laskaris is a graduate from the University of Art in Athens.

Among this artist's colorful and pleasing interpretations of Nova Scotian coastal subjects is "Peggy's Cove."

Another oil painting by the same artist depicts flickering sunlight on fields, shed and foliage. Mr. Laskaris is a representational painter of considerable talent.

Recent works in oils by Joseph Giunta of Montreal a noticeable advance in technique and also towards greater freedom of expression. Giunta's subjects are mainly of Montreal streets and of pleasantly informal still-life.

Some important Krieghoff paintings (1812-1872) lately have come to light, notably "Building the First Canadian Railroad", mentioned by Marius Barbeau of Ottawa in his authorative biography of the artist and catalogue of Krieghoff's works.

An English village scene by the late Richard Jack, R. A., and two portrait studies recalling early Flemish art but which were painted by W. B. Babcock of Boston, provide additional viewing interest.

R. O. Dunlop, R.A., R.B.A., N.E.A.C., whom the British press hailed as "the untamed Academician" is represented at Antoine's by several oil-paintings of English landscape and atmospheres. To my mind, however, Dunlop's subdued-in-color works belong more in the category of Impressionism than they do in the Academic.

Among the many contemporary Canadian paintings, I was interested in a large pastel work by Gail Lamarche of Montreal. Somewhat influenced by Emily Carr's forest expressions, Miss Lamarche has nevertheless recorded her feeling for the Ste. Adele countryside with creative imagination and sensitivity.

Excellent examples of works by Robert Pilot, Lorne Bouchard, Goodridge Roberts and A. Y. Jackson, as well as by several of Montreal's well-known non-figurative painters, also can be seen at the Antoine Galleries.

The El Greco Gallery on Sherbrooke St. W., features the work of modern Greek painters and also of various new-Canadians, most of whose names are relatively unknown to Montrealers and to Canadians in general. Some European painters also are represented at El Greco.

Among the French artists listed, is Catherine Gensonnet of l'Academie Julien in Paris. Her large oil painting of sturdy-looking garden roses and which is created entirely with the palette-knife, is impressive for its technical prowess and decorative quality. Later works by the same artist executed in Africa, show Gensonnet's predilection for less formal art-expression.

S. Spyrous is a painter who at present lives in Greece but who studied art for several years in Paris. He has held many European one-man-shows.

Spyrous is represented in the El Greco Gallery by a series of extremely colorful oils based upon religious themes, such as "The Crucifixion" and "Christ Blessing Little Children." Also by his quick and instinctive palette - knife impressions of busy street scenes and hurrying crowds of people.

Eric Wesslow, art-teacher, illustrator and artist of Montreal, shows a collection of small portrait studies in oils as well as a few Canadian landscape paintings.

Valias Semertzidis, a well-known Greek portrait painter who was born in Russia in 1905, is represented by a powerful portrait of a Cretan shepherd silhouetted against the background of a mountainous valley on the Island of Crete.

Another Greek painter exhibiting is Antoine Kanas. This artist is noted in Greece and elsewhere in Europe for his marine paintings of coastal villages. My eye was caught and held by some of Kanas' work, in which the white light of Greece, the whirring windmills and luminous waters of the Archipelago are well-presented.

Raphael Dumont is a newcomer from Belgium to Montreal. His dry, flat and semi-surrealistic illustration of the interior of a sea-cave, complete with table, book, candle, vase and egg-shells and ocean waves, possesses a primitive quality that is imaginative and also attractive.

The El Greco Gallery owns an interesting collection of early Canadian paintings by Jean Provost, an artist who lived in Nova Scotia during the 19th Century. Provost evidently had received academic training in France as portions of his works are reminiscent of paintings by Corot.

Another older painting is "August Heat" by Clark McDougall, O.S.A. This work is a quietly charming landscape which depicts stocked grain in a field beside a hazy blue lake surrounded by hilly country. In its technique of relaxed brush-strokes the painting compares favorably to some of the landscaping being produced today.

Housed on Melrose Ave., in N.D.G., Artlenders is rendering a real art-service to Montreal and elsewhere. Privately-owned and operated, this little gallery was established in 1955 by its founder and present director, Jean Newman, who acted upon the personal assumption that appreciation by Canadians of the Fine Arts would deepen with closer contact.

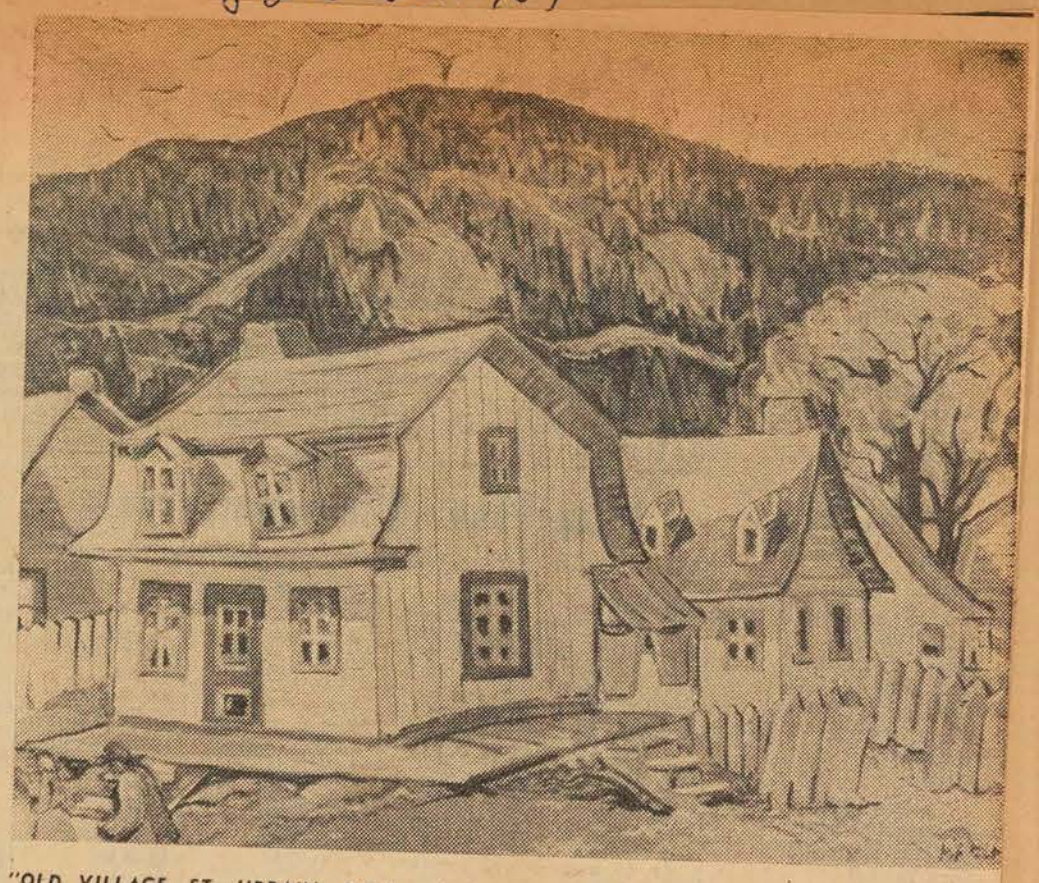
Paintings may be rented from Artlenders for one or two-month periods. They also may be acquired at prices set by the artists themselves and from which sum any previous rental charge is deductible.

Among the more than forty Canadian painters from coast to coast and who are represented at Artlenders are: Ralph Allan and Janet Mitchell of Western Canada; Leon Bellefleur, Suzanne Bergeron, Ghitta Caiserman, A.R.C.A., Albert Cloutier, R.C.A., Marguerite Fainmel, Gordon E. Pfeiffer, Normand Hudon — one of Canada's best-known caricaturists, whose one-man show was the first to be held at the Helene de Champlain Gallery on St. Helen's Island some four years ago, Oscar DeLall, R.C.A., Moe Reinblatt, Goodridge Roberts, Nova and Fred Taylor, A.R.C.A., and others, of Montreal; Andre Bieler of Kingston; Jean-Paul Lemieux of Quebec; William Winter, R.C.A. and York Wilson, R.C.A. of Toronto.

The School of Seven is represented by recent sketches by A. Y. Jackson and F. Varley. The late David Milne a o is represented by a series of exquisite watercolor-and-ink drawings, especially selected by Mrs. Newman from the Milne estate.

Along with outstanding Canadian painters, younger artists of high promise have been invited to consign work to the gallery. All paintings and drawing are selected from the artists' best work. Emphasis at Artlenders is always upon talent and individuality. And even more importantly, upon quality.

ART



"OLD VILLAGE, ST. URBAIN, P.Q." a large and important oil-painting by Canadian artist, Marc-Aurele Fortin of Ste. Rose. This work and also a limited number of Fortin's powerful and richly colorful smaller paintings in which reds, blues, black and gray predominate, may be seen at present at Galerie l'Art Francais on Laurier Ave. West.

Gazette Dec. 11/59

New USSR Art Here For March Showing

Soviet Russia's contemporary art — largely an unknown quantity in the western world — will be exhibited at The Montreal Museum of Fine Arts next March as one of the highlights of the Museum's centennial.

It will be the first time the USSR government has sent such a collection to a private institution on this continent.

Murray Chipman, vice - president of the Museum, and chairman of its centennial committee and eastern director of Maclean-Hunter Publishing Co., arranged the exhibition in a 10-day visit behind the Iron Curtain. He returned to Montreal this week.

The Art Gallery of Toronto also plans to show the collection after its presentation in Montreal.

Mr. Chipman, who visited Russia once before in 1937, said the exhibition would "reflect current social attitudes of Russia and its people."

Seventy of the 80 paintings to be shown—the exhibition is to be assembled by the Soviet Ministry of Culture — are modern works. The remainder are 19th century academic pictures.

The Russian show is the second major exhibition arranged to mark the Museum's 100 years of activity in 1960. Inaugural show —to be opened by Governor-General Vanier — is a priceless collection of European Old Masters owned or formerly owned by Canadians.

Mr. Chipman, who visited both Moscow and Leningrad, said the Russians with whom he met were "extremely friendly. I was thoroughly welcome wherever I went."

Mr. Chipman said the Russians declined his request that some of the French impressionist and post - impressionist paintings in Russian museums be sent here.

They said the paintings were assembled for an exhibition in Russia at the same time as they would be wanted here."

"I was assured the exhibition would be thoroughly representative of painting in Russia today," Mr. Chipman added. "It will be a first-rate show."

"I was told that Russian art deals with realism," Mr. Chipm said. "My view was that many of the works I saw were truly impressionistic and I expressed the hope that some of thes would be included in the exhibition to be sent here.

"The Russians said they didn't believe in abstract art because it is incomprehensible to many and therefore has no meaning for most people.

A representative of the Soviet Ministry of Culture had said that he believed Canada was "a nation of trappers, snow and ice." But after seeing photographs from Montreal he felt his ideas had to be revised.

Ottawa Citizen Dec 4/59

Soviet Send Paintings To Canada

LONDON (CP) — Eighty Russian paintings will be flown to Canada for an exhibition next March at the Montreal Museum of Fine Arts, it was learned here.

Murray Chipman, chairman of the Museum's 1960 Centennial Exhibition, told a reporter the Russian paintings will be shown later in Toronto and probably in Ottawa.

Chipman, Museum vice-president, is just back from an 11-day visit to Russia, his first since 1922. He said the Soviet government agreed to loan the Russian paintings, but declined his request for French paintings, which had already been booked for another exhibition.

Chipman visited the Hermitage Museum in Leningrad and the main Russian museum. He described the Russian collections as "mouth-watering in their glory." These included French impressionist, post - impressionist and early 18th century paintings.

The paintings will be flown to Canada in a commercial aircraft at Russian expense. Chipman leaves for Montreal Saturday.

La Revue Moderne Dec/59

Le bal du Musée des Beaux-Arts

Cette année, le Bal du Musée des Beaux-Arts aura lieu le vendredi 11 décembre. Ce sera un "Bal de Têtes" et les invités porteront des coiffures ou des masques. Un beau succès en perspective. L'imagination, au cours d'une pareille soirée mondaine, a tous les droits.

La Revue Moderne Dec/59

La Société d'Etudes et de Conférences

C'est au Musée des Beaux-Arts, rue Sherbrooke, que la Société d'Etudes et de Conférences tient ses réunions hebdomadaires et ses conférences publiques, le mardi après-midi à 2:30 heures.

Cette année, la Société est placée sous la présidence de Mme Paul Langlois qui présente les conférenciers. Le mois de novembre a été particulièrement fécond. On y a entendu M. Paul Doyon, pianiste, qui a parlé de Hændel, puis Mme Jeannine Beaubien qui a présenté "Le dernier-né des Théâtres" (le sien) ainsi que M. René Héron de Villefosse.

Il n'y aura pas de conférences dans le courant du mois de décembre. Mais elles reprendront dans le cours de janvier, le 12 exactement lorsque M. Toru Hagiwara, ambassadeur du Japon au Canada et diplomate bien connu en Europe aussi bien qu'en Asie parlera de "L'Art Japonais".

La plupart des conférences données à la Société d'Etudes et de Conférences sont illustrées.

Winnipeg Tribune Dec 5/59

Russian Art

LONDON (CP)—Eighty Russian paintings will be exhibited at the Montreal Museum of Fine Arts next March. Murray Chipman, chairman of the museum's 1960 centennial exhibition, said the paintings will be shown later in Toronto and probably in Ottawa. Chipman has just concluded an 11-day visit to Russia. He described the Russian collections as "mouthwatering in their glory."

La Presse Dec 23/59

Fermeture du Musée

On annonce aujourd'hui que le Musée des Beaux-Arts de Montréal sera fermé les 24, 25 et 26 décembre, ainsi que le 1er janvier, afin de célébrer les fêtes de Noël et du Jour de l'An.

Journ Mt. Royal Weekly Post Dec 3/59

Soviet Art Show

LONDON (CP) — Eighty Russian paintings will be flown to Canada for an exhibition next March at the Montreal Museum of Fine Arts, it was learned Tuesday. Murray Chipman, chairman of the museum's 1960 centennial exhibition, told a reporter the Russian paintings will be shown later in Toronto and probably in Ottawa.

Westmount Examiner Nov. 27/59

Massey named museum patron

The Rt. Hon. Vincent Massey, former Governor-General of Canada, has been appointed an honorary patron of The Montreal Museum of Fine Arts in recognition of his active interest in the arts in Canada.

Le Devoir Dec. 11/59

La dernière sculpture de Robert Roussil . . .

La plus récente sculpture de Roussil

La dernière oeuvre du sculpteur Robert Roussil, de huit pieds de hauteur et pesant près de 200 livres, fait maintenant partie de la collection permanente du Musée des Beaux-Arts de Montréal.

L'oeuvre lui a été commandée par le Musée grâce à une subvention de $2,000 accordée par le Conseil des Arts du Canada.

L'artiste, un Montréalais de 34 ans, déclare que l'oeuvre est "abstraite en un sens, mais elle reflète les mouvements et les émotions qui tourmentent l'humanité".

Sculptée sur un énorme tronc d'orme, elle représente "l'illusoire progrès de l'homme alors qu'en réalité, nous vivons encore dans l'ère primitive".

M. Roussil a quitté la ville samedi en direction de Tourrette-sur-Loup (France) peu après que le Comité des acquisitions canadiennes du Musée, présidé par M. A. Sidney Dawes, ait accepté l'ouvrage. Il y a établi son atelier depuis trois ans.

"L'artiste a une plus grande liberté d'expression en Europe, affirme M. Roussil. Au Canada, il est étouffé. L'art canadien ne produira aucun vrai chef-d'oeuvre tant que ces obstacles à la liberté artistique ne seront pas écartés."

M. Roussil a créé sa nouvelle sculpture dans les studios de l'Ecole d'art et de dessin du Musée.

Le Dr Arthur Lismer, chef de la section éducative du Musée et directeur de l'Ecole, a déclaré que Roussil attaque un problème en sculpture "avec l'esprit de ses aïeux au Canada français".

En distribuant les subventions, le Conseil déclarait: "Le sort du sculpteur est, par certains côtés, moins clément encore que celui du peintre. Ses matériaux sont plus coûteux et d'acquisition plus difficile; plus de temps lui est habituellement requis pour produire une oeuvre d'art et le marché que rencontre celle-ci est moins important. Si éventuellement son oeuvre doit être coulée dans le bronze, il aura à faire face à des problèmes supplémentaires."

Le Conseil a précisé que bien que le don soit accordé à la galerie d'art en vue d'acquérir ainsi une nouvelle pièce de sculpture, "l'assistance est destinée en premier lieu au sculpteur lui-même".

Chaque galerie concernée a été laissée entièrement libre quant au choix du sculpteur.

M. Roussil s'est acquis un renom vers 1950; on reprochait à certaines de ses oeuvres d'être indécentes.

Ce dernier ouvrage sera exposé en haut de l'escalier principal à partir de dimanche.

La Presse Dec. 23/59

Musée des Beaux-Arts fermé pour les fêtes

Le Musée des Beaux-Arts de Montréal sera fermé les 24, 25 et 26 décembre, ainsi que le 1er janvier, afin de célébrer les fêtes de Noël et du Jour de l'An.

Dimanche Matin Dec 14/59

DIMANCHE-MATIN

Dévoilement aujourd'hui:

Le sculpteur Roussil a remis son oeuvre de $2,000 au Musée et est reparti

"C'est comme si un homme essayait de traverser l'océan dans une chaloupe"... "explique" Roussil.

La dernière oeuvre du sculpteur Robert Roussil, de huit pieds de hauteur et pesant près de 200 livres, fait maintenant partie de la collection permanente du Musée des Beaux-Arts de Montréal.

L'oeuvre lui a été commandée par le Musée grâce à une subvention de $2,000 accordée par le Conseil des Arts du Canada.

L'artiste, un Montréalais de 34 ans, déclare que l'oeuvre est "abstraite en un sens, mais elle reflète les mouvements et les émotions qui tourmentent l'humanité".

Sculptée sur un énorme tronc d'orme, elle représente "l'illusoire progrès de l'homme alors qu'en réalité, nous vivons encore dans l'ère primitive".

Peu après que le Musée, ait accepté l'ouvrage, M. Roussil a quitté la ville samedi en direction de Tourrette-sur-Loup (France). Il y a établi son atelier depuis trois ans.

"L'artiste a une plus grande liberté d'expression en Eurrope, affirme M. Roussil. Au Canada, il est étouffé. L'art canadien ne produira aucun vrai chef-d'oeuvre tant que ces obstacles à la liberté artistique ne seront pas écartés."

M. Roussil a créé sa nouvelle sculpture dans les studios de l'école d'art et de dessin du musée.

Le Dr Arthur Lismer, chef de la section éducative du Musée et directeur de l'école, a déclaré que Roussil attaque un problème en sculpture "avec l'esprit de ses aïeux au Canada français."

"Avec peu d'outils — un large ciseau et un pesant marteau — ce vigoureux artisan a la patience et l'énergie de transposer la croissance organique en un symbole, une idée, une oeuvre d'art, sans détruire le rythme et la forme d'un arbre vivant."

A son avis, l'oeuvre de Roussil est issue des arts et métiers des anciens artisans du Québec "dont les noms sont connus et admirés dans l'histoire artistique et religieuse du Québec."

"Il hérite des traditions de ses compatriotes d'autrefois et continue un travail de pionnier dans un art qui maintient encore les sentiments l'énergie et l'esprit créateur du pionnier."

M. Roussil déclare que son oeuvre essaie d'exprimer l'échec de l'homme malgré ses efforts pour développer toutes ses possibilités.

"C'est comme si un homme essayait de traverser l'océan dans une chaloupe, dit-il."

Chaque galerie concernée a été laissée entièrement libre quant au choix du sculpteur.

M. Roussil s'est acquis un renom vers 1950 alors que l'on reprocha à certaines de ses oeuvres d'être indécentes.

Ce dernier ouvrage sera exposé en haut de l'escalier principal à partir de dimanche.

Gazette Dec 26/59

Museum Closing

The Montreal Museum of Fine Arts will be closed Dec. 24, 25 and 26 and Jan. 1, to mark the Christmas and New Year's holidays, it was announced today.

Dimanche Matin Dec 6/59

Mentions d'honneur

PAS TOUJOURS "HONORABLES"

**L'ambassadeur de France au Canada, M. FRANCIS LACOSTE, sera l'invité de la section des affaires publiques de la Chambre de Commerce des jeunes de Montréal, DEMAIN soir . . . *Convention libérale AUJOURD'HUI à St-Raphaël pour choisir le candidat LIBERAL dans BELLECHASSE aux prochaines élections provinciales* . . . Les Drs Jean-Louis MAILLE, Gérard ARCHAMBAULT, Vital LAVOIE et Paul SIMARD veulent construire un nouvel HOPITAL à St-Jean d'Iberville . . . *Partie de cartes à 2 heures, DEMAIN, au Centre social STE-BRIGIDE, 1589, rue Maisonneuve. Renseignements: LA. 2-1791* . . . Première excursion du club de ski Ahunstic, AUJOURD'HUI. Départ devant l'église St-Nicholas à 8 h. 30 a.m. . . . *Le chanteur de charme français ANDRE DASSARY est grand-père pour la seconde fois* ! . . . Le conseiller ALBERT GIROUX fait la lutte au maire sortant ROSAIRE GASCON aux élections municipales d'Hawkesbury, DEMAIN . . . *Germain GIROUX, Réjane DES RAMEAUX et le mime Claude ST-DENIS sont professeurs au "Studio-Théâtre" de RENE DEMERS* . . . Le sportsman GERARD CARON a été élu président de l'Association chorale SAINTE-CECILE qui organise une partie de cartes, samedi prochain, au sous-sol de l'église. Renseignements: RA. 2-5501 ou CR. 9-7456 . . . *Les RUSSES enverront 80 PEINTURES pour l'exposition qui marquera en mars le centenaire du MUSEE des Beaux-Arts de MONTREAL. Murray CHIPMAN, président du Comité revient AUJOURD'HUI de Moscou où il a réglé l'affaire* . . . Après une envolée en hélicoptère, le CARDINAL FELTIN de Paris a dit "C'est affreux ! ce n'est pas un instrument de chrétien !" . . . *FRANCOIS GRANGER, chef du secrétariat de la Conférence catholique canadienne, a remercié "DIMANCHE-MATIN" de sa collaboration pour la récente campagne des CHARITES PAPALES et des victimes de la guerre* . . . Ouand notre journal a publié que les DIRIGEANTS de BLUE BONNETS étaient pour acheter le PARC RICHELIEU, tous les intéressés ont nié; cette semaine on nous a donné RAISON: les nouveaux DIRECTEURS de Richelieu sont des associés de M. JEAN-LOUIS LEVESQUE! . . . Deux et deux font quatre! . . . Les TAXIMETRES sont maintenant obligatoires à ST-JEROME . . . *La plupart des maisons d'affaires de COTE-DES-NEIGES ont adopté les mêmes couleurs — blanc et turquoise — que les DECORATIONS lumineuses de Noël à l'ORATOIRE* . . . Il y a ECRAN de télévision de SEPT pieds dans le bar d'un hôtel du centre de la ville . . . *Le cardinal LEGER a donné un contrat de $3,000,000 au nom de la "GRANDE CORVEE" pour la construction du nouvel Institut DOMINIQUE SAVIO, coin St-Hubert et Louvain* . . . MARCEL PARENT (UN. 1-3811, poste 2615) cherche des ARBITRES pour les diverses ligues de BALLON au panier du Service des Parcs . . . *Il y aura une magnifique PISCINE intérieure dans la cave de la luxueuse MAISON D'APPARTEMENTS actuellement en construction à 1400 ouest, avenue des Pins* . . . Il y a une très GROSSE amélioration dans l'enlèvement de la NEIGE dans les quartiers éloignés, particulièrement dans le NORD de la ville . . . *THERESE LAPORTE et YOLAND GUERARD participeront au Gala 1959 que les dirigeants des LOISIRS de l'Immaculée-Conception offriront MARDI SOIR en hommage à leurs patrons d'Honneur et à leurs collaborateurs* . . . L'avocat MAURICE BERIAULT est le nouveau président des élections dans le comté provincial de MERCIER, succédait au notaire ISIDORE COUPAL, démissionnaire . . . *Malgré l'OPPOSITION de la MOITIE des paroissiens, les dirigeants de la paroisse Notre-Dame-des-Anges ont décidé d'essayer d'obtenir AUJOURD'HUI les signatures requises pour ériger une NOUVELLE église* . . . Assemblée des PERSONNES AGEES pour réclamer de plus fortes pensions de vieillesse, AUJOURD'HUI, à l'Ecole ST-STANISLAS . . . *La rue LAURIER sera élargie de St-Denis à Resther.*

Gazette Jan 1/60

DON'T SAY women skip the financial news these days. They don't. And if you're still unconvinced of women's interest in monetary affairs bear in mind that when the Alumnae Society of McGill meets on January 12 the subject will be "Investing with a Plan." Offering the plan will be Gary Van Nest, a member of the Investment Dealers' Association of Canada . . . There's real regret in Montreal that Consul General and Mrs. Michael Simon have left Montreal for Peru where Dr. Simon will serve as ambassador . . . Collector's choice at The Montreal Museum of Fine Arts from January 11 to 31 will be an antique Chinese tile screen from the collection of Mrs. John F. McIntosh . . . Montreal-born composer Violet Archer had her work "The Beggar Speaks" performed recently at a concert under The MacDowell Club of Allied Arts in Oklahoma City.

Montreal Star Dec. 12/59

Mrs. Richard Angus and Mrs. Jean Contat, wearing the headdresses which characterized the theme of the Museum Ball, "Bal de Tete".

Miss Ursula Wyatt-Johnston, wearing one of the more elaborate headdresses seen among guests attending the ball.

Montreal Nachrichten Jan 9 /60

Das Montreal Museum auf der Sherbrooke bringt an seinen frei zugänglichen Mittwochabenden (mit Vorführungen um 6.30 und 8.30) Filme, welche die Entwicklung der Kinotechnik illustrieren sollen. Als erster wird am 6. Januar der Stummfilm „The last Command" mit Klavier vorgeführt, Regie: Josef von Sternberg, in der Hauptrolle Emil Jannings in diesem 1928 geschaffenem Film.

R. G. Coles.

Boston Messenger Dec 22 /59

Pageant To Be Staged At Museum, Dec. 23

For the 16th consecutive year, children attending the art classes of The Montreal Museum of Fine Arts will stage their annual "Pageant and Exhibition of Christmas" as the Museum tomorrow Dec. 23.

Two presentations will be given—one at 4 p.m., the other at 8 p.m.

The general public, including children, may attend. There is no admission charge.

Music, carols and a stage presentation of the Nativity and medieval revelry will be featured. Costumes and settings are by the children—aged three to fourteen—who attend the Museum's art classes.

Ottawa Journal Dec 19/59

TO OPEN EXHIBIT.

It has been announced that the Governor General will open an exhibition of 225 European masterpieces inaugurating the centenary of the Montreal Museum of Fine Arts, January 19.

PROGRAM FOR BLIND

Mrs. Allan Matthews chose military type headdress, a gilded World War I helmet.

—Staff Photos by Mac Juster

Mrs. Neil Phillips and Miss Anna Marie Wohlfarth pause to admire one of many bas-reliefs which decorated the ballroom. They were specially illuminated for the event.

Le Nouvelliste Trois Rivieres Dec 28/59

Ma poupée chérie

Pour garder un peu de la poésie de son enfance, Elizabeth Bennett a depuis cinq ans collectionné des poupées. Ces petites demoiselles, au nombre de deux cents, sont actuellement exposées au Musée des Beaux-Arts de Montréal, sous les auspices du Comité Féminin. La plus ancienne remonte à 1780: C'est un courtisan esquissant un pas gracieux.

Les poupées, de porcelaine, de papier mâché, de chevreau ou de bois, sont de taille variée. Elle ont de huit à vingt et un pouces de hauteur. Leurs vêtements sont de soie, de satin, de dentelles ou de velours.

Quelques-unes d'entre elles ont leurs petits meubles. Ces poupées ont passé entre tellement de mains qu'il est impossible de retracer leur origine exacte. Quelques-unes d'entre elles sortent de l'atelier parisien d'un certain monsieur Jumeau. M. Bru, de Paris aussi, serait le père de quelques autres.

"Sa grâce", poupée qui ressemble aux jouets de la reine Victoria, est habillée en authentique satin ivoire orné de

(Suite à la page 18)

Ma poupée...

(Suite de la page 8)

dentelle de Malines rose. Elizabeth Bennett, depuis qu'elle a commencé sa collection est devenue Mme Lewis. Elle a acheté toutes ses poupées à Montréal, lors de ventes aux enchères.

L'exposition durera jusqu'au 6 janvier. Elle est installée à gauche, dans le grand hall d'entrée du Musée. Rappelons que l'admission au Musée est gratuite les mercredis et dimanches.

Montreal Star Dec 24/59

The Westmount Public Library will be closed from Thursday to the following Monday morning. The Fraser-Hickson public library closed last night and will not re-open till Monday morning.

The Montreal Museum of Fine Arts will be closed today, tomorrow and Saturday.

Downtown stores will be closed Christmas Day but most of them, including the big department stores, will be open on Saturday. Most of the Montreal movie houses are running regular programs today and tomorrow.

Trains, buses, planes, will all

Star Dec. 12/59

Museum Ball Is Brilliant Event in Montreal's Social Calendar

Receiving guests at the Museum Ball held last evening in the Montreal Museum of Fine Arts were, left to right, Mr. F. Cleveland Morgan, Mr. Louis P. Beaubien and Mrs. Beaubien, Col. Hugh M. Wallis, OBE, Mrs. Evan Turner and Dr. Turner.

Floodlit Entrance for Bal de Tete

Gorgeous Headdresses, Masks Innovations at Museum Ball

The Bal de Tete of the Montreal Museum of Fine Arts held last night at the Museum featured two innovations. Guests wore masks and gorgeous headdresses topped the coiffures of the women present. Grecian, medieval and bird types were featured in silver and in gold, some showing a touch of color to spark the basic foundation. The women's masks were silver or gold or a combination of both. The men wore black masks.

For the occasion, a brilliant one in Montreal's social calendar, the front of the Museum was floodlit, while inside the carpeted entrance massed greenery adorned the foyer. The grand staircase was carpeted in gold, and gold and crystal candelabra with gold and green flowers arranged at their base added to the festive look.

At the top of the stairs guests were received by Mr. F. Cleveland Morgan, Honorary President of the Museum; Colonel Hugh M. Wallis, OBE, President of the Museum; Dr. Evan Turner, Director of the Museum and Mrs. Turner; Mr. Louis P. Beaubien, Chairman of the Ball Committee and Mrs. Beaubien.

The upstairs foyer was transformed into a gold pavilion, with sparkling crystal chandeliers and large stone urns holding white floral arrangements.

The main gallery of the Museum, used for the ballroom, was decorated with huge frames containing original bas-reliefs, specially illuminated as was the stage where Eddie Alexander and his orchestra played for dancing. Gallery XVIII, featuring the Albertina Exhibition, immediately adjoining the ballroom, was also used for dancing. The Morrice Gallery and the Norton Galler were sitting out rooms, the Norton staircase leading to the supper room being flanked with white blooms.

Supper was served in the lecture hall of the Museum where the decorative theme was a Hall of Mirrors with crystal chandeliers. Supper was supplied courtesy of the Ritz-Carlton. Decorations were designed by Paul Johns of Simpson's.

Gown Descriptions

Mrs. Louis P. Beaubien chose a Marie Paule model of pale beige taffeta and tulle with a wide skirt, gold winged headdress.

Mrs. William Budden wore a gown of coral chiffon on Grecian lines with draped bodice, full skirt and floating panel. Her headdress was silver grapes.

Mrs. David Blaiklock was in a gown of lime green pure silk with bell-shaped skirt, pearl accessories and silver and gold headdress.

Mrs. Maurice Chartre wore a Pierre Balmain model, a black chiffon velvet sheath with beaded bodice, pearl and gold accessories and gold tiara.

Mrs. Pierre Chartre, a black velvet gown with pearl-embroidered bodice, gold medieval headdress with emerald veil, medieval jewelry.

Mrs. Edward Cleghorn was in a gown of hunter green velvet with bell-shaped skirt and fitted bodice. Her accessories were gold, her headdress of hunter green feathers in a gold spray.

Mrs. S. Ralph Cohen wore a black jersey ankle length sheath with front draping and a gold pheasant headdress.

Mrs. Jean C. Contat chose a Nina Ricci original in flame colored raw silk draped on Grecian lines. Her headdress was a firebird.

Mrs. A. T. Galt Durnford wore a gown of draped blue chiffon, gold accessories, gold headdress.

Viscountess Hardinge wore a Christian Dior model in tea rose Aleoutienne silk with full tunic worn over slim sheath. Her headdress was an illuminated Christmas wreath in silver.

Mrs. David Hodgson was in a gown of emerald green brocade with gold accessories and gold headdress.

Mrs. Peter Laing chose a strapless, full-skirted gown of white tulle embroidered with silver sequins and white swan headdress.

Mrs. Marcoux Caille wore a Jean Desses model of black chiffon on Grecian lines, silver, diamond, emerald and sapphire jewelry and a silver Grecian headdress.

Mrs. John de M. Marler was in a gown of ice blue satin with strapless bodice embroidered with mother of pearl and full skirt, a silver bird headdress.

Mrs. Stirling Maxwell wore a sea green taffeta gown with draped bodice, the bouffant skirt forming tiers and a diamante crown.

Mrs. Anson McKim chose a strapless gown of leaf green peau de soie, silver accessories and silver headdress.

Mrs. F. Stuart Molson wore a Marie Paule model of white satin with strapless bodice and bouffant skirt of brown net, gold headdress.

Mrs. J. Bartlett Morgan was in a French dress of pleated gold lame fashioned on Grecian lines and worn with a stole. Her headdress was Greek ceremonial type.

Mrs. Lazarus Phillips wore a Givenchy original in Linden green Aleoutienne silk with headdress of gold and silver leaves forming a coronet.

Mrs. George H. Scott was in a sheath of pearl satin with draped overskirt, pearl and diamond jewelry and headdress of silver leaves.

Mrs. Heward Stikeman chose an imported model gown of parchment silk brocade embossed in wheat and poppy design, the strapless bodice caught in front with self loops, the wide bouffant skirt falling to the back in unpressed pleats, diamond tiara.

Mrs. A. Murray Vaughan wore a Hattie Carnegie strapless model of shell pink peau de soie warp printed with fuchsia roses. Her accessories were silver, her headdress a replica of the Fountain of Tivoli.

Mrs. Colin Webster chose a gown of aquamarine satin with tiered skirt and silver headdress.

Mrs. Evan H. Turner was in a gown of yellow silk overlaid with white chiffon, the strapless bodice embroidered in seed pearls and crystals, the sheath skirt having back fullness. Her jewelry was pearls and she wore a gold headdress.

The Committee

Ball Committee members were: General Chairman, Mr. Louis P. Beaubien; Vice Chairman, Viscount Hardinge; Executive Assistant, Colonel C. A. Parker; Advisory Committee, Mr. A. Murray Vaughan, Mr. J. Bartlett Morgan, Mr. A. C. McKim and Mr. Murray G. Mather; Committee in Charge of Decorations, Mrs. Robin Watt, Mrs. Stuart Molson, Mrs. Peter Laing, Dr. Evan H. Turner and Mr. Edward Cleghorn; Supper Arrangements, Mr. and Mrs. Jean Contat; Invitations, Mrs. Heward Stikeman; Publicity, Mrs. Bartlett Morgan; Treasurer, Mrs. George Scott; General Committee, Mrs. A. T. Galt Durnford, Mrs. Duncan Hodgson and Mrs. Roger Ouimet; Floor Committee, Mr. D. M. Blaiklock.

Elizabethan Dec/59

871 **MUSEUMS**

Montreal Museum of Fine Arts—Until December 13 a collection of paintings and ceramics by Archambault and Dallaire. On December 18 the annual Christmas pageant presented by the children of the Art Class. From December 20 to the end of the month a collection of original drawings and facsimiles from the Albertina in Venice. In Gallery XII until December 6 a showing by Helmut Gransow and Gordon Webber. In the same gallery from December 18 to January 5 a showing by G. Lamartine and Sam Borenstein. The gallery is open Tuesday to Saturday from 10 to 5 at 1379 Sherbrooke Street West. Admission free on Wednesday and Saturday; other days, 25 cents to non-members.

Winnipeg Tribune Dec 14/59

871 **Sculpture Bought**

MONTREAL (CP) — A new work by sculptor Robert Roussil has been bought for the permanent collection of the Montreal Museum of Fine Arts. The sculpture—eight feet high and weighing nearly 200 pounds — was carved from a single piece of elm. It it untitled. Roussil, 34, said it represents the movements and the emotions that pester humanity.

Westmount Examiner Dec 22/59

'Art' children present pageant

871

For the 16th consecutive year, children attending the art classes of The Montreal Museum of Fine Arts will stage their annual "Pageant and Exhibition of Christmas" at the Museum Wednesday.

Two presentations will be given —one at 4 p.m., the other at 8 p.m.

The general public, including children, may attend. There is no admission charge.

Music, carols and a stage presentation of the Nativity and medieval revelry will be featured. Costumes and settings are by the children—aged three to fourteen —who attend the Museum's art classes.

Also on view will be drawings, paintings, murals and models by the young pupils.

The presentation is directed by Dr. Arthur Lismer, educational supervisor of the Museum.

Kingston Whig-Standard Dec 14/59

871 **ART PATRON**

MONTREAL (CP) — Governor General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor general Vincent Massey was appointed an honorary patron.

Belleville Ont. Intelligencer Dec 14/59

871 **ART PATRON**

MONTREAL (CP) — Governor-General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor-general Vincent Massey was appointed an honorary patron.

Ottawa Journal Dec 12/59

871 **BUY SCULPTURE.**

MONTREAL, Dec. 12.—(CP) —A new work by sculptor Robert Roussil has been bought for the permanent collection of the Montreal Museum of Fine Arts. The sculpture — eight feet high and weighing nearly 200 pounds—was carved from a single piece of elm. It is untitled.

Westmount Examiner Dec 4/59

Important Museum exhibit

871

The most important exhibition ever created by The Montreal Museum of Fine Arts — a priceless collection of 225 European masterpieces — will inaugurate the Museum's centenary Jan. 19, it was announced Tuesday.

Governor-General George P. Vanier, who recently extended his patronage to the Museum, will open the show and the year-long celebration of its one hundred years of activity.

The exhibition represents a century of private collecting by Canadians and underlines the role private collectors have played in developing the Museum's art treasures.

"This museum has benefitted more from the generosity of private collectors than any other museum of its type and size on the continent," said Dr. Evan H. Turner, director of the Museum.

Col. Hugh M. Wallis, president of the Museum, said the exhibition had been organized as a tribute to the people "who, by their gifts and bequests, have helped to make the Museum one of Canada's leading art centres.

"Without their help," he added, "the Museum's collections would be far less important for it is only in recent years that we have funds for acquisitions."

The exhibition is a survey of the evolution of Canadian collecting and will include works from the great Vai Horne, Angus and Lord Strathcona collections.

Also highlighted will be masterpieces from the well-known collections of Robert Reford, Sir George A. Drummond, Elwood B. Hosmer and James Ross.

In the case of the Drummond and Ross collections, which were auctioned in London at famous sales, pictures have been loaned from their present owners in various parts of the world.

Viewers will see works by such masters, as Durer, Bronzin, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

Saskatoon Star Phoenix Dec 3/59

871 **GREAT DRAWING**

MONTREAL (CP)—The Montreal Museum of Fine Arts will loan a Rembrandt drawing to the Fogg Museum in New York for an exhibition next spring. The work, a sepia wash entitled "Death of Jacob," was donated to the museum 50 years ago.

Montreal Daily Star Jan 4/60

871 **TO LOAN REMBRANDT**

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L'Action Catholique Dec. 28/59

A Montréal, jusqu'au 6 janvier

Exposition de poupées, au Musée des Beaux-Arts

Pour garder un peu de la poésie de son enfance, Elizabeth Bennett a, depuis cinq ans, collectionné des poupées. Ces petites demoiselles, au nombre de deux cents, sont actuellement exposées au Musée des Beaux-Arts, de Montréal, sous les auspices du Comité Féminin. La plus ancienne remonte à 1780 : C'est un courtisan esquissant un pas gracieux.

Les poupées : de porcelaine, de papier mâché, de chevreau, ou de bois sont de taille variée. Elles ont de huit à vingt et un pouces de hauteur. Leurs vêtements sont de soie, de satin, de dentelles ou de velours. Quelques-unes d'entre elles ont leurs petits meubles. Ces poupées ont passé entre tellement de mains qu'il est impossible de retracer leur origine exacte. Quelques-unes d'entre elles sortent de l'atelier parisien d'un certain monsieur Jumeau. M. Bru, de Paris aussi, serait le père de quelques autres.

"Sa Grâce", poupée qui ressemble aux jouets de la reine Victoria est habillée en authentique satin ivoire orné de dentelle Maline rose. Elizabeth Bennett qui, depuis qu'elle a commencé sa collection est devenue Mme Lewis, a acheté toutes ses poupées à Montréal, lors des ventes aux enchères.

L'exposition durera jusqu'au six janvier. Elle est placée à gauche, dans le grand hall d'entrée du Musée. Rappelons que l'admission au Musée est gratuite les mercredis et dimanches.

Canadian Broadcaster, Toronto Dec. 24/59

Cover Story

A CARD FROM CJAD

THIS YEAR'S Christmas card from CJAD-Radio, Montreal was designed by a seven-year-old girl. Her name is Madeleine Ashcroft and she was the winner of an art contest held by CJAD recently.

The contest ran for two weeks only and was open to children between the ages of six and twelve. The youngsters were asked to design a card that would portray the true spirit of Christmas. The size of the card and the art medium were left up to the children and no assistance from adults was permitted. All told, more than 700 boys and girls participated in the contest.

Originally, there was to be one prize of $100 awarded, but the response to the contest was greater than expected. At the last moment, the station added six consolation prizes of $10 each so that a child in each age group would have his or her work recognized.

The entries were judged by Dr. Evan Turner, director of the Montreal Museum of Fine Arts and age of each entrant was carefully considered in selecting the winner. The winning entries along with about fifty of the better entries were displayed in one of Simpson's department store windows in downtown Montreal.

The young first prize winner from Beaurepaire was given a $100 Canada Savings Bond and a one year's scholarship for the Saturday morning art classes held at the Montreal Museum of Fine Arts. Her card, made with water colors, portrays a little boy with a lantern leading a little girl along a path to a stable where the Christ child is sleeping. A bright star shines above and Madeleine added a large bag of toys and gifts to her interpretation of "Christmastime". The painting was reproduced and used as CJAD's 1959 Christmas card.

Gazette Dec 12/59

Mrs. J. Leigh Bishop, Mrs. N. L. C. Mather and Mrs. Umberto Nordio (Gazette Photo Service)

Ottawa Citizen Dec 26/59

At Montreal Museum

Sam Borenstein and Gert. Louis Lamartine are exhibiting their paintings in a "Gallery XII" show at the Montreal Museum of Fine Arts. Both have had previous exhibitions in the Museum.

St. Laurent News Dec 24/59

'Art' children present pageant

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Two presentations will be given —one at 4 p.m., the other at 8 p.m.

The general public, including children, may attend. There is no admission charge.

Music, carols and a stage presentation of the Nativity and medieval revelry will be featured. Costumes and settings are by the children—aged three to fourteen —who attend the Museum's art classes.

Also on view will be drawings, paintings, murals and models by the young pupils.

The presentation is directed by Dr. Arthur Lismer, educational supervisor of the Museum.

From Mt Royal Weekly Post Dec 10/59

DOLL COLLECTION SHOWN AT MUSEUM

Mrs. Guy Panet Raymond, Stanstead ave., who is the chairman of the collectors' choice committee of the Ladies' Committee of the Montreal Museum of Fine Arts, announces a new exhibition in the foyer of the museum which will be on view from Friday until January 6.

This will be a collection of 18th and 19th century dolls and doll house furniture from the Elizabeth Bennet collection, and should prove very interesting in this season when children and their toys are so prominent in everyone's thoughts. This should be a good time to take the children to the museum, when school is out for the holidays.

Current Events Dec 25/59

Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The Monthly Collectors Choice exhibition from Dec. 11th to Jan. 6th presented by the Ladies Committee of the Museum is a collection of 18th and 19th century dolls and doll-house furniture from the "Elizabeth Bennet Collection".

In Gallery XII of the Museum Dec. 18- Jan. 3rd Norton Gallery Paintings by G. Lamartine and Sam Borenstein.

Gazette Dec. 12/59

Mrs. Sean Murphy and Mrs. William Molson

Bal-De-Tete Glitter Illuminates Museum

THE CITY'S stately Montreal Museum of Fine Arts was floodlit last evening for one of the most spectacular events of the social season — the Bal de Tete. Men and women in masks and interesting head-dresses stepped from the crisp city weather into the entrance carpeted and massed with greenery.

They climbed the grand staircase, one of the architectural features of the Museum, which for the occasion was carpeted in gold and lighted by crystal candelabra with gold and green flowers as their base. At the top of the stairway they were greeted by Mr. F. Cleveland Morgan, honorary president of the museum; Col. Hugh M. Wallis, O.B.E., president; Dr. Evan Turner, director, and Mrs. Turner; Mr. Louis P. Beaubien, chairman of the ball committee and Mrs. Beaubien.

Sparkling Setting

The upstairs foyer, transformed into a gold pavilion with crystal chandeliers and large stone urns holding white flowers, proved typical of the sparkling setting.

This year the Ball Committee cleverly stressed the paintings and permanent collections in the galleries by special lighting and flowers heightening the museum flavor.

The main gallery of the museum, used as the ballroom, featured ten large frames containing original low-relief masques attractively lighted. Gallery XVII, adjoining the ballroom, also served for dancing and featured the famous Albertina Exhibition.

Hall Of Mirrors

In the other two sitting-out rooms, the Morrice and Norton Galleries, the original paintings were floodlit. White flowers flanked the Norton staircase leading down to the supper room. Theme of supper room decorations was a hall of mirrors with crystal chandeliers. The Ritz-Carlton Hotel supplied the supper.

Attending

Among those attending were:

Mrs. Louis Beaubien, in a Marie Paule model of pale beige taffeta and tulle, and wearing a gold winged headdress.

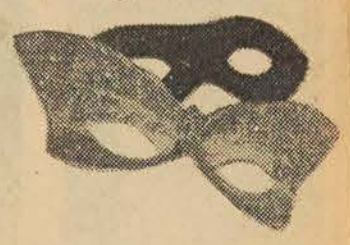
Mrs. David Blaiklock, wearing a gown of lime green silk, with a fitted bodice and a bell-shaped skirt, with pearl jewelry and a silver and gold headdress.

The Viscountess Hardinge, in a Christian Dior model of tea rose aleoutreune, with a fitted bodice caught with a pink rose and a full skirt over a straight underskirt, and wearing a gold and silver illuminated headdress.

Mrs. William Budden, gowned in a coral chiffon, fashioned on a Grecian lines having a floating panel and wearing a headdress of silver grapes.

Mrs. Maurice Chartre, in a Pierre Balmain model of black chiffon velvet, embroidered with beads, fashioned on sheath lines, and wearing a medieval headdress having a veil of emerald green silk.

Mrs. Edward Cleghorn, wearing a gown of Hunters green velvet, with gold accessories



and a headdress of matching green feathers sprayed in gold.

Mrs. S. Ralph Cohen, gowned in black jersey draped in front, and wearing a golden pheasant headdress.

Mrs. Jean G. Contat, in a Nina Ricci model of flame color raw silk fashioned on Grecian lines, and wearing a fire-bird headdress.

Mrs. A. T. Galt Durnford, wearing a draped gown of blue chiffon, with gold accessories, and a gold headdress and masque.

Mrs. David Hodgson, gowned in emerald green brocade, and wearing gold accessories and a gold headdress.

Mrs. Peter Laing, in a strapless gown of white tulle embroidered with silver sequins, with a white swan headdress.

Mrs. Marcoux Caille, wearing a Jean Desses model of black chiffon fashioned on Grecian lines, with a Grecian silver headdress and diamond, emerald and sapphire jewelry.

Mrs. Charles Taschereau,

wearing a gown of black velvet, draped at one side into a bow, with a headdress of black velvet and gold lame.

Mrs. John de M. Marler, gowned in ice blue satin embroidered with mother of pearl on the strapless bodice, and wearing a headdress of silver birds.

Mrs. Stirling Maxwell, in a bouffant gown of sea green taffeta, and wearing a coronet of diamante.

Mrs. Anson McKim, wearing a strapless gown of leaf green poult de soie, with a silver headdress and accessories.

Mrs. F. Stuart Molson, in a Marie Paule model of white satin, with an overskirt of brown net, and wearing a gold headdress.

Mrs. J. Bartlett Morgan, wearing a French model of pleated gold lame, fashioned on Grecian lines, with a stole and a gold Greek ceremonial headdress.

Mrs. Lazarus Phillips, in a de Givenchy model of Linden green Aleoutienne silk, and wearing a coronet of gold and silver leaves.

Mrs. George H. Scott, gowned in pearl satin, fashioned on sheath lines with a draped overskirt, and wearing a headdress of silver leaves and diamond jewelry.

Mrs. Heward Stikeman wearing a strapless gown of parchment silk brocade caught in front with self loops, and a tjara of colored stones.

Mrs. A. Murray Vaughan, in a Hattie Carnegie model of shell pink poult de soie warp printed with fuschia roses, and wearing a Fountain of Tivoli silver headdress and silver accessories.

Mrs. Colin Webster, gowned in aquamarine satin, fashioned with a tiered skirt, and wearing a silver headdress.

Mrs. Evan H. Turner, wearing a gown of white chiffon over yellow silk embroidered with seed pearls and crystals on the strapless bodice, with a gold headdress and pearl jewelry.

Committee Members

Members of the committee were: General Chairman, Mr. Louis P. Beaubien; Vice-Chairman, the Viscount Hardinge; Executive Assistant, Col. C. A. Parker; Advisory Committee, Mr. A. M. Vaughan, Mr. J. Bartlett Morgan, Mr. Anson C. McKim, Mr. M. G. Mather; Committee in Charge of Decorations, Mrs. Robin Watt, Mrs. Stuart Molson and Mr. Paul Johns; Lighting Consultants, Mr. Kenneth Withers artistic consultants, Dr. Evan H. Turner and Mr. Edward Cleghorn; Museum Representatives, Col. H. M. Wallis, Dr. Evan Turner and Mr. Edward Cleghorn; Supper Arrangements, Mr. and Mrs. Jean Contat; Invitations, Mrs. Heward Stikeman; Publicity, Mrs. J. Bartlett Morgan; Treasure, Mrs. George Scott; Secretary, Mrs. Keith Laidley; General Committee, Mrs. Galt Durnford, Mrs. Peter Laing, Mrs. Duncan Hodgson and Mrs. Roger Ouimet; Floor Committee, Mr. D. M. Blaiklock; Table Reservations, Miss Montreuil; Orchestra, Mr. Eddie Alexander.

Le Devoir Dec. 12/59 1a

MUSEE DES BEAUX-ARTS

Expositions d'art de la Russie

Une exposition de l'art contemporain de la Russie soviétique, composée en grande partie d'oeuvres inconnues dans l'Ouest, aura lieu au Musée des beaux-arts de Montréal en mars prochain. Ce sera l'un des événements spéciaux du centenaire du Musée. Ce sera la première fois que le gouvernement de l'U.R.S.S. enverra une telle collection à une institution privée sur ce continent.

M. Murray Chipman, vice-président du Musée ainsi que président du comité du centenaire et directeur de la maison d'édition MacLean-Hunter pour la région de l'Est, a mis au point cette exposition au cours d'une visite de 10 jours derrière le rideau de fer. Il est revenu à Montréal le 6 décembre.

La Galerie d'Art de Toronto se propose elle aussi d'exposer la collection après sa présentation à Montréal.

M. Chipman, qui avait visité la Russie déjà en 1937 afin d'écrire une série d'articles pour le Financial Post, a souligné que l'exposition "refléterait l'attitude sociale actuelle de la Russie et son peuple".

Selon lui, l'art "est un miroir du passé et une fenêtre sur le présent vivant" et, il engage les peuples à se mieux comprendre.

Soixante-dix des quatre-vingt peintures qui seront exposées — ces tableaux seront assemblés par le ministère de la culture soviétique — sont des oeuvres modernes. Les autres représentent le style académique du 19e siècle.

Ce sera la seconde exposition d'importance présentée dans le cadre du centenaire du Musée en 1960. L'exposition inaugurale — présidée par le gouverneur-général Vanier — offrira une inestimable collection de maîtres européens acquis, présentement ou autrefois, par des Canadiens.

M. Chipman a visité Moscou et Léningrad. Il dit que les Russes qu'il a rencontrés étaient "extrêmement sympathiques. J'étais le bienvenu partout où j'allais."

"J'en suis revenu pleinement convaincu de l'opinion du premier ministre Macmillan, à savoir que nous devons rencontrer et continuer à voir les Russes. Nous devons trouver une solution à nos différents sans toutefois minimiser la valeur des concepts de l'Ouest qui peuvent s'accorder avec la direction unique des vues communistes."

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La Presse Dec. 12/59

photo Lucien Desjardins, LA PRESSE

AU BAL DE TETE — Ici on reçonnait M. Maurice Chartré, Mme Chartré, Mme J. Bartlett Morgan, Mme Charles Taschereau et M. William Budden.

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La Presse Dec. 12/59

photo Lucien Desjardins, LA PRESSE

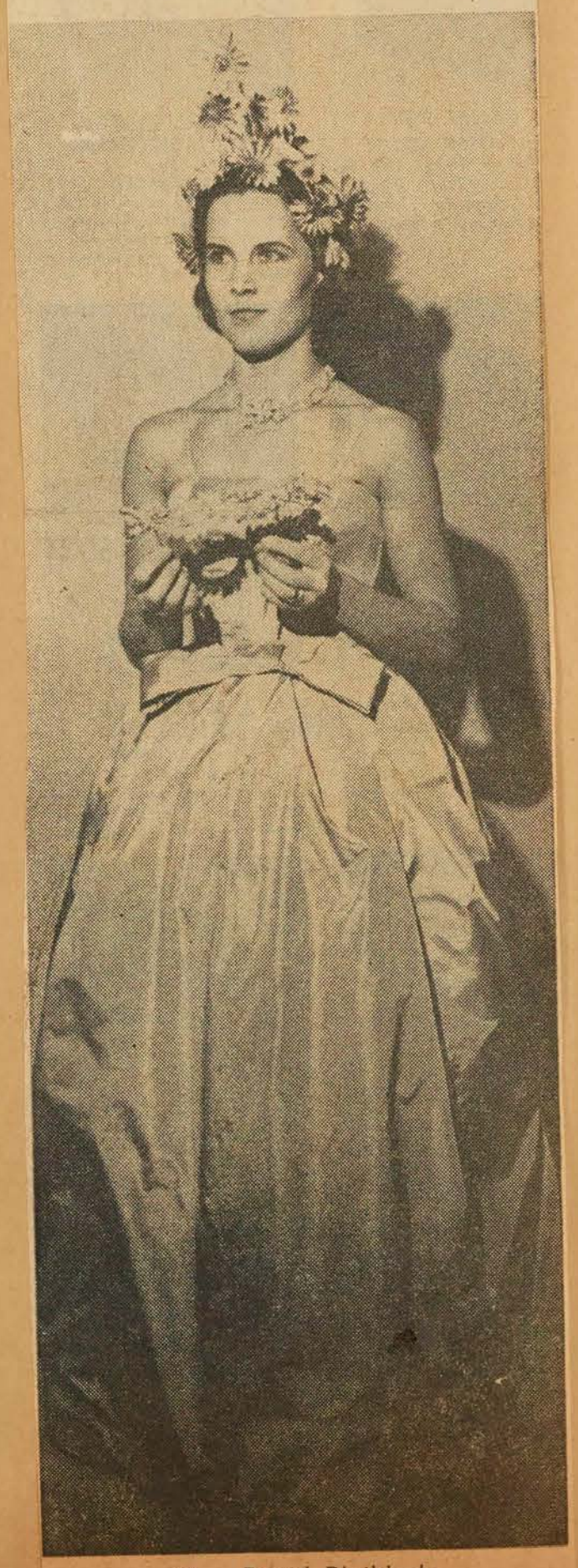
Photographiés dans le foyer du Musée des Beaux-Arts on aperçoit de gauche à droite: M. F. Cleveland Morgan, président honoraire du musée, M. Louis-P. Beaubien, président du musée, Mme Turner et M. Evan H. Turner, directeur du musée, reçurent les invités, hier soir, au bal de tête.

St Catharines Standard Dec 12/59

Robert Roussil (right), a Montreal sculptor, discusses his latest work—untitled—with A. Sidney Dawes (left), chairman of the Montreal Museum of Fine Arts' Canadian Acquisitions Committee and Dr. Evan H. Turner, museum director. The abstract sculpture was purchased for the musuem's permanent collection.

Gazette Dec. 12/59

Mrs. A. L. Fairley



Mrs. David Blaiklock

Dimanche - Matin Dec. 12 1959

Quand la 'haute société' va au bal de...tête!

Il y en avait de toutes sortes, de toutes les couleurs, de toutes les dimensions, des "têtes" originales, vendredi soir, au Musée des Beaux-Arts où se déroulait le traditionnel "bal de tête", l'un des plus chics, et certainement le plus original, des rendez-vous de la "haute société" montréalaise... Ces dames, aidées de leur modiste et de leur coiffeuse, s'étaient surpassées et notre photographe Bernard Lauzé ne savait plus où donner de la... tête ! Il a fait son choix des trois créations les plus originales : Mme Murray Vaughan, Mme Del Russell et Mme Camil Hébert. — (Voir autres photos en page 8.)

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La Presse Dec. 12/59

Coiffures de toutes les époques au bal de tête, hier soir

—Le bal annuel du Musée des Beaux-Arts fit sensation hier soir et réunissait un nombre d'invités limité à six cents. Cette fête mondaine qui avait pour thème "bal de tête" se poursuivit dans un sillage lumineux. On y voyait des coiffures de toutes les époques créées pour quelque princesse ou personnage de légende, des plumages aux coloris bronzés, des parures de paillettes ou de fleurs métalliques disposées dans des cheveux bien disciplinés, des béguins, des hennins brodés de pierreries, enfin tout ce que la féminité peut offrir de plus subtil.

Ce fut sans nul doute une soirée élégante entre toutes et par son caractère original et par sa haute distinction.

La façade du Musée était brillamment illuminée et à l'intérieur on retrouvait les riches collections de peintures. Avec leurs loups ou leurs demi-masques, les invités tenaient en alerte tous et chacun et donnaient lieu à des rencontres inattendues.

Au haut du grand escalier très imposant par sa beauté architecturale recouvert d'un tapis or, éclairé de candélabres or et argent et orné de fleurs vertes et dorées. M. F. Cleveland Morgan, président honoraire du Musée, le colonel Hugh M. Wallis, O.B.E., président du Musée, M. Evan Turner, directeur du Musée et Mme Turner, M. Louis-P. Beaubien, président du comité du bal et Mme Beaubien accueillaient leurs hôtes, dans le foyer qui sous son décor or était parfaitement adapté à la circonstance. La clarté discrète provenant des chandeliers, les immenses urnes d'où s'épanouissaient à profusion des fleurs blanches attiraient le regard.

La salle où l'on dansa, en réalité la galerie centrale, était décorée de multiples masques miroitant dans leurs cadres. Des tables avaient été placées tout autour du salon attenant à la salle de bal et l'on pouvait admirer la réputée collection Albertina. Des oeuvres de grands maîtres étaient également exposées dans les galeries Morrice et Norton.

L'orchestre était sous la direction d'Eddy Alexander.

Le souper fut servi dans la salle de conférence où l'on retrouvait le même thème. Mme F. Stuart Molson, Mme Robin Watt, assistées de M. Paul Johns et de Mme Peter Laing étaient les artisans de ce grand déploiement.

Invitées: Mme Louis-P. Beaubien portait une robe de taffetas et de tulle beiges à jupe très large, ailes dorées dans les cheveux.

Mme David Blaiklock: robe de pure soie vert limon, jupe-cloche, accessoires perlés, parure de tête or et argent.

Mme William Budden: robe de chiffon corail, drapée à la grecque, panneaux flottants sur la jupe ample, grappe de raisins argent dans les cheveux.

Mme Maurice Chartré: création française de velours noir, corsage perlé, accessoires dorés sertis de perles, hennin or avec voile de souffle de soie émeraude, bijoux antiques.

Mme Edward Cleghorn: robe de velours vert chasseur, jupe-cloche et corsage cintré, accessiores dorés, fantaisie de plumes vertes et or dans les cheveux.

Mme Ralph S. Cohen: robe de jersey noir, aux lignes drapées, création de plumes de faisan or dans les cheveux.

Mme Jean-G. Contat: création de soie sauvage flamme, lignes drapées, dans les cheuveux, un oiseau de même ton.

Mme A. T. Galt Durnford: robe drapée de chiffon bleu, accessoires dorés, parure de tête or.

La vicomtesse Hardinge : création française de faille rose pastèque, corsage cintré, jupe volumineuse, diamants, parure évocatrice de Noël or et argent.

Mme David Hodgson: robe de brocart émeraude, accessoires dorés, passe dorée dans les cheveux.

Mme Peter Laing : robe de tulle blanc brodée de sequins argent, jupe volumineuse, coiffure de plumes de cygne.

Mme Marcoux-Caillé : création française de chiffon noir, style grec, broche d'argent sertie de diamants, d'émeraudes et de saphirs, bonnet argent d'inspiration grecque.

Mme John de M. Marler : robe de satin bleu glacier, jupe volumineuse, broderie de nacre de perle au corsage, oiseaux argentés dans les cheveux.

Mme Stirling Maxwell : robe à triple-jupe et corsage drapé de taffetas vert océan, couronne de diamants.

Mme Anson McKim : robe de poult-de-soie vert feuille, accessoires et parure de tête argent.

Mme Stuart Molson : robe à corsage de satin blanc et jupe de tulle brun, coiffure dorée.

Mme J. Bartlett Morgan : robe d'inspiration grecque de lamé or rehaussée de plis, écharpe assortie, coiffure grecque or.

Mme Lazarus Phillips : création française de soie aléoutienne verte et argent, fantaisie or et argent dans les cheveux.

Mme George Scott : robe de satin perle avec double-jupe drapée, bijoux de perles et de diamants, parure de feuillage argenté.

Mme Heward Stikeman : robe de brocart façonné parchemin, noeud à la taille, jupe volumineuse formant plis non pressés à l'arrière, diadème de diamants.

Mme Charles Taschereau : robe de velours noir, aux lignes classiques, rehaussée d'un drapé à la hanche, coiffure seizième siècle de lamé or et de velours noir.

Mme A. Murray Vaughan : création de peau de soie rose coquille imprimée de roses fuschia, accessoires argent, coiffure argent inspirée de la fontaine de Tivoli.

Mme Colin Webster : robe de satin aigue-marine, jupe à multiples volants, coiffure argent.

Mme Evan H. Turner : robe de soie jonquille recouverte de chiffon blanc, corsage brodé de perles et de cristal, jupe volantée dont l'ampleur était rejetée à l'arrière, parure de perles, coiffure dorée.

Comité du bal : M. Louis-P. Beaubien, président; le vicomte Hardinge, vice-président; le colonel C. A. Parker, MM. A. M. Vaughan, J. Bartlett Morgan, Anson C. McKim, G. Mather, Mmes Robin Watt, Stuart Molson, MM. Paul Johns, Kenneth Withers, Evan H. Turner, Edward Cleghorn, le colonel H. M. Wallis, M. et Mme Jean Contat, Mmes Heward Stikeman, J. Bartlett Morgan, George Scott, Keith Laidley, Galt Durnford, Peter Laing, Duncan Hodgson, Roger Ouimet et M. D. M. Blaiklock, Mlle Montreuil et M. Eddy Alexander.

Ottawa Citizen Dec. 12/59

Canada Council Promotes Sculpture In Canada

87

An untitled abstract sculpture — eight feet tall and weighing nearly 200 pounds — created by the Montreal avant garde artist Robert Roussil has just been acquired by the Montreal Museum of Fine Arts.

The work was commissioned by the Museum with the help of a $2,000 grant from The Canada Council.

The controversial, 34-year-old Montreal-born artist described the work as "abstract in a sense, yet reflecting the movement and emotions that pester humanity."

Carved out of one enormous piece of elm, the sculpture represents the "illusion of man's progress when, in fact, we still live a primitive life."

Roussil created the new sculpture in the studios of the Museum's School of Art and Design.

Dr. Arthur Lismer, supervisor of the Museum's education department and director of the school, said Roussil tackles a problem in sculpture "in the spirit of his forbears in French Canada.

"A craftsman with simple tools — a broad chisel and a hefty hammer — and a powerful physique, he has the patience and industry to transfer living, organic growth into a symbol, an idea, a work of art, without destroying the rhythms and forms of a living tree."

Tradition And Progress

He said Roussil's work stems from the arts and metiers of the traditional craftsmen of Quebec "whose names are known and honored as part of the story of art and religion in Quebec.

"His work may be classed as modern in that his forms are abstract and the meaning may escape us but they are still statues in wood — powerful, organic and traditional."

Roussil says his work tries to express man's failure to develop his full potential.

"It is like a man trying to cross the ocean in a rowboat," he declares.

"We are not at the point where we can fully cope with the great modern achievements," he adds.

The Canada Council gave $2,000 grants to each of six major Canadian galleries "to enable them to commission a piece of sculpture specially designed to enhance the gallery's building or court yard."

In its announcement of the grants, the council said: "In some ways the sculptor's lot is even more difficult than that of the painter. His materials are more expensive and more difficult to acquire, more time is usually required to produce a work of art, and the market for his product is smaller. In addition, he may have the expense and problems of having his work cast in bronze."

Roussil gained prominence in the early 1950's in Montreal when some of his works were criticized as indecent.

The new work will be exhibited at the head of the main staircase beginning tomorow.

* * *

Tomorrow Last Day

The exhibition of pastels, watercolors and oils by Olive Fraser, 230 Harmer Avenue closes tomorrow (2 to 7 p.m.)

* * *

Greek Art

Fifty-four paintings by 14 modern Greek artists along with a collection of Byzantine icons are being shown at the Vancouver Art Gallery through December 31.

* * *

"Papiers Colles"

The exhibition of abstract "papiers colles", by George Loranger at Wide World Antiques, Place Lafontaine, Eastview, continues until December 19 (open daily from 10 a.m. to 5 p.m.)

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Montreal Nov. 1/59

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ART IN MONTREAL

Montreal Museum Of Fine Arts, 1379 Sherbrooke St. West—to November 15th—Canadian Jewish Artists—an exhibition honouring the National Bicentary of Canadian Jewry—Martin Gallery. Nous Des JAMM—organized by the Junior Associates, this exhibition presents paintings by some of the Members of the Group—Stable Gallery. Collectors Choice For November—a small exhibition of 18th Century musical objects from the collection of Mr. Jacques Simard will be on view in the ground floor foyer to Nov. 31st. **Lectures:** Nov. 4th—Mr. Louis Muhlstock will speak in French on the "Canadian Jewish Artists Exhibition". Nov. 11th—Mrs. Dorothy Pfeiffer, art critic of The Gazette gives a talk on "The Canadian Water Colour Society Exhibition". Nov. 18th—Mr. Jacques Simard, noted collector, will speak in French on "Musical Instruments". Nov. 25th—Mrs. Edgar Collard lectures on "Adventures in Collecting". **Films:** Nov. 4th — Israeli films —"Ein Mod"; "The Wilderness of Zin"; Israeli and Adventure. Nov. 11th—Finnish film with French commentary "Le Renne Blanc". Nov. 18th—"The Medium" by Gian-Carlo Menotti. All film showings are at 6.30 and 8.30 p.m.

Dominion Gallery, 1438 Sherbrooke St. West—Dr. Stern has recently returned from a three months trip to Europe and has brought with him paintings by the French artists: Brianchon, van Dongen, Dufy, Edzard, Foujita, Mathieu, Riopelle, Laurencin, Roland Oudot and others as well as sculptures by Henry Moore, Kenneth Ermitage, Edouardo, Paolozzi, Greco, Lynn Chatwick and the Canadian, Hans Schleh.

Galerie Agnes Lefort, 1504 Sherbrooke St. West—Nov. 16-28th—Rene Derouin.

Walter Klinkoff Gallery, 1200 Sherbrooke St. West — during November — Lorne Bouchard, A.R.C.A.

Ecole Des Beaux Arts, 125 Sherbrooke St. West—Nov. 4-14th—Sculptures competition for the Province of Quebec Prize. Nov. 17th - Dec. 1st—Exhibition of photographs taken by the late Rodolphe de Repentigny, Montreal art critic who was killed in a recent mountain climbing expedition in the Rockies.

V.O.N. Art Sale, Y.M.C.A., 1355 Dorchester St. West—The annual sale of "masterpieces of the future" in aid of the Victorian Order of Nurses takes place Nov. 4th

Montr. Gazette Dec. 23/59

871

West Ender has paintings on exhibit

West Enders Sam Borenstein and Gert. Louis Lamartine are exhibiting their paintings in the Gallery XII show of The Montreal Museum of Fine Arts.

Mr. Borenstein, an antique dealer, living at 5777 Rand Ave., Cote St. Luc, studied at l'Ecole des BeauxArts and the Monument National.

He has exhibited previously in the Museum, the T. Eaton Co. galleries, YMCA and the Sydney Carter galleries.

Fifty-four of his works are owned by the noted Toronto collector, Joseph H. Hirshorn.

Mr. Lamartine, an interior designer, who resides at 1330 Sherbrooke street, west, has exhibited previously in the Montreal Museum, the National Gallery of Canada and in Tokyo, Japan.

Born in 1898 in Baden, Germany, he studied painting at the University of Heidelberg and the Academy of Fine Arts, Karlsruhe, Germany.

His aim — his favorite media are oil and brush and ink — is for each work to "have its own color symphony and balanced composition."

La Presse Dec. 12/59

Faites un Musée vivant...

Cher Monsieur Sarrazin,

Je ne lisais votre journal que lorsque je le trouvais chez les gens que je fréquente à Montréal, c'est-à-dire, avant sa chute dans la corbeille à papiers. Mais depuis quelque temps, je m'étonne de le réclamer moi-même au dépositaire qui m'expédie les journaux chaque fin de semaine. C'est avec un plaisir avoué que j'ai découvert votre plume mordante, colorée et assez subtile pour dissimuler cette poésie qui ne pourrait que choquer vos savants lecteurs. Il faut vous dire que le journalisme de langue française au Canada, pas plus que son confrère anglais, ne m'a semblé jusqu'ici, autre chose qu'un porte-parole plus ou moins efficace des comptoirs des magasins à chaînes.

Aussi, votre exposé de samedi sur ce monument à l'indifférence qu'est cette galerie rebaptisée, rue Sherbrooke, m'a-t-il profondément diverti; d'autant plus que toute la poussière fossile que vous agitez là me rappelait étrangement certaines administrations de la rue Saint-Jacques.

Enfin, ce dont vous nous entreteniez dans votre article nous rappelle à tous—et de façon cuisante—que notre climat culturel, s'il existe, n'est pas alimenté d'esprit pionnier et que pour s'éclairer, il dépend de quelques personnages obscurs, qui cessent de l'être seulement dans les fichiers de ces messieurs de l'impôt. D'ailleurs, chez ces personnages que l'on qualifie d'autorisés, l'esprit pionnier est mort, puisque maintenant, pour l'exploitation des ressources du pays, l'on a recours non plus, comme par le passé, uniquement aux véritables talents importés, mais aux capitaux étrangers. La lourdeur et la lenteur des hommes d'affaires canadiens est en effet plus réputée outre-frontière que les talents auxquels vous cherchez aujourd'hui un toit. Cet esprit caractéristique du petit bourgeois arrivé a malheureusement supplanté les élans souvent héroïques que l'histoire de notre pays associe aux grands noms canadien-français.

D'autre part, s'il arrive que l'on appartienne à la seconde ou à la troisième génération des familles canadiennes, c'est-à-dire celles qui sont "arrivées", et qui partout ailleurs, et cela par tradition, patronnent les arts et les artistes, il n'est plus question à ce moment là d'aller au théâtre ou au concert chez soi. Une première n'est pas une première si on n'y assiste pas à New-York ou à Paris. En effet, ce serait déchoir, pour ces derniers, de fréquenter les spectacles à Montréal et frayer avec la population indigène. Après tout, et on le déclare volontiers, être né ici est un accident de la nature, et comme l'on sait également que la mode ne se crée pas au Canada, il serait évidemment mal vu de la suivre de si loin.

Ces observations, sur le milieu que je cite, ne sont pas gratuites, puisque c'est celui dans lequel je vis, lorsque je suis au Canada. Nous pourrions dire, bien entendu, que de semblables demi-mesures chez des gens cultivés sont à la fois ridicules et déplorables, si elles n'étaient déjà tragiques que de par leurs conséquences. Partout ailleurs, "le snobisme est le marchepied de la science", c'est du moins, ce que je croyais moi-même, lorsqu'à dix-sept ans, avec un camarade du collège, j'organisais le Cercle d'Art de Montréal, et que, pendant cinq années, nous présentions des artistes peintres canadiens, exposants autrement rejetés par les galeries locales, qui elles, préféraient les cartes postales. Aussi, lorsque vous nous parlez d'histoire de la peinture et des arts canadiens à la galerie de la rue Sherbrooke, je constate que vous voulez vous faire partisan des transformations, des modernisations. Dans ce cas, les bases devront se faire solides, et cela pour les raisons que vous énumérez dans votre article et l'esprit de demi-mesures, dont je parle, qui paralyse toute innovation locale.

Je vous souhaite donc mes voeux les meilleurs si vous voulez convaincre les intéressés que Montréal pourrait être un fief plus intéressant que les autres grandes métropoles pour ces jeunes femmes du monde, élégantes, dynamiques et intelligentes — et non celles que leurs maris délaissent, bien sûr — car ces derniers sont essentiels à la trame d'une telle transformation et la première campagne à envisager serait celle de les réunir tous ensemble sur un même comité. Et si cela était, que feriez-vous alors de nos caricaturales dames patronnesses ? Les étrangler serait généreux, mettez-les plutôt en boîte, ainsi que les débutantes stériles et les délaissées.

En dernier lieu, et non le moindre de ses soucis, pour un pionnier ambitieux tel que vous, il reste le cas des artistes eux-mêmes, qui, comme on le sait, sont déjà convaincus que l'on ne peut être prophète en son pays. En tant qu'éditeur d'un annuaire sur le spectacle canadien d'expression française, le "Dictionnaire des Vedettes", je ne suis pas sans connaître les problèmes de la majorité des artistes, des plus jeunes surtout — les véritables talents — auxquels on n'est pas toujours anxieux de fournir les facilités de se parfaire. Rares sont ceux des nôtres qui réussissent vraiment à l'étranger, sauf de remarquables exceptions, chez nos artistes lyriques par exemple, où nous avons Raoul Jobin, Chevalier de la Légion d'honneur et premier ténor à l'Opéra de Paris. Les autres, de grands talents pourtant, préfèrent évidemment (en demi-mesure toujours) les petits enregistrements des rengaines populaires, qui ne sont même pas canadiennes, ou les grandes figurations sur le petit écran. Dans le cas de nos jeunes artistes dramatiques, ils ont localement quelques professeurs qui pourraient à la rigueur les aider à se dégager, se trouver, voire se dégrossir, suivant le cas. Malheureusement, ces professeurs ne sont pour la plupart que de catastrophiques cabots, obscurément issus des tréteaux des provinces de France, ou d'ex-stars du cinéma silencieux, qui font s'exclamer, comme à ce journaliste français de passage à Montréal récemment : "Qui ? Pas possible, mais on la pensait morte!"

Par ailleurs les arts plastiques canadiens à l'étranger sont aussi mal servis. On conçoit sans doute mieux à Paris, à Londres, à New York, que le Canada exporte d'abord des poètes bûcherons, puisque même l'école américaine de peinture n'arrive pas à franchir la 57ième Rue.

Au fait, si le ridicule tue, l'indifférence — puisque généralisée ici — pourrait être mortelle. En effet, les statistiques, lorsqu'il s'agit d'un médium autrement populaire partout ailleurs, révèlent qu'à Montréal, 20% des adeptes de la télévision se branchent sur les téléstations américaines. Pour nous consoler du désastre, l'on nous informe que ce nombre n'atteint pas celui de Toronto où 62% des téléspectateurs favorisent les émissions américaines; mais si l'on se souvient que Montréal a une forte majorité de téléspectateurs de langue française, à ce moment là, rien ne va plus. Si nous préférons en si fort pourcentage les programmations américaines, notre problème en est un de qualité et non de quantité dans les émissions, afin de combattre l'énorme influence de notre puissant voisin.

Là aussi, tout comme dans les galeries d'art, ce n'est certainement pas en réduisant le nombre de talents canadiens que l'on récupérera l'intérêt du public, puisque nous savons qu'il est lassé des mêmes visages. Le risque serait moins grand de favoriser des talents nouveaux, des visages nouveaux, qui serviraient à renflouer l'intérêt, sans parler du moral de nos artistes eux-mêmes.

En conclusion, l'on pourrait penser qu'il est un peu tard pour songer à construire sur les ruines du "Grand Siècle" : en effet le musée dont vous parliez n'est-il pas plus complet dans sa collection, d'ailleurs magnifique, d'art religieux précédant les plaines d'Abraham. Nous nous consolerons donc en pensant que nous venons à peine de sortir de notre "Moyen-Age" et que la 'Renaissance" pourra s'accomplir grâce aux efforts de gens de votre envergure qui peuvent nous sauver du ridicule quand on songe qu'ailleurs c'est déjà "La Nouvelle Vague".

Claude JANIN

Montréal le 9 décembre 1959

M. le Directeur,

Veuillez, de ma part, féliciter M. Jean Sarrazin pour le très bon article sur le Musée des Beaux-Arts de Montréal, lequel fut dans l'édition de samedi dernier.

Le Musée ayant reçu plus de $150,000 du Conseil des Arts de Montréal, il me semble que l'on doit avoir une certaine représentation canadienne française dans le personnel du Musée.

En ce qui concerne le projet du Musée d'Art Moderne, je crois que c'est une idée excellente et j'espère que notre élite sera interessée par ce projet.

Des articles comme celui-là donnent du piquant à votre journal, continuez.

Bien à vous
Jean Bérubé

Dear Sir.

There are some comments which I would like to make on your article on the Montreal Museum of Fine Arts in the issue of La Presse for December 5. In the first place, in the article, you give little space to the history of the Museum during the past ten or twelve years or to the controversy which surrounded the decision of the Council not to renew Mr Davis contract as Director in 1951-52. Nor do you indicate that at the time of this controversy, thre was a large group of people both English and French speaking in the city who supported policies for the Administration similar to those which you advocate in your article, and the changes in the Adminstration of the Museum since that date have been much more far reaching than your article would tend to indicate. The two most objectionable and reactionary members of the Council and men more responsible for the failure of Mr Davis to remain in Montreal, are both dead to-day. And they have been replaced by men who, it is true, are members of the same Anglo Canadian business group but who are much more progressive in their attitude towards the arts and who have a much more correct idea of the functions of a Museum Director and how a Museum of this type should be run.

Your remarks on the exclusion of French Canadians from the direction of the policies of the Museum is somewhat exaggerated. I would like to point out that at least two French Canadians who were strong supporters of Mr Davis at the time of the controversy in 1951-52 are both members of the Council to-day. At least one of them has much influence over general policies being a close adviser of Col. Wallis and a member of the Committee which decides upon the pictures to be hung in the annual Spring Show.

It also seems to me that this is hardly the right moment for the publication of an article of this type so soon after the appointment of the new Director, and before he has had an opportunity to show what his policies and his attitudes will be.

I don't want you to misinterme. You make many good points in your article and the present conditions at the Museum are for from perfect but I think that you should give the Museum some credit for the unundoudted progress that it has made during the past eight or ten years.

Yours Sincerely,
W. E. Greening.

Le 5 décembre 1959

Monsieur Jean Sarrazin,
La Presse,
Montréal.

Cher confrère,

Sincères félicitations pour le splendide article sur le Musée des Beaux-Arts de Montréal.

Jamais je n'ai lu à ce sujet un article sérieux écrit avec autant de piquant. Puisse-t-il porter fruits maintenant et éveiller la curiosité des nôtres après avoir suscité quelques mouvements de générosité de nos "grosses fortunes" pour employer votre expression.

Encore une fois, félicitations.

Marcel Gingras

Le courrier du disque

A TOUTES LES PERSONNES QUI NOUS EN ONT DEMANDE : il nous est malheureusement impossible de fournir des copies de la série de quatre articles intitulée "Les deux côtés du disque" publiée il y a quelques mois.

A M. LOUIS-GUY GAUTHIER, SAINT-JACQUES-DE-MONTCALM — Les mélodies de Ravel enregistrées par Pierrette Alarie se trouvent sur un microsillon de 12 po. de marque Westminster (pressé et vendu en Amérique). Pour ce qui est de ses récitals d'extraits d'opéra, on les trouve sur étiquette Ducretet-Thomson (pressé en Europe, importé et vendu en Amérique). Il y a trois de ces disques, tous des microsillons de 10 po. L'un groupe des airs de Bizet, Massenet et Gounod ; les deux autres sont consacrés à Mozart.

La Presse Dec. 12/59

BESOINS DE VIE ET DE JEUNESSE

par *Jean SARRAZIN*

Les nombreux messages, appels et témoignages d'approbation que j'ai reçus à la suite de mon dernier article sur le Musée des Beaux-Arts de Montréal m'ont apporté la preuve que j'ai touché là un point sensible. Il était temps, comme le dit un de mes correspondants, qu'une sérieuse mise au point soit enfin faite. Beaucoup de nos compatriotes de langue anglaise, parmi les gens qui pensent, m'ont fait également l'honneur, en dépit de leurs propres réserves, d'approuver une grande partie de ce que j'ai dit et d'y trouver des éléments constructifs. Je les en remercie. Eux non plus ne vivent plus à l'heure victorienne...

Je n'ai aucune animosité spéciale contre le musée. J'utilise même depuis longtemps sa bibliothèque pour des recherches. J'ai eu tout le loisir de regarder vivre cette grande maison qui voulait garder l'apparence et l'esprit d'un club de millionnaires. La réforme, le changement de climat psychologique, auxquels j'aspire pour elle, ainsi que le désir de la voir se compléter d'un musée d'art moderne, sont destinés, dans mon esprit, à en faire une institution vivante, enfin populaire auprès de la jeunesse de nos deux groupes ethniques. Le malheur est qu'il faille employer un certain ton et des mots un peu violents pour piquer au vif l'attention des intéressés et pour éveiller la curiosité de la population. Je suis content d'y être arrivé, dussé-je m'être créé de solides inimitiés. Je suis prêt à recommencer. Et je continuerai à suivre de très près la vie du musée et son évolution, on peut m'en croire...

Histoire de rire...

J'ajoute, pour les amateurs de bonnes histoires, la situation bouffonne dans laquelle le musée va bientôt nous placer ! Il y a quelques jours, les dépêches de presse que nous avons publiées nous apprenaient qu'une exposition de 83 toiles de peintres russes se tiendrait au musée des Beaux-Arts, en mars prochain, à l'occasion du centenaire. Il s'agit, pour la plupart, de peintres soviétiques dont l'imagerie de style "magazine" s'alimente à tous les thèmes de propagande du parti.

On aboutira ainsi à une situation hautement folichonne. Car, si je ne m'abuse, le gouvernement provincial subventionne le musée, qui va organiser (à trois mois des élections, grands dieux ! ...) une exposition de peintres communistes, alors que, depuis douze ans, nous refusons de rendre les trésors polonais, justement parce que la Pologne a un gouvernement communiste ! (Et quand nous les rendrons, nous n'aurons même pas eu le droit de les voir).

Ça doit être de l'humour anglais...

Bibliothèques... mémoire de notre mémoire

Les projets du gouvernement provincial prévoient l'extension de l'aide aux bibliothèques de la Province et, si possible, leur développement. On ne saurait qu'approuver une telle attitude. Et si le gouvernement posait certaines conditions pour augmenter ou continuer une subvention au musée, l'une d'elles devrait explicitement concerner sa bibliothèque d'ouvrages d'art.

J'ai dit, la semaine dernière, le remarquable travail qui s'opère à la bibliothèque du musée. Cette bibliothèque s'est constituée de peine et de misère, grâce à des dons privés, à des legs, à des gestes parfois volontairement anonymes et élégants d'Anglais fortunés, et enfin grâce à un minuscule budget. Car la bibliothèque n'a à sa disposition que des sommes dérisoires, vu le prix habituel des ouvrages qu'il faut acquérir. C'est parfois avec une sorte de désespoir que le bibliothécaire voit lui échapper, faute d'argent, des livres ou des éditions rares qu'il ne pourra plus jamais rattraper par la suite. Rien qu'en ce moment, ce bibliothécaire me signalait un ouvrage sur les miroirs dans l'antiquité. Pourquoi avoir un ouvrage sur les miroirs, dira-t-on ? Pourtant, quand quelqu'un aura besoin d'un détail précis sur l'histoire des miroirs, pour des travaux ou des films sur l'histoire du mobilier, ou de la mode, ou de la femme, il apprendra que c'est le musée de Montréal qui le possède... Et l'ouvrage sur les miroirs compléterait la collection sur l'histoire du costume qui est impatiemment attendue. C'est ainsi que s'établit le rayonnement d'une bibliothèque et d'un musée. C'est ainsi qu'à McGill se trouve un fond extrêmement intéressant sur l'histoire de la photographie; à St-Sulpice, un fond Canadiana, etc.

D'où la nécessité de soutenir ces bibliothèques, de leur assurer les crédits les plus abondants, de leur faire des dons dans toute la mesure de nos forces. Elles sont la mémoire de notre mémoire, la mémoire de nos yeux, la mémoire de la beauté.

Et que dire des bibliothécaires, gens effacés, modestes, payés hélas de façon extrêmement modique, toujours doués d'un goût inapaisé de culture générale, connaissant à fond leurs livres, chaque page des livres, chaque appendice. On ne leur donne jamais le crédit des travaux dont ils ont assuré le soubassement documentaire. Nous arrivons, en coup de vent, prendre un renseignement, feuilleter un ouvrage. Mais eux sont là. L'univers et le temps se déroulent entre leurs rayons. Ils pensent pour nous. Et quand nous arrivons, nous trouvons les livres préparés, les pages marquées, les lignes soulignées. Ici, je pense à certains d'entre eux, J. Bilkins, au musée; Marguerite Mercier, à St-Sulpice; Louis Tarte, au Parlement d'Ottawa, tant d'autres encore, dont jamais l'intelligence et le dévouement n'ont été mis à contribution en vain. Ils réservent toujours l'accueil le plus cordial, puis s'effacent, disparaissent derrière les rayons, reviennent avec une montagne de livres, émettent une opinion sensée, discutent une référence, réfléchissent un instant, disparaissent à nouveau et reviennent, épanouis, avec le renseignement désiré, l'ouvrage auquel on n'avait pas pensé, la trouvaille qui éclaire le sens d'une oeuvre !

Admirables bibliothécaires ! Magnifiques bibliothèques qu'il faut sans cesse augmenter, enrichir, car une bibliothèque qui ne s'enrichit pas est condamnée à mort. Donnons-leur constamment la vie !

LOUIS SALETTE : Rappel

"Peintres-jeunesse"

L'exposition "Peintres-Jeunesse", organisée au théâtre Elysée, fait écho à l'exposition des "Moins de trente ans", au chalet de l'Ile Ste-Hélène. En fait, beaucoup de jeunes peintres exposent aux deux, mais j'avoue éprouver plus de sympathie pour le hall de l'Elysée, où l'ambiance est plus chaude et où évolue un public plus jeune et plus enthousiaste.

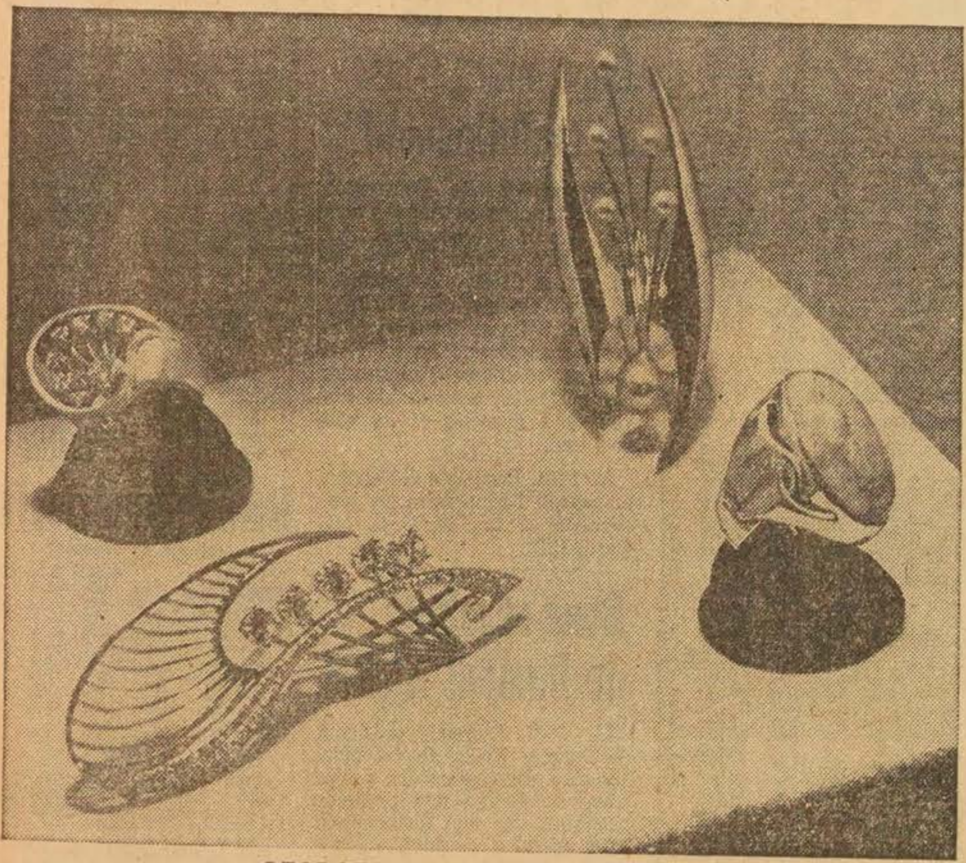
Je pourrais certes répéter ici certaines de mes impressions générales de l'Ile Ste-Hélène. Mais je ne jouerai pas, cette fois, au petit jeu des réminiscences et des influences. Mieux vaut aider les peintres à s'en dégager et à s'évader vers leur voie propre, même s'ils ne la distinguent pas toujours.

Des toiles accrochées dans le hall de l'Elysée, j'ai retenu d'abord, pour mon plaisir, "Barricades", de Lise Marchand-Gratton, sa première peinture exposée: formes verticales, comprimées, d'une pâte soigneusement travaillée et dont les teintes passées ont le mastic beige et mauve des palissades tristes et des attentes de mort.

Le "Rappel" de Louis Salette, abstraction en forme de haute voilure, m'a rappelé certaines paroles de Claudel vieillissant, à sa réception à l'Académie de Belgique: "J'ai attaché ma vie à ce grand mât d'une croix..." Et je reliais cette peinture à quelque merveilleux décor surréel pour le navire du Soulier de Satin, le jour où le réalisme fuirait enfin définitivement les planches.

Pierre Gendron présente une des belles toiles de cette exposition (bien mise en valeur par le préposé à l'accrochage) "Composition jaune" : touches légères de soleil, impalpables taches, travail d'un pinceau heureux qui contraste avec la technique massive un peu laborieuse, presque artisanale, de Claude Dulude, dont j'ai aimé "Confidences". Formes dures, presque brutales, qui talonnent, qui frappent, qui martèlent à coups de bleus crus, durs, qu'affectionne l'artiste.

On regarde avec plaisir "Intimité", un petit Mongeau, enlevé avec joie, avec délicatesse; et on s'arrête devant deux compositions d'Yves Gaucher qui fixent le regard et ouvrent les infinis de l'illusion. Ce sont deux variations sur des taches noires ou blanches, qui rappellent évidemment Borduas, mais tout en gardant leur caractère propre. Taches de notre pupille, de notre esprit, de notre subconscient, taches qui paraissent se dilater, s'élargir et englober en même temps tout l'insaisissable absent de nous-même. Et ce qui reste séduisant, attirant comme le vertige, dans la peinture abstraite, reste moins la re-composition d'images à la mesure d'un poète ivre, que ce côté de notre univers psychologique, psychanalytique, qui tout à coup déborde et noie la texture, les formes, les lignes, la couleur, alors que ce sont elles qui nous ont lancé dans le rêve et l'illusion. A ce point d'évasion de l'esprit, on peut dire que la peinture était bonne.



GEORGES DELRUE: Bijoux 1960

Granby La Voix de l'Est Dec 9/59

[Ju]anita Toupin :

Notre nouvelle bibliothécaire

ST-JEAN — Les membres du conseil de ville de la cité de St-Jean, réunis lundi soir dernier en assemblée régulière, sous la présidence de S. H. le maire Eugène Lasnier, ont procédé à l'engagement d'une bibliothécaire, Mlle Juanita Toupin, de Montréal, après avoir pris connaissance de la lettre de démission de M. Bosa.

Mlle Juanita TOUPIN

En effet, ce dernier avait été accepté par le conseil pour remplir les fonctions de bibliothécaire, au cours d'une assemblée précédente. Dans sa lettre, il disait qu'après avoir mûrement réfléchi, il ne désirait plus prendre une telle responsabilité et qu'il voulait prendre des cours à l'université dans le but de se perfectionner. L'acceptation de cette démission fut proposée par l'échevin Fernand Roy.

Mlle TOUPIN

C'est alors que M. Picard présenta Mlle Toupin aux membres du conseil municipal. Elle est diplômée en bibliothéconomie de l'Université de Montréal. Elle possède cinq ans d'expérience à la bibliothèque des enfants, bibliothèque régionale Saint-Jean-Baptiste, cette dernière relevant de la commission scolaire de Montréal.

Elle possède en plus trois ans d'expérience à la bibliothèque municipale de Montréal, section des adultes, au comptoir de prêt. Elle a aussi fait un stage de deux ans en bibliothèque spécialisée, à la Canadian Celanese Ltd, de Drummondville, ainsi qu'une période de trois ans, comme analyste en système d'administration. Elle a suivi des cours spécialisés en biologie marine, à l'école des Pêcheries de la province de Québec, en botanique, à l'Université de Montréal, et en littérature, à ce même endroit. Poursuivant ses études, elle a pris un cours par correspondance de l'Université d'Ottawa, des cours de céramique et de sculpture au Y.W.C.A. et au Montreal Museum of Fine Arts, et cette année, elle a suivi un cours de haute couture chez Mme Cotnoir Caponi.

Mlle Toupin, qui était présente à l'assemblée, par l'entremise de M. Picard, s'est dite satisfaite des conditions offertes par la ville et demandait des précisions quant au nombre des heures de travail par semaine, qu'elle devrait fournir. Elle demandait le salaire de $5,000 par année.

Elle précisa que d'ordinaire, les bibliothèques étaient ouvertes 35 heures par semaine, soit de midi à 6 heures pour le lundi, mardi, jeudi et vendredi, fermées toute la journée le mercredi, et ouvertes toute la journée le samedi. Elle se dit prête à faire plus d'heures de travail pendant l'organisation de la bibliothèque municipale de St-Jean. Son engagement fut proposé par Me Jean Desmarais et secondé par l'échevin Roy.

Mlle Toupin prendra ses nouvelles fonctions lundi, le 3 janvier prochain. S. H. le maire Eugène Lasnier lui souhaita une cordiale bienvenue à St-Jean et formula le voeu qu'elle se plaise parmi nous dans notre ville.

Moncton Transcript Dec. 2/59

871 **SOVIET ART SHOWN**

LONDON (CP) — Eighty Russian paintings will be flown to Canada for an exhibition next March at the Montreal Museum of Fine Arts, it was learned Tuesday. Murray Chipman, chairman of the museum's 1960 centennial exhibition, told reporters the Russian paintings will be shown later in Toronto and probably in Ottawa.

Quebec Chron.-Telegraph Dec. 4/59

SOVIET ART SHOWN

LONDON (CP) — Eighty Russian paintings will be flown to Canada for an exhibition next March at the Montreal Museum of Fine Arts, it was learned Tuesday. Murray Chipman, chairman of the museum's 1960 centennial exhibition, told a reporter the Russian paintings will be shown later in Toronto and probably in Ottawa.

Can. Jewish Chron. Nov 27/59

Massey Appointed Honorary Patron Museum of Fine Arts

871 The Rt. Hon. Vincent Massey, former Governor-General of Canada, has been appointed an honorary patron of The Montreal Museum of Fine Arts in recognition of his active interest in the arts in Canada.

Col. Hugh M. Wallis, president, said the Museum is "highly honored" that Mr. Massey accepted the nomination.

An honorary patron, according to the Museum's bylaws, is a person "distinguished by high rank or station or by his appreciation of the fine arts."

Col. Wallis noted that Mr. Massey's "personal interest and advice in the Museum's activities had been greatly appreciated by the officers and members of the Museum."

In accepting the post of honorary patron, Mr. Massey voiced his best wishes for the continued success of the Museum, which, in 1960, marks its centenary.

Gazette Dec. 5/59

(Gazette Photo Service)

John Walsh at work with water-colors.

Dimanche-Matin Nov. 29/59

Rappel de la confiscation de "La Paix"

Le sculpteur Robert Roussil arrive de France à Montréal

Le sculpteur canadien-français Robert Roussil est de retour de France au Canada, dans le but de terminer une statue que le Musée des Beaux-Arts de Montréal lui a commandée.

On se rappelle qu'une oeuvre de cet artiste, intitulée "La Paix", a été l'objet d'une saisie de la police, il y a quelques années. Cette sculpture est restée quelque temps dans une cellule d'un poste de police. Par la suite, elle a été expédiée à une galerie d'Art, à Paris. Le public montréalais et finalement les autorités policières locales avaient réagi très défavorablement à l'aspect de cette oeuvre.

Actuellement, Robert Roussil a soumis des croquis d'une autre statue à sculpter pour notre Musée des Beaux-Arts. Il rappelle que des croquis furent antérieurement acceptés mais que la réalisation dans le bois fut rejetée. Il espère vendre cette statue à un particulier. Dans l'intervalle, il travaille à une autre oeuvre que le Musée, espère-t-il, trouvera acceptable. M. Arthur Lismer, le directeur, estime ses oeuvres "typiquement canadiennes-françaises par leur puissance d'expression".

Le sculpteur de 33 ans, qui vit dans un moulin abandonné, à Tourette sur Loups, près d'Antibes, dans le sud de la France, est justement de retour pour compléter ce dernier travail.

En France, il a vendu deux oeuvres au Musée Picasso,

Le sculpteur de plus en plus renommé.

qu'il décrit comme "un des plus beaux du monde". Il a aussi représenté la France au pavillon de ce pays, lors de l'exposition universelle de Bruxelles... Enfin, il vient [illegible] une compagnie cinématographique française qui désire tourner un film sur un collectionneur d'oeuvres d'art.

Mais Roussil préférerait vivre au Canada "un vaste pays où les sculptures monumentales sont dans une ambiance qui leur convient plus naturellement".

"La Paix". . . discuté !

Le Devoir Dec. 17/59

AU MUSEE

Parade et exposition

Pour la seizième année consécutive, les enfants qui suivent les cours d'art du Musée des Beaux-Arts de Montréal présenteront leur "Parade et Exposition de Noël" au Musée, mercredi le 23 décembre.

Deux séances auront lieu, l'une à 4 heures et l'autre à 8h. du soir.

Le public, y compris les enfants, peut assister à ces séances. Il n'y a aucun frais d'admission.

On présentera de la musique et des chants de Noël ainsi qu'une saynète sur la Nativité et les réjouissances médiévales. Les costumes et les décors seront confectionnés par les enfants — de trois à quatorze ans — qui suivent les cours d'art du Musée.

On pourra aussi y voir les dessins, les peintures, les murales et les figurines des jeunes élèves.

Ces séances sont dirigées par le Dr Arthur Lismer, directeur de l'école du Musée.

Painter Explains 'Frustrating' Art

By MAURICE DESJARDINS

THE frustrations of water color painting were clearly explained Wednesday evening to 150 art fans at the "Artists in Action" meeting by British-born John Walsh, well-known for his fine water colors of the St. Lawrence Seaway.

In an hour-long demonstration at the Montreal Museum of Fine Arts, Mr Walsh showed how difficult it was to work on a slanted piece of paper what with the water running and everything.

Brush in hand, the artist developed a landscape of downtown Montreal he had sketched from a Gazette office window some months ago.

Mr. Walsh remarked lightly that the scene had a definite value for future historians owing to the fact most of the buildings in the foreground had since fallen under the demolisher's pick.

Another difficulty, he said, was the poor lighting in the hall in which he was attempting his aquarelle.

He said watercolor paintings are more lasting than even oils providing good quality colors are used.

But it's a frustrating medium because each stroke of the brush is final and can't be scratched from the surface like a faulty dab of oil paint.

"Water-color painting is like fishing," he explained between brush strokes. "It's frustrating. Sometimes you do a dozen paintings and they're all unsatisfactory."

"Then, one evening, just before dark, the big fish strikes. In other words, the painter hits."

Mr. Walsh warned amateur water color painters against "working" a drawing too much. He said he had that fault himself but skirted the difficulty by doing five or six paintings simultaneously.

"That way," he smiled, "you're not too tempted to keep adding detail upon detail and spoil the whole works."

Kelowna Courier Dec. 2/59

TO SEE RUSSIAN ART

LONDON (CP) — Eighty Russian paintings will be exhibited at the Montreal Museum of Fine Arts next March, it was learned Tuesday. Murray Chipman, chairman of the museum's 1960 centennial exhibition, said the paintings will be shown later in Toronto and probably in Ottawa. Chipman has just concluded an 11-day visit to Russia. He described the Russian collections as "mouth watering in their glory."

New Glasgow News Dec. 2

Governor-General Is Art Patron

MONTREAL (CP)—Governor-General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor-general Vincent Massey was appointed an honorary patron.

Ottawa Jr. Dec. 1/59

Blasts Treatment Of National Gallery

MONTREAL. Dec. 1. — (CP) — John Steegman, former director of the Montreal Museum of Fine Arts, says Canada has lost face in international art circles because of the way the National Gallery has been treated in recent years.

He said Parliament's "couldn't-care-less attitude inevitably revives the old taunt of Prairie-minded provincialism".

Mr. Steegman, who recently finished a cross-country tour sponsored by the National Gallery, was director of the Museum here until he resigned last Spring.

Bewilderment, Dismay.

He said everywhere he went he found bewilderment and dismay at the government's refusal to ratify the gallery's purchase of two paintings by European masters; at certain resignations of key gallery men, and at the cutting of the gallery's grants for buying paintings.

The gallery had agreed to buy certain European paintings under the impression it had government backing, he said, but the government refused to buy them.

Mr. Steegman said the decision was justifiable legally but "some of us feel that what was apparently an implied obligation cannot be shrugged off without some stronger statement in defence than has been made. The government, which refused to buy the paintings for economy reasons, said it had never promised the gallery it would supply the money.

'Insulting Sum'

Mr. Steegman said the government has cut the gallery's purchase grant to the "insulting sum" of $25,000. At the same time in Britain government grants to state museums have been increased.

Resignation of the gallery chairman has never been explained satisfactorily, he said. The further resignation of trustee F. Cleveland Morgan of Montreal had caused great concern.

Mr. Morgan said in his letter of resignation he quit because the board of trustees was not consulted when a new gallery chairman was appointed.

Gazette Dec. 21/59

THE NEW DIRECTOR of nursing at the Queen Elizabeth Hospital, Floranna Dorothy Bryant, a graduate of the McGill School for Graduate Nurses, has a hobby — "educating one budgie and one dog."

One clever amateur interior decorator in our city has hit a fine way to display her Christmas cards — she puts them against a background of ordinary burlap. It seems to bring out all the gay colors.

The Children's Pageant of Christmas will have two showings at the Montreal Museum of Fine Arts, afternoon and evening, on Wednesday . . . The Young Women's Christian Associations celebrates Christmas tomorrow evening and the silver collection will go towards closing a refugee camp in Europe during World Refugee Year . . . Forecast in the near future — a widespread application of atomic irradiation to food processing. Also forecast — an increase in "heat and serve" foods as well as dehydrated foods.

What do people want today? Prof. C. G. Gifford of the McGill School of Social Work has one answer — "A secure, comfortable life, free of discipline and change." What has happened to our spirit of adventure?

Le Devoir Dec. 19

AU MUSEE

Exposition conjointe

MM. Sam Borenstein et Gert Louis Lamartine exposeront leurs peintures à la Galerie XII du Musée des Beaux-Arts de Montréal à partir du 18 décembre.

M. Borenstein est un antiquaire résidant à 5777 avenue Rand, Côte St-Luc. Il a étudié à l'Ecole des Beaux-Arts et au Monument National.

Il a déjà exposé ses oeuvres au Musée, aux galeries de la compagnie T. Eaton, au YMCA et à la galerie Sydney Carter.

Un collectionneur de Toronto, M. Joseph H. Hirshorn, possède cinquante-quatre de ses tableaux.

M. Lamartine, un décorateur du 1330 rue Sherbroke ouest, a déjà exposé ses tableaux au Musée de Montréal, à la Galerie Nationale du Canada et à Tokyo, au Japon.

Né en 1898 à Baden en Allemagne, il a étudié la peinture à l'Université de Heidelberg et à l'Académie des Beaux-Arts de Karlsruhe, en Allemagne.

Il utilise surtout l'huile, le pinceau et l'encre et vise à faire de chaque tableau "une symphonie de couleurs harmonieusement équilibrée par la composition".

La Presse Dec 23/59

Musée des Beaux-Arts fermé pour les fêtes

Le Musée des Beaux-Arts de Montréal sera fermé les 24, 25 et 26 décembre, ainsi que le 1er janvier, afin de célébrer les fêtes de Noël et du Jour de l'An.

Guelph Mercury Dec. 3/59

871 **ART PATRON**

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Ottawa Citizen Dec. 4/59

871 *Art Patron*

MONTREAL (CP) — Governor-General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor-general Vincent Massey was appointed an honorary patron.

Port. La Prairie Graphic Dec. 2/59

To See Russian Art

LONDON (CP) — Eighty Russian paintings will be exhibited at the Montreal Museum of Fine Arts next March, it was learned Tuesday.

La Presse Dec. 15/59

photo LA PRESSE

TEMOINS D'UNE AUTRE EPOQUE : — Ces deux poupées anciennes font partie de la collection Elizabeth Bennet (Mme C. M. Lewis, de Montréal), collection exposée au Musée des Beaux-Arts. A gauche, c'est une poupée qu'on croit d'origine germanique, datant de 1870. A droite, "Yvonne de Beauchamp" viendrait de Paris, où elle aurait été fabriquée en 1870 par M. Bru. On notera l'expression presque vivante des grands yeux d'Yvonne.

(1)

Le choix du collectionneur

Poupées anciennes au Musée des Beaux-Arts

Il y a un peu plus de cinq ans, Elizabeth Bennet (aujourd'hui Mme C. M. Lewis) commençait à collectionner les poupées rares. Sa collection s'élève maintenant à 200 poupées dont une dizaine sont exposées au Musée des Beaux-Arts, sous les auspices du Comité féminin et dans le cadre du "Choix du collectionneur".

On pourra donc voir d'ici au 6 janvier, à gauche dans le grand hall d'entrée, des poupées vieilles de plus de cent ans. La plus ancienne, remonterait à 1780 : c'est un petit monsieur en costume de cour, haut comme trois pommes, qui paraît tout disposé à danser le menuet.

La taille moyenne de ces poupées en papier mâché, en porcelaine, en chevreau ou en bois est de 8 à 21 pouces de hauteur. Elles sont habillées de soie, de satin, de dentelle et de velours. On pourra même voir les meubles "d'époque" miniature, puisque de tout temps, la poupée a eu son "meublé".

Elles ont des noms évocateurs : Yvonne de Beauchamp qui "vivait" en 1870 a été baptisée ainsi par une autre collectionneuse de Nouvelle-Angleterre qui la baptisa en souvenir d'une de ses ancêtres. Elle est l'oeuvre d'un fabricant de poupées de Paris qui s'appelait, nous dit on, Bru. Lisette, qui a des cheveux véritables, serait une composition de M. Jumeau, de Paris, de même que Lili.

"Sa Grâce" un modèle qui ressemble aux poupées qui ont servi à amuser la reine Victoria dans sa petite enfance, viendrait de Hollande et porte une robe authentique de satin ivoire orné de dentelle Malines rose. Une "Greiner" de Philadelphie date de 1858. Une autre en porcelaine de Chine aurait été conçue en Allemagne.

Mme Lewis a collectionné ses poupées sans avoir à parcourir le monde. La plupart ont été acquises à Montréal, au cours de ventes à l'enchère, ou aux Etats-Unis. Comme ces objets sont passés de main en main, sans avoir leur "généalogie" bien définie, plusieurs détails concernant leur origine restent forcément obscurs. Cependant, le fait d'avoir duré jusqu'à nous, si fragiles qu'on ose à peine les toucher, leur donne une importance aux yeux des collectionneurs de toutes sortes.

Montreal Star Dec. 24/59

(3)

Yule story Re-enacted By Children

Children re-enacted the story of Christmas against the background of a Medieval Church and square in the Montreal Museum of Fine Arts last night.

It was the 20th annual production of "The Pageant of Christmas", complete with stained glass windows, huge murals and sculptures of religious figures which the students made.

The pageant, as in the past, came out of an assignment that children in the Educational Department of the Museum had to do for Christmas.

By co-ordinating their efforts they covered all the aspects of the exterior of a medieval cathedral and surrounded it with paintings representing the ways people in the Middle Ages would celebrate the Holy Day.

Dr. Arthur Lismer said the students, aged four to 14, were allowed to go in whatever direction they wanted, which included choosing the themes for their works. One student concentrated on the Christmas feast of a family celebrating the Nativity 500 years ago.

But the students combined efforts for the pageant. The older children took the adult roles of Christ's family and Wise Men and the younger ones spread their talents among the score of minor roles in the story of Christmas, acting in front and behind the curtain hanging over the door of their improvised cathedral.

La Presse Dec. 19/59 (4)

Le Courrier des Arts

Monsieur le directeur.

Permettez-moi de féliciter Jean Sarrazin pour son article sur notre musée des Beaux-Arts, publié dans l'édition de samedi dernier.

Il signale avec justesse le grand manque d'intérêt de la grande partie des Canadiens français à l'égard de cette institution. Cette observation ne fait qu'accentuer, que remettre à jour cette position, déplorable à mon avis, de la mentalité canadienne-française: la peinture, la sculpture, c'est pour les "snobs". Pour ma part, j'ai eu l'occasion de visiter notre musée et même, à quelques occasions, de le faire visiter à des amis de l'extérieur. Presque à chaque fois, j'en suis sorti avec l'idée que seuls les "snobs" pouvaient y trouver quelque chose d'intéressant. Car on s'ennuie dans notre musée, c'est incroyable ce qu'on s'ennuie !

Avant d'aller plus loin, je signale que je ne veux parler ici que de la collection permanente.

Ce qui frappe le plus, quand on entre au musée, c'est de se retrouver seul au pied d'un grand escalier, et d'avoir à se guider soi-même. On est perdu avant d'avoir fait un pas. Alors, de deux choses l'une : ou bien on voit qu'il y a en vente un guide exclusivement publié en anglais, et alors l'aspect rébarbatif du vendeur nous empêche de l'acheter, ou bien on ne le voit pas, et on n'est pas plus avancé. Toujours est-il qu'on se risque à monter l'escalier.

Là on est déconcerté. Il y a quelques sculptures de valeur, mais éparpillées au possible, et surtout un ou même deux gardiens qui vous regardent avec curiosité, comme si vous étiez un nouveau spécimen pour la collection chinoise ou japonaise.

Car on trouve dans ces salles orientales un encombrement et un manque d'ordre incroyable. Juste assez pour nous dérouter un peu plus, et nous voici de nouveau dans la salle principale. Quant aux salles de peintures, il y en a au moins une qui est fermée, parce qu'on y prépare une exposition à venir.

Avez-vous déjà vu la salle de peinture canadienne ? Pour ma part, je ne l'ai vue qu'une fois, elle était dans un petit coin, à peine éclairé, et devait mesurer 10 x 25 pieds. Là s'ennuyaient à mourir les quelques belles oeuvres de Krieghoff et Kane. Comme je m'ennuyais plus qu'elles, je les ai quittées pour rendre visite à ceux qu'on se plaît à appeler les "Vieux Maîtres". Vieux ah ! ça oui, ils le sont ! Ils semblent avoir été mis là au hasard, sans considération trop grande de style ou d'époque, accrochés sur un mur qui aurait bien besoin . . . de peinture.

Alors, plus découragé que jamais, on se résout à redescendre en bas, où on espère trouver mieux.

En désespoir de cause, on descend dans le fond du vaisseau fantôme pour y trouver enfin des pièces intéressantes, parce que replacées dans leur cadre naturel : je veux parler de ces meubles canadiens-français et de ces pièces indiennes qui malheureusement sont réduites à occuper un espace si restreint qu'on a de la difficulté à y marcher, surtout si deux ou trois braves comme nous s'y trouvent aussi. Et on sort du musée des Beaux-Arts comme on y était entré, en se demandant ce qu'il y a.

Voilà comment m'est apparue la collection permanente du musée des Beaux-Arts de Montréal.

J'en suis profondément déçu, car je suis un amateur d'art, qu'il soit d'hier ou d'aujourd'hui, et surtout parce que j'ai constaté que le musée des Beaux-Arts de Montréal possède des pièces très intéressantes et splendides. Mais on ignore généralement la présence de ces chefs-d'oeuvre parmi nous, et si on la connaît, ils ne sont pas mis en évidence, et on doit chercher assez longtemps pour les trouver.

J'espère une seule chose : c'est que l'article de M. Sarrazin ait eu sur les directeurs du musée un effet aussi stimulant que celui qu'il a eu sur moi, et qu'avant de lancer leur appel au public, ils lui fassent connaître les valeurs que notre musée doit garder et non pas vendre pour assurer sa subsistance.

M. PAGI.

Gazette Dec. 18/59 (3)

Facts and Fancies

Harriet Hill Says:

Person to Person

For Rich Only— Swan's Down!

QUITE A FEW Montreal women collect old dolls. One of the most ardent collectors is Virginia Douglas Dawson who has an outstanding collection. The other day Mrs. Dawson received a call from an old friend, water-colorist Geraldine Chisholm who said she had discovered an old doll among her mother's possessions and would Mrs. Dawson be interested in it? Mrs. Dawson asked her to identify the doll's markings.

It turned out to be one of the celebrated French Jumeau dolls of the 1880 period. As Mrs. Dawson put it, "One of the finest French dolls you could possibly find." The doll has big, lustrous brown eyes and hair of Tibetan goatskin. Actually it's a girl doll dressed as a baby in a little pelisse of flannel edged with swan's down, numerous petticoats and a long dress of "cob-webby" white cotton with rows and rows of the finest tucking and lace inserts.

Mrs. Dawson tells us the babies of the rich wore such clothes before the turn of the century and the swan's down on a baby outfit certainly might be taken as a symbol of "conspicuous waste."

Gazette Dec 24/59 (5)

Conversation Piece

AMONG THE 3,000 MEALS being served in the Montreal General Hospital on Christmas Day will be one especially prepared tray of dainties to coax the appetite of a small boy dying of leukemia. One hospital dietitian who has been able to win the child's confidence is the only person who can persuade him to eat. A patient whose appetite will need no coaxing is an elderly woman brought in a few days ago suffering from malnutrition. . . . The other evening nurses and members of the secretarial, clerical and other staffs at the Royal Edward Laurentian Hospital Montreal Division, held a Wrapping Bee when some 1,100 parcels for patients were packaged in the gayest wrappings.

New interesting way to wear your hair for Christmas festivities — swept into a pouf on the top of your head, sides neat and close.

There was more than a passing nod to the children by those who attended the Montreal Museum of Fine Art art classes for their fresh drawings, paintings and murals on view at yesterday's Christmas pageant there. The children range from three to 14.

Notre Temps Montreal Dec 5/59 (6)

Au Musée des Beaux-Arts, Paul Gladu, bien connu des lecteurs de *Notre Temps*, nous dit que l'exposition qui a cours actuellement est "un véritable cours d'histoire de l'art" qu'il ne faut pas manquer. On y voit, entre autres, jusqu'au 6 décembre, à la *Galerie Morrice* les célèbres fac-similés du musée viennois *l'Albertina*.

Les amateurs d'art esquimau ne devraient pas manquer de se rendre ces jours-ci à la *Canadian Handicrafts Guild*, 2025 rue Peel; on vient d'y recevoir une collection qui fait grand honneur à ces artistes de la pierre.

Yvonne RIALLAND.

Montreal Museum Features Canadian Jewish Art

The exhibition of works by Canadian Jewish artists, which was shown at the Montreal Museum of Fine Arts for a three week period beginning October 29, was one of the highlights of the celebration in honour of the Bicentenary of Canadian Jewry. Thirty-eight Jewish artists from all parts of Canada submitted selections from which the Committee of Artists chose one or two representative items. The exhibition included 53 paintings and 4 pieces of sculpture.

Right: Harry Mayerovitch, Chairman of the Art Exhibit Committee, Mrs. Samuel Bronfman, honourary chairman, and The Honourable Ellen Fairclough, Minister of Citizenship and Immigration, admire Mr. Mayerovitch's plaster sculpture, The Song. Mrs. Fairclough participated in the official opening of the exhibition, which coincided with the 12th Plenary Session of Congress, and was attended by many of the delegates.

Below: Stanley Lewis, a young Montreal sculptor who has recently returned from several years of study and work in Italy, stands beside his stone sculpture, Celestial Attraction.

Ghitta Caiserman, well-known Montreal artist, whose works can be found in every major Canadian Gallery, stands beside her two oils, Girl, Mirror, Bird and Harlequin

Louis Muhlstock, prominent Montreal artist, is shown beside his oil painting of The Late Isaac Levine, collection of Mr. and Mrs. H. Levine, Montreal.

Education

(*Continued from Page 4*)

is gone. A rather reluctant American Jewry is being forced into cultural maturity almost against its will. For the first time in history, it is on its own in efforts to strengthen its cultural institutions and develop its own scholars. Not even the emergence of Israel, with all its promise for enrichment of Jewish cultural life here, can satisfy our cultural needs. An American Jewry that has rejected so firmly the role of second class political citizenship on the American scene will not docilely accept a role of second class cultural citizenship on the world Jewish scene. Expectations are high for a cultural exchange between Israel and the United States (read—Canada) enriching both Jewries, but the very word "exchange" implies a two-way relationship, with neither people being cast permanently in the role of giver or taker. If it is true that Israel cannot remain forever dependent economically on American Jewry, neither can American Jewry forever remain dependent culturally on Israel." . . . "And there is plenty of evidence for the repeated contention that American Jews will warmly support Jewish culture anywhere, as long as it is not in the United States (or Canada). The charge that "kultur far yenem" characterizes our attitude is perhaps cynical, but not without some foundation. Overseas cultural institutions of all kinds have been supported from individual and communal funds with more generosity and understanding than are extended to comparable institutions in America. (Think of our own Teachers' Seminaries, for example.) Clearly, what is lacking is not the generous impulse but a conviction that Jewish cultural activity merits major support . . .", here in Canada not less than overseas.

It is very evident that this phase of Jewish Education has been entirely neglected on the Canadian scene. We are not now thinking of that which goes by the name of Adult Jewish Education in our various communities and which finds its excuse on the ground that it is "informal". Nor are we deprecating its importance or belittling the strenuous efforts made in its behalf by Rabbis and Jewish Educators in their respective communities. We know very well what a difficult and frustrating task it is to "sell" Jewish Education to adults, and we extend to all who are engaged in its promotion our very sincere appreciation and encouragement.

Scholarship

We are speaking tonight of **Jewish scholarship** which has been the distinguishing mark of our people and the very essence of our existence, and which, alas, is rapidly fading away from our midst. In a community of a quarter of a million Jews marking its 200th anniversary in the midst of freedom and plenty unparalleled in the history of any Jewish community; in a community where millions are spent on fantastic structures for synagogues, hospitals, homes for the Aged and YMHA's; we cannot point to a single institution of higher Jewish learning on the Canadian scene, except for our pitiful Teachers' Seminaries. We have become so indifferent to the needs of Jewish scholarship that we have made it a condition that no student be admitted to our Teachers' Seminaries who does not commit himself in advance to Jewish teaching. One is reminded of the man who on the High Holidays sought admission without a ticket into the synagogue to call someone out, but while permitting him to go in for a moment the Sexton admonishes him by saying; "God help you if I catch you praying".

We should now give serious and favourable consideration to the conversion of the three Teachers' Seminaries in our three larger communities into Colleges of Jewish Study comprising within their programs, in addition to Teacher-Training courses on all levels, also preparatory courses in Rabbinics on an inter-denominational platform, courses of particular Jewish interest to Jewish social workers, and other courses of general or specific interest to the scholarly minded in our communities; all on a sufficiently high academic level to merit collegiate status among institutions of higher learning in Canada.

Given the understanding to recognize the symptoms, and given the desire to change the course of events to come, we have the means, the ability and the manpower to deepen the presently shallow riverbed of Jewish Education even as we extend its width. . .

Congress BULLETIN

Published monthly except July and August by the Canadian Jewish Congress, 493 Sherbrooke Street, West, Montreal, to report on the activities of Canadian Jewry and matters of interest to them. Authorized as Second Class Mail, Post Office Department, Ottawa.

National President . . . . . Samuel Bronfman
National Executive Director . . . . . Saul Hayes
Press Officer . . . . . Ruth Wisse

Star Dec 16/59 1a

—Staff Photo by Lloyd Blackham

Mrs. C. M. Lewis with a few of the dolls in her collection of 200. Ten of these will be on display at the Montreal Museum of Fine Arts until Jan. 6.

Collectors' Choice

Museum Has Dolls On Show

By WELLNER O'CONNELL

Choosing ten dolls from her collection of 200 for the current Collectors' Choice exhibit at the Montreal Museum of Fine Arts was difficult for Mrs. C. M. Lewis.

"It was hard to know where to begin," she says. "I disqualified the waxed ones because of the lights in the exhibit cases. I'm afraid the heat would be too much for them."

Sizes of the dolls in Mrs. Lewis' collection range from one inch to about 27 inches. Some are of unglazed porcelain, others of glazed china, papier mache, wax, and wood.

Starting with a few which her grandmother had saved, Mrs. Lewis began building her collection five years ago. "Friends have given me some, a few have been bought here, and I acquired about 15 at an auction sale in Hancock, N.H.

"My oldest doll dates back to 1780, and my newest, 1880. French dolls are the most sought after, and I have both Jumeaus, which are the most famous in the world, and Brus, which are among the rarest. Both creators were Parisians.

"Several of the dolls have real hair or wigs of goat's hair, others were made with kid hands and feet, and one of them is a jointed wooden one, the kind Queen Victoria used to play with and dress."

Among the striking items in Mrs. Lewis' array of dolls is "Madame de Pompadour", a delicate figure with mirror in one hand and powder puff in another. As the music box on which she sits plays, "Madame" tilts her head and daintily applies powder to the tip of her nose.

Monitor N.D.G. Dec 3/59

Important exhibition at Museum

The most important exhibition ever created by The Montreal Museum of Fine Arts — a priceless collection of 225 European masterpieces — will inaugurate the Museum's centenary Jan. 19, it was announced Tuesday.

Governor-General George P. Vanier, who recently extended his patronage to the Museum, will open the show and the year-long celebration of its one hundred years of activity.

The exhibition represents a century of private collecting by Canadians and underlines the role private collectors have played in developing the Museum's art treasures.

"This museum has benefitted more from the generosity of private collectors than any other museum of its type and size on the continent," said Dr. Evan H. Turner, director of the Museum.

Col. Hugh M. Wallis, president of the Museum, said the exhibition had been organized as a tribute to the people "who, by their gifts and bequests, have helped to make the Museum one of Canada's leading art centres.

"Without their help," he added, "the Museum's collections would be far less important for it is only in recent years that we have funds for acquisitions."

The exhibition is a survey of the evolution of Canadian collecting and will include works from the great Vai Horne, Angus and Lord Strathcona collections.

Also highlighted will be masterpieces from the well-known collections of Robert Reford, Sir George A. Drummond, Elwood B. Hosmer and James Ross.

In the case of the Drummond and Ross collections, which were auctioned in London at famous sales, pictures have been loaned from their present owners in various parts of the world.

Viewers will see works by such masters, as Durer, Bronzin, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

The exhibition covers the work of artists whose reputations were established before 1914, such as Braque, Picasso, Modigliani and Signac.

Gazette Dec. 17/59

Dolls From Past: Little **Maria Flood,** 3½, climbed on a chair to get a closer peek at the Elizabeth Bennett collection of dolls and doll's house furniture now on display at the Montreal Museum of Fine Arts. The dolls, dating from 1780-1880, are dressed in authentic fashions of the period and were actually used as play-dolls by children then. Part of a collection of 200, most of the dolls were made in Europe. (Gazette Photo Service)

La Presse Jan 2/60

FORMES ET VISAGES TOURNES VERS L'AVENIR

par ***JEAN SARRAZIN***

Une bonne nouvelle devait tout de même nous parvenir du Musée des Beaux-Arts, en ce dernier mois de l'année. Seul le manque de place m'a empêché de le mentionner plus tôt : l'acquisition par le musée d'une sculpture de Roussil, grâce à une subvention du Conseil des Arts du Canada. J'aurais volontiers publié dans nos pages la photo de cette oeuvre, si celle qui nous a été envoyée permettait de bien la voir, en dehors des personnages officiels qui la masquent en partie. (Incidemment, les services qui envoient ainsi des photos aux journaux devraient savoir que c'est l'oeuvre d'art qui intéresse le public et non le visage du président de ceci ou du directeur de cela . . .).

Roussil a conçu son oeuvre abstraite "afin, dit-il, qu'elle reflète les mouvements et les émotions qui tourmentent l'humanité." Cette oeuvre, d'après la photo, revêt la forme d'un phallus découragé. Aussi le Dr Lismer, du défunt groupe des Sept, a-t-il émis des commentaires à l'effet que "Roussil attaque un problème en sculpture avec l'esprit de ses aïeux au Canada français. Ce vigoureux artisan, ajoute-t-il, a la patience et l'énergie de transposer la croissance organique en un symbole, une idée, une oeuvre d'art, sans détruire le rythme et la forme d'un arbre vivant." Et voilà pourquoi votre fille est muette . . . ! (et pourquoi il nous faut un musée d'Art moderne).

Ceci dit, la sculpture de Roussil, d'après ce que j'en ai vu, est loin d'être dénuée d'intérêt. C'est une oeuvre taillée dans un tronc d'orme, de huit pieds de haut, et travaillée en force à l'aide de simples outils. Dès que cela sera possible, nous en donnerons ici une photo prise sous un bon angle.

Roussil est un sculpteur de talent, courageux de surcroît. Victime, il y a quelques années, d'un iconoclaste imbécile, le voilà rendu aujourd'hui en Europe, où il estime trouver plus de liberté d'expression. Et c'est encore un des artistes canadiens qu'un certain climat, une certaine incompréhension, auront momentanément écarté de nos rives. Il est vrai que mutiler les statues et brûler des livres n'a jamais mené à rien de bon ! C'est pour cela que la décision du musée des Beaux-Arts d'acquérir l'oeuvre de Roussil et de le soutenir dans son effort mérite d'être soulignée. Nous sommes d'autant plus prêts à le faire que nous n'avons pas ménagé nos critiques à cette vénérable institution dans d'autres domaines.

* * *

Treatment Of Artists Mars Cultural Growth

Guelph Mercury Jan 6/60

MONTREAL (CP) — When Maeda Primavesi, an Austrian who lived here for 10 years, went to an exhibition at the Montreal Museum of Fine Arts she came face-to-face with a sketch of herself. On the wall a few feet away was another.

"I was astonished," she said in an interview.

The two pictures were originals among a series sketched of her during her childhood by Gustav Klimt, and were part of an exhibition of Austrian drawings from Vienna's Albertina gallery

PORTRAIT IN VIENNA

Miss Primavesi said Klimt, who died in 1918, did "about 40" sketches of her as a youngster for an oil portrait now in the Museum of the City of Vienna. The sketches that were on view here until just before Christmas were entitled "Maeda Primavesi" and "Girl Seated from Front."

Miss Primavesi, who lived in Toronto for two years before settling in Montreal, owns seven of these sketches. Some are in her mother's possession in Vienna, and the others are in the Albertina collection.

"Klimt painted slowly," she said. "He would let his sitters move about as they wanted so that he could capture what was most charcteristic about them."

Miss Primavesi, an art teacher herself, said her family became acquainted with Klimt because her father, an industrialist, was a financial backer of Wiener Werkstaette, an art centre established so that Klimt and others like him could create new Austrian art that would express their time.

ENCOURAGE ART

She said Klimt and his contemporaries spent a good deal of time at the Primavesi country home. He also painted a portrait of her mother.

"In Austria people feel it necessary to give artists moral support and to associate personally with them," she said. "I think it is rather sad that in Canada artists are left alone. They have no real contact with the general public.

"People here don't seem to realize that the soul of an artist and a businessman are two different things. Their outlook that artists should be able to look after themselves is basically bad for the cultural development of Canada."

Dimanche matin Dec 6/59

Une Néo-Canadienne voit son propre portrait en visitant une exposition !

L'autre jour une femme est entrée au musée des Beaux-Arts de Montréal pour y regarder l'exposition d'art autrichien.

Elle se promenait lentement dans la galerie lorsque tout à coup elle vit un dessin qui la fit sursauter.

C'était son propre portrait dessiné il y a longtemps à Vienne par l'un des peintres les plus célèbres d'Autriche, Gustav Klimt.

A quelques pieds de là, il y avait un autre dessin de Klimt représentant le même modèle.

"J'ai été stupéfaite, dit Mlle Maeda Primavesi, qui hanlite au Canada depuis 10 ans. Ces dessins ont ramené à ma mémoire toutes les joies de mon enfance et les expériences qui ont enrichi ma vie."

Les dessins, dont l'un est intitulé "Maeda Primavesi" et l'autre "Jeune fille assise de front", font partie d'un choix d'originaux et de fac-similés autrichiens provenant de la galerie viennoise, l'Albertina, et que le Musée expose jusqu'au 20 décembre.

C'est la première fois que ces travaux sont exposés à Montréal et l'une des rares occasions où ils ont franchi l'Atlantique.

Mlle Primavesi, qui réside au 3550 avenue Ridgewood, a révélé que Klim (1862-1918) a pris d'elle, lorsqu'elle était enfant, pour un portrait à l'huile qui a été acquis depuis par l'Albertina.

Mlle Primavesi enseigne l'art aux enfants à l'hôpital des enfants de Montréal. Elle dit que Klimt et ses contemporains ont fréquenté assidûment la maison de campagne Primavesi.

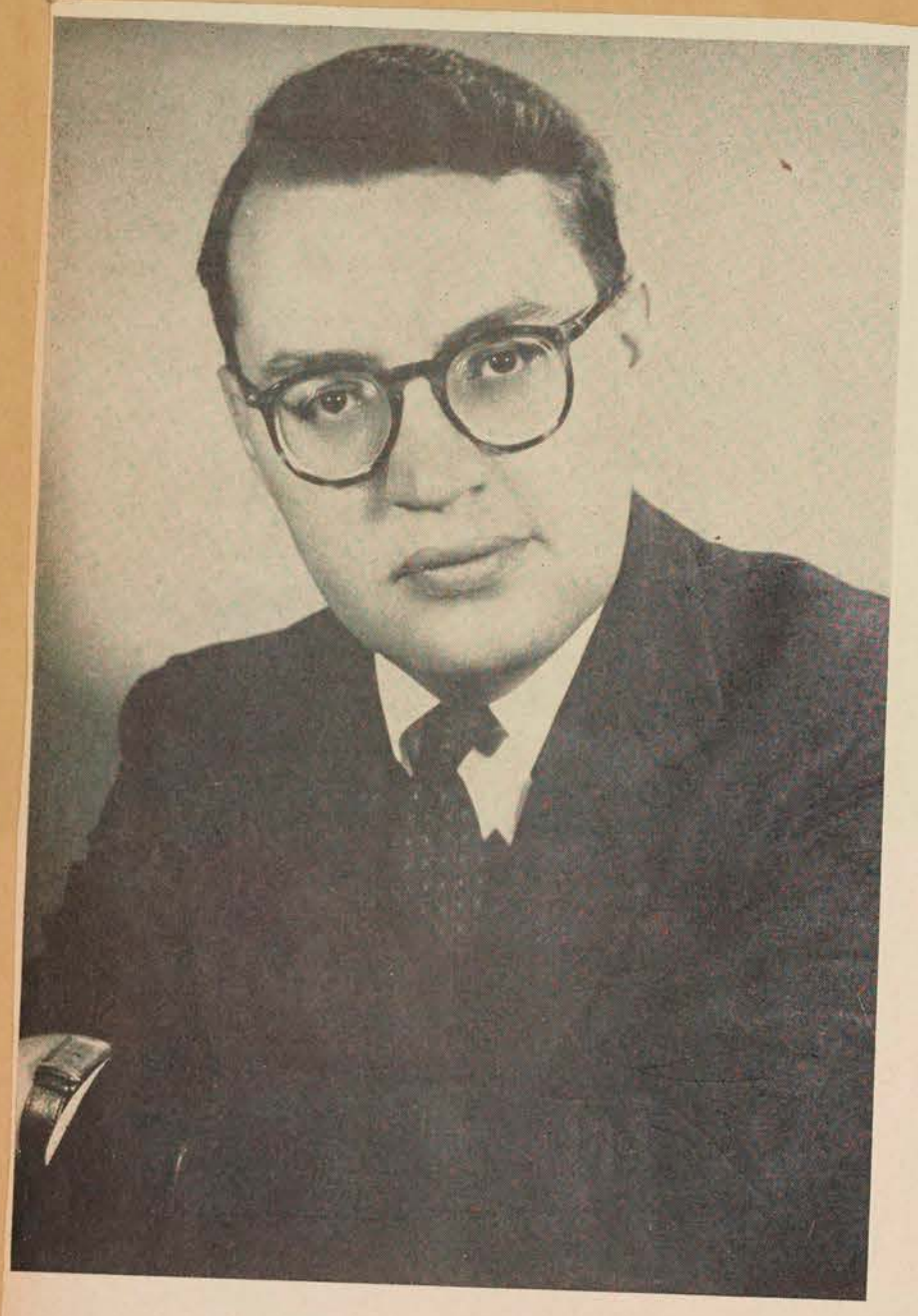
"En Autriche, dit-ille, les gens estiment qu'il est nécessaire d'encourager les artistes et de les rencontrer personnellement. C'est ce que mon père et son groupe ont essayé d'accomplir."

"Je pense qu'il est triste qu'au Canada, on abandonne les artistes à leur sort. Ils n'ont aucun contact réel avec le public."

"Ici les gens ne se rendent pas compte que l'âme d'un artiste et celle d'un homme d'affaires sont très différentes. Il est mauvais pour le développement culturel du Canada que l'on s'imagine que les artistes doivent être capables de s'occuper d'eux-mêmes."

Mlle MAEDA PRIMAVESI

The Montrealer Dec/59



Man of Action

Dr. Evan H. Turner

Thirty-one year old director of the Montreal Museum of Fine Arts

Anyone who visited the Montreal Museum of Fine Arts several months ago could very well have been forgiven if he looked surprised at what he saw. Part way up on one side of the imposing marble stairway that leads to the main galleries was a small Henry Moore statue of a reclining nude with a green, potted plant at its base. At the very top of the landing was the black-swathed equestrian statue, the "Picador", which looked for all the world like Don Quixote ready to set off on one of his fantastic journeys.

It was all part of the first exhibition put on by the Museum's new director, Dr. Evan H. Turner, called, "Art and the Found Object". It proved to be one of the most novel and exciting exhibitions ever staged at the Museum and quickly became a "succes d'estime".

It was notable less for its accent on a World War I theme of Dadaism—there have been displays of avant-garde art at the gallery — than for the breadth of its conception and the freedom of its striking arrangement. "I wrote every label by hand, by myself," said Dr. Turner, who displayed an unusual alacrity and thoroughness, considering that only a few months earlier, in June, he had assumed his new post.

"The aim of the show", he added, "was not solely to provoke, nor to amuse. It was to acquaint the public with a serious art form, if it proved amusing as well, so much the better."

Besides the standard alterations made by any new director such as repainting the rooms, rehanging pictures, providing new lighting, Dr. Turner wasted no time in effecting other changes that aroused comment. He had built, large high panels, on which he hung paintings in assorted arrangements that seemed to stop spectators short as they entered each room.

"They were not put there to amaze the gallerygoer. Their use is practical. Have you ever watched an inexperienced visitor? He enters the room, proceeds to the centre, pivots around in all directions, and then off he goes to repeat the ritual in the next room. It's like the child and the bowl of cereal, that little area is his whole world of experience. It's up to us to broaden that perimeter.

"This museum poses a number of problems with its spacious rooms and high ceilings. The height of the panels lowers the room and causes the spectator to walk around and see what is hung on the other side." It's a simple enough device and serves to provide each picture with its own theatrical "mise en scene", its own private impact. Nothing is deadlier to visual and aesthetic response than a large wall of picture frames placed one after the other in a sort of funereal procession. Some of the groupings Dr. Turner set up may seem a little unusual, all of

Montrealer Dec/59

ART IN MONTREAL

Montreal Museum Of Fine Arts — 1379 Sherbrooke St. W. Open from 10.00 a.m. to 10.00 p.m. on Wednesdays, Other week days 10.00 a.m. to 5.00 p.m., Sundays 2.00 to 5.30 p.m. — During December in Gallery XII — Joint exhibition by Helmut Gransow and Gordon Webber. To Dec. 13th — in the Stable Gallery — Exhibition entitled "Their Humour" in which the Junior Associates of the Museum present paintings by Jean Dallaire and ceramics by Louis Archambault. Dec. 18th — Christmas Pageant — exhibition of drawings, paintings and a stage presentation by children of the museum. To Dec. 20th — In the Morris Gallery — Original drawings and facsmiles from The Albertina. This exhibition consists of 138 of the famous facsimiles of drawings in the collections of the Viennese Gallery — the Albertina — the group representing various phases of European art between 1400 and 1900, as well as original drawings which include works by Klimt, Kubin, Kokoschka, Schiele and Broeckl.

St. Laurent News Dec 3/59

Committee named for Museum Ball

Members of the committee for the annual Museum Ball, this year a Bal de Tete, being held on Friday evening, December 11, at the Museum are: General Chairmna, Mr. Louis P. Beaubien Vice-Chairman the Viscount Hardinge; Executive Assistant, Col. C. A. Parker; Advisory Committee, Mr. A. M. Vaughan, Mr. J. Bartlett Morgan, Mr. Anson C. McKim, Mr. M. G. Mather; Committee in Charge of Decorations, Mrs. Robin Watt, Mrs. Stuart Molson and Mr. Paul Johns.

Lighting Consultants, Mr. Kenneth Withers, artistic consultants, Dr. Evan H. Turner and Mr. Edward Cleghorn; Museum Representatives, Col. H. M. Wallis, Dr. Evan Turner and Mr. Edward Cleghorn; Supper Arrangements, Mr. and Mrs. Jean Contat; Invitations, Mrs. Heward Stikeman; Publicity, Mrs. J. Bartlett Morgan; Treasurer, Mrs. George Scott; Secretary, Mrs. Keith Laidley; General Committee, Mrs. Galt Durnford, Mrs. Peter Laing, Mrs. Duncan Hodgson and Mrs. Roger Ouimet; Floor Committee, Mr. D. M. Blaiklock; Table Reservations, Miss Montreuil; Orchestra, Mr. Eddie Alexander.

them attract attention to the paintings themselves.

"Probably the most important effect of the panels," noted Dr. Turner, "is to make the space look emptier." A remark that in its way is as provocative as the famed three words of Mies van der Rohe, whose basic tenet, "more is less", revolutionized contemporary architecture.

January 1960 will herald the Centenary of the Montreal Museum of Fine Arts, Canada's oldest public art institution and the only museum in the Province to combine the fine and the decorative arts. It is especially significant and probably more than a coincidence, that the youngest museum director in Canada (Dr. Turner is 31) should be in charge and that everything he has done so far has been not to consolidate past gains, but to open the way for the entry of new ideas into a traditionally conservative stronghold.

When the Museum president, Colonel Hugh M. Wallis, was looking around for a successor to John Steegman, an Englishman who held the post for six years, he turned to Hartford, Conn., and the Wadsworth Atheneum Museum, the oldest public art museum, and one of the top 15 in the United States.

Dr. Turner, who if it were not for his glasses, is tall and burly enough to be taken for a fullback, was its general curator and assistant director. Born in Orono, Maine, Turner obtained his Ph.D. at Harvard in 1950 and during the next few years he acted as curator of the Robbins Art Collection and supervised the Docent program of Boston's Fogg Art Museum. He also taught at Harvard, then worked in England for a spell and returned to New York as a lecturer at the Frick Collection. With his wife Dr. Turner wrote a handbook for the Atheneum's collection. He speaks fluent French, learned while he and his wife lived in Paris.

His attitude to the needs of the Montreal Museum is forthright and practical. "We need specially trained staff personnel, more rapport with schools, universities and even the Province, more ceramics and sculpture. And more non-Canadian art that will stimulate both public and artist in what is being done in other parts of the world." This latter statement will disturb only the chauvinists. Obviously a museum consisting solely of Canadian works is as narrow and stultifying as a museum where no Canadian artists are represented. A view supported by F. Cleveland Morgan, honorary president of the Montreal Museum who, in October, stated that for the National Gallery "to buy only Canadian paintings was far from being farsighted."

"Within our limited funds budget", continued Dr. Turner, "we struggle to find a happy mean in purchasing both types. It is not easy. More important at the moment than buying new works is the need to stabilize our operating cost."

What has surprised him is that in this cosmopolitan city of 1,500,000 people, some 90,000 visited the museum last year. "In Hartford, where the population is around 300,000, attendance was some 100,000. It is too early for me to know what the reasons are, maybe there is not enough publicity, not enough exhibitions; then, too, there is the difficulty in catering evenly to so many religious groups with their large and active cultural interests."

Did he think there was any truth in the remark that museums had lost their function and could only be regarded as the repositories of past heritage, of antiques? "Not at all. Museums in North America are just coming into their own. In Europe they are looked on differently. Here their possibilities are just being felt. Our role is to make the public aware of a need that we must create and satisfy for them."

Part of every Tuesday morning Dr. Turner devotes to meeting people who wish to donate some "objet d'art" to the Museum. He performs this, which is an integral part of the director's function to accept or to purchase the old as well as the new, with the same serious attention that he gives to everything connected with the Museum. "The Museum should be a way of life. Holding concerts, showing special movies, arranging guided tours, everything is acceptable if it will bring people inside. It must satisfy many elements of the society and many diverse tastes."

Every public institution has its small rivalries and perhaps one of the more controversial "and therefore healthy" aspects of the Montreal Museum has been Gallery 12, a room that is partially divided in two for monthly two, one-man shows, usually by local painters, sculptors and ceramicists. Based on a sound idea, it led nonetheless to the inevitable friction that exists between artists upholding traditional methods and the younger exponents of the new movements that spring up every few years.

Non-representational or abstract art was for a long time the bugaboo of museum directors. Dr. Turner believes "every art form, every expression, if good, is valid, and it will be my endeavour to have a balanced exhibition program that will show the many schools of art development." As usual, the artist will create in his own fashion, the Museum will exhibit, and the ultimate arbiter, the public, will decide. Among the many events planned for the Centenary is a large sculpture show that will feature work from Europe, Canada and the States.

The objective of Dr. Turner is simple: "to make the Montreal Museum, which is now a gem in the intellectual life of this city, Canada's outstanding cultural centre. We have the material to work with. The collection may be small, it is also one of the most rounded I have seen."

Lawrence Sabbath

The inside of which so few have seen.

Ottawa Le Droit Dec 12/59

Au Musée des Beaux-Arts

Un modèle du célèbre Gustav Klimt revit son enfance

MONTREAL — L'autre jour une femme est entrée au Musée des Beaux-Arts de Montréal pour y regarder l'exposition d'art autrichien. Elle se promenait lentement dans la galerie lorsque tout à coup, elle vit un dessin qui la fit sursauter.

C'était son propre portrait, dessiné il y a longtemps à Vienne par l'un des peintres les plus célèbres d'Autriche, Gustav Klimt. A quelques pieds de là, il y avait un autre dessin de Klimt représentant le même modèle.

"J'ai été stupéfaite, dit Mlle Maeda Primavesi, qui habite le Canada depuis 10 ans. Ces dessins ont ramené à ma mémoire toutes les joies de mon enfance et les expériences qui ont enrichi ma vie."

Mlle Primavesi a vécu à Toronto pendant deux ans avant de s'établir à Montréal, il y a huit ans.

Les dessins, dont l'un est intitulé "Maeda Primavesi" et l'autre "Jeune fille assise de front", font partie d'un choix d'originaux et de fac-similés autrichiens provenant de la galerie viennoise, l'Albertina, et que le Musée expose jusqu'au 20 décembre.

C'est la première fois que ces travaux sont exposés à Montréal — et l'une des rares occasions où ils ont franchi l'Atlantique.

Mlle Primavesi a révélé que Klimt (1862-1918) a pris une "quarantaine de croquis" d'elle, lorsqu'elle était enfant, pour un portrait à l'huile qui a été acquis depuis par l'Albertina. Elle possède environ sept des croquis. Quelques autres appartiennent toujours à sa mère, à Vienne, tandis que le plus grand nombre, y compris les deux dessins exposés, fait partie de la collection de l'Albertina.

"Klimt a fait les dessins au cours de plusieurs années, a déclaré Mlle Primavesi. Il peignait très lentement. Il préférait prendre de nombreux croquis, comme il l'a fait dans mon cas, avant de commencer un portrait."

Mlle Primavesi a raconté que sa famille a connu Klimt et ses contemporains grâce à l'intérêt que son père manifestait pour les arts et les artistes Cet industriel était l'un des plus importants bienfaiteurs du **Weiner Werkstaette**, centre d'art établi en vue d'aider Klimt et d'autres artistes à créer un art autrichien nouveau qui exprimerait leur époque.

Mlle Primavesi enseigne l'art aux enfants à l'Hôpital des enfants de Montréal. Elle dit que Klimt et ses contemporains ont fréquenté assidûment la maison de campagne Primavesi.

"En Autriche, dit-elle, les gens estiment qu'il est nécessaire d'encourager les artistes et de les rencontrer personnellement. C'est ce que mon père et son groupe ont essayé d'accomplir.

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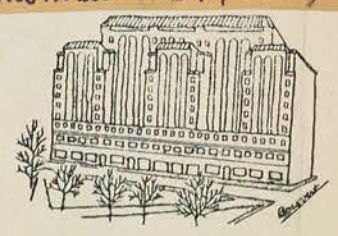
Mlle Primavesi ignore totalement combien Klimt a demandé pour les esquisses et le portrait. Klimt a aussi fait un portrait de sa mère.

Il a exécuté les murales qui couvrent la chambre à coucher de l'impératrice Elisabeth, dans sa villa du Lainz, près de Vienne. Cette oeuvre, ajoutée aux fresques du Burgtheatre, lui a mérité une décoration de l'empereur François Joseph 1er.

Current Events Montreal Dec 11/59



Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

In The Morrice Gallery, to Dec. 20th — An exhibition of original drawings and facsimiles from The Albertina Gallery in Vienna. The group of facsimiles represents various phases of European art between 1400 and 1900, the originals include works by Klimt, Kubin, Kokoschka, Schiele and Broeckl.

In Gallery XII — a joint exhibition by Helmut Gransow of Morin Heights and Gordon Webber of Montreal will be on view to December 6th.

The Monthly Collectors Choice exhibition from Dec. 11th to Jan. 6th presented by the Ladies Committee of the Museum is a collection of 18th and 19th cen-

(Continued on page 18)

Pointe Claire Lakeshore News Dec 3/59

MADELEINE ASHCROFT, of Beaurepaire, who won a year's scholarship for Saturday morning art classes at Montreal's Museum of Fine Arts, and a $100 Canada Savings Bond in a CJAD sponsored art contest held recently. Left to right are Dr. EVAN TURNER, Madeleine Ashcroft and BILL ROBERTS. Dr. Turner, the Museum's director, judged the entries. Youngsters between the ages of 6 and 12 were asked to design a card portraying the true spirit of Christmas.

—Graetz Bros.

Gazette Dec 26/59

Gallery XII

Two local artists, Sam Borenstein and Gert. Louis Lamartine, are showing their paintings in Gallery XII of the Montreal Museum of Fine Arts until Jan. 3.

Mr. Borenstein, who also is an expert on antiques, studied at l'Ecole des Beaux Arts and at the Monument National. He has previously exhibited in the Museum, the T. Eaton Co. Gallery, the YMCA and the former Sidney Carter Gallery in this city. A number of his works form part of the private collection of Joseph H. Hirshorn of Toronto.

Mr. Lamartine, a professional interior designer as well as an artist also has shown his painting previously at the Museum, as well as at the National Gallery of Canada and in Tokyo, Japan. He studied painting at the University of Heidelberg and the Academy of Fine Arts, Karlsruhe, Germany. His favorite media are oils and brush and ink. A number of years spent in the Far East has afforded him understanding and appreciation of Oriental Art.

Among his paintings on view are Canadian landscapes, still-life and portraits, sketches of Japan and China, oil sketches from the Caribbean and a series of oils and ink drawings done on last summer's trip to Portugal and Spain.

D.Y.P.

THIS WEEK IN MONTREAL

Dolls of 18th & 19th Century On Display at Arts Museum

(Continued from page 7)

tury dolls and doll-house furniture from the "Elizabeth Bennet Collection".

Le Devoir Dec 24/59

Cimaises 1959: l'abstrait domine

Par Françoise de REPENTIGNY

Cimaises 59, qui impliquent la production visible de nos peintres et sculpteurs par le truchement des musées et galeries, portent la marque d'une dominante unique, aux accents très diversifiés, signées art abstrait. Il a fallu quelques années à la famille des automatistes pour renouveler dans un élan vers la forme pure, l'éclatement de leur monde intérieur au contact de nouvelles structures. L'exposition des **Automatistes** à la galerie de l'Etable en automne dernier a marqué le point dans ce sens: la production des années Borduas tient une large place dans notre évolution picturale. C'est ainsi que l'histoire s'écrit. Désormais, il est logique d'entrevoir que les peintres d'expression figurative, si peu nombreux soient-ils, répondent indiscutablement par une poussée intérieure, à l'élan de la forme.

Les tableaux que nous avons aimés au cours de l'année qui s'achève sont justement ceux qui ont exigé le plus de nous: ceux qui nous violentaient, ceux qui provoquaient ou ceux qui nous renvoyaient revalorisée, l'idée d'un univers en mouvement. Quand les oeuvres demandent beaucoup au spectateur, c'est qu'elles ont d'abord exigé du peintre. L'intransigeance de l'artiste est une marque de qualité authentique. Il en coûte parfois beaucoup d'y répondre par l'engagement total, dans la solitude de la création, mais ça ne trompe jamais.

Si les artistes mettent toutes leurs tripes dans leurs oeuvres, et par la suite s'exposent aux controverses, à la critique, au refus, à l'indifférence, à l'émerveillement, il faut qu'ils sachent cependant que le spectateur qui regarde leurs oeuvres y met aussi très souvent, toutes ses tripes en le recréant, en engageant le dialogue avec un tableau, en reconstituant l'union du peintre à sa création, en retrouvant le monde d'une toile, le mouvement d'une sculpture. Le réflexe peintre-oeuvre-spectateur marque un processus intarissable de création. Une toile est d'autant plus forte qu'elle fait écho, et le champ est vaste, à une vision intérieure chez le spectateur. S'il est vrai que l'apport influence ne produit que dans une terre propice il est évident que le contexte tendances, technique, visions en art permet des rapprochements diversifiés eux aussi. Chacun sa vision, chacun son monde: mais l'univers intérieur, si complexe soit-il, parle toutes les langues et toutes les langues s'apprennent. Dans le cas peinture, cela peut vouloir dire visiter les expositions. Mais le peintre qui expose et qui a toujours raison sur nous du seul fait qu'il a créé quelque chose, ce peintre doit être également d'accord avec nous, dans le sens positif: qu'il nous accorde au moins la liberté de regarder son oeuvre, d'y répondre d'après un contexte personnel de sentiment, de besoin, de valeurs, de culture, d'après le contenu poétique et la qualité de chaque personne qui visite une exposition.

Donc si nous regardons en arrière, à l'aube d'une année nouvelle, nous retrouvons les grands moments de la peinture à Montréal. Ces moments ont été d'autant plus intenses que, après le travail des peintres, la collaboration du groupe vita, créateur-galerie-public a été dynamique et efficace. En commençant par l'activité des centres éducatifs comme le Musée, l'Ecole des Beaux-Arts, l'Hélène de Champlain même, nous avons eu une exposition de première importance, à l'Ecole, avec **Art abstrait**, en janvier dernier. Cette exposition qui a donné la note au langage pictural de nos peintres, nous a servi de thermomètre au cours de l'année 1959.

A l'école également, la **3e Biennale d'Art canadien**, composée d'un nombre important d'oeuvres graphiques, a réalisé la difficile synthèse des différentes tendances picturales au Canada. Les sculptures de Pipchitz et l'exposition éducative sur Picasso au moyen de reproductions ont enrichi le climat artistique du public montréalais.

Le Musée des Beaux-Arts, (avec son nouveau directeur en la personne du Dr Evan Turner) a réussi à secouer la poussière de son climat avec les Aquarelles canadiennes et la **Collection Albertina.** A l'instar du critique d'art de la Presse, Jean Sarrazin, souhaitons au Musée de profiter de l'occasion du Centenaire pour se "rajeunir". A l'île Ste-Hélène, le service des parcs a fait double emploi d'une exposition dynamique de l'été dernier: **"Aspect de la Jeune Peinture"** qui s'est rendu au Canada House à New-York, produisant un choc dans l'intérêt des amateurs new-yorkais. Parallèle aux manifestations artistiques à l'Hélène de Champlain, mais dans un contexte de plein air, le Square des Arts au carré Dominion nous a révélé le travail des peintres amateurs, pour la plupart.

Des galeries se sont ouvertes, d'autres ont fermé leur porte. N'existe plus la galerie Artek, alors que Denise Delrue a élargi les cimaises des peintres dans une magnifique galerie de 3 étages. Les JAMM du Musée ont bâti le climat si sympathique de l'Etable,

Des peintres ont exposé, qui ont engagé un dialogue par leur renouvellement. Bobak, Toupin, Letendre, Maltais Landsley, Molinari, Mousseau, dans les galeries. Des sculpteurs ont répondu à la demande par des pièces très importantes: Roussil au Musée, grâce au Conseil des Arts, Armand Vaillancourt avec un monument aux Morts, à Chicoutimi, Louis Archambault, avec des sculptures décoratives pour l'aérogare d'Uplands. L'ONF a produit un film d'art de très grande qualité: "Correlieu" que l'on a pu voir au centre du film d'art et qui porte sur les oeuvres d'Ozias Leduc dans le cadre du mont St-Hilaire. Des noms importants dans le monde des arts ont retenu notre attention: Dr. Turner au Musée, Alan Jarvis à la Galerie nationale, Rodolphe de Repentigny, président canadien de l'Association internationale des critiques d'art. Plus récemment, la famille de Maurice Duplessis faisait don au Musée provincial de la collection de l'homme politique disparu. Une subvention du Conseil des Arts a rendu possible une exposition sur Le Corbusier, au Redpath Hall.

Sur la planche, les promesses contenues dans une affaire comme le Centre Georges-Etienne Cartier, le centenaire du Musée de Montréal, inauguré par un siècle de collection canadienne, la collaboration de plus en plus active du Conseil des arts et surtout, le travail des peintres en perpétuelle évolution.

Calgary Herald Dec 8/59

Sketches Bring Back Joys Of Childhood To Subject

MONTREAL — The other day, a woman walked into The Montreal Museum of Fine Arts to see the current exhibition of Austrian art.

She was wandering slowly through the gallery when suddenly, she came upon a drawing that startled her.

It was her own picture, sketched years ago in Vienna by one of Austria's most famous artists, Gustav Klimt.

A few feet away, there was a second Klimt drawing of the woman.

"I was astonished," said Miss Maeda Primavesi, who has been living in Canada 10 years. "The pictutres brought back all the joys of my childhood and the experiences that have enriched my life."

Miss Primavesi lived in Toronto for two years before settling in Montreal eight years ago.

SELECTION OF ORIGINALS

The drawings — one is called Maeda Primavesi, the other Girl Seated From Front—are among a selection of original Austrian drawings and facsimiles from the noted Viennese gallery, the Albertina, which are on view at the museum until Dec. 20.

It is the first time the works are seen in Montreal—and one of the rare occasions they have crossed the ocean.

Miss Primavesi, said Klimt (1862-1918) did "about 40" sketches of her as a young child for an oil portrait which since has been acquired by the Albertina.

She herself owns about seven of the sketches. Some of the others are still in her mother's possession in Vienna, while the balance — including the two on view —are in the Albertina's collection.

NUMEROUS SKETCHES

"Klimt did the drawings over a period of years," Miss Primavesi said. "He painted very slowly. He would make numerous sketches, as he did in my case, before beginning the portrait itself.

"He would let his sitters move about as they wanted so that he could capture what was most characteristic about them."

Miss Primavesi said her family came into contact with Klimt and his contemporaries because of her father's active support of the arts.

An industrialist, he was a leading financial backer of Wiener Werkstaette, the arts centre established so that Klimt and others like him could create new Austrian art that would express their time.

Miss Primavesi, who teaches art to children in the Montreal Children's Hospital, said Klimt and his contemporaries spent a good deal of time in the Primavesi country home.

"In Austria," she said, "people feel it is necessary to give artists moral support, to have a personal contact with them. This is what my father and his group tried to accomplish.

"I think it is rather said that in Canada, artists are left alone. They have no real contact with the general public.

"People here don't seem to realize that the soul of an artist and a businessman are two different things. Their outlook that artists should be able to look after themselves is basically bad for the cultural development of Canada."

Miss Primavesi said she has no idea of the fee Klimt charged for the sketches and portrait. He also painted her mother.

He at one time executed murals in Empress Elizabeth's bedroom at her country villa in Lainz, near Vienna. For this work and frescoes in the Burgtheater, he received a decoration from Emperor Francis Joseph I.

However, the tide changed after the commission of three huge paintings that were to adorn the Vienna University. The pictures were branded indecent and never hung.

Even a cabinet crisis arose over l'affaire Klimt and one of the ministers had to resign.

The three controversial pictures later were burned when the retreating German army set fire to a castle in 1945.

Montréal Dec 10/59

Art Museum visitor finds own sketch made years ago

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Woodstock-Ingersoll Sentinel Review Jan 7/60

ASTONISHED MODEL

When Maeda Primavesi, an Austrian who lived in Montreal for 10 years went to an exhibition at the Montreal Museum of Fine Arts she came face to face with a sketch of herself. On the wall a few feet away was another.

"I was astonished" she said in an interview. The two pictures were originals among a series sketched of her during her childhood by Gustav Klimt and were part of an exhibition of Austrian drawings from Vienna's Albertina gallery. Klimt, who died in 1918 did about 40 sketches of her for an oil portrait now in the Museum of the City of Vienna.

Le nouvelliste Trois Rivières Dec. 12/59

Gazette Dec 26/59

Un monument audacieux

Oeuvre non-figurative de Vaillancourt devant l'hôtel de ville de Chicoutimi

Par Jean Bouthillette
Rédacteur de PERSPECTIVES
Photos George Fenyon

CONFIER à un artiste non-figuratif le soin de réaliser un monument public, et pousser la confiance jusqu'à lui laisser entière liberté dans son travail, voilà l'initiative peu commune qu'a prise la ville de Chicoutimi, où a été dévoilé, le 15 novembre, le monument aux morts peut-être le plus audacieux au Canada.

Cette victoire de l'art moderne n'a pas été remportée sans bataille. Aujourd'hui encore l'immense sculpture d'Armand Vaillancourt, de Montréal, est discutée, les opinions partagées; mais elle est acceptée et, devant l'hôtel de ville de Chicoutimi, porte témoignage pour un art vivant.

L'idée d'ériger un cénotaphe dans cette ville du Saguenay avait été lancée par la Chambre de Commerce, qui demanda des projets à des artisans locaux. On allait en adopter un — bien gentil et sans douleur — quand un membre de la Chambre, peu convaincu de sa beauté, alla demander conseil à un architecte, Jacques Coutu, qui s'éleva contre tous les projets soumis.

— Quant à réaliser une telle banalité, leur dit-il, il vaut mieux ne rien faire du tout. N'oubliez pas que ce monument sera encore sur la place publique dans un siècle. Ayons le courage de léguer à nos descendants une oeuvre de valeur.

L'argument était de poids. On fit confiance à M. Coutu, qui entra en contact avec Armand Vaillancourt, jeune sculpteur de 27 ans. L'artiste fit quelque trois cents croquis. La Chambre n'était toujours pas convaincue. Il réalisa une maquette, et cette fois un premier enthousiasme se fit jour. Devant les dernières résistances, M. Coutu exigea une confiance totale et demanda liberté entière pour l'artiste. Le conseil de ville entérina finalement le projet.

C'était à la fin d'août. Vaillancourt avait donc relativement peu de temps pour réaliser son oeuvre monumentale. Il courut tous les marchands de métal de la métropole, s'arma d'un chalumeau électrique et s'attela à la tâche. Une tâche immense: la sculpture pèse trois tonnes et s'élève à quelque dix pieds dans les airs. Tâche d'ingénieur autant que d'artiste: sur une base de forme irrégulière, s'élance en angle de 45 degrés un tronc métallique qui en supporte un deuxième, plus long et parallèle. Aucun appui, aucun rivet, rien que de la soudure et de l'ingéniosité pour équilibrer le tout, d'une résistance à toute épreuve.

A première vue, l'oeuvre peut déconcerter. Vaillancourt sculpte à son image: le monument a de l'élan, de la force, de l'agressivité. Il ne représente pas la guerre, mais il en suggère l'horreur et l'absurdité. Les pièces métalliques qui hérissent les troncs sont les déchirures mêmes de la guerre — les entrailles, dit Vaillancourt.

Cette force et cette violence, l'artiste les a héritées d'une jeunesse employée à travailler la terre, d'une adolescence passée à bourlinguer, tous les étés, pour gagner ses cours à l'Université d'Ottawa puis à l'école des Beaux-Arts, et de ses débuts difficiles dans un art qu'il voyait grand et exigeant. Mais l'énergie et le courage ont eu raison de tous les contre-courants et, aujourd'hui, Armand Vaillancourt jouit d'une réputation qui déborde largement les frontières canadiennes.

En février dernier, il remportait le prix de la Jeune Sculpture. Cette année, il a gagné, pour la deuxième année consécutive, le prix Hadassah. De plus, les musées de Montréal et de Québec lui ont acheté une oeuvre chacun. La nouvelle galerie Here And Now de Toronto expose trois oeuvres de Vaillancourt qui, l'été prochain, ira donner des cours de sculpture au Centre d'art de Vancouver. Après une exposition au musée des Beaux-Arts de Montréal, en février prochain, il fera une tournée des Etats-Unis.

— On me reproche souvent, dit-il, de faire des choses qui ne sont ni gaies ni plaisantes. Mais la vie est-elle si gaie et si plaisante? La seule liberté laissée à l'artiste dans notre société est celle de crever de faim. Il faut se défendre. Qu'on ne soit donc pas surpris si mes oeuvres sont marquées par la violence: toute ma vie, j'ai dû me battre.

Mais la bataille de l'artiste non-conformiste — contre la matière et contre le monde — a ses moments de victoire. Armand Vaillancourt en connaît de plus en plus de ces moments. Et son monument de Chicoutimi, qu'il considère comme une oeuvre importante, en est un, éclatant.

"PUIG MAJOR NEAR SOLLER, MALLORCA" by Gert Louis Lamartine which may be seen in an exhibition of this artist's work in the Norton Gallery of the Montreal Museum of Fine Arts.

Gallery XII

Two local artists, Sam Borenstein and Gert. Louis Lamartine, are showing their paintings in Gallery XII of the Montreal Museum of Fine Arts until Jan. 3.

Mr. Borenstein, who also is an expert on antiques, studied at l'Ecole des Beaux Arts and at the Monument National. He has previously exhibited in the Museum, the T. Eaton Co. Gallery, the YMCA and the former Sidney Carter Gallery in this city. A number of his works form part of the private collection of Joseph H. Hirshorn of Toronto.

Mr. Lamártine, a professional interior designer as well as an artist also has shown his painting previously at the Museum, as well as at the National Gallery of Canada and in Tokyo, Japan. He studied painting at the University of Heidelberg and the Academy of Fine Arts, Karlsruhe, Germany. His favorite media are oils and brush and ink. A number of years spent in the Far East has afforded him understanding and appreciation of Oriental Art.

Among his paintings on view are Canadian landscapes, still-life and portraits, sketches of Japan and China, oil sketches from the Caribbean and a series of oils and ink drawings done on last summer's trip to Portugal and Spain.

D.Y.P.

Verdun Messenger Dec 9/59

The Montreal Museum of Fine Arts

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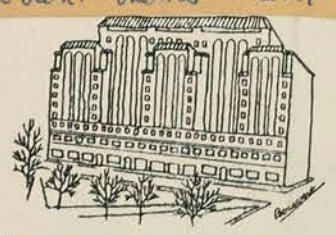
Current Events Dec. 18/59



Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

Winnipeg Free Press Dec 14/59

SCULPTURE FOR MUSEUM

MONTREAL (CP) — A new work by sculptor Robert Roussil has been bought for the permanent collection of the Montreal Museum of Fine Arts, the museum said Friday. The sculpture —eight feet high and weighing nearly 200 pounds — was carved from a single piece of elm. It it untitled. Roussil, 34, said it represents the movements and the emotions that pester humanity.

Pointe Claire Lakeshore News Dec 16/59

Doll collection at Mont. museum

The monthly Collector's Choice exhibition from Dec. 11 to Jan. 6, presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the foyer of the Museum, will be a collection of 18th and 19th Century Dolls and Doll-House Furniture from the "Elizabeth Bennet Collection".

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

In The Morrice Gallery, to Dec. 20th — An exhibition of original drawings and facsimiles from The Albertina Gallery in Vienna. The group of facsimiles represents various phases of European art between 1400 and 1900, the originals include works by Klimt, Kubin, Kokoschka, Schiele and Broeckl.

The Monthly Collectors Choice exhibition from Dec. 11th to Jan. 6th presented by the Ladies

L'avenement Journal Quebec Dec 12/59

Une sculpture de Roussil fait désormais partie de la collection permanente du musée des Beaux-Arts de Montréal

La dernière oeuvre du sculpteur Robert Roussil, de huit pieds de hauteur et pesant près de 200 livres, fait maintenant partie de la collection permanente du Musée des Beaux-Arts de Montréal.

L'oeuvre lui a été commandée par le Musée grâce à une subvention de $2,000 accordée par le Conseil des Arts du Canada.

L'artiste, un Montréalais, de 34 ans, déclare que l'oeuvre est "abstraite en un sens, mais elle reflète les mouvements et les émotions qui tourmentent l'humanité".

Sculptée sur un énorme tronc d'orme, elle représente "l'illusoire progrès de l'homme alors qu'en réalité, nous vivons encore dans l'ère primitive".

M. Roussil a quitté la ville samedi en direction de Tourrette-sur-Loup (France) peu après que le Comité des acquisitions canadiennes du Musée, présidé par M. A. Sidney Dawes, ait accepté l'ouvrage. Il y a établi son atelier depuis trois ans.

"L'artiste a une plus grande liberté d'expression en Europe, affirme M. Roussil. Au Canada, il est étouffé. L'art canadien ne produira aucun vrai chef-d'oeuvre tant que ces obstacles à la liberté artistique ne seront pas écartés".

M. Roussil a créé sa nouvelle sculpture dans les studios de l'Ecole d'art et de dessin du Musée.

Le Dr Arthur Lismer, chef de la section éducative du Musée et directeur de l'Ecole, a déclaré que Roussil attaque un problème en sculpture "avec l'esprit de ses aïeux au Canada français".

"Avec peu d'outils — un large ciseau et un pesant marteau — ce vigoureux artisan a la patience et l'énergie de transposer la croissance organique en un symbole, une idée, une oeuvre d'art, sans détruire le rythme et la forme d'un arbre vivant".

A son avis, l'oeuvre de Roussil est issue des arts et métiers des anciens artisans du Québec "dont les noms sont connus et admirés dans l'histoire artistique et religieuse du Québec".

"Il hérite des traditions de ses compatriotes d'autrefois et continue un travail de pionnier dans un art qui maintient encore les sentiments, l'énergie et l'esprit créateur du pionnier".

"Son oeuvre est moderne en ce que ses formes sont abstraites et leur sens peut nous échapper, mais elles n'en demeurent pas moins des statues de bois, donc puissantes, organiques et traditionnelles".

M. Roussil déclare que son oeuvre essaie d'exprimer l'échec de l'homme malgré ses efforts pour développer toutes ses possibilités.

"C'est comme si un homme essayait de traverser l'océan dans une chaloupe, dit-il".

"Nous ne sommes pas encore arrivés au point où nous pouvons être à la hauteur des grandes réalisations modernes, ajoute-t-il. Nous ne pouvons que donner l'illusion du succès avec les petits matériaux que nous possédons. Nous gaspillons nos vies dans l'insignifiance"

M. Roussil fut choisi par le Comité des acquisitions canadiennes du Musée, conjointement avec la direction du Musée.

Le Conseil des Arts du Canada a accordé des subventions de $2,000 à chacune des six principales galeries canadiennes "afin de leur permettre de commander une sculpture spécialement conçue pour embellir l'édifice ou le jardin".

En distribuant les subventions, le Conseil déclarait : "Le sort du sculpteur est, par certains côtés, moins clément encore que celui du peintre. Ses matériaux sont plus dispendieux et d'acquisition plus difficile; plus de temps lui est habituellement requis pour produire une oeuvre d'art et le marché que rencontre celle-ci est moins important. Si éventuellement son oeuvre doit être coulée dans le bronze, il aura à faire face à des problèmes supplémentaires".

Le Conseil a précisé que bien que le don soit accordé à la galerie d'art en vue d'acquérir ainsi une nouvelle pièce de sculpture, "l'assistance est destinée en premier lieu au sculpteur lui-même".

Chaque galerie concernée a été laissée entièrement libre quant au choix du sculpteur.

M. Roussil s'est acquis un renom vers 1950 alors que l'on reprocha à certaines de ses oeuvres d'être indécentes.

Ce dernier ouvrage sera exposé en haut de l'escalier principal à partir de dimanche.

Le Progrès du Saguenay Dec. 9/59

En entrant dans un musée elle voit son portrait

L'autre jour une femme est entrée au Musée des Beaux-Arts de Montréal pour y regarder l'exposition d'art autrichien.

Elle se promenait lentement dans la galerie lorsque tout à coup, elle vit un dessin qui la fit sursauter.

C'était son propre portrait, dessiné il y a longtemps à Vienne par l'un des peintres les plus célèbres d'Autriche, Gustav Klimt.

A quelques pieds de là, il y avait un autre dessin de Klimt représentant le même modèle.

"J'ai été stupéfaite, dit Mlle Maeda Primavesi, qui habite au Canada depuis 10 ans. Ces dessins ont ramené à ma mémoire toutes les joies de mon enfance et les expériences qui ont enrichi ma vie."

Mlle Primavesi a vécu à Toronto pendant deux ans avant de s'établir à Montréal il y a huit ans.

Les dessins, dont l'un est intitulé "Maeda Primavesi" et l'autre "Jeune fille assise de front" font partie d'un choix d'originaux et de fac-similés autrichiens provenant de la galerie viennoise, l'Albertina, et que le musée expose jusqu'au 20 décembre.

C'est la première fois que ces travaux sont exposés à Montréal et l'une des rares occasions où ils ont franchi l'Atlantique.

Mlle Primavesi, qui réside au 3550 avenue Ridgewood, a révélé que Klimt (1862-1918), a pris une "quarantaine de croquis" d'elle, lorsqu'elle était enfant, pour un portrait à l'huile qui a été acquis depuis par l'Albertina.

Elle possède environ sept des croquis. Quelques autres appartiennent toujours à sa mère, à Vienne, tandis que le plus grand nombre, y compris les deux dessins exposés, fait partie de la collection de l'Albertina.

Klimt a fait les dessins au cours de plusieurs années, a déclaré Mlle Primavesi. Il peignait très lentement. Il préférait prendre de nombreux croquis, comme il l'a fait dans mon cas, avant de commencer un portrait".

"Il permettait à ses modèles de se mouvoir comme elles le voulaient, de sorte qu'il puisse saisir leurs traits les plus caractéristiques."

Mlle Primavesi a raconté que sa famille a connu Klimt et ses contemporains grâce à l'intérêt que son père manifestait pour les arts et les artistes.

Cet industriel était l'un des plus importants bienfaiteurs du **Wiener Kerktaette**, centre d'art établi en vue d'aider Klimt et d'autres artistes à créer un art autrichien nouveau qui exprimerait leur époque.

Mlle Primavesi enseigne l'art aux enfants à l'Hôpital des Enfants de Montréal. Elle dit que Klimt et ses contemporains ont fréquenté assidûment la maison de campagne Primavesi.

"En Autriche, dit-elle, les gens estiment qu'il est nécessaire d'encourager les artistes et de les rencontrer personnellement. C'est ce que mon père et son groupe ont essayé d'accomplir."

"Je pense qu'il est triste qu'au Canada, on abandonne les artistes à leur sort. Ils n'ont aucun contact réel avec le public".

"Ici les gens ne se rendent pas compte que l'âme d'un artiste et celle d'un homme d'affaires sont très différentes. Il est mauvais pour le développement sulturel du Canada que l'on s'imagine que les artistes doivent être capables de s'occuper d'eux-mêmes".

Mlle Primavesi ignore totalement combien Klimt a demandé pour les esquisses et le portrait. Klimt a aussi fait un portrait de sa mère.

Il a exécuté les murales qui couvrent la chambre à coucher de l'impératrice Elisabeth, dans sa villa du Lainz, près de Vienne. Cette oeuvre, ajoutée aux fresques du Burgtheatre, lui a méritée une décoration de l'empereur François Joseph 1er.

Toutefois, sa faveur a baissé après une commande de trois gigantesques peintures qui devaient décorer l'université de Vienne. Qualifiées d'indécentes, ces peintures ne furent jamais exposées.

L'affaire Klimt provoqua même une crise du cabinet et l'un des ministre dût remettre sa démission.

Les trois peintures furent plus tard brûlées lorsque l'armée allemande en retraite mit feu à un château en 1945.

Le Devoir Dec 17/59

AU MUSEE

Parade et exposition

Pour la seizième année consécutive, les enfants qui suivent les cours d'art du Musée des Beaux-Arts de Montréal présenteront leur "Parade et Exposition de Noël" au Musée, mercredi le 23 décembre.

Deux séances auront lieu, l'une à 4 heures et l'autre à 8h. du soir.

Le public, y compris les enfants, peut assister à ces séances. Il n'y a aucun frais d'admission.

On présentera de la musique et des chants de Noël ainsi qu'une saynète sur la Nativité et les réjouissances médiévales. Les costumes et les décors seront confectionnés par les enfants — de trois à quatorze ans — qui suivent les cours d'art du Musée.

On pourra aussi y voir les dessins, les peintures, les murales et les figurines des jeunes élèves.

Ces séances sont dirigées par le Dr Arthur Lismer, directeur de l'école du Musée.

Gazette Jan 6/60

Jannings Picture At Museum

In its regular Wednesday evening film shows this month, the Montreal Museum of Fine Arts is demonstrating on three consecutive Wednesday evenings, pictures representing the American silent film technique at its most refined, the story of the silent film in France and its influence on American moviemakers and the coming of sound with examples of the first sound pictures mad..

The first picture in this series, The Last Command (1928) will b shown tonight at 6.3) p.m. and at 8.30 p.m. in the lecture hall in the Museum. This film was directed by Joseph Von Sternberg with Emile Jannings as star and is based on an actual incident in the film capital.

La Presse Jan 5/60

Les films au Musée mercredi soir

The Last Command (en anglais) sera le film présenté à la Salle des Conférences du Musée des Beaux-Arts, mercredi à 6:30 h. p.m. et 8:30 h. p.m.

The Last Command (1923) est un film dirigé par Josef von Sternberg dont la vedette est Emil Jannings. Ce film d'une époque, d'il y a trente ans, basé sur un incident réel arrivé à Hollywood, est un exemple de la technique des films silencieux la plus raffinée, et nous rappelle ces temps glorieux du cinéma à son début.

London Evening Free Press Dec 12/59

Color On Canvas — By Lenore Crawford

Montreal Art Museum Looks to Next 100 Years

THE YEAR 1960 marks the centenary of Canada's oldest art gallery, the Montreal Museum of Fine Arts. A program of what promises to be outstanding exhibitions already has been arranged for the year as suitable celebration. But this program is far from constituting the entire celebration of 100 years' existence.

As might be expected, the museum directors are looking toward the next 100 years. They are planning a campaign to raise $2,000,000 as capital fund to ensure annual revenue of $100,000 to supplement the present operating revenue.

The financial negotiations involve a five-year plan and, as never before, an urgent appeal to the French-Canadian as well as to the English-speaking residents of Quebec Province. This appeal to French-Canadians constitutes an innovation on the part of museum directors. The institution is a private institution and has been financed by funds from English-speaking Canadians. Among the wealthy French-Canadians who have died in the past century, not one has bequeathed any money to the Montreal museum. Apparently, in the past, the museum directors were satisfied to have all the support come from English-speaking residents.

The high cost of operation today and the urgent need for renovations and for additions to the collection have led directors to appeal to French-Canadians as never before.

AS WRITERS in the Montreal newspaper La Presse have stated, this appeal is just. For the museum is situated in the second largest French-speaking city in the world and since the city also is in a province prevailingly French-speaking, there is further reason to take French-Canadians nto consideration. And the writers urged French-Canadians to take far more interest than they have evinced so far. La Presse writers claimed they ignore the museum, not realizing the museum has 4,000 books in French besides a fine collection of art represenative of many countries through centuries.

French-Canadians deserve censure for their indifference, La Presse believed. But the paper, in its editorial page and its daily column on art, also pointed out that the museum has shown equal indifference to the French-speaking Montreal populace (no one on the staff can give information in French); to French-Canadians as personnel (maintenance workers are the only French-speaking employees) or directors to programs directed to French-Canadian interests.

The museum ought to receive substantial financial assistance from Quebec French-speaking inhabitants, La Presse stated, but the assistance ought to be conditional on changes in the objectives, programs and personnel.

THIS COLUMNIST lacks first-hand knowledge of the situation at the Montreal Museum of Fine Arts. Accepting the facts as given by La Presse, I would say the time has come for drastic changes in the operation of the museum, if the institution is to have the brilliant future that should ensue for Canada's oldest art gallery located in the country's largest city. Often, it is found, the cobwebs most needed to be removed in an institution or organization are directors!

As for the celebration via exhibits, the Montreal Museum of Fine Arts will begin auspiciously Jan. 19 with 225 paintings which have been collected during the past century by Canadians, or by persons who resided in Canada for some years. Some collections now are in Britain and paintings from these collections will be brought to Montreal for the exhibition.

Evan H. Turner, the newly appointed director of the museum, said that the museum has benefited from the generosity of private collectors more than any other art gallery of its kind in U.S. or Canada. So an exhibit composed of works from private collections was considered the most fitting way to express gratitude.

Artists to be represented range in time from Duerer to Cezanne. The exhibit will continue to Feb. 21.

* * *

ON THE LOCAL SCENE: "The Creative Process" will be explained by word and illustrated with brush and color at the Richard E. Crouch Branch Library, Hamilton road, tonight at 8 p.m. H. J. Ariss, OSA, who is both artist and teacher, will be the speaker-demonstrator. Discussion is to follow the lecture, with three artists giving their viewpoints —Clare Bice, ARCA, OSA, London Public Art Museum curator; James Kemp, OSA, and Selwyn Dewdney.

The public is invited to attend the lecture which is sponsored by the London Unitarian Fellowship.

Le Devoir Jan. 9/60

AU MUSEE

Pierre Gendron et Alex Colville

Des oeuvres d'Alex Colville, de Sackville, N.B., et Pierre Gendron, de Montréal, seront exposées à partir du 8 janvier lors de la prochaine exposition de la Galerie XII au Musée des Beaux-Arts de Montréal.

L'exposition durera jusqu'au 24 janvier. Elle aura lieu à la Galerie Norton.

M. Colville, qui est âgé de 40 ans, est représenté dans la collection permanente du Musée du Nouveau - Brunswick, de la Galerie Lord Beaverbrook, de la Galerie Nationale du Canada, des galeries d'art de Toronto, Hamilton et London (Ont.) et enfin au Centre d'Art de Saskatoon.

Né à Toronto, il a déjà exposé au Musée du Nouveau - Brunswick, à la Galerie Hewitt de New - York, aux galeries Laing de Toronto et à Hart House à Toronto.

Il a étudié à l'Ecole d'Art de l'Université Mount Allison sous la direction de M. Stanley Royle.

M. Colville passe le tiers de son temps à enseigner. Il préfère la détrempe et la résine synthétique comme médiums.

"J'ai renoncé à définir en termes généraux mon style et mes aspirations" déclare-t-il.

M. Gendron a 25 ans. Il a étudié à l'Ecole des Beaux-Arts de Montréal.

Il a exposé précédemment à la Galerie du Haut-Pavé à Paris, à la Galerie Agnès Lefort à Montréal et dans diverses expositions de groupe au Canada.

Ses toiles figurent dans la collection permanente du Musée des Beaux-Arts de Montréal, du Musée Provincial de Québec et de la Galerie Nationale du Canada.

Il utilise la peinture à l'huile, la gouache et l'aquarelle.

"Je ne suis le disciple d'aucune théorie, dit-il, et je n'ai jamais cherché à faire un exposé de mon oeuvre. Ma peinture parle et se défend par elle-même."

Toronto Globe & Mail, Dec 17/59

For and About Career Girls

Busy Mother Becomes Promising New Artist

—Globe and Mail.

Artist Mrs. Libby Altwerger inks up preparatory to producing some lino reproductions.

Once the children are in high school, Mrs. Ben Altwerger, housewife, began the gradual change into artist Libby Altwerger.

"Suddenly I was alone. Why couldn't I do something? I was certain if I didn't start then, I never would."

She began to take night school classes in watercolor and by fall was ready for the plunge into a full four-year course at the Ontario College of Art.

"I was always late for school," she recalls. "By the time I got everyone out of the house, the doors locked, and the cat fed, I didn't have a minute to spare."

Still, it was a wonderful feeling to be a school girl again, to be studying the one subject which throughout her life had drawn her like a magnet.

Before marriage at 18, and for several years thereafter, Mrs. Altwerger designed for a city dress manufacturer. She did some drawing as part of her work, and so it was that her special aptitude began to be emphasized.

"I'd always sneak a few of my own ideas into whatever I was doing."

For a while she tried dressmaking, creating her own patterns and designs.

During the war she became possessed with an urge to go into oils, and she soon was painting portraits of her friends, portraits she shies away from in horror whenever she comes across any of them nowadays.

Watercolors are the favorite medium of this woman who sailed through OCA, winning honors all the way and receiving the top award, the Lieutenant-Governor's Medal, upon graduation earlier this year.

She says she feels a kinship with watercolors, a oneness she can find with nothing else: "A painter is only a painter when he is really one with his painting."

Her portrait of a young girl, Francesa, hangs in the Royal College of Art exhibit at Quebec City. Two of her watercolors were included in the Canadian Watercolor Society's recent exhibition at the Montreal Museum of Fine Arts. She has had two one-man shows, the most recent last month at the Upstairs Gallery.

Husband Ben, who sells machinery, and son Nicholas, an 18-year-old student, are understanding. So is 17-year-old Sandra who plans to follow in her mother's footsteps.

The house itself has been geared to the needs of a rising artist. Domestic work has been cut to a minimum and there's a studio in the basement. Here, in the laundry and furnace rooms, Libby Altwerger works at her graphics and linoleum cuts, or paints, as the spirit moves her. Two afternoons and one evening a week she sets aside for teaching art in the adult education classes at Central YWCA. She believes every artist should teach. She herself finds that teaching stimulates her to further creative ideas.

A view of Mrs. Altwerger's basement workshop, including the home-heating plant which also keeps the workroom comfortably warm.

Gaz. Jan 4/60

Reference Published By Museum

A scholarly reference catalogue has been published by The Montreal Museum of Fine Arts as part of its publications program for its 1960 centenary celebration, it was announced today.

The catalogue covers virtually all of the museum's oil and tempera paintings—the first complete book of its kind ever prepared by the museum.

It is the result of four years of research and writing by the museum's former director, John Steegman.

The catalogue gives a brief biography of each artist represented in the museum's paintings collections; describes each painting, the technique used, where it was exhibited in the past, lists its former owners and any references to it in the literature of art history.

Dr. Evan H. Turner, director of the museum, said that prior to the new catalogue, the only thorough information on the paintings—gifts, acquisitions or purchases—was contained on cards.

Previous "catalogues" — published in 1891, 1916, 1922 and 1934 — were "little more than handlists and incomplete at that," according to Col. Hugh M. Wallis, president of the museum.

Dr. Turner said the new catalogue is the "first serious effort to catalogue the museum's paintings collection fully and systematically."

Montreal Monitor Dec 17/59

Montreal to get first view of Russian art early in '60

Soviet Russia's contemporary art—largely an unknown quantity in the western world — will be exhibited at The Montreal Museum of Fine Arts next March as one of the highlights of the Museum's centennial.

It will be the first time the USSR government has sent such a collection to a private institution on this continent.

Murray Chipman, vice-president of the Museum and chairman of its centennial committee and eastern director of Maclean-Hunter Publishing Co., arranged the exhibition in a 10-day visit behind the Iron Curtain.

The Art Gallery of Toronto also plans to show the collection after its presentation in Montreal.

Mr. Chipman, who visited Russia once before in 1937 said the exhibition would "reflect current social attitudes of Russia and its people."

He said art is 'a mirror of the past and a window on the living present" and helps people to understand each other.

Seventy of the 80 paintings to be shown —the exhibition is to be assembled by the Soviet Ministry of Culture — are modern works. The remainder are 19th Century academic pictures.

In announcing the exhibition, Col. Hugh M. Wallis, president of the Museum and Dr. Evan H. Turner, director, expressed gratitude to Soviet Ambassador to Canada A.A. Aroutunian and representatives of the Ministry of Culture, with whom Mr. Chipman met in Russia.

The Soviet ambassador played a key role in arranging for the paintings to come here.

The Russian show is the second major exhibition arranged to mark the Museum's 100 years of activity in 1960. Inaugural show —to be opened by Governor-General Vanier — is a priceless collection of European Old Masters owned or formerly owned by Canadians.

Mr. Chipman, who visited both Moscow and Leningrad, said the Russians with whom he met were "extremely friendly. I was thoroughly welcome wherever I went.

La Presse Jan. 7/60

Première exposition à Montréal des "Lyriques formalistes"

Un groupe artistique de formation récente, qui espère devenir un jour un mouvement international, tiendra sa première exposition conjointe ici dès le 8 janvier.

Les oeuvres des "Lyriques formalistes" seront présentées à la galerie de l'Etable du Musée des Beaux-Arts de Montréal par les Jeunes Associés du Musée jusqu'au 7 février.

Ce groupe, qui comprend quatre artistes fort éloignés les uns des autres, s'est fondé l'été dernier.

Ses membres sont : Paterson Ewen, de Montréal; Ray Mead, d'Angleterre mais plus récemment résident de Toronto et Montréal; Henriette Fauteux-Massé, de Montréal et Maria Virginia de Vera, de Santiago (Chili) et temporairement à Montréal.

Ces derniers ont déclaré que leurs toiles "tout en étant très différentes l'une de l'autre au point de vue plastique, ont certains traits communs".

"Nous recherchons principalement un équilibre entre le lyrisme et le formalisme, enrichis par des années de complète liberté plastique".

"Nous ne sommes pas aussi géométriques que les Plasticiens, ni aussi libres que les Automatistes".

M. Ewen est né au Canada. Il a étudié à l'Ecole d'art et de dessin du Musée sous la direction du Dr Arthur Lismer et de M. Goodridge Roberts. Il a remporté le second prix du concours de peinture de la Province de Québec en 1957 et le "Prix des Laurentides" la même année. Il a exposé à la Galerie Parma à New York et ses tableaux figurent dans diverses collections au Canada, aux Etats-Unis et en Angleterre.

M. Mead a étudié à l'académie Slade de Londres et il a peint à St-Malo. A St-Ives il a étudié sous l'égide de M. Ben Nicholson et il est l'un des membres fondateurs du "Groupe des onze" de Toronto.

Il figure dans des collections de Vancouver, de Hamilton, de Toronto, à la Galerie Nationale du Canada et dans la collection Helena Rubinstein aux Etats-Unis.

Henriette Fauteux-Massé est née à Coaticook, Québec. Elle a étudié à New York de 1946 à 1948. Boursière du gouvernement du Québec en 1951, elle a étudié à Paris avec M. André Lhote.

Gagnante du second prix de l'exposition internationale de Granby, elle a exposé, seule, aux Amis des Arts et au Club des Arts de Montréal. Elle a aussi exposé au Salon de l'Académie Royale en 1943 et au Salon du Printemps du Musée de Montréal, à l'Ile Ste-Hélène et à New York.

Maria Virginia de Vera est née à Santiago où elle a étudié la peinture et la sculpture, ainsi qu'à l'Université de l'Utah.

Sa première exposition majeure eut lieu à la bibliothèque municipale de Salt Lake City (Utah). Plus récemment, elle a exposé au centre social de l'Université de Montréal. Ses oeuvres furent aussi exposées à l'Ile Ste-Hélène et à New York. Des collectionneurs de Toronto, des Etats-Unis, de Belgique et d'Amérique du Sud possèdent de ses tableaux.

La Presse Jan 8/60

Musée des Beaux-Arts

—L'ouverture officielle "Collections canadiennes" — 1860-1960 — aura lieu le 19 janvier à neuf heures et sera rehaussée par la présence du gouverneur général du Canada et Mme Georges-P. Vanier. Cet événement est organisé à l'occasion du centenaire du musée. Avant le vernissage le colonel Hugh Wallace recevra à dîner et Mme Phillip Osler réunira également quelques invités. Le mardi 26 janvier à midi trente, déjeuner pour les membres et l'on pourra se procurer des billets au bureau de Mme V. G. Bishop, secrétaire, entre dix heures du matin et une heure de l'après-midi. Durant cette exposition il y aura plusieurs visites-conférences.

Gazette Jan 9/60

• **PERSON TO PERSON:** Governor General Georges Vanier will open the Montreal Museum of Fine Arts centenary exhibition, Canada Collects 1860-1960 European painting, in the museum on Tuesday, Jan. 19... Harry Ethridge shifting from the CBC's news staff to Canadian National Railways public relations department... It's four in a row, four girls that is, with twin daughters born in Jewish General Hospital to Mr. and Mrs. Joseph Rapoport, he's of Hygrade Food Products... J. V. Lanctot of the Catholic Immigration Service will describe his visit to European refugee camps at a meeting of the Montreal Branch of the United Nations Society with the Y.W.C.A. Study Group in the Y.W.C.A. on Thursday, Jan. 14.... Edouard Carpentier, a familiar performer in Montreal wrestling rings, drew $40,000 at the box office in Los Angeles the other day in a match with Lou Thesz, also w.k. here for the "world championship."

❖ ❖ ❖

... At its Best, the Henry Whiston-

108 Le Devoir Dec 29 1959

- Cinéma - Beaux-Arts

CRISE DE THEATRE

Les opinions de nos lecteurs

Simplifier l'organisation

Monsieur le directeur,

Vous avez demandé à vos lecteurs de vous écrire leurs opinions sur la crise du théâtre. Eh bien voici les miennes; celles d'un profane qui aime et va au théâtre.

Le choix des pièces: je le trouve très bien comme il est. Que ce soit à la Comédie canadienne, à l'Orpheum, au Gesù ou au Théâtre Club, les pièces choisies sont en fonction du goût et des opinions des directeurs et cela est très bien. Ils jouent ce qu'ils aiment jouer. On ne peut pas leur demander mieux. S'il y a difficultés financières c'est dû plutôt à un manque d'organisation. Je dirai plus loin ce que j'en pense.

Pourquoi je trouve que les pièces jouées sont très bien choisies? C'est très simple! Le peuple va au théâtre pour se voir vivre, comme on se regarde devant un miroir. Il n'y va pas pour enrichir sa pensée. C'est bien là le moindre de ses soucis. Mais le dramaturge a le devoir de la lui enrichir tout en l'amusant à ses propres dépens. Il doit caricaturer ses comportements en les stylisant et en évitant le manque de goût. C'est pour cela que je trouve que les pièces d'un "Simple Soldat" "Bousille et les Justes" "Sonnez les Matines" etc., et toutes les pièces qu'on peut tirer des romans fleuves peuvent très bien se jouer à la Comédie canadienne ou ailleurs et produire chez le peuple un effet salutaire. Ici il n'y a pas de problème financier. M. Gratien Gélinas est de cet avis. Mais gare au manque de goût! Sachons respecter les gens et leurs opinions.

Il y a une deuxième classe de gens qui tout en se piquant de connaissances intellectuelles sont désarmés devant des pièces telles que le "Baladin du Monde Occidental", "Le Mal Court", "Les Taupes" enfin toutes ces pièces qu'ils n'ont pas lues ou vues jouer au collège, au couvent. Ceux-là, il faut leur jouer du Molière, Racine etc... Quant à la classe de gens qui sont à l'affût de tout ce qui peut les enrichir, ils sont heureux de voir les pièces que le Théâtre Club, le Théâtre du Nouveau Monde et autres leur offrent. Ils regrettent que le nombre de troupes ne soit pas plus grand. Ils voudraient en voir davantage. Ici il y a un problème financier. Je suggère aux troupes en mauvaise posture financière, premièrement de simplifier leur organisation. Deux troupes par exemple pourraient partager le même théâtre et alterner leurs représentations. Deuxièmement, de se créer des clubs d'amis qui seraient autant de petites et jeunes troupes qui joueraient gratuitement dans des endroits de fortune comme la "Boulangerie" et qui seraient disséminées à travers la ville. Ceci aiderait à répandre le goût du bon théâtre et rejoindre les spectateurs qui sont très loin du centre. Par leur travail les membres apprentis de ces troupes pourraient aider la troupe mère et la soulager de bien des dépenses matérielles. Les dons des spectateurs seraient d'une aide financière appréciable. A un échelon supérieur toutes les troupes pourraient se réunir en association. Cet association verrait à solutionner les problèmes communs aux directeurs de théâtre et elle pourrait voir à dresser un bulletin de nouvelles sur la chose théâtrale qui serait illustré chaque jour à la télévision et à la radio etc...

Ces suggestions et idées écrites à la hâte, sont bien incomplètes mais donnent une idée, je pense, de ce qu'on peut faire avec une organisation basée sur les jeunes puisque les vieux de quarante ans aiment mieux leurs pantoufles et la chaleur de leur fauteuil. Cette organisation leur permettra peut-être de voir du théâtre sans se déplacer trop loin de leur fauteuil et à un prix relativement bas. Il paraît qu'il est très sage d'aller à la montagne quand la montagne ne vient pas à nous.

Alibert

Publicité mal faite

Je me permets d'exprimer à mon tour une opinion au sujet de l'enquête que vous menez sur la situation du théâtre à Montréal. Je pense que si le public ne va pas au théâtre plus qu'il ne le fait, ce n'est pas à cause d'une question d'argent, comme quelques-uns de vos correspondants l'ont laissé entendre. Quand on sait les sommes qui se dépensent chaque soir dans les restaurants, salles de danse ou pour des manifestations sportives, on se rend compte que l'argument qui prétend qu'aller au théâtre est trop dispendieux, a en général assez peu de valeur. Il faut donc chercher ailleurs les causes qui provoquent le désintéressement à propos de théâtre. Il me semble que les suivantes sont parmi les principales:

1 — Le désintéressement de la plus grande partie de la population de tout ce qui demande un effort, et surtout un effort intellectuel. Il en coûte peu par exemple pour visiter le Musée des Beaux-Arts, et pourtant, quel désert.

2 — Le manque de véritables troupes de théâtre. Les troupes d'aujourd'hui n'ont d'entité véritable que leur nom et celui de leur directeur. Même le Nouveau Monde n'est plus une vraie troupe de théâtre.

Même le Nouveau-Monde n'est une vraie troupe de théâtre en ce sens qu'il n'est plus une équipe que le public identifie et retrouve avec joie à chaque pièce présentée.

3—L'absence au Québec à peu d'exceptions près, de villes ayant une population suffisante pour offrir un public assez nombreux pour permettre à une pièce de faire ses frais. En conséquence la tournée en province, qui devrait permettre à une troupe de boucler son budget en contribuant à faire plus largement connaître le théâtre, devient une entreprise impensable sur le plan financier.

4—La publicité mal faite ou inexistante de plusieurs groupes théâtraux. On objectera que les budjets ne permettent pas de publicité plus grande dans la plupart des cas, mais il n'en reste pas moins que le public quel qu'il soit ne se précipitera pas au théâtre si celui-ci ne fait rien pour l'attirer: or une interview à "Rendez-vous avec Michèle" n'est pas suffisante comme publicité pour une pièce de théâtre.

5—La non-disponibilité de plusieurs artistes qui à cause de la télévision ont souvent le choix entre se bien nourrir et faire du théâtre; l'on s'imagine à quel régime impossible doivent se soumettre ceux qui essaient de concilier les deux. Et pourtant, qui oserait jeter la pierre à ceux qui le font?

Somme toute, la situation du théâtre peut s'améliorer jusqu'à un certain point, mais les causes énumérées ci-haut, et d'autres encore, demeureront toujours à un degré variable selon les personnes, les gouvernements et les temps. Il ne faut pas penser que le théâtre ne sortira pas de la crise où il se trouve, pas plus qu'il ne faut entrevoir pour lui des jours faciles. Qui peut se rappeler des temps faciles pour le théâtre? Les temps "héroïques" ne seront jamais une époque de son histoire, ils constituent son histoire.

Bernard Galarneau,
Amateur de théâtre,
12265 rue de Poutrincourt
Montréal.

Théâtre = exercice pour comédiens

Plusieurs lecteurs vous ont écrit sur cette question du théâtre ajoutant parfois des vues très personnelles aux remarques faites par les critiques ou écrivains professionnels. Il est excellent que le public vous dise ce qu'il en pense, puisque, après tout, la crise du théâtre, c'est lui qui la fait.

Sans prétendre connaître *toutes* les causes de ce malaise, j'aimerais en souligner quelques-unes sans nécessairement les placer par ordre d'importance.

Depuis quelques années, les artistes sont trop friands de publicité et, partant, trop vulnérables aux révélations que certains journaux jettent en proie à la curiosité des lecteurs. Il y a des gens qui y gagnent à être mieux connus, mais c'est l'exception. L'adage "Il n'y a pas de grand homme pour son valet de chambre" est rigoureusement vrai dans le cas des artistes. Leur vie privée est en général plutôt décevante: ils ont tout à gagner à rester lointains et inconnus.

Ils ne devraient pas non plus chercher à éblouir le public par leur faste et leur vie somptueuse. Là-dessus, ils n'ont rien à gagner en imitant Hollywood. L'arrivisme et l'ambition de certains déplaisent : le public aime à les imaginer comme des créatures idéalistes, plus intéressées à l'Art qu'à l'Argent. Evidemment, les deux mots commencent par la même syllabe et il y a danger de les confondre.

Nul doute que les cachets payés à la télévision ont gâté bien des choses : lorsqu'un artiste a goûté à cette manne abondante, il lui faut de l'héroïsme pour faire du théâtre aux tarifs d'autrefois, ou bien il cherche à obtenir le rendement maximum, d'où accroissement de frais, hausse du prix des billets, etc., et recul du public.

Par ailleurs, il y aura toujours des gens pour payer n'importe quel prix une chose qu'ils désirent fortement. C'est donc, à mon avis, que le public ne tient pas réellement au théâtre. Ce qu'il lui faut, ce sont des divertissements; or dans ce domaine, le théâtre est démodé. Comme l'opéra et la musique de chambre, il est devenu un domaine réservé à un public restreint ; il est surtout devenu un bon exercice pour ceux qui veulent jouer la comédie, soit à la télévision, soit au cinéma. Les artistes devraient se rendre à l'évidence et s'y résigner, en d'autres termes, faire du théâtre par amour du métier et pour apprendre, mais non pour en vivre. De cette façon, on ne pourrait plus parler de crise.

P.R.

Star Dec. 29/59

From Silent to Sound

Museum Plans Series Of Notable Early Films

IS THE film America's most original contribution to the art of our time? Many will agree that this is so, although the industry owes much in its beginnings to the influence of other countries.

In January, in its regular Wednesday evening film shows, the Montreal Museum of Fine Arts will try to clarify this question by showing, first of all, American silent film technique at its most refined, secondly, the story of the silent and early sound film in France and its influence on American moviemakers and finally, the coming of sound, with examples of some of the first sound pictures made.

From 1895 to 1915 the development of the film was largely in French hands and French films exerted a great influence in the United States and in pre-Revolutionary Russia. Important experiments were carried on in Paris. One of the pioneers was Georges Melies, of other French pioneers were Zecca, Cohl 'the father of the animated cartoon' and Jean Durand who greatly influenced Rene Clair.

The great German period which contributed so much to film technique lasted from 1919 to 1928. The Germans were past masters in studio mechanics and in the preparation of grandiose sets and excelled at first in the fantastic and later contributed much to screen realism but under the Nazis the industry was plunged into propaganda. Some of their outstanding directors were G. W. Pabst, Fritz Lang and Walter Ruttman.

One of the most noteworthy contributions of the British to the film industry was the development of the documentary film. The early British films were noted for their literate dialogue and restrained acting but were lacking in action. Some well-known earlier directors were Anthony Asquith, Alfred Hitchcock and Cyril Gardiner.

In Scandinavia between 1917 and 1925 many films were produced which exerted considerable influence throughout the world. They leaned heavily on literature and had involved plots but they brought new depth and complexity to the screen, a more profound psychology and beautiful photography. Seastrom and Stiller were two of their greatest directors.

Since 1919 Russian films have been used consciously as an instrument of instruction and propaganda but because of interesting experimentation and the work of some remarkable directors they have attracted world attention. Two of their outstanding directors were Sergei Eisenstein and V. I. Pudvokin. Before the Revolution they modelled their films on the French but afterwards were subject to strong American influence.

The early Italian films were greatly influenced by the French but later they developed a prototype of the so-called "women's pictures" of today and also "the spectacle" which led to the establishment of the feature film and is a prelude to the work of the great American director D. W. Griffith.

The early American director D. W. Griffith is the undisputed master of the motion picture and his influence cannot be underestimated. His 'Birth of a Nation' and 'Intolerance' are classic films and their influence can be seen not only in American film production but in the work of Gance in France and of Eisenstein in the U.S.S.R.

The end of the silent era was perhaps best exemplified in American films by 'The Last Command' (1928), directed by Josef von Sternberg with Emil Jannings. This is one of the few serious films with a Hollywood setting and was based on an actual incident in the film capital. It represents the epitome of Hollywood skill in silent narrative technique.

This is the film which will be shown at the Montreal Museum of Fine Arts next Wednesday (Jan. 6) in the Lecture Hall of the Museum at 6:30 p.m. and at 8:30 p.m. It is the first of three consecutive Wednesday evening showings of early classic motion pictures.

Montreal Monitor Dec. 17/59

Dr. Lismer says:

Crayons, coloring books worst way to start art

Wax crayons and coloring books were described last week by the director of education at the Montreal Museum of Fine Arts as the worst possible medium with which to introduce children to art.

Dr. Arthur Lismer made his views known during a Snowdon YM-YWHA general parents meeting panel discussion in which he participated with Edna Marie Hawkin, assistant dean of music at McGill University, and Elizabeth Leese, local dance instructor.

DR. ARTHUR LISMER
'Worst possible medium'

Discussing the introduction of youth to art, Dr. Lismer said paints, brushes, and charcoal crayons should be given any child who demonstrates an interest in creative drawing.

"Actually," he said, "all children can create and should be allowed to do so without false standards of perspective."

He added that, adults often fail to realize that the act of creation is far more important than the final results, and in the process inhibit free expression.

Talking about the relation of the child to music, Asst. Dean Hawkin said formal training should not begin until the child can read and suggested that piano should not be begun until the age of eight.

But she added that informal training should start in the home as early as possible through music appreciation.

"However," she said, "once training has begun the child should be urged to follow through and should be helped over the hurdle . . . plateaux in learning occur in all subjects and should not be looked on as a rejection of the training."

Miss Leese demonstrated dance positions taught to very young children and pointed out that there is a great need in children to express feelings through motion.

Again, it was emphasized that formal training should start slowly and every opportunity given for free expression.

"The important thing," she said, "is that the imagination of the child be given a chance so that he can express his feelings about the world around him and about himself through movement."

Le Progrès du Saguenay Chicoutimi Dec 19/59

200 poupées sont présentes au rendez-vous

Pour garder un peu de la poésie de son enfance, Elizabeth Bennett a depuis cinq ans, collectionné des poupées. Ces petites demoiselles, au nombre de deux cents, sont actuellement exposées au Musée des Beaux-Arts de Montréal, sous les auspices du Comité Féminin. La plus ancienne remonte à 1780: C'est un courtisan esquissant un pas gracieux.

Les poupées, de porcelaine, de papier mâché, de chevreau ou de bois sont de taille variée. Elles ont de huit à vingt et un pouces de hauteur. Leurs vêtements sont de soie, de satin, de dentelles ou de velours. Quelques-unes d'entre elles ont leurs petits meubles. Ces poupées ont passé entre tellement de mains qu'il est impossible de retracer leur origine exacte. Quelques-unes d'entre elles sortent de l'atelier parisien d'un certain monsieur Jumeau. M. Bru, de Paris aussi, serait le père de quelques autres.

"Sa Grâce", poupée qui ressemble aux jouets de la reine Victoria est habilée en authentique satin ivoire orné de dentelle, Malines rose. Elizabeth Bennett qui, depuis qu'elle a commencé sa collection est devenue Mme Lewis, a acheté toutes ses poupées à Montréal, lors de ventes aux enchères.

L'exposition durera jusqu'au six janvier. Elle est placée à gauche, dans le grand hall d'entrée du Musée. Rappelons que l'admission au Musée est gratuite les mercredis et dimanches.

Mont Star Dec 18/59

Children Plan Pageant At Montreal Museum

Children at the Montreal Museum of Fine Arts will stage their annual Christmas pageant Wednesday at 4 and 8 p.m.

Music, carols and a presentation of the Nativity will be featured. The youngsters, aged three to 14, designed the costumes and settings and will play the main roles in the Nativity, under the direction of Dr. Arthur Lismer, educational supervisor of the museum. There is no admission charge and the general public is invited.

Gazette Dec 30/59

(Gazette Photo Service)

ENCOUNTER WITH ART: Two tiny moppets show their fascination for a painting of Madonna and Child, executed by young children attending the art classes of the Montreal Museum of Fine Arts. The exhibition of Christmas work by the children was opened as they staged their 16th annual "Pageant of Christmas." The pageant included dancing, singing and a stage presentation of the Nativity, under the direction of Dr. Arthur Lismer, supervisor of the Museum's education department. Children attending the Museum's art classes are aged three to 14.

Evening Times-Globe St. John, N.B. Dec 19/59

MONTREAL (CP) — Governor-General George P. Vanier has been appointed a patron of the Montreal Museum of Fine Arts, which celebrates its centenary next year. Former governor-general Vincent Massey was appointed an honorary patron.

North Bay Nugget Dec 18/59

The Controversial Chicoutimi Cenotaph

By KENNEDY WELLS
Canadian Press Staff Writer

MONTREAL (CP) — Opponents of abstract art have criticized it for being understandable only to the artist himself or a small coterie of connoisseurs.

But the mass appeal non-representational art can sometimes have was demonstrated last month when a cenotaph was unveiled in the Saguenay River city of Chicoutimi.

Erected in honor of the city's dead in the Second World War, it could not have been more unlike the once-popular heroic martial monuments.

SCRAP-STEEL MONUMENT

The Chicoutimi cenotaph is a 24-foot long creation of welded, jagged scrap steel mounted on a large base—also of scrap steel—at roughly a 45-degree angle.

To some it looked like a piece of artillery raised to firing position; to others like a ruined tree on a battlefield and to still others like a wounded man, his arms raised in supplication.

But to nearly everyone it suggested something of war and its horrors.

The reaction was gratifying to the cenotaph's creator — Armand Vaillancourt, a 28-year-old Montreal artist who thrives on controversy.

"I was touched," he said recently. "There was almost a meeting of minds. . .in their own simple way those people see in it the horrors of war . . ."

IMAGE UNIMPORTANT

And this, he says, was all he intended to convey; the precise image it suggests to anyone is unimportant.

"I believe in peace," he says in explaining the purpose behind his design.

Vaillancourt is a resolute and sincere nonconformist. A slim, muscular figure in a blue wool sweater and blue jeans, his handsome face is framed by a thick beard and a mane of dark brown hair which falls to his shoulders.

Though he is one of the more successful of Canada's young sculptors, Vaillancourt lives and works in a two-storey galvanized iron garage at the back of a parking lot on Bleury Street in downtown Montreal.

One corner of the second floor has been converted into his one-room living quarters, heated only by an oil heater.

POOR QUARTERS

The room is partially divided by a tattered [illegible] blanket, the floor is covered with scraps of rugs and the window glass supplemented by paper.

But Vaillancourt does not live this way because of any romantic notions about artistic privation—the fact is his art is an expensive one.

The Chicoutimi cenotaph—built of scrap steel instead of marble or granite — might appear relatively cheap to create.

But because of the material he uses, a modern sculptor must have tools far more expensive than the traditional mallet and chisels.

Vaillancourt's garage - studio for example contains huge electric drills, welding torches, an air compressor and tanks of oxygen and acetylene.

Because of the cost of these tools, he says he lost money on the cenotaph, for which he is to be paid $3,000 by the Chicoutimi Junior Chamber of Commerce.

MONEY SCARCE

"Running after dollars," as he terms it in accented but fairly fluent English, has been a constant and annoying feature of his life.

"But," he says, "I have lost thousands of dollars in commissions because I will not do anything I do not believe in."

For instance, he says, he was once asked to do some Polynesian figures for a Montreal restaurant. He told the prospective clients that if they wanted "Indian" sculpture "they should go and talk to an Indian."

But he is becoming better known and some day may reach the $400 monthly income he feels would supply his artistic and bodily needs.

IN MONTREAL GALLERY

Two of his larger works in wood "which I often use because it's cheap" are owned by the Montreal Museum of Fine Art. Commissions for abstract pieces to decorate apartment and office buildings are becoming more frequent.

Vaillancourt is the 15th of 16 children born to a couple in Black Lake, an asbestos mining community in Quebec's Eastern Townships. His father was originally an asbestos miner but during the depression took to farming.

Farm life, Vaillancourt says, gave him the best training for his work—more valuable than anything he learned in five years at Montreal's Beaux Arts school, where he was frequently in hot water.

On the farm he learned, while repairing machinery, to work with the tools he uses today.

La Presse Jan 8/60

Exposition Pierre Gendron au Musée des Beaux-Arts

Des oeuvres d'Alex Colville, de Sackville, N.B., et Pierre Gendron, de Montréal, seront exposées à partir du 8 janvier lors de la prochaine exposition de la Galerie XII au Musée des Beaux-Arts de Montréal.

L'exposition durera jusqu'au 24 janvier. Elle aura lieu à la Galerie Norton.

M. Gendron a 25 ans. Il a étudié à l'Ecole des Beaux-Arts de Montréal.

Il a exposé précédemment à la Galerie du Haut-Pavé à Paris, à la Galerie Agnès Lefort à Montréal et dans les diverses expositions de groupe au Canada.

Ses toiles figurent dans la collection permanente du Musée des Beaux-Arts de Montréal, du Musée Provincial de Québec et de la Galerie Nationale du Canada.

Il utilise la peinture à l'huile, la gouache et l'aquarelle.

"Je ne suis le disciple d'aucune théorie, dit-il, et je n'ai jamais cherché à faire un exposé de mon oeuvre. Ma peinture parle et se défend elle-même".

M. Colville, qui est âgé de 40 ans, est représenté dans la collection du Musée du Nouveau-Brunswick, de la Galerie Lord Beaverbrook, de la Galerie Nationale du Canada, des galeries d'art de Toronto, Hamilton et London (Ont.) et enfin au Centre d'Art de Saskatoon.

Né à Toronto, il a déjà exposé au Musée du Nouveau-Brunswick, à la Galerie Hewitt de New York, aux galeries Laing de Toronto et à Hart House à Toronto.

Il a étudié à l'Ecole d'Art de l'Université Mount Allison sous la direction de M. Stanley Royle.

M. Colville passe le tiers de son temps à enseigner. Il préfère la détrempe et la résine synthétique comme médiums.

"J'ai renoncé à définir en termes généraux mon style et mes aspirations", déclare-t-il.

Sherbrooke Record Jan 11/60

Montreal To View Contemporary Art From Russia

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North American.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

The Star Jan 14/60

The Ambassador of Japan and Mrs. Rotu Hagiwara of Ottawa were here yesterday to attend the meeting of the Societe d'Etudes and des Conferences which took place at the Museum of Fine Arts.

Le Devoir Dec. 31/59

La peinture dans les coulisses

Par Françoise de REPENTIGNY

Les galeries d'art se réservent, à ce temps-ci de l'année, un congé d'expositions bien justifié par la production accélérée des derniers mois. Ce qui n'implique pas nécessairement un congé pour les peintres. Au contraire, ceux-ci profitent de ce temps d'arrêt pour diffuser leur palette sur des formats d'usage pratique, comme celui des cartes de souhaits, contribuant ainsi à faire de la tradition, non plus un échange coutumier de bons voeux (trop souvent illustrés d'images attardées par le commerce) mais plutôt un message personnel de joie, sceau d'une création originale. La ronde du facteur au temps des fêtes est de bon augure : une langue généreuse s'en échappe qui réveille ce vieux fonds de sympathie entre les hommes ; pourquoi ne pas l'accompagner d'une facture esthétique. Des cartes de souhaits comme celles d'André Jasmin, pour ne mentionner que ce peintre, sont porteuses d'une joie humaine et esthétique.

Si les peintres n'exposent pas ou à peu près, dans cette période de réjouissance et de rapprochement humain, c'est aussi que, dans le silence de l'accalmie, ils s'emploient à perfectionner leur écriture, amorcer une démarche picturale, dresser leur plan d'action. Ainsi, on nous annonce une exposition des non-figuratifs de Montréal, à raison de deux tableaux chacun, à l'Ecole des Beaux-Arts, pour la mi-janvier. Si cette manifestation d'un groupe très important dans la production picturale est de la qualité d'art abstrait à la même date l'an dernier, elle contient d'énormes promesses.

Quatre peintres montréalais, Paterson Ewen, Henriette Fauteux-Massé, Ray Mead et Maria Virginia de Vera, quoique très différents au point de vue plastique, mais ayant en commun la recherche d'un équilibre entre le lyrisme et le formalisme, viennent de se grouper sous l'appellation du "Formel lyrique". Le groupe tiendra une première exposition dès le 7 janvier, à la galerie de l'Etable. Avec en plus, "Un siècle de Collection canadienne" (assez riche pour augurer un recul intéressant si le choix en est honnête) une inauguration pour le centenaire du Musée, et le bilan des expositions promises par les galeries Delrue et Lefort, Waddington et Dresdnère et la Galerie Libre, l'année 1960 part d'un pied alerte. Le mois de janvier accuse un regain d'énergie créatrice.

UN ETRANGER AU MUSEE

Dans un fougueux élan, la sculpture de Robert Roussil (acquise par le Musée grâce à un octroi du Conseil des arts et placée au haut de l'escalier central) se dresse telle une provocation dans le cadre poussiéreux d'un Musée amorphe. S'il faut un espace vital aux pièces de Roussil, il faut aussi que cet espace soit pour le moins honnête et recrée le climat initial si généreux de la création. L'oeuvre de Roussil semble déranger l'inertie des vieilles choses qui dorment de leur sommeil encombrant. Le Musée bénéficiera, espérons-le, de cette intrusion dynamique et en profitera pour se modeler à son image.

PELLAN, BELLEFLEUR ET GIGUERE

La direction de Vie des arts vient de nous livrer son numéro de Noël avec, en page de couverture, un détail (Rossinante) d'une toile de Pellan, intitulée Don Quichotte. La qualité de reproduction de l'oeuvre haute en couleur est une invitation à voir le tableau entier. L'accompagne, une interwiew de Pellan par Toupin qui relate assez habilement les propos du peintre dans son atelier. Ces propos, pour être sincères dans leur vigueur, sont entachés de préjugés négatifs, ce qui ne manque pas d'être injuste pour le public du peintre. Nous aimons assister activement au travail des artistes, à leur démarche, à leur révolte, à leur évolution qui, même ralentie par des erreurs, des périodes creuses, provoque souvent un réveil dynamique. Lorsque Pellan engage un dialogue pictural avec le public amateur d'art, nous avons droit au chapitre. Les peintres parlent une langue merveilleuse, différente de la nôtre, celle de la couleur et de la forme. Ainsi, les mots, ces monstres d'infidélité, ne peuvent les induire en erreur, encore faut-il qu'ils n'en usent pas injustement en guise de justification.

Insérée dans la revue, une magnifique lithographie originale en 3 couleurs de Léon Bellefleur, de retour d'un séjour en Europe. La texture sensible de l'oeuvre provoquée par un réseau graphique irradiant souligne le climat chaleureux d'un univers intérieur fécond. Bellefleur obtient par la technique de la lithographie des résultats plus heureux je dirais que dans l'huile. Ceci s'applique également à nombre de peintres qui emploient la gravure comme moyen d'expression. Un article de Roland Giguère, traitant des Ateliers de lithographie Desjobert à Paris, ainsi qu'une impétueuse gravure en noir et blanc de Dumouchel et une autre en couleur de P.V. Beaulieu, illustrent par une information précise, l'emploi d'un procédé graphique qui laisse à l'artiste une grande liberté d'expression.

FUMISTERIE INUTILE

Pendant que les uns travaillent sérieusement dans leur atelier, il en est qui se livrent au petit jeu de la fumisterie. Tel est le cas de ce jeune étudiant à la faculté des arts de l'Université d'Ottawa, Charles Caron, qui, pour jouer un tour de "collégien" à M. Alan Jarvis, ancien directeur de la Galerie Nationale et directeur de Canadian Art, ou prouver son mépris de l'art abstrait qu'il qualifie de "monceau de déchets", ou sans doute aussi par un accès d'exhibitionnisme, vient de se voir décerner un prix de peinture pour un tableau confectionné à même les déchets de poubelle, ce qui lui a valu de passer pour un génie qui s'ignore. L'expérience, si elle l'amuse, est loin d'être originale. Roland Dorgelès a eu dans le passé recours à un procédé analogue, décrit dans son livre "Bouquet de Bo-

(Suite à la page 10)

La peinture . . .

(Suite de la page 9)

hême". Plus près de nous, quelques peintres de Québec avaient cru prendre Borduas en faute, il y a quelque 6 ans, au plus fort d'une querelle amorcée par eux contre les automatistes. (Avec le temps, ils ont été pris dans leurs propres filets). Le jeune fumiste actuel n'a rien prouvé en essayant, par des moyens grotesques, de ridiculiser la peinture abstraite aux yeux du public. Son geste n'est même pas sujet à controverse et ce n'est pas cette maigre fumisterie qui plongera les peintres dans le doute ou ralentira l'évolution picturale au Canada.

PEINTRE REALISTE

Dans cette accalmie relative deux expositions surnagent. L'une de Sam Borenstein au Musée, l'autre de Nathan Letowsky à la galerie Ars Classica. Les toiles de Sam Borenstein retiennent par le ton d'obsession, l'anarchie d'un coloris en mouvement. Ces tableaux sont écrits avec le sang de la race juive dont les peintres se distinguent par l'emploi violent de la couleur où dominent les rouges sanguinolents, le bleu violacé, l'écarlate, le vert épouvante, le jaune affres. L'intérêt de ces toiles les tient surtout d'un lyrisme d'expression marqué d'un phénomène psychique exempt de formalisme. Aboutissement d'un état d'euphorie. Une sorte de folie de la couleur semble provoquer la main du peintre dans, par exemple, l'enchevêtrement des arbres de ses toiles. Si cette peinture ne provoque pas toujours une satisfaction plastique, elle est féconde d'émotion virulente. Les couleurs, choquantes pour l'esthétique visuelle, nous inquiètent. Certains portraits, comme celui de son père, d'une allure sensuelle et physiquement en lutte, suppose un état anarchique ouvrant sur un cauchemar fantastique, un peu à la Chagall. Le peintre se sert des arbres, du ciel, des chemins, des figures humaines (où la bouche, les mains et les yeux de ses modèles atteignent un point culminant) pour s'exprimer: mais il apparaît que Borenstein emploie le monde extérieur pour y projeter un lyrisme fulgurant. Impression de naufrage, de griserie, d'épouvante, de cauchemar ou de rêve hallucinant. Et pourtant il s'agit là de paysages et de portraits.

Nathan Letowsky, à Ars Classica, expose des toiles exécutées au cours des dix dernières années. La gaucherie des tableaux anciens, due en partie à un manque de virtuosité et non d'expression, permet de regretter un peintre primitif, n'était son incursion dans la technique picturale où sa naïveté de vision y a perdu. Il y a là un tableau à la Cosgrove ou plus rien ne subsiste de l'âme fruste et sincère de l'artiste isolé. Les toiles récentes, des paysages ou portraits, sont à mi-chemin entre le primitif et une tentative vers l'expression réaliste. Dans la gouache ou l'aquarelle au contraire, le peintre retrouve un état de spontanéité heureuse, le coloris se décongestionne, il y a résonance. On me dit qu'il fait aussi des abstractions: je ne vois pas de rapport entre l'expressionnisme attardé de l'oeuvre exposée et une libération de l'objet. Peut-être que le peintre, en retrouvant un archaïsme de forme, nous prouvera le contraire dans une prochaine exposition.

Star Jan 2/60

Prospects for Coming Year Seem Brighter Than in 1959

By ROBERT AYRE

IT was an uneasy year for the arts in Canada. In my first column of 1959, I expressed dismay at the short-sighted policy of the government, disallowing the purchase of the Lorenzo Monaco Madonna and the Pieter Brueghel landscape, and cutting the National Gallery purchase grant to a quarter of what it was the year before, to a miserable $25,000.

Happily, 1959 ended better than it began. Just before Christmas, the Treasury Board announced a decision to restore the Gallery's purchase budget to "the level which obtained in recent years". This used to be $130,000 annually. To Canadians who care about other things than who wins the Stanley and Grey Cups, it is good news. The change of heart comes in time for the opening of the new National Gallery building and should give the new Director confidence.

It didn't come until after much disturbance. The year just closed saw three resignations. First to go was Charles P. Fell, Chairman of the Gallery's Board of Trustees. Alan Jarvis, the Director, resigned seven months before his five-year contract was to expire. F. Cleveland Morgan resigned from the Board of Trustees in protest against "unwarranted government interference." Lawren Harris also protested but decided to remain in office. Thomas Maher of Quebec City was appointed Chairman but there is no word yet of the new Director.

To add to the year's troubles, six paintings valued at $640,000 were stolen from the Art Gallery of Toronto in September and others were damaged. Acting on an anonymous telephone tip, police found the paintings in an empty garage, but the identity of the thieves has not been discovered. I have not heard that the paintings stolen from the University of British Columbia in November have been recovered. No doubt, sketches by Morrice, Gagnon and members of the Group of Seven would be easier to dispose of than Rembrandts, Rubenses and Renoirs. The B.C. paintings, part of a collection lent by Ernest Poole of Edmonton, were valued at more than $15,000.

The year had its good news, too.

Of great importance in the history of the arts in Canada was the opening of the Beaverbrook Gallery in Fredericton. Lord Beaverbrook's gift amounted to more than $3 million: building, $665,000; paintings, $1.5 million; endowment fund, $1.1 million. The donor's personal collection includes Nicholas Hilliard, Gainsborough, Reynolds, Turner, Sir Winston Churchill, sketches for the Graham Sutherland portrait of Churchill and Sutherland portraits of Beaverbrook, Somerset Maughan and Edward Sackville-West. Among his Canadian paintings are "Merrymaking," by Cornelius Krieghoff, for which he receently paid $25,000. Dr. M. J. Boylen of Toronto gave 25 Krieghoffs to the gallery and among the other gifts is the Lucille Pillow collection of porcelain given by Mrs. Howard Pillow of Montreal.

In Montreal, the climate for art is healthy just now, judging by the expansion of galleries.

La Glaneuse, by Roland Oudot. Now on exhibition at the Dominion Gallery.

Anna, by Emilio Greco. From the Galleria d'Arte Moderna in Milan. On exhibition at the Dominion Gallery.

Last year, Walter Klinkhoff moved up to Sherbrooke street, to larger quarters; George Waddington and El Greco doubled their space. Denyse Delrue moved two or three doors down Crescent street and took in two floors with three exhibition rooms on each, opening a new one-man show each week. Her former gallery continues as Galerie Libre. The most extensive alterations were carried out by Dr. Max Stern. His Dominion Gallery now occupies a house of four storeys and a roof terrace, served by an elevator. He has 17 galleries in all. The first floor is devoted to changing exhibitions, the second to Canadian paintings, the third to French and other Europeans and the fourth to Old Masters. The roof terrace will be used for open-air sculpture shows in the summer. Meanwhile, the Dominion is gathering up more and more sculpture, works of the Canadians Kennedy, Kahane, Sager and Schleeh, and Europeans such as Henry Moore, Armitage, Chadwick, Barye, Greco, Meunier and Paolozzi.

Last year we welcomed Evan H. Turner, M.A., Ph.D., as Director of the Montreal Museum of Fine Arts, succeeding John Steegman, O.B.E. He was formerly General Curator and Assistant Director of the Wadsworth Athenaeum, Hartford, Conn. In a few months, he has shown himself a man of energy and ideas.

Two events will make this New Year a memorable one. The formal opening of the National Gallery's new quarters in the Lorne Building will take place on February 17. The special inaugural exhibition will consist of 35 great masterpieces of European painting from 1500 to 1840, lent by 21 museums in Europe and the United States, including the National Gallery, London, the Louvre, the Uffizi and the Accademia, Venice.

The second event is the Centenary of the Montreal Museum of Fine Arts. It will be celebrated in a series of events, beginning with the opening by the Governor-General, January 19, of an exhibition of 225 European masterpieces in Canadian collections. As part of the Museum's hundredth birthday celebrations, it will inaugurate a five-year plan to extend financial support from all sources. Col. Hugh M. Wallis, President, says that the Museum will strive to improve its financial position through subscriptions and donations from members and other individuals, corporate contributions, special events, governmental agencies and endowments and legacies.

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Star Jan 2/60

A Great Screen Figure Revived

Emil Jannings, the great German silent screen actor, in a scene from "The Last Command", the first film to be shown in the Montreal Museum's series of films illustrating developments in movie technique. "The Last Command" which was directed by Josef von Sternberg in 1928, will be shown at the Museum next Wednesday evening at 6:30 and 8:30.

Ottawa Le Droit Dec 19/59

UNE ACQUISITION

La dernière sculpture de Robert Roussil aux Beaux-Arts

Cette oeuvre a été commandée grâce à une subvention de $2,000 accordée au Musée des Beaux-Arts de Montréal par le Conseil des arts du Canada

La dernière oeuvre du sculpteur Robert Roussil, de huit pieds de hauteur et pesant près de 200 livres, fait maintenant partie de la collection permanente du Musée des Beaux-Arts de Montréal. L'oeuvre lui a été commandée par le Musée grâce à une subvention de $2,000 accordée par le Conseil des arts du Canada.

L'artiste, un Montréalais de 34 ans, déclare que l'oeuvre est "abstraite en un sens, mais elle reflète les mouvements et les émotions qui tourmentent l'humanité". Sculptée sur un énorme tronc d'orme, elle représente "l'illusoire progrès de l'homme alors qu'en réalité, nous vivons encore dans l'ère primitive".

M. Roussil a quitté la ville samedi en direction de Tourrette-sur-Loup (France) peu après que le Comité des acquisitions canadiennes du Musée, présidé par M. A. Sidney Dawes, ait accepté l'ouvrage. Il y a établi son atelier depuis trois ans.

"L'artiste a une plus grande liberté d'expression en Europe, affirme M. Roussil. Au Canada, il est étouffé. L'art canadien ne produira aucun vrai chef-d'oeuvre tant que ces obstacles à la liberté artistique ne seront pas écartés."

M. Roussil a créé sa nouvelle sculpture dans les studios de l'Ecole d'art et de dessin du Musée.

Arthur Lismer, chef de la section éducative du Musée et directeur de l'Ecole, a déclaré que Roussil attaque un problème en sculpture "avec l'esprit de ses aïeux au Canada français.

"Avec peu d'outils — un large oiseau et un pesant marteau — ce vigoureux artisan a la patience et l'énergie de transposer la croissance organique en un symbole, une idée, une oeuvre d'art, sans détruire le rythme et la forme d'un arbre vivant."

A son avis, l'oeuvre de Roussil est issue des arts et métiers des anciens artisans du Québec "dont les noms sont connus et admirés dans l'histoire artistique et religieuse du Québec".

"Il hérite des traditions de ses compatriotes d'autrefois et continue un travail de pionnier dans un art qui maintient encore les sentiments, l'énergie et l'esprit créateur du pionnier."

"Son oeuvre est moderne en ce que ses formes sont abstraites et leur sens peut nous échapper, mais elles n'en demeurent pas moins des statues de bois, donc puissantes, organiques et traditionnelles."

M. Roussil déclare que son oeuvre essaie d'exprimer l'échec de l'homme malgré ses efforts pour développer toutes ses possibilités.

"C'est comme si un homme essayait de traverser l'océan dans une chaloupe, dit-il."

"Nous ne sommes pas encore arrivés au point où nous pouvons être à la hauteur des grandes réalisations modernes, ajoute-t-il. Nous ne pouvons que donner l'illusion du succès avec les petits matériaux que nous possédons. Nous gaspillons nos vies dans l'insignifiance."

M. Roussil fut choisi par le Comité des acquisitions canadiennes du Musée, conjointement avec la direction du Musée.

Le Conseil des Arts du Canada a accordé des subventions de $2,000 à chacune des six principales galeries canadiennes "afin de leur permettre de commander une sculpture spécialement conçue pour embellir l'édifice ou le jardin".

En distribuant les subventions, le Conseil déclarait: "Le sort du sculpteur est, par certains côtés, moins clément encore que celui du peintre. Ses matériaux sont plus dispendieux et l'acquisition plus difficile; plus de temps lui est habituellement requis pour produire une oeuvre d'art et le marché que rencontre celle-ci est moins important. Si éventuellement son oeuvre doit être coulée dans le bronze, il aura à faire face à des problèmes supplémentaires."

Le Conseil a préconisé que bien que le don soit accordé à la galerie d'art en vue d'acquérir ainsi une nouvelle pièce de sculpture, "l'assistance est destinée en premier lieu au sculpteur lui-même".

Chaque galerie concernée a été laissée entièrement libre quant au choix du sculpteur.

La Presse Jan 11/60

Société d'étude

— Sous les auspices de la Société d'étude et de conférences, Son Exc. M. Toru Hagiwara, ambassadeur du Japon au Canada, prononcera une causerie, demain après-midi, à deux heures et demie, au Musée des Beaux-Arts. Sa conférence intitulée : "L'art japonais" sera illustrée par deux courts métrages.

Montreal

Lamartine-Ausstellung

MONTREAL. — Louis Lamartine, ein Innenarchitekt aus Montreal, 1330 Sherbrooke W. wohnhaft, stellt derzeit in der Gallerie XII des Museums of Fine Arts, 1379 Sherbrooke W., aus. Er hat schon früher dort sowie in der Nationalgallerie in Ottawa seine Bilder gezeigt. Lamartine ist in Baden, Deutschland, geboren und hat Malerei an der Akademie der Schönen Künste in Karlsruhe sowie in Heidelberg studiert. Er arbeitet in Öl aber auch Schwarz-Weisskunst und versucht in seinen Bildern Balanzierung in der Komposition sowie ein richtiges Farbenschema herauszubringen. Orientalische Eindrücke machen sich in seinen Schöpfungen bemerkbar, da er einige Jahre in Ostasien gelebt und auch in Tokio seine Werke ausgestellt hat. Lamartine zeigt canadische Landschaften, Stilleben und Porträts, Skizzen von China und Japan, sowie einige Gemälde und Aquarelle von seinem letzten Sommeraufenthalt in Portugal, Spanien und Malorka. Ein Besuch im Museum an diesem Wochenende ist schon der Ausstellung Louis Lamartines halber empfehlenswert.

R. G. Coles, Montreal.

Star Jan. 7/60 3

Senator Cameron ArtSocietySpeaker

The Women's Art Society will hold its first meeting of the year in the lecture hall of the Museum of Fine Arts on Tuesday, January 12 at 11 a.m. Senator, the Hon. Donald Cameron, M.Sc., will address the meeting. His subject will be "Canada Discovers the Arts".

Gazette Jan. 12/60

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its first lecture and tea of the New Year will be held tomorrow afternoon, at three o'clock in the upstairs foyer of the Museum.

Mrs. Isabel Barclay Dobell, curator of Prints and Documents McCord Museum, will speak in English on "Montreal 1860".

The public is invited to attend.

Gazette Jan 2/60

Centennial Celebration

The centennial celebration of the Montreal Museum of Fine Arts to be opened Jan. 19 by the Governor-General of Canada, will also inagurate that important event with an exhibition, "Canada Collects — 1860-1960: European Paintings."

More than two hundred oil paintings, watercolors, drawings and illuminated manuscripts by famous European artists have been lent for the occasion by prominent private collectors, museums and art galleries in Canada as well as by Canadian collectors living in the U.S. and abroad.

A large number of works on loan come from the collections of Montrealers. Included will be paintings and other excellent works by Courbet, Maris, Mauve, Boudin, Reynolds, Corot, Turner, Bonington, Botticelli, Daubigny, Gainsborough, Rembrandt, Romney, Cezanne, Daumier, Goya, Monet, Renoir, Rubens, Delacroix, Morisot, Pisarro, Braque Picasso, Modigliani, Vuillard, VanGogh, Durer, Gauguin, Degas, Redon, Matisse, Bonnard and many others.

1a montrealer nachrichten Dec 26/59

Russische Meisterbilder nach Montreal

Grosse Vorbereitungen im Museum für das Jubiläumsjahr

MONTREAL. — Das Jubiläumsjahr des Museums der Schönen Künste auf der Sherbrooke scheint vielversprechend zu werden. Der neue Direktor Dr. Evan H. Turner will, dass 1960 nicht nur ein Jubiläumsjahr dieser Kulturanstalt werden soll, sondern auch ein Anziehungspunkt für alle Bevölkerungskreise, kein verstaubter Platz wie einmal früher Museen waren, wohin man selbst nie ging, sondern nur gelegentlich Besucher aus dem Auslande führte. Frei zugängliche Vorträge, immer wieder Ausstellungen zeitgenössischer Künstler und alter Meister sollen alle an Gutem in der Kunst Interessierten heranziehen, sei es als Mitglieder, sei es als gelegentliche Besucher, die an vielen Tagen ohne irgendwelche Kosten ihr Wissen bereichern und ihren Schaudurst befriedigen können.

Es ist erfreulich, dass die geöffnete Albertina - Ausstellung aus Wien so Vielen Kunstschätze aus Wien wieder in Erinnerung gebracht hat. Sie war auch ein Hauptanziehungspunkt auf dem kürzlich stattgefundenen Museumsball.

Die nächste Attraktion wird eine Ausstellung alter europäischer Meister sein, die aus dem Besitze canadischer Sammler kommen und einen derart ungeheuren Wert repräsentieren, dass man besondere Schutzmassnahmen wird treffen müssen. Bekanntlich waren zahlreiche Kunststätten kürzlich am amerikanischen Kontinent das Ziel von Dieben, die Gemälde alter Meister suchten. Wenn diese nicht immer leicht verkäuflich sind, so sind sie doch heute zu Investitionszwecken überall gesucht, abgesehen davon, dass Kunstsammler es heute nicht leicht haben, echte alte Meister in ihren Besitz zu bringen.

Kürzlich ist der Präsident des Jubiläums-Komitees des Museums Murray Chipman, ein Direktor des MacLean — Hunter Verlages, nach Russland gereist, um die Ausstellungsschätze der russischen Museen hierher zu bringen, wobei er hauptsächlich an die grossen französischen Impressionisten dachte, die das Hauptprojekt der Kunstwelt sind. Dies war — angeblich wegen einer gleichzeitigen Ausstellung in Russland — nicht möglich. Hingegen kommen 80 repräsentative Bilder der russischen Gegenwart und aus dem 19. Jahrhundert hierher.

R. G. Coles, Montreal.

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6 mont-Star Jan 11/60

"Montreal 1860" Subject of Talk

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its first lecture and tea of the new year will be held at 3 p.m. Wednesday, Jan. 13, in the upstairs foyer of the museum.

Mrs. Isabel Barclay Dobell, curator of prints and documents, McCord Museum, will speak in English on "Montreal 1860."

The public is invited to attend.

Le Devoir Jan 5/60

AU MUSEE

Film d'art "The Last Command"

The Last Command (1923) est un film dirigé par Josef von Sternberg dont la vedette est Emil Jannings. Ce film d'une époque d'il y a trente ans est basé sur un incident réel arrivé à Hollywood, il est un exemple de la technique des films silencieux la plus raffinée, et nous rappelle ces temps glorieux du cinéma à son début. Projections à 6h. 30 et 8h.30

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UNUSUAL MONUMENT

Scrap Is Used For Monument

By KENNEDY WELLS

MONTREAL (CP) — Opponents of abstract art have criticized it for being understandable only to the artist himself or a small coterie of connoisseurs.

But the mass appeal non-representational art can sometimes have was demonstrated last month when a cenotaph was unveiled in the Saguenay River city of Chicoutimi.

Erected in honor of the city's dead in the Second World War, it could not have been more unlike the once-popular heroic martial monuments.

SCRAP-STEEL MONUMENT

The Chicoutimi cenotaph is a 24-foot long creation of welded, jagged scrap steel mounted on a large base—also of scrap steel—at roughly a 45-degree angle.

To some it looked like a piece of artillery raised to firing position; to others like a ruined tree on a battlefield and to still others like a wounded man, his arms raised in supplication.

But to nearly everyone it suggested something of war and its horrors.

The reaction was gratifying to the cenotaph's creator — Armand Vaillancourt, a 28-year-old Montreal artist who thrives on controversy.

"I was touched," he said recently. "There was almost a meeting of minds. . .in their own simple way those people see in it the horrors of war. . ."

IMAGE UNIMPORTANT

And this, he says, was all he intended to convey; the precise image it suggests to anyone is unimportant.

"I believe in peace," he says in explaining the purpose behind his design.

Vaillancourt is a resolute and sincere nonconformist. A slim, muscular figure in a blue wool sweater and blue jeans, his handsome face is framed by a thick beard and a mane of dark brown hair which falls to his shoulders.

Though he is one of the more successful of Canada's young sculptors, Vaillancourt lives and works in a two-storey galvanized iron garage at the back of a parking lot on Bleury Street in downtown Montreal.

One corner of the second floor has been converted into his one-room living quarters, heated only by an oil heater.

The room is partially divided by a tattered brown blanket, the floor is covered with scraps of rugs and the window glass supplemented by paper.

But Vaillancourt does not live this way because of any romantic notions about artistic privation—the fact is his art is an expensive one.

The Chicoutimi cenotaph—built of scrap steel instead of marble or granite — might appear relatively cheap to create.

But because of the material he uses, a modern sculptor must have tools far more expensive than the traditional mallet and chisels.

Vaillancourt's garage - studio for example contains huge electric drills, welding torches, an air compressor and tanks of oxygen and acetylene.

Because of the cost of these tools, he says he lost money on the cenotaph, for which he is to be paid $3,000 by the Chicoutimi Junior Chamber of Commerce.

MONEY SCARCE

"Running after dollars," as he terms it in accented but fairly fluent English, has been a constant and annoying feature of his life.

"But," he says, "I have lost thousands of dollars in commissions because I will not do anything I do not believe in."

For instance, he says, he was once asked to do some Polynesian figures for a Montreal restaurant. He told the prospective clients that if they wanted "Indian" sculpture "they should go and talk to an Indian."

But he is becoming better known and some day may reach the $400 monthly income he feels would supply his artistic and bodily needs.

IN MONTREAL GALLERY

Two of his larger works in wood "which I often use because it's cheap" are owned by the Montreal Museum of Fine Art. Commissions for abstract pieces to decorate apartment and office buildings are becoming more frequent.

Vaillancourt is the 15th of 16 children born to a couple in Black Lake, an asbestos mining community in Quebec's Eastern Townships. His father was originally an asbestos miner but during the depression took to farming.

Farm life, Vaillancourt says, gave him the best training for his work—more valuable than anything he learned in five years at Montreal's Beaux Arts school, where he was frequently in hot water.

On the farm he learned, while repairing machinery, to work with the tools he uses today.

Le Devoir Jan 8/60

Conférence sur l'art au Japon

M. Toru Hagiwara, ambassadeur au Canada est le conférencier invité, mardi prochain, à la Société d'étude et de conférences

Mardi, le 12 janvier, à 2h.30, au Musée des Beaux-Arts de Montréal, une causerie de M. Toru Hagiwara, ambassadeur du Japon au Canada, marquera la reprise des activités de la Société d'étude et de conférences. Son Excellence traitera de "l'Art japonais", et sa conférence sera illustrée par deux courts métrages.

Ses études de droit terminées, (Université Impériale, Tokyo, 1928) M. Hagiwara opte pour la diplomatie. La carrière le conduit, de promotion en promotion, en France, en Chine, aux Pays-Bas; de 1940 à 1950, il exerce de hautes fonctions au ministère des affaires étrangères; en 1952, il est ministre plénipotentiaire de l'ambassade du Japon en France, puis envoyé extraordinaire et ministre plénipotentiaire en Suisse; en 1955, il devient ambassadeur extraordinaire et plénipotentiaire en Suisse, et, depuis 1957, au Canada.

A plusieurs reprises et à différents titres, (président du Comité légal, membre du Comité exécutif, etc.) il a représenté son pays à l'UNESCO. Il est délégué du Japon au Conseil de l'ICAO en 1957, puis à l'ONU où successivement il fut vice-président et président du Second comité des XIIe et XIIIe assemblées. M. Hagiwara est l'auteur de deux livres sur l'histoire diplomatique de la deuxième grande guerre (1949), d'un "Traité de la Paix" (1951) et d'un grand nombre d'articles sur les relations étrangères."

Le Devoir Jan 6/60

Nombreuses manifestations artistiques au Musée des Beaux-Arts de Montréal à l'occasion de son centenaire

Le Comité féminin présente plusieurs causeries et soirées de cinéma d'art — Grande exposition de collections canadiennes de tableaux européens, de 1860 à 1960 — Ouverture officielle par Son Excellence le gouverneur général du Canada, le major Georges Vanier, le 19 janvier — Visite-conférence sur les impressionnistes français des collections canadiennes — Publication d'un catalogue complet des peintures du musée

COLLECTIONS CANADIENNES — 1860-1960 — DE PEINTURES EUROPEENNES: 20 janvier-21 février. Cette importante exposition d'oeuvres prêtées, qui inaugurera le centenaire du musée de Montréal, nous fera revivre les diverses étapes de la vie du musée. Des chefs-d'oeuvre provenant des fameuses collections d'autrefois comme celles de sir George A. Drummond, de sir William van Horne, de lord Strathcona, de James Ross, de Robert W. Reford et d'Elwood B. Hosmer y figureront, ainsi que des travaux importants appartenant à des collectionneurs canadiens de l'époque contemporaine. Cette exposition de chefs-d'oeuvre européens exécutés entre les années 1300 et 1914 nous présentera des grands maîtres, tels que Durer, Rubens, Rembrandt, Frans Hals, Watteau, Hubert Robert, Turner, Constable, Delacroix, Monet, Degas, Cézanne, Van Gough et Picasso.

LES LYRIQUES FORMALISTES: 8 janvier-7 février, galerie-étable. Cette exposition, organisée par les Jeunes associés, présentera des peintures de Virginia de Vera, Ray Mead, Paterson Ewen et d'Henriette Fauteux-Massé. Dans une déclaration de groupe, ces artistes disent que leur style est différent, mais qu'ils possèdent le commun désir de "rechercher l'équilibre entre le lyrisme et le formalisme, enrichis par des années de complète liberté plastique."

"GALERIE XII": 8-24 janvier, galerie Norton. Peintures d'Alex Colville et de Pierre Gendron.

LE CHOIX DU COLLECTIONNEUR: 11-31 janvier. Une ancienne tuile chinoise appartenant à la collection de Mme John F. McIntosh. (Comité féminin).

Activités

Mercredi, 6 janvier: "Film d'art", deux séances, 6h. 30 et 8h. 30 du soir. Salle des conférences, "The Last Command" avec Emil Jennings (1928). Ce film vient de la série filmée du Musée d'art moderne sur la fin du silencieux. L'accompagnement au piano pour ce film est un arrangement de Mme Jules Labarre. (Comité féminin).

Jeudi, 7 janvier: Ouverture de l'exposition Les Lyriques Formalistes, Galerie-étable, 7h. à 10h. du soir. Les membres du musée sont cordialement invités.

Mercredi, 13 jan.: Conférence, en anglais, sur "Montréal en 1816", par Mme I. M. B. Dobell, conservatrice des documents et imprimés, au musée McCord, à 3h. de l'après-midi. (Comité féminin).

Mercredi, 13 janvier: "Film d'art", deux séances, 6h. 30 et 8h. 30 du soir. Salle des conférences. "Les Eloquents" raconte l'histoire du silencieux dans le cinéma français, de Jacques Feyder à René Clair. Un second film, "Une partie de campagne", s'inspire d'un conte de Guy de Maupassant. Une réalisation de Jean Renoir. (Comité féminin).

Jeudi, 14 jan.: 8h. 30 du soir. Projection du film "Un siècle d'or". Primé lors de concours internationaux, ce film sera projeté au musée grâce au concours de l'Association Belgique-Cuanada. Ce film d'une heure, en couleurs, passe en revue les grands artistes flamands du 15e siècle. On verra notamment des oeuvres de Jan Van Eyck, de Roger van der Weyden, de Bosch et de Breughel.

Mardi, 19 jan.: Ouverture officielle de l'exposition "Collections canadiennes — 1860-1960 — de peintures européennes", par Son Excellence le Gouverneur général du Canada, à 9h.

Mercredi, 20 jan.: Conférence intitulée "Contours, couleurs et lumière dans la peinture du 15e au 17e siècles", donnée en français par M. L. V. Randall, professeur d'histoire de l'art à l'Université de Montréal, 3h. de l'après-midi. (Comité féminin).

Mercredi, 20 jan.: Visite-conférence générale sur l'exposition "Collections canadiennes—1860-1960 — de peintures européennes", conduite par le professeur W. O. Judkins, président de la Faculté des beaux-arts à l'Université McGill, 8h. du soir.

Mercredi, 20 janvier: "Film d'art", deux séances, 6h. 30 et 8h. 30 du soir. Ce film appartient également à la série filmée du Musée d'art moderne sur les débuts du parlant. Il contient des extraits de "The Jazz Singer"; de "The Lights of New York"; le premier film de la série "Mickey Mouse", de Walt Disney, ainsi qu'une interview de George Bernard Shaw. (Comité féminin).

Dimanche, 24 jan.: Visite-conférence sur les impressionnistes français représentés dans l'exposition "Collections canadiennes — 1860-1960 — de peintures européennes", conduite par le directeur, 3h. 30 de l'après-midi.

Lundi et mardi, 25-26 janvier, 8h. du soir. Les Jeunes associés ont invité la troupe d'amateurs bien connue "Les apprentis sorciers" à jouer à la Galerie-étable. Ils interpréteront, en français, l'amusante pièce d'Eugène Ionesco "L'avenir est dans les oeufs". On peut obtenir des renseignements sur le prix des billets en *écrivant* au secrétaire, projets spéciaux, Jeunes associés, aux soins du musée.

Mardi, 26 jan.: Déjeuner des membres, 12h. 30. On peut se procurer des billets au bureau de Mme V. G. Bishop, secrétaire, entre 10h. du matin et 1h. de l'après-midi. Le numéro de téléphone du bureau du Comité féminin est VIctor 4-5704.

Mercredi, 27 jan.: "Les artistes à l'oeuvre". Salle des conférences, 8h. du soir. Un artiste canadien fera une démonstration sur "Le portrait fait à l'huile".

Mercredi, 27 jan.: Visite-conférence sur les impressionnistes français représentés dans l'exposition "Collections canadiennes —1860-1960 — de peintures européennes", conduite par le directeur, 8h. du soir.

Les nouvelles du musée

Section éducative: Les classes de peinture pour les membres et le groupe étudiant reprendront leurs activités les 7 et 8 janvier respectivement: les classes pour les enfants et les cours d'art et de dessin recommenceront durant la semaine du 4 janvier.

Catalogue de peintures: alors qu'il était directeur du Musée, M. John Steegman, O.B.E., M.A., a compilé le premier catalogue complet des peintures du musée. Ce catalogue vient de paraître et il arrive à son heure alorsq ue débute le centenaire du musée. Ce catalogue de 123 pages a pu être publié grâce à un don du Conseil canadien des arts. On peut se le procurer pour la somme de $2.25 au comptoir de vente du musée. A la fin du centenaire, on publiera un livret qui servira de complément à ce catalogue.

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Pointe Claire Lakeshore News Dec 3/59 4a

Mont. Museum film night on January 6

"Is the film America's most outstanding contribution to the art of our time?" In January, in its regular Wednesday evening film show the Montreal Museum of Fine Arts will try to answer this question by showing, on three consecutive Wednesday evenings, films representing, first of all, American silent film technique at its most refined, secondly, the story of the silent film in France and its influence on

Norman Buchanan officiating

M ... Tucker, after a m... Mr. and Mrs. E. ... have returned ... home at La Mirada, Cal.

ally, the coming of sound with outstanding examples of the first sound pictures made.

The first picture in this series 'The Last Command' (1928) will be shown on Wednesday, January 6 at 6.30 p.m. and at 8.30 p.m. in the Lecture Hall in the Museum. This film, directed by Joseph Von Sternberg with Emil Jannings, is one of the few serious films with a Hollywood setting and is based on an actual incident in the film capital.

3a 3b 4b

Hamilton Spectator Dec 18/59

Young Montreal Sculptor Delighted With Way Abstract Work Received

MONTREAL, (CP) — Opponents of abstract art have criticized it for being understandable only to the artist himself or a small coterie of connoisseurs.

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Though he is one of the more successful of Canada's young sculptors Vaillancourt lives and works in a two-storey galvanized iron garage at the back of a parking lot on Bleury Street in downtown Montreal.

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But Vaillancourt does not live this way because of any romantic notions about artistic privation — the fact is his art is an expensive one.

The Chicoutimi cenotaph — built of scrap steel instead of marble or granite — might appear relatively cheap to create.

But because of the material he uses, a modern sculptor must have tools far more expensive than the traditional mallet and chisels.

Vaillancourt's garage-studio for example contains huge electric drills, welding torches, an air compressor and tanks of oxygen and acetylene.

BECAUSE of the cost of these tools, he says he lost money on the cenotaph, for which he is to be paid $3,000 by the Chicoutimi Junior Chamber of Commerce.

"Running after dollars," as he terms it in accented but fairly fluent English, has been a constant and annoying feature of his life.

"But," he says, "I have lost thousands of dollars in commissions because I will not do anything I do not believe in."

For instance, he says, he was once asked to do some Polynesian figures for a Montreal restaurant. He told the prospective clients that if they wanted "Indian" sculpture "they should go and talk to an Indian."

But he is becoming better known and some day may reach the $400 monthly income he feels would supply his artistic and bodily needs.

TWO of his larger works in wood "Which I often use because it's cheap" are owned by the Montreal Museum of Fine Art. Commissions for abstract pieces to decorate apartment and office buildings are becoming more frequent.

Vaillancourt is the fifteenth of 16 children born to a couple in Black Lake, an asbestos mining community in Quebec's Eastern Townships. His father was originally an asbestos miner but during the depression took to farming.

Farm life, Vaillancourt says, gave him the best training for his work — more valuable than anything he learned in five years at Montreal's Beaux Arts School, where he was frequently in hot water.

On the farm he learned, while repairing machinery, to work with the tools he uses today.

Montreal Star Jan. 6/60

New Art Group Plans Exhibition

A show by a new artists' group, The Formal Lyricists, will be presented by the Junior Associates of the Montreal Museum of Fine Arts in the Stable Gallery. The month-long show opens Jan. 8.

The group of four artists, founded this summer, is composed of Paterson Ewen of Montreal; Ray Mead of Toronto and Montreal; Henriette Fauteux-Masse of Montreal, and Maria Virginia de Vera of Santiago, Chile, who is temporarily resident here.

In a statement, the group said its members have in common "a search for an equilibrium between lyricism and formalism, enriched by all these years of complete plastic freedom."

"We are not as geometric as the Plasticiens and not as free as the Automatistes," the statement said.

Land in the middle course of a river usually slopes no more than 10 feet, and often less than two feet, to the mile.

La Presse Jan 9/60

Musée des Beaux-Arts

—Le mercredi 13 janvier à trois heures le comité féminin du Musée des Beaux-Arts présentera Mme I.B.M. Dobell, conservatrice des documents et imprimés au Musée McCord. Mme Dobell parlera de Montréal en 1860. Mme R. F. Elliott et son comité serviront le thé.

Montreal Gazette Jan 2/60

New Group Of Painters

A group composed of four Montreal artists has recently been formed under the name of "Formal-Lyrist". Although quite different in individual approach, these young painters possess a fundamental idea in common. To quote directly from information received, this idea is "a search for an equilibrium between lyrism and formalism, enriched by all these years of complete plastic freedom".

The new group is made up of Patterson Ewen, Henriette Fauteaux-Masse, Ray Mead and Virginia de Vera. A joint exhibition of their paintings will be held in the Stable Gallery of the Montreal Museum of Fine Arts on Sherbrooke St. West, from Jan. 7 to Feb. 7, 1960.

The exhibition is under the sponsorship of JAMM, Junior Associates of the Montreal Museum.

D.Y.P.

La Revue Populaire Mont. Dec 1959

Musée des Beaux-Arts

Mademoiselle Aimée Cusson, présidente du Comité de Publicité Française du Musée des Beaux-Arts de Montréal, section féminine, nous communique et nous décrit les principales activités de l'association pour l'année qui s'achève et pour 1960. Je souligne en passant l'intérêt que présente, sur le plan distraction, l'appartenance à un groupement semblable. Jugez-en d'ailleurs par vous-mêmes :

Tous les mercredis après-midis, des thés causeries présentent plusieurs personalités qui ont fait leur marque dans différents domaines. Ainsi, madame Léon Lortie, madame Robin Watt, monsieur Louis Wubilstock, madame Dorothy Pfeiffer, éditrice à la *Montreal Gazette*, Monsieur Jacques Simard, collectionneur, madame Edgar Collard, écrivain, furent ou seront parmi les invités du Comité.

Les trois premiers mercredis soirs de chaque mois, des films français, anglais, israéliens, espagnols, italiens et norvégiens seront offerts au public, deux fois par soirée, à 6 heures trente et à huit heures trente. Chaque mois, quelques tableaux et objets d'art d'une collection privée de Montréal sont exposés dans le hall d'entrée du Musée. Afin d'encourager les Montréalais à faire l'acquisition de peintures, aquarelles, dessins ou sculptures d'artistes canadiens, une vente-scrutin est organisée généralement vers la fin du mois de février. Le couronnement de ce débordement d'activités est certainement la Fête des Fleurs qui prend place à la fin mai ou au début de juin.

Si quelques-unes de nos lectrices sentent s'éveiller en elles le goût de la recherche du beau, si elles cherchent un moyen de se récréer tout en se cultivant, si elles désirent consacrer leur temps libre à une oeuvre utile et durable, une oeuvre importante entre toutes puisqu'elle contribue à rendre plus brillante que jamais la vie des arts au Canada français, voilà pour elles le groupement tout désigné, tout trouvé. Avec ses présidentes-conjointes, mesdames Sterling Maxwell et Charles Taschereau, ses vice-présidentes, mesdames K. Archambault, Joseph Connolly, J. Archibald Hodgson, Claude Prévost, Staden Harrison, Jean St-Germain, ses secrétaires honoraires, mesdames Roger Beuillac, Malcolm McDougall, sa trésorière honoraire, madame John Tyler, elles travailleront au développement de notre culture.

Le Devoir Jan 8/60

Conférencier invité au Canadian Club, le 25

M. Evan H. Turner, B.A., M.A., Ph.D., directeur du Musée des Beaux-Arts de Montréal, sera le conférencier invité au Canadian Club de Montréal, lundi prochain, 25 janvier, à midi et 30, à l'hôtel Windsor. Il a intitulé sa causerie : "C'est votre musée".

Current Events Jan 1/60

Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

St. Catharines Standard Dec 19/59

Quebec Cenotaph

Opinions Differ Violently On Artist's Latest Work

By KENNEDY WELLS
Canadian Press Staff Writer

MONTREAL (CP) — Opponents of abstract art have criticized it for being understandable only to the artist himself or a small coterie of connoisseurs.

But the mass appeal non-representational art can sometimes have was demonstrated last month when a cenotaph was unveiled in the Saguenay River city of Chicoutimi.

Erected in honor of the city's dead in the Second World War, it could not have been more unlike the once-popular heroic martial monuments.

Scrap-Steel Monument

The Chicoutimi cenotaph is a 24-foot long creation of welded, jagged scrap steel mounted on a large base—also of scrap steel—at roughly a 45-degree angle.

To some it looked like a piece of artillery raised to firing position; to others like a ruined tree on a battlfield and to still others like a wounded man, his arms raised in supplication.

But to nearly everyone it suggested something of war and its horrors.

The reaction was gratifying to the cenotaph's creator — Armand Vaillancourt, a 28-year-old Montreal artist who thrives on controversy.

"I was touched," he said recently. "There was almost a meeting of minds. . .in their own simple way those people see in it the horrors of war. . ."

And this, he says, was all he intended to convey; the precise image it suggests to anyone is unimportant.

"I believe in peace," he says in explaining the purpose behind his design.

Vaillancourt is a resolute and sincere nonconformist. A slim, muscular figure in a blue wool sweater and blue jeans, his handsome face is framed by a thick beard and a mane of dark brown hair which falls to his shoulders.

Though he is one of the more successful of Canada's young sculptors, Vaillancourt lives and works in a two-storey galvanized iron garage at the back of a parking lot on Bleury Street in downtown Montreal.

One corner of the second floor has been converted into his one-room living quarters, heated only by an oil heater.

The room is partially divided by a tattered brown blanket, the floor is covered with scraps of rugs and the window glass supplemented by paper.

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"Running after dollars," as he terms it in accented but fairly fluent English, has been a constant and annoying feature of his life.

"But," he says, "I have lost thousands of dollars in commissions because I will not do anything I do not believe in."

For instance, he says, he was once asked to do some Polynesian figures for a Montreal restaurant. He told the prospective clients that if they wanted "Indian" sculpture "they should go and talk to an Indian."

But he is becoming better known and some day may reach the $400 monthly income he feels would supply his atristic and bodily needs.

Two of his larger works in wood "which I often use because it's cheap" are owned by the Montreal Museum of Fine Art. Commissions for abstract pieces to decorate apartment and office buildings are becoming more frequent.

Vaillancourt is the 15th of 16 children born to a couple in Black Lake, an asbestos mining community in Quebec's Eastern Townships. His father was originally an asbestos miner but during the depression took to farming.

Farm life, Vaillancourt says, gave him the best training for his work—more valuable than anything he learned in five years at Montreal's Beaux Arts school, where he was frequently in hot water.

On the farm he learned, while repairing machinery, to work with the tools he uses today.

Armand Vaillancourt (inset), 28-year-old Montreal artist, created this cenotaph. The unusual monument is a 24-foot long piece of scrap steel welded to a large base, also of scrap steel. Because of expensive tools he says he lost money on the project, for which he was paid $3,000.

—CP pho

Prince Albert Herald Jan 12 1960

Russian Art To Be Highlighted

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North American.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

1a Niagara Falls Review 1b Dec 18/59 1c 1d Gazette Jan. 11/60 Le Devoir Jan 12 1960

Cenotaph Is Study In Abstract Art

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By KENNEDY WELLS
Canadian Press Staff Writer

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Star Jan 5/60 2

Historical Film Series Planned By Art Museum

In its regular Wednesday evening film shows this month, the Montreal Museum of Fine Arts will be showing films representing American silent film technique at its most refined, the story of the silent film in France with its influence on American moviemakers, and the coming of sound with examples of the first sound pictures made.

The first in the series, "The Last Command," directed in 1928 by Joseph Von Sternberg and starring Emil Jannings, will be shown in the Lecture Hall of the Museum at 6:30 and 8:30 p.m. Wednesday January 6.

The piano accompaniment will be by Allan McIver, who may be remembered for his playing for the silent movies in the old days at the Regent Theatre in this city.

La Presse Jan. 8/60

L'art japonais traité à la Société d'étude

Son Exc. Toru Hagiwara, ambassadeur du Japon au Canada, prononcera mardi prochain, à 2 h. 30, au Musée des Beaux-Arts, une causerie illustrée de courts métrages sur l'"Art japonais". La réunion marquera la reprise de l'activité de la Société d'étude et de conférences.

Ses études de droit terminées, à l'Université Impériale de Tokyo en 1928, M. Toru Hagiwara opta pour la diplomatie. La carrière le conduisit en France, en Chine, aux Pays-Bas ; de 1940 à 1950, il exerça de hautes fonctions au Ministère des Affaires étrangères ; en 1952, il fut ministre plénipotentiaire à l'ambassade du Japon en France, puis envoyé extraordinaire et ministre plénipotentiaire en Suisse ; en 1955, il devient ambassadeur extraordinaire et plénipotentiaire en Suisse, et, depuis 1957, au Canada.

Gazette Jan 2/60

Most public libraries are closed until Monday but the Museum of Fine Arts is open today.

One of the gayest activities yesterday was the round of traditional New Year's Day exchange visits between officers and NCO's at their respective messes.

All units sent groups to make formal calls to offer greetings and good wishes from their parent units for the New Year.

Le Devoir Jan 11/60 5

Carnet mondain

Musée des beaux-arts

Le Président et les membres du conseil du musée des beaux-arts ont lancé des invitations pour l'inauguration officielle du centenaire du musée et l'ouverture de l'exposition : "Le Canada collectionneur : la peinture européenne de 1860 à 1960."

Cette soirée de gala aura lieu mardi, le 19 janvier, à neuf heures sous la présidence d'honneur de Son Excellence de major-général Georges Vanier, gouverneur général du Canada.

Festival national

Le comité des invitations pour le coquetel dansant organisé par le comité féminin du Festival national jeudi le 28 janvier se compose de Mmes: A.-D. Archambault, Paul-E. Levesque, François Aquin, L. Pilon, Emile Massicotte, James Stevens.

Société d'étude

Sous les auspices de la Société d'étude et de conférences, M. Toru Hagiwara, ambassadeur du Japon au Canada, prononcera une causerie, demain après-midi, à deux heures et demie, au Musée des Beau-Arts. La conférence est intitulée : "L'art japonais" et elle sera illustrée par deux courts métrages.

Gazette Jan. 9/60

Facts and Fancies

Harriet Hill Says:

Person to Person

Did You Know These Things?

DID YOU KNOW . . .

Scientists already are at work on how housekeeping can be carried out on the moon?

When Katherine Cornell, now touring with her own show, visits Toronto she always has a room in the Royal York overlooking Lake Ontario—her childhood view?

The rumor is this year's Museum Ball will be even more gorgeous than usual because this is The Montreal Museum of Fine Arts centenary?

Jim Hogan, of the Montreal General Hospital known to thousands and called affectionately "a master craftsman," in his own spare time made 300 little wooden Santas for the dinner trays there on Christmas day? He has a family record of 70 years of service with the hospital. His father was there before him.

Gazette Jan. 11/60 7

Opening

The president and council of the Montreal Museum of Fine Arts have issued invitations to the Inauguration of its Centenary and Opening of the Exhibition, Canada Collects—1860-1960: European Painting to be held on Tuesday evening, January 19, at nine o'clock. The exhibition will be opened by His Excellency Major-General George P. Vanier, D.S.O., M.C., C.D., Governor-General of Canada.

Dec. 18/59 Oshawa Times 8

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ARTIST AND WORK

ENOTAPH BUILT

Quebec Artist Has Success

By KENNEDY WELLS
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Gazette Jan 16/60

Miss Joan Aird is entertaining at dinner on Tuesday evening in honor of Mr. and Mrs. Bill McDougall, of London, England, and later with her guests will attend the opening of the Exhibition at the Montreal Museum of Fine Arts.

AU MUSEE

"Les Eloquents" et "Partie de Campagne"

Deux films français, de grande classe :

1— LES ELOQUENTS. Ce film est l'histoire des films silencieux en France, de Jacques Feyder à René Clair.

2— UNE PARTIE DE CAMPAGNE. Un classique des débuts de la production cinématographique française, ce film est basé sur un conte de Guy de Maupassant et réalisé par Jean Renoir.

Salle des conférences. Deux projections : 6h.30 et 8h.30.

AU MUSEE

"The Golden Age of Flemish Painting"

Le jeudi 14 janvier à 8h.30 du soir au Musée des beaux-arts de Montréal, 1379 rue Sherbrooke ouest, l'Association Belgique-Canada, en collaboration avec le Musée présentera sous la présidence de Son excellence l'ambassadeur de Belgique, la première à Montréal du film en couleur "The Golden Age of Flemish Painting"; celui-ci sera commenté en français par M. L.-V. Randall, professeur à l'Université de Montréal.

Ce film a été gracieusement prêté par la Galerie Nationale du Canada. Il a été réalisé par M. Paul Haesaerts, critique d'art et cinéaste belge de renom. Il a été primé en 1953 et 1954 aux festivals internationaux à Venise, Berlin et Karlovy-Vary; en 1955, il a été classé hors concours pour l'attribution de la médaille annuelle au meilleur film culturel et d'enseignement. L'accompagnement sonore de ce film, agencé par Dom Joseph Kreps, o.s.b., est emprunté aux musiciens qui illustrèrent les Pays-Bas aux XIVe et XVe siècles.

Gazette Jan 7/60

'Formal Lyricists' New Group To Seek Recognition In Arts

A newly-established artists' group which hopes one day to become an international movement will hold its first joint exhibition here beginning Jan. 8.

Works by "The Formal Lyricists" will be presented by the Montreal Museum of Fine Arts' Junior Associates in the museum's Stable Gallery until Feb. 7.

The group, consisting of four artists from far distant points, was founded this summer.

Its members are: Paterson Ewen, of Montreal; Ray Mead, originally from England and more recently a resident of Toronto and Montreal; Henriette Fauteux-Masse, of Montreal; and Maria Virginia de Vera, of Santiago, Chile, temporarily a resident of Montreal.

In a statement, the group says its members' paintings are "very different from one another, yet have some things in common.

"These are mainly a search for an equilibrium between lyricism and formalism, enriched by all these years of complete plastic freedom.

"We are not as geometric as the Plasticiens and not as free as the Automatistes."

Ewen was born in Canada and studied at the Museum's School of Art and Design under Dr. Arthur Lismer and Goodridge Roberts. He won second prize in the Province of Quebec Painting Competition in 1957 and the "Prix des Laurentides" in the same year.

Mead studied at the Slade Academy, in London, England, and painted at St. Malo. He studied with Ben Nicholson at St. Ives and was one of the founding members of the "Group of Eleven" of Toronto.

Henriette Fauteux-Masse was born in Coaticook, studied in New York from 1946 to 1948. Winner of a Quebec Government scholarship in 1951, she studied in Paris with Andre Lhote.

Winner of the second prize in the Granby International Exhibition, she has had solo exhibitions at the Amis des Arts and the Montreal Arts Club. She has also exhibited in the Royal Academy salon of 1943; the Spring Exhibitions of the Montreal Museum, St. Helen's Island and New York.

Marie Virginia de Vera was born in Santiago, Chile, studied painting and sculpture there and at the University of Utah.

L'Enseignement - Journal Dec 27 Quebec 1959

Tableaux soviétiques exposés en mars au musée des Beaux-Arts de Montréal

Une exposition de l'art contemporain de la Russie soviétique, composée en grande partie d'oeuvres inconnues dans l'Ouest, aura lieu au Musée des Beaux-Arts de Montréal en mars prochain. Ce sera l'un des événements spéciaux du centenaire du Musée.

Ce sera la premiere fois que le gouvernement de l'URSS envoie une telle collection à une institution privée sur ce continent.

M. Murray Chipman, vice-président du Musée ainsi que président du comité du Centenaire et directeur de la maison d'édition Maclean-Hunter pour la région de l'Est, a mis au point cette exposition au cours d'une visite de 10 jours derrière le rideau de fer. Il est revenu à Montréal le 6 décembre.

La Galerie d'Art de Toronto se propose elle aussi d'exposer la collection après sa présentation à Montréal.

M. Chipman, qui avait visité la Russie déjà en 1937 afin d'écrire une série d'articles a souligné que l'exposition "réfléterait l'attitude sociale actuelle de la Russie et son peuple."

Selon lui, l'art "est un miroir du passé et une fenêtre sur le présent vivant" et il engage les peuples à se mieux comprendre.

Soixante-dix des quatre-vingts peintures qui seront exposées — ces tableaux seront assemblés par le ministère de la Culture soviétique — sont des oeuvres modernes. Les autres représentent le style académique du 19e siècle.

En annonçant cette exposition, le colonel Hugh M. Wallis, président du Musée, et M. Evan H. Turner, directeur, ont exprimé leur gratitude envers l'ambassadeur soviétique au Canada, M. A.A. Aroutunian et aux représentants du ministère de la Culture que M. Chipman a rencontrés en Russie.

L'ambassadeur soviétique a joué un rôle de premier plan dans ces négociations.

Ce sera la seconde exposition d'importance présentée dans le cadre du centenaire du Musée en 1960. L'exposition inaugurale — présidée par le gouverneur-général V nier — offrira une inestimable collection de maitres européens acquis, présentement ou autrefois, par des Canadiens.

M. Chipman a visité Moscou et Léningrad. Il dit que les Russes qu'il a rensontrés étaient "extrêmement sympathiques. J'étais le bienvenu partout où j'allais."

"J'en suis revenu pleinement convaincu de l'opinion du premier ministre Macmillan, à savoir que nous devons rencontrer et continuer à voir les Russes. Nous devons trouver une solution à nos différends sans toutefois minimiser la valeur des concepts de l'Ouest qui peuvent s'accorder avec la direction unique des vues communistes."

M. Chipman a déclaré que les Russes ont refusé d'inclure dans l'envoi quelques-unes des peintures impressionnistes et post-impressionnistes françaises qui se trouvent dans les musées russes.

"Ils m'ont donné comme raison qu'ils s'arrêtaient à réunir les peintures françaises qu'ils possèdent pour les exposer au moment même où nous les aurions voulu ici."

Le colonel Wallis a fait remarquer que l'exposition marquait un nouvel effort du Musée pour montrer le développement de l'art dans le monde entier. Au cours des dernières années, des expositions nationales provenant de diverses parties du monde ont été organisées sous les auspices du Musée.

Selon M. Chipman, le gouvernement russe défraiera le coût du transport aérien et de l'assurance des tableaux jusqu'à Montréal. Le Musée assumera les frais du retour.

"On m'a assuré que la collection représenterait bien la peinture d'aujourd'hui en Russie, a précisé M. Chipman. Ce sera une exposition de grande valeur."

Toronto Globe & Mail Jan. 2/1960

Titian's large canvas, 49 inches by 66 inches, called Madonna and Child with St. Catherine and St. Mark, is being lent to the Art Gallery of Toronto for exhibition of Venetian masters which will be shown in February.

ART AND ARTISTS

By PEARL McCARTHY

Look for a Big Breakthrough in 1960

This is going to be an interesting year in art. That guess is not meant to suggest that exhibitions will be vastly different from the past. It takes from several weeks to several years to organize displays and so exhibitions may reflect what was in people's minds some time before. But there are reasons to believe that creativity will be broader and appreciation more liberalized because it has become obvious that many shop-worn shibboleths have worn out.

The Art Gallery of Toronto's biggest offering for the second half of this season is to be the February exhibition of 16th century Venetians—Titian, Tintoretto and Veronese. This will be a loan exhibition, with borrowings from galleries and dealers in the United States and Europe. In addition to 16 paintings by the Big Three, there will be drawings by various Venetians of the period.

The gallery begins the new year with a January exhibition of contemporary French art, entitled Fifteen Painters from Paris. In March, the OSA will come along with its 88th annual. The Canadian Society of Graphic Art hangs at the end of April.

A climax has been arranged to end the season. In late April or early May the exhibition of contemporary Soviet Russian art is to arrive. This comes through the initiative of the now-very-lively Montreal Museum of Fine Arts, through the courtesy of the Soviet Ministry of Culture and the Soviet Ambassador to Canada, A. A. Aroutunian.

The special lecturers reflect the special interests of the season. James Johnson Sweeney of the Solomon R. Guggenheim Museum speaks on Jan. 20, when the contemporary French material will be on the walls.

Increased attention to sculpture can be seen with the naked eye, plainly, and may be reflected in the lecture on The Aesthetics of Modern Sculpture, by Evan H. Turner, director of the Montreal Museum of Fine Arts, on Feb. 3.

Walter Witzhum of the University of Toronto is scheduled to lecture on Titian as a Draughtsman on Feb. 17.

Then the private collector, an increasingly valued type of expert, will come on the scene. Janos Scholz, of New York, who is lending the gallery 16 drawings from his private collection, is to speak on Tintoretto as a Draughtsman, on March 2.

Le Devoir Jan 6/60

AU MUSEE

Les "Lyriques formalistes" à la galerie de l'Etable

Un groupe artistique de formation récente, qui espère devenir un jour un mouvement international, tiendra sa première exposition conjointe ici dès le 8 janvier. Les oeuvres des "Lyriques formalistes" seront présentées à la galerie de l'Etable du Musée des beaux-arts de Montréal par les Jeunes associés du Musée jusqu'au 7 février.

Ce groupe, qui comprend quatre artistes fort éloignés les uns des autres, s'est fondé l'été dernier.

Ses membres sont : Paterson Ewen, de Montréal; Ray Mead, d'Angleterre mais plus récemment résident de Toronto et Montréal; Henriette Fauteux-Massé, de Montréal et Maria Virginia de Vera, de Santiago (Chili) et temporairement à Montréal.

Ces derniers ont déclaré que leurs toiles "tout en étant très différentes l'une de l'autre au point de vue plastique, ont certains traits communs".

"Nous recherchons principalement un équilibre entre le lyrisme et le formalisme, enrichis par des années de complète liberté plastique."

"Nous ne sommes pas aussi géométriques que les Plasticiens, ni aussi libres que les Automatistes."

M. Ewen est né au Canada. Il a étudié à l'Ecole d'art et de dessin du Musée sous la direction du Dr Arthur Lismer et de M. Goodridge Roberts. Il a remporté le second prix du concours de peinture de la province de Québec en 1957 et le "Prix des Laurentides" la même année. Il a exposé à la Galerie Parma à New - York et ses tableaux figurent dans diverses collections au Canada, aux Etats - Unis et en Angleterre.

M. Mead a étudié à l'académie Slade de Londres et il a peint à St-Malo. A St-Ives il a étudié sous l'égide de M. Ben Nicholson et il est l'un des membres fondateurs du "Groupe des onze" de Toronto.

Il figure dans des collections de Vancouver, de Hamilton, de Toronto, à la Galerie Nationale du Canada et dans la collection Helena Rubinstein aux Etats-Unis.

Henriette Fauteux - Massé est née à Coaticook, Québec. Elle a étudié à New - York de 1946 à 1948. Boursière du gouvernement du Québec en 1951, elle a étudié à Paris avec M. André Lhote.

Gagnante du second prix de l'exposition internationale de Granby, elle a exposé, seule, aux Amis des Arts et au Club des Arts de Montréal. Elle a aussi exposé au Salon de l'Académie Royale en 1943 et au Salon du Printemps du Musée de Montréal, à l'Ile Ste-Hélène et à New - York.

Maria Virginia de Vera est née à Santiago où elle a étudié la peinture et la sculpture, ainsi qu'à l'Université de l'Utah.

Sa première exposition majeure eut lieu à la bibliothèque municipale de Salt Lake City (Utah). Plus récemment, elle a exposé au centre social de l'Université de Montréal. Ses oeuvres furent aussi exposées à l'Ile Ste-Hélène et à New - York. Des collectionneurs de Toronto, des Etats-Unis, de Belgique et d'Amérique du Sud possèdent de ses tableaux.

The Star Jan. 11/60

His Excellency Toru Hagiwara, ambassador from Japan, will address the Societe d'Etude et de Conferences at 2:30 p.m. tomorrow at the Montreal Museum of Fine Arts. His subject will be "Japan Art."

Gazette Jan. 11/60

Opening

The president and council of the Montreal Museum of Fine Arts have issued invitations to the Inauguration of its Centenary and Opening of the Exhibition, Canada Collects—1860-1960: European Painting to be held on Tuesday evening, January 19, at nine o'clock. The exhibition will be opened by His Excellency Major-General George P. Vanier, D.S.O., M.C., C.D., Governor-General of Canada.

Mont. Monitor Jan 7/60

Women's Art Society

The Women's Art Society will hold its first meeting of the year in the lecture hall of the Museum of Fine Arts on Tuesday at 11 a.m.

Senator, the Hon. Donald Cameron, M Sc, will address the meeting. His subject will be "Canada Discovers the Arts".

Westmount Examiner Jan 8/60

Women's Art Society

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Senator, the Hon. Donald Cameron, M Sc, will address the meeting. His subject will be "Canada Discovers the Arts".

Le Devoir Jan 12/60

"Montréal en 1860"

Mercredi, 13 janvier, à trois heures, Mme I.M.B. Dobell, conservatrice des documents et imprimés, au Musée McCord, prononcera en anglais, une causerie sur "MONTREAL EN 1860" sous les auspices du Comité féminin du Musée des Beaux-Arts.

Mme R.F. Elliott et les membres de son comité serviront le thé.

Le public est invité.

Collège Saint-Denis

Mont. Star Jan 9/60

Scholarly Catalogue Opens Museum's Centenary Year

By ROBERT AYRE

THE first evidence that this New Year marks the Centenary of the Montreal Museum of Fine Arts is the appearance of the Catalogue of Paintings, a hundredth birthday present from the Canada Council, which paid for the printing. There have been catalogues of sorts in the past, the first in 1891, the last in 1934, but, as the president, Col. Hugh Wallis, points out in the foreword, they have been little better than incomplete lists. The new one is a neatly printed book of 123 pages, a complete and scholarly reference work which has long been needed. (I have done my share of calling for it in these Notes over the years). It is a monument to John Steegman, O.B.E., who compiled it during his time as Director of the Museum.

The catalogue opens with the Canadians, about 118 of them (there are Canadians, and even Montrealers, of consequence who are still missing from the collections) and then turns to the others, Italian, French, Spanish, Dutch, Flemish, English and so on, presenting them alphabetically, all lumped together, instead of dividing them according to place or period. This may be a fault, though it doesn't disturb me too much. The information is all there under the individual references: brief biography of the artist, description of the painting, history of ownership and exhibition, bibliography.

Of great value to students is the work of correcting false attributions in the past. For example, "The Coronation of the Virgin," long credited to Agnolo Gaddi, is now, on the authority of Bernard Berenson, given to Niccolo di Pietro Gerini (died in 1415) who was associated with him. Four "Gainsboroughs" have been given back to their rightful painters, and one Goya. But we still have authentic and important works by Gainsborough and Goya, as well as Velasquez, el Greco, Reynolds, Constable, Tiepolo, Tintoretto, Rembrandt, Mantegna, Botticelli, and others of many schools. One correction that amused me as debunking a romantic illusion was the reference to an unfinished Romney drawing of a young woman thought to be Lady Hamilton. "The sitter," says the catalogue coldly, "bears no resemblance to the well-known features of Emma, Lady Hamilton."

Mr. Steegman provides a short but useful historical note, reminding us that while the Art Association of Montreal, the oldest art institution in Canada, was founded in 1860, it was really an outgrowth of the Montreal Society of Artists, which was formed in 1847. He pays tribute to such benefactors as Benaiah Gibb, William and Agnes Learmont, Lord Strathcona, R. B. Angus, Miss Adaline van Horne and the Morrice family. The van Horne collection, which is, of course, world-famous, gave the Museum some of its greatest treasures, and the Morrice group of 49 works is rightly described as "unrivalled." Without the funds bequeathed by private individuals — Shepherd, Tempest, Martin, Townsend and others — "the Museum could not have made even one important purchase," Mr. Steegman says, "since the monies received from other sources, both public and private, barely suffice for maintenance."

Portrait of a Lady, by Joseph Highmore. British School, 1692-1780. Oil on canvas. Purchased by the Montreal Museum of Fine Arts (Townsend Fund) in 1959.

Dr. Evan Turner, the present Director, says that the catalogue, "a valuable sourcebook for all those interested in the history of art," will be sent to 300 libraries, museums, universities and other educational institutions throughout Canada, the United States, Europe and Asia. It is not illustrated, but a more elaborate handbook on the Museum's collections, with illustrations, will be published later in the Centenary year.

* * *

The first big exhibition, "Canada Collects: 1860-1960" will be formally opened by His Excellency the Governor-General on January 19. It will contain more than 200 European paintings from Canadian collections.

Just opened in Gallery XII is an exhibition of recent painting by Pierre Gendron and Alex Colville. The first 1960 exhibition in the Stable Gallery, presented by the Junior Associates of the Museum, introduces a new group calling itself "Formal Lyrist." Its members are Paterson Ewen, Ray Mead, Henriette Fauteux-Masse and Maria Virginia de Vera. "Not as geometric as the Plasticiens and not as free as the Automatistes," they say they are searching for "an equilibrium between lyrism and formalism, enriched by all these years of complete plastic freedom."

* * *

The Artistic Society of the Students of the University of Montreal is sponsoring the travelling show "The Baroque Illusion." Circulated by the American Federation of Arts and in Canada by the National Gallery, this exhibition of French, Italian and Austrian stage design, 1650 to 1850, is drawn from the collection of the Cooper Union Museum of New York. It will be seen at the Social Centre of the University, Maplewood Avenue, from January 12 to 22.

Another National Gallery travelling exhibition under the direction of Richard B. Simmins, Director, Exhibition Extension Services, is "Canadian Portraits of the 18th and 19th Centuries," an exhibition of 30 portraits, mostly from Quebec, conceived and organized by Claude Picher, the National Gallery's Liaison Officer for Eastern Canada, in consultation with the Museum of the Province of Quebec, Laval University, the Montreal Museum and Mr. John L. Russell of Montreal.

* * *

Gazette Jan 11/60

Nonconformist Scrap-Metal Sculptor Attacks 'Banal' Mosaic For School

By BILL BANTEY

Sculptor Armand Vaillancourt, whose scrap-metal war memorial in Chicoutimi won national attention, praise and abuse, launched a one-man campaign here yesterday to prevent a "banal" mosaic from going up in the same city.

Vaillancourt, 28-year-old Montreal artist and nonconformist, says the mosaic appears to be the leading contender of four submissions for the front of a new Roman Catholic school in Chicoutimi.

"We must warn the people," Vaillancourt said solemnly.

He himself submitted one of the four entries being considered — a decision is reportedly due Tuesday night — and he says the school commissioners "seem afraid of something they don't understand."

The "something they don't understand" is again a collection of soldered pieces of scrap metal, enough to cover an area 76 inches by 17 inches.

It is, says Vaillancourt, an abstract from "representing the force of our time. It is very appropriate for a school."

He added: "The school commissioners shouldn't be afraid. It is an example of education because it gives liberty to the artist."

The apparent favorite for the front of the school building, Vaillancourt says, is "absolutely dreadful.

"It shows a scale, with buildings on one balance and books in the other. The books, of course, outweigh the buildings. How banal!"

Vaillancourt's cenotaph in the Saguenay River city, unveiled last month, is a 24-foot long creation of welded, jagged scrap steel mounted on a large base — also of scrap metal — at roughly a 45-degree angle.

To some it looked like a piece of artillery raised to firing position; to others like a ruined tree on a battlefield and to still others, like a wounded man, his arm raised in supplication. To nearly everyone, it suggested something of war and its horrors.

A slim, muscular figure in a blue wool sweater and blue jeans, his face is framed by a thick beard.

One of Canada's more successful young sculptors — his work is represented in the Montreal Museum of Fine Arts and other leading galleries — he is perhaps best known to the general public in Montreal as the man who created an abstract sculpture out of an old elm stump on Durocher st.

London Evening Free Press Dec. 19/59

Color On Canvas

By Lenore Crawford

Sculpture on Buildings

Awareness is growing to the propriety of sculpture in buildings ranging from industries to churches and outdoors in areas ranging from large parks and public squares to small gardens. This awareness is apparent in many different parts of the world, in small and large centres.

The growth is slow; it must seem less than a snail's pace to sculptors who see with dismay great and small buildings mushrooming everywhere with no thought, let alone a plan, for inclusion of sculpture in any form. As Frances Loring said in her address here a couple of weeks ago, the only logical way to plan sculpture for a building, or for anywhere else, is to have the sculptor work with the architect right from the start, not after blueprints are made. A piece of sculpture should be part of a building, not an addendum.

* * *

The query naturally comes: What about Wellington Square? We have had information concerning materials to be used, concerning many different things about this tremendous innovation in London's life. But what of its contribution to art outside of construction? Is there to be ornamentation of any kind and if so, what?

As for London's parks and streets, practically the only sculpture are things done for Storybook Gardens and Winter Wonderland and the "No Parking" signs nailed on beautiful old trees throughout the city.

In another quarter-century London may catch up with other cities in Canada—or at least move so as to be just 25 years behind as usual.

Meanwhile, things are happening for the betterment of sculpture in other places. The Art Gallery of Toronto has commissioned a piece of sculpture, thanks to a Canada Council grant of $2,000, done by Rebecca Sisler, Ontario artist. A similar grant to the Montreal Museum of Fine Arts enabled that institution to commission work by Robert Roussil.

Furthermore, the Sculptors' Society of Canada is taking action in a far more decisive way and, I should think, in a way far more likely to produce results than suggestions made by the society heretofore. Marius Plamodon is the new president, with Elford Cox, vice-president. Plamadon is the first French-Canadian to be elected head of the society and this professor of sculpture at the Faculty of Fine Arts of Quebec and a scholarship winner from the Royal Society of Canada and Quebec Province, with four years' European study in sculpture, should be a president of inspiration to give the right spark.

* * *

The Sculptors' Society of Canada already has sent a resolution asking the Federal Government to reserve two per cent of costs on a public building to be used for decoration. This is the percentage accorded decoration for public buildings by Austria, Denmark, France, Italy and other countries.

The society also is taking steps to let Canadians know there are other ways to commemorate persons and places than by plaques printed in run-of-the-mill letters. "Cairns" can be an eyesore or a sight for sore eyes, whichever planners wish. There is definite place for sculpture, no matter how small the "cairn," or how large, the society rightly emphasizes. Plaques and other commemorative means can be far more artistic than the sort of mementoes currently being used. They also can be much more noticeable if there is something distinctive about them.

Finally, the society is planning a large exposition of sculpture in Quebec City. Certainly, outdoor exhibitions are needed to acquaint people with the many different ways in which sculpture can participate in living, in enhancing the ordinary day of an ordinary guy or girl, or in marking the history, the greatness and the wonder of the years.

La Presse Jan 13/60

Pièce chinoise au Musée

Du 11 au 31 janvier, le comité féminin du Musée des Beaux-Arts présentera, dans sa vitrine du collectionneur, une ancienne tuile chinoise appartenant à la collection de Mme John F. McIntosh.

Ottawa Le Droit Jan 5/60

Un catalogue d'importance internationale

Un catalogue fort documenté qui "joue un rôle important dans le domaine de l'histoire de l'art" a été publié par le Musée des Beaux-Arts de Montréal dans le cadre de son programme de publications pour le Centenaire de 1960.

De fait, le catalogue groupe toutes les peintures à l'huile et en détrempe du Musée — c'est le premier livret complet de ce genre préparé par cette institution.

Il est le fruit de quatre années de recherche et d'étude entreprises par l'ancien directeur du Musée, M. John Steegman.

Ce catalogue fournit une brève biographie de chaque artiste représenté dans la collection de tableaux du Musée: il décrit chacun des tableaux, indique la technique employée, cite les endroits où ils furent déjà exposés, le nom des anciens propriétaires et les ouvrages d'histoire de l'art qui les mentionnent, et il contient en plus certaines notes de M. Steegman là où se sont élevés des problèmes d'attribution ou autre question académique.

Ce catalogue est d'importance internationale au point de vue éducatif. Il sera envoyé sur un plan d'échange à plus de 300 bibliothèques, musées, universités et autres institutions éducatives du Canada, des Etats-Unis, d'Europe et d'Asie.

"C'est une précieuse source de renseignements pour quiconque s'intéresse à l'histoire de l'art" a ajouté M. Turner.

Gazette Jan. 6/60

DON'T SAY women skip the financial news these days. They don't. And if you're still unconvinced of women's interest in monetary affairs bear in mind that when the Alumnae Society of McGill meets on January 12 the subject will be "Investing with a Plan." Offering the plan will be Gary Van Nest, a member of the Investment Dealers' Association of Canada . . . There's real regret in Montreal that Consul General and Mrs. Michael Simon have left Montreal for Peru where Dr. Simon will serve as ambassador . . . Collector's choice at The Montreal Museum of Fine Arts from January 11 to 31 will be an antique Chinese tile screen from the collection of Mrs. John F. McIntosh . . . Montreal-born composer Violet Archer had her work "The Beggar Speaks" performed recently at a concert under The MacDowell Club of Allied Arts in Oklahoma City.

☆ ☆ ☆

Quebec Chronicle-Telegr. Jan 12 60

Russian Art To Go On Show

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North American.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Mont Star Jan 14/60

The Ambassador of Japan and Mrs. Rotu Hagiwara of Ottawa were here yesterday to attend the meeting of the Societe d'Etudes and des Conferences which took place at the Museum of Fine Arts.

116 La Presse Jan 11/60

Cadeau du centenaire

Le premier véritable catalogue du Musée des Beaux - Arts ... en anglais seulement

Un catalogue fort documenté qui "joue un rôle important dans le domaine de l'histoire de l'art" a été publié par le Musée des Beaux-Arts de Montréal dans le cadre de son programme de publications pour le Centenaire de 1960.

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Selon le colonel Hugh M. Wallis, président du Musée, les anciens "catalogues" publiés en 1891, 1916, 1922 et 1934 n'étaient que des inventaires écrits à la main et incomplets".

M. Turner, directeur du Musée, a déclaré que le nouveau calatogue représente "le premier effort sérieux fait en vue de cataloguer entièrement et systématiquement la collection de peintures du Musée". Il se rend jusqu'à mars 1959.

Le calatogue est précédé d'un avant-propos du colonel Wallis et d'une introduction par M. Steegman. Les toiles canadiennes sont en tête de liste.

Jusqu'à présent, le répertoire n'a été publié qu'en anglais. Il fut impossible de publier immédiatement la version française en raison des frais que cela comportait.

En réalité, le Conseil des Arts a fourni une subvention au Musée afin d'aider à défrayer le coût de la publication en anglais.

Un livret plus détaillé et comprenant des illustrations sera publié dans les deux langues plus tard au cours de l'année.

Il complétera ce dernier catalogue et sera destiné au public. En effet, le catalogue actuel est surtout utile au spécialiste. On le vendra au comptoir d'entrée du Musée toutefois, à un très bas prix.

Soulignant l'importance internationale du catalogue au point de vue éducatif, M. Turner a déclaré qu'il sera envoyé sur un plan d'échange à plus de 300 bibliothèques, musées, universités et autres institutions éducatives du Canada, des Etats-Unis, d'Europe et d'Asie.

(Communiqué du Musée des Beaux-Arts)

Montstar Jan 5/60

Museum Issues Art Catalogue

A reference book covering virtually all of the paintings in the Montreal Museum of Fine Arts has been published by the Museum as part of its publications program for its 1960 centenary celebration.

The catalogue—first complete book of its kind ever prepared by the Museum — is the result of four years work by former Museum director John Steegman. It gives a brief biography of each artist represented in the Museum's paintings collections; describes each painting, the technique used, where it was exhibited, lists its former owners and references to it in art history.

Dr. Evan H. Turner, director of the Museum, said the new catalogue was the "first serious effort" to catalogue the Museum's paintings collection fully and systematically.

Montreal Star Dec 31/59

Silent film series planned for Museum

Is the film America's most outstanding contribution to the art of our time? In January, in its regular Wednesday evening film shows, the Montreal Museum of Fine Arts will try to answer this question by showing, on three consecutive Wednesday evenings, films representing, first of all, American silent film technique at its most refined, secondly, the story of the silent film in France and its influence on American movie-makers and finally, the coming of sound with outstanding examples of the first sound pictures made.

The first picture in this series, **'The Last Command'** (1928), will be shown on Wednesday, January 6 at 6:30 p.m., and at 8:30 p.m., in the Lecture Hall in the Museum. This film directed by Joseph Von Sternberg, with Emil Jannings is one of the few serious films with a Hollywood setting and is based on an actual incident in the film capital.

Le Progrès du Saguenay Chicoutimi Dec 28/59

Oeuvre voulant signifier L'illusoire progrès de l'homme

La dernière oeuvre du sculpteur Robert Roussil, de huit pieds de hauteur et pesant près de 200 livres, fait maintenant partie de la collection permanente du Musée des Beaux-Arts de Montréal.

L'oeuvre lui a été commandée par le Musée grâce à une subvention de $2,000 accordée par le Conseil des Arts du Canada.

L'artiste, un Montréalais de 34 ans, déclare que l'oeuvre est "abstraite en un sens, mais elle reflète les mouvements et les émotions qui tourmentent l'humanité".

Sculptée sur un énorme tronc d'orme, elle représente "l'illusoire progrès de l'homme alors qu'en réalité, nous vivons encore dans l'ère primitive".

M. Roussil a quitté la ville en direction de Tourrette-sur-Loup (France) peu après que le Comité des acquisitions canadiennes du Musée, présidé par M. A. Sidney Dawes, ait accepté l'ouvrage. Il y a établi son atelier depuis trois ans.

"L'artiste a une plus grande liberté d'expression en Europe, affirme M. Rousil. Au Canada, il est étouffé. L'art canadien ne produira aucun vrai chef-d'oeuvre tant que ces obstacles à la liberté artistique ne seront pas écartés."

M. Roussil a créé sa nouvelle sculpture dans les studios de l'Ecole d'art et de dessin du Musée.

Le Dr Arthur Lismer, chef de la section éducative du Musée et directeur de l'Ecole, a déclaré que Roussil attaque un problème en sculpture "avec l'esprit de ses aïeux au Canada français".

"Avec peu d'outils — un large ciseau et un pesant marteau — ce vigoureux artisan a la patience et l'énergie de transposer la croissance organique en un symbole, une idée, une oeuvre d'art, sans détruire le rythme et la forme d'un arbre vivant."

A son avis, l'oeuvre de Roussil est issue des arts et métiers des anciens artisans du Québec "dont les noms sont connus et admirés dans l'histoire artistique et religieuse du Québec".

'Il hérite des traditions de ses compatriotes d'autrefois et continue un travail de pionnier dans un art qui maintient encore les sentiments, l'énergie et l'esprit créateur du pionnier."

"Son oeuvre est moderne en ce que ses formes sont abstraites et leur sens peut nous échapper, mais elles n'en demeurent pas moins des statues de bois, donc puissantes, organiques et traditionnelles."

M. Roussil déclare que son oeuvre essaie d'exprimer l'échec de l'homme malgré ses efforts pour développer toutes ses possibilités.

"C'est comme si un homme essayait de traverser l'océan dans une chaloupe ,dit-il."

"Nous ne sommes pas encore arrivés au point où nous pouvons être à la hauteur des grandes réalisations modernes, ajoute-t-il. Nous ne pouvons que donner l'illusion du succès avec les petits matériaux que nous possédons. Nous gaspillons nos vies dans l'insignifiance."

M. Roussil fut choisi par le Comité des acquisitions canadiennes du Musée, conjointement avec la direction du musée.

Le Conseil des Arts du Canada a accordé des subventions de $2,000 à chacune des six principales galeries canadiennes "afin de leur permettre de commander une sculpture spécialement conçue pour embellir l'édifice ou le jardin".

En distribuant les subventions le Conseil déclarait: "Le sor du sculpteur est, par certain côtés, moins clément encore que celui du peintre. Ses matériaux sont plus dispendieux et d'ac quisition plus difficile; plus de temps lui est habituellemen requis pour produire une oeu vre d'art et le marché que rencontre celle-ci est moins impor tant. Si éventuellement son oeuvre doit être coulée dans le bronze, il aura à faire face à des problèmes supplémentaires

Le Conseil a précisé que bien que le don soit accordé à la galerie d'art en vue d'acquérir ainsi une nouvelle pièce de sculpture, "l'assistance est des tinée en premier lieu au sculp teur lui-même."

Chaque galerie concernée a été laissée entièrement libre quant au choix du sculpteur.

M. Roussil s'est acquis un re nom vers 1950 alors que l'on re procha à certaines de ses oeu vres d'être indécentes.

Ce dernier ouvrage sera exposé en haut de l'escalier principal.

Le Devoir Jan 13/60

Les juges du 77e Salon du Printemps au Musée

Le nom des juges du 77e Salon du Printemps au Musée des Beaux-Arts de Montréal a été annoncé aujourd'hui par le directeur, M. Evan H. Turner.

Ceux-ci représentent à la fois les deux principaux centres de peinture au Canada, les deux traditions de la peinture, les deux cultures du Canada, les deux principales revues d'art du pays et un critique d'art éminent.

Les juges sont MM. Robert Ayre, critique d'art au **Montreal Star,** Claude Beaulieu, directeur artistique de Vie des Arts, Alan Jarvis, rédacteur en chef de la revue **Canadian Art** et ancien directeur de la Galerie Nationale du Canada, Alfred Pellan, l'un des peintres modernes les plus en vue du Canada français et A.J. Casson, de l'Académie Royale du Canada, membre du célèbre Groupe des Sept et l'une des personnalités artistiques marquantes de Toronto.

M. Turner a déclaré que le Salon du Printemps se proposait de "réunir en un même endroit et au même moment, pour le bénéfice du public aussi bien que de l'artiste, un choix représentatif des oeuvres de peintres et sculpteurs canadiens sérieusement intéressés à leur travail".

"Cette exposition devrait indiquer chacune des tendances actuelles de l'art et chaque école peut ainsi être représentée avec plus ou moins d'envergure, selon les soumissions des artistes eux-mêmes."

"Le jury ne doit pas supprimer ou encourager des oeuvres révélant une préférence pour une conception ou un style particuliers, mais il doit essayer de choisir, parmi les oeuvres soumises selon les règlements du concours, celles qu'il juge les meilleures tant au point de vue honnêteté que mérite."

Pour la première fois dans l'histoire du Salon du printemps, un fonds de $2,000 sera assigné à l'achat d'oeuvres d'art. Ce fonds a été constitué par une subvention de $1,000 du Conseil des arts du Canada, que le musée a supplémentée d'un montant égal.

Les trois prix annuels sont aussi augmentés.

Les prix Jessie Dow pour la meilleure peinture à l'huile et la meilleure aquarelle seront de $250 chacun. Le prix du Comité féminin du musée pour la sculpture s'élève à $500. Ces prix étaient autrefois fixés à $150 chacun.

M. Turner a déclaré que le fonds d'achat conjointement créé par le musée et le Conseil des arts du Canada incitera sans doute un plus grand nombre d'artistes à participer au concours. Les oeuvres choisies seront intégrées à la collection permanente du musée.

L'an dernier, le Salon du printemps avait reçu 1,631 soumissions. Les deux jurys de sélection — l'un pour la peinture et l'autre pour la sculpture — n'en avaient accepté que 67 pour l'exposition.

Les formules d'inscription doivent arriver au musée au plus tard samedi, le 20 février, à 5 heures de l'après-midi. Les oeuvres elles-mêmes doivent être remises au musée au plus tard samedi, le 27 février, à 5 heures.

Le concours s'adresse à tout artiste vivant.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exclusion des miniatures), les dessins et gravures de toute technique et enfin les sculptures.

Chaque artiste peut soumettre un total de deux travaux, faits dans les trois dernières années. Ils ne doivent pas avoir été présentés déjà à un Salon du printemps du musée. Les peintures, les gravures et les dessins doivent être encadrés.

Le Devoir Jan 13/60

Westmount Examiner Jan 8/60

The Collector's Choice exhibition at the Montreal Museum of Fine Arts January 11 to 31 will be an antique Chinese tile screen from the collection of Mrs. John F. McIntosh. Mrs. Allan Magee of Westmount is chairman of this exhibition.

Gazette Jan 15/60

Dr. Ivan Turner, director of the Montreal Museum of Fine Arts, will be interviewed today on Montreal Matinee. . . With NBC-TV planning to televise an interview with Sir Anthony Eden tomorrow, CBS-TV has rescheduled its interview with the former British prime minister for tonight on Person To Person, a week earlier than had been planned. Both networks claim this is the "first" TV interview of Eden since he resigned the premiership, but CBC scooped them with an interview some weeks ago.

CKGM is sponsoring formation and development of a Philharmonic Youth Orchestra in Montreal, which, a station spokesman said, "has been conceived and organized and will be conducted by musicians between the ages of 14 and 24." Boris Brott is the director. It is planned for the orchestra to compete in the Ottawa Musical Festival in April.

La Presse Jan 12/60

Films de Renoir et Feyder au Musée

Mercredi, 13 janvier 1960, à 6 h. 30 p.m. et 8 h. 30 p.m., deux films français de grande classe, au Musée des Beaux-Arts.

1.—**Les Eloquents.** Ce film est l'histoire des films silencieux en France, de Jacques Feyder à René Clair.

2.—**Une Partie de Campagne.** Un classique du début de la production cinématographique française, ce film est basé sur un conte de Guy de Maupassant et réalisé par Jean Renoir.

Gazette Jan 13/60

Blending Of Cultures Aids Arts

One of the most encouraging and exciting signs of a growing Canadian maturity is the growth of the arts in Canada, Sen. Donald Cameron told the Women's Art Society yesterday.

This new vitality is not restricted to any particular region, nor to any particular art form, although there are variations in the degree of enthusiasm as between one form and another in certain parts of the country, he said.

"In no part of the country do we find as grea. a liveliness as in Quebec, and in Montreal in particular," Senator Cameron continued. "This is natural because Montreal, by being the finest example we have of the blending, stimulation, and challenge of the two dominant cultures of English and French, has also been enriched by the artists who have come from other lands and found in Montreal a tolerance, maturity and sympathy almost European in its encouragement of all who have talent regardless of origin."

Senator Cameron said the vast distances and sparse population made the difficulties in fostering a thriving artistic growth and opportunity almost overwhelming.

Gazette Jan 15/60

Personals

Mr. W. F. Shepherd is entertaining at dinner on Tuesday evening and later with his guests, will attend the Inauguration of the Centenary of the Montreal Museum of Fine Arts and the opening of the Exhibition-Canada Collects-1860-1960; European Painting.

Star Jan 16/60

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10, free days, Wednesday, Saturday, Sunday. **Centenary Exhibition — Canada Collects — 1860-1960.** Formal opening, Tuesday. **Alex Colville and Pierre Gendron** in Gallery XII, through Jan. 24. **Formal Lyrists** in Stable Gallery, through Feb. 7.

La Presse Jan 12/60

Les Expositions

Centre social, Université de Montréal: 63 dessins de décors de théâtre des 17e, 18e et 19e siècles. Du 12 au 22 janvier.

Galerie de l'Etable (musée des BeauxArts): Les Lyriques formalistes. Henriette Fauteaux-Massé, Paterson Ewen, Maria Virginia de Vera, Ray Mead. Du 8 janvier au 7 février.

Musée des Beaux-Arts (galerie Norton): Pierre Gendron, oeuvres récentes. Alex Colville, huiles. Du 8 au 24 janvier.

Galerie Walter Klinkhoff : Isis Kischka, peintures. Du 13 au 23 janvier.

Y.W.C.A.: Hannah Hyams, peintures. Du 6 au 31 janvier.

Ecole des Beaux-Arts: Association des Artisans non figuratifs de Montréal: du 14 au 30 janvier.

La Presse Jan 12/60

Film sur la peinture flamande

Le jeudi 14 janvier à 8 hres 30 du soir, au Musée des Beaux-Arts de Montréal, 1379, rue Sherbrooke ouest, l'Association Belgique-Canada, en collaboration avec le Musée, présentera, sous la présidence de Son Excellence l'ambassadeur de Belgique, la première à Montréal du film en couleur "The Golden Age of Flemish Painting"; celui-ci sera commenté en français par M. L.-V. Randall, professeur à l'Université de Montréal.

Ce film a été gracieusement prêté par la Galerie Nationale du Canada. Il a été réalisé par M. Paul Haesaerts, critique d'art et cinéaste belge de renom. Il a été primé en 1953 et 1954 aux festivals internationaux à Venise, Berlin et Karlovy-Vary; en 1955, il a été classé hors concours pour l'attribution de la médaille annuelle au meilleur film culturel et d'enseignement. L'accompagnement sonore de ce film, agencé par Dom Joseph Kreps, o.s.b., est emprunté aux musiciens qui illustrèrent les Pays-Bas aux XIVe et XVe siècles.

Westmt Exam. Dec 31/59

Silent film series planned for Museum

Is the film America's most outstanding contribution to the art of our time? In January, in its regular Wednesday evening film shows, the Montreal Museum of Fine Arts will try to answer this question by showing, on three consecutive Wednesday evenings, films representing, first of all, American silent film technique at its most refined, secondly, the story of the silent film in France and its influence on American movie-makers and finally, the coming of sound with outstanding examples of the first sound pictures made.

The first picture in this series, **'The Last Command'** (1928), will be shown on Wednesday, January 6 at 6:30 p.m., and at 8:30 p.m., in the Lecture Hall in the Museum. This film directed by Joseph Von Sternberg, with Emil Jannings is one of the few serious films with a Hollywood setting and is based on an actual incident in the film capital.

Montreal Star Jan 13/60

FILM AT MUSEUM

A film depicting "The Golden Age of Flemish Painting" will be presented at the Montreal Museum of Fine Arts tomorrow at 8:30 p.m. The preview presentation will be held under the auspices of the Belgian ambassador.

Pour un musée d'Art moderne

Cinq jeunes gens viennent de publier un album d'art, contenant sept eaux-fortes. La chose naturellement est passée inaperçue. Pourtant, l'album, le premier publié par les Editions Goglin, à Montréal, est digne d'être mis en vedette dans les plus grandes capitales, à New-York ou à Paris. Qui s'en soucie ? Les gens savent-ils même qu'il s'agit de gravure ? Savent-ils ce qu'est la gravure ? Savent-ils qu'un des grands graveurs de ce temps s'appelle Albert Dumouchel, qu'il est Canadien et qu'il a formé à Montréal des générations d'artistes, bien que lui-même n'ait que la quarantaine ? Le public est-il au courant que cet homme a été l'âme, le souffle, la vie de l'Institut des Arts graphiques et qu'il y accueille des jeunes gens des classes sociales les plus humbles pour en faire non seulement des artisans, mais des artistes, leur donner le goût de la culture, le culte de la beauté, un vernis de civilisation qui les marquera pour toujours ? Qui s'en occupe ? Qui s'en préoccupe ? Le musée des Beaux-Arts est là pour cela, dira-t-on ? Mais cela est une autre question . . . Ou plutôt cela fait partie du même problème !

Car pour l'étranger, le touriste, l'esprit curieux qui vient de loin, quel reflet le musée des Beaux-Arts donne-t-il de notre évolution culturelle? Quelle image du foyer d'art que fut Montréal ? Quelle illustration de notre histoire artistique dont Montréal a été un centre et qui fait qu'à Londres, à Paris, ailleurs, on parle de l'Ecole de Montréal ? Parcourez les salles du musée et dites-nous combien de Pellan, combien de Borduas, combien de Dumouchel vous y trouverez . . . Si un Chinois tombait à l'improviste à Montréal, apprendrait-il par le Musée ce que fut l'automatisme, ce que furent les Plasticiens ? Pas du tout.

C'est pourquoi il nous faut à Montréal un musée d'Art moderne pour que, justement, nous puissions commencer à conserver le souvenir de la genèse et l'histoire de nos arts. Plus tard, le public canadien sera intéressé à se remémorer comment il s'est éveillé au goût du beau, aux formes, aux couleurs . . . quels débats, quelles contradictions, quels efforts ardents, ont suscité ces débuts . . . comment, de là, est sorti un art canadien original et quelles répercussions il a eu sur le peuple. Toutes les grandes villes du monde, toutes les métropoles, toutes les capitales, ont aujourd'hui un musée d'art moderne. Les pays pauvres n'y font pas exception. Montréal est assez adulte pour se permettre ce qui n'est plus un luxe, mais une nécessité. Deux musées ne sont pas de trop. L'un pour la formation classique et académique, conservatoire éducatif des écoles anciennes. L'autre, qui partirait de l'époque contemporaine, vraisemblablement de la période post-impressioniste et nous conduirait jusqu'à nos jours. L'avantage serait de pouvoir acheter encore des toiles modernes, spécialement canadiennes à des conditions raisonnables, alors que les toiles de maîtres anciennes atteignent des cotations hors de portée. Et quel emplacement serait meilleur pour un tel musée que la place des Arts, ou, sinon, un emplacement situé dans la future perspective qui s'allongerait en face de la place des Arts jusqu'à la rue Dorchester ?

La question du Musée d'Art moderne est particulièrement d'actualité, car le musée des Beaux-Arts ne peut désormais embrasser toute cette récente histoire de la peinture, faute de place d'abord, faute de crédits ensuite et, malheureusement, faute encore de compréhension de la part de beaucoup de ses membres dirigeants.

Ce qui arrive à nos graveurs, le manque d'appui, l'incompréhension dont ils sont presque victimes, l'ignorance du public à leur égard, est un exemple. Un musée d'Art moderne où toutes les jeunes générations se trouveraient chez elles, sans distinction de groupes ethniques, sans exclusion d'écoles ni de chapelles artistiques, serait un des plus grands services à rendre à la province et au pays; et il est à souhaiter que le nouveau gouvernement provincial en étudie soigneusement les possibilités afin, si possible, d'y accorder une attention soutenue.

Jean SARRAZIN

La Presse Jan. 11/60

Star Jan. 13/60

Name Five To Judge Art Show

Judges of the 77th annual Spring Exhibition of the Montreal Museum of Fine Arts were nounced yesterday by the director, Dr. Evan H. Turner.

They represent Canada's two major centres of painting, the two traditions of painting, the two Canadian cultures, the two leading art magazines of the nation and a prominent art critic.

Robert Ayre, art critic of THE MONTREAL STAR, Claude Beaulieu, artistic director of Vie des Arts, Alan Jarvis, editor of Canadian Art and formerly director of the National Gallery of Canada, Alfred Pellan, one of French-Canada's outstanding modern painters and A. J. Casson of the Famed Group of Seven, will make up the selection committee.

Opens April 8

The exhibition will open April 8 and continue for one month.

Dr. Turner said the object of the Spring Exhibition is to "assemble in one place and at one time, for the benefit of both the public and the artists, a truly representative display of what is being done by serious painters and sculptors in Canada.

"It should be an exhibition presenting a cross-section of all current trends in art, with each school being given roughly the degree of attention justified by the submissions of artists themselves.

"The jury should not suppress or promote works of art because of a preference for one particular style or conception but should attempt to select from amongst entries, which comply with the general rules, what they judge to be the best of each on the basis of honesty and merit."

He said the museum is looking forward to a "particularly brilliant show this year in view of the museum's centenary celebration."

Purchase Awards Doubled

For the first time in the Spring Exhibition's history, $2,000 will be available for purchase awards. This comes from a $1,000 grant from the Canada Council which has been matched by the museum.

The three annual prizes have also been increased. The Jessie Dow prizes for the best oil painting and the best water color will be $250 each. The Museum Ladies' Committee prize for sculpture will be $500. Formerly all three awards were $150 each.

Last year a total of 1,631 works were submitted for the show. Only 67 were accepted.

Entry forms for artists submitting to the show must be received in the museum not later than 5 p.m. Feb. 20. The works themselves must be received by 5 p.m. Feb. 27.

The exhibition is open to all living artists and each artist may submit two works, done within the last three years.

Town and Royal Weekly Post Dec. 31/59

FILMS AS ART IN MUSEUM PROGRAMME

Is the film America's most outstanding contribution to the art of our time? In January, in its regular Wednesday evening film shows, the Montreal Museum of Fine Arts will try to answer this question by showing, on three consecutive Wednesday evenings, films representing, first of all, American silent film technique at its most refined, secondly, the story of the silent film in France and its influence on American moviemakers and finally, the coming of sound with outstanding examples of the first sound pictures made.

The first picture in this series 'THE LAST COMMAND' (1928) will be shown on Wednesday, January 6 at 6.30 p.m. and at 8.30 p.m. in the Lecture Hall in the Museum. This film directed by Joseph Von Sternberg with Emil Jannings is one of the few serious films with a Hollywood setting and is based on an actual incident in the film capital.

Mrs. E. B. Fairbanks of Moncrieff rd., is chairman of the film committee who is presenting this outstanding programme.

Winnipeg Tribune Dec 26/59

Abstract Art Cenotaph Suggests War's Horrors

MONTREAL (CP) — Opponents of abstract art have criticized it for being understandable only to the artist himself or a small coterie of connoisseurs.

But the mass appeal non-representational art can sometimes have was demonstrated last month when a cenotaph was unveiled in the Saguenay River city of Chicoutimi.

Erected in honor of the city's dead in the Second World War, it could not have been more unlike the once-popular heroic martial monuments.

The Chicoutimi cenotaph is a 24-foot long creation of welded, jagged scrap steel mounted on a large base—also of scrap steel—at roughly a 45-degree angle.

To some it looked like a piece of artillery raised to firing position; to others like a ruined tree on a battlefield and to still others like a wounded man, his arms raised in supplication.

But to nearly everyone it suggested something of war and its horrors.

The reaction was gratifying to the cenotaph's creator — Armand Vaillancourt, a 28-year-old Montreal artist who thrives on controversy.

"I was touched," he said recently. "There was almost a meeting of minds. . .in their own simple way those people see in it the horrors of war. . ."

And this, he says, was all he intended to convey; the precise image it suggests to anyone is unimportant.

"I believe in peace" he says in explaining the purpose behind his design.

Vaillancourt is a resolute and sincere nonconformist. A slim, muscular figure in a blue wool sweater and blue jeans, his handsome face is framed by a thick beard and a mane of dark brown hair which falls to his shoulders.

Though he is one of the more successful of Canada's young sculptors, Vaillancourt lives and works in a two-storey galvanized iron garage at the back of a parking lot on Bleury Street in downtown Montreal.

One corner of the second floor has been converted into his one-room living quarters, heated only by an oil heater.

The room is partially divided by a tattered brown blanket, the floor is covered with scraps of rugs and the window glass supplemented by paper.

But Vaillancourt does not live this way because of any romantic notions about artistic privation—the fact is his art is an expensive one.

The Chicoutimi cenotaph—built of scrap steel instead of marble or granite — might appear relatively cheap to create.

But because of the material he uses, a modern sculptor must have tools far more expensive than the traditional mallet and chisels.

Vaillancourt's garage - studio for example contains huge electric drills, welding torches, an air compressor and tanks of oxygen and acetylene.

Because of the cost of these tools, he says he lost money on the cenotaph, for which he is to be paid $3,000 by the Chicoutimi Junior Chamber of Commerce.

"Running after dollars," as he terms it in accented but fairly fluent English, has been a constant and annoying feature of his life.

"But," he says, "I have lost thousands of dollars in commissions because I will not do anything I do not believe in."

For instance, he says, he was once asked to do some Polynesian figures for a Montreal restaurant. He told the prospective clients that if they wanted "India sculpture they should go and talk to an Indian."

But he is becoming better known and some day may reach the $400 monthly income he feels would supply his artistic and bodily needs.

Two of his larger works in wood "which I often use because it's cheap" are owned by the Montreal Museum of Fine Art. Commissions for abstract pieces to decorate apartment and office buildings are becoming more frequent.

Cornwall Standard-Freeholder Dec 28/59

Original Ideas Feature Work Of Quebec Sculptor

By KENNEDY WELLS

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SCRAP-STEEL MONUMENT

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IMAGE UNIMPORTANT

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POOR QUARTERS

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MONEY SCARCE

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IN MONTREAL GALLERY

Two of his larger works in wood "which I often use because it's cheap" are owned by the Montreal Museum of Fine Art. Commissions for abstract pieces to decorate apartment and office buildings are becoming more frequent.

Vaillancourt is the 15th of 16 children born to a couple in Black Lake, an asbestos mining community in Quebec's Eastern Townships. His father was originally an asbestos miner but during the depression took to farming.

Farm life, Vaillancourt says gave him the best training for his work—more valuable than any thing he learned in five years at Montreal's Beaux Arts school, where he was frequently in hot water.

On the farm he learned, while repairing machinery, to work with the tools he uses today.

Montr. Monitor Dec 31/59

Art Museum visitor finds own sketch made years ago

The other day, a woman walked into The Montreal Museum of Fine Arts to see the current exhibition of Austrian art.

She was wandering slowly through the gallery when suddenly, she came upon a drawing that startled her.

It was her own picture, sketched years ago in Vienna by one of Austria's most famous artists, Gustav Klimt.

A few feet away, there was a second Klimt drawing of the woman.

"I was astonished," said Miss Maeda Primavesi, 3550 Ridgewood avenue, who has been living in Canada 10 years. "The pictures brought back all the joys of my childhood and the experiences that have enriched my life."

Miss Primavesi lived in Toronto for two years before settling in Montreal eight years ago.

The drawings — one is called Maeda Primavesi, the other Girl Seated From Front — are among a selection of original Austrian drawings and facsimiles from the noted Viennese gallery, the Albertina, which are on view at the Museum until Dec 20.

It is the first time the works are seen in Montreal — and one of the rare occasions they have crossed the ocean.

Miss Primavesi, said Klimt (1862-1918) did "about 40" sketches of her as a young child for an oil portrait which since has been acquired by the Albertina.

She herself owns about seven of the sketches. Some of the others are still in her mother's possession in Vienna, while the balance — including the two on view — are in the Albertina's collection.

"Klimt did the drawings over a period of years," Miss Primavesi said. 'He painted very slowly. He would make numerous sketches, as he did in my case, before beginning the portrait itself.

"He would let his sitters move about as they wanted so that he could capture what was most characteristic about them.

Miss Primavesi said her family came into contact with Klimt and his contemporaries because of her father's active support of the arts.

An industrialist, he [illegible] ing financial backer [illegible] Werkstaette, the arts [illegible] blished so that Klim[illegible] like him could crea[illegible] trian art that would [illegible] time.

realize that the soul of an artist and a businessman are two different things. Their outlook that artists should be able to look after themselves is basically bad for the cultural development of Canada."

Miss Primavesi said she has no idea of the fee Klimt charged for the sketches and portrait. He also painted her mother.

He at one time executed murals in Empress Elizabeth's bedroom at her country villa in Lainz, near Vienna. For this work and frescoes in the Burgtheatre, he received a decoration from Emperor Francis Joseph 1.

However, the tide changed after the commission of three huge paintings that were to adorn the Vienna University. The pictures were branded indecent and never hung.

Even a cabinet crisis arose over l'affaire Klimt and one of the ministers had to resign.

The three controversial pictures later were burned when the retreating Germany army set fire to a castle in 1945.

Gazette Jan 15/60

Museum:

Evan H. Turner, director of the Montreal Museum of Fine Arts, tells about the museum's development in its first century. This article written for The Gazette by Mr. Turner, is accompanied by a full-color reproduction of one of the museum's masterpieces.

Vie Etudiante Jan 15/60

OU IRONS-NOUS ?

MONTREAL

Expositions

- **UN SIECLE DE COLLECTIONS PRIVEES CANADIENNES** (enluminures de 1300, Durer, Rembrandt, de la Tour, Renoir, Degas, Pisarro, Courbet, Cézanne, Braq[illegible] Picasso, Modigliani, Signac [illegible] Musée des Beau[illegible] broo[illegible] au 20 fev. A voir.

Ottawa Citizen Jan 12/60

His Excellency the Governor-General will open the Montreal Museum of Fine Arts Inauguration of its Centenary and Opening of the Exhibition, Canada Collects — 1860-1960: European Painting, on Tuesday evening, January 19 at 9 o'clock.

Belleville Intelligencer Jan 5/60

MODELS SKETCHES — Maeda Primavesi stands before a sketch and a painting (right) of herself at the Montreal Museum of Fine Arts. The pictures are originals of a series sketched during her childhood in Austria by Gustav Klimt, who died in 1918. They were in the museum with an exhibition of drawings from Vienna's Albertina gallery. Miss Primavesi came to Canada ten year ago. (CP Photo).

Sees Sketch of Herself While Visiting Gallery

MONTREAL (CP) — When Maeda Primavesi, an Austrian who lived here for 10 years, went to an exhibition at the Montreal Museum of Fine Arts she came face-to-face with a sketch of herself. On the wall a few feet away was another.

"I was astonished," she said in an interview.

The two pictures were originals among a series sketched of her during her childhood by Gustav Klimt, and were part of an exhibition of Austrian drawings from Vienna's Albertina gallery.

PORTRAIT IN VIENNA

Miss Primavesi said Klimt, who died in 1918, did "about 40" sketches of her as a youngster for an oil portrait now in the Museum of the City of Vienna. The sketches that were on view here until just before Christmas were entitled "Maeda Primavesi" and "Girl Seated from Front."

Miss Primavesi, who lived in Toronto for two years before settling in Montreal, owns seven of these sketches. Some are in her mother's possession in Vienna, and the others are in the Albertina collection.

"Klimt painted slowly," she said. "He would let his sitters move about as they wanted so that he could capture what was most charcteristic about them."

Miss Primavesi, an art teacher herself, said her family became acquainted with Klimt because her father, an industrialist, was a financial backer of Wiener Werkstaette, an art centre established so that Klimt and others like him could create new Austrian art that would express their time.

She said Klimt and his contemporaries spent a good deal of time at the Primavesi country home. He also painted a portrait of her mother.

"In Austria people feel it necessary to give artists moral support and to associate personally with them," she said. "I think it is rather sad that in Canada artists are left alone. They have no real contact with the general public.

"People here don't seem to realize that the soul of an artist and a businessman are two different things. Their outlook that artists should be able to look after themselves is basically bad for the cultural development of Canada."

Le Devoir Jan 16/60

AU MUSEE

Conférence de M. Randall

Le Comité féminin du Musée des Beaux-Arts de Montréal présentera, mercredi, le 20 janvier, à 3 hres, M. L.V. Randall.

M. Randall a enseigné l'histoire de l'art depuis douze ans à l'Université de Montréal, et à l'Institut des études médiévales à Montréal. En même temps il a travaillé, avec succès, à l'introduction de cours obligatoires d'histoire de l'art dans des collèges classiques de la province. Il a été, depuis sa jeunesse, collectionneur de livres et d'oeuvres d'art. Il a toujours été particulièrement intéressé dans le Moyen Age, et spécialement dans le XVe siècle.

Sa conférence a comme titre : "Contours, couleurs et lumières dans la peinture du XVe siècle au XVIIe siècle".

Star Jan. 16/60

Montreal Museum of Fine Arts and the opening of the Exhibition-Canada Collects 1860-1960.

Mr. W. F. Shepherd is entertaining at dinner Tuesday evening and later with his guests will attend the Inauguration of the Centenary of the

Star Jan 16/60

Mr. and Mrs. Francois Bisaillon are entertaining at dinner on Tuesday evening and later with their guests will attend the opening of the Exhibition at the Montreal Museum of Fine Arts.

Star Jan. 16/60

Personals

Mr. and Mrs. J. A. Hodgson are entertaining at dinner on Tuesday evening prior to the opening of the Exhibition at the Montreal Museum of Fine Arts.

Moncton Trans Cont Jan 13/60

RUSSIAN ART TO BE HIGHLIGHTED

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North America.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Toronto Globe-Mail Jan 19/60

At the dinner this evening given by Mr. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, in the Ritz-Carlton Hotel in Montreal, the guests of honor will be the Governor-General and Mrs. Vanier. Toronto guests include Mr. Martin Baldwin, director of the Art Gallery of Toronto, Mr. and Mrs. M. F. Feheley, Mr. and Mrs. David Meltzer and Dr. and Mrs. Melville Watson.

Peterborough Examiner Dec 31/59

Teaching Plastic Arts

Gertrude Cox

by Ted Galambos

THOUSANDS of schoolchildren who have taken painting in the City's elementary schools during the last eight years have come under the supervision of Miss Gertrude Cox, the Art Supervisor. Miss Cox is an accomplished painter — an interest for which she has considerable talent. She came to the City in 1924, trained as a teacher at Toronto Normal School and turned to the teaching of art when the art program was revised by Arthur Lismer, now of the Montreal Museum of Fine Arts.

It was he who started a technique of teaching children art by allowing their controlled though undisciplined urges to manifest themselves in creative work. Miss Cox is convinced that this method brings creative ability to the fore and it can then be usefully channelled, perhaps into a career in one of the plastic arts.

She, herself, is an experimentalist with technique; she produces some pleasing effects, combined with highquality draughtsmanship, by utilizing one or more methods of putting pigment to paper. Her work is highly regarded outside the City. She has exhibited in the Maritimes and Winnipeg —prompted by a desire to 'have my work looked over by a jury.' In this she has been successful too; the Government of Nova Scotia has bought one of her paintings as representative of Canadian painting of high quality.

Her work is familiar in East Central Ontario and she has exhibited every year but one in the Eastern Ontario travelling exhibition. She travels to sketch and paint and is most fond of the scenery of the Eastern seaboard of Canada. She is also interested in the theatre 'where it seems all the arts get together'. Her talent has made her a sought after set designer and in the one-act play festival of a year ago, her set, with its particular attention to colour won a compliment from the adjudicator.

She is also cultivating an interest in ceramics, a medium of expression which she finds particularly gratifying. She has some hopes of introducing a program into the schools but at the moment there are no facilities for doing so.

Smiths Falls Record News Dec 31/59

WOMEN in the NEWS

Libby Altwerger — Artist

Once the children are in high school Mrs. Ben Altwerger, housewife, began the gradual change into artist Libby Altwerger.

"Suddenly I was alone. Why couldn't I do something? I was certain if I didn't start then, I never would."

She began to take night school classes in watercolours and by fall was ready for the plunge into a full four-year course at the Ontario College of Art.

"I was always late for school," she recalls. "By the time I got everyone out of the house, the doors locked, and the cat fed, I didn't have a minute to spare."

Still, it was a wonderful feeling to be a school girl again, to be studying the one subject which throughout her life had drawn her like a magnet.

Before marriage at 18, and for several years thereafter, Mrs. Altwerger designed for a city dress manufacturer. She did some drawing as part of her work and so it was that her special aptitude began to be emphasized.

"I'd always sneak a few of my own ideas into whatever I was doing."

For a while she tried dressmaking, creating her own patterns and designs.

During the war she became possessed with an urge to go into oils, and she soon was painting portraits of her friends, portraits she shies away from in horror whenever she comes across any of them nowadays.

Watercolours are the favourite medium of this woman who sailed through OCA, winning honours all the way and receiving the top award, the Lieutenant-Governor's Medal, upon graduation earlier this year.

She says she feels a kinship with watercolours, a oneness she can find with nothing else; "A painter is only a painter when he is really one with his painting."

Her portrait of a young girl, Francesa, hangs in the Royal College of Art exhibit at Quebec City. Two of her watercolours were included in the Canadian Watercolour Society's recent exhibition at the Montreal Museum of Fine Arts. She has had two one-man shows, the most recent last month at the Upstairs Gallery.

Husband Ben, who sells machinery, and son Nicholas, an 18-year-old student, are understanding. So is 17-year-old Sandra who plans to follow in her mother's footsteps.

The house itself has been geared to the needs of a rising artist. Domestic work has been cut to a minimum and there's a studio in the basement. Here, in the laundry and furnace rooms, Libby Altwerger works at her graphics and linoleum cuts, or paints, as the spirit moves her. Two afternoons and one evening a week she sets aside for teaching art in the adult education classes at Central YWCA. She believes every artist should teach. She herself finds that teaching stimulates her to further creative ideas.

Gazette Jan 19/60

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon, at three o'clock.

Mr. L. V. Randall, Professor of History of Arts, University of Montreal, will give a gallery talk in French on Contour, Colour and Light in Paintings of the 15th to 17th Century. Mr. Randall will speak in the Main Gallery where the current exhibition "One Hundred Years of Canadian Collecting" is being shown.

Tea will be served afterwards in the upstairs foyer of the Museum. The public is invited to attend.

Le Soleil, Que. Jan 16/60

M. Vanier ouvrira cette exposition

Ottawa (PC) — Le gouverneur-général du Canada et Mme Georges-P. Vanier visiteront la métropole lundi et mardi prochains.

Mardi, le représentant personnel de la souveraine au Canada dévoilera officiellement un exhibit au cours des fêtes commémorant le premier centénaire de fondation du Musée des Beaux-arts de Montréal.

Le couple vicé-royal rencontrera lundi, les membres du Dawson Boy's de Verdun.

St. Catherines, Jan 6/60

Maeda Primavesi stands before a sketch and a painting (right) of herself at the Montreal Museum of Fine Arts. The pictures are originals of a series sketched during her childhood in Austria by Gustav Klimt, who died in 1918. They were in the museum with an exhibition of drawings from Vienna's Albertina gallery. Miss Primavesi came to Canada 10 years ago. —CP photo

Finds Sketches Of Herself At Art Exhibition

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Encourage Art

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"In Austria people feel it necessary to give artists moral support and to associate personally with them," she said. "I think it is rather sad that in Canada artists are left alone. They have no real contact with the general public.

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Le Nouvelliste Trois Rivières Jan 4/60

Catalogue sur l'histoire de l'art publié à Montréal

Un catalogue fort documenté qui "joue un rôle important dans le domaine de l'histoire de l'art" a été publié par le Musée des Beaux-Arts de Montréal dans le cadre de son programme de publications pour le Centenaire de 1960.

De fait, le catalogue groupe toutes les peintures à l'huile et endétrempe du Musée — c'est le premier livret complet de ce genre préparé par le Musée.

Il est le fruit de quatre années de recherche et d'étude entreprises par l'ancien directeur du Musée, M. John Steegman.

Ce catalogue fournit une brève biographie de chaque artiste représenté dans la collection de tableaux du Musée; il décrit chacun des tableaux, indique la technique employée, cite les endroits où ils furent déjà exposés, le nom des anciens propriétaires et les ouvrages d'histoire de l'art qui les mentionnent, et il contient en plus certaines notes de M. Steegman là où se sont élevés des problèmes d'attribution ou autre question académique.

M. Evan H. Turner, directeur du Musée, a fait savoir qu'avant la publication du nouveau catalogue, les seuls renseignements précis sur les tableaux — qu'ils soient des dons, des acquisitions ou des achats — se trouvaient sur des cartes.

Selon le colonel Hugh M. Wallis, président du Musée, les anciens "catalogues" publiés en 1891, 1916, 1922 et 1934 "n'étaient que des inventaires écrits à la main et incomplets."

M. Turner a déclaré que le nouveau catalogue représente "le premier effort sérieux fait en vue de cataloguer entièrement et systématiquement la collection de peintures du Musée".

Il se rend jusqu'à mars 1959.

Le catalogue est précédé d'un avant-propos du colonel Wallis et d'une introduction par M. Steegman. Les toiles canadiennes sont en tête de liste.

Jusqu'à présent, le répertoire n'a été publié qu'en anglais. Il fut impossible de publier immédiatement la version française en raison des frais que cela comportait.

En réalité, le Conseil des Arts a fourni une subvention au Musée afin d'aider à défrayer le coût de la publication en anglais.

Un livret plus détaillé et comprenant des illustrations sera publié dans les deux langues plus tard au cours de l'année.

Il complètera ce dernier catalogue et sera destiné au public. En effet, le catalogue actuel est surtout utile au spécialiste. On le vendra au comptoir d'entrée du Musée toutefois, à un très bas prix.

Soulignant l'importance internationale du catalogue au point de vue éducatif, M. Turner a déclaré qu'il sera envoyé sur un plan d'échange à plus de 300 bibliothèques, musées, universités et autres institutions éducatives du Canada, des Etats Unis, d'Europe et d'Asie.

"C'est une précieuse source de renseignements pour quiconque s'intéresse à l'histoire de l'art" a ajouté M. Turner.

Gazette Jan 19/60

Dr. Evan Turner To Address Club

Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, will address the Canadian Club Jan. 25 at 12.30 p.m. in the Windsor Hotel. His subject will be: "It's Your Museum."

At 31, Dr. Turner is the youngest museum director in Canada. He heads the nation's oldest art institution. The MMFA is currently celebrating its centenary.

The talk will be illustrated with color slides.

La Presse Jan 14/60

Cadeau du centenaire

Le Musée, seul responsable du catalogue français différé

Un porte-parole du Musée des Beaux-Arts de Montréal a précisé aujourd'hui que la décision de publier un catalogue en anglais seulement pour le moment relève uniquement de la direction du Musée et non du Conseil des Arts du Canada.

Récemment paru, le catalogue groupe les peintures à l'huile et en détrempe du Musée. Il a pu être publié grâce à une subvention du Conseil des Arts du Canada.

La direction du Musée a décidé qu'il était impossible de publier une version française immédiatement en raison des frais trop élevés qui seraient encourus. Au cours de cette année, un livret plus élaboré couvrant les collections du Musée sera publié dans les deux langues.

Le catalogue est destiné principalement à diverses fins de recherche dans des centres internationaux, tandis que le livret permettra aux visiteurs du Musée de mieux apprécier les collections.

"Le Conseil des Arts du Canada n'a joué absolument aucun rôle dans la décision qui a amené la publication du catalogue en anglais, a déclaré le porte-parole. C'est le Musée qui a finalement résolu — avec regret — qu'il retarderait temporairement l'édition française à cause des fonds limités dont il dispose. En réalité, sans la subvention du Conseil des Arts, même l'édition anglaise aurait été impossible."

"Le Conseil des Arts a énormément aidé le Musée et il n'y a certainement aucun lieu de le critiquer en cette circonstance." (Communiqué)

Star Jan 16/60

The new season in Montreal has begun to roll. Next Tuesday, His Excellency the Governor-General will formally open the big Centenary exhibition at the Museum, "Canada Collects: 1860-1960." Meanwhile, we have Colville and Gendron in Gallery XII, the four "Formal Lyrists" in the Stable Gallery, and several other shows about town.

Alex Colville, who teaches at Sackville, N.B., says he has given up trying to make general statements on his style and aims. I won't attempt to pin him down, either. It would be misleading to say that he is a "representational" painter with such exactitude that his temperas look like photographs. He gives you fantastically accurate likenesses of three sheep by a fence, a milk truck in front of a small-town store, an acrobat on a trapeze, a herd of cattle drawn up for show, a jockey talking to a woman, girls diving in a swimming race, but he gives them another dimension; he takes them out of time, transfixes and transfigures them with a strange permanence. He is at his best, I think, when he pushes even further, as he does in the evocation of the morning in "Boy and Dog and the St. John River" and in the picture of the soldier kissing the girl good-bye at the railway station. They are utterly alone in the empty space of the platform; the lighted but empty train stretches on and on, interminably; you are haunted by everlasting farewells and immense loneliness.

In contrast with this carefully calculated, low-keyed painting, Pierre Gendron's oils and gouaches burst on the sight like a garden of exciting color, with plenty of red and orange, swatches of white and splashes of melodious yellow. He has gone forward since his exhibition at Agnes Lefort's a few months ago, adding to his sensitivity a greater freedom and amplitude. He still uses his little square patches but he is swinging through open areas in joyous swoops, too. Music inspires him — "Improvisation" and the reverberating black chords of his "Homage to Schoenberg"—and so does the life of the earth.

* * *

I didn't find anything like his vitality among the Formal Lyrists in the JAMM show. In a series called "Lifestream," Paterson Ewen gives us diagrams suggesting horizontal movement, but I could not feel the force of them, and I found Ray Mead's compositions, many of them on a background that made me think they were painted on brown paper, thin and unconvincing, casual dabs of white and wandering lines. I liked best his shorthand accounts of landscape, "Summer," with its suggestion of rocks and sedge, and the watery "Paint Island." Mead is more lyrist than formal. In Henriette Fauteux-Masse and Virginia de Vera the accent is on the formal. The former builds her compositions of square blocks, fitting them together like a mason, and gets sensitivity of texture by laying color on color and covering the whole with a white patina. In color and finish, Miss de Vera's elegant abstract shapes, starting from the movements of birds and ballerinas and from music, are like lacquer.

Isis Kischka, the French painter, born in Russia in 1908, who is to be met in a small show at the Klinkhoff Galleries, is a muscular painter of strenuous climbing hills and hard-won fields, and of positive flowers in positive jars, a painter arresting in his density and uncompromising attitude.

Grace and transparency are to be found, on the other hand, in the two dozen paintings by the contemporary Chinese artist Hy Y. K. Wo (born 1925) now on view in the McGill School of Architecture. His subjects are birds, fish, flowers, and he paints, with great, free washes and delicate lines, slender stems and dishevelled leaves, blossoms on the spray, birds lightly poised, ducks swallowing fish, the color flash and the downward plunge and swerve of those that got away.

Star Jan. 16/60

Mrs. Ralph Harper is entertaining at dinner Tuesday evening and with her guests will attend the Inauguration of the Centenary of the Montreal Museum of Fine Arts and the opening of the Exhibition Canada Collects — 1860-1960.

Star Jan 16/60

* * *

Dorothy Weldon, harpist, will be heard in the next concert in the series organized by the Women's Art Society of Montreal on Tuesday, 2.30 p.m. in the lecture room of the Museum of Fine Arts. Her program will include works by C.P.E. Bach, Grandjany, Handel, and Tournier.

* * *

Le Nouvelliste Trois Rivières Jan 14/60

Exposition du centenaire aux Beaux-Arts

L'exposition inaugurale célébrant le centenaire du Musée des Beaux-Arts aura lieu le 19 janvier à 9 heures du soir, sous le haut patronage du gouverneur-général Vanier. Cette exposition comporte 225 tableaux de maitres anciens acquis par des Canadiens au cours du siècle dernier.

Le Petit Journal Jan 10-17/60

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke): **galerie-étable:** exposition des "lyriques formalistes" organisée par les "Jeunes Associés". Peintures de Virginia de Vera, Ray Mead, Paterson Ewen et Henriette Fauteux-Massé. Jusqu'au 7 février. **Galerie XII:** peintures d'Alex Colville et de Pierre Gendron. Jusqu'au 24 janvier. **Salle de conférence:** deux films d'art français: "Les éloquents" (histoire du film silencieux dans le cinéma français) et "Une partie de campagne" (de Renoir). Deux séances à 6.30 et 8.30 mercredi, le 13 janvier. Jeudi, le 14 janvier, à 8.30 h. p.m.: film d'art en couleurs sur les grands artistes flamands du 15e siècle.

Gazette Jan 18/60

Special Guards Watch Old Master Paintings

Special round-the-clock guards will protect the priceless masterpieces to be shown in the inaugural centenary exhibition of the Montreal Museum of Fine Arts.

Dr. Evan H. Turner, director of the museum, said extra guards have been hired to bolster the permanent protective staff.

The exhibition, entitled Canada Collects 1860-1960: European Paintings, will be opened officially by Governor-General Vanier at 9 p.m. Tuesday. He will also inaugurate the museum's 100th birthday celebrations.

The 225 Old Master paintings represent a century of private collecting by Canadians. Billed as the most important exhibition ever created by the Museum, the show will remain on view until Feb. 21.

For security reasons, the number of extra guards who will watch over the paintings was not revealed. However, it was made known the special protective measures will be in effect 24 hours a day.

"The extent of Canada's cultural achievements is not fully appreciated elsewhere or even in Canada," Dr. Turner asserted. "This exhibition will be a surprise to many people. The remarkably distinguished holding of French Impressionist paintings in Canadian collections will be a real revelation."

Special heating and humidifying arrangements have been made in the various galleries where the pictures are hung to ensure their safety.

"This show has been one of the costliest ever organized by the Museum," Dr. Turner said.

Gazette Jan 18/60

Vaniers To Be Here Two Days

Governor-General Vanier and Mrs. Vanier will be in Montreal today and tomorrow attending two official functions.

Tonight the Governor-General will unveil a plaque at the Dawson Boys' Club in Verdun in honour of the late Owen Dawson, founder of the Griffintown Boys' Club, the first boys' club in Canada.

Tomorrow Their Excellencies will attend a dinner given by the president and council of the Montreal Museum of Fine Arts. Later the Governor-General will open the exhibition "100 Years of Canadian Collecting."

Ottawa Journal Jan 12/60

The Ambassador of Japan and Mrs. Toru Hagiwara are in Montreal today to attend the meeting of the Societe d'Etude et des Conferences taking place at the Museum of Fine Arts. The Ambassador will give a talk on Japanese art and show films.

* * *

Mrs. ... Bradley of Sher-

Oshawa Times Oshawa-Whitby Jan 11/60

Montreal Show Of Russian Art

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Town of Mount Royal Weekly Post Jan 7/60

Film Classics At Museum Jan. 13

Two French films which are classics in the history of early film making will be shown on the regular Wednesday evening programme at the Montreal Museum of Fine Arts on Wednesday, January 13, at 6.30 p.m. and 8.30 p.m.

The first is entitled "Les Eloquents" and is the story of the silent film in France from Jacques Feyder to Rene Clair. The second, "Une Partie de Campagne" is a classic film based on a story by Guy de Maupassant and directed by Jean Renoir.

Mrs. E. B. Fairbanks of Moncrief rd., is chairman of the film committee.

Montreal Star Jan 12/60

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Star Jan. 23/60

The Art Calendar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10, free days, Wednesday, Saturday, Sunday. Centenary Exhibition — Canada Collects — 1860-1960. Alex Colville and Pierre Gendron, in Gallery XII, through tomorrow. Formal Lyrists in Stable Gallery, through Feb. 7.

GEORGE K. RACKUS, Galerie A. Lefort, 1504 Sherbrooke W., through Jan. 30.

SIS KISCHKA. Walter Klinkhoff Gallery, 1200 Sherbrooke W., through today.

COSTUME DESIGNS by Althea Douglas, Lobby show, Montreal Repertory Theatre, during run of HAMLET.

HANNAH HYAMS. Y.W.C.A., 1355 Dorchester, during January.

ART PHOTOGRAPHS. Mont Sauvage Inn, Val Morin.

NON-FIGURATIVE ARTISTS. Fifth Annual. Beaux Arts, 125 Sherbrooke W., through Jan. 30.

DENYS MORISSET. Galerie Libre, 2100 Crescent, through Feb. 6.

MAREA GAZZARD ceramics. Potter's Club, 346 Victoria, Westmount, closing Tuesday.

Verdun Guardian Jan 13/60

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, January 20 at 3 p.m. Mr. L. V. Randall, Professor of History of Arts, University of Montreal, will give a gallery talk in French on "Contour, Color and Light in Paintings of the 15th to 17th Century." Mr. Randall will speak in the Main Gallery where the current exhibition "One Hundred Years of Canadian Collecting" is being shown. Tea will be served afterwards in the upstairs foyer of the Museum. The public is invited to attend.

Notre temps Montreal Jan 7/60

Paysages canadiens

par Louis AUBUSSON

VISITER un musée, voir une exposition, passe-temps des plus enrichissants pour les fins de semaine, peuvent se passer à parcourir des salles à la recherche de quelques tableaux qui sauront mieux nous plaire, ou méthodiquement à explorer toutes les salles, successivement, un catalogue à la main. Cette dernière méthode quelque peu studieuse d'aspect, pêche par un excès de minutie consciencieuse, qui risque de nous priver du délicat plaisir de nous laisser envahir par l'image, la couleur, les sentiments exprimés. A l'inverse, le dilettante qui attendra d'être frappé par une peinture pour s'y arrêter risque de ne point voir son goût évoluer vers la diversité, ni s'approfondir dans une comparaison enrichissante.

Une méthode intermédiaire entre ces deux extrêmes consiste à parcourir salles et galeries d'expositions, en quête de tableaux représentant un même sujet, centrés sur un même motif. C'est ainsi qu'en fin de semaine nous avons visité quelques galeries à la recherche de tableaux représentant des *"paysages canadiens"*. La peinture canadienne n'a plus besoin de représenter des paysages de chez nous, des lieux et monuments familiers, pour se faire connaître comme telle. Mieux, la diversité des paysages, de notre immense pays, attire des peintres de chez nous et d'ailleurs. Actuellement exposé dans les galeries, et destiné à la vente, un choix extrême de peintures et dessins représentant scènes, gens et paysages de chez nous ou des autres provinces, attire clients et amateurs.

A la galerie Walter Klinkloff, rue Sherbrooke, *Lorne Bouchard* expose quelques toiles, de grande valeur, peintes avec sureté, brio, et grande conscience.

Brûlé, grande toile (17 x 33), utilise, le blanc de la neige, en contraste avec les troncs d'arbres noircis, et disposés en lignes verticales perpendiculaires au sol. Au fond de l'horizon une montagne traitée en gris clair, contribue à l'aspect de tristesse désolée d'un bois brûlé, en hiver. *Le Lac Carré*, de même grandeur que la précédente, utilise un certain blanc, assez insolite, pour situer le lac au tiers supérieur de la toile. Les arbres verts et jaunes, certains gris assez diversement traités, créent une cohésion, autour du thème central. Notre préféré sera cependant "Epinette". Sur un fonds de ciel gris, les arbres verticalement dressés, tranchent les diverses teintes des verts sombres, par des taches de marron et de noir, toujours exactement posées. Il est vrai que Lorne Bouchard, membre de l'Académie d'Art Canadienne, connaît bien les paysages qu'il peint. Né à Montréal, d'une mère gaspésienne, d'origine irlandaise et d'un père canadien-français, il étudie à l'Ecole des Beaux Arts et expose dès 1932 au Musée de Montréal; sa première grande exposition datant de 1941.

La galerie *El Greco*, offre un choix extraordinairement varié d'oeuvres de tous genres, produites par d'excellents artistes. Les néo-canadiens nous donnent des interprétations diverses et très différentes de notre pays. Ils présentent surtout un aspect aimable de nos paysages, négligeant l'âpre beauté des paysages d'hiver. *Zigman* nous présente un "Paysage" d'une beauté réelle quoique tourmentée, et un "Coucher du soleil" dans lequel le soleil tournoie, et éclabousse l'eau des mille étincelles de ses rayons. *Catherine Gensonnet*, née en France, vit depuis assez longtemps parmi nous pour comprendre et reproduire les paysages québecois. Elle utilise des rouges et des jaunes d'une exactitude et sincérité réelles. Les paysages nous sont familiers avec leurs piquets et fils de clôture. Un mouvement dans les verts, anime le paysage, fixe notre attention, dirige notre regard. *Wesselow*, néo-Canadien d'origine allemande, peint avec une poésie, une finesse, une émotion que l'on retrouve aussi bien dans ses portraits, que dans ses paysages.

Boekhout, d'origine hollandaise, maîtrise la technique de ses reflets de l'eau, inimitables, qui animent la plupart de ses toiles. Cet artiste nous offre des paysages des Montagnes Rocheuses, et même une curieuse marine.

Au *Musée des Beaux Arts*, M. Borenstein expose. Il peint avec une violence et un sens du mouvement qui étonnent au premier regard, puis qui plaisent.

M. Borenstein, antiquaire à Côte St-Luc, a étudié au Monument National et à l'Ecole des Beaux Arts. Nous avons particulièrement aimé sa "Prison de Bordeaux", où le bleu, le violet s'allient au rouge. Ses paysages utilisent des verts un peu conventionnels, mais ses "Scènes de rues", originales et animées, utilisent le contraste des lignes, et le choix des couleurs pour parvenir exactement à l'effet recherché.

Mais finissons ces trop rapides visites à la recherche de "Paysages Canadiens", par une note de distinction. Rendons visite à Monsieur Stern qui nous accueille à la Dominion Gallery, plus en ami qu'en client. Cette célèbre galerie n'accepte que des tableaux parfaits. Informé du but de notre promenade, notre hôte nous livre tous ses trésors. Chaque toile ici rassemblée mériterait un article. Finissons notre promenade en admirant les paysages de Colombie Canadienne peints par *Ed. Y. Hughes*. Nous nous suprenons à rêver à cet immense et magnifique pays qui a su inspirer tant d'ardeur et de sentiments à de tels artistes, qui savent ressuciter pour nous le Canada.

Le Progres du Saguenay Jan 4/60

Exposition de l'art contemporain de la Russie, à Montréal en mars

Une exposition de l'art contemporain de la Russie soviétique, composée en grande partie d'oeuvres inconnues dans l'Ouest aura lieu au Musée des Beaux-Arts de Montréal en mars prochain. Ce sera l'un des événements spéciaux du centenaire du Musée.

Ce sera la première fois que le gouvernement de l'URSS enverra une telle collection à une institution privée sur ce continent.

M. Murray Chipman, vice-président du Musée ainsi que président du comité du Centenaire et directeur de la maison d'édition Maclean-Hunter pour la région de l'Est, a mis au point cette exposition au cours d'une visite de 10 jours derrière le rideau de fer. Il est revenu à Montréal le 6 décembre.

La Galerie d'Art de Toronto se propose elle aussi d'exposer la collection après sa présentation à Montréal.

M. Chipman, qui avait visité la Russie déjà en 1937 afin d'écrire une série d'articles pour le Financial Post, a souligné que l'exposition "refléterait l'attitude sociale actuelle de la Russie et son peuple".

Selon lui, l'art "est un miroir du passé et une fenêtre sur le présent vivant" et il engage les peuples à se mieux comprendre.

Soixante-dix des quatre-vingt peintures qui seront exposées—ces tableaux seront assemblées par le ministère de la Culture soviétique — sont des oeuvres modernes. Les autres représentent le style académique du 19e siècle.

En annonçant cette exposition, le colonel Hugh M. Wallis président du Musée, et M. Evan H. Turner, directeur, ont exprimé leur gratitude envers l'ambassadeur soviétique au Canada, M. A.A. Aroutunian et aux représentants du ministère de la Culture que M. Chipman a rencontrés en Russie.

L'ambassadeur soviétique a joué un rôle de premier plan dans ces négociations.

Ce sera la seconde exposition d'importance présentée dans le cadre du centenaire du Musée en 1960. L'exposition inaugurale —présidée par le gouverneur-général Vanier—offrira une inestimable collection de maîtres européens acquis, présentement ou autrefois, par des Canadiens.

M. Chipman a visité Moscou et Léningrad. Il dit que les Russes qu'il a rencontrés étaient "extrêmement sympathiques. J'étais le bienvenu partout où j'allais."

"J'en suis revenu pleinement convaincu de l'opinion du premier ministre Macmillan, à savoir que nous devons rencontrer et continuer à voir les Russes. Nous devons trouver une solution à nos différents sans toutefois minimiser la valeur des concepts de l'Ouest qui peuvent s'accorder avec la direction unique des vues communistes".

M. Chipman a déclaré que les Russes ont refusé d'inclure dans l'envoi quelques-unes des peintures impressionnistes et post-impressionnistes françaises qui se trouvent dans les musées russes.

"Ils m'ont donné comme raison qu'ils s'apprêtaient à réunir les peintures françaises qu'ils possèdent pour les exposer au moment même où nous les aurions voulu ici".

Le colonel Wallis a fait remarquer que l'exposition marquait un nouvel effort du Musée pour montrer le développement de l'art dans le monde entier. Au cours des dernières années, des expositions nationales provenant de diverses parties du monde ont été organisées sous les auspices du Musée.

Selon M. Chipman, le gouvernement russe défraiera le coût du transport aérien et de l'assurance des tableaux jusqu'à Montréal. Le Musée assumera les frais du retour.

"On m'a assuré que la collection représenterait bien la peinture d'aujourd'hui en Russie, a précisé M. Chipman. Ce sera une exposition de grande valeur."

L'ambassadeur canadien en Russie, M. David Johnson, a offert un déjeuner en l'honneur dt M. Chipman à Moscou. M. Polycarp I. Lebedev, directeur de la Galerie Tretiakoff à Moscou, et MM. Leontiy Supagin, Alexander Kalturin et Vladimir Gorianinov, tous du ministère de la Culture, assistaient au déjeuner.

"On m'a dit au cours de cette réception que l'art russe recherche le réalisme, remarque M. Chipman. Mais à mon avis, plusieurs tableaux que j'ai vus sont plutôt de style impressionniste et j'ai exprimé le désir qu'on envoie quelques-uns de ceux-ci au Canada."

"Les Russes ont déclaré qu'ils ne croient pas à l'art abstrait parce qu'il est incompréhensible pour plusieurs et par conséquent il n'a aucune signification pour le grand nombre".

"On m'a demandé mon opinion là-dessus et j'ai répondu que l'artiste a le droit de peindre des oeuvres abstraites pourvu qu'il ait du talent et de l'intégrité. Je leur ai fait remarquer que l'homme a un cerveau et ce cerveau devrait s'exprimer dans le plus grand orbite possible."

Le principal représentant du ministère de la Culture s'est montré ravi des images de l'intérieur du Musée de Montréal.

En répondant à un tost proposé par l'ambassadeur canadien, le représentant avait avoué qu'avant de voir ces photographies, il imaginait le Canada comme "une nation de trappeurs, de neige et de glaces". Mais qu'après cette évidence et grâce aux Canadiens présents à cette réception, il se sentait obligé de reviser ses idées.

M. Chipman a conclu :

"En guise de réponse, je lui dis qu'en tant que proches voisins, la Russie et le Canada se partagent la même légende de glace et de neige. J'ajoutai que j'espérais que la glace fonderait en une amitié durable. On m'a beaucoup applaudi."

Gazette Jan 18/60

Dinner To Honor Their Excellencies

Mr. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, is giving a dinner tomorrow evening at a quarter-to-seven o'clock, at the Ritz-Carlton in honor of Their Excellencies Maj.-General George P. Vanier, D.S.O., M.C., C.D. and Mrs. Vanier prior to the inauguration of the Museum's Centenary and the opening of the Exhibition-Canada Collects-1860-1960: European Paintings, by His Excellency.

Other guests will include Mr. and Mrs. Richard Angus, Mr. and Mrs. F. W. R. Angus, Mr. and Mrs. Murray Ballantyne, Mr. and Mrs. Gerald Bronfman, Mr. and Mrs. William Budden, Mr. and Mrs. Maurice Chartre, Mr. Murray Chipman, Lady Davis, Mr. and Mrs. A. Sidney Dawes, Mr. Guy Drummond, Mr. Oskar Federer, Mr. Jean Gareau, Dr. and Mrs. A. T. Henderson, Mr. and Mrs. R. F. Jellett, Mrs. F. M. G. Johnson, Mr. and Mrs. Peter M. Laing, Mr. and Mrs. Bernard Lande, Dr. Arthur Lismer, Dr. and Mrs. Leon Lortie, Msgr. Irenee Lussier, the Mayor of Montreal and Mrs. Sarto Fournier, Miss Kathleen Maguire, Mr. and Mrs. H. Stirling Maxwell, Mrs. J. W. McConnell, Mrs. W. Durie McLennan, Mr. and Mrs. F. Cleveland Morgan, Mrs. Lazarus Phillips, Mrs. Howard Pillow, Mr. and Mrs. Eric Reford, Dr. S. Graham Ross, Miss Marie Senecal, Mr. U. L. Steiner, Dr. and Mrs. Max Stern, Mrs. T. T. McG. Stoker, Mr. and Mrs. Charles Taschereau, Mr. and Mrs. A. Murray Vaughan, Mr. and Mrs. Roger Viau, Dr. and Mrs. Evan Turner and Mr. and Mrs. Edward Cleghorn, of Montreal; Mr. Martin Baldwin, Mr. and Mrs. David Meltzer and Mr. and Mrs. M. F. Feheley, of Toronto; Mr. and Mrs. C. Rowley Booth, Miss Elizabeth G. Edwards, Mr. Donald Buchanan, Mr. and Mrs. Thomas Maher, Dr. and Mrs. A. W. Trueman and Mrs. S. Wallis White, of Ottawa; Dr. and Mrs. L. W. Glen, of Baie d'Urfe.

Star Jan 19/60

TORONTO ALUMNI ASSOCIATION

The Montreal Branch of the University of Toronto Alumni Association will hold its Winter Meeting tomorrow at 8 p.m. at the Montreal Museum of Fine Arts. A guided tour of the Museum has been arranged and refreshments will be served.

Mon. Herald Jan 7/60

The Collector's Choice exhibition at the Montreal Museum of Fine Arts January 11 to 31 will be an antique Chinese tile screen from the collection of Mrs. John F. McIntosh. Mrs. Allan Magee of Westmount is chairman of this exhibition.

Jan 18/60

THE MONTREAL STAR, MO

Extra Guards At Museum For Exhibit

Extra guards have been hired to bolster permanent staff to protect "priceless" masterpieces in the Montreal Museum of Fine Arts show opening tomorrow.

"Canada Collects — 1860 to 1960" is said by the museum to be the most important exhibition it has ever created. It consists entirely of masterpieces from Canadian collections, plus those once owned and sold abroad by Canadians.

For security reasons, the number of extra guards was not revealed. However, it was announced the special protective measures will be in effect 24 hours a day. The paintings are insured for millions of dollars but the museum refused to divulge actual figures.

Dr. Evan Turner, museum director, said special heating and humidifying arrangements have been made in various galleries—which were also repainted in lemon yellow and moss green.

Star Jan 18/60

Old Paintings Lecture Topic

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea on Wednesday, Jan. 20, at 3 p.m.

Professor L. V. Randall, University of Montreal, will give a gallery talk in French on "Contour, Color and Light in Paintings of the 15th to 17th Century". Prof. Randall will speak in the main gallery where the current exhibition "One Hundred Years of Canadian Collecting" is being shown.

Tea will be served in the upstairs foyer of the museum following the lecture. The public is invited.

Le Devoir Jan 19/60

AU MUSEE

Etroite surveillance

MONTREAL (PC) — Des gardiens supplémentaires ont été engagés par le Musée des Beaux Arts de Montréal, pour l'inauguration de son exposition du centenaire.

M. Evan Turner, directeur du Musée, a déclaré que le personnel de garde permanent a été augmenté de sorte qu'une surveillance de 24 heures sera exercée sur les 225 oeuvres de maîtres européens, qui seront montrées à l'exposition.

Les peintures qui seront exposées représentent un siècle de collection de la part des Canadiens.

L'exposition, qui durera jusqu'au 21 février, sera inaugurée par le gouverneur-général Vanier.

La Presse jan. 14/66

Le 77e Salon du Printemps

Le nom des juges du 77e Salon du Printemps au Musée des Beaux-Arts de Montréal a été annoncé aujourd'hui par le directeur, M. Evan H. Turner.

Ceux-ci représentent à la fois les deux principaux centres de peinture au Canada, les deux traditions de la peinture, les deux cultures du Canada, les deux principales revues d'art du pays et un critique d'art éminent.

Les juges sont MM. Robert Ayre, critique d'art au **Montreal Star**, Claude Beaulieu, directeur artistique de Vie des Arts, Alan Jarvis, rédacteur-en-chef de la revue **Canadian Art** et ancien directeur de la Galerie Nationale du Canada, Alfred Pellan, l'un des peintres modernes les plus en vue du Canada français et A. J. Casson, de l'Académie Royale du Canada, membre du célèbre Groupe des Sept et l'une des personnalités artistiques marquantes de Toronto.

M. Turner a déclaré que le Salon du Printemps se proposait de "réunir en un même endroit et au même moment, pour le bénéfice du public aussi bien que de l'artiste, un choix représentatif des oeuvres de peintres et sculpteurs canadiens sérieusement intéressés à leur travail".

"Cette exposition devrait indiquer chacune des tendances actuelles de l'art et chaque école peut ainsi être représentée avec plus ou moins d'envergure, selon les soumissions des artistes eux-mêmes."

"Le jury ne doit pas supprimer ou encourager des oeuvres révélant une préférence pour une conception ou un style particuliers, mais il doit essayer de choisir, parmi les oeuvres soumises selon les règlements du concours, celles qu'il juge les meilleures tant au point de vue honnêteté que mérite."

Il a ajouté que le Musée s'attend à ce que cette exposition "soit particulièrement intéressante" cette année, vu la célébration du centenaire du Musée.

Pour la première fois dans l'histoire du Salon du Printemps, un fonds de $2,000 sera assigné à l'achat d'oeuvres d'art. Ce fonds a été constitué par une subvention de $1,000 du Conseil des Arts du Canada, que le Musée a supplémentée d'un montant égal.

Les trois prix annuels sont aussi augmentés.

Les prix Jessie Dow pour la meilleure peinture à l'huile et la meilleure aquarelle seront de $250. chacun. Le prix du Comité féminin du Musée pour la sculpture s'élève à $500. Ces prix étaient autrefois fixés à $150 chacun.

M. Turner a déclaré que le fonds d'achat conjointement créé par le Musée et le Conseil des Arts du Canada incitera sans doute un plus grand nombre d'artistes à participer au concours. Les oeuvres choisies seront intégrées à la collection permanente du Musée.

L'an dernier, le Salon du Printemps avait reçu 1,631 soumissions. Les deux jurys de sélection — l'un pour la peinture et l'autre pour la sculpture — n'en avaient accepté que 67 pour l'exposition.

Les formules d'inscription doivent arriver au Musée au plus tard samedi, le 20 février, à 5 heures de l'après-midi. Les oeuvres elles-mêmes doivent être remises au Musée au plus tard samedi, le 27 février, à 5 heures.

Le concours s'adresse à tout artiste vivant.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exclusion des miniatures), les dessins et gravures de toute technique et enfin les sculptures.

Chaque artiste peut soumettre un total de deux travaux, faits dans les trois dernières années. Ils ne doivent pas avoir été présentés déjà à un Salon du Printemps du Musée. Les peintures, les gravures et les dessins doivent être encadrés.

(Communiqué)

Montreal Star jan 19/60

Series Continues At Art Museum

The theme of the regular Wednesday evening film show at the Montreal Museum of Fine Arts tomorrow night at 6.30 p.m. and at 8.30 p.m. will be "The Coming of Sound". To illustrate this phase in the history of moviemaking five short films will be shown, each representing a first in the new trend in film production.

The first will be two excerpts from "The Jazz Singer" (1927) directed by Alan Crossland with Al Jolson. This was the film that revolutionized the industry. Although primarily a silent film with passages of dialogue and sound, it burst like a bombshell on Hollywood

The second "Shaw Talks for Movietone" (1927) was the first of a series of filmed interviews with famous persons and the third, an excerpt from "Lights of New York" (1928) with Helene Costello was the first all-talking picture made. The fourth, "Steamboat Willie" (1928) by Walt Disney was the first Mickey Mouse to be shown publicly and forecasts the imaginative use Disney was later to make of sound and the fifth "Sex Life of the Polyp" (1928) with Robert Benchley is a famous satire and the first piece of sustained dialogue to be recorded.

Montreal Star jan 18/60

Governor-General Will Attend

Dinner To Precede Exhibit Opening

Governor-General and Madame George Vanier will be guests of honor at a dinner to be given by Hugh M. Wallis, president of the Montreal Museum of Fine Arts, tomorrow at 6:45 p.m. at the Ritz-Carlton Hotel.

The dinner will precede the 9 p.m. inauguration of the museum's centenary and the opening by His Excellency of the exhibition, Canada Collects —1860-1960: European Painting.

Other guests at the dinner will include lenders to the exhibition from Toronto, Ottawa and Montreal; cultural institution officials and patrons, officers and officials of the Montreal Museum of Fine Arts.

The Governor-General's party will include Madame Louis Berger, lady-in-waiting; Esmond Butler, aide-de-camp in waiting, and Commodore H. L. Quinn, DSC, CD, honorary aide-de-camp.

Other guests will be: Mr. and Mrs. Richard F. Angus; Mr. and Mrs. F. W. R. Angus, Senneville; Martin Baldwin, director of the Art Gallery of Toronto; Mr. and Mrs. Murray Ballantyne; Mr. and Mrs. C. Rowley Booth, Ottawa; Mr. and Mrs. Gerald Bronfman; Donald W. Buchanan, associate director, National Gallery of Canada; Mr. and Mrs. William Budden.

Mr. and Mrs. Maurice Chartre; Mr. Murray Chipman; Lady Davis; Mr. and Mrs. A. Sidney Dawes; Mr. Guy Drummond; Miss Elizabeth G. Edwards, Ottawa; Mr. Oskar Federer; Mr. and Mrs. M. F. Feheley, Toronto; Mr. Jean Gareau; Dr. and Mrs. W. L. Glen, Baie d'Urfe; Dr. and Mrs. A. T. Henderson; Mr. and Mrs. R. P. Jellett; Mrs. F. M. G. Johnson; Mr. and Mrs. Peter M. Laing.

Mr. and Mrs. Bernard J. Lande; Dr. Arthur Lismer; Dr. and Mrs. Leon Lortie; Msgr. renee Lussier; Mayor Sarto Fournier and Mrs. Fournier; Miss Kathleen Maguire; Mr. Thomas Maher, chairman of the board, National Gallery, and Mrs. Maher; Mr. and Mrs. H. Stirling Maxwell; Mrs. J. W. McConnell; Mrs. W. Durie McLennan; Mr. and Mrs. David Meltzer, Toronto; Mr. and Mrs. F. Cleveland Morgan; Mrs. Lazarus Phillips; Mrs. Howard W. Pillow.

Mr. and Mrs. Eric Reford; Dr. S. Graham Ross; Miss Marie Senecal; Mr. U. L. Steiner; Dr. and Mrs. Max Stern; Mrs. T. T. McG. Stoker; Mr. and Mrs. Charles Taschereau; Dr. A. W. Trueman, director of the Canada Council, and Mrs. Trueman; Mr. and Mrs. A. Murray Vaughan; Mr. and Mrs. Roger Viau; Dr. and Mrs. Melville Watson, Toronto; Mrs. S. Wallis White, Ottawa; Dr. and Mrs. Evan H. Turner and Mr. and Mrs. Edward Cleghorn.

Gazette jan 15/60

(Gazette Photo Service)

100 YEARS OF COLLECTING: Staff of the Montreal Museum of Fine Arts hang a huge painting by Benjamin Constant (1845-1902) in preparation for Tuesday night's opening of the Museum centenary by Governor-General Vanier. Formerly owned by Lord Strathcona, the painting, entitled "A Morocco Terrace, Evening," is one of 215 masterpieces which will be shown in the inaugural exhibition. The show covers 100 years of private collecting by Canadians.

For Museum's Exhibition . . .

Good Things In Cheap Boxes

For the past several days, trucks have been unloading a series of cheap wooden boxes on Ontario Ave., near Sherbrooke St.

No one would pay more than a few pennies for any of the crates, yet their movement depended on the weather and climaxed months of detective work and negotiation.

The reason: The boxes contained a fortune in paintings, a priceless collection of works of the world's greatest masters.

The art treasures — some from as far afield as England — are to be shown in the Montreal Museum of Fine Arts beginning next Tuesday night in an exhibition inaugurating the Museum's centenary celebration.

Yesterday, Museum personnel under the watchful eye of Director Evan H. Turner concluded the job of removing the paintings from their crates and hanging them for the opening of the exhibition by Governor-General Vanier.

It has been billed as the greatest ever set up by the Museum.

At one time, all of the paintings — there are some 215 — belonged to private Canadian collectors.

But some of the larger, world-famed collections were broken up years ago and Turner had to conduct lengthy research to determine the whereabouts of some of the pictures.

Then, when they had been located and their owners had agreed to lend them, the city's recent sub-zero weather created new problems.

"We had to wait till the weather warmed up a bit before transferring them here," Turner explained to the press yesterday. "It would have been too much of a shock for the panel pictures in last week's weather."

The exhibition is a survey of the evolution of Canadian collecting in the last century and includes works from the great Van Horne, Angus and Lord Strathcona collections. Also featured are masterpieces from the well-known collections of Robert Reford, Sir George A. Drummond, Elwood B. Hosmer and James Ross.

In the case of the Drummond and Ross collections, which were auctioned in London at famous sales, pictures have been loaned from their present owners in various parts of the world.

About 120 of the exhibition's pictures, however, are still owned by Montrealers.

Viewers will see works by such masters as Durer, Rubens, Rembrandt, Canaletto, Gainsborough, Renoir, Degas, Corot, Cezanne and many others.

"Many of the pictures will be seen by the public for the first time," Turner said. "It will probably be the public's last chance, as well, to see them."

The exhibition takes up five of the Museum's upstairs galleries and all have been re-decorated for the event, the first in a series of major exhibitions planned for the centenary celebration.

La Revue Moderne

Pierre Petel

On le connaisait comme chansonnier, auteur des ravissantes chansons des "Lumières de ma Ville", comme réalisateur, comme personnage charmant et voici que c'est comme peintre que Pierre Petel vient de s'illustrer.

En effet, il a remporté le troisième prix de peinture du concours Pan-Américain organisé par la "Ceceile Art Gallery" dont le directeur est M. C. Brandt. Ce prix est ouvert à tous les peintres et scuplteurs du continent américain.

Seul Canadien à remporter cet honneur, Pierre Petel n'en est cependant pas à son coup d'essai puisqu'il reçut déjà le Grand Prix canadien du Film avec "Terre de Caïn", lorsqu'il était attaché à l'Office National du Film. A Radio-Canada, il a été titulaire de plusieurs Trophées Frigon.

Pour la peinture, il reçut aussi le Prix Jessie Dow, au Salon du Printemps, au Musée des Beaux-Arts de Montréal, où il avait exposé un tableau intitulé "Excursion aux îles Mingan". Pierre Petel avait présenté quatre tableaux. Le tableau lauréat est exposé à la Galerie des Beaux-Arts. Pierre Petel continuera certainement de peindre, de faire des chansons et aussi de s'occuper de radio et de télévision à la maison de publicité Foster Advertising où il occupe un poste-clé.

Nous lui adressons, personnellement, nos plus sincères félicitations.

Star Jan. 15/60

Circus Family Donates Painting for Exhibition

The Ringling family has loaned Montrealers something to look at —and it isn't a circus.

The loan — an enormous Rubens oil painting from the Ringling Museum at Sarasota, Fla.—was uncrated yesterday at the Montreal Museum of Fine Arts. It took 10 men to hold it safely.

The famous canvas—seven feet high by eight feet wide minus its heavy frame—will be one of the 214 European masterpieces in the museum's centenary show opening Tuesday. All the paintings have been or are in the collections of Canadians but no Canadian artists are represented.

The Ringling painting, entitled "The Departure of Lot and His Wife From Sodom," was owned by the Dukes of Marlborough from 1706 to 1886. Its connection with Canada is that it was bought by James Ross of Montreal and was part of that famous collection, since sold and dispersed around the art world.

Another painting, Franz Hals' Portrait of a Man, was flown from England especially for the exhibition. Owned by the Viscount Cowdray of Midhurst, it was formerly in the collection of Sir George A. Drummond of Montreal.

But despite such loans from far-flung places, it will come as a pleasant surprise to many Montrealers that of the 214 paintings, approximately 120 have been loaned by collectors on the island of Montreal.

"Montreal is a great collecting area," according to Col. Hugh M. Wallis, museum president.

Dr. Evan Turner, director, agreed, saying: "The extent of Canada's cultural achievements is not fully appreciated elsewhere or even in Canada. This exhibition will be a surprise to many people."

The museum says "Canada Collects — 1860 to 1960." is the most important exhibition it has ever created. Dr. Turner refused to divulge how much the pictures, including works by Durer, Rembrandt, Canaletto, Reynolds, Gainsborough and "a remarkably distinguished holding of French impressionists" are insured for—but referred to the collection as "priceless."

La Presse jan 19 /60

Au Musée

Film américain sur le début du "parlant"

Le comité féminin du Musée des Beaux-Arts présentera mercredi soir 20 janvier, à 6 h. 30 et 8 h. 30 p.m. un film américain, parlé en anglais, qui est un document de la série filmée du Musée d'Art Moderne, sur les débuts du film parlant. Il contient des extraits de "Jazz Singer" ; de "Lights of New-York ; le premier film de la série "Mickey Mouse" de Walt Disney, ainsi qu'un interview de George Bernard Shaw. Vous y verrez des artistes comme Al Jolson, Hélène Costello et Cullen Landis.

Current Events

Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

Jan 8/60

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

Musée des Beaux-Arts

—Le comité féminin du Musée des Beaux-Arts présentera mercredi après-midi, à trois heures, M. Evan H. Turner, directeur du Musée, qui fera une visite-conférence en anglais intitulée : "Le XIXe siècle dans l'exposition" — collection canadienne 1860-1960 — de peintures européennes. Le thé sera servi. Le public est invité.

La Presse Jan 16/60

LES LYRIQUES FORMALISTES

par JEAN SARRAZIN

Je tiens à m'excuser pour les errata, les lignes interverties et les coquilles qui se sont glissés dans ma chronique de la semaine dernière sur la gravure, en particulier cette expression "oeuvre gravé", qui se retrouvait au féminin et devenait, contrairement à toutes les règles, "oeuvre gravée". C'est un des aléas du métier de journaliste qu'en relisant son article dans le journal, le lendemain, on se voit attribuer certaines fautes. On enrage ensuite pendant les quelques heures où l'on souffre d'un violent complexe de frustration...

Encore le Musée !

Pour fêter dignement son centenaire, le Musée des Beaux-Arts a eu l'heureuse idée de publier le catalogue mis au point avec beaucoup de soin par son ancien directeur, M. John Steegman. Il s'agit là d'un gros travail, remarquablement fait, qui rendra les plus grands services. Le Musée a eu l'idée moins heureuse de ne publier ce catalogue qu'en anglais et de donner dans un communiqué de presse l'explication suivante: . . . "En réalité, le Conseil des Arts a fourni une subvention au Musée afin d'aider à défrayer le coût de la publication en anglais".

Cette petite phrase provoqua une commotion au Conseil des Arts d'Ottawa, dont la raison d'être est justement de favoriser et de protéger le bilinguisme au pays. Les termes du communiqué émis par le Musée pour justifier sa publication uniquement anglaise étaient de nature à faire suspendre la subvention décernée à cette institution, car ils supposaient, de la part du Conseil des Arts, des intentions qu'il n'a pas eues.

Interrogé par nous au sujet du communiqué du Musée, un des principaux membres du Conseil déclara que l'assertion du Musée était complètement fausse. Prié par le Conseil de rétracter cette assertion, le Musée émit immédiatement un second communiqué prenant l'entière responsabilité de la publication uniquement en anglais et annonçant pour plus tard la publication en français.

Il reste un fait : pour fêter son centenaire dans la métropole française du Canada, le Musée, qui reçoit des subventions sur notre argent, publie son catalogue dans la langue de la minorité anglaise et ignore froidement la majorité de la population de cette ville et de cette province. Les vieux messieurs du Musée sont décidés à ne rien savoir, à ne rien entendre. Il faut que nous attendions leur mort. Nous y aiderons, en veillant, avec le Conseil des Arts, sur le sort du français au Musée . . .

* * *

Lyriques formalistes

Au Musée même, mais dans le cadre vivifiant de la Galerie de l'Etable, chez les Jeunes Associés, se tenait la première exposition des "Lyriques formalistes". Un autre communiqué nous en avait prévenu en nous signalant que ce mouvement pourrait, un jour, devenir international. Autre assertion qui, celle-là, peut faire sourire. Picasso, par exemple, n'avait pas envoyé de communiqué de presse pour signaler la naissance du cubisme. Il n'en apprit même le nom qu'après coup...

Ce groupe des "Lyriques formalistes" réunit quatre artistes très différents, Henriette Fauteux-Massé, Paterson Ewen, Virginia de Vera et Ray Mead. Programme vague, pas très révolutionnaire. Mais reste-t-il encore quelque révolution à faire dans le domaine de la peinture abstraite et tout nouveau mouvement ne doit-il pas forcément se différencier des autres grâce à des nuances, à des intentions réelles ou supposées, à des interprétations personnelles d'une oeuvre ? Devant les toiles des quatre Lyriques formalistes que nous présente l'Etable, on se demande quels traits communs peuvent les réunir. Ils se disent moins géométriques, dans un sens ; pas aussi libres dans un autre sens. Mais qu'est-ce que fait Virginia de Vera si ce n'est uniquement des figures géométriques ? Et la liberté de Ray Mead n'est-elle pas plus que de la liberté ? C'est le laissez-faire le plus complet. C'est prendre son pinceau et le faire gicler sur la toile, ce qui ne donne pas forcément des formes déplaisantes (si les couleurs n'étaient pas si laides) . . .

Disons plutôt que ce groupe de peintres a voulu se réunir pour exposer ensemble et a sacrifié à la sympathique démangeaison de créer un mouvement. C'est jeune, c'est vivant, et, c'est bien ainsi.

La pièce de résistance de ces Lyriques formalistes, c'est, sans conteste, Henriette Fauteux-Massé. Son oeuvre est solide, vigoureuse, bien au point, sans concession à aucune féminité. Henriette Fauteux-Massé est l'un des meilleurs peintres non-figuratifs que nous possédions. Plus formaliste que lyrique en tout cas, nous prenant dans un univers de formes taillées et de blocs dont les teintes nuancées huilent les rouages.

La composition, chez Henriette Fauteux-Massé, trouve sa force libératoire et aussi son équilibre dans une cadence de l'espace dont elle perçoit le rythme mécanique mais aussi une certaine respiration humaine. Ces cubes, ces blocs encastrés, me font penser à ces murailles surréalistes que construisaient les Incas pour leurs villes en équilibre sur les crêtes des Andes, et dont chaque pierre taillée différemment marquait, en s'encastrant dans la suivante, l'engrenage des jours, des angoisses, des espoirs, sur le fond gris de la vie quotidienne. Cet engrenage, qui nous tient dans la réalité, nous sert aussi de marchepied pour d'invisibles envolées que nous facilitent des couleurs chaudes, sans jamais pourtant être éclatantes.

Henriette Fauteux-Massé possède une pâte continuellement pleine de recherches, perpétuellement enrichie, nourrie, fouaillée. Elle lui fait rendre des gris, des fonds de chaux, sur lesquels le relief, le trait marquant, se révèlent par un ocre, un rouge foncé, un violet discret, un vert bouteille, qui rendent encore plus palpitants ses "crème", ses rosés, et cette couleur inexistante, cette couleur inconnue dont je rêvais, enfant, et qui existe sur la palette. Ce doit être le côté lyrique de cette excellente artiste dont on attend beaucoup, avec joie, dans l'avenir.

De Paterson Ewen, je ne soupçonnais pas qu'il fut un lyrique formaliste. Lui non plus sans doute. Il devait faire du lyrisme formaliste comme M. Jourdain faisait de la prose. Je ne sais s'il est plus lyriquement formaliste ou plus formellement lyrique, mais ce dont je me doute, c'est qu'il a transporté à l'Etable tous les invendus de sa dernière exposition. Ce n'est plus de l'art non-figuratif. C'est de la peinture en forme de tube digestif, qu'il intitule d'ailleurs "Courant de vie".

Devant de tels tableaux, je me sens Grosjean, un peu paysan normand venu à la ville et incapable d'en comprendre les subtilités bien cachées. J'avais d'ailleurs décidé d'écrire un jour cette chronique en employant le jargon consacré à ce genre d'oeuvres, jargon qui consiste à ne pas appeler les choses par leur nom, à éviter de dire si un tableau est bon ou mauvais et à se faire comprendre par les seuls initiés. Ce serait d'actualité la semaine où l'on va jouer "Les Femmes savantes". Mais c'est très difficile et ça me ferait passer pour plus intelligent que je ne suis !

Or donc, pour ne pas paraître injuste avec Paterson Ewen, je me suis demandé, pour parler comme un peintre que j'admire, s'il y a dans ses oeuvres "la recherche ou l'exploration d'un espace fondamentalement émotif plutôt que la recherche d'une écriture" ? Ou bien est-ce la recherche d'un sentiment, très figuratif celui-là, à l'aide d'une esthétique non-figurative ? Ne nous enfonçons pas plus loin dans ce vocabulaire. Ce "courant de vie" qui travaille Paterson Ewen n'est d'ailleurs pas si mauvais, car il l'a poussé à des synthèses ou à des oppositions de couleurs intéressantes et qu'on se prend à regarder sans déplaisir. Mais combien je préfère, aux thèmes favoris de Paterson Ewen, des compositions comme ce Totem, ironique, coloré, drapeautier, où il développe de façon assez inattendue un sens de l'humour qu'on retrouve dans certaines de ses autres compositions. Il y a là une veine que l'artiste devrait exploiter. Son "courant de vie" aurait alors débouché sur un côté intéressant de sa personnalité.

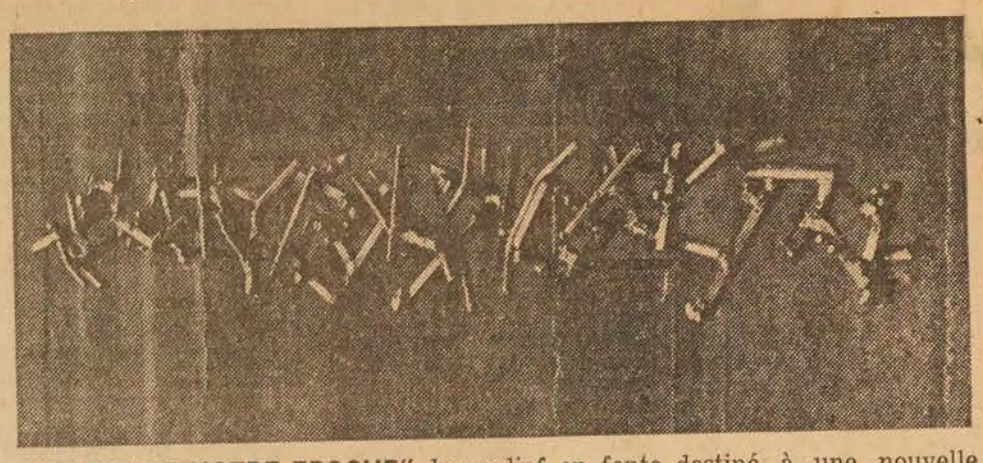
Maria Virginia de Vera présente, de son côté, des oeuvres d'une géométrie agréable, sinueuse, hélicoïdale, aérienne, au trait extrêmement précis et raffiné ; formes évanouies, renaissantes, construites dans l'évasion. Ce sont des mobiles sur toile dans des teintes sévères le plus souvent, noir, blanc, gris, mauve. Rodolphe de Repentigny constatait naguère que cette géométrie en forme d'ailes laissait des vides et s'encastrait mal dans la toile. Je serai de Maria Virginia de Vera, je donnerai à ces formes dynamiques leur aboutissement logique en me consacrant davantage à des mobiles ou à des formes de peinture spatiale sortant du cadre étroit d'un tableau.

Je voudrais dire un mot de Ray Mead, mais je me sens fermé à son esthétique. Son style ne m'inspire guère. Cette afflux de petites taches giclées sur une surface de couleur, au hasard, sans inspiration, sans dessin, certes, ni "dessein" préconçu, me laisse perplexe, je l'avoue. Et ces couleurs elles-mêmes, si dures, qui heurtent l'oeil, ces bruns agressifs, ce vert criard . . . Certainement le côté le plus faible de cette exposition.

* * *

ces pour collectionneurs, ne sont reproduits qu'à un nombre restreint d'exemplaires, ce qui en fait la valeur. Et ils deviennent rapidement des pièces rares et introuvables en l'espace de quelques années.

Il en va de même pour l'album "L'Ile Endormie", cette merveille de poésie, réalisée par les enfants de pêcheurs du Centre d'Art de Percé, sous la direction de Françoise Bujold, et dont nous donnons une reproduction aujourd'hui même. Ce sont des oeuvres de valeur et les artistes graveurs qui ont réalisé ces deux albums ont droit à notre soutien le plus total et le plus sympathique.



"FORCE DE NOTRE EPOQUE", bas-relief en fonte destiné à une nouvelle école de Chicoutimi, oeuvre du sculpteur A. Vaillancourt. Cette oeuvre mesure 76 pieds de largeur. Elle a été récemment exposée à Montréal et la Commission scolaire de Chicoutimi doit prendre prochainement une décision à son sujet.

Toronto Daily Star Jan. 19/60

Guard Art At Museum

Montreal, Jan. 19—(UPI)—The Montreal Museum of Fine Arts yesterday assigned extra guards to protect 225 old master paintings which will be shown in an exhibition to be opened today by Governer-General George Vanier.

Evan H. Turner, museum director, said the guards were hired to bolster the permanent protection staff during the four-week exhibition, entitled "Canada Collects, 1860-1960." The paintings include a "remarkable collection" of French impressionists, Turner said.

The measures were taken following three art thefts in Canadian museums during the past four months.

Canvasses were stolen from the Toronto art gallery, Vancouver art gallery and the University of British Columbia art gallery.

Turner said the exhibition "will be a surprise to many people."

Verdun Guardian Jan 13/60

Museum will show first sound films

The theme of the regular Wednesday evening film show at the Montreal Museum of Fine Arts to be shown on Wednesday, January 20 at 6:30 p.m. and at 8:30 p.m. will be "The Coming of Sound." To illustrate this phase of moviemaking five short films will be shown, each representing a first in the new trend in film production.

The first will be two excerpts from "The Jazz Singer" (1927) directed by Alan Crossland with Al Jolson. This was the film that revolutionized the industry. Although primarily a silent film with passages of dialogue and sound, it burst like a bombshell on Hollywood and almost overnight the making of films changed completely. The second "Shaw talks for Movietone" (1927) was the first of a series of filmed interviews with famous persons; the third, an excerpt from "Lights of New York" (1928) with Helene Costello was the first all-taking picture made; the fourth, "Steamboat Willie" (1928) by Walt Disney was the first Mickey Mouse to be shown publicly and forecasts the imaginative use Disney was later to make of sound and the fifth, "Sex life of Polyp" (1928) by Robert Benchley is a famous satire and the first piece of sustained dialogue to be recorded.

Le centenaire du Musée

Un siècle de collections privées chez les Canadiens

Des gardes spéciaux, en service jour et nuit, surveilleront les tableaux de grande valeur qui seront présentés à l'exposition inaugurant le centenaire du Musée des Beaux-Arts de Montréal.

M. Evan H. Turner, directeur du Musée, a déclaré que des gardiens supplémentaires ont été engagés pour renforcer le service de protection actuel.

L'exposition, qui est intitulée "Le Canada collectionne — 1860-1960 : peinture européenne", sera officiellement ouverte par le gouverneur général Georges P. Vanier à 9 heures du soir, mardi le 19 janvier. Il inaugurera, par la même occasion, le centième anniversaire du Musée.

Les 225 tableaux de maîtres anciens représentent un siècle de collection privée chez les Canadiens. Ils révèlent aussi l'essor que les collectionneurs privés ont donné au développement des trésors d'art du Musée.

Cette exposition est considérée comme la plus importante que le Musée ait jamais créée. On pourra la visiter jusqu'au 21 février.

Pour raisons de sécurité, le nombre des gardes supplémentaires qui surveillera les tableaux n'a pas été révélé. On sait toutefois que des mesures de protection spéciales seront en vigueur 24 heures par jour.

L'exposition donne une vue générale de l'évolution des collections canadiennes. Elle comprend des oeuvres des collections Van Horne, Angus et Lord Strathcona.

A signaler aussi des chefs-d'oeuvre de collections bien connues comme celles de Robert Reford, Sir George A. Drummond, Elwood B. Hosmer et James Ross.

Dans le cas des collections Drummond et Ross, qui ont été vendues aux enchères à Londres lors de ventes célèbres, les toiles ont été empruntées de leurs propriétaires actuels dans diverses parties du monde.

Les visiteurs pourront admirer des oeuvres de maîtres tels que Dürer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet et Cézanne.

L'exposition comporte aussi des oeuvres d'artistes dont la réputation s'est établie avant 1914, tels que Braque, Picasso, Modigliani et Signac.

"L'étendue des réalisations culturelles du Canada n'est pas appréciée à sa juste valeur ailleurs et même au Canada, dit M. Turner. Cette exposition surprendra bien des gens. Le nombre important de peintures impressionnistes françaises dans les collections canadiennes sera la véritable révélation de l'exposition."

Des dispositions spéciales concernant le chauffage et l'humidité des galeries d'exposition ont dû être prises afin d'assurer aux tableaux la plus parfaite sécurité.

"Cette exposition a été l'une des plus coûteuses entreprises du Musée" a déclaré M. Turner.

Montreal Gazette Jan 14/60

Russian Art To Highlight Museum Show

MONTREAL (CP) A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North American.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Penticton Herald Jan 9/60

Russian Art To Highlight East Show

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North American.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

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The Art Gallery of Toronto also plans to show the collection.

The Star Jan 20/60

McGill Professor Art Society Guest

Professor H. N. Fieldhouse, Dean of Arts and Sciences, McGill University, will be guest speaker at the meeting of the Women's Art Society to be held at 11 a.m. Tuesday, Jan. 26, at the Montreal Museum of Fine Arts. His subject will be "Literary Asides of the Historian."

There will be a short business meeting for members at 10 a.m.

La Presse Jan 19/60

Musée des Beaux-Arts

—Le comité féminin du Musée des Beaux-Arts présentera demain après-midi, à trois heures, M. L.V. Randall qui fera une visite-conférence dans les salles de l'exposition "Collection canadienne". Cette causerie sera intitulée : "Contours, couleurs et lumières dans la peinture du 15e au 17e siècle". Le thé sera servi par Mme Louis-A. Lapointe et les membres de son comité. Le public est invité.

Gazette Jan. 16/60

Virgin Adoring The Infant Christ: *This painting by Francesco di Giovanni Botticini (1446-1497) was purchased by The Montreal Museum of Fine Arts in 1956 through the Townsend Fund, one of several established at various times by private individuals. These funds are the Museum's main sources for purchase. The Botticini painting is oil on panel, 41 by 28 inches. Variants of the composition are in Venice, Italy, and New York.*

Ditto

2

THE Montreal Museum of Fine Arts, Canada's oldest art institution, inaugurates its centennial celebration Jan. 19 at 9 p.m.

Governor-General George P. Vanier will officiate at the ceremony and officially open the exhibition Canada Collects 1860-1960; European Painting, a selection of Old Master works from private Canadian collections.

In the accompanying article, specially written for The Gazette, Evan H. Turner, director of the Museum, traces the institution's history and tells of its aims.

Gazette Jan 16/60

Museum Marks First Century Of Development

By EVAN H. TURNER
Montreal Museum of Fine Arts

ON THE evening of Jan. 25, 100 years ago, "a large and influential meeting was held at Montreal" (to quote a contemporary journal) at which it was unanimously agreed "that after a careful consideration of the subject, the committee are encouraged to believe that there is sufficient appreciation of its benefits to warrant the formation of an Art Association." The Art Association of Montreal was formally incorporated four months later, on April 23, 1860.

Today, a century later, the Association, which was created with no tangible assets other than the enthusiastic goodwill of the founding gentlemen, has matured into the Montreal Museum of Fine Arts with an imposing building on Sherbrooke St. West, collections of paintings and objects having an international reputation, an increasingly active program of events, a trained staff, a library and one of the major art schools of Canada.

Although the Art Association was incorporated in 1860, it was actually the outgrowth of the Montreal Society of Artists which had been founded in 1847. This group was made up of interested amateurs and various artists, among them Cornelius Krieghoff.

The society organized a number of exhibitions which were shown in various halls. The association continued these showings annually at different places in the city until it was able to build a gallery in 1879.

This gallery was built on land in Phillips Square which the association had received by bequest from Benaiah Gibb with $8,000, and a collection of pictures. This building continued as the gallery until 1912 when the present building was erected on the corner of Sherbrooke St. West and Ontario Ave.

In 1939 a wing was added to that building and recently two adjoining town houses and a stable have been drawn into the complex of the Montreal Museum of Fine Arts.

The meeting, which unanimously agreed on the creation of an Art Association in Montreal, also proposed six objectives for the association.

Today, a century later, it is interesting to view each of these aims in the light of its subsequent realization.

"1. The Establishment of Annual Exhibition of Works of Art:"

This exhibition, an outgrowth of the activities of the earlier Society of Artists, carried out a major aim of the association as stated by the Rev. W. T. Leach, one of the principal founding members: "Another advantage of the Association will probably be to awaken some little enthusiasm as to the Fine Arts. It must be a painful and disheartening thing to the artist to find his productions unappreciated . . ."

The early exhibitions showed such contemporary groups of artists as the Montreal Sketching Club and the Society of Canadian Artists (which later became the Royal Canadian Academy). Gradually the annual Spring Exhibition evolved, an exhibition which is still held at the Museum each Spring; it is one of the oldest annual exhibitions of contemporary art on the North American continent. Also, over the years, other showings of Canadian art have increasingly become part of the program; today, for example, such groups as the Royal Canadian Academy and, this year for the first time, the Canadian Society of Water-color Painters show at the Museum while a succession of two-men exhibitions which have been hung every three weeks during the winter months in the Museum's "Gallery XII" for the past few years suggests even more specifically current trends in Canadian art.

However, in the last 50 years the exhibition program has been elaborated far beyond the original aims. In the years following the move to Sherbrooke St. West a number of exhibitions drawn from the distinguished private collections of Montreal were shown while in the years since 1945 an ever increasing program of loan exhibitions drawn from sources in Canada as well as from Europe and North America has presented various aspects of the history of art which complement the Museum's permanent collections.

"2. The promotion of sound judgment in art, by means of lectures, conversazioni, etc."

Experience is important in appreciating any of the arts but often lectures or study can help in opening up new vistas. The occasional lecture or meeting planned as part of the original members' program has expanded today into a number of formal evening lectures given each year by visiting scholars from all parts of the world, brief talks on Wednesday afternoons under the sponsorship of the Museum's Ladies Committee, and tours for school groups.

Such activities as the film programs which the Ladies Committee present each Wednesday evening between October and May for the general public are planned not only to create appreciation of the fine arts but also to further understanding of the newest arts, that of film making. Concerts, dramatic readings, and such activities which are gradually being introduced into the Museum's program, particularly under the aegis of the Junior Associates, reflect the belief that appreciation of one art can be helped by understanding other contemporary art forms.

"3. The establishment of a library and Reading-room, devoted to publications on the subject of art:"

The libray, an essential part of the Museum's function in contributing to an extension of knowledge and appreciation of the arts in Montreal, was first opened in 1882. Its collection of books and photographs has grown slowly although in recent years, as it serves more people, its holdings have grown proportionately at a much faster pace. However, with only 10,000 books it does not more than begin to realize the service it should

Related to this is the recent establishment of a slide library, which, with time, will be opened for the use of the public schools, colleges, and educational groups of Montreal and Quebec.

"4. The establishment of a Gallery of Sculpture, including casts, etc:"

The original concept of the founding members of the association has changed most radically in this section. Many of the 19th century public collections on this continent had spacious galleries in which plaster casts of the great masterpieces of European sculpture were exhibited; the Art Association was no exception. Today these casts are gone from the collection and are replaced by original sculptures stemming not only from the Western tradition of this art but also from the Orient and the aboriginal areas.

This change of attitude may be said to have occurred when the Council of the Art Association decided in 1916 to start a "Museum," in conjunction with the Gallery, a museum which was to contain a collection showing the evolution of the decorative arts in all parts of the world.

A young new member of the Council, F. Cleveland Morgan, was placed in charge of this undertaking; in the years between 1916 and 1960, Mr. Morgan, with the financial assistance of many donors, for example Miss Olive Hosmer, Miss Mabel Molson, members of the Morgan family, and Mr. Morgan himself has built up a remarkably important collection of the various decorative arts from earliest prehistoric times to the modern day. It is difficult to believe, as one wanders in the ground and lower floors of the Museum, that virtually every object on display has been acquired since 1916; it is a remarkable monument to one man's original and perceptive good taste. Official recognition of the importance of this aspect of the collection may be said to have occurred in 1948 when the organization's title was officially changed from the Art Association of Montreal to the Montreal Museum of Fine Arts.

"5. The formation of a permanent Gallery of Paintings:"

The success with which this aspect of the original plan of the association has been realized is in large part due to the great collectors of old master paintings who lived in Montreal, for many years the principal centre of collecting in Canada.

The initial gift of pictures — copies of famous old masters and originals by contemporary artists largely forgotten today — from Benaiah Gibb was increased by the small group of pictures bequeathed in 1892 by John D. Tempest in conjunction with $70,000 which became the Association's first trust fund for the acquisition of pictures. The first important group of pictures was that bequeathed by William and Agnes Learmont in 1909.

Between 1910 and 1955, except for an occasional acquisition through the Tempest Fund, the collection grew entirely through the gifts and bequests of private donors. The outstanding single bequest was that of Miss Adaline Van Horne in 1945; she bequeathed the Museum her share of Canada's greatest collection, that formed by her father, Sir William Van Horne. The other major gift of pictures during this period was that of Mrs. Charles F. Martin, Mrs. R. MacD. Patterson, and Mrs. W. W. Chipman who bequeathed their share of the paintings they inherited from their father, R. B. Angus. Through the generosity of the families paintings also came from the collections formed by Sir George A. Drummond and by Lord Strathcona. Many other donors also contributed generously.

This article has dealt with the past in terms of the present. In viewing the history of the organization thus one can only be impressed by the extent of its achievement in the fields of its declared endeavor. The realization of these aims has been in large measure due to the hard work of people in the Montreal community — the members of the Council and its sub-committees, the Ladies Committee and the recently created Junior Associates. The Museum has, in fact, had a trained Director for only 12 years.

Expansion in every direction is required: activities must become increasingly numerous to satisfy and attract the citizens of the city; an extension program throughout the province should be developed; the collections must increase since the permanent material on exhibition is the basic life-blood of such an institution; the building must in some fashion be extended to allow for greater ease in presenting special exhibitions and to facilitate the presentation of the permanent collection in a less crowded fashion; the library and the Art School must each grow since it is through their activities that the great value of the visual arts to the individual may be emphasized. Because the Museum is here to serve the community.

The Pattern Changes

During the last decade the pattern of the collection's growth has changed radically because of the major financial bequest made by Annie White Townsend and G. Horsley Townsend for the acquisition of paintings.

"6. The foundation of a School of Art and Design:"

From its inception the association held classes in Drawing from Life and the Antique, Painting, and Modeling. During the century of its existence it has had a steady succession of pupils including some of the leading figures in Canadian art. For many years William Brymner was the Director of the Art School and, more recently, Arthur Lismer, a member of the Group of Seven as well as a man of international reputation for his ideas in the teaching of art to children, has directed the school.

La Presse Jan 19/60

Présidence vice-royale

—Ce soir à six heures quarante-cinq, à l'hôtel Ritz Carlton, M. Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal, offrira un diner auquel assisteront le gouverneur général du Canada et Mme Georges-P. Vanier. Ce diner précèdera l'inauguration de l'exposition intitulée : "Le Canada collectionne — 1860-1960 — Parmi les convives on mentionne: Mme Louis Berger, dame d'honneur, M. Esmond Butler, secrétaire du gouverneur général, le lieutenant David Avery, aide-de-camp, et le commodore H. L. Quinn, aide-de-camp honoraire, M. et Mme Richard F. Angus, M. et Mme Murray Ballantyne, M. et Mme Gerald Bronfman, M. et Mme William Budden, M. Donald W. Buchanan, M. et Mme Maurice Chartré, M. Murray Chipman, lady Davis, M. et Mme A. Sidney Dawes, M. Guy Drummond, M. Oskar Federer, M. Jean Gareau, le docteur et Mme A. T. Henderson, M. et Mme R. P. Jellett, Mme F. M. G. Johnson, M. et Mme Peter M. Laing, M. et Mme Bernard J. Lande, le docteur Arthur Lismer, M. et Mme Léon Lortie, Mgr Irénée Lussier, le maire de Montréal et Mme Sarto Fournier, Mlle Kathleen Maguire, M. et Mme H. Stirling Maxwell, Mme J. W. McConnell, Mme W. Durie McLennan, M. et Mme F. Cleveland Morgan, Mme Lazarus Phillips, Mme Howard W. Pillow, M. et Mme Eric Reford, le docteur S. Graham Ross, Mlle Marie Senécal, M. U. L. Steiner, le docteur et Mme Max Stern, Mme T. T. McG. Stoker, M. et Mme Charles Taschereau, M. et Mme A. Murray Vaughan, M. et Mme Roger Viau, M. et Mme Evan H. Turner, M. et Mme Edward Gleghorn. Parmi les invités venus de l'extérieur, M. et Mme F. W. R. Angus, de Senneville; M. Martin Baldwin, de Toronto; M. et Mme C. Rowley Booth, d'Ottawa; Mlle Elizabeth G. Edwards, d'Ottawa; M. et Mme M. F. Feheley, de Toronto; le docteur et Mme W. L. Glenn, de Baie d'Urfé; M. et Mme David Meltzer, de Toronto; M. et Mme Thomas Maher, d'Ottawa, le docteur et Mme Melville Watson, de Toronto; Mme S. Wallis White, d'Ottawa, et M. A. W. Trueman, directeur du Conseil des Arts et Mme Trueman.

1960

The Museum's First Century

AS years and maturity creep up on us, we have found it in our hearts to forgive Samuel Butler for writing that devastating "Oh God! Oh Montreal!" back in Victoria's time. He was probably justified. In those days, this municipal counting house had meagre cultural attractions that would have made any aesthete shudder. But if the reincarnate Mr. Butler were roaming the halls of the Montreal Museum of Fine Arts this week, there's plenty of reason to believe that he would be doing a fast rewrite on his scathing opinion.

The Museum began its centenary celebrations this week and, as the Governor General pointed out, this in itself is no mean achievement in a young country. It's safe to say that as far as any measurable development of cultural progress is concerned, much of it can be encompassed within living memory. It's also safe to say that there isn't a finer testimonial to this development today than the handsome Museum on Sherbrooke street.

One of the most striking features of this centenary show is that of the 225 masterpieces on view, more than half are on loan from collectors on the island of Montreal. And all of the paintings were owned at one time or another by Canadians, largely by Montrealers. When the Museum began the process of sending out around the island for the masterpieces that were to be lent for the show, even the connoisseurs must have been startled by the wealth of art that started flowing in.

Over the years, the Museum has frequently acknowledged the debt it owes to those "proud possessors" who have lent or given or bequeathed their treasures. For the next month, this priceless collection of Rembrandts, Gainsboroughs, Renoirs, Picassos, Cezannes and others will be displayed, a golden opportunity for Montrealers to see this artistic wealth under one roof.

La Presse Jan 18/60

225 tableaux surveillés 24 heures par jour

Les 225 chefs-d'oeuvre de la peinture européenne qui seront exposés au Musée des Beaux-Arts de Montréal à compter de mardi, dans le cadre des fêtes du cinquantenaire de cette institution, seront sous la constante surveillance de gardes spéciaux recrutés à cet effet.

Par mesure de "sécurité", la direction du Musée n'a pas voulu dévoiler le nombre de gardiens additionnels appelés à renforcer l'équipe régulière de surveillance. On ne connait pas non plus la valeur exacte des tableaux, oeuvre de maîtres européens (1860-1960) et qui appartiennent tous à des Canadiens.

La protection spéciale sera cependant assurée 24 heures par jour.

Star Jan 23/60

Museum Invites French Company To Play Ionesco

The Montreal Museum of Fine Arts will present a theatrical company for the first time in its 100-year history on January 25 and 26.

Les Apprentis-Sorciers, an amateur group of 16 members ranging in age from 20 to 26, will present Eugene Ionesco's "L'Avenir est dans les Oeufs" on the two succeeding nights at 8.30 p.m.

The play is being staged by the Museum's Junior Associates in The Stable gallery on an experimental basis.

There will be no admission charge. Reservations for seats may be made by writing JAMM (Junior Associates of the Montreal Museum), 10 Ramsay Rd., Westmount.

L'Action Catholique Jan 8/60

Des oeuvres de Colville et de Pierre Gendron

Des oeuvres d'Alex Colville, de Sackville, N.-B., et Pierre Gendron, de Montréal, sont exposées à partir du 8 janvier, au cours de l'exposition de la Galerie XII, au Musée des Beaux-Arts de Montréal.

L'exposition durera jusqu'au 24 janvier. Elle se tient à la Galerie Norton.

1a Gazette Jan 16/60 1b

Stable Show Is New

ONE OF the most interesting sections of the Montreal Museum of Fine Arts is the renovated coach-house at the rear of the Museum — known as the Stable Gallery. Credit for the excellent results achieved in its transformation is due largely to the initiative of the Museum's Junior Associates and their committee.

An observant stroll through the Museum's main floor corridors, which are lined with magnificent examples of the painstaking art and craftsmanship of the past, brings one to the foot of two flights of stairs leading to the pleasantly spacious, well-lighted Stable Gallery.

by Dorothy Pfeiffer

Once there, however, one cannot help but to make comparisons and to realize anew how drastically life and values have changed in almost everything today — particularily in art-expression and appreciation.

Here on view is the work of the new group of painters calling themselves the "Formal-Lyrists." The four members of the group are Ray Mead of Hamilton, Ont., Virginia de Vera (formerly of Chile), Paterson Ewen and Henriette Fauteux-Masse, all three now of Montreal.

It is Miss de Vera's work which, comes closest to the descriptive words, Formal and Lyrical. Virginia de Vera is a classicist in plastic design. Her painting has a definite singing quality. She also possesses a true South American flair for unusual color. Her highly varnished and stylized oil-paintings based upon the forms and movements of water-birds, dancers and smoke-patterns, are both graceful and sensitive. They are remarkable also for their subtly-composed planes and recessions. Her painting is pleasing both to the eye and to the mind. It also is decorative and suavely sophisticated.

Stable Show

(From Page 19)

although he uses an entirely different vocabulary. His language is brusque, hasty and almost slangy. His statements "get across" in a musical way — somewhat in the spirit of progressive jazz.

What Mead really is expressing is pretty much Mead. But he does so unashamedly and with exuberance.

Paterson Ewen is preoccupied in this particular show with painting what he has called "The Stream of Life." He is possibly the most intellectual painter in the group. His paintings present somewhat of an enigma.

Unfortunately for me, Ewen's unswerving and purposeful — although peculiar, communications from his "inner world" have not as yet penetrated my personal stream of consciousness. However, I did react with pleasure and appreciation to Mr. Ewen's beautifully balanced and cleverly composed expression entitled "Totem."

In Love With The Job

Henriette Fauteux-Masse paints as if she were a softly whistling and intent stone-mason in love with her job. She builds up her textured walls of paint with chalky blocks of attractive colors and nuances. Her paintings project both strength and purpose and tranquility. Her work brought to mind some of the paintings of the American artist, Koenig, as well as that of an older but well-known Romanian painter, Jeanne Coppell who lives in Paris.

Among other paintings by Miss Fauteux-Masse is a large canvas titled, "Cortege," a somber non - objective work awarded First Prize in the 1959 Granby International Competition.

If Ray Mead is "lyrical," he also is far from "formal" in his art-language. Given enough stretch of imagination, one might almost perceive in his spontaneous and expressionist outburst of painted landscape, branches that spring from roots deeply imbedded in a conscious, or even sub-conscious appreciation, of the former Group of Seven. Mead speaks in vigorous agreement with members of that earlier Group.

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St. Laurent News Jan. 7/60

87 Showing of films

Two French films which are classics in the history of early film making will be shown on the Wednesday evening program at the Montreal Museum of Fine Arts on Wednesday, January 13 at 6:30 p.m. and at 8:30 p.m.

The first is entitled 'Les Eloquents' and is the story of the silent film in France from Jacques Feyder to Rene Clair. The second 'Une Partie De Campagne' is a classic film based on a story by Guy de Maupassant and directed by Jean Renoir.

Mrs. Stirling Maxwell of Westmount is chairman of the Ladies' Committee.

3a Gazette Jan 16/60 3b 3c

Colville And Gendron

THE NORTON GALLERY in the Museum of Fine Arts is host to two widely divergent Canadian painters, Alexander Colville of the Faculty of Art of Mount Allison University in Sackville, N.B. and Pierre Gendron of Montreal, who has been studying in Spain and Paris.

As an artist, Alex Colville is an almost photographically exact representationalist. Pierre Gendron is a non-objective painter. Yet both artists have something in common as both base their work on various expressions and interpretations of mood and of nature. Neither artist can possibly be labeled as a romantic painter.

Colville paints from his own viewpoint of selective conservatism allied in some mysterious manner with existentialism. His work may be compared with that of the American painter Andrew Weyth, and for whose contemporary painting Colville admits his own intense admiration.

Colville's painting is made up of myriads of infinitesimal

ART

brush strokes. It is surprisingly low in tonal colors. At first sight, it may appear somber and almost macabre. On further acquaintance, however, it also projects a feeling of timelessness and of arrested movement, as if the artist had captured a moment out of eternity and had carefully pinned it as one might a helpless but rare moth to his collection-box of specimens.

Although most of Colville's subjects deal with humanity, his men, women and children appear devoid of living flesh and blood. Over all of his painstaking and to some chillingly imaginative work hangs the foreboding shadow of an unpredictable future. Colville may be regarded as a poet in painting by some. To others, his statements may seem aloof and pessimistic.

Even in his otherwise charming and exquisitely painted study of "Children in a Tree", one gains the impression that the four youngsters draped so nonchalantly over the branches are caught in some hypnotic summer slumber.

Another painting "Three Sheep", shows a group of those mild and and woolly animals yet also seems to prophesy an end to life.

Among the more colorful of Colville's paintings shown is "Swimming Race". A remarkable feature of this interpretation of suspended movement may be observed in the fuzzy peach-down texture of the tanned swimmers' flesh and in the amazing realism of their painted bathing-suits. Even while admiring the artist's technique I experienced the sensation of trepidation as I awaited the echo of the starter's pistol. The painted splash on the stylized waves rather puzzled me. I failed to distinguish which swimmer already had hit the water.

In spite of all this quibbling over details, I reacted with admiration to Alec Colville's magnificent draughtsmanship and to his undoubted individuality of interpretation.

I had seen the painting "Soldier and Girl at the Station" at a previous Spring Show in the Museum of Fine Arts, when as I seem to remember, it was given an award. But I have to admit that again I sensed an undercurrent of inevitability. This forecast of pain can be found in the symbol of the never-ending train stretching beyond the confines of the empty, dim-lit station to the Point of No Return. Another symbolic meaning may be deducted from the fact that the two lover's are alone in their moment of parting. If there is tenderness in the young people's last embrace, it surely is the tenderness of already departed spirits. Nearly all of Alec Colville's paintings possess overtones for me of Edgar Allan Poe.

Of the ten Colville paintings shown. "Boy, Dog and St. John River" is the most atmospheric and reposeful. The foreshortening of the ghostly white dog, whose almost every hair is visible, is a masterly bit of painting and drawing. The sunset is superbly understated. The subject matter is both evocative and nostalgic, this painting too, is saddened by its implication of the quickly-passing years of youth, of boyhood's adventures and enjoyments.

It was with a sense of liberation that I turned from Colville's mournful work to the fresh and brilliantly colorful expressions of Pierre Gendron, whose large abstract paintings fairly blaze with passionate joy of life. Gendron's works need no other titles than those given of "Dialogues," "Improvisations" and "Structures."

One painting in particular held my attention. "Paysage and Lumiere" projects an almost salty flavor in its breezy lines, forms and painted slashes. It also concerns itself expression of humanity.

"Moisson," a semi-abstract landscape, is both hot and cool. The rhythmic movement of the gleaners as they toil amid poppies and grain is readily apparent, as also is the suggestion of a light wind blowing. It is interesting to note the textural quality of this work in which portions of unpainted canvas have been integrated.

"Terre," a smaller gouache painting, is a clever exercise in overpainting and consequent color subtléty. Another work, "Paysage, No. 2" follows in its abstract use of black, gray and vivid reds, in the footsteps of Raza, the Hindu painter who lives and paints in France.

Gendron's especial mark of individuality appears to lie in his scimitar-like use of great curving lines of black and orange, as well as in his jewel-like heaps of glowing cubes and rectangles. He rarely completes a circle. His expression of forms in space appear continually in motion. His ideas are those of today, of trial, error and new discovery.

DOROTHY Y. PFEIFFER.

Pointe Claire Lakeshore News Jan 14/60

Montreal Museum to hold lecture and tea Wed., January 20

87 5

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, Jan. 20 at 3 p.m.

Mr. L. V. Randall, Professor of History of Arts, University of Montreal, will give a gallery talk in French on "Contour, Colour and Light in Painting of the 15th to 17th Century." Mr. Randall will speak in the Main Gallery where the current exhibition "One Hundred Years of Canadian Collecting" is being shown.

Tea will be served afterwards in the upstairs foyer of the Museum. The public is invited to attend.

Pointe Claire Lakeshore News Jan 14 60

Montreal Museum Film night on Wednesday

87 6

The theme of the regular Wednesday evening film show at the Montreal Museum of Fine Arts to be shown on Wednesday, Jan. 20 at 6:30 p.m. and at 8:30 p.m. will be "The Coming of Sound."

To illustrate this phase of movie-making, five short films will be shown, each representing a first in the new trend in film production.

Gazette Jan. 20/60 7

Milestone In Art: Governor-General Vanier and Mrs. Vanier flank Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, after the inauguration last night of the Museum's centenary. It is the oldest art institution in Canada. The Governor-General also opened the exhibition Canada Collects 1860-1960 European Painting. In the background is one of the Old Master works to be seen in the exhibition. Painted by Rubens, it was loaned to the exhibition by the John and Mabel Ringling Museum of Art, Sarasota, Fla. It was formerly part of the collection of James Ross, Montreal. (See story Page 3.) (Gazette Photo Service)

Edmonton Journal Jan 8 1960 4

Montreal To Display Red Art

87

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say if is the first time the Soviet government has sent such a collection to a private institution in North America.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Montrealer Nachrichten Jan. 23/60

Chance fuer neucanadische Kuenstler

Jubiläumsjahr des Montrealer Museums für schöne Künste

MONTREAL. — Montreals Museum feiert das 100. Jahr seines Bestandes mit einer Ausstellung, in der 225 Werke aus dem Besitz canadischer Sammlungen zum ersten Mal gezeigt werden. Es handelt sich um kostbare Werke von Dürer, Rembrandt, Franz Hals, Watteau, den grossen englischen Portraitmaler und den französischen Impressionisten bis zu Picasso. Diese Ausstellung wird am 19. Januar eröffnet und kann bis zum 21. Februar besichtigt werden. Eine einmalige Gelegenheit für alle Kunstliebhaber.

Die mit so grossem Erfolg begonnene Serie des Museums über die Entwicklung des Films wird an Mittwochabenden fortgesetzt. Sie wurde mit einem ausgezeichneten Janningskurzfilm eröffnet. Am 20. Januar, 6.30 und 8.50 Uhr, wird der Entwicklungsanfang des Tonfilms gezeigt: Auszüge aus dem „Jazzsinger", „Lichter von New York" und die ersten Original Disney-„Micky Mouse-Filme". Sonntag, 24. Januar, spricht der neue rührige Direktor des Museums, Evan H. Turner, über die französischen Impressionisten in der oben erwähnten Ausstellung. Mittwoch, 27. Januar, demonstriert ein Künstler „Wie man ein Ölportrait malt". Beginn 8 Uhr abends.

Für die 77. Frühjahrsausstellung des Museums müssen die notwendigen Formulare bis 20. Februar eingesandt werden, die gerahmten Gemälde, Zeichnungen oder Drucke, ferner Skulpturen bis 27. Februar. Jeder zeitgenössiche Künstler ist willkommen, und zwar können zwei Werke eingesandt werden. Preise von 250 und 500 Dollar sind ausgesetzt und ein Fond von 2000 Dollar steht für Ankäufe zur Verfügung. Wir hoffen, dass mehr Werke neucanadischer Künstler der aus prominenten Kunstsachverständigen gebildeten Jury eingesandt werden.

R. C. Coles, Montreal

Stratford Beacon-Herald Jan. 11/60

Russian Art Is To Be Highlight

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Gazette Jan 20/60

Governor-General Officiates

Museum Centenary Marked

By BILL BANTEY

Amid pomp and splendor, Governor-General Vanier last night inaugurated the centenary of the Montreal Museum of Fine Arts and predicted "an extremely brilliant future" for the institution, oldest art museum in Canada.

Some 2,000 persons crowded the upstairs foyer and galleries as the Governor-General, a long-time member of the museum, officially opened the exhibition Canada Collects 1860-1960 European Painting, a show consisting of 215 Old Master works owned or formerly owned by Canadians.

The exhibition, open to the public until Feb. 21, has been billed as the greatest and costliest ever organized by the museum.

Federal, provincial and municipal officials, including Mayor Fournier, joined representatives from the Canada Council, the Greater Montreal Arts Council, the National Gallery of Canada and the Art Gallery of Toronto at the glittering opening.

Calling the event "an auspicious occasion," Governor-General Vanier expressed "the deep gratitude of art lovers not only of Montreal, but of the rest of Canada as well" to the museum's benefactors and to those who loaned their priceless paintings to the exhibition.

He said cultivation of the fine arts is "a sure sign of a high degree of civilization" and added:

"We are entering an uncharted era of mystery. Our earth no longer satisfies us. Man is flying through space to the stars. His handmaid, art, is a bit confused but must follow as she is an integral part of him.

"What form will art take in space? Who knows? I am sure, however, that it will be different in some way, will continue its evolution, and will exteriorize and manifest the new man."

The space era theme was also taken up by Col. Hugh M. Wallis, president of the museum.

La Presse Jan 20/60

Photo P.-H. Talbot, LA PRESSE

MODIGLIANI : LE RYTHME ABSTRAIT DE MME S.
(collection de Mr. & Mrs. Tim Stirling, Toronto).

Barrie Examiner Jan 11/60

Russians Plan Art Exhibition

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La Presse Jan 20/60

Le centenaire du Musée

Une exposition exceptionnelle sur cent ans de collections canadiennes

De Rembrandt à Picasso.

Et tout d'abord, on n'ose y croire ! Tant de tableaux de maîtres, tant de chefs-d'oeuvre, grands et petits, réunis là, à portée de main pour un mois ! Il y a donc eu depuis cent ans, au Canada, assez de connaisseurs, assez d'esprits avisés, assez d'amis du Beau, pour réunir patiemment, quand cela en était le temps, ces pièces de valeur. Et beaucoup d'entre eux conservent ce patrimoine avec l'arrière-pensée que c'est le patrimoine du Canada et que l'audience la plus large doit lui être réservée. Quel exemple pour tous les gens qui "font" de l'argent et ne savent quel usage en faire !

"Cent ans de collections canadiennes" que présente le Musée des Beaux-Arts pour inaugurer les festivités de son centenaire est une brillante réussite. J'ignore jusqu'à quel point M. John Steegman, l'ancien directeur, y avait participé avant de quitter le Musée, mais il est certain que le dynamisme et la jeunesse du nouveau directeur, M. Evan Turner, ont résolu de nombreuses difficultés et mené l'entreprise à bien. Rejoindre une quarantaine de grands collectionneurs, à travers tout le pays, obtenir leur assentiment, reconstituer les collections éparses ici ou là, était une gageure qui a été tenue et gagnée. Le Musée nous présente là une exposition unique en son genre.

Et cela justifie la déclaration du directeur du Musée : "L'étendue des réalisations culturelles du Canada n'est pas appréciée à sa juste valeur ailleurs et même au Canada. Cette exposition surprendra bien des gens. Le nombre de peintures impressionnistes françaises dans les collections canadiennes sera la véritable révélation de l'exposition."

Disons tout de suite que les Impressionnistes ne forment pas toute l'exposition qui compte, par ailleurs, quelques toiles de la Renaissance. Les grands noms de la peinture sont présents : Ruysdael, Franz Hals, Van Dyck et Rembrandt dans un de ses nombreux portraits par lui-même. Je voudrais signaler aussi quatre grands Canaletto, de la collection de Mrs. Pillow, représentant des vues de Venise, et qui sont remarquables. Ce qui gêne peut-être le visiteur, au milieu de tant de salles où sont présentés ces 225 chefs-d'oeuvre de la peinture européenne, c'est qu'ils sont présentés par collections et non par époques ou par écoles. Mais il est intéressant de suivre, par contre, le goût du collectionneur et de deviner ce qui a motivé ses achats.

Dans nos pages artistiques de samedi nous donnerons un compte rendu plus détaillé de cette magnifique exposition. Qu'il nous suffise aujourd'hui de signaler un intéressant Van Gogh, "Tête d'une paysanne", deux Monticelli, où le peintre marseillais se révèle un des précurseurs de l'Impressionnisme. Mrs. Pillow a prêté plusieurs de ses Boudin qui, chose curieuse, comptent beaucoup de personnages. Divers aspects de Trouville. Toujours chez les Précurseurs de l'Impressionnisme, il faut mentionner trois Jongkind typiques de la manière du peintre maudit.

Plusieurs Monet sont des pièces de collection ... c'est le cas de le dire. Je signale en particulier les "Falaises près de Pourville". De tous les Renoir, deux ont attiré surtout mon attention : une "Laveuse" et "Les environs de Toulon". Un "verger" de Pissarro m'a ébloui, ainsi qu'un Bonnard, pointre dont nos musées n'ont en général que peu d'oeuvres. Corot, Degas, Cézanne ne font pas défaut. Et j'ai presque hâte d'en arriver à Modigliani dont deux portraits de femmes sont magnifiques; à Braque dans une composition "Vase gris et palette", datée de 1926 et aux Picasso dont une nature morte annonce déjà le cubisme.

Naturellement, j'en oublie la moitié, mais je m'efforcerai samedi d'en donner une image plus fidèle. Ce que je veux dire, une heure ou deux après l'ouverture de cette exposition, c'est que toute personne un peu soucieuse d'art et de culture, et même celles qui ne le sont pas, doivent venir voir et revoir ces toiles. Il faudrait qu'on y amène les jeunes, les étudiants. Pensez donc ! Une quarantaine de grands collectionneurs ont pris la peine de ramasser, pièce par pièce, ces toiles de maîtres. Elles sont là, rue Sherbrooke. Personne n'a le droit de les ignorer. Ou alors, c'est à désespérer de nous autres !

Jean SARRAZIN

Barrie Examiner Jan 6/60

Face-To-Face With Sketch Portrait

MONTREAL (CP) — When Maeda Primavesi, an Austrian who lived here for 10 years, went to an exhibition at the Montreal Museum of Fine Arts she came face-to-face with a sketch of herself. On the wall a few feet away was another.

"I was astonished," she said in an interview.

The two pictures were originals among a series sketched of her during her childhood by Gustav Klimt, and were part of an exhibition of Austrian drawings from Vienna's Albertina gallery.

PORTRAIT IN VIENNA

Miss Primavesi said Klimt, who died in 1918, did "about 40" sketches of her as a youngster for an oil portrait now in the Museum of the City of Vienna. The sketches that were on view here until just before Christmas were entitled "Maeda Primavesi" and "Girl Seated from Front."

Miss Primavesi, who lived in Toronto for two years before settling in Montreal, owns seven of these sketches. Some are in her mother's possession in Vienna, and the others are in the Albertina collection.

"Klimt painted slowly," she said. "He would let his sitters move about as they wanted so that he could capture what was most characteristic about them."

Miss Primavesi, an art teacher herself, said her family became acquainted with Klimt because her father, an industrialist, was a financial backer of Wiener Werkstaette, an art centre established so that Klimt and others like him could create new Austrian art that would express their time.

ENCOURAGE ART

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Westmount Examiner Jan 15/60

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Mr. L. V. Randall, Professor of History of Arts, University of Montreal, will give a gallery talk in French on "Contour, Color and Light in Paintings of the 15th to 17th Century." Mr. Randall will speak in the Main Gallery where the current exhibition 'One Hundred Years of Canadian Collecting" is being shown.

Tea will be served afterwards in the upstairs foyer of the Museum. The public is invited to attend.

Star Jan 20 1960

VI. 2-7131
8.30 a.m. to 5 p.m. daily
Saturday 8.30 a.m. to 12 noon
Head Office, 245 St. James St. W.
Branch Office, 1414 Stanley St.

The Mon

92nd Year, No. 16 MONTREAL, WEDNESD

—Staff Photo by Mac Juster

Inaugurating the centenary celebrations of the Montreal Museum of Fine Arts, Governor-General Vanier and Madame Vanier pose in front of one of the masterpieces with Col. Hugh M. Wallis, president of the Museum.

Star Jan 20/60 1b

Museum Centenary Launched by Vanier

By TONY RASPA

Governor-General Vanier inaugurated the centenary celebrations of the Montreal Museum of Fine Arts last night by opening an exhibition representing 100 years of private collecting by Canadians.

Relating the 225 masterpieces to the present, the Governor-General said, "The civilizing influence of art is such that it might be one of the answers to our mad rush toward materialism."

The Governor-General and Madame Vanier, concluding their two-day visit to Montreal, were applauded by some 2,000 guests who attended the opening of the first centennial celebrations of a major fine arts institution in Canada.

Challenge Cited

Both the Governor-General and Col. Hugh M. Wallis, president of the museum, stressed the artistic challenge which faces man with the coming of the space age.

The "Canada Collects" exhibition, the most important collection of European masterpieces ever to be brought together for public viewing in this country, is composed of works which are or at some time were owned by Canadians.

It represents art by practically all the Old Masters, including Rubens, Rembrandt and Durer; the eighteenth century of Gainsborough and Reynolds; the French era of Monet, Renoir and Cezanne, and artists such as Picasso and Modigliani, whose reputations were established before 1914.

The Governor-General called the joint opening of the exhibition and centenary celebrations "auspicious, because it marks the 100th milestone in the museum's life, which is no mean achievement in this northern part of the American continent, the history of which is relatively short."

The Governor-General recently

Pembroke Observer Jan 11/60

Russian Art In Montreal

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North American.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Charlottetown Patriot P.E.I. Jan. 11 1960

Visit Uncovers Childhood Sketch

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Winnipeg Free Press Jan 9/60

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La Revue Populaire Jan 1/60 3

Turn over page

Dans le cadre des loisirs intellectuels féminins s'inscrit en première place le Comité Féminin du Musée des Beaux-Arts. Voici quelques présidentes de Comité faisant partie de cette association. (1) De gauche à droite, mesdames CHARLES TASCHEREAU et STIRLING MAXWELL, présidentes-conjointes de l'Exécutif, madame MAURICE HUDON, conférences du mercredi ; madame LEO THIBAULT, Fête des Fleurs ; madame LOUIS LAPOINTE, thés du mercredi. (2) De gauche à droite, assises : madame ALLAN MAGEE, choix du collectionneur ; madame SLADEN HARRISON, comptoir du Musée ; madame KAY ARCHAMBAULT, films du mercredi. Debout : mesdames ANDRE MARCIL et WM. B. LAMBERT, présidentes-conjointes des déjeuners.

Bien entendu, il existe mille et une façons d'occuper ses loisirs. Les bonnes oeuvres en sont une, mais il en est d'autres également qui enrichissent le coeur et l'esprit et dont l'utilité et la valeur ne sauraient être contestées.

Dénonçons pour commencer une faute grave, propre à nous, Canadiens-Français, une tare incompréhensible et révoltante : la peur de la culture. Dès qu'il est question de littérature, d'art, de peinture ou même d'éducation dans le sens le plus restreint du mot, on recule, on cherche des excuses pour aller ailleurs jeter son dévolu. A-t-on jamais songé qu'il est possible de combiner les deux, c'est-à-dire divertissement et culture ? ... qu'il n'est pas nécessaire de s'abîmer dans les gros livres, de se donner des maux de tête à essayer de comprendre les grandes oeuvres, mais qu'il suffit simplement d'une curiosité toute naturelle pour sortir un peu de notre pitoyable léthargie ? Les contacts humains, par exemple, sont synonymes d'enrichissement ; les conférences, les galeries d'art qui poussent à Montréal comme des champignons, le théâtre, les concerts et même la radio et la télévision que l'on ne ferme pas dès qu'il est question de sujets sérieux, sont autant de facteurs qui peuvent contribuer à notre formation culturelle. Il vaut mieux cependant que cette formation soit dirigée et guidée. C'est pourquoi des oeuvres comme *L'Accord, Le Conseil Féminin du Musée des Beaux-Arts, Le Conseil de la Citoyenneté, La Ligue de la Jeunesse Féminine, La Société d'Etude et de Conférences*, doivent éveiller chez nous un maximum d'intérêt.

Lecture and tea

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its first lecture and tea of the New Year 1960 on Wednesday, January 13 at 3 p.m. in the upstair foyer of the Museum.

Mrs. Isabel Barclay Dobell, curator of prints and Documents, McCord Museum, will speak on "Montreal 1860." The public is invited to attend.

Montr. Monitor Jan 7/60

Star June 23/60

Museum Centenary

Governor-General Vanier opened a special show at the Montreal Museum of Fine Arts, now celebrating its centenary year.

Gazette Jan 21/60

A Triumphant Exhibition

The Montreal Museum of Fine Arts could open its centennial year in no more splendid way than by offering the public of Montreal what may be the grandest exhibition of paintings ever held in this city.

The exhibition "Canada Collects—1860-1960: European Painting" has placed on display a collection of works of art, so rich and so interesting, that it would well merit visitors from other cities coming here to view it. This particular collection, brought together for this exhibition from many sources with remarkable energy and enterprise, will never be seen again. It is an anniversary occasion—a worthy effort to mark an historic occasion.

It is particularly fitting that the Montreal Museum of Fine Arts should open its centennial year with an exhibition which is itself mainly historical in character. The purpose of this exhibition has been to bring together a sufficient number of paintings from the great art collections of Montreal in other days, to give an impression of the scope and tastes of Montreal connoisseurs, especially in the period about the turn of the century.

This was a most adventurous idea. Yet it might have been thought that the difficulties would be so great that it could never be carried out.

Many of these great Montreal art collections of the past were scattered, some at great international auction sales in London or New York. To try to bring representative examples together now, after the passing of many years, would require a far-ranging search for their whereabouts, and the securing of permission to borrow them for public exhibition.

It is a great tribute to the Montreal Museum—and especially to the energy and scholarship of its director, Dr. Evan Turner—that this ambitious plan has been brought to a triumphant success. Not only have Montreal collectors of today lent paintings once in these historic collections, but others have been lent by such collectors in other lands as Viscount Cowdry of Midhurst, England, and Mr. John Astor of New York, and by a score of museums.

As the result, the visitor to this exhibition may gain a vivid impression of the breadth and quality of the great collections that used to fill the mansions of Old Montreal.

The value of such an exhibition, marking an anniversary with collections of historical interest, is that it becomes, in itself, a contribution to the understanding of the history of Canadian culture. It helps to counteract the mistaken and tedious saying that Canada, in the arts, is "a young country." There is nothing noticeably young about a Canadian city which, half a century ago or more, had so many great houses containing so much of interest and merit.

These collections, moreover, have a discernible personality. They are not assemblages of notable paintings, important as that would be; they reflect also the individual taste and preference of each of the notable men who formed them.

While Morgan, and Frick, and Altman were forming their great art collections in New York, Sir William Van Horne, Lord Strathcona, R. B. Angus, Sir George A. Drummond, Hon. L. J. Forget, the Learmonts, and others, were forming remarkable collections in Montreal.

Those who often say that the taste of Montreal at that period was ill-formed are faced with the fact that this was a city whose art collectors had chosen to possess works by such painters as Murillo, El Greco, Velasquez, Rembrandt, Canaletto, Rubens, Franz Hals, Van Dyke, Ruisdael, Gainsborough, Constable, Turner, Bonington, not to speak of such later masters as Daumier, Courbet, Corot, Monet, Cezanne and Toulouse-Lautrec.

The tradition of art collecting in Montreal has had this tremendous background as example and inspiration. And in a somewhat later period there have been such outstanding collectors (well represented in this exhibition) as the late Robert W. Reford, and the late Elwood B. Hosmer.

In 1960 the museum looks back upon a full century of expressing and encouraging the spirit of art in Montreal. And the great exhibition now being held to mark the beginning of the centennial year will take its place among the many contributions that the museum has made to the life of the city.

It was back in 1860 that the museum (then known as the Montreal Art Association) was formed. It began holding art exhibitions from the first, though it had no building of its own, and had to use rented halls.

In the year 1879 the museum's first building was opened, on the east side of Phillips Square. At that time Hon. Mr. Justice Mackay said: "Ours is believed to be the first building erected in the Dominion wholly for Fine Art purposes." And it was in 1912 that the present building on Sherbrooke Street was occupied.

Such an exhibition as this, though held to mark an important anniversary, shows an imaginative creativeness that will itself make history. Even after this exhibition is over, and the paintings have been distributed again to their many present owners, the memory of its splendors will abide.

What is more, it gives a stimulating impression of the still greater contributions that the museum is capable of making in the second century that is now opening before it.

La Presse Jan 20/60

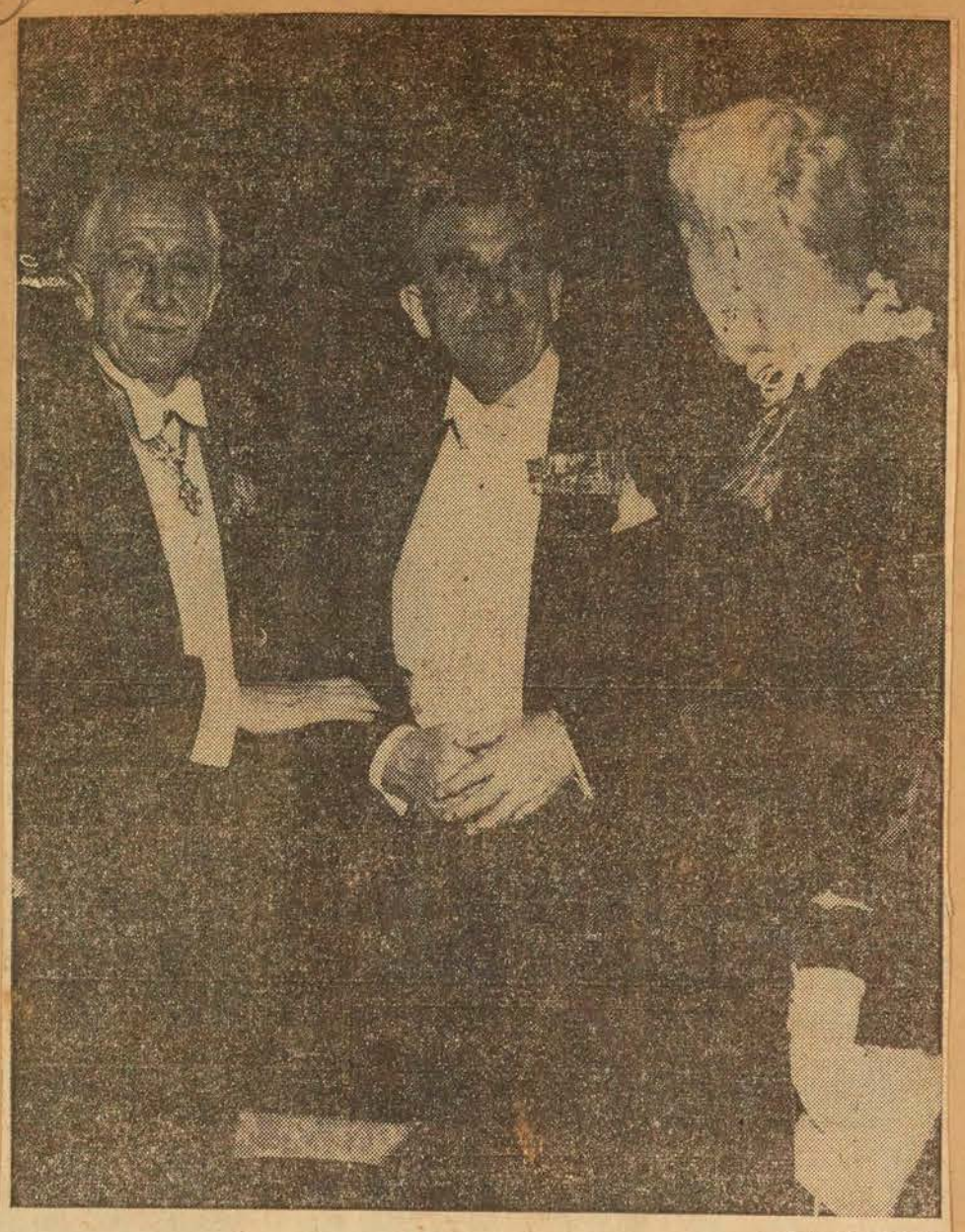

photo LA PRESSE

PREMIERE MANIFESTATION — S. Exc. le gouverneur général du Canada, le major-général Georges-P. Vanier, a présidé, hier soir, à l'inauguration de l'exposition constituant la première manifestation organisée à l'occasion du centenaire du Musée des Beaux-Arts de Montréal. Ci-haut, M. Vanier ainsi que son épouse que le colonel Hugh M. Wallis, président du musée, a accueillis, à leur arrivée à ce musée de la rue Sherbrooke.

Au Musée des Beaux-Arts

Une exposition louée par le major-général Vanier

Groupant notamment 225 tableaux de maîtres anciens, l'exposition qui constitue la première des manifestations organisées pour marquer le centenaire du Musée des Beaux-Arts de Montréal a été officiellement inaugurée, hier soir, par S. Exc. le gouverneur général du Canada, le major-général Georges-P. Vanier.

C'est en présence de nombreuses personnalités de langue française et de langue anglaise de Montréal, dont S. H. le maire et Mme Sarto Fournier, de représentants des gouvernements fédéral et provincial, du Conseil canadien des arts, du Conseil des arts de la région métropolitaine et de musées de l'extérieur que le major-général Vanier s'est dit heureux de déclarer l'exposition officiellement ouverte.

Parlant successivement en anglais et en français, S. Exc. le gouverneur général du Canada a d'abord remercié, en son propre nom et au nom de son épouse, le colonel Hugh M. Wallis, le président du musée, de ses mots de bienvenue.

"Permettez-moi, monsieur le président, de vous féliciter ainsi que vos collaborateurs de votre belle réussite, ajouta M. Vanier. La liste des tableaux que vous avez pu réunir est vraiment impressionnante.

"Quelle bonne fortune que nous ayons un centre d'art bilingue dont les activités sont aussi nombreuses, d'ajouter M. Vanier. On y fait d'excellentes conférences. Il y a une école d'art et de dessin, une bibliothèque intéressante. J'engage fortement les amateurs d'art d'utiliser tous ses services."

Citation de Beaudelaire

Au cours de son allocution, M. Vanier a aussi fait allusion au livre "si peu lu" de Charles Beaudelaire: "Curiosités Esthétiques". Il a ajouté qu'il a trouvé "dans cette oeuvre de Baudelaire une chose assez curieuse : la défense du "bourgeois".

Et M. Vanier de citer Baudelaire qui a écrit : "Et tout d'abord, à propos de cette impertinente appellation, le "bourgeois", nous déclarons que nous ne partageons nullement les préjugés de nos grands confrères "artistiques" qui se sont évertués depuis plusieurs années à jeter l'anathème sur cet être inoffensif qui ne demanderait pas mieux que d'aimer la bonne peinture, si ces messieurs savaient la lui faire comprendre, et si les artistes la lui montraient plus souvent".

Message aux artistes

"Sans dire que je suis de son avis, a commenté M. Vanier, je crois, en effet, que les artistes pourraient s'intéresser davantage à ce pauvre être dont on dit tant de mal. Je sais qu'en France, en ce moment, on donne des cours d'art dans certaines entreprises, voire même des usines."

En terminant, M. Vanier a prédit au Musée des Beaux-Arts de Montréal "un avenir extrêmement brillant".

Pour sa part, en souhaitant la bienvenue au major-général Vanier et à son épouse, le colonel Wallis, parlant aussi en français et en anglais, a souligné que le Musée des Beaux-Arts de Montréal est le seul musée, dans le Québec, entièment consacré aux beaux-arts.

Le colonel Wallis a ajouté que le Musée des Beaux-Arts est le centre des beaux-arts à Montréal.

Ouverte jusqu'au 21 février, l'exposition intitulée "Le Canada collectionne — 1860-1960 : peinture européenne", est annoncée comme la plus importante de toutes celles jusqu'ici organisées au Musée de la rue Sherbrooke.

Calgary Herald Jan 6/60

Childhood Oil Portraits Discovered At Exhibition

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ENCOURAGE ART

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Winnipeg Free Press Jan 7/60

Have 'Different Souls'

Artist Is No Businessman

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Gazette Jan 25/60

De Lall To Give Portrait Lesson

Oscar De Lall, RCA, noted Montreal artist and portrait painter, will demonstrate how to paint a portrait in oils in The Montreal Museum of Fine Arts' "Artists In Action" series at 8 p.m. on Wednesday, Jan. 27.

The series is conducted by the Museum's education department, headed by Dr. Arthur Lismer.

There is no admission charge. The public is welcome.

Star Jan 23/60

Riel Lecture On Tuesday

A meeting of the Societe d'Etude et de Conferences will be held Jan. 26 at 2:30 p.m. at the Montreal Museum of Fine Arts. Mr. F. G. Stanley, author, and professor of history at the Royal Military College at Kingston, will give a lecture entitled "Louis Riel and the People of Quebec."

Points de Vue Montreal Jan 1/60

Calendrier du Musée des Beaux-Arts de Montréal

Conférences des mercredis après-midi
3 heures

13 janvier : Conférence en anglais par Mrs Isabel Barclay Dobell, archiviste du Musée McCord, intitulée : "Montréal 1860".

20 janvier : Monsieur L. V. Randall, professeur de l'Histoire de l'Art à l'Université de Montréal, a choisi comme sujet : "Contour, couleur et lumière dans la peinture du XVIIe siècle". Cette causerie sera prononcée en français, en marge de l'exposition organisée à l'occasion du centenaire de la fondation du Musée.

27 janvier : Dr Evan H. Turner, directeur du Musée, parlera en anglais de l'exposition mentionnée plus haut.

Films des mercredis soirs
Représentations à 6.30 hres et 8.30 hres

6 janvier : **The Last Command** (1928) Avec Emil Jannings, histoire fondée sur un incident arrivé à Hollywood. C'est un exemple des films muets avec narration de premier ordre.

13 janvier : **Les Eloquents**, anthologie du cinéma muet en France depuis Jacques Feyder jusqu'à René Clair.

Une partie de campagne, un classique de l'histoire du film muet, d'après un conte de Guy Maupassant, scénario de Jean Renoir.

20 janvier : anglais **The Jazz Singer** (1927), deux extraits de films. Scénario de Alan Crawford; vedette : Al Jolson.

Shaw talks for Movietone (1927). Une des premières interviews avec des célébrités à être filmée.

Lights of New York (1928). Extraits du tout premier film parlant; scénario Bryan Foy, avec Helene Costello et Cullen Landis.

Steamboat Willie (1928) de Walt Disney. Premier film de Mickey Mouse.

Sex Life of the Polyp (1928), avec Robert Benchley, célèbre film satirique et un des premiers dialogues soutenus à être enregistré.

Welland - PT Colborne Tribune Jan 6/60

MAEDA PRIMAVESI AND SKETCHES
—CP Photo.

Austrian Finds Her Own Face In Montreal Art Exhibition

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PT. Arthur News-Chronicle Jan 7/60

MAEDA PRIMAVESI stands before a sketch and a painting (right) of herself at the Montreal Museum of Fine Arts. The pictures are originals of a series sketched during her childhood in Austria by Gustav Klimt, who died in 1918. They were in the museum with an exhibition of drawings from Vienna's Albertina gallery. Miss Primavesi came to Canada 10 years ago. —CP Photo

Model and Sketches Come Face to Face at Exhibition

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Mont Monitor Jan 14/60

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Tea will be served afterwards in the upstairs foyer of the Museum. The public is invited to attend.

Verdun Guardian Jan 6/60

Scholarly reference catalogue published by Fine Arts Museum

A scholarly reference catalogue which "fulfills an important academic function in terms of international art historical studies" has been published by The Montreal Museum of Fine Arts, as part of its publications program for its 1960 centenary celebration, it was announced today.

The catalogue covers virtually all of the Museum's oil and tempera paintings — the first complete book of its kind ever prepared by the Museum.

It is the result of four years of research and writing by the Museum's former director, John Steegman.

The catalogue endeavors to give a brief biography of each artist represented in the Museum's paintings collections; describes each painting, the technique used, where it was exhibited in the past, lists its former owners, any references to it in the literature of art history, and contains notes by Mr. Steegman wherever there are problems of attribution or other academic matters concerned.

Dr. Evan H. Turner, director of the Museum, said that prior to the new catalogue, the only thorough information on the paintings — gift, acquisitions or purchases — was contained on cards.

Previous "catalogues" — published in 1891, 1916, 1922 and 1934 — were "little more than hand-lists and incomplete at that," according to Col. Hugh M. Wallis, president of the Museum.

Dr. Turner said the new catalogue is the "first serious effort to catalogue the Museum's paintings collection fully and systematically."

It covers the period until March 1959.

The catalogue contains a foreword by Col. Wallis and an introduction by Mr. Steegman. Canadian paintings are listed first.

At present, the catalogue has been published only in English. It was impossible to publish a French version immediately because of the cost involved.

The Canada Council, in fact, provided the Museum with a grant to help defray the cost of the English publication.

A more elaborate handbook to the Museum's collection, including illustrations, is to be published later in the year. It will be in both languages.

It will be a complement to the just-published catalogue and is intended for the general public. The catalogue is particularly for the use of specialized persons. It will be available to the general public at minimal cost, however, at the Museum's sales desk.

Emphasizing the international importance of the catalogue for educational purposes, Dr. Turner said it will be sent on an exchange basis to 300 libraries, museums, universities and other educational institutions throughout Canada, the United States, Europe and Asia.

"It is a valuable sourcebook for all those interested in the history of art," Dr. Turner added.

Star Jan 25/60

Montreal Painter To Give Demonstration

Oscar De Lall, RCA will give a demonstration of portrait painting in oils Wednesday, at 8 p.m., in the Montreal Museum of Fine Arts.

The demonstration is part of the museum's 'Artists in Action' series organized by Dr. Arthur Lismer. It will be open to the public free of charge.

North Bay Nugget Jan 9/60

Russian Art To Be Highlight

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Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North America.

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Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

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Lake Standard Jan 11/60

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Peterborough Examiner Jan 8/60

Art Collection To Be Highlight Of Centennial

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Visits Art Exhibition And Discovers Herself

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"I was astonished," she said in an interview.

The two pictures were originals among a series sketched of her during her childhood by Gustav Klimt, and were part of an exhibition of Austrian drawings from Vienna's Albertina gallery.

Miss Primavesi said Klimt, who died in 1918, did "about 40" sketches of her as a youngster for an oil portrait now in the Museum of the City of Vienna. The sketches that were on view here until just before Christmas were entitled "Maeda Primavesi" and "Girl Seated from Front."

Miss Primavesi, who lived in Toronto for two years before settling in Montreal, owns seven of these sketches. Some are in her mother's possession in Vienna, and the others are in the Albertina collection.

"Klimt painted slowly," she said. "He would let his sitters move about as they wanted so that he could capture what was most characteristic about them."

Miss Primavesi, an art teacher herself, said her family became acquainted with Klimt because her father, an industrialist, was a financial backer of Wiener Werkstaette, an art centre established so that Klimt and others like him could create new Austrian art that would express their time.

ENCOURAGE ART

She said Klimt and his contemporaries spent a good deal of time at the Primavesi country home. He also painted a portrait of her mother.

"In Austria people feel it necessary to give artists moral support and to associate personally with them," she said. "I think it is rather sad that in Canada artists are left alone. They have no real contact with the general public.

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Distinguished Artists, Critics On Panel For Spring Exhibition

Judges of the 77th annual Spring Exhibition of the Montreal Museum of Fine Arts were announced yesterday by Director Evan H. Turner.

They represent Canada's two major centres of painting, the two traditions in painting, the two Canadian cultures, the nation's two leading art magazines and a prominent art critic.

The judges are: Robert Ayre, art critic of the Montreal Star; Claude Beaulieu, artistic director of the French-language art magazine Vie des Arts; Alan Jarvis, editor of Canadian Art and formerly director of the National Gallery of Canada, and who is also well-known in Canada and abroad as a sculptor; Alfred Pellan, one of French-Canada's outstanding modern painters; and A. J. Casson, RCA, of the famed Group of Seven and a leading art figure in Toronto.

The exhibition will be held April 8 to May 8.

Dr. Turner said the object of the Spring Exhibition is to "assemble in one place and at one time, for the benefit of both the public and the artist, a truly representative display of what is actually being done by serious painters and sculptors in Canada."

He said the museum is looking forward to a "particularly brilliant show" this year in view of the museum's centenary celebration.

For the first time in the Spring Exhibition's history, $2,000 will be available for purchase awards. This comes from a $1,000 grant from the Canada Council which has been matched by the museum.

The three annual prizes have also been increased.

The Jessie Dow prizes for the best oil painting and the best water color will be $250 each. The museum Ladies' Committee prize for sculpture will be $500. Formerly, all three awards were $150 each.

Dr. Turner said the joint purchase fund set up by the museum and the Canada Council will provide further incentive to artists to take part in the show. The works purchased will become part of the museum's permanent collection.

Last year, a total of 1,631 works were submitted for the show. The two juries of selection—one for painting, one for sculpture—accepted only 67.

Entry forms for artists submitting to the show must be received in the Museum not later than 5 p.m. Feb. 20. The works themselves must be received by 5 p.m. Feb. 27.

The exhibition is open to all living artists.

Classes of works admitted are paintings in oil, pastel or water color, excluding miniatures; drawings and prints in all media and sculpture.

Each artist may submit two works, done within the last three years. They must not have been submitted to a previous Spring Exhibition at the Museum. All paintings, prints and drawings must be framed.

MAEDA PRIMAVESI

Austrian Discovers Picture Of Herself

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Austrian Woman Artist Sees Self Portrait At Exhibition

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ENCOURAGE ART

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Russ Art Tour

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The Ladies' Committee of the Montreal Museum of Fine Arts announces that the first lecture and tea of the New Year will be held on Wednesday, January 13 at 3 p.m. in the upstairs foyer of the Museum. Mrs. Isabel Barclay Dobell, curator of prints and documents at the McCord Museum, will speak on "Montreal, 1860." The public is invited to attend.

The Collectors' Choice Exhibition at the Museum from January 11 to January 31 will be an antique Chinese tile screen from the collection of Mrs. John F. McIntosh.

Mrs. Allan Smedley, who resides with her son-in-law and daughter, Jean, Mr. and Mrs. Harry Bradley, of Allard avenue, returned home in time for the New Year's festivities. She has been visiting for some months in Michigan, U.S.A. with her son-in-law and daughter, Joan, Mr. and Mrs. A. Steppe, and their three children. They motored her home that there was a happy family union on New Year's Day.

"Montreal 1860" At Museum Tea

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Mrs. Guy Panet Raymond, chairman of the Collectors Choice exhibition at the Museum advised that an antique Chinese tile screen from the collection of Mrs. John F. McIntosh will be on view from January 11 to 31. This is seen just inside the main doors of the museum.

Dr. Evan Turner To Address Club

Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, will address the Canadian Club Jan. 25 at 12.30 p.m. in the Windsor Hotel. His subject will be: "It's Your Museum."

At 31, Dr. Turner is the youngest museum director in Canada. He heads the nation's oldest art institution. The MMFA is currently celebrating its centenary.

The talk will be illustrated with color slides.

Société d'étude

— Sous les auspices de la Société d'étude et de conférences, M. F. G. Stanley, professeur d'histoire au collège royal militaire de Kingston, prononcera une causerie demain après-midi, à deux heures et demie, au Musée des Beaux-Arts de Montréal. Il a donné pour titre à sa conférence: "Louis Riel et les gens de Québec".

Women's Art Society Meets

The Women's Art Society will hold a meeting in the Museum of Fine Arts at 2.30 p.m. on Feb. 2. F. St. George Spendlove, FMA, FRSA, FRGS, curator of the Canadiana Collections, Royal Ontario Museum, will give an illustrated lecture entitled "Canadian History in Pictures."

Brantford Expositor Jan 6/60

St Thomas Times-Journal Jan 6/60

Finds Her Portrait In Montreal Museum

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Encourage Art

She said Klimt and his contemporaries spent a good deal of time at the Primavesi country home. He also painted a portrait of her mother.

"In Austria people feel it necessary to give artists moral support and to associate personally with them," she said. "I think it is rather sad that in Canada artists are left alone. They have no real contact with the general public.

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Wm. Times-Journal Jan 8/60

Own Portrait At Exhibition

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Ottawa Jour.-Jan 18/60

The Governor General and Mrs. Vanier will be guests of honor at a dinner to be given by Mr. Hugh M. Wallis, president of the Montreal Museum of Fine Arts tomorrow evening at the Ritz-Carlton Hotel. The dinner will precede the inauguration of the museum's centenary and the opening of the exhibition by His Excellency.

Of Interest to Women

Original Sketches Found At Montreal Exhibition

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MODELS SKETCHES—Maeda Primavesi stands before a sketch and a painting (right) of herself at the Montreal Museum of Fine Arts. The pictures are originals of a series sketched during her childhood in Austria by Gustav Klimt, who died in 1918. They were in the museum with an exhibition of drawing from Vienna's Albertina gallery. Miss Primavesi came to Canada 10 years ago.—(CP Photo).

Le Progres du Saguenay Jan 9/60

Groupe artistique de formation récente

Recherche d'un équilibre entre le lyrisme et le formalisme

Un groupe artistique de formation récente, qui espère devenir un jour un mouvement international, tiendra sa première exposition conjointe ici dès le 8 janvier.

Les oeuvres des "Lyriques formalistes" seront présentées à la galerie de l'Etable du Musée des Beaux-Arts de Montréal par les Jeunes Associés du Musée jusqu'au 7 février.

Ce groupe, qui comprend quatre artistes fort éloignés les uns des autres, s'est fondé l'été dernier.

Ses membres sont: Paterson Ewen, de Montréal; Ray Mead, d'Angleterre mais plus récemment résident de Toronto et Montréal; Henriette Fauteux-Massé, de Montréal et Maria Virginia de Vera, de Santiego (Chili) et temporairement à Montréal.

Ces derniers ont déclaré que leurs toiles "tout en étant très différentes l'une de l'autre du point de vue plastique, ont certains traits communs".

"Nous recherchons principalement un équilibre entre le lyrisme et le formalisme, enrichis par des années de complète liberté plastique".

"Nous ne sommes pas aussi géométriques que les Plasticiens, ni aussi libres que les Automatistes".

M. Ewen est né au Canada. Il a étudié à l'Ecole d'art et de dessin du Musée sous la direction du Dr Arthur Lismer et de M. Goodridge Roberts. Il a remporté le second prix du concours de peinture de la Province de Québec en 1957 et le "Prix des Laurentides" la même année. Il a exposé à la Galerie Parma à New-York et ses tableaux figurent dans diverses collections au Canada, aux Etats-Unis et en Angleterre.

M. Mead a étudié à l'académie Slade de Londres et il a peint à StMalo. A St. Ives il a étudié sous l'égide de M. Ben Nicholson et il est l'un des membres fondateurs du "Groupe des onze" de Toronto.

Il figure dans des collections de Vancouver, de Hamilton, de Toronto à la Galerie Nationale du Canada et dans la collection Helena Rubinstein aux Etats-Unis.

Henriette Fauteux-Massé est née à Coaticook, Québec. Elle a étudié à New-York de 1946 à 1948. Boursière du gouvernement du Québec en 1951, elle a étudié à Paris avec M. André Lhote.

Gagnante du second prix de l'exposition internationale de Granby, elle a exposé, seule, aux Amis des Arts et au Club des Arts de Montréal. Elle a aussi exposé au Salon de l'Académie Royale en 1943, au Salon du Printemps du Musée de Montréal, à l'Ile Ste-Hélène et à New-York.

Maria Virginia de Vera est née à Santiago où elle a étudié la peinture et la sculpture, ainsi qu'à l'Université de l'Utah.

Sa première exposition majeure eut lieu à la bibliothèque municipale de Salt Lake City (Utah). Plus récemment, elle a exposé au centre social de l'Université de Montréal. Ses oeuvres furent aussi exposées à l'Ile Ste-Hélène et à New-York. Des collectionneurs de Toronto, des Etats-Unis, de Belgique et d'Amérique du Sud possèdent de ses tableaux.

Nanaimo Free Press Jan 5/60

Artist Left Alone This Painter Says

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Gazette Jan 27/60

Tea

Miss Alice Lighthall, president, the officers and executive of the Women's Art Society will entertain new members at a tea to be held in the Arts Club, Friday, January 29. Mrs. George D. Drummond and Mrs. Karl Forbes, past presidents, will preside at the tea table.

Charlottetown Patriot Jan 4/60

'Interesting' Russian Art To Be Shown

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Toronto Globe & Mail Jan 23/60

Valuable Reference

MONTREAL

A reference catalogue covering "virtually all" the oil and tempera paintings owned by the Montreal Museum of Fine Arts has been published by the museum as part of its centenary celebration. It is the result of research and writing by the museum's former director, John Steegman. It is described as thorough in material regarding the artists and the pictures.

The value of such catalogues to scholars and students of art history has been increasingly recognized, and Mr. Steegman's reputation for care in such matters promises well for the book. A Canada Council grant made publication possible. A more elaborate handbook, with illustrations and in both French and English, is expected later in the year.

Since art history is recognized nowadays as important in allied fields, such as social history, as well as in creative art itself, there may be reason for hoping that, some day, galleries will catalogue everything they have, not just "virtually all." Less good pictures, which a museum may not exhibit, can have value as showing stages of local taste and criticism. Without this, the highways of advance sometimes lack meaning, as beginnings need understanding. Trivial pictures are somewhat like the trivia of township archives that give body to theories of development.

Elliot Lake Standard Jan 7/60

Sees Picture Of Herself

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Encourage Art

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Winnipeg Tribune Jan 11/60

Lethbridge Herald Jan 6/60

MAEDA PRIMAVESI stands before a sketch of herself at the Montreal Museum of Fine Arts. Pictures are originals of a series sketched during her childhood in Austria by Gustav Klimt who died in 1918. They were part of an exhibition of drawings from Vienna's Albertina gallery.

Own Portrait Found At Art Exhibit Visit

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Former Model

Thinks It Sad That Artists Are Left Alone In Canada

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—Herald Engraving
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Le Progrès du Saguenay Jan 9/60

Histoire d'une fille-peintre courageuse

LE MONDE FEMININ
Par la PRESSE CANADIENNE

Henriette Fauteux Massé, une élégante montréalaise dans la trentaine, exposera à partir de demain à l'Etable, la nouvelle salle du Musée des Beaux-Arts de Montréal.

Mme Fauteux-Massé fait partie d'un groupe de quatre peintres qui se réclament d'une nouvelle formule. Paterson Ewen, professeur d'art de Montréal, Ray Mead, un Britannique installé à Toronto, Maria Virginia da Vero, une Chilienne temporairement fixée à Montréal et Mme Fauteux-Massé se présentent sous l'appellation des "Lyriques Formalistes" "Les peintres en question avaient entendu un interview avec André Ruffange au cours duquel j'essayais de situer ma peinture?"

"Nous cherchons tous quatre une forme ordonnée qui soit plus humaine que celle des plasticiens: d'où l'emploi du mot lyrique. Cette appellation a été inventée pour nous par Angés Lefort, directrice de la Galerie du même nom".

Mme Fauteux-Massé peint depuis l'époque où elle a quitté sa ville natale de Coaticook. Vers l'âge de 16 ans, elle vint habiter à Montréal et fit connaissance avec le milieu bohème d'alors. Un jour, un ami peintre voulut se débarrasser de quelques chevalets à vil prix: cet incident décida de la carrière de la jeune provinciale. "J'achetai tout le fourbi et je me mis à peindre toute seule. Je n'ai jamais suivi de cours. J'avait un ami, professeur au Sir George Williams College, qui me laissait entrer à ses cours afin que je puisse profiter du modèle car je n'avais pas les moyens de m'en payer un."

"Par la suite, je me rendis à New York, "pour voir".

De 1946 à 1948, la jeune artiste visita de fond en comble les Musées new-yorkais. C'est là qu'elle se familiarisa avec les abstraits contemporain et qu'elle prit intérêt aux travaux de Manessier, de Baziotes, de Kandinsky et de Malévitch.

Dans sa vie d'artiste, la jeune femme devait souvent recourir à l'hospitalité des amis.

"C'est ce qui m'a appris à travailler proprement. Aujourd'hui, je travaille dans ma chambre à coucher, sans semer de désordre ou de souvenirs huileux!"

A l'âge de 51 ans, Henriette Fauteux prit son courage à deux mains et se rendit à Québec, au bureau du Ministre de la Jeunesse qui était M. Paul

(suite à la 10e page)

L'Histoire d'une...

(suite de la 5e page)

Sauvé. Au secrétaire du Ministre, elle remit une demande de bourse. Audace couronnée de succès puisque peu après, elle prenait le bateau pour Le Hâvre. Contrairement à ses habitudes, à son arrivée à Paris, la jeune boursière s'inscrivit à l'Atelier d'André Lhote. La même année, l'Union des Femmes Peintres l'invita à participer à son exposition annuelle au Musée d'Art Moderne de cette ville.

Le mois dernier, Henriette Fauteux-Massé a fait partie de l'exposition des peintres canadiens qui eut lieu au Canada House à New York. Un grand collectionneur américain a acheté la toile qu'elle y exposait. "Quel merveilleux défi représente une exposition à l'étranger !. Cela empêche de s'enraciner dans l'habitude, cet ennemi mortel de la création. La toile que j'avais envoyée à New York était certainement la meilleure de celles que j'ai faites en 59. Je travaille beaucoup mais je garde peu d'oeuvres car il en est peu qui me satisfont. Une douzaine de tableaux par an, voilà à peu près mon rythme".

En plus de s'intéresser à la peinture, Henriette Fauteux a étudié l'art dramatique avec Sita Riddez: elle a même participé à quelques émissions radiophoniques. Avec Alvarez et Carlota, elle a étudié la danse de genre. Aujourd'hui, Henriette Fauteux-Massé mène une vie fort calme dans la demeure familiale de son époux, qui est médecin.

Elle partage ses activités entre la peinture et la préparation de repas dignes d'un fin gourmet.

L'Action Catholique Jan 16/60

Ottawa Citizen Jan 11/60

Soviet Sends Collection For Art Show

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North America.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19 century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Gazette Jan 23/60

New Catalogue

Mention should be made at this time of the scholarly and concise new catalogue of paintings in the Montreal Museum of Fine Arts collection, compiled by Mr. John Steegman, O.B.E., former Director of the Museum.

The printing of the catalogue was made possible by the Canada Council. It coincides with the Museum's 100th Anniversary celebration.

Containing 123 pages, the plain and unillustrated but clearly-printed booklet provides a long-needed source of reference and information. Beginning with the 118 Canadian artists listed, it continues through the Italian, French, Dutch, Flemish, English and other painters and their works, without grouping them as to place or period. The various names are treated alphabetically. Many former errors of attribution or identity have been corrected.

Mr. Steegman has included a brief but most interesting resume of the history of the Museum. There is also a foreword in the catalogue by Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, in which he states in his own words that the previous listings having been vastly inadequate — the first catalogue of sorts having been compiled in 1891, the second in 1934, Mr. Steegman deserves a vote of appreciation for his painstaking achievement.

Sault Ste Marie Star Jan 6/60

Finds Portrait In Montreal Art Gallery

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St. Johns News Herald Jan 6/60

Finds Sketch Of Herself

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Le gouverneur général et madame Vanier au centenaire du Musée des Beaux-Arts

OTTAWA — (P.C.) — Le gouverneur général du Canada et Mme Georges-P. Vanier visiteront la métropole, lundi et mardi prochain.

Mardi, le représentant personnel de la souveraine au Canada dévoilera officiellemen un exhibit au cours des fêtes commémorant le premier centenaire de fondation du Musée des Beaux-Arts de Montréal.

Gazette Jan 26/60

THOSE SKI GOGGLES whose frames form a point above the nose to prevent squint wrinkles are growing more and more popular with the feminine ski contingent. Ought to be fine on beaches, too . . . McGill School of Social Work's J. B. Lightman is en route to Madras, India. He'll serve for 18 months there as consultant on social work education to the Government of India . . . How TV is spreading! You can find it now in Middle East Iraq. Several Middle East countries already are on the air. It's expected Cairo will have TV by the middle of the summer . . . Bill McCauley, director of music at Crawley Films, has had his composition, "Music in the Western Hemisphere" selected for a UN broadcast. Mercury will record it . . . F. G. Stanley, professor of history at the Royal Military College, Kingston, will be in our city today to speak to the Societe d'Etude et de Conferences. He's now writing a biography of Louis Riel and he'll talk on Riel.

☆ ☆ ☆

Actualité La Paroisse Jan 160

AU CARNET CULTUREL DE JANVIER

Si vous avez quelques loisirs à bien employer, vous pourrez ce mois-ci :

entendre

au Musée des Beaux-Arts de Montréal, présentés par la Société d'Étude et de Conférences :

le 12 : S. E. Toru Hagiwara, ambassadeur du Japon au Canada, diplomate de carrière ayant occupé des postes en France, en Chine, aux Pays-Bas, en Suisse, auteur de deux ouvrages sur la diplomatie, qui parlera de « L'art japonais ».

le 26 : George F. G. Stanley, directeur du département d'histoire et professeur au Collège militaire royal de Kingston, auteur de trois volumes d'histoire, qui présentera « Louis Riel et les gens de Québec ».

au Demi-Pensionnat du Sacré-Cœur de l'Avenue Atwater, présenté par l'Association des Anciennes Élèves du Sacré-Cœur :

le 24 : le R. P. Benoît Pruche, O. P., qui traitera de « L'automation et la libération de l'homme ».

au Musée des Beaux-Arts, présentés par le Comité féminin dans le cadre des thé-causeries des mercredis après-midi :

le 13 : Mrs. Isabel Barclay-Dobell, archiviste du Musée McCord, parlera en anglais du « Montréal 1860 ».

le 20 : M. L. V. Randall, professeur de l'histoire de l'art à l'Université de Montréal, fera l'histoire de tableaux de collections privées montrés à l'exposition du centenaire de la fondation du Musée.

le 27 : Dr Evan H. Turner, directeur du Musée, prononcera en anglais une causerie en marge de l'exposition du centenaire du Musée.

voir

au Musée des Beaux-Arts de Montréal, en soirée (entrée libre), soit à 6 h. 30 soit à 8 h. 30 :

le 6 : *The Last Command,* avec Emmil Jannings, exemple de la technique des films muets. Tout comme autrefois, le film est présenté avec accompagnement de piano.

le 14 : *Les Éloquents,* anthologie du cinéma muet en France de Jacques Fayder à René Clair.

Partie de campagne, un classique de l'histoire du film muet, d'après un conte de Guy de Maupassant, dirigé par Jean Renoir.

le 20 : *Coming of Sound — The Jazz Finger,* deux extraits de films de 1927, dont Al Jolson est la vedette.

Shaw Talks for Movietone, avec Bernard Shaw, 1927.

The Lights of New York, premier film parlant par Warner Bros.

Steamboat Willie, de Walt Disney, premier film de Mickey Mouse, 1928.

The Sex Life of the Polyp, avec Robert Benchley. Un des premiers films à enregistrer des dialogues soutenus.

ACTUALITÉ

Le Nouvelliste Trois Rivières Jan 8/60

Une exposition des Lyriques formalistes

Montréal — Un groupe artistique de formation récente, qui espère devenir un jour un mouvement international, tiendra sa première exposition conjointe ici dès le 8 janvier.

Les oeuvres des "Lyriques formalistes" seront présentées à la galerie de l'Etable du Musée des Beaux-Arts de Montréal par les Jeunes Associés du Musée jusqu'au 7 février.

Ce groupe, qui comprend quatre artistes fort éloignés les uns des autres, s'est fondé l'été dernier.

Ses membres sont : Paterson Ewen, de Montréal; Ray Mead, d'Angleterre mais plus récemment résidant de Toronto et Montréal; Henriette Fauteux-Massé, de Montréal et Maria Virginia de Vera, de Santiago (Chili) et temporairement à Montréal.

Ces derniers ont déclaré que leurs toiles "tout en étant très différentes l'une de l'autre au point de vue plastique, ont certains traits communs".

"Nous recherchons principalement un équilibre entre le lyrisme et le formalisme, enrichis par des années de complète liberté plastique".

"Nous ne sommes pas aussi géométriques que les Plasticiens, ni aussi libres que les Automatistes".

M. Ewen est né au Canada. Il a étudié à l'Ecole d'art et de dessin du Musée sous la direction du Dr Arthur Lismer et de M. Goodridge Roberts. Il a remporté le second prix du concours de peinture de la Province de Québec en 1957 et le "Prix des Laurentides" la même année. Il a exposé à la Galerie Parma à New York et ses tableaux figurent dans diverses collections au Canada, aux Etats-Unis et en Angleterre.

M. Mead a étudié à l'académie Slade de Londres et il a peint à St-Malo. A St. Ives il a étudié sous l'égide de M. Ben Nicholson et il est l'un des membres fondateurs du "Groupe des onze" de Toronto.

Il figure dans des collections de Vancouver, de Hamilton, de Toronto, à la Galerie Nationale du Canada et dans la collection Helena Rubinstein aux Etats-Unis.

Henriette Fauteux-Massé est née à Coaticook, Québec. Elle a étudié à New York de 1946 à 1948. Boursière du gouvernement du Québec en 1951, elle a étudié à Paris avec M. André Lhote.

Gagnante du second prix de l'exposition internationale de Granby, elle a exposé, seule, aux Amis des Arts et au Club des Arts de Montréal. Elle a aussi exposé au Salon de l'Académie Royale en 1943 et au Salon du Printemps du Musée de Montréal, à l'Ile Ste-Hélène et à New York.

Maria Virginia de Vera est née à Santiago où elle a étudié la peinture et la sculpture, ainsi qu'à l'Université de l'Utah.

Sa première exposition majeure eut lieu à la bibliothèque municipale de Salt Lake City (Utah). Plus récemment, elle a exposé au centre social de l'Université de Montréal. Ses oeuvres furent aussi exposées à l'Ile Ste-Hélène et à New York. Des collectionneurs de Toronto, des Etats-Unis, de Belgique et l'Amérique du Sud possèdent de ses tableaux.

L'Action Catholique Jan 15 160

La plus importante exposition au Musée des Beaux-Arts, Mont.

Des gardes spéciaux, en service jour et nuit, surveilleront les tableaux de grande valeur qui seront présentés à l'exposition inaugurant le centenaire du Musée des Beaux-Arts de Montréal.

M. Evan H. Turner, directeur du Musée, a décidé que des gardiens supplémentaires ont été engagés pour renforcer le service de protection actuel.

L'Exposition, qui est intitulée "Le Canada collectionne — 1860-1960: peinture européenne", sera officiellement ouverte par le gouverneur-général Georges P. Vanier à 9 heures du soir, mardi le 19 janvier. Il inaugurera par la même occasion, le centième anniversaire du Musée.

Les 225 tableaux de maîtres anciens représentent un siècle de collection privée chez les Canadiens. Ils révèlent aussi l'essor que les collectionneurs privés ont donné au développement des trésors d'art du Musée.

Cette exposition est considérée comme la plus importante que le Musée ait jamais créée. On pourra la visiter jusqu'au 21 février.

St Laurent News Jan 7/60

New artists group plans joint exhibit

A newly-established artists' group which hopes one day to become an international movement, will hold its first joint exhibition here beginning Friday.

Works by "The Formal Lyricists" will be presented by The Montreal Museum of Fine Arts' Junior Associates in the Museum's Stable Gallery until Feb. 7.

The group, consisting of four artists from far distant points, was founded this summer.

Its members are: Paterson Ewen, of Montreal; Ray Mead, originally from England and more recently a resident of Toronto and Montreal; Henriette Fauteux-Massé, of Montreal, and Maria Virginia de Vera, of Santiago, Chile, temporarily a resident of Montreal.

In a statement, the group says its members' paintings are "very different from one another, yet have some things in common.

"These are mainly a search for an equilibrium between lyricism and formalism, enriched by all these years of complete plastic freedom.

"We are not as geometric as the Plasticiens and not as free as the Automatistes."

Ewen was born in Canada and studied at the Museum's School of Art and Design under Dr. Arthur Lismer and Goodridge Roberts. He won second prize in the Province of Quebec Painting Competition in 1957 and the "Prix des Laurentides" in the same year. He has had one-man shows in the Parma Gallery, New York, and is represented in collections in Canada, the United States and England.

Meat studied at the Slade Academy, in London, England, and painted at St. Malo. He studied with Ben Nicholson at St. Ives and was one of the founding members of the "Group of Eleven" of Toronto.

He is represented in collections in Vancouver, Hamilton, Toronto, the National Gallery of Canada and the Helena Rubinstein collection in the United States.

Henriette Fauteux-Massé was born in Coaticook, Que., studied in New York from 1946 to 1948. Winner of a Quebec Government scholarship in 1951, she studied in Paris with André Lhote.

Winner of the second prize in the Granby International Exhibition, she has had solo exhibitions at the Amis des Arts and the Montreal Arts Club. She has also exhibited in the Royal Academy salon of 1943; the Spring Exhibitions of the Montreal Museum, St. Helen's Island and New York.

Maria Virginia de Vera was born in Santiago, Chile, studied painting and sculpture there and the University of Utah.

Her first solo exhibition was at the Municipal Library in Salt Lake City, Utah. More recently, she held a one-man show at the Social Centre of the University of Montreal. Her works have also been on view at St. Helen's Island and in New York. She is represented in collections in Toronto, the United States, Belgium and South America.

Sherbrooke La Tribune Jan 11/60

Du 8 au 24 janvier à Montréal

Exposition Colville et Gendron aux B.-Arts

MONTREAL — Des oeuvres d'Alex Colville, de Sackville, N.B., et Pierre Gendron, de Montréal, seront exposées à partir du 8 janvier lors de la prochaine exposition de la Galerie XII au Musée des Beaux-Arts de Montréal.

L'exposition durera jusqu'au 24 janvier. Elle aura lieu à la Galerie Norton.

M. Colville, qui est âgé de 40 ans, est représenté dans la collection permanente du Musée du Nouveau-Brunswick, de la Galerie Lord Bearverbrook, de la Galerie Nationale du Canada, des galeries d'art de Toronto, Hamilton et London (Ont.) et enfin au Centre d'Art de Saskatoon.

Né à Toronto, il a déjà exposé au Musée du Nouveau-Brunswick, à la Galerie Hewit de New York, aux galeries Laing de Toronto et à Hart House à Toronto.

Il a étudié à l'Ecole d'Art de l'Université Mount Allison sous la direction de M. Stanley Royle.

M. Colville passe le tiers de son temps à enseigner. Il préfère la détrempe et la résine synthétique comme médiums.

"J'ai renoncé à définir en termes généraux mon style et mes aspirations" déclare-t-il.

M. Gendron a 25 ans. Il a étudié à l'Ecole des Beaux-Arts de Montréal.

Il a exposé précédemment à la Galerie du Haut-Pavé à Paris, à la Galerie Agnès Lefort à Montréal et dans diverses expositions de groupes au Canada.

Ses toiles figurent dans la collection permanente du Musée des Beaux-Arts de Montréal, du Musée Provincial de Québec et de la Galerie Nationale du Canada.

Il utilise la peinture à l'huile, la gouache et l'aquarelle.

"Je ne suis le disciple d'aucune théorie, dit-il, et je n'ai jamais cherché à faire un exposé de son oeuvre. Ma peinture parle et se défend par elle-même".

Gazette Jan. 25/60

Meeting Set Here In May By Museums Association

For the second time in its 13-year history, the Canadian Museums Association will hold its annual three-day meeting in Montreal, beginning May 19.

Montreal was chosen as the site of the conference in honor of the Montreal Museum of Fine Arts, which this year is celebrating its centenary. It is the oldest public art institution in Canada.

Mrs. Alice J. Turnham, director of the McGill University museums and president of the Canadian Museums Association said some 200 delegates are expected to attend — the largest number in the association's history.

They will represent Canada's 210 museums, ranging from the National Gallery of Canada to the Brother Andre Museum in Montreal. The museums include art galleries, hstorical houses and scientific, industrial andreligious museums.

The forthcoming conference is the first since the Province of Quebec Museums Association was established in 1958. Mrs. Turnham is also president of the Quebec association. Vice-presidents are J. L. Theriault, curator of the Vaudreuil-Soulanges Museum, and Mrs. G. McGibbon, of the Argenteuil Historical Society.

Representatives of the American Association of Museums and the various European museum organizations also will be present.

The conference opens May 19 at the Montreal Museum with a general business session. The day includes luncheon in the museum, sessions on publications and Eskimo art, and dinner on St. Helen's Island. The following day's subjects are museum training and sectional meetings on art and archaeology, history, education and science; a tour of old Montreal and a visit to the National Film Board are also included.

Sessions on the final day will be concerned with reports and resolutions and the election of officers. The program will also include luncheon at Redpath Hall, a tour of private collections, a visit to St. Joseph's Oratory Museum and a tour of the harbor and the St. Lawrence Seaway

Brandon Sun Jan. 14/60

MODELS SKETCHES—Maeda Primavesi stands before a sketch and a painting (right) of herself at the Montreal Museum of Fine Arts. The pictures are originals of a series sketched during her childhood in Austria by Gustav Klimt, who died in 1918. They were in the museum with an exhibition of drawings from Vienna's Albertina gallery. Miss Primavesi came to Canada 10 years ago.

Napanee Post - Express Jan 7/60

Speaker Describes 'Growing Up In Art'

By Miss Margaret Mitchell of Newburgh

It was a rare privilege to hear the fine address given to the two language groups in the auditorium of the Museum of Fine Arts in Montreal at the Fifth National Convention of C.S.E.A. There are two co-presidents (French). Mr. Morin one of these opened the meeting and spoke briefly giving a warm welcome to the two language groups and visitors some of whom had come from as far as British Columbia. He stated the aim of the associatiin and paid high tribute to the founder Dr. Gaitskill of Toronto and the many patrons. The aim, he said was the training in cultural development of the individual. The other co-president, Miss Jacques, of Ste Anne de Bellevue, introduced the speaker. She spoke of the changing philosophy in the teaching of art, and the great work of Dr. Lismer as a teacher. Extensive travel to Africa, Australia, and other lands where art work is organized is only a part of the great contributiin he has made to the teaching of Art.

In his inspiring address Dr. Lismer spoke of the emotional impact in meeting old friends who had been pupils. A typical reminder was, "Yes, I was in your Art Class and I was a pest."

Growing up may be considered in two ways . . Physically and spiritually. In the spiritual the indivdiual may be frustrated. As we think of periods in history they are a record of wars, inventions, gadgets for quick learning, time-savers. But growing up spiritually . . this is the real story of man. The creative element never ceases. It is a history of seeing. It shows man's progress towards truth. It is thought in actoin . . e.g. sculpture.

The main purpose of the teaching of art is not the production of more artists. It concerns the good life here and now as well as there and then. You can't paint love or other spiritual qualities. Art is an act for individual development, for understanding and reveals thought in action.

Man was born in ignorance and experience. Art is new experiences. It is a language both past and future. From the study of stone carvings we see that the cultural change has been enormous. From early Egyptian to Gothic and Rennaissance we see a record of man's progress. Art is neither academic o rmodern. It is visual perception, ageless, and timeless. It is a creation not a reference. It reveals the oneness of the human family. While not belittling science or religion which call for action or stimulation, Art reveals the spiritual.

History is recorded from writings. The visual arts reveal the sense of form and design, environment and the true quality of the people e.g. Palaeontology.

There are enemies to fight against the creative imagination of art in this newer approach to design and sensitivity . . potted realism (waxed flowers, mass production).

In the plan and purpose of growing up in art the artist is a part of this creative process . . this new language of vision. Picasso is still better than the Victorian method. Successes will be due to the understanding of human nature. In education we are in danger of taking one set of rules to replace another.

Official Education has been slow to create an atmosphere for the soul of man to dream. Mass production, obscenity in literature, Television, Radio, Machinery and greed keep art at a low level. Art is not for decoration. It is life and the only clue to the true character of man. Wars have their origin in the minds of man . . they are destructive but art is creative in purpose. Prehistoric man invented art. In its study we have a barometer of change in the childhood of mankind. Every new thing that comes to us through creativity brings with it an attitude of reverence. The uneducated man is the one who walks unseeing. In the study of the history of art we see man's search for the meaning of life . . and for God.

In discussing the role of the teacher Dr. Lismer said that in the art lesson we must grow with the pupil. We must have a design for living. Growth and synthesis srike directly at the core of life. Every drawing a child makes has a meaning. He tries to get through to the adult his onward and forward stride in social behavior. He is sensitive to sights and sounds and his drawings come from self-exploration. The child elicits our curiosity as well as his own. Art is the only revelation of infancy and childhood. It is the only language that lifts him above the animals . . it is spiritual in quality. His efforts enlarge the fulfilment of life. Let us substitute appreciation for imitation, experiment for accomplishment.

Where does he learn? From from things he can visualize. iences, from nowhere at al, his environment, his exper-

Good art teaching is eliciting. The teacher can stimulate to action and creativity the hands hearts, souls and spirits of his (or her) pupils.

Gazette Jan 25/60

Five Aims Are Listed By Museum Director

The Montreal Museum of Fine Arts, 100 years old last night, is looking forward to "every possible happy prospect of future expansion," its director said yesterday.

Dr. Evan H. Turner addressed the Canadian Club of Montreal and listed five aims of the museum:

1. To serve children—by making learning more pleasant, and by developing their personality through painting.

2. To offer new ideas to industry by exhibiting the work of designers through the centuries.

3. To create an awareness of Montreal through displays of city planning and architectural plans from other countries.

4. To foster a better atmosphere for artists of the community through public display and purchase of their work.

5. To encourage private individuals to acquire works of art.

The museum helps the individual to add a new dimension to his existence, Dr. Turner said.

"Sitting in a senile state before the television set won't make a more vital and aware person," he added. "In fact, the sense of observation—looking with one's mind—is almost shockingly undeveloped today."

Among exhibitions planned during the next two years are a display of schemes by 12 internationally-known architects and a collection of merchandise from Montreal stores, showing quality of design.

Dr. Turner was born in Orono, Maine. He is a graduate of Harvard University, and is a former general curator and assistant director of the Wadsworth Atheneum, Hartford, Conn.

Gazette Jan 23/60

At The YWCA

Montreal-born artist, Hannah Hyams, is holding an exhibition of some 25 of her paintings in oil and watercolor, as well as a few drawings in pencil or charcoal, in the Main Corridors of the Y.W.C.A. on Dorchester St. West, until the end of this month.

A better than average showing of enthusiastic but as yet somewhat uncertain searching into the realms of painting, Hannah Hyams work shows evidence of sound technical training. It also displays a certain derivative quality in which the influence of her various teachers is apparent.

Mrs. Hyams studied drawing at the Beaux Arts School here. Later, she studied with the late Canadian artist Ernst Neuman. She attended Dr. Lismer's painting - class at the Montreal Museum of Fine Arts and also studied under Eric Goldberg and with Ghitta Caiserman at Sir George William College.

According to the artist herself, her prime interests other than art, include her children (her husband died a year or so ago), people, writing poetry and playing jazz piano.

In her work as shown at the Y., Mrs. Hyams appears ready to tackle almost any and every painting problem, exercise, or subject. I also gained the impression that her valiant attempts are possibly too widespread. Although forthright and alive in projection, her selectivity of style a bit haphazard. However, there are several definite prophetic signs of more individuality of expression.

"View of Montreal" and "Lost Domain" both painted in watercolor oversketched with ink, have overtones of poetry and are done with knowledgable technique.

"November Beach," an oil painting showing abandoned boats in snowy fields beside a mountain river, as well as an even more expressive composition in grays and yellows, and entitled "Of Sea and Sky", impressed me as having something of real art-value to say.

D. Y. P.

Lenn of Mt Roy. Weekly Post Jan 7/60

Museum Publishes Full Catalogue

A scholarly reference catalogue which "fulfills an important academic function in terms of international art historical studies" has been published by The Montreal Museum of Fine Arts as part of its publications program for its 1960 centenary celebration.

The catalogue covers virtually all of the Museum's oil and tempera paintings—the first complete book of its kind ever prepared by the Museum.

It is the result of four years of research and writing by the Museum's former director, John Steegman.

The catalogue endeavours to give a brief biography of each artist represented in the Museum's paintings collections; describes each painting, the technique used, where it was exhibited in the past, lists its former owners, any references to it in the literature of art history, and contains notes by Mr. Steegman wherever there are problems of attribution or other academic matters concerned.

Previous "catalogues" — published in 1891, 1916, 1922 and 1934—were "little more than hand-lists and incomplete at that," according to Col. Hugh M. Wallis, president of the Museum.

Dr. Turner said the new catalogue is the "first serious effort to catalogue the Museum's paintings collection fully and systematically."

It covers the period until March 1959.

The catalogue contains a foreword by Col. Wallis and an introduction by Mr. Steegman. Canadian paintings are listed first.

A more elaborate handbook to the Museum's collection, including illustrations, is to be published later in the year. It will be in both languages.

Gazette Jan 21/60

A Triumphant Exhibition

The Montreal Museum of Fine Arts could open its centennial year in no more splendid way than by offering the public of Montreal what may be the grandest exhibition of paintings ever held in this city.

The exhibition "Canada Collects—1860-1960: European Painting" has placed on display a collection of works of art, so rich and so interesting, that it would well merit visitors from other cities coming here to view it. This particular collection, brought together for this exhibition from many sources with remarkable energy and enterprise, will never be seen again. It is an anniversary occasion—a worthy effort to mark an historic occasion.

It is particularly fitting that the Montreal Museum of Fine Arts should open its centennial year with an exhibition which is itself mainly historical in character. The purpose of this exhibition has been to bring together a sufficient number of paintings from the great art collections of Montreal in other days, to give an impression of the scope and tastes of Montreal connoisseurs, especially in the period about the turn of the century.

This was a most adventurous idea. Yet it might have been thought that the difficulties would be so great that it could never be carried out.

Many of these great Montreal art collections of the past were scattered, some at great international auction sales in London or New York. To try to bring representative examples together now, after the passing of many years, would require a far-ranging search for their whereabouts, and the securing of permission to borrow them for public exhibition.

It is a great tribute to the Montreal Museum—and especially to the energy and scholarship of its director, Dr. Evan Turner—that this ambitious plan has been brought to a triumphant success. Not only have Montreal collectors of today lent paintings once in these historic collections, but others have been lent by such collectors in other lands as Viscount Cowdry of Midhurst, England, and Mr. John Astor of New York, and by a score of museums.

As the result, the visitor to this exhibition may gain a vivid impression of the breadth and quality of the great collections that used to fill the mansions of Old Montreal.

The value of such an exhibition, marking an anniversary with collections of historical interest, is that it becomes, in itself, a contribution to the understanding of the history of Canadian culture. It helps to counteract the mistaken and tedious saying that Canada, in the arts, is "a young country." There is nothing noticeably young about a Canadian city which, half a century ago or more, had so many great houses containing so much of interest and merit.

These collections, moreover, have a discernible personality. They are not assemblages of notable paintings, important as that would be; they reflect also the individual taste and preference of each of the notable men who formed them.

While Morgan, and Frick, and Altman were forming their great art collections in New York, Sir William Van Horne, Lord Strathcona, R. B. Angus, Sir George A. Drummond, Hon. L. J. Forget, the Learmonts, and others, were forming remarkable collections in Montreal.

Those who often say that the taste of Montreal at that period was ill-formed are faced with the fact that this was a city whose art collectors had chosen to possess works by such painters as Murillo, El Greco, Velasquez, Rembrandt, Canaletto, Rubens, Franz Hals, Van Dyke, Ruisdael, Gainsborough, Constable, Turner, Bonington, not to speak of such later masters as Daumier, Courbet, Corot, Monet, Cezanne and Toulouse-Lautrec.

The tradition of art collecting in Montreal has had this tremendous background as example and inspiration. And in a somewhat later period there have been such outstanding collectors (well represented in this exhibition) as the late Robert W. Reford, and the late Elwood B. Hosmer.

In 1960 the museum looks back upon a full century of expressing and encouraging the spirit of art in Montreal. And the great exhibition now being held to mark the beginning of the centennial year will take its place among the many contributions that the museum has made to the life of the city.

It was back in 1860 that the museum (then known as the Montreal Art Association) was formed. It began holding art exhibitions from the first, though it had no building of its own, and had to use rented halls.

In the year 1879 the museum's first building was opened, on the east side of Phillips Square. At that time Hon. Mr. Justice Mackay said: "Ours is believed to be the first building erected in the Dominion wholly for Fine Art purposes." And it was in 1912 that the present building on Sherbrooke Street was occupied.

Such an exhibition as this, though held to mark an important anniversary, shows an imaginative creativeness that will itself make history. Even after this exhibition is over, and the paintings have been distributed again to their many present owners, the memory of its splendors will abide.

What is more, it gives a stimulating impression of the still greater contributions that the museum is capable of making in the second century that is now opening before it.

Star Jan 25/60

Art Museum To Celebrate Centenary

Representatives from 210 Canadian museums will gather in Montreal May 19 for the annual meeting of the Canadian Museums Association and special centenary celebrations of the Montreal Museum of Fine Arts.

The three-day meeting was held in this city only once before, and according to CMA president Mrs. Alice Turnham, will draw more delegates than ever before.

A record number of delegates are expected to participate in a variety of conferences on art and archeology, history, education and science.

Mrs. Turnham, who is also director of the McGill University Museums, said the third day of the conference will be taken up by a session of reports and resolutions at Redpath Museum and a luncheon in Redpath Hall.

Montreal was chosen as the site of this year's meeting because of the 100th anniversary of the Montreal Museum of Fine Arts, and special tours have been arranged of private collections.

The forthcoming conference is the first since the Province of Quebec Museums Association was established in 1958, and Mrs. Turnham is also president of this organization.

Delegates will represent all Canadian museums, from the National Gallery to the Brother Andre Museum in Montreal.

There will also be representatives of the American Association of Museums and various Europeans museum organizations.

Members of the local committee arranging the conference are Dr. Evan Turner, director of the Montreal Museum, Edward Cleghorn, associate director of the Montreal Museum, H. G. Ferrabee and G. L. Long.

Last year's hosts for the meeting were the Royal Ontario Museum and the Art Gallery of Toronto.

Star Jan 25/60

Museum Lecture This Wednesday

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea on Wednesday, Jan. 27, at 3 p.m.

Dr. Evan H. Turner, Director of the Museum, will give a gallery talk in English on "One Hundred Years of Canadian Collecting".

The lecture will be held in the main gallery and tea will be served in the upstairs foyer following the talk. The public is invited.

Jan 24/60 N.Y. Sun-Times

SOVIET ART FOR CANADA

Paintings to Be Exhibited at Montreal and Toronto

MONTREAL (Canadian Press) —A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet Government has sent such a collection to a private institution in North America.

The exhibition was arranged by Murray Chipman, vice president of the museum, during a ten-day visit to Iron Curtain countries in December, 1959. He said the exhibition would reflect current social attitudes of the Soviet Union and its people.

About eighty paintings are to be shown, seventy of them modern works. The remainder are nineteenth century academic pictures.

Gazette Jan 23/60 (1)

"LADY BY THE WELL" by the French artist Jean-Baptiste-Camille Corot (1796-1875). This oil painting, 25 x 17 and a half inches, has been lent to the Canada Collects (1860-1960) European Paintings Exhibition at present on view in the Montreal Museum of Fine Arts. The exhibition inaugurates the Museum's Centennial Year.

Canada Collects

By DOROTHY PFEIFFER

IT WOULD take an art-historian or art-critic months, even years, to do full justice to the 1860-1960 Exhibition of more than two hundred European oil paintings, watercolors and drawings on loan from other museums and private Canadian collections to the Montreal Museum of Fine Arts as the opening event of the Museum's 100th Anniversary celebration.

With this extensive, engrossing and sometimes documentary show, the Montreal Museum appears to have taken on new life and vigor.

Walls and screens in the exhibition rooms—of which there are many, have been cleverly embellished with soft red, blue, yellow or pale green, in order to provide a distinctive and suitable background for the paintings in their gold carved frames. The result has been to avoid any feeling of old-age or of mustiness. As evidence of the art of the past combined with the invention of the present, a wholly admirable effect is achieved. Additional lighting also has been well-arranged. One sees how delightfully an Impressionist or Regency, or even an Italian primitive painting would enhance a room-setting of today. There is never any warring between works of art. Only between the living exponents of various schools of thought and painting does one find dissension.

Some of the Museum's own "old discards" have been cleaned and restored. Rescued from the vaults of oblivion for a proud moment in time, they make their own contribution to the viewers' interest.

In the upstairs foyer, one rediscovers various bequests, such as an original Gainsborough and a Velasquez, a 14th century Del Diondo under glass and also Sir Joshua Reynold's' exquisite "Portrait of a Lady."

The Van Horne Collection represents among other works, canvasses by Monet, Rembrandt and Courbet.

In the Southam Collection I noticed "The Black Pool" by Courbet, a forerunner and early inspiration of Cezanne. A "Still Life" by Braque has been loaned by the Art Gallery of Hamilton, Ontario. "Fruit Dish" by Picasso—— of whose various periods of painting other fine examples from other collections also can be seen, comes from the New York Museum of Modern Art.

Bertha Morisot's "Seated Figure", faded and wistful against a limpid and transparent background, as well as Renoir's hazy blue "Countripide around Toulon" and "Washerwomen", seem almost too romantic and also colorless today. Renoir's technique, however, remains that of a master of composition and brushstrokes. These paintings belong to Mrs. G. W. Robinette's collection.

Desportes plumey white "Cokatoo" and "Classical Ruins" by Robert are from the collection of Lady Davis, and presage the evolution of surrealism, as does the marvellously compelling, although much older, painting of "St. Jerome in his Study" by Marinus. This glowingly red and intensely emotional work belongs to the Montreal Museum. "Gentleman of Leiva", an original El Greco, also belongs to the museum, as does "Road in Province" by Cezanne, which is an object lesson in simplicity of mass and form.

It is rare indeed to see a Corot figure-painting. An exquisite example of his art is seen in "Lady at the Well" which comes from the collection of Mrs. W. F. Angus of Montreal.

A richly illuminated-in-gold panel by Polack, "The Holy Kinship", is preserved under glass. It comes from the Murray Ballantyne Collection, as does another 15th century painting, "The Annunciation" by an artist known simply as The Master of Liesborn.

R. P. Bonnington, one of England's late masters of the art of watercolor, is represented by "View over the Solent" in oils. This work has been lent from the Robert W. Reford (Ottawa) Collection.

Joos Van Cleeve's "Portrait of a Girl", painted in the Flemish tradition, comes from the estate of the late R. W. Reford of Montreal.

A fine example of the Burgundian School (1500) "Ste. Anne, the Virgin and Child" comes from the collection of Mrs. Howard W. Pillow of this city, as do three "On the Beach" studies in transparent oils by the French artist Boudin.

Miss Olive Hosmer of Montreal has lent several portraits by Savoedo, Opie, Reynolds, Raeburn and Lawrence from her extensive private collection. Several magnificent Canaletto paintings of Venice (1725-'26) are on loan from the same source. A sensitive and strongly painted "Head of a Peasant" by Van Gogh is also the property of Miss Hosmer.

"Une Fete Intime" by Monticelli (1824-1886) and which is owned by the Montreal Museum, provides an excellent introduction of the beginnings of abstract expressionism although it was created long before that descriptive term was coined.

Many other 18th and 19th Century painters are represented in the Learmont Collection, including Daubigny, Poynter, Mauve and Maris, whose works were so fashionable in Canada's drawing-rooms fifty years and more ago.

In the Morrice Gallery, I particularly noticed the large blue and green Monet from that French impressionist painter's "Waterlily" series. This painting, whose creator has so much influenced several Canadian abstract painters of today, belongs to the Lande Collection. The Felehey Collection has contributed two large, gray panels by Braque.

The famous English painter of mood and atmosphere, J. M. W. Turner (1775-1851) and who was born before his time, is represented among other works by "Port Ruysdael". This large painting, formerly in the collection of Sir George A. Drummond of Montreal, has been lent for the exhibition by Mr. John Astor of New York.

A beautiful Botticelli (15th Century) "Madonna and Child" was a gift to the Montreal Museum from Mr. R. B. Angus.

Peter Paul Rubens' "Departure of Lot and His Family From Sodom", formerly in the James Ross of Montreal Collection, is on loan for this occasion from the John and Mabel Ringling Museum of Art, Sarasota, Florida.

A portrait by Modigliani and a very fine Pissaro oil painting entitled "The Orchard" are among the canvases on loan from Dr. S. Graham Ross of Montreal.

The famous French artist, Edouard Vuillard, is represented by "Portrait of Cipa Godebsky" from the collection of I. A. Chipman of this city.

One could go on and on cataloguing the more than two hundred works on view and mentioning the many generous contributors. As far as critical comment is concerned, it already has been made and proven. All I can do is to urge Montrealers and visitors to the city to attend this showing, not only once but many times. By so doing, no one can fail but to grasp more fully the meaning of the gradual evolution of the art of painting throughout the years.

(2) Le Devoir Jan 23/60

PRECEDENT AU MUSEE

Les Apprentis-Sorciers présentent un Ionesco

Une troupe de théâtre présentera un spectacle les 25 et 26 janvier au Musée des Beaux-Arts de Montréal, pour la première fois au cours des cent ans d'existence de cette institution.

Ces soirées représentent aussi une première pour la troupe de théâtre "Les Apprentis-Sorciers". Cette troupe n'a en effet jamais joué encore dans l'ouest de la ville.

Composée d'un groupe d'amateurs de seize membres, dont les âges s'échelonnent de 20 à 26 ans, la troupe présentera "L'Avenir est dans les Oeufs" d'Eugène Ionesco, à 8 heures 30 chaque soir.

Les représentations sont organisées par les Jeunes Associés du Musée à la galerie de l'Etable à titre d'expérience.

L'entrée est libre. On peut réserver les places en écrivant aux JAMM (Jeunes Associés du Musée de Montréal), 10 Chemin Ramsay, Westmount.

L'idée de jouer du théâtre dans une institution artistique constitue une innovation au moment du centenaire du Musée. C'est la plus ancienne institution d'art au Canada.

La pièce française, présentée déjà quarante fois par les Apprentis-Sorciers, est qualifiée d'amusante et agréable. Elle est divisée en deux actes et dure environ 90 minutes.

La troupe, maintenant à sa cinquième saison, a été fondée le 21 juin 1955. Ses membres comprennent un professeur d'histoire, un technicien du téléphone, une coiffeuse, un médecin, une opératrice de machine à cigarettes, une infirmière, un étudiant et des instituteurs d'école secondaire.

Ils jouent de façon anonyme.

"Sans étoiles et sans affichage de vedettes, dit un porte-parole, il y a moins de danger de dissensions. Nous estimons que cet anonymat est l'une des raisons de notre succès jusqu'à date."

La compagnie joue régulièrement quatre fois par semaine (avec quatre pièces différentes par année) à La Boulangerie, théâtre créé par les membres de la troupe à 5140 rue DeLanaudière, dans l'est de Montréal. Ce théâtre compte 64 sièges.

Il n'y a aucun frais d'admission pour le public, même à La Boulangerie. On fait la quête après chaque séance et les spectateurs y mettent ce qu'ils veulent. Les profits servent à l'amélioration des décors du théâtre.

Les membres de la troupe ne reçoivent aucun salaire. En réalité, chacun doit fournir $1 par semaine pour les frais d'entretien tels que le chauffage, l'éclairage, etc.

"Nous nous sommes tous entichés du théâtre", explique le porte-parole.

A l'occasion, ils vont jouer dans d'autres villes telles que Hull, Ottawa et St-Hyacinthe.

En mai, les Apprentis élisent un directeur et un assistant-directeur.

"Si nous n'en sommes pas satisfaits, dit le porte-parole, ils sont vite renvoyés."

Le directeur actuel de la troupe est M. Jean-Guy Sabourin, professeur d'histoire.

5

Le Devoir Jan 26/60

Musée des Beaux-Arts

Le comité féminin du Musée des Beaux-Arts présentera le mercredi après-midi, 27 janvier, à trois heures, M. Evan H. Turner, directeur du Musée, qui fera une visite-conférence, en anglais, intitulée: "Le 17ème siècle dans l'Exposition "Collection Canadienne, 1860-1960, de peintures européennes".

Le thé sera servi. Le public est invité.

Soirée d'étude et de conférences

Sous les auspices de la Société d'étude et de conférences, M. F.G. Stanley, professeur d'histoire au collège militaire Royal de Kingston, prononcera une causerie cet après-midi, à deux heures et demie, au Musée des Beaux-Arts de Montréal. Il a donné pour titre à sa conférence: "Louis Riel et les gens de Québec."

Gazette Jan 26/60 (3)

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon at three o'clock.

Dr. Evan H. Turner, Director of the Museum, will give a gallery talk in English on One Hundred Years of Canadian Collecting. The lecture will be held in the Main Gallery and tea will be served afterwards in the upstairs foyer of the Museum.

The public is invited to attend.

Star Jan 27/60 (4)

Art Museum Show Prize Is $1,000

A $1,000 grand prize, to mark the centenary this year of the Museum of Fine Arts, will be awarded to an entrant in the museum's 77th annual spring exhibition, opening for a month April 8, Director Evan H. Turner announced today.

The prize brings to $4,000 the amount to be awarded in the spring show—possibly the largest amount of money offered for this type of show in Canada, Mr. Turner said. It contrasts with the prize money of $450 offered in former years.

In addition to the grand centenary prize, the prize money is made up of a $2,000 purchase award fund; the $250 Jessie Dow prize for the best oil painting; the $250 Jessie Dow prize for the best water color; and the $500 prize of the Ladies' Committee for the best sculpture. Formerly, the three latter prizes were $150 each.

The $2,000 purchase fund was created jointly by the Canada Council and the Museum. It will be used to purchase works from the spring exhibition for the museum's permanent collection.

The five-man jury consists of Robert Ayre, art critic of THE MONTREAL STAR; Claude Beaulieu, artistic director of the art magazine Vie des Arts; Alan Jarvis, editor of Canadian Art; artist Alfred Pellan and A. J. Casson, RCA of the Group of Seven. Entry forms must be received by the museum by Saturday, Feb 20, and the works themselves by Saturday, Feb. 27.

Ottawa Citizen Jan 16/60

Not "Style" But Quality To Guide Jury's Decision

Dr. Evan H. Turner, the director of the Montreal Museum of Fine Arts, is looking forward to a "particularly brilliant" Spring Exhibition this year. It will be held April 8 to May 8 and the judges will be Robert Ayre, art critic of The Montreal Star; Claude Beaulieu, artistic director of "Vie des Arts"; Alan Jarvis, editor of Canadian Art and formerly director of the National Gallery; Alfred Pellan, outstanding Canadian painter; and A. J. Casson of the Group of Seven.

For the first time in the Spring Exhibition's history, $2,000 will be available for purchase awards. This is the result of a $1,000 grant from the Canada Council which has been matched by the Museum.

The three annual prizes have also been increased to provide further incentive to artists to take part in the show. The works purchased will become part of the Museum's permanent collection.

Last year, a total of 1,631 works were submitted for the show, but the two juries of selection — one for painting, one for sculpture — accepted only 67.

Entry forms for artists submitting to the show must be received in the Montreal Museum not later than 5 p.m. February 20. The works themselves must be received by 5 p.m. February 27. Admitted are paintings in oil, pastel or watercolor (excluding miniatures), drawings and prints in all media and sculpture.

Dr. Turner declared that the Montreal Spring Exhibition should present a cross-section of all current trends in art, with each school being given roughly the degree of attention justified by the submissions of the artists themselves, and the jury should not suppress or promote works of art because of a personal preference for one particular style or conception . . .

This is a very wise policy indeed and almost identical with the art philosophy of the National Gallery's new director Charles Comfort, who expressed similar views when we met him after his visit to Ottawa a few days ago.

* * *

Two Painters: "No Statement!"

Alex Colville, whose attractive paintings are sometimes described as examples of a special brand of Canadian "magic realism", is exhibiting at the Montreal Museum's North Gallery until January 24.

Colville himself, a native of Toronto, but a resident of the Maritimes, rejects any classification of his work.

"I have given up trying to make general statements on my style and aims," he declared with the reserve of a statesman of the old school, a very sensible reserve indeed in an age which is redundant with artistic talk!

Alex Colville's exhibition is joined by a show of 25-year-old Pierre Gendron of Montreal, who, like Colville, is represented at the National Gallery and other well-known galleries.

He, too, refrained from any declaration regarding his "style."

* * *

Classic And Romantic Or Formal And Lyrical

There is nothing new under the sun.

Hundred and fifty years ago it was fashionable to speak of "classical" and "romantic" art. Today, a new art group confronted with the "formal" and the "lyrical" in art, try a happy wedding of both, call themselves "Formal Lyricists." "A search for an equilibrium between lyricism and formalism" is part of the program of the new group holding their first exhibition in the Montreal Museum's Stable Gallery until Feb. 7. The artists are Paterson Ewen; Ray Mead; Henriette Fauteux-Masse, and Maria Virgina de Vera of Chile. "We are not as geometric as the Plasticians and not as free as the Automatistes . . ." the Formal Lyricists assert.

Ottawa Citizen Jan 19/60

His Excellency and Madame Vanier, attended by Madame Louis Berger, Lady in-Waiting, Mr. Esmond Butler, Secretary to the Governor-General, and Flight Lieutenant P. E. Hinch, Aide-de-Camp in-Waiting, left Ottawa on Monday afternoon for Montreal where His Excellency will open the new Dawson Boys' Club in the City of Verdun and will unveil a memorial plaque. On Tuesday Their Excellencies will attend a special dinner and opening of the exhibition "A Hundred Years of Canadian Collecting" at the Montreal Museum of Fine Arts.

Ottawa Le Droit Jan 19/60

Hôtel du gouverneur

Le major-général Georges-P. Vanier, gouverneur général du Canada, et Madame Vanier seront les invités d'honneur à un dîner offert par M. Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal, à l'occasion de l'inauguration des fêtes du centenaire du Musée et de l'ouverture de l'exposition intitulée: "Le Canada collectionne — 1860-1960: peinture européenne".

* * *

Nomination du 77e Salon du Printemps au Musée des B.-A.

MONTREAL. — Le nom des juges du 77e Salon du Printemps au Musée des Beaux-Arts de Montréal a été annoncé par le directeur, M. Evan H. Turner.

Ceux-ci représentent à la fois les deux principaux centres de peinture au Canada, les deux traditions de peinture, les deux cultures du Canada, les deux principales revues d'art du pays et un critique d'art éminent.

Les juges sont MM. Robert Ayre, critique d'art au Montreal Star, Claude Beaulieu, directeur artistique de Vie des Arts, Alan Jarvis, rédacteur en chef de la revue Canadian Art et ancien directeur de la Galerie Nationale du Canada, Alfred Pellan, l'un des peintres modernes les plus en vue du Canada français et A. J. Casson, de l'Académie Royale du Canada, membre du célèbre Groupe des Sept et l'une des personnalités artistiques marquantes de Toronto.

M. Turner a déclaré que le Salon du Printemps se proposait de "réunir en un même endroit et au même moment, pour le bénéfice du public aussi bien que de l'artiste, un choix représentatif des oeuvres de peintres

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et sculpteurs canadiens sérieusement intéressés à leur travail".

"Cette exposition devrait indiquer chacune des tendances actuelles de l'art et chaque école peut ainsi être représentée avec plus ou moins d'envergure, selon les soumissions des artistes eux-mêmes".

"Le jury ne doit pas supprimer ou encourager des oeuvres révélant une préférence pour une conception ou un style particuliers, mais il doit essayer de choisir, parmi les oeuvres soumises selon les règlements du concours, celles qu'il juge les meilleures tant au point de vue honnêteté que mérite".

Il a ajouté que le Musée s'attend à ce que cette exposition "soit particulièrement intéressante" cette année, vu la célébration du centenaire du Musée.

Pour la première fois dans l'histoire du Salon du Printemps, un fonds de $2,000 sera assigné à l'achat d'oeuvres d'art. Ce fonds a été constitué par une subvention de $1,000 du Conseil des Arts du Canada, que le Musée a augmentée d'un montant égal.

Les trois prix annuels sont aussi augmentés.

Les prix Jessie Dow pour la meilleure peinture à l'huile et la meilleure aquarelle seront de $250 chacun. Le prix du Comité féminin du Musée pour la sculpture s'élève à $500. Ces prix étaient autrefois fixés à $150 chacun.

M. Turner a déclaré que le fonds d'achat conjointement créé par le Musée et le Conseil des Arts du Canada incitera sans doute un plus grand nombre d'artistes à participer au concours. Les oeuvres choisies seront intégrées à la collection permanente du Musée.

L'an dernier, le Salon du Printemps avait reçu 1,631 soumissions. Les deux jurys de sélection — l'un pour la peinture et l'autre pour la sculpture — n'en avaient accepté que 67 pour l'exposition.

Les formules d'inscription doivent arriver au Musée au plus tard samedi, le 20 février, à 5 heures de l'après-midi. Les oeuvres elles-mêmes doivent être remises au Musée au plus tard samedi, le 27 février, à 5 heures.

Le concours s'adresse à tout artiste vivant.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exclusion des miniatures), les dessins et gravures de toute technique et enfin les sculptures.

Chaque artiste peut soumettre un total de deux travaux, faits dans les trois dernières années. Ils ne doivent pas avoir été présentés déjà à un Salon du Printemps du Musée. Les peintures, les gravures et les dessins doivent être encadrés.

Le Devoir jan 29/60

Choix du collectionneur

Dans la vitrine du choix du collectionneur, au Musée des beaux-arts, on pourra voir du 2 février au 1er mars, une commode de noyer cendré (époque 1700) avec un dessus en schiste d'ardoise et un crucifix de style primitif taillé dans du pin et trouvé dans la région de Lotbinière. Ces articles font partie de la collection de Mme Claude Bertrand.

Star jan 26/60

Museum Confident Of Future

The Montreal Museum of Fine Arts can enter its second century "with every reason for confidence in the future and the happy prospect of expansion," Dr. Evan H. Turner, director of the Museum, said yesterday.

Addressing the Canadian Club of Montreal at the Windsor Hotel, Dr. Turner reminded members that it was exactly 100 years ago on January 25 that the first meeting to form an art association in the city was held.

In his address, illustrated by slides, Dr. Turner cited five major aims of the museum and the roles it should play in the community and full life of the city.

"Firstly we have an educational role to play. We must serve the children of the city and we hope in the future to have a full-time educational department to arrange special tours the whole time for schools. It is the privilege of youth to find their history more vivid and colorful through the arts," he said.

He added: "The second purpose could be stressed as the emphasis of the industries in this city and the part they should and could play in the museum life. There is a large collection of textiles in the Montreal Museum. We should promote industrial design, this is also extremely important."

The director said that it was hoped in approximately two years time to bring together an exhibition of merchandise from stores throughout the city — "with one basic requirement, quality of design."

As a third objective for the museum, Dr. Turner brought out the role which it can play in creating an awareness of Montreal as a city, through displays of city planning and architectural plans from other countries.

"As a new Montrealer I can say without any bias that I consider this city fascinating. But Montreal has a lot of serious thinking to do in the next few years of expansion. Above all the city has the duty to consider the remains of the past in terms of the future," Dr. Turner said.

The director urged that a greater amount of time and thought should be given to the works of artists through displays of their works and purchase of pictures or sculptures.

"I feel that an artist does with his paint and his brush is comparable to a musician with his notes of music. And don't forget you have to get accustomed to everything, and taste in art must be acquired," Dr. Turner said.

Star jan 28/60

Art Museum Reception Set

A civic reception to mark the centenary of the Montreal Museum of Fine Arts will be tendered by the City of Montreal on Feb. 8.

Over 850 guests, representing every walk of life in Greater Montreal, have been invited to the event. This will enable the guests to view the current exhibition of European paintings which are a tribute to Canadian collecting during the past 100 years.

"The Montreal Museum of Fine Arts is the senior art institution in Canada and has done much for the cultural advancement not only of the city but of the whole of Canada," Mayor Sarto Fournier said, in announcing the reception.

Col. Hugh M. Wallis, president of the museum, said the institution is making a special effort through major year-long art events to stimulate interest, participation and support "by all segments of our population, geographically and racially."

Le Devoir jan 29/60

AU MUSEE

Conférence de Roger Viau

Le Comité féminin du Musée des Beaux-Arts présentera, le mercredi 3 février à trois heures p.m., M. Roger Viau, vice-président du conseil du Musée, peintre romancier, industriel, qui prononcera une causerie intitulée: "Histoire d'un Centenaire". Le thé sera servi. Le public est invité.

M. Viau est aussi trésorier de la Société des écrivains canadiens, membre du conseil de l'Orchestre symphonique de Montréal et de la Société d'archéologie et de numismatique (Château de Ramezay). Comme peintre il a exposé, de 1930 à 1945, à Montréal, à Toronto et à New-York.

Ecrivain, il a publié deux ouvrages d'imagination: "Contes en noir et en couleur" (1948) et "Au milieu, la montagne" (1951). Une biographie "Cavalier de la Salle" doit paraître prochainement en France chez Mame.

Star jan 25/60

'Canada Collects' Is a Fitting Tribute To Museum's One Hundred Years

By ROBERT AYRE

THE Montreal Museum of Fine Arts has opened its Centenary celebrations in splendid style. The exhibition "Canada Collects: European "Painting" is one of the greatest in the Museum's hundred years. I won't say the greatest, for I still remember the famous Masterpieces exhibition held in aid of the Allied merchant seamen during the war. It is possible to enjoy it simply as an assembly of pictures drawn from many schools over the centuries, but the fuller satisfaction comes from recognition of the theme: the show has another dimension as a chapter in Canadian social history and in particular, which is only fitting, the history of Montreal. In recent years, important private collections have come into being in Winnipeg and other western cities, but over the century the field was left largely to Montreal, with a few collectors in Ottawa and Toronto. The only collector I can think of in the Maritimes is Lord Beaverbrook, who is not represented in the Centenary exhibition. We should have welcomed one of his Graham Sutherland portraits, but the catalogue warns us that Canadian collecting is presented "in a very limited sense"; 1914 is the dividing line. This probably accounts for the absence of works in Mr. Massey's great collection.

More than 200 paintings and drawings are on view, spread out over all the main galleries and several of the smaller ones on the Museum's second floor. There are more than 50 lenders, most of them Montrealers, though there are contributions from Toronto and Ottawa. Some of the paintings once in Canadian collections are now owned abroad — by the Viscount Cowdray, Mr. John Astor of New York, the Detroit Institute of Arts, the Fuller Foundation, Boston, the Museum of Modern Art, New York, the Philadelphia Museum of Art, the Smith College Museum and the Ringling Museum in Florida. No doubt many others have been lost to us with the breaking up of collections, but the number remaining in Canada — think of the Van Hornes in the Museum, for example — is gratifying.

Familiar paintings in the Museum collection, like the Botticelli "Madonna and Child" from the R. B. Angus collection, Corot's "L'Ile Heureuse," from the Sir George Drummond collection, Daumier's "Nymphs Pursued by Satyrs" (Van Horne) and Constant's "A Morocco Terrace, Evening" (Lord Strathcona) take on a new look. The exhibition may be a revelation to many Montrealers. I heard of one visitor who remembered seeing El Greco's "Gentleman of the House of Leiva" in "reproduction," not realizing that the original had been there all the time, though in a different gallery, since it was given the Museum by Miss Van Horne 15 years ago. Other possessions have been brought out of hiding; Lord Strathcona's very dated "Sappho," for example, by Jules-Joseph Lefebvre, and a number of Dutch and Barbizon paintings—Mauve, Maris, Lhermitte, Bosboom, Daubigny, Diaz—some of them unframed, in the Learmont collection. They are most interesting as examples of the taste of the times, but though they have been left behind in the past, some of them are worth looking at again for their own sake.

Pierre-Auguste Renoir: Young Girl With Hat. From the Huntly Drummond collection. Lent to the Montreal Museum's Centenary Exhibition by Mrs. Arthur Henderson.

The exhibition gives us the first opportunity most of us have had to see important paintings still in private hands, like the Boudins and Canalettos, the Bartel Bruyn and the Albert Bouts in the Elwood B. Hosmer collection, lent by Mrs. Howard W. Pillow; Murray Ballantyne's Patinir and Polack; and later works in the collections of Oskar Federer, Samuel Bronfman, Lazarus Phillips, John David Eaton and M. F. Feheley. The place of honor at the top of the grand staircase has been given to three paintings once in the James Ross collection: "The Departure of Lot and His Family from Sodom," by Rubens, now in the Ringling Museum, flanked by Turner's "The Dogana and the Salute" and the Rembrandt "Portrait of a Man in a Fur-Lined Coat," now the property of the Fuller Foundation in Boston.

Just to give you an idea of what to expect — in addition to the painters I have mentioned, you will find Durer, Bronzino, Van Dyck, Hals, Terborch, Tiepolo, de la Tour, Ruisdael and Goya; a score of the British school, including Reynolds, Gainsborough, Hogarth and Rowlandson, Constable and Bonington; the French Courbet and Delacroix (including the van Horne "Christ on the Sea of Galilee," which we lost to Philadelphia) and a wonderful stream of Impressionists and others of the "modern" schools, coming through as far as Picasso and Severini.

Favorites of mine are the two enchanting Odilon Redon vases of flowers, and while I'm speaking of flowers I must not forget Fantin-Latour, and Monet's water lilies and the garden at Giverny, and Vuillard's flowers in an interior. There are three Cezannes—the landscape that belonged to the perceptive Van Horne and now belongs to the Museum, another from the Vollard collection, and a child's head that Vuillard owned. The seven Renoirs include, as well as landscapes, the portrait of Mme X and the lovely little girl wearing the straw hat. Mme X brings me to Mme S ("The Abstract Rhythm of") by Severini, a long way from Renoir (to say nothing of Rembrandt and Reynolds) and her dislocated features bring me to Picasso's Miss Facing-both-ways, called simply "Woman Seated, Blue Background". Along with her among the half dozen Picassos is a classic nude. And Braque is here, the fascinating charcoal and chalk outlines of Circe and Odysseus, and handsome still lifes. And Modigliani, with three fine portraits. And Derain, Degas, Matisse and Gauguin, though the last two are not perhaps what you would expect. And many others.

Dr. Evan Turner, Director of the Museum, provides a short but useful historical note on the collections. The catalogue has been nicely designed by Frank Lipari. Paintings are listed according to collections, which are placed in chronological order. My only criticism, apart from a couple of odd misspellings of names, is that the titles of the collections are not sufficiently distinguished from the listings.

Current Events jan 15/60

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

On Jan. 19th the Museum inaugurates its Centenary with the most important exhibition it has ever created — a priceless collection of 225 European masterpieces. The exhibition represents a century of private collecting by Canadians and underlines the role private collectors have played in developing the Museum's Art treasures.

To Feb. 7th in the Museum's Stable Gallery an exhibition entitled "The Formal Lyricists" will present paintings by Virginia de Vera, Ray Mead, Peterson Ewen, Henriette Fauteux-Although the work of the group members is different, they have in common their search for an equilibrium between lyricism and formalism enriched by years of complete plastic freedom.

In Gallery XII to Jan. 24th — Paintings by Pierre Gendron and Alex Colville.

Film : The theme of the regular Wednesday evening film show at the Montreal Museum of Fine Arts to be shown on Wednesday, January 20 at 6.30 p.m. and at 8.30 p.m. will be 'The coming of sound'. To illustrate this phase of movie-making five short films will be shown, each representing a first in the new trend in film production.

Gazette jan 29/60

Mrs. Lissa Taylor, director of the Fashion Group, Montreal branch, holding a meeting Tuesday, Feb. 9 at 5 p.m. in the Versailles Room, Windsor Hotel. Fifty Years of Fashion, illustrated by slides, will be the program. The meeting is open to the public. Proceeds will go to the costume library of the Montreal Museum of Fine Arts.

Le Devoir Jan 20/60

Le Canada collectionne

Par Françoise de REPENTIGNY

Il est intéressant de constater jusqu'à quel point une peinture qui, hier encore ne trouvait justification que dans un "salon des refusés" est aujourd'hui acceptée avec tant d'enthousiasme et de compréhension. Bouleversant de retrouver au bas de certains tableaux désormais reconnus comme des chefs - d'oeuvre, la signature de ces peintres "maudits" par leur époque, obstinés qu'ils étaient dans leur vérité et qui auraient pu s'y briser : aujourd'hui, leurs noms sont sur toutes les lèvres. Significative, cette revanche du temps (l'on pense à celle des berceaux) par la résistance d'un art impérissable. Compensation irréfutable d'artistes qui, ayant conquis la gloire après le mépris, s'étant imposés aux musées et à l'histoire, nous donnent la preuve qu'ils ne se trompaient pas, ceux-là qui exaspéraient tellement les hommes de leur temps. L'héritage des peintres, comme des lettres de noblesse, renforce notre conviction "que seules les oeuvres hardies, révolutionnaires à leur naissance, ont quelque chance de survivre". Seuls, les peintres de l'aujourd'hui ne connaissent pas l'oubli de demain. Les autres ne font que passer à nos côtés. Ce témoignage, le Musée des Beaux-Arts nous le donne cette semaine, et pour un mois encore, par une grande exposition qui devrait rallier un public nombreux :**Un siècle de collection canadienne.**

Cette rétrospective, toute arbitraire qu'elle soit et nécessairement restreinte, (de Rembrandt à Picasso) dans son contexte de collections européennes, nous restitue quelques-unes des réussites du passé. S'il faut y voir l'évolution du goût des Canadiens, cela nous permet également de nous retremper en compagnie de grands peintres. Il est consolant de retrouver l'amitié de toiles dont certaines à leur naissance étaient mal vues, bafouées, niées, ces toiles désormais éligibles au recul de l'histoire, et qui survivent dans une prodigieuse simplicité. On a mis cent ans à préparer cette exposition : Le Canada collectionne est une manifestation prestigieuse. Le travail accompli si brillamment par le nouveau directeur du Musée, M. Evan Turner, et qui suppose une préparation laborieuse, est à souligner par le dynamisme de l'organisation, l'ordre des recherches dans une société centenaire.

Dans la brillante exposition que voici, il me plait de faire un choix plus subjectif où la dominante goût ou accord réciproque prime sur un ordre historique, un jugement objectif ou l'évidence reconnue des chefs-d'oeuvre. N'est-ce pas d'ailleurs avec en plus une large part d'intuition, ce qui a inspiré la presque totalité des collections? N'est-ce pas ce qui a dirigé les collectionneurs canadiens-anglais (faut-il en déduire qu'il n'y a pas eu de collectionneurs canadiens - français au Canada qui furent intéressés à ces différentes écoles de peinture) dans l'achat des tableaux? N'est-ce pas enfin ce qui peut justifier la présence de ces immenses portraits en pied, où l'on ne peut déceler qu'un romantisme très anglais. Si le public comprend, maintenant que tout est prouvé, la qualité artistique de ces tableaux jadis entourés de scandale, il n'en a pas toujours été ainsi et l'expérience se répète, d'une façon flagrante, aujourd'hui encore. Il est facile, plaisant même et de bon ton d'admettre l'authenticité d'une peinture après l'enseignement des générations précédentes et la confirmation du temps. Par contre, il devient de plus en plus complexe de conserver une vision intacte, sans cliché. On regarde parfois la peinture avec les impressions du voisin parce qu'il est impossible de faire abstraction des littératures bâties autour du chef-d'oeuvre. Pour contempler d'un oeil neuf un tableau, il faut beaucoup d'humilité. Mais, si tout a été dit, chacun de nous n'a pas tout senti : il reste à recréer.

S'il se mêle au choix des collectionneurs d'immenses toiles (pas nécessairement des chefs-d'oeuvre) justifiant leur présence par une valeur de tradition, comme des pièces de musée historique, tout au plus, des morceaux de haute virtuosité ou de bravoure, de la marchandise de qualité qui a fait la joie de son destinataire, il y a par contre très peu de tableaux franchement de mauvais goût, de modern-style, de baroque et une large part d'esthétisme. Il y a aussi le chef - d'oeuvre classique et tout simplement, des toiles qui, sous des airs modestes, voisins des monuments du portrait, sont des oeuvres d'art vivant, toujours vivant, par delà l'usure du regard de l'homme, l'épreuve des civilisations, hors des cadres anecdotiques d'une vogue, d'une école ou d'un mimétisme de symbole. Un portrait de Rembrandt, en suscitant des commentaires d'admiration, n'a que faire de nos éloges.

Un détail d'organisation ou de prestige peut - être, et qui brouille les cartes pour un visiteur en tournée dans les quatre salles du Musée, c'est que ces 225 toiles, propriété de plus de 40 amateurs d'art, sont présentées dans l'ordre des collections et non dans leur ordre réel, ce qui en restreint la portée. A supposer que ce soit dans le but d'attirer l'attention du visiteur sur le nom du collectionneur, la dominante de son choix, l'évolution ou le parallélisme des goûts isolés, la présentation aurait eu beaucoup plus de sens et d'unité si on l'eût faite par école, époque ou forme d'art. Il en résulte un éparpillement : les oeuvres d'un même peintre se trouvent ainsi disséminées dans quatre grandes salles, encadrées parfois d'aïeux indifférents aux conceptions de leurs rejetons. Le visiteur est mal placé pour dégager la nécessité d'une évolution, l'acheminement d'une découverte, l'explication d'une rupture, le sens actuel d'un art. Tel grand tableau de maître ancien aurait pu ainsi nous restituer le besoin d'un milieu.

Mais l'exposition a bien pour titre "un siècle de collection canadienne" et non un siècle de peinture européenne et elle ouvre ainsi les célébrations du centenaire du Musée. Ne dit-on pas dans le catalogue que "le Musée présente ici la collection artistique telle qu'elle a été pratiquée au Canada, un peu pour rendre hommage à une grande tradition canadienne, pour suivre l'évolution du goût des Canadiens au cours d'un siècle d'existence". Cette tradition qui a animé les collectionneurs en question est toutefois partiellement représentée au Musée. A cause d'un manque d'espace, d'un partage dans les tendances des collections, il y a nécessairement restriction.

Quel plaisir de penser que des familles de collectionneurs ont su se procurer à temps, des oeuvres qui aujourd'hui seraient introuvables ou d'un prix inaccessible. Un tel marché exige un goût sûr, une intuition assez bouleversante parfois, un grand respect pour l'art. Il y a dans cette exposition d'un siècle, le symbole d'une vigoureuse culture artistique, un signe de prospérité aussi. Il est à souhaiter que les jeunes amateurs d'art tirent profit de cette leçon, la considérent comme un exemple à suivre, une tradition à entretenir. C'est aujourd'hui qu'il est temps pour l'amateur de prouver son intérêt pour les oeuvres d'art en se les procurant. Le choix est vaste, à commencer par la peinture canadienne. Nous n'avons pas d'excuses pour ignorer ce qui se fait d'important dans la production de nos peintres, ce qui est l'expression de ce monde où nous vivons. S'il est instructif de visiter des expositions, de suivre l'évolution des formes d'art, dans les galeries et les musées, de s'intéresser aux courants artistiques, quitte à faire prévaloir une question de goût, il importe aussi de faire une place à l'art dans nos maisons, dans nos musées, dans nos édifices publics, dans nos centres éducatifs et culturels. Et que ce ne soit pas uniquement dans un but d'ornementation. Tout autre est le plaisir de regarder un tableau accroché à une exposition temporaire et celui de vivre en sa présence. Le fait de s'imprégner tous les jours d'un tableau que l'on a choisi, que l'on réserve à l'intimité chaude d'un toit familial, procure une grande joie, apporte l'amitié d'oeuvres fraternelles, donne un sens à nos préférences, stimule un besoin d'impérissable en provoquant un échange.

Ce qui me plait davantage dans le prestige de l'exposition du Musée, c'est d'y retrouver des signes de vie, d'émotions, d'action. J'ai une telle joie à recevoir, comme un cadeau magnifique, l'émouvante lumière de Georges de la Tour ou la blonde aristocratie de Modigliani. L'intensité chez Delacroix ou la charpente solide d'un Braque. Les fantasmes romantiques de Turner ou l'intimité mystique de Redon. La vérité de Cézanne ou l'élan vital de Picasso. Me bouleversent cette tendresse de Renoir ou la tragédie humaine de Rembrandt. Le message de silence de Boudin ou l'intimité de Degas. Un Vuillard tout en présence ou le geste de Van Gogh. L'humour acerbe de Daumier ou la cruauté chez Brueghel. L'harmonie du dessin de Creuze ou le coup de pouce de Rodin. La vie toute intérieure d'El Gréco ou l'anecdote de Berthe Morissot. La luxuriance de Bonnard ou la poésie de Jongkind, la rigueur de William Key ou l'épanouissement de Monet.

LA PEINTURE DE RACKUS: *une valeur de symboles*

Les toiles du peintre Georges Rackus, exposées à la galerie Agnès Lefort, nous dominent: elles sont le témoignage d'une force motrice à l'intérieur du mécanisme de la terre, un univers en évolution rotative. Le peintre, en tirant son art des profondeurs de l'inconscient, découvre des formes nouvelles qui sont l'expression directe de son contact avec la nature. Sa peinture est pétrie de symboles: c'est l'émotion brute devant le cosmos. Sous des émaux noirs, la toile se nourrit d'une palette d'extrêmes où des bleus insulaires, des gris d'ardoise, des jaunes astre, des verts parfumés ou des orangés de fruits mûrs, ont une ampleur toute méditerranéenne. Emporté par une vision nouvelle, son art fait un atterrissage sur des planètes qui dépassent l'échelle humaine et où le vivant est complètement isolé. C'est lourd, d'une brutalité de civilisé disparu. La matière en érosion est inquiétée par l'infiltration de l'atome, sa morsure, sa dictature. Un roman de fiction traversé d'ombres humaines, de profils lunaires, d'énergie atomique.

"Soleil Noir" est un gigantesque amphithéâtre où l'homme est appelé à servir de cobaye. L'air raréfié, l'émotion est enregistrée par une sorte de robot métallique, un radar titan qui décide de la marche des éléments, arrogant, face au soleil désormais impuissant. Du limon informe de ses émotions, l'être humain, telle une momie, s'enlise avec angoisse dans le néant tragique de l'espace. Son pessimisme atteint parfois des sphères de silence où, comme dans "Formes verticales", l'énigme d'une invasion géante, la menace de l'inconnu plane sur nous.

Rackus a la nostalgie du cercle: le soleil, la lune, l'ovale humain hantent la conscience du peintre, font des apparitions désespérées, pour se fracasser dans l'entrechoc du décor. L'homme fait naufrage dans cette conquête de l'espace qui renverse les valeurs humaines et terrestres. Catégorique, il affirme s'exprimer librement sans cadred la charpente de ses visions: pas de théorie, n d'école, mais une solide technique à son service. En fait, il peint, non pas ce qu'il veut peindre, mais ce qu'il peut.

Art d'émotion, geste brut, écriture de symboles, bouleversement nostalgique des vertèbres de l'univers cosmique. Cette peinture existe comme la terre tourne. Chez lui, la réponse de la forme est adéquate à un geste d'intuition. Elle ruisselle, elle se transforme, en fusion, en perpétuel possible de renversement. Il parle le langage qu'une nature en danger lui imprime, et il n'en cherche pas d'autre dans son esprit. L'allusion symbolique, figure d'éléments stratégiques, en est une de climat. En explorant l'écorce terrestre, les strates mouvantes d'une tragédie en marche, il soumet ses moyens d'expression à une texture coulante comme la lave. Le visage ruisselant des noirs aux traits robustes, nécessaires, fait le décapage d'une texture en érosion.

Ce qui me plait moins chez lui, c'est parfois ces déferlements empâtés de courants informes, un charivari de matières exaltées et en quête d'effets, un excès de zèle dans le graphisme des labyrinthes. Il en met trop ou verse dans l'euphorie du geste gratuit. Il affirme mépriser la considération technique: chez lui, parfois, elle a la présence d'une cicatrice. Sous des dehors virilement affirmés, perce une large part d'habileté.

Un merveilleux tableau, et qui a tout l'optimisme de sa beauté, "Echo" m'apparait comme un dernier sursaut des valeurs humaines, d'un ordre à notre échelle, en plein épanouissement. Dans "Guardian of Emptiness", d'un déploiement tout égyptien, les forces commencent à se partager, la ligne de l'inconscient imprime un destin tragique où la pitié n'aura plus bientôt place. L'art de Rackus, ce peintre lithuanien de Toronto qui a désormais réadopté l'Europe, s'il est la négation de la race humaine et de son aristocratie, porte les marques d'une puissance brutale qui nous inquiète.

La Presse Jan 30/61

Musée des Beaux-Arts

—Le comité féminin du Musée des Beaux-Arts présentera le mercredi 3 février, à trois heures, M. Roger Viau, vice-président du conseil du Musée, qui prononcera une causerie intitulée : "Histoire d'un centenaire". Le thé sera servi et le public est invité.

Le Devoir Jan 30/61

Société d'étude et de conférences

Mardi prochain, le 2 février, M. Jean Béraud sera le conférencier invité de la Société d'étude et de conférences au Musée des Beaux-Arts de Montréal. La causerie intitulée : "Les Guitry, père, fils et esprit" commencera à deux heures et demie. Mlle Denyse Saint-Pierre et M. François Rozet joueront une scène tirée d'une pièce de Sacha Guitry.

Le Devoir Feb 1/61

Société d'étude et de conférences

Sous les auspices de la Société d'étude et de conférences, M. Jean Béraud, critique, prononcera une causerie, demain après-midi, à deux heures et demie, au Musée des beaux-arts de Montréal. Il a donné pour titre à sa conférence: "Les Guitry, père, fils et esprit". Mlle Denyse Saint-Pierre et M. François Rozet joueront une scène tirée d'une pièce de Sacha Guitry.

Le Devoir

Musée des Beaux-Arts

Le comité féminin du Musée des beaux-arts présentera mercredi, le 3 février, à trois heures, M. Roger Viau, vice-président du Conseil du Musée, peintre, romancier, industriel, qui prononcera une causerie intitulée: "Histoire d'un Centenaire". Le thé sera servi. Le public est invité.

Mont Monitor Jan 14/60

West End Weathervane

'Formal lyricists' seek equilibrium in their art

By JIM LANTHIER

A new group of artists seeking "an equilibrium between lyricism and formalism" has been formed in Montreal. "The Formal Lyricists", a band of artists from different parts of the world have a display of their work in the Stable Gallery of the Montreal Museum of Fine Arts. The members of the group are: Paterson Ewen and Henriette Fauteux-Masse of Montreal, and Ray Mead from England and Maria Virginia de Vera, of Santiago, Chile.

Ewen, a resident of Grand boulevard, has studied at the Museum's school under Dr. Arthur Lismer and in 1957 won second prize in the Province of Quebec Painting Competition. Henriette Fauteux-Masse won a scholarship in from the Quebec Government in 1951 and has studied in Paris. She has won second prize in the Granby International Exhibition and has exhibitions in Montreal, New York and at the Royal Academy Salon.

Stanley Cukoff, of Waverly avenue, elected president of the King Edward Benefit Association . . . Mrs. T. A. Legge, elected president of the St. Philip's Church Women's group . . . Carl Niderost, of Dufferin road, president of the Kiwanis Club . . . The NDG 'Y' Inter-Club Council met Monday. Karen James, president of the Hi-Yans Club of Montreal West, was chairman of the meeting.

The 35th anniversary of the Montreal West United Church was celebrated last Sunday with special services. Rev. Dr. R. Douglas Smith, of Dominion-Douglas Church was the guest preacher . . . The local volunteer group for the Verdun Protestant Hospital is in need of binoculars and German literature (books or newspapers). Contact can be made through this column.

At least two instances of anti-semitic activity appeared in the West End in the past week. Besides the markings on the Screen News Building in on Northcliffe avenue, swastikas and several words in German were painted on the shelter at the Elmhurst bus terminus . . . nd comment from the instructors at the dog obedience classes being held in Montreal West on the news of barking dog and talking dog (named Corky) reported from London . . . and by now everyone knows how Brian Kay of Davies avenue suffered through a 'frosty Saturday'.

Ottawa Citizen Jan 14/60

The Governor-General and Mrs. Vanier will be guests of honor at a dinner to be given by Hugh M. Wallis, president of The Montreal Museum of Fine Arts, Tuesday, January 19, at the Ritz-Carlton Hotel. The dinner will precede the inauguration of the museum's centenary and the opening of the exhibition, "Canada Collects —1860-1960: 'European Painting," by His Excellency.

La Nouvelliste Three Rivers Jan 19/60

On a engagé des gardiens supplémentaires

MONTREAL (PC) — Des gardiens supplémentaires ont été engagés par le Musée des Beaux-Arts de Montréal, pour l'inauguration de son exposition du centenaire aujourd'hui.

M. Evan Turner, directeur du Musée, a déclaré que le personnel de garde permanent a été augmenté de sorte qu'une surveillance de 24 heures sera exercée sur les 225 oeuvres de maitres européens, qui seront montrées à l'exposition.

Les peintures qui seront exposées représentent un siècle de collection de la part des Canadiens.

L'exposition, qui durera jusqu'au 21 février, sera inaugurée par le gouverneur-général Vanier.

Ottawa Citizen Jan 19/60

Among those attending today's centenary celebration of the Montreal Museum of Fine Arts and the opening of an art exhibit, by His Excellency the Governor-General, are: Mr. and Mrs. C. Rowley Booth, Donald W. Buchanan, associate director of the National Gallery of Canada, Miss Elizabeth G. Edwards, Thomas Maher, chairman of the board, National Gallery, and Mrs. Maher, Dr. A. W. Trueman, director of the Canada Council, and Mrs. Trueman, Mrs. S. Wallis White.

Le Devoir Jan 18/60

AU MUSEE DES BEAUX-ARTS

On protégera nuit et jour ces 225 tableaux de grands maîtres

Des gardes spéciaux en service jour et nuit, surveilleront les tableaux de grande valeur qui seront présentés à l'exposition inaugurant le centenaire du Musée des beaux-arts de Montréal.

M. Evan H. Turner, directeur du Musée, a déclaré que des gardiens supplémentaires ont été engagés pour renforcer le service de protection actuel.

L'exposition, qui est intitulée "Le Canada collectionne — 1860-1960: peinture européenne", sera officiellement ouverte par le gouverneur-général Georges P. Vanier à 9 heures du soir, le mardi 19 janvier. Il inaugurera, par la même occasion, le centième anniversaire du Musée.

Les 225 tableaux de maitres anciens représentent un siècle de collection privée chez les Canadiens. Ils révèlent aussi l'essor que les collectionneurs privés ont donné au développement des trésors d'art du Musée.

Cette exposition est considérée comme la plus importante que le Musée ait jamais créée. On pourra la visiter jusqu'au 21 février.

Pour raison de sécurité, le nombre des gardes supplémentaires qui surveillera les tableaux n'a pas été révélé. On sait toutefois que des mesures de protection spéciales seront en vigueur 24 heures par jour.

L'exposition donne une vue générale de l'évolution des collections canadiennes. Elle comprend des oeuvres des collections Van Horne, Angus, Lord Strathcona, Robert Reford, Sir George A. Drummond, Elwood B. Hosmer et James Ross.

Les visiteurs pourront admirer des oeuvres de maîtres tels que Dürer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet et Cézanne.

L'exposition comporte aussi des oeuvres d'artistes dont la réputation s'est établie avant 1914, tels que Braque, Picasso, Modigliani et Signac.

La Presse Jan 27/60

Une exposition d'art russe à Montréal

Ottawa, 27. (DNC) — Une exposition d'art russe aura lieu au Musée des Beaux-Arts de Montréal, du 4 mars au 3 avril.

Cette exposition comportera 90 toiles, dont 70 par des peintres soviétiques et dix par des peintres russes plus anciens. Quarante eaux-fortes et estampes contemporaines de la galerie Pushkin seront aussi exposées.

Gazette Feb 1/60

Museum Presents Varied Art Show

A member of the famed Group of Seven, a controversial young abstract sculptor and a graphic artist are presenting the current Gallery XII show at the Montreal Museum of Fine Arts.

Dr. Arthur Lismer, director of the Museum's School of Art and Design and member of the Group of Seven, is represented by drawings; bearded Armand Vaillancourt by sculpture, and David Silverberg, by etchings.

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CETTE EXPOSITION UNIQUE À MONTRÉAL...

par JEAN SARRAZIN

L'exposition qui se tient à l'heure actuelle, pour un mois, au Musée des Beaux-Arts, est un événement unique qui ne se reproduira peut-être pas de longtemps et qu'on serait inexcusable de manquer. Elle restera le clou de cette année de festivités prévues pour le Centenaire de cette institution. Elle met le Musée de Montréal au niveau des grandes galeries mondiales susceptibles d'offrir de telles rétrospectives et révèle, du Canada, un visage de civilisation qui étonnera peut-être beaucoup de Canadiens eux-mêmes. Car beaucoup ignoraient que, depuis cent ans, il y avait ici des chefs d'entreprise, des fondateurs de chemins de fer, des industriels, qui n'avaient pas seulement du flair en affaires, mais aussi en matière d'art. Et du meilleur. Et qui eurent surtout le bon goût d'y consacrer une partie de leur fortune. Certains eurent même la suprême élégance d'en faire don ou legs à des musées. D'autres s'apprêtent à les imiter, car ils ont ainsi conscience de créer un patrimoine canadien, d'aider à la formation d'une culture canadienne nourrie aux sources les plus sûres.

On dira de ces gens qu'ils avaient la fortune. Certes. Mais, depuis vingt ans, nous avons ici pas mal de nouveaux riches. Combien savent en faire autant ? Combien préfèrent ces grosses voitures vulgaires, que peuvent s'offrir n'importe quel tavernier, plutôt que l'oeuvre de choix, la toile de maître, qui, dans trente ans encore, embelliraient leur vie, leur apporteraient un message éternel et toujours quotidien ?

* * *

225 toiles de maîtres . . .

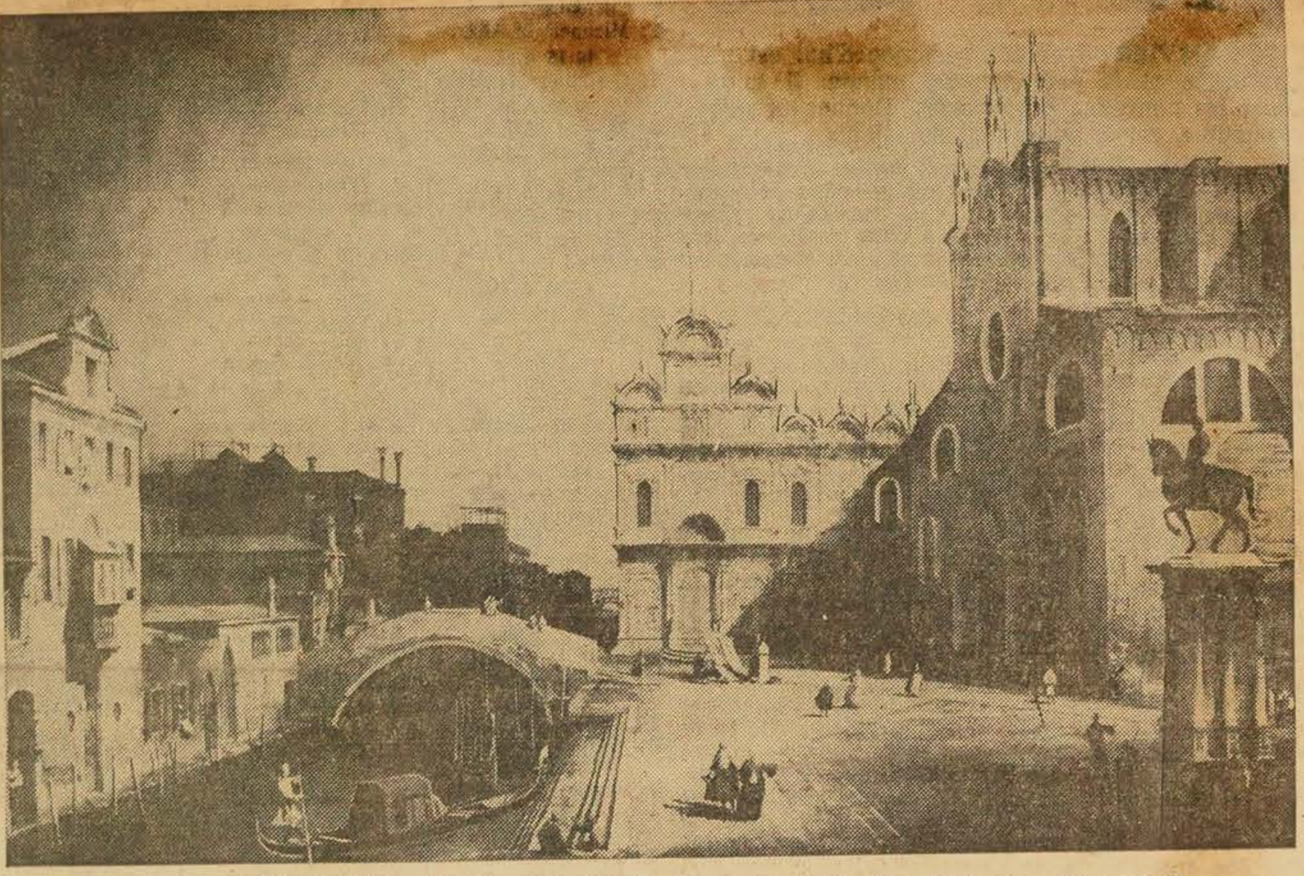
Ce message, 225 toiles de maîtres nous l'apportent aujourd'hui, réunies là pour un mois et formant une collection que tous, petits et grands, instruits ou non, doivent venir voir par goût, par raison ou par curiosité. Et même les gens qui, bovidement, broutent leurs romans-fleuves à la télévision, doivent faire l'effort de lutter contre leurs varices pour venir faire un peu de marche dans les salles du musée. En sortant, ils s'apercevront qu'ils ne sont plus les mêmes, qu'ils ont frôlé quelque chose qu'ils ne comprennent peut-être pas très bien, qui va se prolonger en eux, et qui s'appelle la beauté, la lumière, l'émotion. Ils y penseront. Ils en parleront. Ils auront le goût, la prochaine fois, de regarder la rue, la vie, leurs spectacles, les arbres, d'un autre oeil. Cent ans de collections canadiennes peuvent ouvrir chaque jour les yeux de cent personnes, et leur faire découvrir un monde inconnu.

Les Primitifs

. . . Et ce qu'elles vont découvrir commence comme un conte merveilleux, il y a très longtemps, en ces temps d'artisans aux yeux enluminés, qu'on appelait les Primitifs. La plupart, de leur foi naïve, reconstituaient des sujets religieux sous des teintes sombres et or, sur parchemin ou sur velin, et qui ont traversé les siècles avec allégresse.

Ainsi, par exemple, la collection Morgan nous permet-elle d'admirer une page antiphonaire du 13e italien; une "Epiphanie", du 14e français; la "Décapitation de St-Jean", italienne; une "Annonciation" du 14e espagnol, de Bernardo Martorell. La collection L.V.R. nous offre une "Crucifixion" anglaise du 13e et un parchemin franco-flamand du 15e, "Le banquet des Modérés et des Immodérés", manuscrit de Valère-Maxime.

Les Primitifs sont d'ailleurs bien représentés. La collection Hosmer présente deux panneaux de Bartel Bruyn l'aîné qui ont gardé toute leur fraîcheur de coloris. Même chose pour une "Vierge et l'Enfant" du Hollandais Albert Bouts.



CANALETTO : **L'église della Carita Rochetini (1726). Collection Elwood B. Hosmer. Prêté par Mme Howard W. Pillow, Montréal.**

Avant d'aller plus loin, signalons qu'on retrouve avec plaisir un des animaux d'Albert Dürer, qui en dessina beaucoup. Nous en avions vu quelques-uns lors de la venue de l'Albertina. Aujourd'hui nous avons "Les Ecureuils", que le maître avait peint en 1512. Pieter Brueghel est également présent avec une "Kermesse", une huile prêtée par la collection Javitch, où éclate la joie colorée du maître flamand.

Frans Hals, Rubens, Rembrandt . . .

Avançons, sans pouvoir parler de tout, hélas, et sans toujours respecter la chronologie. Il faut laisser, il est vrai, les lecteurs sur leur faim et permettre aux visiteurs les joies de la découverte. Chez les Flamands, Frans Hals est représenté par le "Portrait d'un homme, dit Coymans". Le seul Frans Hals de l'exposition. Vieil homme à la barbe en pointe, le cou ridé, cerné de la fraise gaufrée, le chef couvert du grand chapeau noir. Peinture classique, s'il en fut, chez les Flamands.

La collection James Ross a fourni une grande composition de Rubens, aux couleurs éclatantes. "Le départ de Loth et sa famille, de Sodome". Etude très serrée des personnages, recherche de l'expression et des attitudes, contraste des chairs et des ombres, chatoiement violent des drapés, toute la sensualité de la peinture flamande se donne libre cours, s'épanouit, éclate à plaisir. Jamais peut-être, l'art de la composition ne fut plus poussé, l'expression mieux saisie sur le vif, à tel point, disait candidement une de mes voisines, "qu'on dirait une photo en couleurs"... Voilà bien pourquoi les photographes en couleurs ne veulent plus faire que de l'abstraction ! Mais chut ! Ne faisons pas de mauvais esprit... et admirons ce qu'il est convenu d'admirer, par exemple ce paysage de Ruysdaël "Les prés de blanchiment, près de Haarlem" de la collection Van Horne.

Et puis, il y a Rembrandt ! Certaines de ses oeuvres étaient déjà familières aux habitués du musée. Par contre, deux de ses toiles font leur apparition : "Portrait d'un homme en manteau doublé de fourrure", de la collection James Ross. Solide structure, solide visage de paysan, aux traits durs, tannés, aux yeux malins. Et le "Portrait de l'artiste par lui-même", de la collection Samuel Bronfman, qu'il est intéressant de comparer, en esprit, à l'auto-portrait que possède également le Musée métropolitain de New York, si j'ai bonne mémoire.

Pour les amateurs de Van Dyck, je signale également le "Dédale et Icare", de la collection Frank P. Wood. J'avoue être moins enthousiaste de ces sujets mythologiques. Il y a évidemment des toiles qu'il est convenu d'appeler des chefs-d'oeuvre, mais cet Icare m'a décidément l'air plus attiré par les plaisirs que Roger Peyrefitte attribue généreusement à la Grèce que par les joies du parachutisme.

Quatre Canaletto

Je ne cite que, pour mention, deux portraits de Goya et du Greco, qui appartenaient déjà au musée et j'ai hâte de vous recommander les quatre grands Canaletto de la collection Elwood B. Hosmer, prêtés par Mrs. Howard W. Pillow, elle-même grand collectionneur et amateur d'art. Ce sont quatre scènes de Venise, d'une grâce et d'une maîtrise parfaites, exécutées en 1725 et 1726. Ils représentent respectivement le grand canal avec le pont du Rialto, le grand canal et le marché au poisson, l'église des SS. Giovanni et Paolo et l'église della Carita Rochetini. L'harmonie de la composition, la perfection du dessin, la délicatesse du pinceau, la sobriété des couleurs, tout contribue à faire de ces quatre toiles une sorte de perfection architecturale et esthétique qui satisferont pleinement les amateurs de peinture de cette époque.

Quant au 18e, il paraît avoir moins tenté les collectionneurs canadiens. Une charmante sanguine de Watteau, "Femme debout, vue de dos" a été prêtée par la collection LVR. Mais Boucher n'est représenté que par une craie sur papier "Tête de jeune fille". Quant à Greuze, sa sanguine "Tête d'enfant" est une merveille de grâce un peu bourrue où se figent deux grands yeux rêveurs.

La peinture anglaise

Jusqu'ici, il n'est guère question de peinture anglaise, mais c'est un peu le point faible de l'exposition. Certes, il y en a, mais on sent que ces collectionneurs anglais n'en étaient point tellement amateurs — pas autant, en tout cas, que des [illegible] tion Van Horne, que possédait déjà le musée; le portrait de la Baronne Donoughmore de Knocklofty, de Reynolds; celui de la vicomtesse Castlereagh, par Lawrence.

Et nous n'aurions gardé d'oublier un Gainsborough, "Portrait de Mrs Scroope Egerton", qui résume assez bien les qualités qui ont fait la réputation des maîtres anglais.

19e siècle

Je passe assez vite sur la période suivante, moins bien représentée. Je suis comme les collectionneurs. J'ai hâte d'arriver aux Impressionnistes, qui sont la révélation de cette exposition. "Lady Macbeth", de Delacroix ; "L'Etang au bois", de Gustave Courbet ; "Ruines classiques", d'Hubert Robert, sont trois illustrations différentes des goûts qui se sont succédé au 19e siècle. Une huile et un pastel du charmant Odilon Redon nous apportent, fraîche, intacte, la magie dont il a su parer les fleurs. Une révélation fut pour moi l'oeuvre de Fantin-Latour, que je connaissais peu et qui est abondamment représentée dans les collections, que ce soit par des "Natures mortes aux fruits" ou par des jonquilles, pivoines, fleurs d'automne.

Ses fleurs me plaisent autant que celles d'Odilon Redon. Mais Fantin-Latour est également présent grâce à deux compositions exquises : "La Toilette" et surtout le "Portrait du jeune Fitz-James" qui suffiraient à le classer parmi les grands peintres si le charme délicat de son pinceau ne le rangeait davantage parmi les petits-maîtres. Mais on sortait d'une époque où les petits-maîtres avaient produit couramment des chefs-d'oeuvre !

Monticelli . . . Boudin . . . Jongkind

Les pré-Impressionnistes sont en bonne place. "Fête Champêtre" et "Fête intime" de Monticelli, que connaissent déjà les amateurs du musée, racontent la manière du peintre de Marseille, ses rêves d'êtres irréels, ses couleurs vaporeuses sur le soubassement de bitume dont il revêtait ses toiles, ses féeries visuelles. Il y a, je crois, à Montréal et au Canada, des collectionneurs qui possèdent un grand nombre de Monticelli et j'eusse aimé qu'on en vit davantage, car ce peintre mérite d'être mieux connu.

...Quant aux Boudin, spécialement ceux de la collection Hosmer, ils sont remarquables. Chose assez rare pour le peintre normand, qui ne plaçait jamais beaucoup de personnages dans ses toiles, celles-ci en con[illegible] lune", extrêmement beau, où l'eau dans la grisaille et le lointain se joint au ciel, comme l'aimait le peintre maudit, dont la cote, aujourd'hui, ne cesse de monter. Il y a dix ans, d'ailleurs, des marchands européens (du genre requin) vinrent au Canada faire main basse sur tous les Jongkind qu'ils purent trouver et il est heureux que certains aient pu échapper à cette razzia.

Le seul Van Gogh de l'exposition "Tête de paysanne", de la collection Olive Hosmer, date de l'époque où le peintre se trouvait au presbytère paternel, à Nuenen, alors qu'il étudiait sérieusement et avec ardeur. Il n'avait pas encore subi l'influence de l'Impressionnisme. Son exécution était rude, simple, un peu triste et n'avait rien du caractère radieux qu'elle aurait ensuite.

Les Impressionnistes

Van Gogh n'avait pas encore rencontré Pissaro, ni Degas, ni Monet.

De ces derniers l'exposition contient des oeuvres remarquables, de premier ordre. De Monet, je citerai "La Seine à Bougival" (coll. Van Horne), de 1869, donc antérieur à ce que fut la manière du maître de l'impressionnisme. C'est ce qui rend intéressant de voir ensuite "Etretat; l'Aiguille et la roche percée" (coll. Vaughan), où la mer, le ciel, le rocher percé, semblent diffus, fondus, dans une sorte de vapeur mauve irréelle et merveilleuse. Le "Jardin à Giverny" (coll. Oskar Federer) et "Les coteaux d'Orgement" (coll. Lazarus Phillips) et Falaises près de Pourville") sont également parmi les plus belles pièces de Monet.

De Pissaro, j'ai retenu surtout deux toiles : "Les quais de Pothius, à Pontoise" (coll. Steiner) et, par-dessus tout, une des plus belles toiles de l'exposition, ce "Verger" (coll. Fitzgerald) baigné d'aube verte, où l'on retrouve la synthèse de son goût violent de la [illegible]

EXPOSITION

SUITE DE LA PAGE 35

lui de Mme Hebuterne (coll. Sterling) ocre, haut en couleur, avec ces yeux en amande par où s'enfilerait l'espace, avec ce modelé étonnant, cette ligne du cou flexible, langoureuse, recréant le personnage dans sa totalité, grâce à la déformation.

Et si nous sommes pressés, c'est parce qu'au terme, nous savons que nous attend Picasso. Un Picasso, en partie d'avant le cubisme, où l'on voit le cubisme prendre forme dans des natures mortes. Le Picasso dont on recherche les portraits comme celui de la "Courtisane" 1901, ou ce "Nu aux mains serrées" 1907 (coll. Zacks). Ce qui n'empêche pas d'aimer la "Femme assise, fond bleu", (col.. Eaton) qui attire l'oeil, l'obsède et dont on ne peut se détacher. Soyons franc : c'est un choc magique.

Un catalogue qu'il faut acheter

Picasso reste ici le point final, prestigieux, de cette exposition des collections canadiennes qui se limitait à l'année 1914, mais qu'il faudra poursuivre, une autre fois.

De cette exposition, il reste un souvenir. Je tiens à dire immédiatement que le catalogue en est remarquablement bien rédigé, présenté avec grand soin, avec luxe même. C'est un catalogue bilingue (qu'il ne faut pas confondre avec le récent catalogue du Musée des Beaux-Arts) contenant l'histoire des principales collections canadiennes et de très nombreuses reproductions des principaux chefs-d'oeuvre présentés. Tous ceux qui s'intéressent à l'art et à la vie culturelle du Canada se doivent de garder précieusement ce catalogue qui contient une sorte d'inventaire du patrimoine national non public et qui a sa place chez tous ceux qui sont soucieux de l'évolution intellectuelle de leur pays.

L'accrochage des toiles a été très bien réalisé. Souvent elles ont été placées sur des panneaux de couleur différente, destinés à mettre leurs tonalités mieux en valeur. Un seul point faible à mon avis: les nombreuses toiles de la salle centrale, n'ayant aucune valeur, exhumées des caves de musée, mais dans quel but? Il y a là des peintures sans aucun intérêt et qui déparent cette exposition.

C'est une faute de goût. Peut-être a-t-on voulu flatter certains collectionneurs ou leurs successeurs? Un certain nombre de ces oeuvres provoquent la même sensation de stupeur qu'au Musée métropolitain de New York quand, sortant des salles où l'on a admiré Rembrandt et Greco, ont tombe sur Rosa Bonheur!

Un regret aussi. Il n'y a, parmi tous ces collectionneurs, qu'un seul nom canadien-français, celui de l'Hon. L. J. Forget, qui a prêté un très beau Van der Helst "Portrait d'un gentleman", un portrait de Lawrence et "Deux têtes" de Théodule Ribot. Si l'on s'était donné la peine, on aurait trouvé des collectionneurs canadiens-français qui eussent été enchantés de prêter des pièces aussi remarquables que celles exposées. A ma seule connaissance, je peux citer une esquise de Rubens, des Picasso, un Valadon etc. Il y avait aussi la collection Duplessis. Y a-t-on pensé?

Le même oubli semble avoir frappé certaines collections anglaises. La collection Mc Cauley, de Winnipeg, est la plus importante collection canadienne d'Impressionnistes et de Fauves. Or elle n'est pas représentée à cette rétrospective, et c'est fâcheux.

On ne peut tout demander à un seul homme. M. Evan Turner est depuis trop peu de temps au pays pour qu'il ait pu connaître tout le monde et prendre tous les contacts nécessaires. Il faut le féliciter de cette exposition, sincèrement, mais en même temps souhaiter qu'il apprenne à nous connaître, à nous comprendre et à nous apprécier.

Il trouvera chez nous beaucoup plus de ressources qu'on ne l'imagine. Cette exposition d'ailleurs est un grand exemple. La plupart de ces collectionneurs anglais ne recherchaient pas tant la peinture anglaise que l'Ecole française et les Impressionnistes, comme d'ailleurs les avaient recherchés, en même temps qu'eux, les collectionneurs allemands ou russes. Et pourtant, ces peintres, dont on se disputait les toiles, parlaient cet idiome qui, paraît-il, n'est pas un "white man language" . . .

Vancouver Sun Jan 18/60

MONTREAL MUSEUM HIRES ART GUARDS

MONTREAL (UPI)—The Montreal Museum of Fine Arts today assigned extra guards to protect 225 old masters to be shown in an exhibition opening Tuesday.

Evan Turner, director of the museum, said the guards were hired to bolster the permanent protection staff during the four-week exhibition.

The measures were taken following three art thefts in Vancouver and Toronto during the past four months.

Le Devoir jan 14/60

Pierre Gendron, partisan d'un art américain dans sa valeur de choc

Par Françoise de REPENTIGNY

Deux expositions en moins d'un an, c'est une gageure pour un peintre. Mais, dans le cas de Pierre Gendron, il s'agit bien d'une affirmation. Ce jeune peintre montréalais, qui rentrant au pays après un séjour de 14 mois en France, en Espagne, en Suisse avec des retours répétés à Paris (où il fit l'apprentissage de la gravure, aux ateliers Friedlander) avait retenu l'attention des amateurs d'art par une exposition rutilante à la galerie Agnès Lèfort, en avril dernier, se taillant ainsi une place de choix dans le rang de nos meilleurs peintres. Cette fois, et sur l'invitation du directeur du Musée des Beaux-Arts, le Dr Evan Turner, Pierre Gendron expose à la galerie Norton, conjointement avec un peintre du Nouveau-Brunswick, réaliste à l'extrême, bien connu dans tout le Canada et à New York, Alex Colville.

De ces deux peintres essentiellement différents, opposés même dans la genèse d'un art, sa diffusion, ses moyens, il semble évident que Pierre Gendron tienne le haut du pavé, en s'affirmant abondamment, alors que Colville garde le silence d'un mutisme uniformément gris. Dans une langue rutilante de toute sa verve, accidentée sans être automatiste, une langue qui aspire et est universelle, Pierre Gendron s'impose à nous par un art d'affirmation. Ce peintre jeune qui, de son propre aveu fut il y a quelques années un adepte de Nicholas de Staël, un peu à la mesure de deux jeunes peintres québécois, Edmond Alleyn et Denis Matte, auxquels il se réfère par une même source d'inspiration, se refuse à une évolution vers une peinture intellectuelle (ce qui équivaut pour lui à la recherche d'un équilibre de formes uniquement structurées). Malgré une virtuosité toute française, il s'emploie avec virulence en tant que partisan d'un art plus américain dans sa valeur de choc. Il avoue avoir volontairement bifurqué d'une plastique de structures amorcée dans la production parisienne de l'an passé, pour rechercher désormais, hors des cadres d'une tendance d'école, et en toute liberté d'expression, un équilibre plus instinctif peut-être, qui éclate et se projette. On le devine en accord chaleureux avec un monde fécond qui bouge, s'embrase, rebondit, porteur de paix, un monde positif et exempt de défis. Dans son choix d'un art inévitable plus subjectif, Pierre Gendron semble ne jamais manquer de chance. Sa peinture est multiple dans ses effusions. Je connais très peu de peintres qui, en s'affirmant si fortement, rapportent ainsi tous les suffrages, ce qui, dans son cas, est symbole d'universalité. Dans l'énergie flamboyante de ses tableaux, il y a de la joie, pour tous, selon le lyrisme de chacun, une joie exempte du mimétisme des formes. Sa peinture s'embrase d'une gamme de rouges, d'orangés, de jaunes et il se trouve que dans un climat de projection heureuse, les tableaux exposés incitent à recréer ce que le peintre a créé.

Pierre Gendron semble très conscient de ses moyens qui sont féconds, suivant étroitement le "médium" employé, et s'en sert positivement, mais non pas dans le sens d'une rupture. Peinture dense, effervescence exempte de panique, acceptation prodigieuse d'une vie en mouvement, projection intacte d'une flambée bien nourrie, acheminement actuel vers un climat de paix. Trois grandes huiles se manifestent comme à l'apogée des récentes recherches du peintre. "Equilibre", "Neige dans le Port", "Les Epines en fleur".

"Equilibre" où le mouvement du tableau, né en plein coeur de la toile, par une structure de petits carrés où le pigment rouge ou jaune fait tache, resserrés en vue d'une expansion plus énergique et comme inévitable. Du moteur central qui bat, l'état d'âme de l'oeuvre suit des zones échappatoires qui tirent à elle les promesses d'un jet multiple. L'oeuvre est comme décidée par cet affranchissement suggéré d'un geste serein d'attirance et se prolonge en nous. La dominante rouge ou jaune, en direction des taches noires, aspire à des zones d'impalpable. Une rage heureuse comme la jouissance, une ardeur dans l'écriture indiquent une inspiration au diapason de la vie. Ses toiles, enchaînées verticalement, propagent l'intensité, comme une chaleur monte, selon la courbe d'une impulsion lyrique, ou la courbe du plus fort. Parfois s'atténuant, elles laissent passer le recueillement dans les éclaircies silencieuses qui sont la paix du lieu. Puis, toutes les joies, tous les remous, les obsessions enlevantes, une frénésie de couleur en feu, l'usage organique de l'impression, en font un brasier irrésistible.

Pierre Gendron fait plus que s'exprimer, il éclate. On ne s'inquiète pas de la composition: elle s'engendre de vie. Ce monde est à nous aussi, jamais entravé par la négation, le refus d'une aventure. Optimisme générateur de chance. Le peintre travaille en collaboration étroite avec une nature de nuances, terre féconde, porteuse de fruits et de fleurs, sourires des moissons et des vendanges. Son oeuvre présente est comme une étreinte de jus rutilants, où la résonnance de la couleur agit comme les sismographes d'un drame fécond. Loin d'être intellectuelle, la peinture de Pierre Gendron est une peinture de gestation, une semence vivifiante qui trouve en nous une bonne terre. Ses tableaux ne sont pas ce qu'ils auraient pu être, mais ce qu'ils vivent. En écrivant sur la toile la puissance de fascination de ce qui a forme et de ce qui n'en a pas, Pierre Gendron fait magnifiquement oeuvre de création.

Alors que la plupart des huiles sont sensibles à l'évasion, les gouaches indiquent une délimitation d'impulsions. Elles s'affirment plus par la recherche plastique des structures que par leur affranchissement. Cadre fermé et penché vers le bas, équilibre de formes naissant de la couleur, écran en pleine germination avec, en plus, une attirance plus interne, plus centre de la terre. Pierre Gendron nous convie à la récolte, à une flambée où la braise bat en sourdine, projections flamboyantes de lignes élémentaires comme des gestes d'hommes. La séduction est complète.

En faisant un tour sur nous-mêmes, nous nous trouvons arrêtés au bord d'une mer fermée à toute intrusion, devant des visages muets, des gestes figés, l'engourdissement énigmatique d'une situation, le sommeil d'une anecdote. Sans être en plein surréalisme, Alex Colville le côtoie, en recrée le climat gratuit. La position d'un décor, du paysage, remplit la toile où l'être humain, telle une statue argileuse, parfois grotesque, occupe peu d'espace tout en y propageant un malaise latent. Cette peinture où la minutie du dessin s'allie une suffisance d'objets, où le mutisme des êtres, leur surdité, baigne d'une lumière résorbée dans un lit d'indifférence. Quelques tableaux seulement vibrent à un éclairage, tel un arbre où la clarté des verts accroche un air plus léger. Dans "Three Sheeps", aucune indiscrétion, la beauté d'une chose là, le silence frondeur d'une absence d'imagination. Une couleur d'eau qui n'en a pas passe une brosse attentive sur toutes choses, uniformément grises.

En accentuant l'authenticité des tableaux de Gendron, par un accrochage propice à la démarche d'une production, le directeur du Musée a peut-être moins bien réussi dans le choix du deuxième exposant. Je ne suis pas du tout convaincue ds avantages d'une exposition conjointe d'éléments si opposés. A supposer que M. Turner y voie l'intérêt d'un effet de choc, (qui contribue à faire taire Colville pour de bon) tout en attirant au Musée un public controversé de part et d'autre. La compagnie de ces deux peintres crée un malaise. En fait, on se demande ce que Colville vient faire ici, isolé qu'il est en face d'un peintre qui le détruit. M. Turner entend continuer dans ce sens: je sais des peintres, et cela serait bien dommage, qui nous priveront d'une exposition plutôt que de paraître dans de telles conditions.

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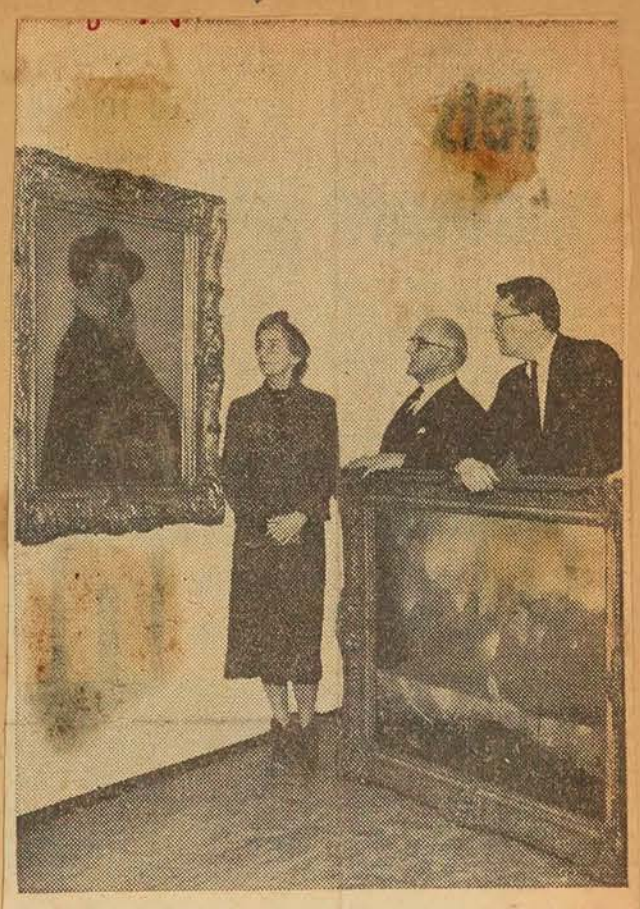

Un chef-d'oeuvre hollandais intitulé "Portrait d'un homme", de Franz Hals, fait partie des 225 tableaux de maîtres anciens qui seront présentés au Musée des Beaux-Arts de Montréal, lors de l'exposition d'un siècle de collection canadienne commençant mardi le 19 janvier. L'exposition et le centenaire du Musée seront inaugurés par le gouverneur-général Vanier. Le tableau de Franz Hals faisait autrefois partie de la collection de Sir George A. Drummond et il a été prêté pour l'exposition par le Vicomte Cowdray, de Midhurst, Angleterre. Regardant la peinture, on voit Mme A. T. Henderson, une nièce de Sir George, M. Murray Chipman, au centre, vice-président du Musée et président du comité du centenaire et le directeur du Musée, M. Evan H. Turner. L'autre tableau est le "Port Ruysdael" de Turner, également de la collection Drummond, et qui appartient maintenant à John Astor, de New York.

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Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibitions during year, 1379 Sherbrooke W.

Museum Of Fine Arts Celebrates Its Centennial

871

The most important exhibition ever created by The Montreal Museum of Fine Arts — a priceless collection of 225 European masterpieces — will inaugurate the Museum's centenary Jan. 19th.

Governor-General George P. Vanier, who recently extended his patronage to the Museum, will open the show and the year-long celebration of its one hundred years of activity.

The exhibition is a survey of the evolution of Canadian collecting and will include works from the great Van Horne, Angus and Lord Strathcona collections.

Also highlighted will be masterpieces from the well-known collections of Robert Reford, Sir George A. Drummond, Elwood B. Hosmer and James Ross.

In the case of the Drummond and Ross collections, which were auctioned in London at famous sales, pictures have been loaned from their present owners in various parts of the world.

Viewers will see works by such masters as Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

The exhibition covers the work of artists whose reputations were established before 1914, such as Braque, Picasso, Modigliani and Signac.

Dr. Turner told a press conference that there is a "remarkably distinguished holding of French impressionist paintings in Canadian collections. This fact," he added, "will be one of the revelations of the show."

A 60-page catalogue with 50 illustrations of the works to be seen in the exhibition has been prepared. It includes an essay by Dr. Turner on collecting in Canada.

"The extent of Canada's cultural achievements is not fully appreciated elsewhere or even for that matter probably in Canada," Dr. Turner asserted. "This exhibition will be a surprise to many people."

The director said the Montreal Museum had greatly benefitted "not only from the generosity of private collectors but also their knowledge."

At least 65 of the masters of past centuries will be presented in the exhibition, which will be on view until Feb. 21.

La nouvelliste Thru Rivers Jan 18/60

Plus de 225 tableaux de maîtres anciens exposés

Des gardes spéciaux, en service jour et nuit, surveilleront les tableaux de grande valeur qui seront présentés à l'exposition inaugurant le centenaire du Musée des Beaux-Arts de Montréal.

M. Evan H. Turner, directeur du Musée, a déclaré que les gardiens supplémentaires ont été engagés pour renforcer le service de protection actuel.

L'exposition, qui est intitulée " Le Canada collectionne - 1860-1960: peinture européenne", sera officiellement ouverte par le gouverneur-général Georges P. Vanier à 9 heures du soir, mardi le 19 janvier. Il inaugurera, par la même occasion, le centième anniversaire du Musée.

Les 225 tableaux de maîtres anciens représentent un siècle de collection privée chez les Canadiens. Ils révèlent aussi l'essor que les collectionneurs privés ont donné au développement des trésors d'art du Musée.

Cette exposition est considérée comme la plus importante que le Musée ait jamais créée. On pourra la visiter jusqu'au 21 février.

Pour raison de sécurité, le nombre des gardes supplémentaires qui surveillera les tableaux n'a pas été révélé. On sait toutefois que des mesures de protection spéciales seront en vigueur 24 heures par jour.

L'exposition donne une vue générale de l'évolution des collections canadiennes. Elle comprend des oeuvres des collections Van Horne, Angus et Lord Strathcona.

A signaler aussi, des chefs-d'oeuvre de collections bien connues comme celles de Robert Reford, Sir George A. Drummond, Elwood B. Hosmer et James Ross.

Dans le cas des collections Drummond et Ross, qui ont été vendues aux enchères à Londres lors de ventes célèbres, les toiles ont été empruntées de leurs propriétaires actuels dans diverses parties du monde.

Les visiteurs pourront admirer des oeuvres de maîtres tels que Dürer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet et Cézanne.

L'exposition comporte aussi des oeuvres d'artistes dont la réputation s'est établie avant 1914, tels que Braque, Picasso, Modigliani et Signac.

"L'étendue des réalisations culturelles du Canada n'est pas appréciée à sa juste valeur ailleurs et même au Canada, dit M. Turner. Cette exposition surprendra bien des gens. Le nombre important de peintures impressionnistes françaises dans les collections canadiennes sera la véritable révélation de l'exposition".

Des dispositions spéciales concernant le chauffage et l'humidité des galeries d'exposition ont dû être prises afin d'assurer aux tableaux la plus parfaite sécurité.

"Cette exposition a été l'une des plus coûteuses entreprises du Musée" a déclaré M. Turner.

Star jan 20/60 3

Many View Art Exhibition

The largest crowds since the record - breaking Sir Winston Churchill exhibition are visiting the Montreal Museum of Fine Arts for the current exhibition of Old Masters, director Evan H. Turner announced today.

A total of 11,407 persons viewed "Canada Collects — 1860-1960; European Painting," during the first week of the show. On one day alone, last Sunday, there were 5,153 persons, Dr. Turner said.

Attendance figures for the exhibition, which is open to the public until Feb. 21, are rivalled only by the figures set in July, 1958, when 35 paintings by the famed British war-time leader were displayed.

The current exhibition consists of 214 European masterpieces ranging from Rembrandt to Picasso, which are owned or were owned by Canadians.

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On View

Montreal Museum of Fine Arts, 1379 Sherbrooke West, Centenary Exhibition—Canada Collects — 1860-1960. Formal Lyrists (Stable Gallery). Engravings by David Silverberg.

Verdun Messenger Jan 20/60

University of Toronto Alumni Association

Montreal Branch Winter Meeting at The Montreal Museum of Fine Arts, 1379 Sherbrooke St. West., (Ontario Avenue entrance), 20 January 1960, at 8:00 p.m. A guided tour of the museum has been arranged and refreshments will be served. Members and their friends are invited.

Toronto Globe & Mail Jan 20/60

Montreal Exhibition

Masterpieces Mark Museum's Centennial

871

By PEARL McCARTHY
Globe and Mail Art Critic

Montreal, Jan. 19 — Canada's senior art gallery, the Montreal Museum of Fine Arts, has reached its 100th year and is celebrating. Tonight, Governor-General Vanier opened the exhibition which inaugurates the year-long celebration — one of the largest exhibitions of European masterpieces ever held in the country, including more than 230 works.

Attention has been startled because this display, representing private collecting in Canada over 100 years, shows that Canada has more than anybody realized, especially in the field of the 19th century French impressionists for which private collectors are creating a bull art market today by paying sensational prices.

But this is by no means merely an event of interest to artists and art historians. There had been collecting in Lower Canada before the period represented in this exhibition began. However, as soon as one starts into the story of bringing the famous works to Canada from the 1880's on, one is into the story of the country's history in business and finance and the industrial development which changed the Dominion — and brought the money for the first collecting of international rank.

Van Horne, Angus and Lord Strathcona are names that stand both for railway building and for major art collections.

To enhance the celebration of the centenary, the Montreal Museum of Fine Arts undertook to organize the most difficult of all homecomings. A little enthusiasm can get a person to travel back to what once was home. But to arrange a return visit of a centuries-old masterpiece tha has left the country and become part of a public or private collection elsewhere, is a different matter. Insurance, laws, bylaws, rules and regulations and transportation become complex enough to take months, even when there is will to lend.

And what the museum undertook was no less than to reassemble for the celebration as many canvases as possible of those that had been dispersed to Europe or other parts of America from early Canadian collections. Thus, there are exhibits in this homecoming which many here have never seen.

The grand staircase which leads to the main displays may not be a joy to climb but it has its points when it comes to staging an event in the grand manner. It was at the head of this staircase that His Excellency performed the opening, and as background there was the great Rubens, formerly of the James Ross collection of Montreal, now owned and lent by the Ringling Museum of Sarasota, Fla.

While Montreal collecting is the major part of the exhibition, several Toronto owners have lent works and come down for the vice-regal event tonight.

Judges selected for Spring Exhibition

Judges of the 77th annual Spring Exhibition of The Montreal Museum of Fine Arts were announced today by Director Evan H. Turner.

They represent Canada's two major centres of painting, the two traditions in painting, the two Canadian cultures, the nation's two leading art magazines and a prominent art critic.

The judges are: Robert Ayre, art critic of The Montreal Star; Claude Beaulieu, artistic director of the French-language art magazine Vie des Arts; Alan Jarvis, editor of Canadian Art and formerly director of the National Gallery of Canada, and who is also well-known in Canada and abroad as a sculptor; Alfred Pellan, one of French-Canada's outstanding modern painters; and A. J. Casson, RCA, of the famed Group of Seven and a leading art figure in Toronto.

The exhibition will be held April 8 to May 8.

Dr. Turner said the object of the Spring Exhibition is to "assemble in one place and at one time, for the benefit of both the public and the artist, a truly representative display of what is actually being done by serious painters and sculptors in Canada.

"It should be an exhibition presenting a cross-section of all current trends in art, with each school being given roughly the degree of attention justified by themselves.

"The jury should not suppress or promote works of art because of a preference for one particular style or conception but should attempt to select from amongst entries which comply with the general rules what they judge to be the best of each on the basis of honesty and merit."

He said the Museum is looking forward to a "particularly brilliant show" this year in view of the Museum's centenary celebration.

For the first time in the Spring Exhibition's history, $2,000 will be available for purchase awards. This comes from a $1,000 grant from the Canada Council which has been matched by the Museum.

The three annual prizes have also been increased.

The Jessie Dow prizes for the best oil painting and the best water color will be $250 each. The Museum's Ladies' Committee prize for sculpture will be $500. Formerly, all three awards were $150 each.

Dr. Turner said the joint purchase fund set up by the Museum and the Canada Council will provide further incentive to artists to take part in the show. The works purchased will become part of the Museum's permanent collection.

Last year, a total of 1,631 works were submitted for the show. The two juries of selection — one for painting, one for sculpture — accepted only 67.

Entry forms for artists submitting to the show must be received in the Museum not later than 5 p.m., Saturday, Feb. 20. The works themselves must be received by 5 p.m., Saturday, Feb. 27.

The exhibition is open to all living artists.

Classes of works admitted are paintings in oil, pastel or water color, excluding miniatures; drawings and prints in all media and sculpture.

Each artist may submit two works, done within the last three years. They must not have been submitted to a previous Spring Exhibition at the Museum. All paintings, prints and drawings must be framed.

Des gardes spéciaux au Musée des Beaux-Arts

Des gardes spéciaux, en service jour et nuit, surveilleront les tableaux de grande valeur qui seront présentés à l'exposition inaugurant le centenaire du Musée des Beaux-Arts de Montréal.

M. Evan H. Turner, directeur du Musée, a déclaré que des gardiens supplémentaires ont été engagés pour renforcer le service de protection actuel.

L'exposition, qui est intitulée "Le Canada collectionne - 1860-1960: peinture européenne" sera officiellement ouverte par le gouverneur-général Georges P. Vanier à 8 heures du soir, mardi le 19 janvier. Il inaugurera, par la même occasion, le centième anniversaire du Musée.

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Cette exposition est considérée comme la plus importante que le Musée ait jamais crée. On pourra la visiter jusqu'au 21 février.

Pour raison de sécurité, le nombre des gardes supplémentaires qui surveillera les tableaux n'a pas été révélé. On sait toutefois que des mesures de protection spéciales seront en vigueur 24 heures par jour.

L'exposition donne une vue générale de l'évolution des collections canadiennes. Elle comprend des oeuvres des collections Van Horne, Angus et Lord Strathcona.

A signaler aussi, des chefs d'oeuvres de collections bien connues comme celles de Robert Reford, Sir George A. Drummond, Elwood B. Hosmer et James Ross.

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"L'étendue des réalisations culturelles du Canada n'est pas appréciée à sa juste valeur ailleurs et même au Canada, dit M. Turner. Cette exposition surprendra bien des gens. Le nombre important de peintures impressionnistes françaises dans les collections canadiennes sera la véritable révélation de l'exposition."

Des dispositions spéciales concernant le chauffage et l'humidité des galeries d'exposition ont dû être prises afin d'assurer aux tableaux la plus parfaite sécurité.

"Cette exposition a été l'une des plus coûteuses entreprises du Musée" a déclaré M. Turner

Russian Art

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North America.

The exhibition was arranged by Murry Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the painting to Montreal. The museum will pay the return costs.

Au Musée des Beaux-Arts

Le gouverneur général inaugurera l'exposition des fêtes du centenaire

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Le Musée des Beaux-Arts de Montréal célèbre à partir du 19 janvier son centenaire par une exposition, qui est intitulée "Le Canada collectionne 1860-1960: peinture européenne", qu'inaugurera officiellement le gouverneur général Son Exc. Georges Vanier. Cette exposition est considérée comme la plus importante que le Musée ait jamais créée. On pourra la visiter jusqu'au 21 février.

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Des gardes spéciaux, en service jour et nuit, surveilleront les tableaux de grande valeur qui seront présentés à l'exposition inaugurant le centenaire du Musée des Beaux-Arts de Montréal. M. Evan H. Turner, directeur du Musée, a déclaré que des gardiens supplémentaires ont été engagés pour renforcer le service de protection actuel.

L'exposition donne une vue générale de l'évolution des collections canadiennes. Elle comprend des oeuvres des collections Van Horne, Angus et Lord Strathcona. A signaler aussi, des chefs-d'oeuvre de collections bien connues comme celles de Robert Reford, Sir George A. Drummond, Elwood B. Hosmer et James Ross.

Dans le cas des collections Drummond et Ross, qui ont été vendues aux enchères à Londres lors de ventes célèbres, les toiles ont été empruntées de leurs propriétaires actuels dans diverses parties du monde. Les visiteurs pourront admirer des oeuvres de maitres tels que Dürer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet, et Cézanne. L'exposition comporte aussi des oeuvres d'artistes dont la réputation s'est établie avant 1914, tels que Braque, Picasso, Modigliani et Signac.

$1,000 seront décernés en prix au 77e Salon du printemps

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé aujourd'hui qu'un grand prix du Centenaire, d'une valeur de $1,000, sera décerné lors du 77e Salon du Printemps du Musée.

Ce montant porte à $4,000 le fonds destiné à l'attribution de prix à cette exposition, qui aura lieu du 8 avril au 8 mai. Ce total est peut-être le plus élevé pour ce genre d'exposition au Canada.

Au cours des années passées, les prix atteignaient un montant global de $450.

M. Turner a déclaré que le nouveau prix de $1,000 est offert en marge du centième anniversaire de l'institution. Le Salon du Printemps est l'une des plus anciennes — sinon la plus ancienne — exposition annuelle d'oeuvres contemporaines dans les musées d'Amérique du Nord.

En plus du grand prix du Centenaire, les prix se composent d'un fonds d'achat de $2,000; du prix Jessie Dow, de $250, pour la meilleure peinture à l'huile; du prix Jessie Dow de $250 pour la meilleure aquarelle; et du prix du comité féminin du Musée, de $500, pour la meilleure sculpture. Autrefois, ces trois derniers prix s'élevaient à $150 chacun.

Le fonds d'achat de $2,000 fut établi conjointement par le Conseil des Arts du Canada et le Musée. Il servira à acheter des oeuvres du Salon du Printemps pour la collection permanente du Musée.

M. Turner a indiqué que tous les prix seront décernés par un jury composé de cinq membres, lequel choisira les oeuvres à présenter à l'exposition. Il a souligné que le jury peut choisir n'importe quel ouvrage pour le grand prix du Centenaire, indépendamment des autres oeuvres primées.

Le jury comprend M. Robert Ayre, critique d'art au "Montreal Star"; M. Claude Beaulieu, directeur artistique de la revue "Vie des Arts"; M. Alan Jarvis, rédacteur en chef de "Canadian Art" et ancien directeur de la Galerie Nationale du Canada, qui est aussi bien connu au Canada et outre-mer comme sculpteur; M. Alfred Pellan, l'un des peintres modernes les plus en vue au Canada français et M. A. J. Casson, de l'Académie royale canadienne, du célèbre Groupe des Sept et l'une des personnalités artistiques de Toronto.

M. Turner dit que l'augmentation du montant et du nombre des prix devrait inciter les artistes de tout le Canada à soumettre des oeuvres au concours.

Les inscriptions doivent parvenir au Musée au plus tard samedi, le 20 février, à 5 heures p.m. Les oeuvres elles-mêmes doivent y parvenir au plus tard samedi, le 27 février, à 5 heures.

L'an dernier, 1,631 travaux ont été soumis au Salon du Printemps.

Cette exposition est ouverte à tout artiste vivant.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exclusion des miniatures), les dessins et gravures de toute technique et les sculptures.

Chaque artiste peut soumettre un total de deux travaux, pourvu qu'il aient été exécutés durant les trois dernières années. Ils ne doivent pas avoir été présentés déjà à un Salon du Printemps du Musée. Les peintures, les gravures et les dessins doivent être encadrés.

M. Turner a déclaré que le Musée s'attend à ce que cette exposition soit particulièrement intéressante cette année, vu la célébration du centenaire du Musée.

'The Coming of Sound' theme of Museum Show

The theme of the regular Wednesday evening film show at the Montreal Museum of Fine Arts to be shown on Wednesday, January 20 at 6:30 p.m. and at 8:30 p.m. will be "The Coming of Sound." To illustrate this phase of moviemaking five short films will be shown each representing a first in the new trend in film production.

The first will be two excerpts from "The Jazz Singer" (1927) directed by Alan Crossland with Al Jolson. This was the film that revolutionized the industry. Although primarily a silent film with passages of dialogue and sound, it burst like a bombshell on Hollywood and almost overnight the making of films changed completely. The second "Shaw talks for Movietone" (1927) was the first of a series of filmed interviews with famous persons; the third, an excerpt from "Lights of New York" (1928) with Helene Costello was the first all-talking picture made; the fourth, "Steamboat Willie" (1928) by Walt Disney was the first Mickey Mouse to be shown publicly and forecasts the imaginative use Disney was later to make of sound and the fifth,, "Sex, Life of Polyp" (1928) by Robert Benchley in a famous satire and the first piece of sustained dialogue to be recorded.

Russian Art Display Slated For Montreal

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North America.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Museum Shows Eskimo Prints

Forty-one unique Eskimo prints will go on exhibition at the Montreal Museum of Fine Arts starting Feb. 26, Dr. Evan H. Turner, the museum's director announced today.

"By using a primitive technique and primitive tools the Eskimos are instinctively producing splendid prints and, in the process, writing a new chapter in Canadian art," he said.

"We think it is particularly fitting that the Montreal Museum of Fine Arts is the first gallery to show this work in view of the fact that it is now celebrating its anniversary as the oldest art institution in the nation," he added.

The prints will be on view in Montreal until March 27 at which time they will go to the Art Gallery in Toronto for an exhibition.

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea tomorrow afternoon at three o'clock in the upstairs foyer of the Museum.

Mr. Roger Viau, vice-president of the Executive Committee of the Museum, will speak in French on the History of the Century.

Tea will be served following the talk. The public is invited to attend.

Women's Art Society.

Prof. H. N. Fieldhouse, Dean of Arts and Science, McGill University, will be the guest speaker at the meeting of the Women's Art Society, which will be held in the lecture hall of the Museum of Fine Arts on Tuesday, at 11 a.m. His subject will be "Literary Asides of the Historian."

Members are reminded that there will be a short business meeting at 10:30 a.m.

Museum Tea, Lecture Feb. 3

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea on Wednesday, Feb. 3, at 3 p.m. in the upstairs foyer of the museum.

Mr. Roger Viau, vice-president of the executive committee of the museum, will speak in French on the "History of the Century."

Tea will be served after the talk. The public is invited to attend.

Vanier Will Spend Two Days in City

His Excellency the Governor-General accompanied by Madame Vanier will spend two days in Montreal next week attending two functions.

The Vice-Regal party will be attended by Madame Louis Berger, Lady in Waiting, Mr. Esmond Butler, secretary to the Governor-General and Flt. Lt. Paul E. Winch.

On Monday, His Excellency will unveil a plaque at the Dawson Boys' Club in Verdun, in honor of the late donor, Owen Dawson, founder of the Griffintown Boys' Club, the first boys' club in Canada.

Members of the board of directors, council members of the city of Verdun, members of the board of welfare federation of Montreal and their wives will be presented during the evening.

On Tuesday evening Their Excellencies will attend a dinner given by the president and council of the Montreal Museum of Fine Arts and then accompanied by the council president, Col. Hugh M. Wallis will officially open the exhibition of "100 Years of Canadian Collecting".

The party will return to the capital on Wednesday morning.

Museum Hires Extra Guards

MONTREAL, (CP) — Extra guards have been hired by the Montreal Museum of Fine Arts for its inaugural centenary exhibition opening Tuesday.

Dr. Evan Turner, museum director, said the permanent protective staff has been bolstered so a special 24-hour watch can be kept over the 225 works of European masters to be in the exhibition.

The paintings to be exhibited represent a century of private collecting by Canadians.

The exhibition, which last until Feb. 21, will be opened by Governor General Vanier.

Le Progrès du Saguenay Jan 16/60

77e Salon du Printemps

Le nom des juges du 77e Salon du Printemps au Musée des Beaux-Arts de Montréal a été annoncé par le directeur, M. Evan H. Turner.

Ceux-ci représentent à la fois les deux principaux centres de peinture au Canada, les deux traditions de la peinture, les deux cultures du Canada, les deux principales revues d'art du pays et un critique d'art éminent.

Les juges sont MM. Robert Ayre, critique d'art au **Montreal Star**, Claude Beaulieu, directeur artistique de Vie des Arts, Alan Jarvis, rédacteur-en-chef de la revue **Canadien Art** et ancien directeur de la Galerie Nationale du Canada, Alfred Pellan, l'un des peintres modernes les plus en vue au Canada français et A. J. Casson, de l'Académie Royale du Canada, membre du célèbre Groupe des Sept et l'une des personnalités artistiques marquantes de Toronto.

M. Turner a déclaré que le Salon du Printemps se proposait de "réunir en un même endroit et au même moment, pour le bénéfice du public aussi bien que de l'artiste, un choix représentatif des oeuvres de peintres et sculpteurs canadiens sérieusement intéressés à leur travail".

"Cette exposition devrait indiquer chacune des tendances actuelles de l'art et chaque école peut ainsi être représentée avec plus ou moins d'envergure, selon les soumissions des artistes eux-mêmes."

"Le jury ne doit pas supprimer ou encourager des oeuvres révélant une préférance pour une conception ou un style particulier, mais il doit essayer de choisir, parmi les oeuvres soumises selon les règlements du concours, celles qu'il juge les meilleures tant au point de vue honnêteté que mérite".

(suite à la 10e page)

7e Salon du...

(Suite de la 7e page)

Il a ajouté que le Musée s'attend à ce que cette exposition "soit particulièrement intéressante" cette année, vu la célébration du centenaire du Musée.

Pour la première fois dans l'histoire du Salon du Printemps, un fonds de $2,000 sera assigné à l'achat d'oeuvres d'art. Ce fonds a été constitué par une subvention de $1,000 du Conseil des Arts du Canada, que le Musée a supplémentée d'un montant égal.

Les trois prix annuels sont aussi augmentés.

Les prix Jessie Dow pour la meilleure peinture à l'huile et la meilleure aquarelle seront de $250 chacun. Le prix du Comité féminin du Musée pour la scupture s'élève à $500. Ces prix étaient autrefois fixés à $150 chacun.

M. Turner a déclaré que le fonds d'achat conjointement créé par le Musée et le Conseil des Arts du Canada incitera sans doute un plus grand nombre d'artistes à participer au concours. Les oeuvres choisies seront intégrées à la collection permanente du Musée.

L'an dernier, le Salon du Printemps avait reçu 1,631 soumissions. Les deux jurys de sélection — l'un pour la peinture et l'autre pour la sculpture — n'en avaient accepté que 67 pour l'exposition.

Les formules d'inscription doivent arriver au Musée au plus tard samedi, le 20 février, à 5 heures de l'après-midi. Les oeuvres elles-mêmes doivent être remises au Musée au plus tard samedi, le 27 février, à 5 heures.

Le concours s'adresse à tout artiste vivant.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exposition des miniatures), les dessins et gravures de toute technique et enfin les sculptures.

Chaque artiste peut soumettre un total de deux travaux, faits dans les trois dernières années. Ils ne doivent pas avoir été présentés déjà à un Salon du Printemps du Musée.

Vancouver Province Jan 19/60

REALM OF ART

Extra police guard priceless masters

By THE CRITIC

After the rash of expensive art thefts in Canada—two of them in Vancouver—the Montreal Museum of Fine Arts is taking no chances.

A 24-hour guard will be employed to watch the priceless masters in the museum's inaugural centenary exhibition, which opens today.

The exhibition is titled Canada Collects—1860-1960.

It contains 225 masters representing a century of private collecting in Canada. The great Van Horne, Angus and Strathcona collections are featured.

To protect the paintings, an unstated number of extra guards have been employed to keep a 24-hour vigil.

What an outcry there would be if any of these Rembrandts, Rubens, Gainsboroughs, Canalettos or Renoirs should vanish.

For there will be rich pickings for the so-called mastermind who is supposed to be operating in Canada.

Other painters represented are Picasso, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne, Braque, Modigliani and Signac.

Reading the list, you can almost hear the heart of Dr. Evan H. Turner palpitating with apprehension. As director of the Montreal Museum he'll bear sole responsibility for the works.

I liked his remarks on the announcement of the show. "The extent of Canada's cultural achievement is not fully appreciated elsewhere, or even in Canada," he said.

Well, it's certainly appreciated by the art thieves, as the last three big thefts have shown.

* * *

Stars Jan. 29/60

Miss Lise Barrette, left, and Miss Louise Stevenson, right, get coffee in the soon-to-be opened restaurant of the Montreal Museum of Fine Arts. The restaurant was set up by the Junior Associates of the Museum in their Stable Gallery. In the background is Miss Margaret Kerlin, also a member of the Junior Associates.

Restaurant for Birthday

Museum Plans Menus For Hungry Visitors

Montreal Museum of Fine Arts is getting a restaurant as a birthday present.

Visitors to the Museum, now celebrating its 100th anniversary, will be able to get coffee with their culture, not to mention fancy soups, sandwiches, cheese, cakes and pastry, starting Feb. 4.

The restaurant is the brainchild of the Museum's Junior Associates and will be located in their Stable Gallery.

One item on the list is "mushroom soup a la JAMM," a recipe specially created by Mme. Jehanne Benoit.

The restaurant will be a self-service house seating 24 at six tables. The self-service counter is of polished birch, cornered by free-standing walls which support the cupboards and sink counters. Compact and effective, the kitchen does not intrude in the gallery space.

Ceramic ashtrays and sugar bowls by Guy Ouvrard will be on each table. The tables will be covered with checkered red cloths.

For the first month, home-made soups and sandwiches will be the mainstay of the catering. The soups will include Viennese caraway, creme duchesse, creme vert-pre, ox-tail, lentil, vegetable (a recipe of Mme. Benoit's mother), French-Canadian tomato and rice and pea soup.

The self-service sandwich bar will be set up on a table about eight feet long. There will be baskets of bread (rye, French, brioches, buns), a pot of butter, and a choice of about three fillings. There will also be pots of home-made mayonnaise, moutarde de Dijon and pickles.

Coffee and tea will be served at the kitchen counter. Prices will be kept as low as possible.

Traders teas are also planned. One day, for instance, there will be English tea with crumpets, fruit cake and imported English jams. Other possibilities: French tea with croissants; hot chocolate, Dutch cheese, Greek honey, German gingerbread, Hungarian cookies.

The restaurant will be open Tuesday, Thursday, Friday and Saturday from 11 a.m. to 4.30 p.m.; Wednesdays, from 11 a.m. to 9.30 p.m., and Sundays from 2 p.m. to 4.30 p.m. Mondays, it will be closed all day.

A permanent employe in the restaurant will be assisted by volunteers from JAMM and the Museum's ladies' committee. Members of the two groups will run the restaurant on Wednesday nights and Sundays.

The restaurant will remain open while exhibitions are being changed so that the public can see the works arranged.

Le Devoir Fev 2/60

Pièces de Vaillancourt à la Galerie XII

Un membre du célèbre Groupe des Sept, un jeune sculpteur abstrait fort discuté et un artiste graphique exposent en ce moment dans le cadre des expositions de la Galerie XII au Musée des Beaux-Arts de Montréal.

Le Dr Arthur Lismer, directeur de l'Ecole d'art et de dessin du musée et membre du Groupe des Sept, y présente des dessins; M. Armand Vaillancourt expose des sculptures et M. David Silverberg, des gravures.

Vaillancourt a fait sensation récemment par son cénotaphe pour la ville de Chicoutimi, entièrement construit en pièces métalliques.

Cette exposition des trois artistes à la Galerie Norton se terminera le 14 février.

Notre Temps Jan 23/60

Expositions

JUSQU'AU 30 janvier, **George K. Rackus** expose ses oeuvres à la **Galerie Agnès Lefort,** 1504 rue Sherbrooke ouest.

On parle beaucoup de l'exposition d'**Isis Kischka** à la **Galerie Walter Klinkhoff,** 1200 Sherbrooke ouest, et on trouve que certaines de ses toiles semblent avoir subi l'influence de Buffet avec qui l'artiste est lié d'amitié, à moins que ce ne soit **Buffet** qui ait été influencé par **Kischka?**

A la galerie **l'Etable,** du **Musée des Beaux-Arts,** on peut voir l'exposition des quatre formalistes-lyriques, dont nous parlions déjà la semaine dernière.

A **l'école des Beaux-Arts,** 125 Sherbrooke ouest, jusqu'au 30 janvier, exposition des oeuvres des membres de **l'Association des artistes non figuratifs de Montréal.**

Hamilton Spectator Jan 16/60

Art In Review

By ELIZABETH KILBOURN

DESPITE the flurry of controversy at the City Hall, to people who are really interested in art the exciting number of shows in the city and its environs indicates a growing and serious acceptance of good painting which has no relationship to pronouncements on art by city fathers.

One of the most interesting of these shows can be found at the Jewish Community Centre on Delaware Avenue. Among the activities planned to celebrate the Bicentenary of Canadian Jewry, an exhibition of paintings by Canadian Jews has been hung in the Lounge at the Centre. There are two works by the first Canadian Jewish artist, William Raphael, and among the contemporary painters can be found works by Ghitta Caiserman, Aba Bayefsky, Jack Nichols, and Julius Lebow. Congratulations to the Jewish community in Hamilton for an enterprising show!

* * *

THE MENTION of Julius Lebow reminds me that his paintings will be on view at the Alumni Hall of Victoria College, University of Toronto, from Jan. 12. This is his first one-man show in Toronto and we wish him well with it.

* * *

THE BURLINGTON Public Library is sponsoring a show of watercolors and prints by Betty Crawford of Ingersoll. Miss Crawford is a regular exhibitor with the Western Art League at London, Ontario, and a full member in the Society of Painter-Etchers. So, if you are stopping in for books, do have a look. Go and have a look anyway.

* * *

THE ENTERPRISING Brantford Arts Council is showing this month at their centre (Glenhurst Gardens) paintings by a young Burlington man, Philip Monaghan. Mr. Monaghan was a graduate of the Ontario College of Art in 1952. After a year's study and travel in Europe, Mr. Monaghan returned to Canada where he has been painting and exhibiting. He has won both Junior League and I.O.D.E. awards and has shown with the Young Contemporaries Group and in the Hamilton Winter Exhibitions.

* * *

FURTHER WEST still, the Kitchener-Waterloo Art Gallery is proudly presenting a sculpture exhibition of the works of Frances Loring, L.L.D., R.C.A. O.S.A., S.S.C., and Florence Wyle, R.C.A. O.S.A., S.S.C. (By the way, in case you are wondering what the initials stand for, R.C.A. means a member of the Royal Canadian Academy, O.S.A. means a member of the Ontario Society of Artists, and S.S.C. means a member of the Sculpture Society of Canada.

Dr. Loring and Miss Wyle are together the deans of Canadian sculptors and have not only contributed much to Canadian life through their sculpture, but have been a lively source of advice and encouragement to a whole generation of younger artists.

Conducted tours of the show can be arranged with the curator, Mr. Ashton. If you are looking for the Art Gallery, it is right beside the Kitchener-Waterloo Collegiate.

* * *

THE ART GALLERY of Hamilton has been honored this month in being asked to send three of its paintings to an important show. The Montreal Museum of Art is holding an exhibition called "Canada Collects European Painting" and its opening on January 19 by the Governor General inaugurates the centenary of the Museum's founding. The three paintings from Hamilton, works by Fantin-Latour, Courbet and Braque, are part of the H. S. Southam collection.

* * *

THE NATIONAL Gallery of Canada is celebrating the opening of its new quarters, the Lorne Building, by a special inaugural exhibition which will consist of 35 great masterpieces of European painting from 1500 to 1840, lent by 21 great museums in Europe and the United States, including the National Gallery in London; the Louvre, Paris; the Uffizi, Florence, and the Academia, Venice. Some of these paintings have never been shown outside Europe before.

St. Laurent News Jan 14/60

'The Coming of Sound' theme of Museum Show

The theme of the regular Wednesday evening film show at the Montreal Museum of Fine Arts to be shown on Wednesday, January 20 at 6:30 p.m. and at 8:30 p.m. will be "The Coming of Sound." To illustrate this phase of moviemaking five short films will be shown each representing a first in the new trend in film production.

The first will be two excerpts from "The Jazz Singer" (1927) directed by Alan Crossland with Al Jolson. This was the film that revolutionized the industry. Although primarily a silent film with passages of dialogue and sound, it burst like a bombshell on Hollywood and almost overnight the making of films changed completely. The second "Shaw talks for Movietone" (1927) was the first of a series of filmed interviews with famous persons; the third, an excerpt from "Lights of New York" (1928) with Helene Costello was the first all-talking picture made; the fourth, "Steamboat Willie" (1928) by Walt Disney was the first Mickey Mouse to be shown publicly and forecasts the imaginative use Disney was later to make of sound and the fifth,, "Sex, Life of Polyp" (1928) by Robert Benchley in a famous satire and the first piece of sustained dialogue to be recorded.

Granby La Voix de l'Est Jan 16/60

Un catalogue bien documenté du musée des Beaux-Arts

Un catalogue fort documenté qui "joue un rôle important dans le domaine de l'histoire de l'art" a été publié par le Musée des Beaux-Arts de Montréal dans le cadre de son programme de publications pour le Centenaire de 1960.

De fait, le catalogue groupe toutes les peintures à l'huile et en détrempe du Musée — c'est le premier livret complet de ce genre préparé par le Musée.

Il est le fruit de quatre années de recherche et d'étude entreprises par l'ancien directeur du Musée, M. John Steegman.

Ce catalogue fournit une brève biographie de chaque artiste représenté dans la collection de tableaux du Musée ; il décrit chacun des tableaux, indique la technique employée, cite les endroits où ils furent déjà exposés, le nom des anciens propriétaires et les ouvrages d'histoire de l'art qui les mentionnent, et il contient en plus certaines notes de M. Steegman là où se sont élevés des problèmes d'attribution ou autre question académique.

M. Evan H. Turner, directeur du Musée, a fait savoir qu'avant la publication du nouveau catalogue, les seuls renseignements précis sur les tableaux — qu'ils soient des dons, des acquisitions ou des achats — se trouvaient sur des cartes.

Selon le colonel Hugh M. Wallis, président du Musée, les anciens "catalogues" publiés en 1891, 1916, 1922 et 1934 "n'étaient que des inventaires écrits à la main et incomplets".

M. Turner a déclaré que le nouveau catalogue représente "le premier effort sérieux fait en vue de cataloguer entièrement et systématiquement la collection de peintures du Musée".

Il se rend jusqu'à mars 1959.

Le catalogue est précédé d'un avant-propos du colonel Wallis et d'une introduction par M. Steegman. Les toiles canadiennes sont en tête de liste.

Jusqu'à présent, le répertoire n'a été publié qu'en anglais.

Il fut impossible de publier immédiatement la version française en raison des frais que cela comportait.

En réalité, le Conseil des Arts a fourni une subvention au Musée afin d'aider à défrayer le coût de la publication en anglais.

Un livret plus détaillé et comprenant des illustrations sera publié dans les deux langues plus tard au cours de l'année.

Il complètera ce dernier catalogue et sera destiné au public. En effet, le catalogue actuel est surtout utile au spécialiste. On le vendra au comptoir d'entrée du Musée toutefois, à un très bas prix.

Soulignant l'importance internationale du catalogue au point de vue éducatif, M. Turner a déclaré qu'il sera envoyé sur un plan d'échanges à plus de 300 bibliothèques, musées, universités et autres institutions éducatives du Canada, des Etats-Unis, d'Europe et d'Asie.

"C'est une précieuse source de renseignements pour quiconque s'intéresse à l'histoire de l'art" a ajouté M. Turner.

Le Devoir Jan 19/60 — Gazette Jan 27

mont. Monitor Jan 21/60

IN THE Women's Realm

'Artists in Action'

An "Artists in Action" evening will be held in the Lecture Hall of the Montreal Museum of Fine Arts on Wednesday, January 27 at 8 p.m. A Canadian artist will demonstrate "Painting a Portrait in Oils".

The public is invited to attend.

Soirée de gala

Le major-général Georges P. Vanier, gouverneur général du Canada, et Mme Vanier sont les invités d'honneur d'un dîner offert par M. Hugh M. Wallis, président du musée des Beaux-Arts de Montréal, mardi le 19 janvier à sept heures à l'hôtel Ritz-Carlton.

Le dîner précédera l'inauguration, à neuf heures, du centenaire du musée et l'ouverture de l'exposition intitulée "Le Canada collectionne — 1860-1960 : peinture européenne" par Son Excellence.

Les autres invités à ce dîner grouperont divers propriétaires de tableaux pour l'exposition, venus de Toronto, Ottawa et Montréal, les directeurs d'institutions culturelles et les patrons, officiers et hauts dignitaires du Musée de Montréal.

Le groupe du gouverneur général comprendra Mme Louis Berger, dame d'honneur, M. Esmond Butler, secrétaire du gouverneur général, le lieutenant David Avery, aide-de-camp, et le commodore H.L. Quinn, aide-de-camp honoraire.

Les autres invités sont : M. et Mme Richard F. Angus, Montréal ; M. et Mme F.W.R. Angus, Senneville ; M. Martin Baldwin, directeur de la Galerie d'art de Toronto ; M. et Mme Murray Ballantyne, M. et Mme C. Rowley Booth, Ottawa ; M. et Mme Gerald Bronfman, M. Donald W. Buchanan, directeur associé, Galerie nationale du Canada ; M. et Mme William Budden, Montréal ; M. et Mme Maurice Chartré, M. Murray Chipman, Montréal ; Lady Davis, M. et Mme A. Sidney Dawes, M. Guy Drummond, Mlle Elizabeth G. Edwards, Ottawa ; M. Oskar Federer, M. et Mme M.F. Feheley, Toronto ; M. Jean Gareau, Montréal ; le Dr et Mme W.L. Glen, Baie d'Urfé ; le Dr et Mme A.T. Henderson, Montréal ; M. et Mme R.P. Jellett, Mme F.M.G. Johnson, M. et Mme Peter M. Laing, M. et Mme Bernard J. Lande, le Dr Arthur Lismer, Montréal ; M. et Mme Léon Lortie, Mgr Irénée Lussier; l'hon. Sarto Fournier, maire de Montréal, et Mme Fournier ; Mlle Kathleen Maguire, M. Thomas Maher, président du conseil de la Galerie nationale, et Mme Maher ; M. et Mme H. Stirling Maxwell, Mme J.W. McConnell, Mme W. Durie McLennan, M. et Mme David Meltzer, Toronto ; M. et Mme F. Cleveland Morgan, Mme Lazarus Phillips, Mme Howard W. Pillow, M. et Mme Eric Reford, le Dr S. Graham Ross, Mlle Marie Sénécal, M. U.L. Steiner, le Dr et Mme Max Stern, Mme T.T. McG. Stoker, M. et Mme Charles Taschereau, M. A.W. Trueman, directeur du Conseil des arts du Canada, et M. Trueman ; M. et Mme A. Murray Vaughan, M. et Mme Roger Viau, le Dr et Mme Melville Watson, Toronto ; Mme S. Wallis White, Ottawa ; M. et Mme Evan H. Turner et M. et Mme Edward Cleghorn.

Dr. Morgan Gets Credit For Fine Art Collection

In 1916, a young, new member of the council of the Art Association of Montreal humbly asked for a room, "to start a collection showing the decorative arts."

Today, 44 years later, Dr. F. Cleveland Morgan is recognized throughout North America as one of the leading authorities on the decorative arts. His intense interest in this subject has brought together a collection at the Montreal Museum of Fine Arts which shows the works of creative people, from all lands and from every epoch.

"They looked upon me with slight suspicion when I first suggested the idea of forming a collection of the decorative arts. I started off with a minutely small budget, approached many of my friends for donations and set out to form my collection," Dr. Morgan explained in an interview.

Today Dr. Morgan's collection covers all the rooms on the first floor of the Museum with the exception of the lecture hall. It is rated as one of the main points of interest in the Canadian art world and has an international reputation. Dr. Cleveland Morgan has himself donated approximately three-quarters of his personal collection to the Museum and this forms over 600 items. Other members of his family, especially Mrs. Cleveland Morgan, have shown their generosity.

Self-education

"I feel completely self-educated in this work of collecting. Although as a young man I was taken to Italy to study the arts I really had no formal training in this field. I was brought up to consider the quotation that "a thing of beauty is a joy forever," and it has certainly been a magnificent experience for me. I think that quality has been the guiding point in my collecting.

See ART—Page 4, Col. 2

—Staff Photo by Paul Lagace

Dr. F. Cleveland Morgan examines an art exhibit, one of many he has donated to the Montreal Museum of Fine Arts. He has travelled extensively for his collection.

(Concluded from Page Three)

This has come before anything else.

"But above all I have tried to make a picture of all ages from every country. Starting without a formed collection has been in many ways a great help. We have had some wonderful gifts during the past 40 years. Take for example the Norton collection of glass. This can be considered unique. Then we were given a collection of lace with an endowment of $50,000 which allowed me to form a great part of our collection of fine fabrics," Dr. Morgan said.

In November, 1956, Dr. Morgan who is now 78, resigned as president of the Montreal Museum of Fine Arts after a nine-year term of office. In recognition of his magnificent work during those years, the Museum, as a testimonial had a bronze bust executed by Mestrovic of their former president. Today the bust stands at the head of the main stairs as a tribute to Dr. Morgan.

Recognition Arrives

"We have had some very tough times during the past half century. I remember when I first started working on committees of the museum we would only get donations of a few dollars from very important people. Today we still need funds but we have received recognition and people believe we are here to stay. During the depression years we were kept going as regards funds for collecting in the decorative arts by one benefactor alone.

"But today we have a junior committee and a ladies committee and everyone is becoming more museum conscious. I have day-dreams of the future. I would love to see a large building rise behind the present building which would gradually become filled with exquisite fine objects and pictures. When we started out we had an almost empty building. Today it is rapidly becoming too crowded for the increasing collection and program of our museum. I know it will not be too far in the future before we will have to expand," Dr. Morgan said.

To collect many of the objects which enrich the Museum's collection, Dr. Morgan has travelled extensively, particularly in Europe. One of his voluntary duties at the Museum is identifying objects which are brought there by private individuals.

Work Appreciated

"This takes time but it is often very fully appreciated. I feel that anything which can help people appreciate true beauty is worthwhile," he said.

"The future looks good but we must have financial support if we are to continue in the way we have done for the past 100 years. It is a remarkable achievement for our Museum to have such a fine collection of paintings and other objects but we must not stop now. We are on the right path but we must continue along it with tremendous enthusiasm. This city deserves a fine museum and it is everyone's responsibility," Dr. Morgan said.

Mr. A. W. Trueman, director of the Canada Council, and Mrs. Trueman will be present at the dinning being held by Mr. Hugh M. Wallis, president of the Montreal Museum of Fine Arts, this evening at the Ritz-Carlton Hotel in Montreal. The dinned precedes the opening of the exhibition "Canada Collects — 1860-1960: European Painting".

* * *

Gazette Feb. 1/60

City Plans Reception For Museum

The City of Montreal will tender a civic reception Feb. 8 to mark the 100th anniversary of the Montreal Museum of Fine Arts.

Some 850 guests—leaders from every walk of life in Greater Montreal — have been invited to the event by Mayor Sarto Fournier.

The reception will be held from 5 to 7 p.m. at the Museum so as to provide the guests with an opportunity to view the exhibition Canada Collects 1860-1960: European Painting, a collection of works by Old Masters.

Mayor Fournier, in announcing the reception, said the city recognizes the important contribution the Museum is making to the cultural life of the area.

"The Montreal Museum of Fine Arts is the senior art institution in Canada," he added. "It has done much for the cultural advancement not only of the city, but the whole of Canada."

Col. Hugh M. Wallis, president of the Museum, said the institution is making a special effort through major year-long art events to stimulate interest, participation and support "by all segments of our population, geographically and racially."

Ottawa Citizen Jan 19/60

His Excellency and Mrs. Vanier, attended by Mrs. Louis Berger, Lady-in-Waiting, Mr. Esmond Butler, Secretary to the Governor General, and Flt. Lieut. P. E. Hinch, Aide-de-Camp in-Waiting, left Ottawa yesterday afternoon for Montreal where His Excellency will open the new Dawson Boys' Club in the City of Verdun and will unveil a memorial plaque. Today Their Excellencies will attend a special dinner and opening of the exhibition "Canada Collects —1860-1960: European Painting" at the Montreal Museum of Fine Arts.

* * *

mont. Monitor Jan 21/60

Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday January 27 at 3 p.m.

Dr. Evan H. Turner, Director of the Museum, will give a gallery talk in English on One Hundred Years of Canadian Collecting. The lecture will be held in the Main Gallery and tea will be served afterwards in the upstairs foyer of the Museum.

The public is invited to attend.

Stratford Beacon-Herald Jan 21/60

Special Guards Protect Valuable Art Works Of Famed Old Masters

MONTREAL — Special round-the-clock guards are protecting priceless masterpieces shown in the inaugural centenary exhibition of The Montreal Museum of Fine Arts, it was announced here.

Dr. Evan H. Turner, director of the Museum, said extra guards were hired to bolster the strength of the permanent protective staff.

The exhibition, entitled Canada Collects 1860-1960: European Paintings, was opened officially by Governor - General George P. Vanier. He also inaugurated the Museum's 100th birthday.

The 225 Old Master paintings represent a century of private collecting by Canadians. They also show the role private collectors have played in developing the Museum's art treasures. Billed as the most important exhibition ever created by the Museum, the show will remain on view until Feb. 21.

The exhibition is a survey of the evolution of Canadian collecting and will include works from the great Van Horne, Angus and Lord Strathcona collections.

Also highlighted will be masterpieces from the well - known collections of Robert Reford, Sir George A. Drummond, Elwood B. Hosmer and James Ross.

In the case of the Drummond and Ross collections, which were auctioned in London at famous sales, pictures have been loaned from their present owners in various parts of the world.

Viewers will see works by such Masters as Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, George de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

The exhibition also covers the work of artists whose reputations were established before 1914, including Braque, Picasso, Modigliani and Signac.

Special heating and humidifying arrangements have been made in the various galleries where the pictures are hung to ensure their safety.

La Presse Feb 3/60

Les Apprentis-Sorciers

Demain, première de "La Cruche Cassée"

Après s'être baladés à l'école des Beaux-Arts, au "Donjon" de St-Hyacinthe et à l'Etable du Musée des Beaux-Arts, avec "L'Avenir est dans les Oeufs" d'Eugène Ionesco, les Apprentis-Sorciers reviennent à leur théâtre "LA BOULANGERIE", 5140 De Lanaudière.

Ils présenteront "LA CRUCHE CASSEE" de Heinrich Von Kleist, à partir de jeudi le 4 février prochain, dans ce petit théâtre qui n'a que 50 places. Il y aura, à partir de demain, représentations le jeudi, vendredi et samedi à 8 h. 30, et le dimanche à 7 h. 30, de chaque semaine. (RA. 2-5363; LA. 5-2732).

St. Laurent News Jan 27/60

Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Weddesday January 27 at 3 p.m.

Dr. Evan H. Turner, Director of the Museum, will give a gallery talk in English on One Hundred Years of Canadian Collecting. The lecture will be held in the Main Gallery and tea will be served afterwards in the upstairs foyer of the Museum.

The public is invited to attend.

'Artists in Action'

An "Artists in Action" evening will be held in the Lecture Hall of the Montreal Museum of Fine Arts on Wednesday, January 27 at 8 p.m. A Canadian artist will demonstrate "Painting a Portrait in Oils".

The public is invited to attend.

Winnipeg Free Press Jan. 28/60

Coffee Joins Culture At Montreal Museum

MONTREAL — The Montreal Museum of Fine Arts is getting a restaurant as a birthday present.

Visitors to the museum, now celebrating its 100th anniversary, will be able to get coffee with their culture — not to mention fancy soups, sandwiches, cheese, cakes and pastry — starting Feb. 4.

The restaurant is the brainchild of the museum's Junior Associates and will be located in their stable gallery.

Menus will be inspired by Jehane Benoit, famous Canadian cuisiniere.

One item on the list already is "Mushroom Soup a la JAMM," a recipe specially created by Mrs. Benoit for the Junior Associates.

The restaurant will be a self-service house seating 24 people at six tables.

Star Jan 28/60

'Look for Character' Art Aspirants Urged

Oscar De Lall, RCA, last night told prospective portrait painters to look for "character" in their subjects. He spoke during a painting demonstration at the Montreal Museum of Fine Arts.

Mr. De Lall, who has an international reputation, said the portrait artist must look for character first and then likeness.

"If he doesn't look for likeness too," he said, "his work will be something other than a portrait. It may end up being a study."

Mr. De Lall attended the regular weekly meeting of the "Portraits in Action" series which the Museum sponsors free for the public.

While he painted a portrait in oils from a model on the dais with him, several of the persons attending, amateurs and professionals, followed his instructions in sketches of their own.

"The first impression is very important," he said. "You must carry it with you throughout your work."

He stressed the importance of placing the figure on the canvass in the right place, just off centre, "to make it live."

Dr. Arthur Lismer, head of the museum's education department, who introduced Mr. De Lall, said the series will soon include a night in which members of the public will try their own hand at painting.

He said the "action" series has been very successful and will continue through the spring.

Le Progrès du Saguenay Jan 26/60

Démonstration

M. Oscar De Lall, de l'Académie Royale canadienne, artiste et portraitiste montréalais de renom, démontrera sa technique sur l'art de peindre un portrait à l'huile au Musée des Beaux-Arts de Montréal, dans le cadre de la série "Les Artistes à l'oeuvre", le 27 janvier à 8 heures du soir.

Cette série est organisée par la section éducative du Musée, sous la direction du Dr Arthur Lismer.

L'entrée est libre. Le public est cordialement invité.

—Staff Photo by Lloyd Blackham

Rupert Jones models for Oscar De Lall during demonstration in the "Artists in Action" series at the Montreal Museum of Fine Arts. Mr. De Lall said the portrait artist must look for character first and then likeness.

Le Devoir Feb. 1/60

L'Association des musées canadiens tiendra ses réunions à Montréal

Pour la deuxième fois au cours de ses 13 années d'existence, l'Association des musées canadiens tiendra sa réunion annuelle de trois jours à Montréal, à partir du 19 mai. On a choisi Montréal comme lieu de la conférence en l'honneur du Musée des beaux-arts de Montréal qui célèbre cette année le centenaire de sa fondation. C'est la plus ancienne institution publique consacrée aux arts au Canada.

Mme Alice J. Turnham, directrice des musées de l'université McGill et présidente de l'Association des musées canadiens, a déclaré qu'environ 200 délégués assisteront à la conférence — le plus grand nombre que l'association ait enregistré jusqu'ici.

Ces délégués représenteront les 210 musées du Canada, depuis la Galerie nationale du Canada jusqu'au musée du frère André à Montréal.

Le groupe de musées inclut les galeries d'art, les résidences historiques et les musées d'intérêt scientifique, industriel et religieux.

L'association s'était réunie la première fois à Montréal en 1950.

La prochaine conférence est la première depuis la fondation de l'Association des musées de la province de Québec en 1958. Mme Turnham est aussi présidente de l'association québécoise. Les vice-présidents en sont M. L.J. Thériault, conservateur du musée de Vaudreuil-Soulanges et Mme G. McGibbon, de la société historique d'Argenteuil.

La conférence du mois de mai groupera des hommes et des femmes des dix provinces.

Il y aura aussi des représentants de l'Association des musées américains et de divers organismes européens intéressés aux musées.

En annonçant la réunion, Mme Turnham a déclaré que la majorité des musées canadiens sont petits et disposent d'un budget très limité.

Il y a toutefois un nombre croissant d'employés de musées qui adhèrent à l'association et prennent part à son activité.

La conférence débutera au musée des Beaux-Arts par une séance générale sur les questions financières. Un déjeuner sera offert par le musée à la Galerie de l'Etable et diverses réunions sur les publications et l'art eskimau suivront dans l'après-midi. Dans la soirée prendra place le dîner annuel à l'île Ste-Hélène.

Le jour suivant, une assemblée plénière sur "la formation des cadres nécessaires aux musées" aura lieu au Château de Ramezay. Une visite du vieux Montréal précédera des réunions de groupes sur l'art et l'archéologie, l'histoire, l'éducation et les sciences, à l'édifice du Bell Téléphone. La compagnie du téléphone offrira un dîner qui sera suivi d'une visite à l'Office national du film.

Le troisième jour commencera par une séance sur les rapports et résolutions, au musée Redpath, suivie d'une seconde réunion sur les questions financières et l'élection des présidents.

Les délégués déjeuneront au Redpath Hall à titre d'hôtes de l'université McGill.

Pour l'après-midi, le musée a organisé une visite de collections dans des résidences privées. Les délégués visiteront ensuite le musée de l'Oratoire St-Joseph et visiteront en bateau le port de Montréal et la voie maritime du Saint-Laurent.

Les membres du comité local chargé de la conférence, en plus de Mme Turnham, sont : M. Evan H. Turner, directeur du musée des Beaux-Arts, président du comité de réception ; M. Edward Cleghorn, directeur associé du musée des Beaux-Arts, chargé du transport et du logement ; et H.G. Ferrabee et G.L. Long, coordonnateurs du programme.

Parmi les délégués qui assisteront à la conférence, on remarque : M. Clifford Carl, directeur du musée Provincial de la Colombie-Britannique ; M. Clifford P. Wilson, directeur général de la fondation Glenbow de Calgary, en Alberta ; M. Robert Nero, du musée Provincial de la Saskatchewan ; M. Richard Sutton, directeur du musée Provincial du Manitoba ; M. Loris S. Russell, directeur du musée National du Canada ; M. Roland Dumais, assistant conservateur du Musée de la province de Québec ; M. Edwy Cooke, directeur de la Galerie Lord Beaverbrook à Fredericton N.-B. ; et M. Donald Crowdis, directeur du Musée des sciences de la Nouvelle-Ecosse.

L'an dernier, les hôtes de la conférence étaient le Musée royal d'Ontario et la Galerie d'art de Toronto. M. Martin Baldwin, directeur de la Galerie d'art de Toronto, est l'ancien président de l'association.

Le Devoir Jan 28/60

Louis Riel et les gens de la province de Québec

Conférence de M. George-F. Stanley, devant les membres de la Société d'étude et de conférences

Deux grands éléments ont moulé la vie et la pensée de Louis Riel : son instruction religieuse à l'école et une connaissance précoce de ce sentiment de fierté et d'individualité qu'on appelle nationalisme, disait mardi soir, au Musée des Beaux-Arts, M. George-F. Stanley, conférencier invité de la Société d'édude que présidé Mme Paul Langlois.

Les événements de 1869-70 furent envisagés différemment par les provinces de l'est : pour l'Ontario, la résistance au Canada constituait une rébellion injustifiable; pour le Québec, c'était la résistance compréhensible d'une minorité à l'absorbtion par une majorité étrangère. Alors que le gouvernement ontarien offrait $5,000 pour la capture de Riel, les amis du Québec ne cassaient de réclamer l'amnistie.

Bien qu'élu à trois reprises au siège du comté de Provencher (Manitoba), Riel ne réussit jamais à siéger au Parlement; par un subterfuge assez osé, il ne réussit qu'à s'y faire assermenté une fois. Pour voyager de l'est à l'ouest du Canada, il lui fallait passer par les Etats-Unis.

A partir de l'automne de 1874, se discernent les premiers symptômes du mal qui devait le conduire d'abord à Saint-Jean de Dieu à la Longue-Pointe, le 6 mars 1876, puis à Beauport le 19 mai de la même année. Il y resta jusqu'en 1878 d'où il sortit d'humeur très douce. De 1879 à 1884, il erra sur les territoires du Dakota et du Montana s'occupant un peu de n'importe quoi. La délégation métisse de la vallée de la Saskatchewan le trouva en juin 1884, humble professeur d'une école religieuse et faisant les démarches pour devenir citoyen américain. Il revint au Canada, prit une part active dans l'agitation de 1884-85. La suite de l'histoire est connue : formation d'un gouvernement provisoire en mars 1885, engagement entre les Métis et la Police montée au Lac au Canard, mobilisation de la milice, défaite des Métis à Batoche et reddition de Riel.

De 1870 à 1874, on avait considéré Riel au Québec comme le symbole de la survivance française dans l'Ouest canadien. Depuis sa crise de folie, Riel était sorti de la politique du Québec et les journaux ne mentionnaient plus son nom. Sa réapparition en Saskatchewan avait soulevé quelque intérêt mais le procès ralluma les vieilles amitiés: Riel redevint le symbole de la querelle franco-anglaise. Les gens du Québec volèrent à son secours. A Montréal, on créa un comité spécial chargé de réunir l'argent et d'organiser l'agitation politique. Tout le Québec demandait sa grâce, tout l'Ontario réclamait le châtiment. Les avocats François Lemieux, Charles Fitzpatrick, T. N. Greenshields et T.C. Johnson furent chargés de le défendre devant la Cour.

Rien ne put sauver Riel. Le 16 novembre 1885 fut déclaré jour de deuil au Québec.

De son vivant, Riel n'a guère exercé d'influence durable sur la politique canadienne; toutefois, dit en terminant le conférencier, dans la mort, c'est Riel, l'ancien conservateur qui a enlevé au parti conservateur fédéral les votes des gens du Québec; c'est Riel qui a préparé les voies de Laurier ainsi que le règne prolongé des libéraux sur les rives québécoises du Saint-Laurent.

Le Devoir Jan 30/60

Expositions de Marcel Bellerive

La Galerie Denyse Delrue aura le plaisir de présenter comme premier exposant de sa deuxième moitié de saison, l'un des peintres les plus prometteurs de la jeune génération. Malcel Bellerive 2e prix du Concours International de Granby 1959 exposera ses oeuvres du 1 fév. au 13 fév. incl.

Né à Grand-Mère, Marcel Bellerive fit ses études primaires et secondaires en cette ville, puis vint à Montréal à l'école des Beaux - Arts.

C'est en 1955 que l'on vit pour la première fois une de ses oeuvres lors d'une exposition collective à l'Ile Ste-Hélène. L'on ne tarda pas à reconnaitre chez ce jeune peintre un talent sûr puisque qu'il obtint dès l'année suivante une exposition solo à la Galerie Echange. Le Musée des Beaux - Arts l'accueillait en 1957 pour une exposition collective. En 1958 la galerie Ars Classica le présentait pour sa deuxième exposition solo. 1959 devait être pour Marcel Bellerive une année de consécration. Après avoir été accepté au Salon du Printemps, il remporta l'été dernier le deuxième prix de peinture lors du Concours International de Granby. De plus l'exécution de deux murales, l'une au Grand Séminaire de Montréal et l'autre au Centre récréatif de Verdun, le consacrait définitivement comme un artiste de grande valeur. C'est donc avec plaisir et enthousiasme que la Galerie Denyse Delrue présentera les oeuvres de Marcel Bellerive du 1 fév. au 13 fév. incl. La Galerie Denyse Delrue poursuivant toujours sa politique progressive et dans le but de mieux servir son public ouvrira ses portes désormais de 2 h. à 6 h. et de 8 h. à 10 h. le soir du lundi au vendredi. Le samedi de 11 a.m. à 6 p.m.

Toronto Daily Star Jan 26/60

Mr. and Mrs. David Meltzer, Mr. and Mrs. M. F. Feheley and Martin Baldwin were in Montreal last week at the centenary inauguration of the Montreal Museum of Fine Arts. Before the inauguration, the Toronto guests were present at a reception given at the Ritz-Carlton in honor of Gov.-Gen. George Vanier and Mme. Vanier.

Ottawa Jour. Jan 19/60

Le Devoir Feb 2/60

Exposition d'art esquimau au Musée

Une vingtaine d'Esquimaux de Cap Dorset (Territoires du Nord-Ouest) ont ouvert un nouveau chapitre de l'histoire de l'art canadien par leur "découverte" de la reproduction de la gravure sur pierre, des dessins sur objets d'os et d'ornements en peaux de phoques.

Ce nouveau développement, bien enraciné dans leur art, "a enthousiasmé les Esquimaux et amené une riche floraison d'oeuvres" dit M. James A. Houston, administrateur de la région du Cap Dorset pour le ministère des affaires du Nord.

Quarante et une reproductions esquimaux seront pour la première fois exposées au Musée des Beaux-Arts à partir du 26 février.

"Elles ont une ligne audacieuse et beaucoup de fraîcheur" dit M. Evan H. Turner, directeur du Musée. Avec une technique et des outils primitifs, les Esquimaux produisent instinctivement de magnifiques reproductions et ce faisant, ils ouvrent un nouveau chapitre de l'art au Canada".

"Nous estimons qu'il est juste que le Musée des Beaux-Arts soit la première galerie à montrer ces travaux car il célèbre son anniversaire en tant que la plus ancienne institution d'art au pays."

M. Houston affirme que depuis toujours les Esquimaux ont éprouvé le besoin de créer des objets d'art exprimant leur émerveillement devant l'existence, leur religion et la vie qui les entoure.

Jusqu'à présent, leur art s'est orienté vers trois formes différentes: l'art plastique de la sculpture sur pierre et ivoire; l'art du dessin gravé sur pierre et os; l'ornement sur peaux, qui consiste à tailler et marier les peaux à teinte claire et à teinte plus foncée de façon à faire un motif vestimentaire décoratif.

Les concepts artistiques de notre civilisation relativement au dessin de surface et à la peinture sont demeurés étrangers à l'Esquimau canadien jusqu'à ces derniers temps.

Actuellement toutefois, les enfants fréquentent l'école dans l'Arctique "et partout ils se familiarisent avec de nouveaux matériaux et de nouvelles conceptions artistiques" déclare M. Houston.

"Il est peu probable, en conséquence, que les concepts actuels de l'Esquimau se prolongent au-delà de la présente génération."

M. Houston a révélé qu'il y a fort peu de temps que les Esquimaux ont découvert que la gravure sur pierre et le dessin sur ivoire peuvent être transposés sur planches, permettant d'imprimer sur papier les détails d'un objet de pierre. De la même façon, les ornements sur peaux ont un second emploi lorsqu'on applique des couleurs dans les interstices pour en permettre l'impression.

"Pour nous d'Amérique du Nord, qui avons construit toute notre tradition artistique sur des concepts européens, il est très intéressant de rencontrer un groupe d'artistes, nos concitoyens, dont l'art s'alimente dans des sources différentes des nôtres et qui voient les choses familières d'une façon neuve" dit M. Houston.

"Elaguant le détail superflu pour s'en tenir à l'essentiel, ils atteignent ainsi le sens profond des choses".

Il ajoute que le ministère des affaires du Nord a encouragé et aidé les Esquimaux faisant du commerce à Cap Dorset à fonder leur propre centre artisanal où ils peuvent trouver le papier, la peinture et autres outils simples pour pratiquer ce vieil art de l'impression manuelle.

"Le ministère s'apprête aussi à aider les artistes à vendre leurs reproductions afin que les profits reviennent directement au peuple esquimau" a-t-il conclu.

144 La Presse Jan 30/60

LES BEAUX-ARTS

RÉFLEXIONS SUR 16.000 VISITEURS

par JEAN SARRAZIN

Etant malade depuis une dizaine de jours, j'ai malheureusement manqué quelques expositions et je le regrette. J'en profite néanmoins pour noter ici quelques réflexions inspirées par la très belle exposition de 225 chefs-d'oeuvre de la peinture européenne, au Musée des Beaux-Arts, qui s'avère un des grands succès artistiques de l'année.

Plus de seize mille personnes ont déjà visité cette exposition en une semaine. Jeunes et vieux, étudiants et employés, gens cultivés ou non, ont trouvé là à apaiser une faim de culture, un appétit de connaissances, qui s'étaient déjà manifestés auparavant dans d'autres domaines. C'est le signe d'une évolution caractéristique. C'est la preuve qu'on peut remuer des foules avec des questions d'art et qu'une institution comme le musée a un rôle de service public à remplir vis-à-vis de la population. Et les visiteurs, en majorité, parlaient français, ne l'oublions pas...

Un oubli...

Autre chose : les toiles qu'on nous présente proviennent des grandes collections canadiennes, anglaises ou juives, ces dernières en notable proportion. Le musée n'a fait appel à aucun collectionneur canadien-français, à l'exception de l'Hon. Forget. Par contre, on ne nous a épargné aucune des horreurs et des croûtes de Lord Strathcona ! Pourtant il y avait des collectionneurs canadiens-français possédant des pièces extrêmement intéressantes, même s'ils ne pouvaient rivaliser avec les Van Horne et les Osmer. Pourquoi les a-t-on négligés ? Pourquoi le comité exécutif ne les a-t-il pas signalés au nouveau directeur, M. Turner, qui ne peut tout connaître, puisqu'il est nouveau venu ? Pourquoi a-t-on "orienté" ses recherches sans tenir compte de l'apport plus modeste mais réel des Canadiens français dans ce domaine ? Il y a là un oubli volontaire et une incorrection délibérée.

...et une leçon

Par ailleurs, l'événement est une bonne leçon pour nous aussi. Car tous les torts ne sont pas du même côté. J'ai dit, un jour, combien nos grosses fortunes se tiennent parfaitement à l'écart de tout mécénat artistique. Prenez l'annuaire du Musée et consultez la liste des souscriptions pour l'année écoulée. Regardez les noms connus, ceux qui sont liés à telle grosse industrie, à telle entreprise de travaux, et vous lirez $100 ou $150 ! Les mêmes gens ajoutent facilement un ou deux zéros à ce chiffre quand leurs chèques s'adressent aux caisses électorales rouge et bleue (car, par prudence, ils donnent aux deux). Mais l'art, qu'est-ce que ça peut leur faire ? La culture de leur groupe ethnique, l'éducation de leurs compatriotes, le patrimoine artistique du pays, qu'est-ce que ça peut leur faire ?

En fait, nous nous présentons les mains vides ou presque. Comment veut-on réclamer quoique ce soit, si nous ne faisons aucun effort. Regardez le groupe des Juifs canadiens. Ils voulaient pénétrer dans cette citadelle traditionnaliste qu'était le musée. Ils en ont forcé l'entrée à coups de dons, à coups de tableaux. Aujourd'hui, ils envoient les toiles de leurs collections et je me suis même laissé dire que certains avaient acheté des tableaux uniquement en vue de les exposer Mais ils occupent une place, ils la tiennent. Qu'attendons-nous pour en faire autant?

Dieu merci, nous avons assez de gens à nous qui ont déjà des fortunes acquises depuis plusieurs générations; d'autres qui ont amassé des millions à faire des routes ou à construire des bâtiments ! Ce serait l'occasion ou jamais pour eux d'accéder à ce palier de la société qui les attire, que de consacrer un peu leur argent à des acquisitions d'art, à des dons, à des fondations. Ce sont ces gens-là qui, un jour, devraient nous édifier notre musée d'Art moderne, s'ils ne sont pas définitivement cuits et recuits dans leur égoïsme.

* * *

Richesse du Canada

Dernière constatation : ces 225 chefs-d'oeuvre ne sont que des échantillons prélevés dans les collections privées du Canada, mais ces collections sont elles-mêmes d'une richesse étonnante. La collection Van Horne, pour ne citer qu'elle, n'est représentée que par quelques tableaux, mais elle en compte plusieurs centaines. La collection Osmer en a peut-être trois ou quatre cents. Certaines, comme la collection Mc Cauley, de Winnipeg, la plus importante collection d'impressionnistes et de fauves en Amérique du nord, n'est même pas représentée à l'exposition. C'est dire la richesse insoupçonnée de ce pays en oeuvres d'art, ainsi que le flair et l'intelligence dont firent preuve les Anglais fortunés, dans leur choix. C'est un fameux exemple pour nous !

* * *

Sur quelques toiles...

Ces toiles, il faudrait les revoir plusieurs fois pour en parler comme il convient. On en oublie, tant il y en a ? Et on en redécouvre à chaque visite. Pendant tout le mois où elles resteront au Musée, elles pourraient servir de thème, pour les jeunes et les étudiants, à des explications sur l'histoire de la peinture moderne, en particulier. Il y a là des pièces classiques, comme les Monet, où l'on retrouve la manière du vieux maître, son goût de la lumière frémissante, du scintillement de l'air, de l'eau, des feuillages. "Les coteaux d'Orgement", "Le jardin de Giverny", "Les falaises près de Pourville", sont des pièces connues. "La Seine à Bougival", antérieure de plusieurs années à ces autres toiles, permet de mesurer l'évolution du maître de l'Impressionnisme.

Je n'avais fait que mentionner un Gaugulin, l'autre jour, l'ayant mal aperçu quand j'avais visité l'exposition, avant son ouverture, pendant les derniers préparatifs. C'est un grand paysage de Pont-Aven qui paraît dater des premiers séjours du peintre en Bretagne. Il est sans doute antérieur à l'époque où les "Nabis" se groupèrent autour de lui. Gauguin se cherchait. On y retrouve encore les lumières propres à l'Impressionnisme et Gauguin ne s'adonnait pas encore aux joies de la "couleur pure", comme il le fera plus tard.

Pourtant le besoin de couleur est là, violent, démangeant, sous-jacent, et on perçoit à travers cette toile le frémissement qui conduira le peintre à des chefs-d'oeuvre plus authentiques.

Arrêtez-vous devant les Degas, spécialement devant cet admirable "Buste de femme" où l'on est frappé par ce goût de l'artiste pour saisir le mouvement dans ses limites instantanées, pour emprisonner la vie, l'âme, le sentiment, l'éternité, dans le trait. Et je serais tenté de dire la même chose de cette "Tête d'enfant" de Cézanne, petite merveille de fraîcheur et de poésie.

De Braque, il faut regarder avec étonnement ces deux fusains "Odusseus" et "Circé" pour mieux comprendre ses oeuvres postérieures. Dessins tout en combinaisons de lignes et d'angles et en déploiement des diverses parties du sujet, car, ici, le sujet existe encore et Braque n'en était pas encore arrivé à des sensations essentiellement picturales.

Et surtout ne manquez pas les Picasso et regardez-les, les uns après les autres, pour bien comprendre cette lente montée du cubisme. De toute cette période antérieure à 1914, on retrouve, du grand peintre, le meilleur de son pinceau. D'abord des portraits excellents, telle cette gouache de la "Jeune fille aux mains serrées", d'une pureté classique, ainsi que le "Portrait d'une courtisane", mais aussi des portraits déjà "équarris à coups de hache", comme celui de la "Femme assise, fond bleu" où le sujet apparaît simultané, décomposé en ses diverses faces, comme Picasso le concevra dans la seconde phase du cubisme.

Entre ces deux extrêmes, Picasso aura évolué, comme le montrent sa "Nature morte et fruits" et "Compotier et tasse" qui appartiennent à sa période verte. Le peintre avait alors commencé à se limiter à des corps très simples qu'il pouvait réduire à des lignes géométriques. Ces deux toiles témoignent de ses recherches pour donner l'idée du volume sur la toile, uniquement par la décomposition des plans. On sent qu'il va arriver à ce que sera le cubisme, que les objets lui révèlent leurs formes, leur structure, leur intérieur, leur réel et presque déjà leur irréel. Il y a là une transition qu'on touche du doigt, extrêmement instructive pour qui cherche à mieux comprendre l'art moderne.

Dans le fond, je bénis cette courte maladie qui m'a permis de repenser à cette exposition, d'en reparler. Elle est, à mon avis, extrêmement instructive, à ce point d'évolution culturelle où nous sommes parvenus. Il y aurait d'ailleurs encore beaucoup à dire.

Allez-y, retournez-y. C'est un bain de jouvence intellectuel.

photo Yves Beauchamp "La Presse"

PICASSO : Femme assise, fond bleu (collection John David Eaton, Toronto).

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la province Saint-Denis; il tient atelier et enseigne à un groupe d'élèves choisis; il dessine et peint des têtes d'expression destinées à la gravure; bref, il fait une fructueuse carrière de peintre. C'est ainsi qu'au XVIIe siècle, on trouvait de ses tableaux à Paris, à Châlons-sur-Marne, à Melun, à Rouen, à Sézanne et à Saint-Germain-en-Laye; il s'en trouvait également dans le cabinet du roi, à Marly; c'était un portrait de la reine Marie-Thérèse, qu'on n'a pu retrouver.

Au printemps de 1670, il quitte Paris pour la Nouvelle-France. Il fait partie d'un groupe de six Récollets qui, sous la direction du Père Germain Allard, vont relever de ses ruines leur couvent de Québec. On sait que c'est aujourd'hui l'Hôpital général. Il dresse les plans de la chapelle, car il est architecte à ses heures. Plus tard, il fera le plan du Séminaire et le dessin du retable de la chapelle de son couvent, à Châlons-sur-Marne.

L'artiste récollet a beaucoup produit pendant les quinze mois qu'il a passés en Nouvelle-France. Il a orné la chapelle de son couvent d'un grand tableau de l' "Assomption" ; il a exécuté quelques autres toiles qui ont été placées, en 1693, dans la chapelle des Récollets de la place d'Armes ; il a peint un tableau pour la cathédrale, cinq pour l'Hôtel-Dieu, sept pour les Dames Ursulines, un pour l'église de l'Ange-Gardien, deux pour l'église de Saint-Joachim, une "Sainte Famille" pour l'église du même nom. Même après son départ de Québec, il continue cette sorte d'apostolat artistique. C'est ainsi qu'il peint l' "Ex-voto Laframboise" pour l'église des Rivières, deux toiles pour Sainte-Anne-de-Beaupré, le portrait de "Jean Talon" (à l'Hôtel-Dieu) et celui de "Mgr de Laval" (au Séminaire). Enfin, deux autres ouvrages du Frère Luc nous sont arrivés de Paris avec la collection Desjardins. A l'église de la Présentation, c'est la "Dernière communion de sainte Claire" ; à Saint-Antoine-de-Tilly, c'est le "Christ dictant à saint François les statuts de son Ordre.

A peine rentré en France (automne 1671), il reçoit son obédience pour le couvent de Sézanne (Marne). Il y reste trois ans, le temps de peindre une dizaine de grands tableaux qui existent encore. Retourné à Paris en 1675, il s'occupe des missions canadiennes ; il s'en constitue, écrit le rédacteur du "Mortuologe", "le procureur et l'agent". Sa dernière composition est un "Ex-voto" qui orne l'église de la Salpetrière, à Paris. Claude François, dit Frère Luc, est mort à Paris le 17 mai 1685.

Sur son oeuvre, on a porté, tant en France qu'au Canada, des appréciations fort diverses: ou trop tendres ou défavorables, rarement motivées. J'en ai fait la critique dans "La Vie et l'oeuvre du Frère Luc" (Québec, 1944) ; il serait fastidieux d'y revenir. Au lieu d'insister sur les défaillances du Peintre, il convient plutôt de faire connaître ses plus beaux ouvrages, ceux qui expriment le mieux, et la peinture d'église du XVIIe siècle, et la sensibilité particulière d'un peintre devant des sujets qu'il médite tous les jours.

Les Récollets étaient un rameau détaché des Franciscains. L'existence de François d'Assise, ses actes et sa personnalité fournissaient donc au Frère Luc la matière d'une grande partie de son oeuvre. Les chapelles de Paris, de Québec, de Sézanne et de Châlons-sur-Marne étaient décorées, chacune, de neuf ou onze tableaux qui racontaient les divers épisodes de la vie du saint — "François quitte sa famille pour épouser la pauvreté, — François refuse le sacerdoce, — les Stigmates, — l'Invention du corps de saint François par Nicolas V," etc. On peut ne pas aimer ces sujets ou leur préférer des épisodes plus aimables ou plus émouvants, ce qui est légitime. Il n'en reste pas moins que si on veut porter un jugement sur la composition dans l'art du Récollet, sur son dessin ou sur sa couleur, il faut examiner comment il a compris ses sujets et comment il a bâti ses compositions. Je voudrais en donner quelques exemples.

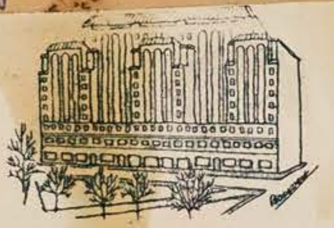
Dans la chapelle de Sézanne, une grande toile représente l' "Invention du corps de saint François par le pape Nicolas V. On connaît la légende. Sous la crypte de la basilique d'Assise, se trouve le tombeau du saint; celui-ci, d'après la tradition, est enseveli debout, les mains croisées sur la poitrine, parfaitement conservé. Le pape veut vérifier ces faits; accompagné du cardinal Austergius et de quelques moines, il descend dans le sépulcre à la lueur des torches. La dalle enlevée, François apparaît les yeux levés vers le ciel comme dans une extase, les bras croisés sur la poitrine; sur son visage émacié brille la flamme de l'amour fraternel; des plaies de ses mains et de son côté, un sang vermeil coule mystérieusement; et l'un des moines soulève la bure du Poverello pour que le pape voie de ses yeux le sang qui coule des plaies de ses pieds. Il s'agit donc d'une scène de nuit, comme maints tableaux de Georges de Latour, comme le tableau de Zurbaran au Musée de Lyon, comme maintes toiles de Honthorst et de Laurent de LaHyre. La composition du Récollet se rapproche de celles de Zurbaran et de Latour; elle est aussi émouvante qu'elles par la distribution des personnages, l'éclairage à contre-jour, le mystère des reflets et l'expression profonde des figures. La tonalité générale est à la hauteur du sujet; peu de noir et de blanc; mais des bruns chatoyants, des rouges sourds, des orangés magnifiques et des jaunes d'or. L'artiste s'est ici surpassé, tant dans la composition que dans le rendu.

D'autres compositions du même genre sont tout aussi émouvantes. Par exemple, "La Dernière communion de sainte Claire" à l'église de la Présentation: elle est d'une noble somptuosité avec ses bruns roux, ses ors vieillis et ses rouges rehaussés de vert; à la figure de sainte Claire, l'artiste a prêté les traits de la Mère Catherine de Saint-Augustin, comme il l'a fait d'ailleurs dans un autre tableau. L' "Ange gardien" à l'église de ce nom, le "Saint François" de l'église de Tilly et l' "Ex-voto Laframboise" à Saint-Philippe (Trois-Rivières) sont également des compositions fortement charpentées, peintes avec soin et discrètement expressives; elles peuvent être comparées sans dommage aux tableaux d'église les plus réputés de Le Brun et de Mignard.

Le Frère Luc passait pour un imitateur de Raphaël. C'était peut-être vrai en 1634, alors qu'il dépassait tout juste la vingtaine. En réalité, il a commis, suivant la mode de l'époque, des têtes d'expression qui rappellent vaguement le peintre d'Urbin ; c'est la partie négligeable de son oeuvre. Dans cette veine raphaélesque, la "Sainte Famille à la Huronne" (Ursulines de Québec) tient une place honorable. L'oeuvre est jolie, fraîche, un peu nostalgique ; même l'enfant Jésus, qui devrait égayer cette scène, jette sur la "fille des bois" un regard mélancolique et timide. Par la fenêtre ouverte, on aperçoit au loin le rocher de Québec — premier paysage de l'Ecole canadienne.

Sans être un portraitiste remarquable, le Frère Luc a laissé quelques bons portraits. Celui de "Mgr de Laval" est sobre, même austère, chaud de couleur mais froid de visage, un tantinet hautain — contrairement au portrait que peindra plus tard Jacques Leblond. Celui de "Jean Talon" est d'une chaleur communicative et d'une expression spirituelle ; il n'a rien à voir avec les fades images qu'on a publiées de l'illustre intendant. Le portrait de l'avocat "Poullet", au couvent de Sézanne, fait croire que ce bienfaiteur des Récollets était un janséniste. On se rappelle l' "Ex-voto" de Neuville-lès-Loeuilly ; il contient le portrait même du Frère Luc tenant un petit tableau qui représente un enfant tombant du

Current Events Jan. 22/60



Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibition during year, 1379 Sherbrooke W.

La Presse Jan 20/60

...aut d'un pont ; c'est l'épisode dont on a lu le récit. Il s'en dégage l'affirmation d'une personnalité, mais laquelle ? Je n'oserais l'analyser trop en profondeur de crainte d'y trouver, sous une écorce un peu rude, un bon bonhomme de moine, simple, jovial, facétieux, bienveillant et discret : visage massif, hautement coloré, empreint d'une goguenardise paysanne ; nez long, épaté, fureteur ; lèvres fortement ourlées et gourmandes ; grands yeux sombres et vifs. Mélange de traits populaires et de raffinement provincial ; sérénité d'un esprit que n'altèrent point les préoccupations de l'existence quotidienne ; joie de vivre ; ardeur au travail prestement exécuté ; c'est avec ces qualités que le Récollet a peint, parmi des oeuvres simplement honorables, des morceaux d'une émouvante éloquence et d'une tenue digne des maîtres du XVIIe siècle.

Flash Toronto Jan 16/60

MAN PLAYING A PORTABLE: Tickets to the Museum of Fine Arts Ball were $50 a couple this year and that ain't birdseed. The Ritz Carlton catered the even for some 600 people at the Museum . . . Cy Milne is on the masthead of The Elizabethan as President and Publisher. The magazine is given away to house guests of the Queen Elizabeth . . . Just 20 years ago the Piccadilly Club in the Mt. Royal used to serve a generous roast beef lunch including vegetables and potatoes and split rolls for 80c. Today in Le Bon Vivant of the Sheraton Mt. Royal a roast beef wagon is being featured at $2.75 a portion. There is only one small consolation and that is that good restaurant food will never be any cheaper than it is today. It will go up in price, never down. If anyone had ever told me in New York in 1940 that I would pay $8.50 for a sirloin steak in 1960 I would have suggested the little men in white coats be called pronto. In addition to that little did I dream that if I wanted vegetables I'd have to pay 75c per serving extra. It should be noted these are restaurant prices and not night club tabs. If you like a Martini and a bottle of wine kiss that $50 bill goodbye. At Henri Soule's, Le Pavillon, opposite the St. Regis, $50 is standard, or as we say, par for the course . . . The Bank of Nova Scotia has 24 branches plus a head office in Montreal. That's progress in spades!

Gazette Jan 21/60

McGill Gets 3 New Governors

H. GREVILLE SMITH

PETER LAING, Q.C.

A. C. JENSEN

In 1951 he was elected president and chairman of the executive committee and three years later, when C-I-L was separated into two companies, he was named president of Canadian Industries, a post he relinquished in 1958.

Last year he was appointed chairman of the board and chief executive officer of British Newfoundland Corp., Ltd.

He is a member of the executive committee and director of: Bank of Montreal, Canadian Pacific Railway; and director of Dominion Bridge Co., Ltd., Dominion Engineering Works Ltd., Dominion Rubber Co., Ltd., Brown Co., B. J. Coghlin Co., Ltd., Price Bros. and Co., Ltd., Royal Trust Co., Steel Company of Canada Ltd., and Quebec Natural Gas Corp., Ltd.

Peter Laing

Mr. Laing, born in Montreal in 1916, received his early education at Marlborough College, Eng., and his Bachelor of Arts degree in 1935 at McGill University. He continued his education at Oxford University, Eng., where he earned a Bachelor's degree in politics, philosophy and economics at University College in 1938.

In 1939 he was called to the English Bar by the Inner Temple and was admitted to the Quebec Bar in 1944. He was named Queen's Counsel in 1954.

During the Second World War he served in the British Army with the Inns of Court Regiment and later with the 9th Queen's Royal Lancers in France and North Africa. Severely wounded, he was invalided out in 1943.

Mr. Laing has taken a keen interest in McGill affairs, serving a term as honorary secretary of the Graduates' Society, and for several years as chairman of The McGill News, the graduates' quarterly journal.

He is a member of the board of governors of Selwyn House School, Montreal, and of Trinity College School, Port Hope, Ont.

He is one of seven public representatives on the Sir Georges Etienne Cartier Corporation, honorary secretary of the Montreal Museum of Fine Arts, and director of the ~~Montreal Star~~ and Montreal Standard Publishing Companies.

La Presse Jan 28/60

Initiative de la C.E.C.M.

Les élèves du cours secondaire visitent le Musée des Beaux-Arts

Une centaine d'élèves des onzième et douzième années de l'école secondaire Mgr-Georges-Gauthier ont visité hier le Musée des Beaux-Arts en compagnie de leurs professeurs. Cette visite s'est faite au cours de la dernière période de la journée scolaire, celle des activités dirigées, "l'heure de l'élève".

C'est là une initiative de la Commission des écoles catholiques de Montréal dont les élèves des différentes écoles secondaires de la ville pourront profiter à tour de rôle, et qui a pour but de compléter les cours d'art reçus à l'école. Notons que cette forme d'enseignement complémentaire se pratique déjà depuis plusieurs années en d'autres provinces, notamment en Ontario : au Musée Victoria à Ottawa; il arrive qu'on rencontre des groupes d'élèves visitant certaines salles ou certains étages de façon organisée, avec explications et pendant les heures de classe.

Le principal de l'école, M. Roger Hénault et le professeur de dessin, M. Henri Bélisle, ont montré beaucoup d'enthousiasme pour la formule et ont dit que les élèves ont magnifiquement répondu. La période des activités dirigées est "l'heure de l'élève", le temps où il peut s'adonner à son hobby, faire son devoir pour être libre le soir, etc. Malgré cela, plus de 50% ont répondu.

Il est vrai que l'occasion était bien choisie pour les attirer : le Musée célèbre cette année le centième anniversaire de sa fondation et expose de riches collections. Notons que les nus et "demi-nus" avaient été relégués dans les chambres voisines pour la circonstance.

Notre Temps Jan 16/60

Expositions

A la **galerie Etable**, quatre peintres groupés sous le vocable du **"Formel lyrique"** exposent leurs oeuvres, il s'agit de **Paterson Ewen, Virginia de Vera, Henriette Fauteux-Massé** et **Ray Mead.**

Jusqu'au 24 janvier, au Musée des Beaux-Arts, il y a exposition des oeuvres de **Pierre Gendron**, de Montréal. Gendron utilise l'huile, la gouache et l'aquarelle. Egalement, au **Musée**, jusqu'au 24 janvier, on pourra voir les plus récentes oeuvres **d'Alex Colville**, de Sackville, N.B. **Colville** oeuvre surtout avec la détrempe et la résine synthétique.

Société d'étude

—Sous les auspices de la Société d'étude et de conférences, M. Jean Béraud, critique, prononcera une causerie, demain après-midi, à deux heures et demie, au Musée des Beaux-Arts. Il a donné pour titre à sa conférence : "Les Guitry, père, fils et esprit". Mlle Denyse Saint-Pierre et M. François Rozet joueront une scène extraite d'une pièce de Sacha Guitry.

La Presse Feb. 1/60

photo LA PRESSE

AU MUSEE DES BEAUX-ARTS — M. L. V. Randall, membre du conseil du Musée et professeur d'histoire de l'art à l'Université de Montréal, explique à un groupe d'élèves un tableau de Georges de la Tour datant du début du XVIIe siècle: Sainte Anne et la Vierge enfant. Il fait remarquer que ce maître s'est spécialisé dans l'étude de la lumière alors que d'autres sont remarquables par l'étude des couleurs, du contour, etc. Complètement à gauche, M. Henri Bélisle, professeur de dessin à l'école Mgr-Georges-Gauthier.

St. Laurent News Jan 14/60

Judges selected for Spring Exhibition

Judges of the 77th annual Spring Exhibition of The Montreal Museum of Fine Arts were announced today by Director Evan H. Turner.

They represent Canada's two major centres of painting, the two traditions in painting, the two Canadian cultures, the nation's two leading art magazines and a prominent art critic.

The judges are: Robert Ayre, art critic of The Montreal Star; Claude Beaulieu, artistic director of the French-language art magazine Vie des Arts; Alan Jarvis, editor of Canadian Art and formerly director of the National Gallery of Canada, and who is also well-known in Canada and abroad as a sculptor; Alfred Pellan, one of French-Canada's outstanding modern painters; and A. J. Casson, RCA, of the famed Group of Seven and a leading art figure in Toronto.

The exhibition will be held April 8 to May 8.

Dr. Turner said the object of the Spring Exhibition is to "assemble in one place and at one time, for the benefit of both the public and the artist, a truly representative display of what is actually being done by serious painters and sculptors in Canada.

"It should be an exhibition presenting a cross-section of all current trends in art, with each school being given roughly the degree of attention justified by themselves.

"The jury should not suppress or promote works of art because of a preference for one particular style or conception but should attempt to select from amongst entries which comply with the general rules what they judge to be the best of each on the basis of honesty and merit."

He said the Museum is looking forward to a "particularly brilliant show" this year in view of the Museum's centenary celebration.

For the first time in the Spring Exhibition's history, $2,000 will be available for purchase awards. This comes from a $1,000 grant from the Canada Council which has been matched by the Museum.

The three annual prizes have also been increased.

The Jessie Dow prizes for the best oil painting and the best water color will be $250 each. The Museum's Ladies' Committee prize for sculpture will be $500. Formerly, all three awards were $150 each.

Dr. Turner said the joint purchase fund set up by the Museum and the Canada Council will provide further incentive to artists to take part in the show. The works purchased will become part of the Museum's permanent collection.

Last year, a total of 1,521 works were submitted for the show. The two juries of selection — one for painting, one for sculpture — accepted only 67.

Entry forms for artists submitting to the show must be received in the Museum not later than 5 p.m., Saturday, Feb. 20. The works themselves must be

(Continued on page 11)

received by 5 p.m., Saturday, Feb. 27.

The exhibition is open to all living artists.

Classes of works admitted are paintings in oil, pastel or water color, excluding miniatures; drawings and prints in all media and sculpture.

Each artist may submit two works, done within the last three years. They must not have been submitted to a previous Spring Exhibition at the Museum. All paintings, prints and drawings must be framed.

Moncton Transcript Jan 21/60

Centenary Is Inaugurated

MONTREAL (CP) — Governor-General Vanier Tuesday night inaugurated the centenary celebrations of the Montreal Museum of Fine Arts and predicted a brilliant future for the institution, Canada's oldest art museum.

About 2,000 people crowded the museum as Gen. Vanier, himself a long-time member of the museum, officially opened an exhibition of 215 old masterworks by European painters. All the paintings are or were once owned by Canadians.

The exhibition is to run until Feb. 21. It is billed as the museum's costliest and largest.

Pointe Claire Lakeshore News Jan 21/60

Montreal Museum tea January 27

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea Wednesday, Jan. 27 at 3 p.m.

Dr. Evan H. Turner, Director of the Museum, will give a gallery talk in English on One Hundred Years of Canadian Collecting. The lecture will be held in the Main Gallery and tea will be served afterward in the upstairs foyer of the Museum.

The public is invited to attend.

Ottawa Citizen Jan 21/60

Government House Ottawa

The Governor - General and Madame Vanier, attended by Madame Louis Berger, lady in-waiting, Mr. Esmond Butler, secretary to the Governor-General, and Fl. Lit. P. E. Hinch, aide - de - camp in - waiting, returned to Ottawa on Wednesday morning from Montreal where His Excellency opened the new Dawson Boys' Club in the city of Verdun and unveiled a memorial plaque. On Tuesday Their Excellencies attended a special dinner and opening of the exhibition "A Hundred Years of Canadian Collecting" at the Montreal Museum of Fine Arts.

Mont. Gazette Jan 25/60

"Artists in Action" night for Montreal

An "Artists in Action" evening will be held in the Lecture Hall of the Montreal Museum of Fine Arts on Wednesday, Jan. 27 at 8 p.m. A Canadian artist will demonstrate "Painting a Portrait in Oils".

The public is invited to attend. make towards the financing of the

146 La Presse, Jan 28/60

LES JEUNES ASSOCIES du Musée ont aménagé un restaurant à leur galerie "l'Etable" située à l'arrière du musée des Beaux-Arts. Mme Jehane Benoit en a conçu les menus, et les "Jamm" en assurent le fonctionnement. Avant de recevoir le grand public, Mlle Lise Barrette et Mlle Louise Stevenson, dégustent en avant-première le café que leur sert Mlle Margaret Kerlin. Au mur, l'un des tableaux des Lyriques formalistes de l'exposition en cours.

Un restaurant au musée: solution des "Jamm"

Se priver d'un déjeuner ou d'une heure d'extase?

Combien de fois vous êtes-vous trouvés devant l'alternative de voir une merveilleuse exposition de peintures comme il s'en tient une actuellement au musée des Beaux-Arts, où les Canaletto, les Rembrandt, les Turner, les Picasso, les Renoir se côtoient, et de sacrifier ainsi votre repas du midi, ou de déjeuner et de ne plus disposer du temps nécessaire à une visite au musée ? Ce problème ne se posera plus à compter du 4 février prochain.

Sous la présidence dynamique de Mlle Marie Sénécal, les Jeunes Associés du Musée, dont les heureuses initiatives ne se comptent plus, ont en effet trouvé la solution idéale en aménageant un "casse-croûte" dans leur galerie "l'Etable", située à l'arrière du musée.

L'élaboration du menu a été confiée à une spécialiste de renom, Mme Jehane Benoit qui a même créé une "soupe aux champignons à la Jamm" exclusive à l'Etable. Au cours du premier mois, le buffet offrira surtout des soupes-maison: carmin viennois, crème duchesse, Vert-Pré, potage à la queue de boeuf, soupe aux lentilles, aux légumes (d'après une recette de la grand-mère de Mme Benoit), aux tomates et au riz, et aux pois, et des sandwiches variés.

Sur le comptoir les corbeilles à pain seront garnies de brioches, baguettes, petits pains, pain de seigle et l'on aura le choix de diverses préparations exécutées par Mme Benoit, où figureront oeufs, fromage, jambon, poulet.

Le buffet de l'Etable ne manquera pas d'attirer nombre de visiteurs qui voudront faire une halte à l'heure du thé. Aussi les Jeunes Associés ont-ils acquiescé avec empressement à la suggestion de Mme Benoit de varier "les thés". Certains jours, le thé à l'anglaise s'accompagnera de tartines, de gâteau aux fruits et de confitures anglaises importées. A d'autres moments, il y aura thé à la française, relevé de croissants. Puis, chocolat, fromage hollandais, miel de l'Hymette, pain d'épices allemand, biscuits hongrois.

Quelque 24 personnes trouveront place aux six tables installées dans le sympathique cadre de l'Etable. M. Guy Ouvrard a réalisé les cendriers et sucriers de céramique, tandis que le comptoir, en bouleau poli, flanqué de deux paravents qui soutiennent l'appareil de cuisine est l'oeuvre de M. David Farley, architecte.

Le restaurant sera ouvert les mardi, jeudi, vendredi et samedi de 11 h. a.m. à 4 h. 30 p.m.; le mercredi de 11 h. a.m. à 9 h. 30 p.m. et le dimanche de 2 à 4 h. p.m. Il sera fermé toute la journée le lundi.

Une cuisinière sera employée à plein temps au restaurant, aidée de volontaires du JAMM et du comité féminin du Musée. Les membres des deux groupes s'occuperont du restaurant le mercredi soir et le dimanche. Enfin, détail charmant, la cafeteria restera ouverte pendant les changements d'expositions, afin de permettre au public d'assister à l'accrochage des tableaux.

La Presse Jan 27 /60

La Société d'étude se penche sur notre histoire

Louis Riel, symbole du respect des minorités

par Sylvie GELINAS

Louis Riel, symbole des minorités désireuses de faire connaître leurs droits, ayant joui par conséquent de l'appui presque complet des Canadiens-français du Québec durant sa vie et après sa mort, faisait l'objet de la causerie tenue devant les membres de la Société d'étude et de conférences, hier après-midi au Musée des Beaux-Arts.

Le conférencier invité, M. George F. G. Stanley est directeur du département d'Histoire et professeur au Collège Militaire Royal de Kingston. Il a déjà publié trois volumes d'histoire et prépare actuellement une biographie de Louis Riel.

Il nous a montré tout d'abord que ce politicien, qui s'est occupé avec une si grande passion de la cause des Métis, n'avait en réalité que quelques gouttes de sang indien dans les veines.

"Louis Riel est né à St-Boniface, le 22 octobre 1844, d'un père originaire de la Saskatchewan, province autrefois appelée l'Ile à la Crosse, et d'une mère née au Québec, à Trois-Rivières plus précisément. Après quelques années passées à la petite école, il fut admis au petit séminaire, mais n'y resta pas longtemps. Le droit, essayé plus tard, à Montréal, ne lui réussit pas mieux".

Chef des Métis

Revenu dans son pays natal, sur les bords de la rivière Rouge, il devint bientôt conscient des injustices que le gouvernement fédéral faisait subir aux Métis, dans le but de s'approprier leurs terres pour les donner à des colons anglais. Les Métis, sous la direction de Louis Riel instituèrent donc un gouvernement provisoire. Luttes et exécutions s'ensuivirent, entre autres celle d'un orangiste nommé Thomas Scott, ce qui attira sur la tête de Riel, les foudres du gouvernement fédéral. On ne lui pardonna jamais cette première étape de sa vie politique.

Durant toute sa carrière, Riel dut se cacher, soit à Montréal ou aux Etats-Unis, sans discontinuer toutefois ses activités politiques. Il se présente comme député du comté de Provencher au Manitoba, est élu deux fois de suite à la Chambre, prête son serment d'allégeance sous la faveur d'un déguisement, mais n'occupe jamais son siège de député, de peur d'être arrêté.

Il est intéressant de constater l'opposition qu'il soulève entre Français et Anglais du Canada. Dès le début, les Canadiens-français voient en Riel le symbole de leurs aspirations en tant que minorité, le porte-parole de leurs griefs, tandis que les Canadiens-anglais, l'insurgé qu'il faut abattre.

Lorsque l'Ontario arrêtera Riel, tout le Québec protestera. Il trouvera toujours, sauf pendant certaines périodes plus agitées, un refuge à Montréal. Ce sont ses amis Canadiens-français qui le feront élire comme député.

Période de démence

En 1874, le gouvernement accorde enfin l'amnistie à Louis Riel, avec toutefois une condition d'exil de cinq ans. Il s'installe donc en Nouvelle-Angleterre. Mais peu de temps après, il commence à montrer des signes de folie, il a des hallucinations, déclare qu'il a une mission à remplir, qu'il doit régénérer le monde entier et va même jusqu'à interrompre les offices religieux pour crier son message. Lui-même dira plus tard avoir simulé cette folie, mais les preuves de sa déficience mentale furent assez convaincantes.

Il recouvra plus tard la raison, décida de devenir citoyen américain en 1883, mais un an plus tard, une autre délégation de Métis lui demande de venir de nouveau se mettre à leur tête. Les Métis sont défaits et Riel doit se rendre. C'est alors la condamnation à l'échafaud et la mort, le 16 novembre 1885.

Un mouvement de sympathie souleva tout le peuple du Québec, provoquant l'élaboration d'un nouveau parti national. Riel obtint sa revanche au moment des élections fédérales, alors que les conservateurs perdirent presque tout l'appui du Québec. "Ainsi Louis Riel avait préparé les voies de Laurier et le règne des libéraux sur le Saint-Laurent".

Current Events Jan 22/60

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The Museum inaugurates its Centenary this year with the most important exhibition it has ever created — a priceless collection of 225 European masterpieces. The exhibition represents a century of private collecting by Canadians and underlines the role private collectors have played in developing the Museum's Art treasures.

Viewers will see works by such masters as Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

The exhibition continues to Feb. 21st.

To Feb. 7th in the Museum's Stable Gallery an exhibition enittled "The Formal Lyricists" will present paintings by Virginia de Vera, Ray Mead, Peterson Even, Henriette Fauteux-Although the work of the group members is different, they have in common their search for an equilibrium between lyricism and formalism enriched by years of complete plastic freedom.

An "Artists in Action" evening will be held in the Lecture Hall of the Museum on Wednesday, January 27 at 8.00 p.m. A Canadian Artist will demonstrate "Painting a Portrait in Oils".

The public is invited to attend.

Le Progres Du Saguenay Jan 22/60

Le colonel Wallis prédit une ère nouvelle dans les arts

Une ère nouvelle dans le domaine de la perception et de l'expression artistiques, résultant de l'âge interplanétaire, a été prédite mardi soir par le colonel Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal.

Au cours d'une allocution prononcée à l'inauguration du centenaire du Musée et de l'ouverture de l'exposition "Le Canada collectionne - 1860-1960: peinture européenne", le colonel Wallis a déclaré:

"Derrière nous s'achève un siècle riche en expériences et en réalisations. Il nous reste encore beaucoup à faire. Des transformatios inouïes s'annoncent avec l'âge interpranétaire dans le domaine de la perception artistique et de l'expression humaine aussi l'homme est lancé dans une ère nouvelle."

"Nous devons nous préparer en conséquence, afin de diriger judicieusement."

Il a salué le centenaire comme "un événement remarquable dans l'histoire du Canada; c'est en effet le premier centenaire d'existence d'un organisme consacré aux beaux-arts et qui soit d'importance majeure".

Souhaitant la bienvenue au gouverneur-général Georges-P Vanier, qui a inauguré l'exposition ainsi que les solennités du centenaire, le colonel Wallis a déclaré que le Musée des Beaux-Arts est le seul musée au Canada qui groupe des peintures, des sculptures, des objets des arts décoratifs, aussi bien qu'une école d'art et de dessin et une bibliothèque.

"C'est le centre des beaux-arts à Montréal" a-t-il affirmé.

Il a expliqué que l'exposition présentait des tableaux puisés dans des collections d'autrefois ou d'aujourd'hui au cours d'un siècle.

"Nous les exposons en hommage de gratitude envers ceux qui ont eu le bon goût et la sagacité de les acquérir pour le Canada et nous souhaitons qu'ils soient une source d'inspiration pour tous les amateurs d'art qui viendront les admirer, "a-t-il ajouté.

La plupart des prêteurs de tableaux étaient présents à titre d'invités.

"Aucun autre centre artistique du Québec ne possédait les locaux nécessaires et le personnel hautement qualifié pour mener une telle exposition, a révélé le colonel Wallis. Cette remarque indique bien la position-clé qu'occupe ce grand organisme éducatif dans le développement et l'avancement des beaux-arts de toutes disciplines, et les nombreux avantages qui peuvent en résulter pour notre peuple."

Il a déclaré que l'exposition représente la première d'une série d'événements organisés pour célébrer le centenaire par le directeur Evan H. Turner, lesquels "stimuleront l'intérêt, la participation et l'appui général envers les beaux-arts. Nous devons tous nous mettre à la besogne et l'aider."

Selon le colonel Wallis, il est "fort approprié" que le gouverneur-général et Madame Vanier soient présents à l'inauguration du centenaire.

Ils "appartiennent de bien des manières au Québec, à la métropole et à notre Musée, dont ils sont membres depuis longtemps". A titre de gouverneur-général, le général Vanier a accordé son patronage au Musée.

La Patrie Montreal Jan 17/60

(Photo J.-P. Baliberté)

POUPEES VIEILLES DE 200 ANS — Ces jouets ont amusé des petites filles il y a bien longtemps. Elles font aujourd'hui partie de la collection privée de Mme C.-M. Lewis, qui en possède plus de 200 autres. Elles viennent d'être exposées au Musée des Beaux-Arts de Montréal où le public a pu les admirer pendant plusieurs jours. Certaines poupées sont en papier mâché, d'autres en bois, en chevreau ou en porcelaine. Il y en a de toutes les tailles comme on peut s'en rendre compte. Ces poupées ont été achetées dans des ventes aux enchères au Canada et aux Etats-Unis, mais leur origine reste obscure. L'une d'elles cependant viendrait de Paris où elle aurait été faite par un célèbre fabricant de poupées vers 1780.

Le Devoir Feb 8/60

Musique au Musée des Beaux-Arts

Sous les auspices de la Société d'étude et de conférences, Jean-Christophe Benoît, baryton, et Monique Linval, soprano lyrique, donneront un concert commenté au Musée des Beaux-Arts de Montréal, demain après-midi, à deux heures et demie. Ils traceront un "Panorama de la musique vocale française". Michel Ambrosini sera au piano d'accompagnement.

La Femme au FOYER et dans le MONDE

Du nouveau à la galerie de "L'Etable" du Musée des Beaux Arts de Montréal

Un restaurant y sera ouvert dès le 4 février

Le Musée des Beaux-Arts de Montréal sera doté d'un restaurant comme cadeau d'anniversaire.

Les visiteurs au Musée, qui célèbre en ce moment son centième anniversaire, pourront dès le 4 février prendre le café — ainsi que de la soupe, des sandwiches, du fromage et des gâteaux — après avoir déambulé le long des galeries.

Cette cafeteria est l'oeuvre des Jeunes Associés du Musée. Elle est située à la galerie de "L'Etable".

Les menus seront inspirés par Mme Jehane Benoit, spécialiste en art culinaire.

On peut lire déjà sur la carte du menu une "Soupe champignon à la JAMM", recette qui a été spécialement conçue par Mme Benoit pour les Jeunes Associés.

Le restaurant fonctionnera comme un "self-service" et il pourra accommoder 24 personnes à six tables.

La cuisine a été conçue par M. David Farley, architecte diplômé de l'Université McGill. Le comptoir est en bouleau poli, installé entre deux murs-paravents qui soutiennent les armoires et les éviers. Fonctionnelle et efficace, la cuisine ne nuit pas au reste de la galerie.

Des cendriers et sucriers en céramique, exécutés par M. Guy Ouvrard, seront déposés sur chaque table. Celles-ci seront recouvertes de nappes à carreaux rouges et blancs.

Mlle Ann Hutchison, présidente du comité du restaurant des Jeunes Associés, dit que Mme Benoit leur a rendu "d'inestimables services" dans l'élaboration de la cefeterie et des menus. Elle s'occupera aussi de former une cuisinière permanente et surveillera le fonctionnement général.

"Madame Benoit se montre très intéressée à notre entreprise, dit Mlle Hutchison. Et nous sommes très flattés d'avoir l'aide d'une personnalité du monde culinaire".

Au cours du premier mois, les soupes-maisòn et les sandwiches formeront le principal item du buffet. Parmi les soupes, il y aura un carmin viennois, une crème duchesse, une crème vert-pré, des soupes à la queue de boeuf, aux lentilles, aux légumes (d'après une recette de la mère de Mme Benoit), aux tomates et au riz et de la soupe aux pois.

Sur le buffet aux sandwiches, d'environ huit pieds de longueur, il y aura des paniers de pain (seigle, baguette, brioche, petits pains), du beurre et un choix d'environ trois préparations telles qu'oeufs, fromage, jambon, poulet et divers mélanges créés par Mme Benoit. On pourra assaisonner de mayonnaise faite à la maison, de moutarde de Dijon et de cornichons.

Le café et le thé seront servis au comptoir de la cuisine. On maintiendra les prix aussi bas que possible.

Mme Benoit se propose aussi d'organiser des thés qu'elle variera de jour en jour. Un jour il y aura par exemple du thé anglais accompagné de tartines, gâteau aux fruits et confitures anglaises importées. Ou encore: thé à la française avec croissants: chocolat, fromage hollandais, miel de Grèce, pain d'épice allemand, biscuits hongrois.

Le restaurant sera ouvert les mardi, jeudi, vendredi et samedi de 11 h. du matin à 4 h. 30 de l'après-midi le mercredi de 11h. du matin à 9h. 30 le soir et le dimanche de 2 à 4 de l'après-midi. Il sera fermé toute la journée le lundi.

Une cuisinière sera employée à plein temps au restaurant, aidée de volontaires du JAMM et du comité féminin du Musée. Les membres des deux groupes s'occuperont du restaurant le mercredi soir et le dimanche.

La cafeterie restera ouverte pendant les changement d'expositions, de sorte que le public puisse voir l'accrochage des tableaux.

"Nous voulons lui donner un caractère de café plutôt que de cafeteria", a déclaré Mlle Hutchison.

Mlles Margaret Kerlin et Jacqueline Armstrong, au nouveau restaurant du Musée des beaux-arts de Montréal. Le restaurant a été aménagé par les Jeunes Associés à la galerie de "L'Etable" du Musée. Des tableaux de l'exposition des "Lyriques formalistes" sont suspendus au mur. Mlle Marie Sénécal, présidente des Jeunes Associés, est en train de servir deux de ses membres. La cafeteria sera ouverte au public dès le 4 février.

Le Soleil Que. Jan 21/60

Au musée de Montréal

Exposition de collections canadiennes de grande valeur

Le Musée des Beaux-Arts de Montréal présente actuellement une exposition unique à l'occasion de son centenaire.

Les 225 tableaux de maîtres anciens représentent un siècle de collection privée chez les Canadiens. Ils révèlent aussi l'essor que les collectionneurs privés ont donné au développement des trésors d'art du Musée.

Cette exposition est considérée comme la plus importante que le Musée ait jamais créée. On pourra la visiter jusqu'au 21 février.

L'exposition donne une vue générale de l'évolution des collections canadiennes. Elle comprend des oeuvres des collections Van Horne, Angus et lord Strathcona.

A signaler aussi, des chefs-d'oeuvres de collections bien connues comme celles de Robert Reford, sir George A. Drummond, Elwood B. Hosmer et James Ross.

Les visiteurs pourront admirer des oeuvres de maîtres tels que Dürer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopper, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet et Cézanne.

L'exposition comporte aussi des oeuvres d'artistes dont la réputation s'est établie avant 1914, tels que Braque, Picasso, Modigliani et Signac.

L'étendue des réalisations culturelles du Canada n'est pas appréciée à sa juste valeur ailleurs et même au Canada, dit M. Turner. Cette exposition surprendra bien des gens. Le nombre important de peintures impressionnistes françaises dans les collections canadiennes sera la véritable révélation de l'exposition".

Des dispositions spéciales concernant le chauffage et l'humidité des galeries d'exposition ont dû être prises afin d'assurer aux tableaux la plus parfaite sécurité.

"Cette exposition a été l'une des plus coûteuses entreprises du Musée" a déclaré M. Turner.

"Montréal 1860"

Le comité féminin du Musée des Beaux-Arts présentera mercredi, le 10 février, à trois heures de l'après-midi: Mme Isobel Barclay Dobell, conservatrice des documents et imprimés du Musée McCord, qui prononcera une causerie intitulée: "Montréal 1860." Cette conférence sera en anglais. Le thé sera servi. Le public est invité.

Verdun Guardian Jan 20/60

Socially Yours

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, January 27 at 3 p.m. Dr. Evan H. Turner, Director of the Museum, will give a gallery talk in English on One Hundred Years of Canadian Collecting. The lecture will be held in the Main Gallery and tea will be served afterwards in the upstairs foyer of the Museum. The public is invited to attend.

An "Artists in Action" evening will be held in the Lecture Hall of the Montreal Museum of Fine Arts on Wednesday, January 27 at 8 p.m. A Canadian artist will demonstrate "Painting a Portrait in Oils." The public is invited to attend.

La Presse Sat 5/60

Société d'étude

—Sous les auspices de la Société d'étude et de conférences, Jean-Christophe Benoit, baryton, et Monique Linval, soprano lyrique, donneront un concert commenté au Musée des Beaux-Arts de Montréal, demain après-midi à deux heures trente. Michel Ambrosini sera au piano.

La Presse Sat 5/60

Musée des Beaux-Arts

—Le comité féminin du Musée des Beaux-Arts présentera, le mercredi 10 février, à trois heures de l'après-midi, Mme Isobel Barclay Dobell, conservatrice des documents et imprimés au Musée McCord, qui prononcera une causerie intitulée: "Montréal 1860". Cette conférence sera en anglais. Le thé sera servi et le public est invité.

Notre Temps Montreal Jan 23/60

LES LYRIQUES FORMALISTES

par Louis AUBUSSON

QUATRE artistes, résidant à Montréal, ont fondé l'été dernier un groupe artistique, et espèrent voir ce mouvement atteindre à une audience internationale. Actuellement ils exposent conjointement à la galerie de l'Etable du Musée des Beaux Arts. Ce sont: *Paterson Ewen*, de Montréal, *Henriette Fauteux-Massé*, de Montréal, tous deux Canadiens et deux résidents de la Métropole: *Maria Virginia de Vera*, de Santiago du Chili et *Ray Mead*, d'Angleterre.

Ces artistes ont déclaré que leurs toiles "tout en étant très différentes l'une de l'autre au point de vue plastique, ont certains traits communs" — "Nous recherchons, disent-ils, principalement un équilibre entre le lyrisme et le formalisme, enrichis par des années de complète liberté plastique. Nous ne sommes pas aussi géométriques que les Plasticiens, ni aussi libres que les Automatistes".

L'honnête homme, après une telle lecture, pensera que l'art moderne semble tendre au mystère et croire que l'art moderne relève du spécialiste et non de l'amateur. Certains poseront sur le mur de leur salon "L'Angelus" de Millet, mais hésiteront à poser à la même place une oeuvre d'un de ces quatre artistes.

Pourquoi certains aiment-ils une peinture photographique et rejettent avec horreur ce qu'ils ne comprennent pas? Peut-être le problème est mal posé. En musique certains aiment la chansonnette et "supportent" la "grande" musique la trouvant parfois agréable. Pour la peinture il y a la décoration et la reproduction fidèle, que chacun peut aimer pour sa simplicité, mais on ne sent pas la différence fondamentale entre la peinture primaire et la peinture plus évoluée.

L'art moderne doit-il être affaire seulement de spécialistes? Non, pas exclusivement, mais encore convient-de situer le problème.

Avez-vous admiré dans u Muséum d'Histoire Naturel la beauté des papillons trop caux enfermés dans leur cag de verre. Prenons un oiseau à même l'aile du papillon d coupons un rectangle. Nou ne reconnaissons plus l bords caractéristiques d'un aile de papillon. Si le papillon était beau, lorsqu'il était intact, peut-on dire que l'aile découpée sur ses bords es soudainement devenue laide

Certes non, mais sa beauté s jugera non comme papillon mais pour la délicatesse des lignes, la richesse, le velouté des couleurs, le contraste enfin des couleurs entre elles. Le papillon était une figure reconnaissable, le morceau d'aile se voulait être seulement qu'un morceau de "beauté".

L'art moderne se comparera à la beauté que l'on cherche à reproduire ou interpréter, sans s'inquiéter de l'objet — réalité — qui avait provoqué l'émotion de l'artiste. "Au début de notre siècle, une réaction s'est produite contre le réalisme et l'impressionnisme qu'on accusait d'être trop attachés à la nature. Pour trouver l'essence, la vérité, l'absolu en art, les peintres nouveaux commencèrent à disloquer la forme des choses, puis à inventer de nouvelles formes indépendantes — totalement indépendantes parfois — de toute forme naturelle. Cette tendance est connue sous le nom d'Art abstrait... L'importance nouvelle donnée aux sens et une idée nouvelle du goût substituèrent à la nature la manière de sentir de l'artiste; c'est-à-dire que la réalité devint subjective, et que le style de l'artiste suivit un processus d'abstraction partant de ses sens plutôt que de la nature objective." L. Venturi.

Voici posé le problème. La semaine prochaine nous tenterons de décrire l'exposition de l'Etable. Nous essaierons d'en parler simplement, sans vocabulaire technique. Car comme l'écrivait Lyman "... pour moi, je préfère l'homme qui ne connait rien de l'art mais qui sait ce qu'il aime. Il est sûrement plus heureux que ces gens qui prétendent comprendre l'art et ne savent jamais le découvrir quand ils sont en présence des oeuvres, comme la dame qui n'a pas gouté le concert parce qu'on ne lui a pas remis de programme."

Star Sat 2/60

5 German Films On Museum Bill

An evening of German films will be presented by the Montreal Museum of Fine Arts in its regular Wednesday evening film series tomorrow night in the Lecture Hall at 6:30 and at 8:30 p.m.

They are "Stephan Lochner" which gives an account of the works of this mediaeval painter and pictures the city of Cologne in the 15th century and shows the well-known altar painting in Cologne Cathedral as well as paintings in Cologne museums; "The Expressionist Revolt" which was produced by the Detroit Institute of Art and shows examples of German expressionist painting as seen in its representative collection; "Kandinsky" which shows the work of this famous artist and has a German commentary; "Barlach," a study in two parts, of the different aspects of the genius of Germany's great artist of the interior life. Part 1: 'The fighter' is accompanied by the music of Tchaikovsky and Part 2: 'The Victor' by the music of Anton Bruukner. Finally "Turme and Tore einer Stadt"

Gazette Sat 5/60

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, afternoon, at three o'clock in the upstairs foyer of the Museum.

Mrs. Isabel Barclay Dobell, Curator of prints and documents McCord Museum, will speak in English on, "Montreal 1860".

Tea will be served following the talk. The public is invited to attend.

Gazette Jan 30/60

ALL OUR YESTERDAYS

By EDGAR ANDREW COLLARD

VAN HORNE AS ART COLLECTOR

"The lover of art who finds himself in Montreal and proceeds to investigate the art treasures possessed by the energetic inhabitants of that prosperous city, will be astonished at the results of his search. He will discover not one or two, but some dozen or more collections of importance."

So wrote the English art critic, Sir Martin Conway, in an article in The Connoisseur magazine in 1905.

And a few years later, in 1914, the sculptor, Fred Lessore, was saying much the same thing in an interview at his studio in London:

"Though it is not a fact generally known, yet it is a fact which some day will have to be recognized that after London, Paris and New York, Montreal ranks next in order of importance for (private) collections of works of the highest quality, more particularly paintings."

Now, at the Montreal Museum of Fine Arts, the glory of those great collections has been recaptured in the exhibition, "Canada Collects — 1860-1960: European Painting." Here has been brought together, in the one exhibition, representative examples of the very paintings that once formed part of the collections which were making Montreal an astonishment to the art world.

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These great collections were all the more remarkable in that they were formed by men of action, not men of leisure. All had the marked individuality of the men who had formed them. In a very real sense (as the exhibition in the museum reveals) the collections were not only composed of works of art, but each was itself a work of art.

As Sir Martin Conway had said of the visitor's astonishment in 1905: "The Montreal collectors are by no means puppets in the hands of dealers; one and all of them choose for themselves. This is emphatically true of Sir William Van Horne."

And emphatically true it was. Sir William Van Horne approached art as he approached the other tasks and interests of his life — with a splendid audacity. The formation of an art collection — and his was generally reckoned the finest in the city — was to him an adventure in enterprise and self-reliance.

He took the world of art by storm. Though his wealth, great as it was, could not compete in the international markets with the great collectors of New York, he drew upon his capacities for speculation and unconventional judgment. His victories, in consequence, were not simply the frontal attacks of wealth, but the clever stratagems of his own judgment.

Inevitably, he made his errors. But unlike some collectors, he did not cling to them. If he became convinced that a painting was doubtful in attribution (like a large painting once in his dining-room, purchased as a Constable), or that it was a poor example of a great painter's work, he was ready, quite ruthlessly, to "cut his losses."

He took advice, but he preferred to receive it indirectly, not so much as instruction, as in conversation. He did not care to learn too plainly an opinion contrary to his own; at such times he displayed a displeasure that might mount to ferocity.

Stephan Bourgeois was one critic who never failed to give his view directly, and his comments were received almost with mildness. On one visit to Van Horne in Montreal, he advised him to dispose of some 20 canvases; they should be exchanged, he said, for others of more permanent value.

Sir William acted upon the suggestion. Later, he was willing to take advice from Bourgeois in a field of great difficulty: that of contemporary painters. But in taking this advice, he was still displaying his own judgment. For other great Montreal collectors were making purchases among the artists of their day, but were not always acting on advice of lasting worth.

Sir William, advised by Bourgeois, formed a splendid collection of the French impressionists, including works by Renoir, Cezanne and Toulouse-Lautrec. By this wise choice, the contemporary pictures in the Van Horne collection were to prove as enduring in value as his paintings of earlier schools.

SIR WILLIAM VAN HORNE

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The Van Horne collection was in no sense a small one, either in number or in range. This, again, was typical of the man. He liked to think in terms of bigness. He liked big houses, "fat and bulgy like myself," big roofs, doors, windows and spaces. He himself was a massive man, thick-shouldered and heavily bearded, who is described as "heaving himself out of chairs."

He even resisted the confinement of sitting in chairs in the usual way, and much preferred to straddle them, with his arms resting on the back. In this way he sat in his office as President of the Canadian Pacific Railway. And when he wished to stand up to point to the gigantic map on the office wall, he would liberate himself from the chair by deliberately knocking it over as he rose.

It was characteristic that he did not wish to be a mere dabbler in art collecting, or to have a few good pictures. He wanted a tremendous collection, covering the progress of art from the earlier periods even to his own day.

He attempted to fill his mind with the sort of knowledge that would match the scope of his ambition. He built up a large library on the history of art, and was a steady student. On holidays he would tour the great public collections of Europe and the United States. This study, added to his constant visits to the leading dealers, and his talks with them, made him not merely the collector but the connoisseur.

Formidable as his presence could be, Van Horne readily welcomed visitors to his mansion on Sherbrooke Street, if they were truly interested in art. He took pleasure not only in showing his paintings, but in talk about art—talk that could go on for hours into the night.

His art collecting, which extended beyond paintings to Oriental ceramics, was far from being a thing for show. His love of art was deep and real. He would sit long before one of his paintings, letting the impression, as he said, sink into his soul.

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Yet he would never allow his studies to make formal patterns in his mind. He preferred to wield his knowledge with freedom, and to make his own way in the world of art, as he had in the worlds of finance and transportation.

While he tried to make his collection as broad as possible, he instinctively favored the Dutch school, being himself of Dutch descent. On his walls hung four Franz Hals, four Rembrandts, two Ruisdaels, a great Koninck. Such works would in themselves have made an outstanding collection, but after them the visitor would find himself looking upon three El Grecos, paintings by Velasquez, Murillo, Holbein, Tiepolo, Rubens, Hogarth, Turner, Courbet, and on through the dazzling rooms.

He was enough of the connoisseur to realize, as the less informed collector never does, that a certain mystery lingers about the attributions of many paintings; that even the works in the great public galleries may be surrounded with controversy as to who painted them; and that the attributions of many early paintings are not infrequently changed.

He had gone beyond the amateur's implicit faith in the infallibility of the experts, and was not afraid to prefer his own convictions. He admitted that it was not a pleasant experience to realize that one had paid "a Rembrandt price for a Ferdinand Bols." But he had the relish of an ample consolation when a Rembrandt and a Velasquez, bought by him against the doubts of advisers, were proved in the end to be magnificently genuine.

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And he was himself an artist. In the upper region of his mansion he had his studio. There, late at night, he would work on large canvases, under an arc lamp. This practice of working by artificial light was against the rules of professional painting, but he adopted it because it fitted his convenience. Though this unnatural light altered his colors, it also gave his paintings a rather unearthly quality, not without its own attraction.

His philosophy of painting was very like that of Sir Winston Churchill: he prized courage above all other things. He plunged at his huge bare canvases; the best work, he believed, is spontaneous, and should be done as rapidly as possible.

He abhorred all schools of painting, and was determined to get his own effects by his own methods. He never quite broke away from the limitations of the amateur, but the inherent power of his work won praise from critics.

Though he painted in his studio from memory, his subjects were always from his own experience — the locomotive in the night, the blast furnaces throwing their smoke and flame into the darkness, or the vast wheatfields on the 4,000 acres of his farm in Manitoba.

The examples from Sir William Van Horne's collection now on exhibition in the Montreal Museum, give some indication of his triumphs as a collector. But those who visited the collection in Sir William's day found the man himself the greatest masterpiece.

As the English art critic, Roger Fry, said in 1915 (at Sir William's death): ". . . I find my memory of Sir William's personality and his abounding vitality, and his rough-and-ready comradeship is more interesting and arresting than any of the objects which he had acquired."

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Vancouver Province Jan 21/60

Exhibition policy needed by gallery

By THE CRITIC

The lesson today is as follows:

"The exhibition should present a cross-section of all current trends of art, with each school being given roughly the degree of attention justified by the submissions of the artists themselves.

"The jury should not suppress or promote works of art because of a preference for one particular style or conception, but should attempt to select from amongst entries which comply with the general rules what they judge to be the best of each on the basis of honesty and merit."

The words are those of Director Evan H. Turner of the Montreal Museum of Fine Arts, and they are directed to the jury of five which will choose the painting and sculpture to be shown in the 77th Annual Spring Exhibition in his gallery.

But they have a particularly plangent quality when repeated in Vancouver, as anyone who had anything to do with our chaotic 28th Annual Exhibition will surely admit.

HAD TROUBLES

Dr. Turner has had his troubles, not so different essentially from those of Dr. William Dale, director of the Vancouver Art Gallery.

In the last Montreal exhibition, only 67 works were accepted from entries totalling 1,631. The proportion is actually higher than that of the 28th, which showed 12 of 400 entries, but the furore was similar.

Now Dr. Turner has a policy for the jury. It is a polic evidently constructed to "enlarge" the scope of the spring exhibition, perhaps even to "placate" certain kinds of artists.

Our exhibition committee may not like this kind of policy (though they must surely admit it is a clever one) but this is not the point.

It is rather that a policy is necessary to any body that assumes authority — almost any policy, provided they are able to justify it and stand by it.

POST-MORTEM

I regret that I was not able to hear the recent post-mortem on the 28th Annual. But in a chat with B.C. Binning I heard at least one piece of good sense.

This was his opinion that jurymen should be required to write forwards to their final choices in explanation of their views and justification of their preferences.

I hear that Dr. Turner will require this of the 77th Annual jury. It should make interesting reading.

His jury: Robert Ayre, Montreal Star critic; Claude Beaulieu, artistic director of Vie des Arts; Alan Jarvis, editor of Canadian Art; Alfred Pellan, painter, and Group of Sevenist A. J. Casson.

Devoir Sat 9/60

Films français au Musée

Le programme du mercredi 10 février, tout en français, comprendra : **"La Maison de Molière"**, l'histoire de la Comédie-Française; **"Roi Soleil"**, histoire de Louis XIV vue à travers les documents et les monuments de son temps : **"Le Mystère de la Licorne"** montrant les fameuses tapisseries du 16ième siècle pendues au Musée de Cluny à Paris ; un dernier film biographique : **"Georges de la Tour.**

Le Soleil Jan 27/60

Congrès de l'Association des musées en mai à Montréal

Des délégués représentant les 210 musées du Canada se réuniront à Montréal le 19 mai prochain pour leur réunion annuelle de trois jours.

C'est la deuxième fois qu'un congrès de l'Association des musées canadiens a lieu dans la metropole; on l'a choisie cette année en l'honneur du Musée des Beaux-Arts, qui célèbre le centenaire de sa fondation.

La conférence groupera des hommes et des femmes des dix provinces, de même que des représentants de l'Association des musées américains et de divers organismes européens intéressés aux musées. On attend environ 200 congressistes, soit un chiffre sans précédent dans les annales de l'association.

Les délégués auront l'occasion d'assister à des réunions portant sur les publications, l'art esquimau "La Formation des cadres necessaires aux musées", l'archéologie, l'histoire, l'éducation, les sciences, et auront également l'occasion de visiter Montréal et d'être reçus par divers groupements montréalais.

La présidente actuelle de l'Association des Musées canadiens est Mme Alice J. Turnham, directrice des musées de l'université McGill.

Star Feb. 6/60

The Art Calendar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10, free days, Wednesday, Saturday, Sunday.

Centenary Exhibition — Canada Collects — 1860-1960. Formal Lyrists in Stable Gallery, through tomorrow. **D. W. Buchanan photographs**, "A Not Always Reverent Journey", Feb. 10-25. **Arthur Lismer** drawings, **David Silverberg** engravings, **Armand Vaillancourt** sculpture, Gallery XII through Feb. 14.

GEORGE K. RACKUS, Galerie A. Lefort, 1054 Sherbrooke. Today.

DENYS MORISSET, Galerie Libre, 2100 Crescent, through today.

MARCEL BELLERIVE. Galerie Denyse Delrue, 2080 Crescent, through Feb. 14.

STUART WILSON paintings and drawings, McConnell Engineering Building, McGill University.

La Patrie Jan 24/6

Gérard DELAGE

L'administrateur de l'Association des hôteliers du Québec, Me Gérard Delage, faisait, mercredi dernier, dérider ces dames torontoises devant lesquelles il avait été invité à parler au congrès de l'Ontario Hotel Association ★ M. Sabatino Papa, propriétaire de Sabatino Furniture et membre du club de golf Islesmere, passera deux mois dans cet état enchanteur qu'est la Floride ★ Les Jeunes Associés du Musée des Beaux-Arts de Montréal ont invité la troupe d'amateurs bien connue **Les Apprentis Sorciers** à jouer à la galerie de l'Etable. Ils interpréteront en français la comédie d'Ionesco, "L'avenir est dans les oeufs !", les 25 et 26 janvier à 8 h.

Le Devoir Feb 9/6. Gazette Feb 10/60

Museum Talk

A gallery talk will be given this evening at the Montreal Museum of Fine Arts in connection with the current exhibition of Old Master paintings. Edward Cleghorn, associate director of the Museum, will speak at 8 o'clock on "Portraits in Canada Collects."

Le Devoir Jan 30/60

Peintres abstraits: fait concret

par Françoise de REPENTIGNY

En enchainant avec une première chronique publiée le 16 janvier dernier, lors de l'ouverture, à l'école des Beaux-Arts, de l'exposition des peintres de l'ANNFM, je trouve important de compléter, dans le détail, des opinions partiellement exprimées, tel qu'entendu. Une vingtaine de peintres, âgés de 30 ans plus ou moins, y figurent, à raison de 2 tableaux chacun. Dans cet ensemble, d'un accrochage aéré et bien réparti, se trouvent des oeuvres uniques, magistrales, sonores. Certaines toiles provoquent même des réactions significatives comme "tiens, un tableau d'un tel..." Ce tableau, s'il ne se date pas, il se situe. On pourrait en déduire que les peintres se complaisent dans le succès d'un style, une exploitation de formule, ce qui n'est pas le cas ici. Les tendances sont variées, les moyens ingénieusement assimilés, mais ces artistes donnent un corps plastique aux valeurs internes qui leur sont propres. Dans le bloc de l'exposition, qui a pour elle l'unité, chaque peintre y est seul. La métamorphose opérée par l'évolution, lui permet d'utiliser un langage identifié à sa conscience. Il est évident que de grands patrons comme De Stael, Mondrian, Poliakoff, Soulages, Deyrolle, Malevitch, Jacques Busse et Maurice Debré sont dans l'air, mais on ne s'en plaint pas. Si les peintres nous indiquent une parenté avec ces quelques champions de la peinture abstraite, c'est d'abord ce qu'ils font qui leur apprend ce qu'ils cherchent.

La plupart ont agrandi la dimension de la toile en amplifiant leur art. Parfois, un excès de zèle dans la façon précipitée de changer, un renouvellement plus apparent que réel. Tel bouleversement dans la forme ne semble pas toujours coïncider avec une nouvelle vision du peintre et pêche par gratuité. Tel objet prend des airs d'allumeuse un peu décevante dans ses redites.

En rupture de bon goût

Quatre des peintres les plus vigoureux, les plus dynamiques, sont des femmes. Je pense à Marcelle Ferron, Rita Letendre, Marcelle Maltais et Suzanne Meloche. Elles se distinguent par une écriture énergique très différenciée, le rythme du déroulement, une fécondité extrêmement sonore imprimée à un coloris et à une pâte où la beauté n'a rien de joli, et qui rompt avec le goût sucré d'une délectation mièvre. Il y a dans ces toiles, une jouissance pleine de vitalité, de l'angoisse, du silence et une large part d'amour.

L'unique toile de Marcelle Ferron, Le Gypaete, exerce sur nous un attrait irrésistible que l'on convoite. Elle apporte à sa palette, rompue de lilas, un regard de printemps où les blancs et les violets s'enlacent. Intuitivement, le peintre procède par larges tranches d'une pâte en propulsion où une spatule coulissante y fait des glissades à la renverse. La surface du tableau se répand en générosité, exalte un élan de joie qui s'emploie à engloutir la conscience d'un destin tragique. La peinture de Marcelle Ferron a du bouquet, elle nous transmet l'invitation d'une jeunesse sans calcul. La somptueuse qualité de ses substances nous inonde d'une ivresse sonore, féconde et hospitalière.

En dehors de toute mode, l'art de Rita Letendre qui n'a rien de gentil, suit le rythme vital d'un déroulement où l'instinct l'emporte. En labourant des corps argileux, le peintre nous communique une matière qui prend place en nous, nous fertilise comme un limon. Notre vision y trouve la satisfaction physique d'une substance à modeler. Des gestes d'alluvion se livrent à l'orgie torrentielle des terres grasses et détrempées, d'un sang épais. Dans Chrysalide, les noirs d'une saveur malléable complotent pour conquérir un standing moins nourricier, se rassemblent, composent leur force. La gravité orientale des blancs dans Etincelle, surnage, tel des lotus dans la débauche des glaises passionnées.

Un sentiment de catastrophe, imminent comme un danger de guerre, une invasion massive, harcèle l'évolution de Marcelle Maltais. Nerveuse, elle nous tient en alerte, par l'écriture d'un chaos aux virages syncopés. Dans sa peinture de laqué noir, où les oranges et les violets se martèlent dans un rythme éclaté, on lit le destin urgent de la vie. Schisme, une oeuvre métamorphique, proclame l'envahissement décidé de bandes parallèles qui tirent le rideau sur un état d'âme saccadé.

Suzanne Meloche délivre une expression poétique coincée dans la charpente d'une structure. En elle, sont les ombres et les lumières. Nous sommes éblouis par sa palette des noirs qui contient les couleurs les plus violentes. Il est difficile d'en parler tant c'est possessif, cette splendeur plastique des poutres noires. Sa peinture, tout en profondeur, en intensité, exprime encore plus qu'elle ne donne à voir.

Matières et formes en contemplation

Les toiles de Fernand Toupin surgissent du silence des valeurs internes. Les gestes du peintre, qui prend figure d'ascète, y sont rares, assemblent la paix des formes statiques, en état de contemplation. Il maçonne des mortiers ferrugineux, des kaolins bien nourris où l'on aimerait mordre. La pâte solide s'incarne à la noblesse désintéressée des formes.

Paterson Ewen, qui expose aussi à l'Etable et dont j'ai déjà parlé, reprend dans l'huile, des pastels très sensibles mais avec un peu moins de succès. Cette peinture me plait mais je vois un danger dans l'arrêt d'un déroulement. Les patrons abstraits qu'il utilise avec des ocres charnus me semblent devenus une aubaine, une merveilleuse aubaine.

Le Jour et la Nuit de Jean McEwen ont la perversité d'un snobisme d'exhibition. Pourquoi prolonger une trouvaille en lui donnant un pendant? L'on plonge dans un bain cotonneux, ouaté, comme dans des vapeurs sans jus, sans air, sans lumière. Je languis devant ces noirs qui n'en sont pas, ces blancs mal dirigés, cette discorde des jaunes répulsifs. Tout cela est voulu, gratté, gonfle dans une pièce fermée où les gaz rampent, nous asphyxient, sans bruit, sans choc. Des chrysalides monstres se répandent, envahissent des segments, se tarissent, retournent sur soi-même.

Henriette Fauteux-Massé exprime un besoin de construire. Déjà, avec Cadence de l'espace, elle s'affirmait dans ce sens. Le tableau (avec un cadre blanc très mal choisi) qu'elle expose maintenant est moins bien délié, il n'est pas beau, mais il en contient d'autres. Elle peint moins avec des matières à texture et plus avec la couleur qui délimite des formes. Sa peinture s'affirme désormais plus indépendamment de la pâte: c'était une évolution nécessaire. Quant à la toile intitulée Désert, où une sorte d'objet surréaliste échoue comme un intrus sur de beaux lambris, je ne l'aime franchement pas. On y sent comme un essai, une façon de s'éprouver, mais c'est raté.

"Accent grave" d'Ulysse Comtois est une oeuvre pleine de lourds secrets, de problèmes, d'angoisse. Il y a aussi une difficulté plastique. Derrière ces grilles noires, premier plan de barbelés, naissent des tâtonnements, des raisons de croire ou de désespérer. C'est d'en bas que nous regardons cette oeuvre qui cherche ses prises ou son évasion, lâche en plein remous, nous échappe. J'ai, pour son renoncement à la réussite et à la facilité, une grande admiration.

Le tableau de Jean Bertrand me semble cousu de réminiscences, d'insuffisantes découvertes déjà banales. La minceur inconsistante de Sens Unique sert un jeu qui demeure en surface.

Louis Belzile est un frais coloriste avec une subtile curiosité. Peintre urbain, il oublie le prestige d'une technique savoureuse et alléchante, en utilisant un vocabulaire tout en simplicité. C'est d'un esprit joyeux, ce collage, d'un humour sans malice. Il y a chez lui de la finesse, la spontanéité d'un plaisir sans prétention. Mais, comme l'enfant, il se renouvelle dans la joie qu'il y met, en répétant un amusement qui le restreint.

Des arcades envoûtées où logent des rêves obsédants, des phantasmes choyés : se nomment Mouche et Passiflore. Jean-Paul Jérome apporte à la toile l'ivresse d'un fondu parfait des jaunes, orangés et bruns. C'est de velours, c'est engourdissant : l'hallucination est merveilleuse. En reprenant nos esprits, on lui voudrait moins de langueur, moins de technique aussi, mais il réussit fort bien à enjamber les décombres de ces cavernes où l'on pénètre à pas lents et sourds.

Les gestes de Léon Bellefleur sont partagés. Tantôt il revit le miroitement d'une impression bien surréaliste, tantôt il imprime à la lumière de son débordement, un mouvement d'arrêt à sens composé et marque consciemment une direction.

Pierre Gendron y expose deux très belles toiles qui rappellent l'exposition du Musée.

Suzanne Rivard se veut beaucoup "tout en mouvement", Ca sent l'agitation zélée. Faites vos jeux : des bleus merveilleux se précipitent sur la roulette, éclatent sonores, en spirale. Il y a là cependant un effort de renouvellement qui engendre le dynamisme.

Presque réticent, ce buisson dans Solstice, une huile de Maurice Raymond. Et nostalgique, cette forme en nid d'oiseau abandonné. Des traits concaves qui se piquent entre eux, vibrent mais sont inhabités, mal aimés. Un certain compromis dans cette toile nous fait hésiter et pourtant c'est beaucoup plus authentique que le deuxième tableau qu'il montre.

Partie intégrante du mur

me coupe pour ainsi dire, tougéométriques, Guido Molinari, Goguen et Claude Tousignant, me coupent pour ainsi dire, toute verve. Je me sens bêtement impuissante devant cette recherche d'une perfection qui me dépasse, et que j'admire pour les concessions qu'elle ne fait pas. Des toiles qui ne se décrivent pas, ne se conforment pas, mais que l'on regarde en silence, qui font partie du mur, où sont des objets parfaitement indépendants, comme une sculpture. Ces oeuvres se voient de face et nous imposent l'ordre de gammes fondamentales. La présence de ces toiles est sans détour de langage, sans délectation physique, mais se décident en lumière. Les objets de Molinari sont des cimaises avec lesquelles vivre, ceux de Goguen, une réussite formidable.

La Presse Feb 9/60

Films français au Musée

Le programme du mercredi 10 février, tout en français, comprendra : **"La Maison de Molière"**, l'histoire de la Comédie-Française; **"Roi Soleil"**, histoire de Louis XIV vue à travers les documents et les monuments de son temps : **"Le Mystère de la Licorne"** montrant les fameuses tapisseries du 16ième siècle pendues au Musée de Cluny à Paris ; un dernier film biographique : **"Georges de la Tour.**

Star Feb. 5/60

Eskimo Art To Be Shown At Museum

The work of over 20 Eskimos in stone and sealskin will be shown in the Montreal Museum of Fine Arts starting Feb. 26.

The museum is presenting the exhibition as part of its 100th anniversary celebrations.

The Eskimos whose art will be displayed come from the Cape Dorset area. It was only recently that they discovered that incised stone and bone drawings and sealskin appliques could be used to make reproductions.

Dr. Evan Turner, director of the Montreal Museum, says that "the new development has opened a new chapter in Canadian art.

"Using primitive tools and primitive technique, the Eskimos are producing prints that are bold and handsome," the director said.

Three of the artists whose works will be shown are no longer living. Niviaksiak, 39-year-old father of five, died recently while on a seal unit. Another artit, Poogatok, known as the "king" of the Dorset area, also died recently, at the age of 70. Sheokalook, who was 25, died in a violent blizzard last fall.

Two of the exihibition's artists, Oshaweeluk and Iyola, made carvings, which were presented to the Queen during her visit to Canada last year.

Ottawa Le Droit Jan 26/60

Délégués des dix provinces à la réunion annuelle à Montréal

Pour la deuxième fois au cours de ses 13 années d'existence, l'Association des musées canadiens tiendra sa réunion annuelle de trois jours à Montréal, à partir du 19 mai. On a choisi Montréal comme site de la conférence en l'honneur du Musée des Beaux-Arts de Montréal qui célèbre cette année le centenaire de sa fondation. C'est la plus ancienne institution publique consacrée aux arts au Canada.

Mme Alice J. Turnham, directrice des musées de l'université McGill et présidente de l'Association des musées canadiens, a déclaré qu'environ 200 délégués assisteront à la conférence — le plus grand nombre que l'association ait enregistré jusqu'ici. Ces délégués représenteront les 210 musées du pays, depuis la Galerie nationale du Canada jusqu'au musée du Frère André à Montréal.

Le groupe de musées inclut les galeries d'art, les résidences historiques et les musées d'intérêt scientifique, industriel et religieux. L'association s'était réunie la première fois à Montréal en 1950.

La prochaine conférence est la première depuis la fondation de l'Association des musées de la province de Québec en 1958. Mme Turnham est aussi présidente de l'association québecoise. Les vice-présidents en sont M. L.-J. Thériault, conservateur du musée de Vaudreuil-Soulanges, et Mme G. McGibbon, de la société historique d'Argenteuil.

La conférence du mois de mai groupera des hommes et des femmes des dix provinces. Il y aura aussi des représentants de l'Association des musées américains et de divers organismes européens intéressés aux musées.

En annonçant la réunion, Mme Turnham a déclaré que la majorité des musées canadiens sont petits et disposent d'un budget très limité. Il y a toutefois un nombre croissant d'employés de musées qui adhèrent à l'association et prennent part à son activité.

La conférence débutera au musée des Beaux-Arts par une séance générale sur les questions financières. Un déjeuner sera offert par le Musée à la galerie de l'Etable et diverses réunions sur les publications et l'art esquimaud suivront dans l'après-midi. Dans la soirée prendra place le dîner annuel à l'île Ste-Hélène.

Le jour suivant, une assemblée plénière sur "La formation des cadres nécessaires aux musées" aura lieu au Château de Ramezay. Une visite du vieux Montréal précédera des réunions de groupes sur l'art et l'archéologie, l'histoire, l'éducation et les sciences, à l'édifice du Bell Telephone. La compagnie du téléphone offrira un dîner qui sera suivi d'une visite à l'Office national du film.

Le troisième jour commencera par une séance sur les rapports et résolutions, au musée Redpath, suivie d'une seconde réunion sur les questions financières et l'élection des présidents.

Les délégués déjeuneront au Redpath Hall à titre d'hôtes de l'université McGill.

Pour l'après-midi, le musée a organisé une visite de collections dans des résidences privées. Les délégués visiteront ensuite le musée de l'Oratoire St-Joseph et s'embarqueront en péniche autour du port de Montréal et la Voie maritime du Saint-Laurent.

L'an dernier, les hôtes de la conférence étaient le Musée Royal d'Ontario et la Galerie d'art de Toronto. M. Martin Baldwin, directeur de la Galerie d'art de Toronto, est l'ancien président de l'association.

Mont. Monitor Jan 21/60

—Tedd Church Photo

AT EXHIBIT OPENING : Governor-General and Madame George Vanier were guests of honor at the dinner given by Hugh M. Wallis, president of the Montreal Museum of Fine Arts Tuesday evening. Madame Vanier (at right) is shown being greeted by Mrs. L. LeMay, wife of Professor LeMay of Cote des Neiges. The dinner preceded the inauguration of the museum's centenary and the opening by His Excellency of the exhibition.

U.S. College Girls Start Tour In City

By JON ANDERSON

Thirty-two American college girls are making a whirlwind tour of eastern Canada this week and by Friday — when they return home — they'll probably know more about this area than many Canadians.

They're students of sociology, history and French from Sarah Lawrence College at Bronxville, N.Y., a suburb of New York City.

Field Work Director Edward Solomon explained yesterday: "Our purpose here is to involve the students actively in their education.

"In Montreal we want to study French-Canadian culture. And we'll do this primarily by studying its expression in the performing arts of theatre, radio and television."

The schedule yesterday included a performance of "Les Femmes Savantes" at the Orpheum theatre and a cast meeting afterward. They saw "Bousille et les Justes" at the Comedie Canadienne Saturday night.

They also dropped in at the CBC, the Montreal Museum of Fine Arts, and the University of Montreal social centre.

At each stop yesterday the girls put digging questions to their guides and hosts.

Their two themes: The many subtle differences between Canada and the U.S., and how French-Canada's culture survives in North America.

The group will tour the St. Lawrence Seaway before arriving in Ottawa tonight.

"On Thursday we have something particularly interesting," Mr. Solomon said. "We've been invited to a community bean supper at College de Sacre Coeur in Ste. Agathe."

Before the girls left for Canada, they studied Canadian newspapers, magazines, and government documents.

"And we hope they'll continue reading and studying about Canada when they get back," Mr. Solomon said. "We're working on possible exchanges and visits between students here and our college."

The unusual college — which believes in learning by doing and seeing as much as by reading has no marking system and a very flexible curriculum, described by Mr. Solomon as a "semi-tutorial method."

Its 420 students — all girls — prepare papers and meet with their teachers to discuss, rather than be lectured.

But no exams doesn't mean no work. "After all," explained one, "when you have to talk with a professor for an hour a week you can't go unprepared."

Star Feb. 5/60

Museum Talk By Curator

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea on Wednesday, Feb. 10, at 3 p.m. in the upstairs foyer of the museum.

Mrs. Isabel Barclay Dobell, curator of prints and documents, McCord Museum, will speak in English on "Montreal 1860".

Tea will be served after the talk. The public is invited to attend.

Dimanche - Matin Jan 24/60

Ne manquez pas ça !

● Il faut voir sans faute l'exposition "Le Canada collectionne depuis 100 ans" au Musée des Beaux-Arts, ouverte au public les mercredis soir jusqu'à 10 heures, les samedis et dimanches jusqu'à 5 heures p.m. gratuitement. Ça vous plaira énormément ! . . .

Star Jan. 29/60

FRENCH SPEAKER

The Societe d'etude et de conferences will hold a meeting at the Museum of Fine Arts at 2.30 p.m. on Feb. 2. Mr. Jean Beraud will speak on "Les Guitry, pere, fils et esprit."

Star Feb 3/60

Women's Art Society Meet

The Women's Art Society will hold a meeting in the lecture hall of the Museum of Fine Arts at 11 a.m. on Feb. 9. Lady Coomaraswamy, wife of the High Commissioner for Ceylon, will give an illustrated talk on the "Arts and Crafts of Ceylon."

150 N. News Jan 29/60

Russian Art Going On View

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North American.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

La Presse Jan 29/60

Comité féminin du Nouveau guide

Dans la vitrine du Choix du Collectionneur, au Musée des Beaux-Arts, on pourra voir du 2 février au 1er mars : Une commode de noyer cendré (époque 1700) avec un dessus en schiste d'ardoise et un crucifix de style primitif taillé dans du pin et trouvé dans la région de Lotbinière. Ces articles font partie de la collection de Mme Claude Bertrand.

Le Comité féminin du Musée des Beaux-Arts présentera, le mercredi 3 février à trois heures p.m. M. Roger Viau, vice-président du conseil de Musée, peintre, romancier, industriel, qui prononcera une causerie intitulée : "Histoire d'un Centenaire". Le thé sera servi. Le public est invité.

M. Viau est aussi trésorier de la Société des Ecrivains canadiens, membre du conseil de l'Orchestre symphonique de Montréal et de la Société d'Archéologie et de Numismatique (Château de Ramezay). Comme peintre il a exposé, de 1930 à 1945, à Montréal, à Toronto et à New-York.

Ecrivain, il a publié deux ouvrages d'imagination : "Contes en Noir et en Couleur" (1948) et "Au milieu, la Montagne" (1951). Une biographie "Cavelier de la Salle" doit paraître prochainement en France Chez Mame.

Evening Times-Globe, St John Jan 26/60

Gallery Director To Museum Meet

FREDERICTON — Prof. Edwy Cooke, director of the Beaverbrook Art Gallery here, will be among 200 delegates who will attend the Canadian Museums Association's three-day annual meeting in Montreal beginning May 19.

The delegates will represent 210 museums, ranging from the National Gallery of Canada to the Brother Andre Museum in Montreal, and will include art galleries, historical houses and scientific, industrial and religious museums. Also attending will be representatives of the American Association of Museums and various European museum organizations.

Montreal was chosen as the site of the conference in honor of the Montreal Museum of Fine Arts which celebrates its centenary this year. It is the oldest public art institution in Canada.

The conference will get under way at the museum with a general business session. A luncheon, sessions on publications and Eskimo art and the annual dinner at St. Helen's Island round out the first day.

Other conference activities include sectional meetings on art, archaeology, history, education and science, tours of private collections and the National Film Board, reports and an election of officers.

Gazette Feb 10/60

French Films At Museum

Four French films will be presented by the Montreal Museum of Fine Arts in its regular Wednesday evening film series this evening in the lecture hall of the Museum at 6.30 and at 8.30 p.m.

They are: La Maison De Moliere, an historical account of the Comedie Francaise; Roi Soleil, the story of Louis XIV as seen in the light of the documents and monuments of his time; Le Mystere De La Licorne which shows the 16th Century tapestries now in the Cluny Museum in Paris. Maria Casares tells the poetic legend which is illustrated in six tapestries, and finally the story of George De La Tour.

MS Star Jan 16/60

Art Notes

The New National Gallery Director And the Year's First Exhibitions

By ROBERT AYRE

THE appointment of Charles Fraser Comfort as Director of the National Gallery of Canada is a matter for general satisfaction. Mr. Comfort brings to the position a fund of immense energy and enterprise, thoroughgoing knowledge and far-ranging experience. As a painter, he has made a substantial contribution, in murals and portraits and as a war artist, in addition to his more personal expression. His well-founded respect for ancient standards of professional practice, together with his first-hand knowledge of materials and techniques and his close acquaintance with art history — he is Associate Professor of Art and Archaeology in the University of Toronto — would stand him in good stead as the man responsible for the conserving and building up of the national collections. At the same time, he is too contemporary in spirit to look upon the Gallery as a repository of the past, and he has a strong and informed sense of Canada. Former directors have developed the concept of the National Gallery as something far more than a building in Ottawa. Under Comfort it should continue to grow and enlarge the lives of Canadians, as well as enhance their prestige abroad.

* * *

The new season in Montreal has begun to roll. Next Tuesday, His Excellency the Governor-General will formally open the big Centenary exhibition at the Museum, "Canada Collects: 1860-1960." Meanwhile, we have Colville and Gendron in Gallery XII, the four "Formal Lyrists" in the Stable Gallery, and several other shows about town.

Alex Colville, who teaches at Sackville, N.B., says he has given up trying to make general statements on his style and aims. I won't attempt to pin him down, either. It would be misleading to say that he is a "representational" painter with such exactitude that his temperas look like photographs. He gives you fantastically accurate likenesses of three sheep by a fence, a milk truck in front of a small-town store, an acrobat on a trapeze, a herd of cattle drawn up for show, a jockey talking to a woman, girls diving in a swimming race, but he gives them another dimension; he takes them out of time, transfixes and transfigures them with a strange permanence. He is at his best, I think, when he pushes even further, as he does in the evocation of the morning in "Boy and Dog and the St. John River" and in the picture of the soldier kissing the girl good-bye at the railway station. They are utterly alone in the empty space of the platform; the lighted but empty train stretches on and on, interminably; you are haunted by everlasting farewells and immense loneliness.

In contrast with this carefully calculated, low-keyed painting, Pierre Gendron's oils and gouaches burst on the sight like a garden of exciting color, with plenty of red and orange, swatches of white and splashes of melodious yellow. He has gone forward since his exhibition at Agnes Lefort's a few months ago, adding to his sensitivity a greater freedom and amplitude. He still uses his little square patches but he is swinging through open areas in joyous swoops, too. Music inspires him — "Improvisation" and the reverberating black chords of his "Homage to Schoenberg"—and so does the life of the earth.

* * *

I didn't find anything like his vitality among the Formal Lyrists in the JAMM show. In a series called "Lifestream," Paterson Ewen gives us diagrams suggesting horizontal movement, but I could not feel the force of them, and I found Ray Mead's compositions, many of them on a background that made me think they were painted on brown paper, thin and unconvincing, casual dabs of white and wandering line. I liked best his shorthand accounts of landscape, "Summer," with its suggestion of rocks and sedge, and the watery "Paint Island." Mead is more lyrist than formal. In Henriette Fauteux-Masse and Virginia de Vera the accent is on the formal. The former builds her compositions of square blocks, fitting them together like a mason, and gets sensitivity of texture by laying color on color and covering the whole with a white patina. In color and finish, Miss de Vera's elegant abstract shapes, starting from the movements of birds and ballerinas and from music, are like lacquer.

Isis Kischka, the French painter, born in Russia in 1908, who is to be met in a small show at the Klinkhoff Galleries, is a muscular painter of strenuous climbing hills and hard-won fields, and of positive flowers in positive jars, a painter arresting in his density and uncompromising attitude.

Grace and transparency are to be found, on the other hand, in the two dozen paintings by the contemporary Chinese artist Hy Y. K. Wo (born 1925) now on view in the McGill School of Architecture. His subjects are birds, fish, flowers, and he paints, with great, free washes and delicate lines, slender stems and dishevelled leaves, blossoms on the spray, birds lightly poised, ducks swallowing fish, the color flash and the downward plunge and swerve of those that got away.

The Art Calendar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10, free days, Wednesday, Saturday, Sunday. **Centenary Exhibition — Canada Collects — 1860-1960.** Formal opening, Tuesday. **Alex Colville and Pierre Gendron** in Gallery XII, through Jan. 24. **Formal Lyrists** in Stable Gallery, through Feb. 7.

GEORGE K. RACKUS, Galerie A. Lefort, 1504 Sherbrooke W. Opening Monday, through Jan. 30.

THE BAROQUE ILLUSION. Theatre exhibition. University of Montreal Social Centre, Maplewood Ave. Through next Friday.

COSTUME DESIGNS by Althea Douglas, Lobby show, Montreal Repertory Theatre. During run of HAMLET.

ISIS KISCHKA. Walter Klinkhoff Gallery, 1200 Sherbrooke W. Through next Saturday.

HANNAH HYAMS. Y.W.C.A., 1355 Dorchester. During January.

CHINESE PAINTINGS by Hy Y. K. Wo. McGill School of Architecture, McConnell Engineering Building. Daily 10 to 6, Sunday 2 to 5. Through Thursday.

ART PHOTOGRAPHS. Mont Sauvage Inn, Val Morin.

NON-FIGURATIVE ARTISTS. Fifth Annual. Beaux Arts, 125 Sherbrooke W., through Jan. 30.

Le Devoir Feb 10/60

Causerie au Musée

Il y aura une causerie mercredi le 10 février au Musée des beaux-arts de Montréal, en marge de l'exposition actuelle de tableaux d'anciens maitres. M. Edward Cleghorn, directeur associé du Musée, parlera à 8 h. p.m., en anglais, sur les portraits qui figurent dans les collections.

Cette exposition qui décrit un siècle de collections canadiennes est ouverte jusqu'au 21 février.

Gazette Feb 11/60

Museum—Ambassador Of Goodwill

The role of the Montreal Museum of Fine Arts as "an ambassador of goodwill" was cited here yesterday by Director Evan H. Turner in a talk before the Westmount Rotary Club.

He said the museum, now celebrating its centenary, loans works from its permanent collection to virtually every part of the world.

"Possibly the only continent which has not received loans from us is the Orient," he declared.

Calling the museum one of the city's "most important" educational institutions, he said it is "not a mausoleum, but a place of new ideas, new attitudes—and fun."

It is one of the few institutions in the city open every day of the week and Wednesday nights, as well.

"We would like to stay open every night and we may do so eventually," he said. "The only thing that is stopping us is lack of money."

He showed a series of color slides to indicate the type of works to be found in the museum and concluded by saying that art today is big business.

38,977 personnes ont visité la présente exposition au Musée

On apprend aujourd'hui que le nombre de visiteurs à l'exposition actuelle de maitres anciens qui se tient au Musée des Beaux-Arts de Montréal a dépassé les 38,000 après les premiers 19 jours d'ouverture.

L'exposition, qui se continuera jusqu'au 21 février, décrit l'évolution des collections canadiennes au cours du siècle dernier. Présentée à l'inauguration du centenaire du Musée, elle comprend 214 chefs-d'oeuvre européens de Rembrandt à Picasso.

Des tableaux tirés des collections Van Horne, Angus et Lord Strathcona figurent dans cette exposition.

Les jours de pointe jusqu'ici ont été le 24 janvier, qui a enregistré 5,153 visiteurs, le 31 janvier, 3,260 visiteurs et le 7 février, 3,809 visiteurs.

L'assistance totale au 7 février atteignait 38,977.

Cette affluence au Musée n'est surpassée que par les expositions Sir Winston Churchill et Edward G. Robinson.

Gazette Feb 4/60

Greatest Van Gogh Paintings To Be Highlight At Museum

The greatest Van Gogh paintings in the world will be exhibited at the Montreal Museum of Fine Arts next October as one of the highlights of the museum's centenary celebrations.

The exhibition will consist of 160 paintings, drawings and watercolors owned by Van Gogh's nephew and the Kroller-Muller Foundation of the Netherlands.

Dr. Evan H. Turner, director of the museum, travelled to Holland in December to arrange the show.

Many of the pictures which will be shown here are world-famous and have been reproduced again and again. It will be the first time for the originals to be shown in Canada.

After the Canadian preview here, the works will go on view in the National Gallery of Canada, Ottawa; the Art Gallery of Toronto, and the Vancouver Art Gallery.

The collection is scheduled to return to The Netherlands by April 1 in time for the tourist season there. The paintings alone bring thousands of visitors to the country each year.

Value of the paintings to be shown here was not disclosed but it was learned that they have been insured for "a fabulous sum."

The Van Gogh exhibition is the third major show organized for the 100th anniversary of the museum. The first, on view until Feb. 21, is a selection of 214 Old Master paintings owned or formerly owned by Canadians.

The second will be an exhibition of Soviet Russia's contemporary art. Largely an unknown quantity in the western world, they will be shown in March.

V. W. Van Gogh of Laaren, Holland, nephew of the famous artist, has a green maple leaf on his front door in honor of Canada.

"He told me," Dr. Turner went on, "that such a leaf was placed everywhere in Van Gogh's neighborhood at the time of liberation. It meant that every Canadian soldier was welcome."

The other great collection which will be part of the museum's exhibition was created by the Kroller-Muller family and is being loaned by the foundation of the same name.

Mrs. Kroller-Muller was largely responsible for creating the Van Gogh collection. She was one of Europe's greatest collectors of modern art in the first two decades of this century.

Dr. Turner said the museum will have to charge a "small" admission fee to the exhibition because of the "tremendous" cost of the transport and insurance.

Final arrangements for these phases of the exhibition are being arranged.

Town of Mt. Royal Weekly Post Jan 21/60

☆ ★ ☆

FOR YOUR DATE BOOK — Mrs. Richmond of the Figure Skating Club phoned to say that the tests for the pairs competition for the Jauch Trophy will take place in the Arena on Tuesday at 5.30 p.m. Seven couples are trying out, and the public is invited to watch them demonstrate their skill. The club is not putting on a carnival this year but the exhibition should be almost as exciting to watch. This will take place on Saturday afternoon, March 12, at 2.15 . . . Mrs. Peter Hart of Waterloo rd., and Mrs. Stanley Clarke of Cambridge rd., members of the Ladies' Committee of the Montreal Museum of Fine Arts, advise that Dr. Evan H. Turner, director of the Museum, will be the speaker at the weekly lecture and tea on Wednesday, at 3 p.m. All are welcome. His subject will be "One Hundred Years of Canadian Collecting" . . . "Artists In Action" is on the evening programme at the Museum on the same day at 8 p.m. Mrs. John A. Tyler, of Normandy dr., is an executive member of the committee which sponsors these evenings . . . Catholic Women's Club of Annunciation Parish will have a demonstration of culinary art at their meeting on February 9, at 8.30 p.m. It will be presented by the Quebec Natural Gas Corporation. in the Parish Hall. Everyone is welcome, says Mrs. John V. Turley, whose phone number is RE. 3-3176 . . . The Women's Auxiliary of the Montreal General Hospital in the Town will hold their annual meeting on Monday, February 15, at 2.30 p.m. in St. Peter's Church. The Rev.

Town of Mt. Royal Weekly Post Jan 28/60

● THE VISIT of the "Know your Montreal" group" to the Montreal Museum of Fine Arts on Friday last, arranged by Mrs. W. R. Cartledge and Mrs. George Campbell, was thoroughly enjoyed by the group, as it had been planned to coincide with the exhibition of European paintings. Dr. Arthur Lismer R.C.A., L.L.D., educational director, and principal of School of Art and Design, graciously accompanied the ladies around the gallery and greatly added to their appreciation of the paintings with his interesting descriptions and comments.

Pointe Claire Lakeshore

Montreal Museum lecture, tea, Wednesday, Feb. 3

The Ladies' Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea Wednesday, Feb. 3, at 3 p.m. in the upstairs foyer of the Museum.

Mr. Roger Viau, vice-president of the executive committee of the Museum, will speak in French on The History of a Century.

Tea will be served after the talk in the upstairs foyer of the Museum.

The public is invited to attend.

Mont. Gazette Feb. 9/60

● PERSON TO PERSON: Don Dawson, advertising and p.r. manager for Canadian Schenley Ltd., pulling up stakes to live in Hawaii where Mrs. Dawson was born, in the investment and construction field. . . . Stan Shepherd recovering after major surgery in Montreal General Hospital. . . . Councillor Harold Cummings back from Washington to play host at a reception Wednesday for Montreal competitors, including his own Corvair team, in the Canadian Winter Rally, a 1,300 road test for cars and drivers which starts in Toronto on Friday, Feb. 12. . . . The Windsor Hotel's $25,000 art collection, restored by John Muhl, official restorer of the Montreal Museum of Fine Arts, to be unveiled today. . . . Pierre Laporte, parliamentary correspondent at Quebec for Le Devoir, will unveil his new book, The Real Duplessis, at the Cercle Universitaire here on March 1 . . . Abby Murray marks a birthday today in St. Mary's Hospital.

Toronto globe & mail Jan 23/60

Tiepolo's canvas, Apelles Painting a Portrait of Campaspe, in the Montreal Museum of Fine Arts exhibition.

MONTREAL PRODUCES A SURPRISE

Quietly, Canadians Have Collected Best Art

By PEARL McCARTHY

MONTREAL

The Montreal Museum of Fine Arts had been intensifying its program for months before it inaugurated its centennial celebrations this week. Yet it managed to stage a climax, when Governor-General Vanier opened the exhibition called Canada Collects, 1860-1960.

More than 230 European masterpieces would be a reason for travelling to spend a few days even in a less bright place than Montreal. But this exhibition presents so many fascinations that it is a tease, drawing you to a waterlily picture by Monet, an antiphonal page illuminated centuries ago, perhaps an early Dufy or Picasso, or perhaps one of those unbelievable Victorian pieces of classical ruins and sentiment.

This time, a teasing game makes sense. All periods jostle each other—with reason, because the underlying theme is the role of the private collector and pictures are grouped in collections. And you are staggered by how large that role has been in Canada, for there are works here which have seldom been seen in public.

Walk through these many galleries and you may be ready to agree that, if you took ten sincere art collectors of intelligence, and sent them out to buy one picture each from any given period from Bruyn to Matisse, they would come back with pictures as varied in type as their own personalities. And that is the value of the private collector.

The financial value is not the only one which a collector makes when he gives a picture to a public gallery. He gives something loved, not merely appraised at either popular or specialist level. Art works are autographic; but so are art collections.

What in Canadian personal history is more interesting than to think of Sir William Van Horne, the railway builder and man of large business affairs, painting away into the night at his amateur art, and buying Cezanne when hardly anybody was buying Cezanne? His picking of masterpieces was first class. Some of that section of his collection that was dispersed has been brought back on loan. The Ross and Drummond pictures no longer in Canada have likewise been brought back.

Van Horne may be quoted by amateurs who are told that their amateur work makes them content with their own efforts. Van Horne proved that it need not be that way.

Where ratings, or even listings of notable collectors is impossible in such a huge assemblage of notable art, it may be permissable merely to mention enough items to indicate how the Montreal Museum is stocked with treasure at this moment.

In one room, I noted the illuminated manuscripts lent from the Cleveland Morgan and the L.V.R. collection of Montreal. But in the same room, I remember French drawings and a grand waterlily picture by Monet, from the Lande collection, which I did not know was in Canada.

The great Rubens, The Departure of Lot and His Family from Sodom, originally in the Ross collection of Montreal, has been lent by the Ringling Museum of Florida. There is a Rembrandt self-portrait, fairly recently acquired for the Bronfman collection, I believe. The Bronzino portrait from the Seford collection is a good example. The several Canalettos are only one section in the Hosmer collection. Among the many Van Horne treasures, the small Delacroix should not be missed.

The surprise of the exhibition, and the one which will doubtless draw international notice, is the number of really good Impressionist paintings in Canada. And these are not pocketed. They are in several collections. Early Picassos, and a surprising little early Dufy, are worth mentioning.

Several Toronto collectors, from the late H. C. Cox and Sir Edmund Walker, and the late Frank Wood, to the Zacks and the John David Eatons are represented. Their choice has run from Old Masters, through the Barbizans to Braque.

It may be that never again will there be anything like this picture-story of how individual Canadians used their prosperity to enjoy art in the century when the country moved from being a kind of colony behind frontiers to becoming a nation. The event is worth attending not only for the sake of seeing many masterpieces but because it is a good antidote for the cynical pride some take in stating that this is a dull country. The collectors have sometimes been odd, but not dull.

Ottawa Journal Jan 27/60

TASTE IN ART.

Sirs:—The current exhibition of paintings at the Montreal Museum of Fine Arts reminds me that last year, the National Gallery together with its Association, organized an interesting and quite revealing exhibition of paintings in the private collections of Ottawa. This initiative as we all know was a great success and I am sure prompted such cities as Quebec and Montreal to follow suit.

Although one might be more impressed by the magnitude of the Montreal exhibition, one must remember that a great number of the paintings shown are no longer in Canadian collections, but come from such collectors as the Astors of New York. The aim of the exhibition apart from being a centennial celebration, was to show the taste of Montreal collectors through the years. But even if I think that the exhibition was well worth that trip to Montreal, I must say that the presence of so many paintings from other countries took away the impression that one should have had, in other words, that one was looking at the Canadian taste of the past hundred years. The Ottawa exhibition, on the contrary, gave the feeling that what was hung was truly the taste of Canada and that every painting shown could well be part of anyone's living room. The Ottawa exhibition also showed that collecting paintings is not reserved to only a few as unfortunately the Montreal exhibition does.

Congratulations once again to the National Gallery, the Association and the public of Ottawa for setting the pace.

PIERRE ED. CHASSE
706 Echo Drive,
Ottawa, Jan. 25.

Montreal Monitor Jan 28/60

German films

An evening of German film will be presented by the Montreal Museum of Fine Arts in its Wednesday evening film series on **February 3** in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

They are **"Stephen Lochner"** which features the work of this mediaeval painter; **"The Expressionist Revolt"** modern German paintings; **"Kandinsky"** showing the works of this famous artist and having a commentary in German; **"Barlach,"** in two parts, with musical accompaniment and featuring different aspects of Germany's great artist of the interior life and finally **"Turme und Tore Einer Stadt,"** a film on the mediaeval town of Rothenburg.

Chatham News Feb 1-60

To Show Russian Art

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in Norh American.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remaindr are 19th century Academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

La Presse Feb 6/60

16,000 visiteurs

Monsieur le Rédacteur,

Je suis depuis mon arrivée au Canada, ce qui date d'à peu près sept ans, un lecteur assidu de "La Presse". Comme tel, permettez-moi en ma qualité de juif, d'attirer votre attention sur un fait, qui, si on le laissait s'accréditer, pourrait porter préjudice à votre quotidien et causerait une diminution de vos sympathisants parmi mes correligionnaires, chose nullement souhaitable.

Dans l'article : Réflexions sur 16,000 visiteurs, paru dans votre numéro du 30 janvier, l'auteur, Monsieur Jean Sarrazin, écrit textuellement : "Les toiles qu'on nous présente proviennent des grandes collections canadiennes, anglaises ou juives, ces dernières en notable proportion." Et par ailleurs : "Regardez le groupe des juifs canadiens. Ils voulaient pénétrer dans cette citadelle traditionnaliste qu'était le musée. Ils en ont forcé l'entrée à coups de dons, à coups de tableaux. Aujourd'hui ils envoient les toiles de leurs collections et je me suis même laissé dire que certains avaient acheté des tableaux uniquement en vue de les exposer. Mais ils occupent une place, ils la tiennent."

Peut-il nous dire, Monsieur Sarrazin, pourquoi cette discrimination ? Et quel mal y a-t-il à ce que les Juifs aient donné leurs toiles au musée ? L'ont-ils fait au nom d'un groupement, éthique séparatiste, ou comme des citoyens fidèles canadiens ? Et ont-ils voulu faire valoir l'art spécifique de leur race ? Valait-il mieux priver le public, comme il s'exprime si bien, de l'appétit de connaissance et l'empêcher d'apaiser sa faim de culture ?

Le fait que ces toiles précieuses se trouvent dans les mains des Juifs enlève-t-il quelque chose de leur beauté ou de leur valeur ?

Et ensuite "les Juifs ayant forcé l'entrée à coups de dons à coups de tableaux" en ont-ils tiré un profit quelconque ? Etait-ce dans un esprit de lucre, comme on les accuse si souvent et injustement ? N'était-ce pas plutôt une preuve de générosité, d'idéalisme ?

Naturellement, si les Juifs en pénétrant au musée avaient accaparé à leur seul avantage les plaisirs et la joie esthétique résultant de la contemplation d'une oeuvre d'art, comme s'il s'agissait de la mainmise d'un commerce quelconque qu'on leur reproche indument, ils seraient à réprouver. Mais en offrant leur exposition au grand public sans différence de race ou religion et en donnant la possibilité également aux Canadiens français d'admirer les chefs-d'oeuvre des génies universels, n'ont-ils pas fait preuve de charité, qualité éminemment chrétienne ?

Le fait d'avoir acheté même à profusion, avant l'exposition, comme on l'affirme, des toiles de maitres, cela démontre seulement que les Juifs fortunés aussi ne sacrifient pas uniquement au culte du Moloch, mais éprouvent le besoin d'étancher leur soif d'idéal, en posant leur regard sur un beau paysage, un portrait intéressant, ou un sourire énigmatique.

Si Monsieur Sarrazin par son article avait l'intention de secouer la torpeur ou l'indifférence des Canadiens français par rapport au mouvement artistique du pays il aurait dû employer peut-être d'autres moyens sans mettre les Juifs en cause.

Je considérais toutefois comme un devoir de ma part, de faire cette mise au point et vous remercie d'avance de la possibilité accordée, en la publiant, d'éviter un malentendu.

Veuillez agréer, Monsieur le Rédacteur, l'assurance de ma parfaite considération.

Solomon SMILOVICI

N. d. l. R. — Il ne s'agissait nullement de discrimination dans l'article dont parle notre correspondant. Au contraire, l'article avait pour but de citer en exemple l'action du groupe canadien juif, au musée. Notre correspondant cite trois phrases, mais retranche celle qui leur servait de conclusion : "Qu'attendons-nous pour en faire autant?". Le paragraphe d'où sont extraites ces phrases avait pour sous-titre "Une leçon...". Le texte qui les accompagnait incitait les Canadiens français fortunés à imiter l'exemple du groupe canadien juif en faisant des dons et en collectionnant les oeuvres d'art.

J. S.

Gazette Feb 4/60

School Visits Organized To Museum

A system of organized visits by high school children has been instituted by the Montreal Museum of Fine Arts in co-operation with the Catholic School Commission and the Greater Montreal Protestant School Board.

Dr. Evan H. Turner, director of the museum, said the visits are in keeping with the museum's efforts to extend its educational services.

Groups of students accompanied by teachers are going to the museum to view the current exhibition of Old Master paintings, an exhibition which surveys the evolution of Canadian collecting during the past century.

A typical group was that of the Msgr. Georges-Gauthier School. It consisted of about 100 boys of Grades 11 and 12. They went to the museum during the "student's hour" in the final part of the school day, during which the students may do homework or pursue hobbies.

La Patrie Jan 31/60

Réunion annuelle de l'Association des musées canadiens

Pour la deuxième fois au cours de ses 13 années d'existence, l'Association des musées canadiens tiendra sa réunion annuelle de trois jours à Montréal, à partir du 19 mai. Montréal a été choisi comme site de la conférence en l'honneur du centenaire de fondation du Musée des Beaux-Arts, la plus ancienne institution publique consacrée aux arts au Canada.

200 délégués représenteront les 210 musées du Canada, depuis la Galerie nationale du Canada jusqu'au musée du Frère André à Montréal.

Verdun Messenger Feb 3/60

Exhibition Of Old Masters Draws Crowds

The largest crowds since the record-shattering Sir Winston Churchill exhibition are visiting The Montreal Museum of Fine Arts for the current exhibition of Old Masters, Director Evan H. Turner has announced.

A total of 11,407 persons viewed Canada Collects-1860-1960; European Painting, during the first week of the show.

One day alone—Sunday, Jan 24 — there were 5,153 persons, Dr. Turner said.

Attendance figures for the exhibition, which is open to the public until Feb. 21, are rivalled only by the figures set in July, 1958, when 35 paintings by the famed British war-time leader were displayed.

At that time, however, the Museum remained open every night because the exhibition was available here for only six days.

The current exhibition consists of 214 European masterpieces ranging from Rembrandt to Picasso, which are owned or were owned by Canadians.

It includes works from the great Van Horne, Angus and Lord Strathcona collections.

West Mount Examiner Jan 28/60

German films

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They are **"Stephen Lochner"** which features the work of this mediaeval painter; **"The Expressionist Revolt"** modern German paintings; **"Kandinsky"** showing the works of this famous artist and having a commentary in German; **"Barlach,"** in two parts, with musical accompaniment and featuring different aspects of Germany's great artist of the interior life and finally **"Turme und Tore Einer Stadt,"** a film on the mediaeval town of Rothenburg.

la Presse Fév 8/60

Au Salon du Printemps

Prix du centenaire de mille dollars

Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé qu'un grand prix du Centenaire, d'une valeur de $1,000, sera décerné lors du 77e Salon du Printemps du Musée.

Ce montant porte à $4,000 le fonds destiné à l'attribution de prix à cette exposition, qui aura lieu du 8 avril au 8 mai. Ce total est peut-être le plus élevé pour ce genre d'exposition au Canada.

Au cours des années passées, les prix atteignaient un montant global de $450.

M. Turner a déclaré que le nouveau prix de $1,000 est offert en marge du centième anniversaire de l'institution. Le Salon du Printemps est l'une des plus anciennes — sinon la plus ancienne — exposition annuelle d'oeuvres contemporaines dans les musées d'Amérique du Nord.

En plus du grand prix du Centenaire, les prix se composent d'un fonds d'achat de $2,000; du prix Jessie Dow, de $250, pour la meilleure peinture à l'huile; du prix Jessie Dow de $250 pour la meilleure aquarelle; et du prix du comité féminin du Musée, de $500, pour la meilleure sculpture. Autrefois, ces trois derniers prix s'élevaient à $150 chacun.

Le fonds d'achat de $2,000 fut établi conjointement par le Conseil des Arts du Canada et le Musée. Il servira à acheter des oeuvres du Salon du Printemps pour la collection permanente du Musée.

M. Turner a indiqué que tous les prix seront décernés par un jury composé de cinq membres, lequel choisira les oeuvres à présenter à l'exposition. Il a souligné que le jury peut choisir n'importe quel ouvrage pour le grand prix du Centenaire, indépendamment des autres oeuvres primées.

Le jury comprend M. Robert Ayre, critique d'art au "Montreal Star"; M. Claude Beaulieu, directeur artistique de la revue "Vie des Arts"; M. Alan Jarvis, rédacteur-en-chef de "Canadian Art" et ancien directeur de la Galerie Nationale du Canada, qui est aussi bien connu au Canada et outre-mer comme sculpteur; M. Alfred Pellan, l'un des peintres modernes les plus en vue au Canada français et M. A. J. Casson, de l'Académie royale canadienne, l'une des personnalités artistiques de Toronto.

M. Turner dit que l'augmentation du montant et du nombre des prix devrait inciter les artistes de tout le Canada à soumettre des oeuvres au concours.

Les inscriptions doivent parvenir au Musée au plus tard samedi, le 20 février, à 5 heures p.m. Les oeuvres elles-mêmes doivent y parvenir au plus tard samedi, le 27 février, à 5 heures.

L'an dernier, 1,631 travaux ont été soumis au Salon du Printemps.

Cette exposition est ouverte à tout artiste vivant.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exclusion des miniatures), les dessins et gravures de toute technique et les sculptures.

Chaque artiste peut soumettre un total de deux travaux, pourvu qu'ils aient été exécutés durant les trois dernières années. Ils ne doivent pas avoir été présentés déjà à un Salon du Printemps du Musée. Les peintures, les gravures et les dessins doivent être encadrés.

M. Turner a déclaré que le Musée s'attend à ce que cette exposition soit particulièrement intéressante cette année, vu la célébration du centenaire du Musée.

Gazette Feb 6/60

Tables Turned On Critic, His Photographs On Show

The tables will be turned for Donald W. Buchanan when the Junior Associates of The Montreal Museum of Fine Arts present an exhibition of 70 photographs at The Stable Gallery, beginning Feb. 9.

An associate director of The National Gallery of Canada, Buchanan's usual job is that of a critic.

This time, others will be fulfilling that role, for Buchanan will be the exhibitor.

He took the photographs — all black-and-white — during a six-month trip half-way around the world, from August, 1958, to February, 1959.

"The pictures are the work of a professional critic rather than a professional photographer," says Buchanan, who has been attached to the National Gallery since 1947.

"I took leave from the National Gallery to look at the world instead of paintings," he explains. He ended up taking about 150 protographs.

His main subject was "architecture with human interest. In other words, the trick was to find an interesting spot and then wait for a character to walk by."

The exhibition, called "A Not Always Reverent Journey," consists of seven sections, with explanatory panels. The photos to be exhibited were selected by Alan Jarvis, former director of the National Gallery, and now editor of Canadian Art.

"It's intended as an exhibition for everybody," Buchanan said, "not for photography experts. There are no details of exposure, for example, for I have no pretentions about being a professional photographer."

He used two cameras to get his shots. Both have since been stolen — one in a railway station in Europe, the other from his car in Canada.

Buchanan is also well-known as an author. He wrote the biography of James Wilson Morrice in 1937, as well as Growth of Canadian Painting and Canadian Painters.

The exhibition will be opened by Buchanan at 8 p.m. Feb. 9. It will remain on view until Feb. 25.

Presse ville La Feuille d'Erable Jan 21/60

Montréal doit avoir son musée d'art moderne

- par Roger Lacasse -

A Montréal, capitale artistique de la province de Québec, vient de se publier un album d'art contenant sept aux-fortes. Publié par les Editions Coglin cet album est tiré à quelques exemplaires seulement. La publication de cet album a donné l'occasion au journaliste Jean Sarrazin de s'interroger avec beaucoup de justesse sur la possibilité et surtout la nécessité de construire un musée d'art moderne à Montréal. Il est de toute évidence que la deuxième plus grande ville française au monde est de beaucoup en arrière sur ce point. Le musée des Beaux-Arts, dirigé par une clique anglaise ignore totalement le mouvement des peintres canadiens contemporains avec le résultat que le public ignore d'abord des grands noms que Paris et New-York acclament comme Albert Dumouchel, Riopel Borduas etc. Voici un extrait de l'article de Jean Sarrazin que vient de publier "la presse".

Cinq jeunes gens viennent de publier un album d'art, contenant sept eaux-fortes. La chose naturellement est passée inaperçue. Pourtant, l'album, le premier publié par les Editions Goglin, à Montréal, est digne d'être mis en vedette dans les plus grandes capitales, à New York ou à Paris. Qui s'en soucie ? Les gens savent-ils même qu'il s'agit de gravure ? Savent-ils ce qu'est la gravure ? Savent-ils qu'un des grands graveurs de ce temps s'appelle Albert Dumouchel, qu'il est Canadien et qu'il a formé à Montréal des générations d'artistes, bien que lui-même n'ait que la quarantaine ? Le public est-il au courant que cet hommme a été l'âme, le souffle, la vie de l'Institut des Arts graphiques et qu'il y accueille des jeunes gens des classes sociales les plus humbles pour en faire;non seulement des artisans, mais des artistes, leur donner le goût de la culture, le culte de la beauté, un vernis de civilisation qui les marquera pour toujours ? Qui s'en occupe ? Qui s'en préoccupe ? Le musée des Beaux-Arts est là pour cela, dira-t-on ? Mais cela est une autre question . . . Ou plutôt cela fait partie du même problème!

Parcourez les salles du musée et dites-nous combien de Pellan, combien de Borduas, combien de Dumouchel vous y trouverez . . . Si un Chinois tombait à l'improviste à Montréal, apprendrait-il par le Musée ce que fut l'automatisme, ce que furent les Plasticiens ? Pas du tout.

C'est pourquoi il nous faut à Montréal un musée d'Art moderne pour que, justement, nous puissions commencer à conserver le souvenir de la genèse et l'histoire de nos arts. Plus tard, le public canadien sera intéressé à se remémorer comment il s'est éveillé au goût du beau, aux formes, aux couleurs... quels débats, quelles contradictions, quels efforts ardents, ont suscité ces débuts... comment, de là, est sorti un art canadien original et quelles répercussions il a eu sur le peuple. Toute les grandes villes du monde, toutes les métropoles, toutes les capitales, ont aujourd'hui un musée d'art moderne. Les pays pauvres n'y font pas exception. Montréal est assez adulte pour se permettre ce qui n'est plus un luxe, mais une nécessité. Deux musées ne sont pas de trop. L'un pour la formation classique et académique, conservatoire éducatif des écoles anciennes. L'autre, qui partirait de l'époque contemporaine, vraisemblablement de la période post-impressionniste et nous conduirait jusqu'à nos jours.

Jean Sarrazin a raison: il faut un Musée d'Art Moderne à Montréal.

R.L.

Le Progrès du Saguenay Jan 27/60

Une exposition qu'il faut voir

(Celle du Musée des Beaux-Arts, à Montréal)

CHICOUTIMI (JCB) — Plusieurs petits groupes de Chicoutimi se rendront à Montréal sous peu et certains parmi ceux-ci ont l'intention de se rendre admirer au Musée des Beaux-Arts des collections privées d'oeuvres d'art, dont la valeur globale s'élève à plusieurs millions de dollars.

L'exposition, qui est la plus considérable et la plus dispendieuse jamais faite au Musée, a débuté le 19 janvier et ne se terminera que le 21 février prochain. Les amateurs se feront sans aucun doute une obligation et un plaisir de ne pas manquer cette exposition "unique". Comme il s'est dit et il se dira encore beaucoup de choses au sujet de cet exposition, nous vous invitons aujourd'hui à ne pas manquer non plus "les divertissements."

A l'occasion du centième anniversaire du Musée des Beaux-Arts de Montréal une troupe de théâtre présentera un spectacle, les 25 et 26 janvier, au musée même. Ce sera la première fois qu'un tel événement arrive dans les cent ans d'existence de cet institution.

Ces soirées représentent également une première pour la troupe de théâtre "Les Apprentis-Sorciers". Cette troupe n'a, en effet, jamais joué encore dans l'ouest de la ville de Montréal. Composée d'un groupe d'amateurs de seize membres, dont les âges s'échelonnent de 20 à 26 ans, la troupe présentera "L'avenir est dans les oeufs", d'Eugène Ionesco, à 8.30 h. chaque soir.

Les représentations sont organisées par les Jeunes Associés du Musée à la Galerie de l'Etable à titre d'expérience. L'entré est libre. On peut réserver les places en écrivant aux JAMM (Jeunes Associés du Musée de Montréal), 10 chemin Ramsay, Westmount.

L'idée de jouer du théâtre dans une institution artistique constitue une inovation au moment du centenaire du Musée des Beaux-Arts qui est la plus ancienne institution d'art au Canada.

La pièce française, présentée déjà quarante fois par les Ap-Apprentis - Sorciers, est qualifiée d'amusement et d'agréable. Elles est divisée en deux actes et dure environ 90 minutes.

La troupe, maintenant à sa cinquième saison, a été fondée le 21 juin 1955. Ses membres comprennent un professeur d'histoire, un technicien du téléphone, une coiffeuse, un médecin, une opératrice de machine à cigarettes, une infirmière, un étudiant et des instituteurs d'école secondaire.

Ils jouent de façon anonyme. "Sans toiles et sans affichage de vedettes, dit un porte-parole, il y a moins de dissensions. Nous estimons que cet anonymat est l'une des raisons de notre succès jusqu'à date".

La compagnie joue régulièrement quatre fois par semaine (avec quatre pièces différentes par année) à la Boulangerie, théâtre créé par les membres de la troupe à 5140 rue Delanaudière, dans l'est de Montréal. Ce théâtre compte 64 sièges. Il n'y a aucun frais d'admission pour le public, même à la Boulangerie. On fait la quête après chaque séance et les spectateurs y mettent ce qu'ils veulent. Les profits servent à l'amélioration des décors du théâtre. Les membres de la troupe ne reçoivent aucun salaire. En réalité, chacun doit fournir un dollar par semaine pour les frais d'entretien tels que le chauffage, l'éclairage etc. Nous nous sommes tous entichés du théâtre. Explique le porte parole.

A l'occasion ils vont jouer dans d'autres villes telles que Hull, Ottawa et St-Hyacinthe.

En mai, les Apprentis-Sorciers élisent un directeur et un assistant-directeur. "Si nous n'en sommes pas satisfaits, dit le porte-parole, ils sont vite renvoyés".

Le directeur actuel de la troupe est M. Jean-Guy Sabourin, professeur d'histoire.

la Presse Feb 3/60

Au Musée des Beaux-Arts

Exposition Lismer, Vaillancourt, Silverberg

Un membre du Groupe des Sept, un jeune sculpteur abstrait fort discuté et un artiste graphique exposent en ce moment dans le cadre des expositions de la Galerie XII au Musée des Beaux-Arts de Montréal.

Le Dr Arthur Lismer, directeur de l'Ecole d'Art et de Dessin du Musée, présente des dessins; M. Armand Vaillancourt expose des sculptures et M. David Silverberg, des gravures.

Vaillancourt a fait sensation récemment par son cénotaphe pour la ville de Chicoutimi, entièrement construit en pièces métalliques.

Cette exposition des trois artistes à la Galerie Norton se terminera le 14 février.

Mont Star Feb 4/60

School Children To Visit Museum

A system of organized visits by high school children has been instituted by the Montreal Museum of Fine Arts in co-operation with the Catholic School commission and the Greater Montreal Protestant School Board, it was announced today.

Dr. Evan H. Turner, director of the Museum, said that the visits are in keeping with the museum's efforts to extend its educational services.

The director continued: "At present groups of students accompanied by teachers are going to the Museum to view the current exhibition of old master paintings, an exhibition which surveys the evolution of Canadian collecting during the past century."

Dr. Turner has been giving lectures to groups of teachers on the museum's collections, so that they, in turn, may instruct their pupils. Later the museum hopes to establish a permanent guide syster

L'Evenement Journal Jan 30/60

Nombreux visiteurs au Musée

Montréal — L'exposition actuelle de maitres anciens au Musée des Beaux-Arts attire la foule la plus considérable au Musée depuis la fameuse exposition de sir Winston Churchill. 11,407 personnes l'ont visitée au cours de la semaine dernière, dit le directeur du Musée, M. Evan H. Turner.

Ces chiffres ne sont dépassés que par ceux de l'exposition de 35 toiles du grand chef d'état britannique, présentées ici en juillet 1958.

L'exposition "Le Canada collectionne — 1860 à 1960 — peinture européenne" se continuera jusqu'au 21 février. Elle comprend 214 chefs-d'oeuvre européens, de Rembrandt à Picasso qui appartiennent ou ont déjà appartenu à des Canadiens. Les célèbres collections Van Horne, Angus et Lord Strathcona y sont présentées.

Westmount Examiner Jan 29/60

Weekly lecture

The ladies committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea on Wed., Feb. 3, at 3 p.m. in the upstairs foyer of the Museum.

Mr. Roger Viau, vice-president of the executive committee of the Museum will speak on "The History of a Century."

Tea will be served after the talk in the upstairs foyer of the Museum. The public is invited to attend.

Westmount Examiner Jan 29/60

Museum of Fine Arts

F. St. George Spendlove, FMA, FRSA, FRGS, will be the guest speaker at the meeting of the Women's Art Society to be held in the Museum of Fine Arts at 2:30 p.m. on Tuesday. Mr. Spendlove is Curator of the Canadian Collections, Royal Ontario Museum, and will give an illustrated lecture entitled "Canadian History in Pictures".

The Ladies Committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea on Wednesday, February 3 at 3 p.m. in the upstairs foyer of the Museum.

Mr. Roger Viau, vice-president of the Executive Committee of the Museum, will speak in French on "The history of a century." Tea will be served and the public is invited to attend.

Winnipeg Free Press Jan 27/60

Museums Meet Set

SCARBOROUGH, Ont. — The Canadian Museums Association will hold its annual three-day meeting in Montreal beginning May 19. Montreal was chosen in honor of the Montreal Museum of Fine Arts, which this year is celebrating its centenary.

Among delegates who will attend the convention is Dick Sutton, director of the Manitoba Provincia Museum.

Verdun Guardian Jan 27/60

Le Devoir Feb 2/60

Une grande et unique exposition à ne pas manquer au Musée des Beaux-Arts

Le Canada collectionne depuis longtemps mais il n'y a que quelques années que les arts plastiques sont mis à la portée des foules dans des expositions de plus en plus rapprochées — Le beau travail du Comité féminin qui permet au Musée de multiplier ses initiatives et ses manifestations artistiques.

EXPOSITIONS

LE CANADA COLLECTIONNE — 1860-1960 : PEINTURE EUROPEENNE *jusqu'au 21 février.* Cette exposition de 210 peintures européennes qui ont été prêtées et qui viennent de tous les coins du Canada, des Etats-Unis et de l'Europe a inauguré le Centenaire du musée. Elle met en montre des chefs-d'oeuvre de maîtres européens achetés par des Canadiens au cours des cents ans d'existence du musée. Bon nombre de ces travaux n'ont jamais figuré auparavant dans une exposition publique au Canada. L'exposition nous présente entre autres des artistes tels que Durer, Rembrandt, Frans Hals, Turner, Constable, Monet, Pissaro, Degas, Cézanne, Van Gogh, Picasso et Braque. On présente en plus un catalogue illustré.

LES LYRIQUES FORMALISTES : *jusqu'au 7 février, Galerie-étable.*

"GALERIE XII" : *jusqu'au 14 février,* Galerie Norton. Dessins d'Arthur Lismer; eaux-fortes de David Silverberg; sculptures d'Armand Vaillancourt.

LE CHOIX DU COLLECTIONNEUR : *2-29 février.* Une ancienne commode canadienne-française (vers 1700) et un crucifix canadien appartenant à l'art primitif, provenant de la collection de Mme Claude Bertrand.

"A NOT ALWAYS REVERENT JOURNEY" — exposition de photographies prises par Donald W. Buchanan : *10-25 février,* Galerie-étable. Donald W. Buchanan est directeur associé de la Galerie Nationale. Ces magnifiques photos ont été prises au cours d'un long voyage que M. Buchanan a fait en Europe et au Proche-Orient pour photographie des sites historiques inédits et des paysages nouveaux. Les Jeunes associés présentent cette exposition que fait circuler la Galerie Nationale à travers le Canada.

"GALERIE XII" : *19 février-6 mars,* Galerie Norton. Peintures de Suzanne Meloche et de Jean McEwen. TROISIEME EXPOSITION-VENTE ANNUELLE DE PEINTURES, DE DESSINS ET DE SCULPTURES exécutés par des artistes contemporains du Québec, sous le patronage du Comité féminin, *26 février-3 mars.* L'avant-première pour les membres du musée aura lieu jeudi soir, *le 25 février.* Le public sera admis à cette exposition d'une centaine de travaux, du vendredi, *26 février,* au jeudi, *3 mars,* et la vente se fera par scrutin. On pourra déposer ses bulletins lors de la vente *(jeudi, 3 mars).* On a demandé aux artistes qui doivent exposer d'envoyer deux exemplaires de leurs travaux et d'en établir aux-mêmes le prix, qui ne devra pas dépasser deux cents ($200.) dollars. Ce prix-limite a pour but de mettre ces travaux à la portée des bourses des collectionneurs de toute catégorie. ART GRAPHIQUE ESQUIMAU, *27 février-27 mars,* Galerie des expositions spéciales. Les sculptures en pierre des Esquimaux connaissent une grande popularité depuis déjà assez longtemps, mais les pièces d'art graphique qui seront présentées au public pour la première fois, à l'occasion de cette exposition, sont une nouvelle manifestation de l'art esquimau. Des dessins hardis et des couleurs vives caractérisent ces impressions. Cette exposition est organisée par le ministère des affaires du Nord.

cuments et imprimés au musée McCord, *à 3h. de l'après-midi.* Cette conférence devait avoir lieu en janvier.

Mercredi, 10 février : "FILM D'ART", deux séances, *6h.30 et 8h.30 du soir.* Salle des conférences. Films français : "LA MAISON DE MOLIERE", qui est l'histoire de la Comédie française ; "LE ROI SOLEIL", l'histoire de Louis XIV racontée par les documents et les monuments de son temps ; "LE MYSTERE DE LA LICORNE", qui fait voir les célèbres tapisseries du 16ème siècle, aujourd'hui propriété du musée de Cluny, à Paris ; "Georges de La Tour". (Comité féminin).

Lundi, 15 février : Conférence, en anglais, "TROMPE-L'OEIL AND THE LIMITS OF DUTCH ART", par le Dr Horst Gerson. M. Gerson, directeur de l'Institut hollandais d'histoire de l'art, à La Haye, traitera de la délicate et subtile question de l'art du trompe-l'oeil au 17ème siècle hollandais. Sa conférence, prononcée en anglais, sera illustrée. Le public y sera le bienvenu. Galerie-étable *8h. 30 du soir.* Cette conférence sera sous les auspices de la Galerie Nationale du Canada.

Mercredi, 17 février : conférence, en français intitulée : RENAISSANCE CONTEMPORAINE", qui sera prononcée par M. Robert Elie, directeur de l'école des Beaux-Arts, en marge de l'exposition "Le Canada collectionne — 1860-1960 : peinture européenne", à *8h. du soir.* (Comité féminin).

Mercredi, 17 février : "FILM D'ART", deux séances, *6h.30 et 8h.30 du soir.* Salle des conférences. "L'AGE D'OR", film belge en couleurs qui a déjà été primé, avec commentaires en anglais, et qui raconte l'histoire de l'Ecole flamande de peinture aux 15ème et 16ème siècles ; "LES AVENTURES D'UN", film primé en 1957 au Festival de Venise" pour ses qualités d'excellence dans la catégorie des courts métrages. (Comité féminin).

Vendredi, 19 février : visite-conférence conduite par le Dr Arthur Lismer sur l'exposition "Le Canada collectionne — 1860-1960 : peinture européenne", à *4h. du soir.*

Lundi, 22 février : conférence illustrée intitulée "TITAN AND PHILIP II", prononcée en anglais, par Cecil Gould. Ce conférencier et écrivain bien connu, qui est membre du personnel de la Galerie Nationale de Londres, parlera d'une des plus fascinantes histoires d'encouragement des arts de la Renaissance italienne. Le public est invité, Galerie-étable, *8h.30 du soir.*

Mardi, 23 février. déjeuner des membres, *12h.30 du soir.* Les billets sont en vente au comptoir de vente du musée, près de l'entrée principale, durant les heures d'ouverture. On ne prend pas de réservations.

Mercredi, 24 février : conférence, en anglais, par le directeur sur l'Exposition-vente organisée par le Comité féminin. à *3h..* (Thé du Comité féminin).

Mercredi, 24 février : "LES ARTISTES A L'OEUVRE". Salle des conférences, 8h. du soir. Dessin et modelage sur glaise. Modèles et matériaux seront fournis aux spectateurs qui pourront alors exercer leurs talents. Les membres de l'auditoire seront alors "LES ARTISTES A L'OEUVRE".

Jeudi, 25 février : avant-première de l'Exposition-vente patronnée par le Comité féminin, à *9h du soir.*

Vendredi, 26 février : avant-première de l'exposition sur l'Art graphique esquimau, à *9h. du soir.*

Dimanche, 28 février : conférence publique donnée en anglais par le directeur sur l'Exposition-vente organisée par le Comité féminin, à *3h.15 du soir.*

LES NOUVELLES DU MUSEE

Section éducative : groupe-étudiant pour les membres — les vendredis à *11h. du matin.* Les sujets : le vêtement ; l'ameublement ; le transport à travers les âges. Classe de peinture pour les membres — les jeudis à *10h. du matin.*

RECEPTION DU MAIRE : Son Honneur M. Sarto Fournier, maire de Montréal, désire marquer le Centenaire du musée par une réception civique qu'il donnera au musée même, *le 8 février,* et à laquelle il invitera des personnages de premier plan de la ville de Montréal et des municipalités voisines.

AVANTAGE OFFERT AUX MEMBRES : le Centre éducatif et culturel Inc., 766 ouest, rue Sherbrooke, fait une faveur spéciale aux membres du musée en leur offrant un escompte de 20% sur l'achat des livres en magasin. Les membres devront présenter leur carte quand ils feront un achat.

LA GALERIE-ETABLE OUVRIRA UN CAFE LE 4 FEVRIER, avec mets préparés selon les directives de Mme Jehane Benoit, une experte dans l'art culinaire. On y servira du thé, du café et des repas légers. Les heures : tous les jours de *11h. du matin à 4h.40 de l'après-midi ;* les mercredis, de *11h. du matin à 9h.30 du soir,* les dimanches, de *2h. à 5h..* Fermé les lundis. Les membres sont tous spécialement invités à ce nouveau café.

Les formules d'inscription pour le 77ème Salon annuel du printemps ont été adressées, le *9 janvier,* à tous les artistes dont les noms figurent sur la liste postale du musée. Les artistes qui désirent présenter des oeuvres au Salon doivent renvoyer la formule dûment remplie avant *5h. samedi, le 20 février ;* les travaux doivent parvenir au musée pas plus tard que *5h. de l'après-midi, samedi, le 27 février.* Les membres du jury 1960 sont Robert Ayre, Claude Beaulieu, A.J. Casson, R.C.A., Alan Jarvis et Alfred Pellan. Le Salon du printemps sera ouvert du *8 avril au 8 mai.*

ACTIVITES

Mercredi, 3 février : conférence, en français, par M. Roger Viau, vice-président du musée, sur *"L'histoire d'un centenaire"*, à 3h. de l'après-midi. (Comité féminin).

Mercredi, 3 février : "FILM DART", deux séances, 6h.30 et 8h.30 p.m. Salle des conférences. Films allemands : *"Stephan Lochner"*, qui met en vedette les travaux de ce peintre du moyen âge et fait voir la ville de Cologne au 15ème siècle ; "LA REVOLTE EXPRESSIONNISTE", un étude sur les peintres expressionnistes allemands réalisée d'après la collection bien connue du "Detroit Institute of Arts" ; "Kandisky", qui présente les travaux de ce peintre célèbre, avec commentaires en allemand ; "Barlach", qui fait revivre cet artiste et nous permet de découvrir sa pensée en nous montrant ses oeuvres ; "TURME UND TORE EINER STADT", un film sur la ville de Rothenberg (du 13ème au 16ème siècle) ; avec commentaires en allemand. (Comité féminin).

Mardi, 9 février, Galerie-étable, 8h.30 du soir M. Donald Buchanan prononcera une causerie sur son exposition de photographies intitulée "A NOT ALWAYS REVERENT JOURNEY". Cette causerie est organisée par les Jeunes associés.

Mercredi, 10 février : conférence, en anglais, sur "MONTREAL EN 1860", par Mme I.M. B. Dobel, conservatrice des do-

Montreal Gazette Jan 27/60

Local residents of German origin or descent will be interested in an evening of German films to be presented by the Montreal Museum of Fine Arts in its regular Wednesday evening film series on February 3 in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

They are "Stephan Lochner" which features the work of this mediaeval painter; "The Expressionist Revolt" modern German paintings; "Kandinsky" showing the works of this famous artist and having a commentary in German; "Barlach", in two parts, with musical accompaniment and featuring different aspects of Germany's great artist of the interior life and finally "Turme and Tore Einer Stadt," a film on the mediaeval town of Rothenburg.

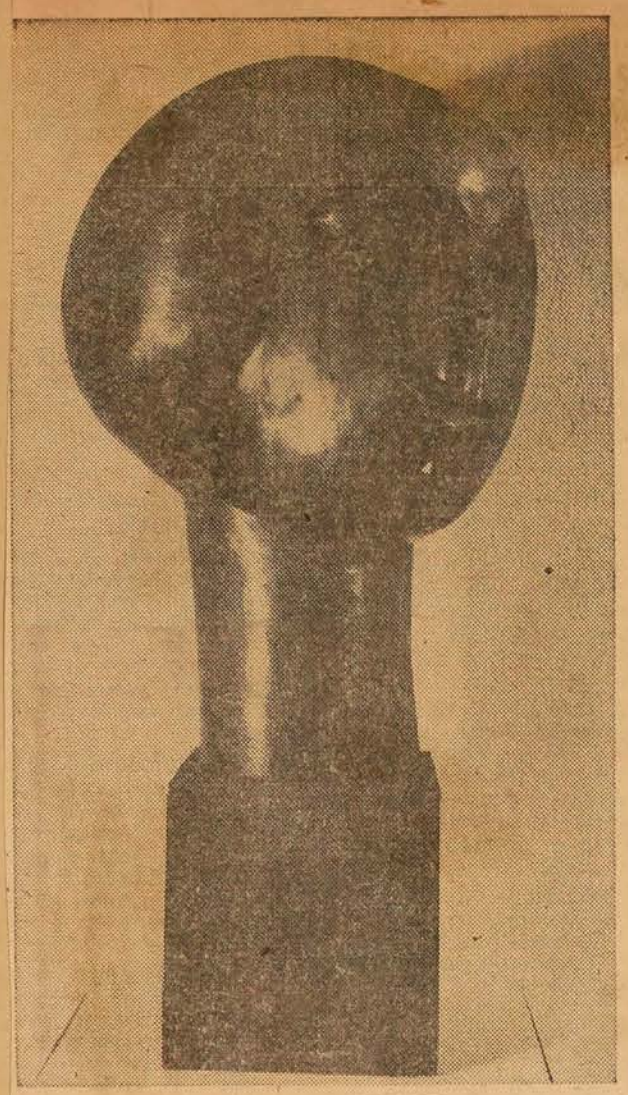
Montreal Gazette Feb 5 '60

French films

Four French films will be presented by the Montreal Museum of Fine Arts in its Wednesday evening series on February 10 in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

They are: "La Maison De Moliere", an historical account of the Comedie Française; "Roi Soleil", the story of Louis XIV seen in the light of the documents and monuments of his time; "Le Mystere de la Licorne" which shows the world famous 15th century tapestries now in the Cluny Museum in Paris and finally "George de la Tour".

La Presse Feb 2/60



DENYS MOSISSET : MATHILDE, zronze.

la Galerie libre

Exposition Denys Morrisset

La Galerie libre présente actuellement une vingtaine de tableaux et autant de dessins du peintre québecois Denys Morisset. Si l'on excepte sa participation à certaines expositions de groupe, comme le Salon du Printemps ou l'exposition des "35 peintres dans l'actualité", tenue en 1957 au Musée des Beaux-Arts, Morisset n'a pas montré ses oeuvres à Montréal depuis 1952. Il sera donc intéressant pour ceux qui ont vu ses premières expositions dans la Métropole d'aller apprécier l'évolution de cet artiste.

Que Morisset ait, depuis quelques années, orienté ses recherches vers la peinture non figurative, cela était inscrit dans ses oeuvres du début et n'étonnera pas ceux qui ont pu constater son indifférence totale à l'égard des "sujets". Les très nombreuses natures mortes qu'il a brossées durant des années l'ont tout naturellement amené à cet amour exclusif de la matière et de la forme pure. Sans pour autant rejeter tout-à-fait la figuration de l'humain ou des objets (ses dessins le prouvent,) Morisset semble bien avoir trouvé sa vérité du côté des formes absolues plutôt que dans l'expression des sentiments ou des états d'âme.

Né à Paris en 1930, Denys Morisset a passé sa jeunesse à Québec où il s'est mis à la peinture tout en terminant ses études classiques.

Depuis dix ans, il se consacre uniquement à ses travaux de peintures, de sculpture et d'émaillerie.

L'exposition de la Galerie libre, 2100 rue Crescent, sera ouverte jusqu'au 6 février.

La Presse Feb. 2

Films allemands sur l'Art, au Musée

Le Comité féminin du Musée des Beaux-Arts a organisé pour demain, à 6 h. 30 et à 8 h. 30, une séance de films allemands, commentés en anglais et en allemand.

Le programme sera composé de plusieurs courts métrages:

1—Stephen Lochmer: une description des oeuvres de ce peintre médiéval, montrant la ville de Cologne au 15e siècle.

2—The Expressionist Revolt: une étude des peintres expressionnistes allemands, documentée par la collection du Detroit Institute of Art.

3—Kandinsky : les oeuvres de ce fameux peintre commentées en allemand.

4—Barlach: décrivant la vie et la pensée de cet artiste exprimées par ses oeuvres, avec accompagnement de musique de Tchaikosvsky et d'Anton Bruckner.

5—"Turme und Tore Einer Stadt": un film sur la ville de Rothenburg (du 13e au 16e siècle).

La projection aura lieu à la salle des conférences.

Progres du Saguenay Feb 6/60

La Galerie Norton

Un membre du célèbre Groupe des Sept, un jeune sculpteur abstrait fort discuté et un artiste graphique exposent en ce moment dans le cadre des expositions de la Galerie XII au Musée des Beaux-Arts de Montréal.

Le Dr Arthur Lismer, directeur de l'Ecole d'art et de dessin du Musée et membre du Groupe des Sept, y présente des dessins; M. Armand Vaillancourt expose des sculptures et M. David Silverberg, des gravures.

La Presse Feb. 3/

photo Yves Beauchamp "La Presse"

DEGAS : BUSTE DE FEMME — (collection Lazarus Phillipps, Montréal). L'un des tableaux de Degas que l'on peut admirer à l'exposition "Cent ans de collections canadiennes", au Musée des Beaux-Arts. 225 toiles de maîtres sont réunies actuellement pour un mois, à l'occasion de l'ouverture des festivités du centenaire de cette institution.

Mont Star Jan 30/60

Three Prominent Montrealers Appointed Members of McGill Board of Governors

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By D. B. MACFARLANE

Three new members have been elected to the Board of Governors of McGill University, it was announced today.

They are: Arthur C. Jensen, chairman of the board and of the executive committee, Bank of Montreal; H. Greville Smith, CBE, chairman of the board and chief executive officer of the British Newfoundland Corporation Ltd,, and Peter M. Laing, QC, a prominent member of the Montreal Bar.

The three new members were elected by the Board of Governors at a meeting on Monday to fill vacancies created through the deaths of Dr. John R. Fraser, Gordon R. Ball, and through the elevation of Walter M. Stewart to governor-emeritus.

All three have won widespread recognition for their contributions within their respective fields, and have been intimately linked for many years with the Montreal community.

Mr. Jensen, a native of Newfoundland, was born in 1896 at Harbour Breton, an outport on Fortune Bay, and has been in the banking business since he was 18 years of age.

After finishing high school in his native land, he set out for Montreal and a post with the Merchants Bank of Canada.

Eight years later the bank was taken over by the Bank of Montreal and Mr. Jensen was moved to a Montreal branch where he remained until 1929.

He was then appointed to the New York agency for work in securities. In 1931, he returned to the head office securities department and began his lengthy association with the late George W. Spinney, who was made president of the bank in 1942 and died in 1948.

In 1935 Mr. Jensen was named assistant manager of the securities department and eight years later a superintendent of the bank.

During the war he was associated with Mr. Spinney in arranging the domestic financing of Canada's war effort.

In 1947 he was made assistant general manager and five years later general manager; vice-president and director in 1954, executive vice-president in 1957, and chairman of the board and of the executive committee last year.

He is also deputy chairman of the Bank of London and Montreal Ltd., member of the Canadian board of directors of the Standard Life Assurance Co., member of the Canadian local board Royal Exchange Assurance, director of the North American Utilities Corp., the Royal Trust Co. and Courtaulds (Canada) Ltd.

Mr. Smith, who has had a notable career in industry, including the important assignment as vice-president and general manager of Defence Industries Ltd., C-I-L's wartime subsidiary, was born in 1902 at Sheffield, England, and was educated at Oxford, where he won a BA in chemistry at Balliol College.

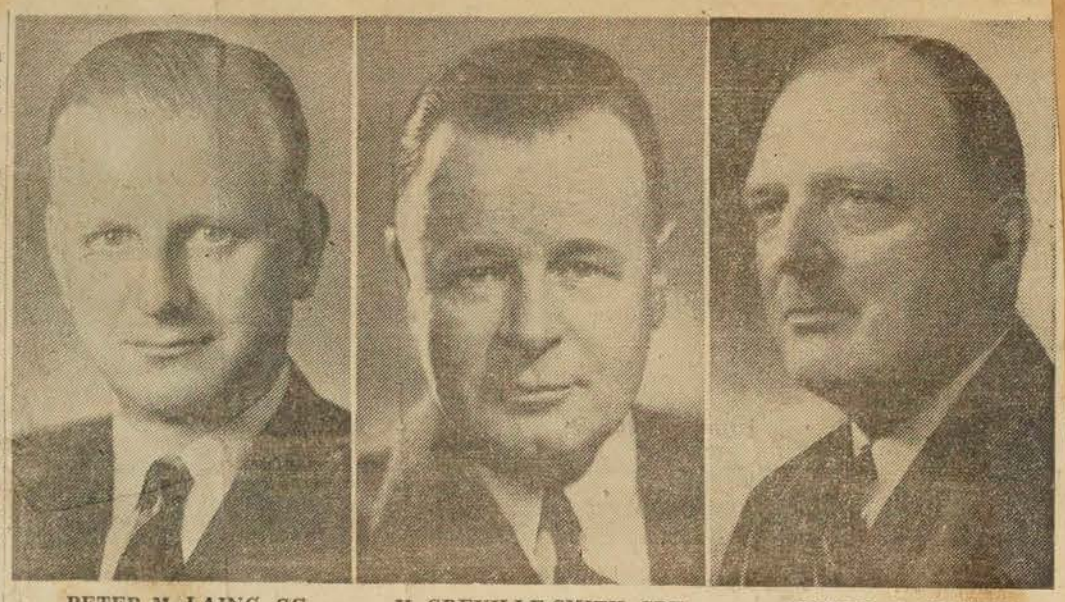
He joined Synthetic Ammonia and Nitrates, now an Imperial Chemical Industry subsidiary, and in 1929 was posted to New York as ICI's technical liaison officer.

He was brought to Canada two years later to head C-I-L's research and development department. His administrative abilities, as well as his research attainments, were rapidly given increasing recognition.

He was made vice-president of the company in 1939 and a director the following year. He was awarded a CBE in 1944 in recognition of important contributions to the war effort.

In 1951 he was elected president and chairman of the executive committee. In 1954, when the plan was issued for the separation of the C-I-L into two companies he was made president of Canadian Industries (1954), a post which he relinquished in 1958.

The following year he was appointed chairman of the board and chief executive officer of the British Newfoundland Corp., Ltd.



PETER M. LAING, QC — H. GREVILLE SMITH, CBE — ARTHUR C. JENSEN

The three new members of the Board of Governors, McGill University. Mr. Laing is a prominent member of the Montreal Bar; Mr. Greville Smith is chairman of the board and chief executive officer of British Newfoundland Corp., Ltd.; Mr. Jensen is board chairman and chairman of the executive committee, Bank of Montreal.

He is a member of the executive committee and director of Bank of Montreal, Canadian Pacific Railway Company; director of Dominion Bridge Co. Ltd., Dominion Engineering Works Ltd Dominion Rubber Co. Ltd., Brown Co., B. J. Coghlin Co. Ltd., Price Bros. and Co. Ltd., the Royal Trust Co., The Steel Co. of Canada, Ltd., and Quebec Natural Gas Corp. Ltd.

Mr. Laing, born in 1916 in Montreal, received his early education at Marlborough College England. He then entered McGill University and received a Bachelor of Arts degree in 1935.

He proceeded to Oxford University, England, where he gained a Bachelor's degree in politics, philosophy and economics at University College, in 1938.

In 1939 he was called to the English Bar by the Inner Temple. During World War II he served first in the British Army with the Inns of Court Regiment and subsequently in France and North Africa with the 9th Queen's Royal Lancers. Severely wounded, he was invalided out in 1943.

In 1944 he was admitted to the Quebec Bar and has been a member of the well-known Montreal law firm of Hugessen, Macklaier, Chisholm, Smith and Davis since 1954. He was named a Queen's Counsel in 1959.

He has taken a keen interest in the affairs of McGill through the Graduates' Society, for which he served for a term as honorary secretary. He was for several years chairman of The McGill News, graduates' quarterly.

He is a member of the Board of Governors of Selwyn House School, Montreal, and of Trinity College School, Port Hope, Ont.

He is one of the seven representatives of the public on the Sir Georges Etienne Cartier Corporation, which has the task of providing Montreal with a Concert Hall.

He is honorary secretary of the Montreal Museum of Fine Arts.

He is a director of THE MONTREAL STAR and the Montreal Standard Publishing companies.

Welland Pt. Colborne Tribune Jan. 27/60

Montreal Museum To Show Red Art

871

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North American.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

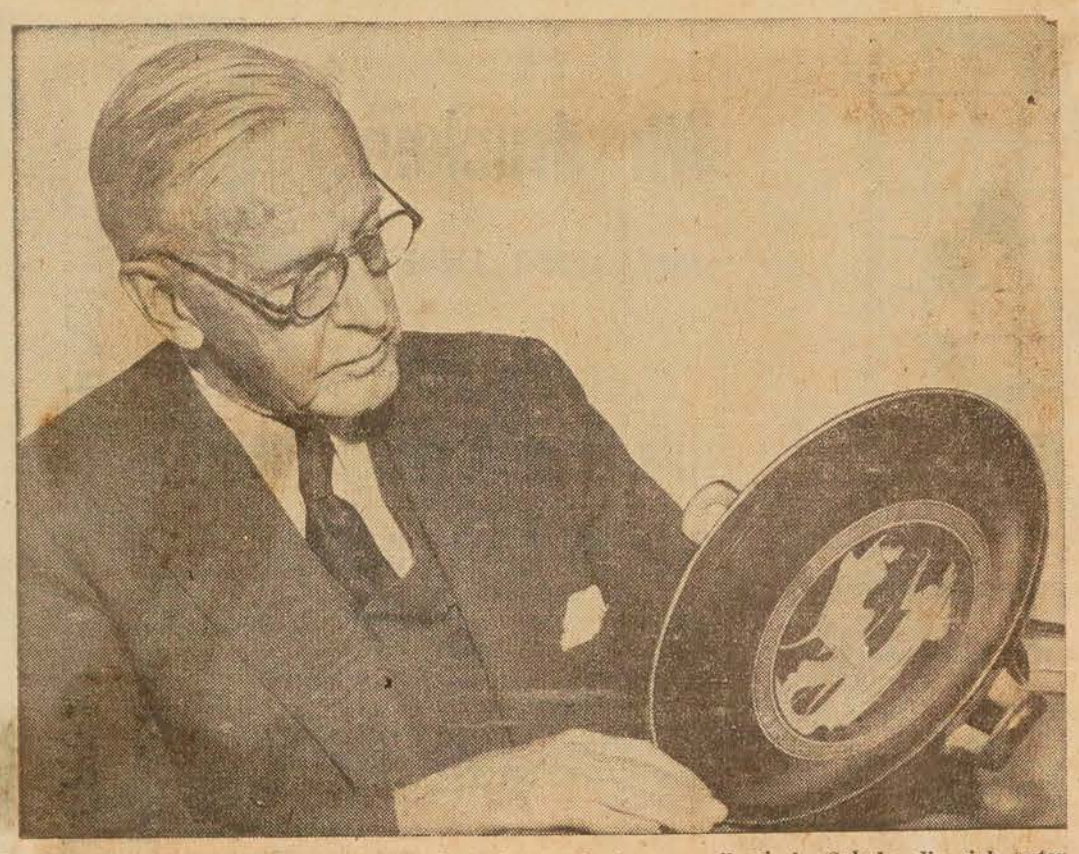
The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Dimanche Matin Jan 31/60

***Le MUSEE DES B.A. de Montréal annonce un grand PRIX DU CENTENAIRE d'une valeur de $1,000 devant être décerné au 77ième Salon du Printemps du Musée. Un total de $4,000 de prix sera offert pour cette exposition du 8 avril au 8 mai. C'est le plus élevé jamais vu au Canada à date...* La C.N.D. BEVERAGE INC., producteur et distributeur de liqueurs douces nous avise que la compagnie portera dorénavent le nom de NESBITT'S ORANGE MONTREAL, LIMITED. Sans changement de propriétaire.**

Montrealer Nachrichten Feb 6/60



Dr. Cleveland Morgan besichtigt interessiert eine wunderbare mexikanische Schale, die sich unter den von ihm geschenkten Stücken im Montrealer Museum befindet.

Begeisterte Besucher im Museum

Gegenwärtige Museumsausstellung mit guten Privatsammlungen

MONTREAL. — R.G.C. Die kürzlich durch General Gouverneur Vanier eröffnete Ausstellung von Meisterwerken aus dem Besitze privater Sammler Canadas lockt Tausende von Besuchern, besonders am Wochenende, in das Museum.

Direktor Dr. Evan H. Turner war sonntags durch die Masse der Zuhörer kaum instande, seinen Vortrag über die französischen Impressionisten der Ausstellung zu halten. Immerhin konnte er einiges über die Werke Monets den Kunstliebhabern erklären.

Die Vorträge über die Glanzpunkte dieser hochinteressanten Ausstellung werden Mittwoch nachmittags und sonntags fortgesetzt.Niemand sollte die seltene Gelegenheit, Bilder der grossen Kunstsammler Canadas zu sehen, versäumen. Es befinden sich Werke von Rubens, Rembrandt, Dürer, und Canaletto darunter, weiters Gemälde der grossen englischen Portraitmaler sowie der französischen Meister Renoir, Degas, Monet, Corot, Courbet, Cezanne und Pisarro.

Auch die Moderne ist vertreten, soweit diese Künstler vor 1914 ihren Ruhm begründet hatten, wie Braque, Picasso, Modigliani und Signac, was zu nicht immer freundlichen Kommentaren und Vergleichen Anlass gibt. Selbstredend stehen auch die Galerien mit canadischen uns sonstigen gegenwärtigen Künstlern offen, darunter einiges wirklich Sehenswertes.

Das Museum gibt bekannt, dass anlässlich seines 100jährigen Bestehens ein neuer Preis von 1000 Dollar für die Frühjahrsausstellung gestiftet worden ist. Künstler und Amateure werden aufgefordert, bis 20. Februar die entsprechenden Formulare für ihre Bilder, Litographien, Skulpturen etc. einzusenden. Die Frühjahrsausstellung soll ein richtiges Bild der gegenwärtigen Kunst in Canada geben.

Ottawa Le Droit Feb 2/60

11,407 personnes aux Beaux-Arts la 1ère semaine

Selon une déclaration du directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, l'exposition actuelle de maitres anciens attire la foule la plus considérable au Musée depuis la fameuse exposition de sir Winston Churchill.

"Le Canada collectionne — 1860-1890: peinture européenne", a été vu par 11,407 personnes au cours de la première semaine de l'exposition.

En un seul jour, dimanche le 24 janvier, 5,153 visiteurs ont parcouru le Musée, affirme M. Turner. Ces chiffres ne sont dépassés que par ceux de l'exposition de 35 toiles du grand chef d'Etat britannique, présentées ici en juillet 1958. A cette époque toutefois, le Musée fut ouvert au public tous les soirs, car ces toiles ne pouvaient rester à Montréal que six jours seulement.

L'exposition actuelle, qui se continuera jusqu'au 21 février, comprend 214 chefs-d'oeuvres européens, de Rembrandt à Picasso, qui appartiennent ou ont appartenu à des Canadiens. Les célèbres collections Van Horne, Angus et lord Strathcona y sont représentées.

Gazette Feb. 8/60

Two excellent pieces of Canadiana from the collection of Mrs. Claude Bertrand are now collector's choice at the Montreal Museum of Fine Arts—a butternut commode of the 1700 period and a primitive Canadian pine crucifix?

☆ ☆ ☆

Conversation Piece

HAS IT COME YOUR WAY . . . The 300th anniversary of the opening to the public of the Academy of Seville is being marked by Spain in a series of stamps reproducing some of the painter's masterpieces? They will be released around the end of March.

A wit recently described the difference between what we speak in the U.S., England and Canada in a novel way? Says he: "Go into a department store in England ask for a chesterfield and you will get a man's coat. In the United States, you will get a pack of cigarettes. In Canada you will get an overstuffed sofa."

You're not in the swim these days in our city unless you cultivate a taste for the more intellectual jazz? And you have to be extremely careful what you choose or you'll be dubbed a back number.

People are talking about how attractive the red and grey check table covers are at the new Lunch Bar of The Stable Gallery because the red harmonizes with the rosy red brick of the old coach house?

Star Feb 4/60

—Staff Photo by Lloyd Blackham

Felix Duquesne, of St. Eustache-sur-le-Lac, nephew of the great Dutch artist, with his uncle's pen, ink and crayon drawing of the family home at Nuenen, The Netherlands. An exhibition has been set for October.

Noted Van Gogh Works to Be Shown

By DUSTY VINEBERG

One hundred and sixty of the greatest works of the artist Vincent Van Gogh will be shown at the Montreal Museum of Fine Arts in October as the high point of the museum's centenary celebrations.

The paintings, drawings and watercolors will be on loan from Van Gogh's nephew, W. W. Van Gogh, of Laren, Holland, and the Kroller-Muller Foundation of the Netherlands. Another nephew, who has been living quietly near Montreal with his wife and family since 1933, will attend the show.

Dr. Evan H. Turner, director of the museum, went to Holland in December to arrange the show, which will also go to Ottawa, Toronto and Vancouver. The paintings will be returned to the Netherlands by April 1, 1961 — in time for the tourist season, when they draw thousands of visitors each year.

Van Gogh exhibitions always draw big crowds. Many of the pictures to be seen in Montreal have been exhibited in San Francisco, where they drew 150,000 people.

The Van Gogh nephew who will see the show is Felix Duquesne, 52, of St. Eustache-sur-le-Lac. He is the son of the painters' sister, Elizabeth. (Van Gogh was born in 1853 and died in 1890.)

For years, Mr. Duquesne says, artists and biographers have beaten a path to his door—although he never met his famous uncle.

He has appeared on CBC-TV programs — and was recently asked to collaborate by a Montreal psychiatrist who plans a book on the artist. Mr. Duquesne referred the doctor to the three volumes of Vincent's letters to his brother Theo, as "the best source."

Nobody is alive who knew the artist.

Although he feels he can't contribute much to the written record, he does supply an authoritative pronunciation for Canadians, who mistakenly say "Van Gaugh." The Dutch pronunciation of this Dutch name, he says, is "Van Hoch—hh" (roughly equivalent to the Scottish "loch" but with a more prolonged clearing of the throat!)

Mr. Duquesne, sales manager of the Fuller Tool Company, has never painted anything "except the living room walls" according to his wife. But he is a profound student of Van Goghianna.

Brotherly Devotion

In a recent conversation, he recalled that Vincent's brother Theo (whose son owns many of the paintings to be shown at The Montreal Museum) was the artist's backer. He had "unshakable faith" in Vincent and made tremendous sacrifices to keep him going. Theo's brotherly devotion was so famous that it tended to obscure the existence of the rest of the family—three sisters including Mr. Duquesne's mother, and another brother.

Mr. Duquesne says the atmosphere in his own home at Baaren, Holland,—his father was a lawyer — was saturated with painting and literature. His mother, Elizabeth, wrote several books of verse and translated novels.

Indignant at the publication of letters she felt should never have been printed, she also wrote a book about Vincent called "Memoirs of My Brother."

Mr. Duquesne feels that the sensational incidents of Vincent's life, which caused the family so much unwelcome publicity, are still often and unfairly considered outside the context of his genius.

The Elizabethan Jan/60

Montreal Museum of Fine Arts — A permanent collection of Old Masters, French, English and contemporary Canadian paintings. Also a collection of Canadiana along with treasures from ancient Egypt, China and the European Middle Ages. Open daily 10 a.m. to 5 p.m., Sunday 2 p.m. to 5 p.m., at 1379 Sherbrooke Street West. Admission free on Wed., Sat. and Sun. Other days, 25 cents to non-members.

4a The Star Feb 10/60

'Deterioration' Causes Listed by Art Restorer

By GERALD YUR'ECHEK

Whether you own a priceless Rembrandt or a humble still life dashed off by Aunt Minnie on a Sunday afternoon, chances are you are unwittingly exposing your paintings to ruin.

That's the opinion of John Muhl, noted German art restorer, who is currently engaged in bringing new life to the Windsor Hotel's collection of old masters and early Canadian paintings.

"Most Canadian homes are overheated and too dry," he said during an interview yesterday. "As a result, paintings deteriorate very rapidly in this country. Modern paintings are especially vulnerable because today's artists apply paint quite liberally to achieve certain textural effects. This makes paintings crack much more quickly under conditions that are not ideal."

To prevent cracking, "blooming" and discoloration, oil paintings should be kept in rooms where the humidity ranges from 50 to 60 per cent and the temperature from 60 to 70 degrees, he advises.

"Higher temperatures make the paintings discolor very quickly," says Mr. Muhl. "The discoloration is in the varnish that protects the painting and not in the actual pigment of the painting."

Most discolored paintings can be restored to look as they did originally, he says, if they are placed in competent hands.

"A bad job of restoration can ruin a painting," he explains. "Restoration is a very specialized art and should not be assigned to a picture framer or amateur. Many people ruin their paintings by cleaning them with soap and water. Cleaning paintings is not a do-it-yourself operation."

If you own a valuable painting, you should consult your local art gallery and ask a responsible person to recommend a qualified cleaner or restorer of canvases, Mr. Muhl suggests.

How do you know if a painting needs cleaning or restoration?

Checked and Dusted

"Paintings should be checked by a restorer every five years to insure minimum deterioration," he says. "Collectors should also thoroughly dust their paintings with a good feather brush at least four times a year. Otherwise, the dust will become ingrained in the surface. The important thing to remember is that conservation should start before restoration begins."

A graduate of the Berlin Academy of Fine Arts, Mr. Muhl was appointed head restorer of the Berlin Museum in 1938 and held the position until he immigrated to Canada in 1951.

Since 1952 he has restored more than 75 paintings for the Montreal Museum of Fine Arts and has done work for the Chateau de Ramezay, McGill University and several private collectors in Canada and the United States.

Making his headquarters in Montreal, Mr. Muhl travels extensively to regularly examine the Rembrandts, Rubens', and other Dutch and Italian old masters that are under his care.

"Restoring old masters is a very difficult task," he says. "It requires infinite patience and nerves of steel."

What was his most difficult assignment?

"They are all difficult, but one of my most memorable ones was the restoration of Matisse's 'Woman at an Open Window' for the Montreal Museum several years ago. Vandals defaced the painting but we managed to give the lady her face back without changing her complexion."

Le Soleil Jeu 30/60

Nombreux visiteurs au Musée

Montréal — L'exposition actuelle de maitres anciens au Musée des Beaux-Arts attire la foule la plus considérable au Musée depuis la fameuse exposition de sir Winston Churchill. 11,407 personnes l'ont visitée au cours de la semaine dernière, dit le directeur du Musée, M. Evan H. Turner.

Ces chiffres ne sont dépassés que par ceux de l'exposition de 35 toiles du grand chef d'état britannique, présentées ici en juillet 1958.

L'exposition "Le Canada collectionne — 1860 à 1960 — peinture européenne" se continuera jusqu'au 21 février. Elle comprend 214 chefs-d'oeuvre européens, de Rembrandt à Picasso qui appartiennent ou ont déjà appartenu à des Canadiens. Les célèbres collections Van Horne, Angus et Lord Strathcona y sont présentées.

Le Nouvelliste Trois Rivières Jeu. 25/60

UNE SCENE DE "L'AVENIR EST DANS LES OEUFS", d'Eugène Ionesco que présenteront les Apprentis-Sorciers à la Galerie de l'Etable, au Musée des Beaux-Arts, les 25 et 26 janvier, après l'avoir présenté à quarante reprises dans leur théâtre de Poche de la Boulangerie, à 5140 de Lanaudière à Montréal. (Photo Provost)

Les Apprentis-Sorciers au Musée des Beaux-Arts

Une pièce d'avant-garde sera présentée, ô paradoxe, au Musée des Beaux-Arts de Montreal, les 25 et 26 janvier. Des tréteaux seront disposés dans le grenier du Musée, aménagé et baptisé Galerie de l'Etable. Cette galerie a été confiée aux JAMM (Jeunes Associés du Musée de Montréal) et est une des innovations de cette institution à l'occasion de son centenaire.

Ce sera la première fois qu'un spectacle de théâtre est présenté au Musée, depuis sa fondation. La pièce est de Eugène Ionesco et s'intitule "L'avenir est dans les Oeufs". La troupe, anonyme, a pris le nom d'"Apprentis-sorciers" et a déja joué "L'avenir est dans les Oeufs", dans son théâtre de La Boulangerie, 5140 rue de Lanaudière, une quarantaine de fois.

La troupe des Apprentis-sorciers, maintenant à sa cinquième saison, a été fondée le 21 juin 1955. Elle est aujourd'hui composée d'un professeur d'histoire, d'un technicien du téléphone, d'une coiffeuse, d'un médecin, d'une opératrice de machine à cigarettes, d'une infirmière, d'un étudiant et de quelques instituteurs. Cette troupe peut être citée en modèle pour ses idées et ses présentations peu banales. L'admission, par exemple, à La Boulangerie, est gratuite, les spectateurs laissant, à la sortie, le montant d'argent dont ils veulent disposer. Les membres jouent bénévolement et sont même appelés à verser $1 par semaine pour défrayer le coût d'entretien : chauffage, éclairage etc . . . Les Apprentis-Sorciers prêtent même leur salle à d'autres jeunes troupes au besoin. Ainsi a-t-on pu voir "Une femme douce" d'après Dostoievsky, jouée par la troupe de l'Egrégore, que dirige la trifluvienne Françoise Loranger, dite Françoise Berd.

A l'occasion, les Apprentis-Sorciers jouent à l'extérieur, par exemple à Hull, Ottawa et St-Hyacinthe. Diable, quel exemple à suivre, à tous points de vue. Espérons que quelques-uns de nos amis Compagnons nous lisent !

J'ai eu la chance d'assister à une représentation de "L'avenir est dans les oeufs". Je n'avais pas vu un spectacle si théâtral et frais depuis des années. Certains des acteurs, quoique amateurs, ont joué de façon magistrale et je pense ici au père, au fils et à la mère. Toute la folie mécanique de l'univers de Ionesco était dans ce spectacle. Une soirée où la qualité du spectacle le disputait aux trouvailles les plus inusitées autant dans la mise en scène que dans l'interprétation. Un spectacle curieux, plus que sympathique, donné par une troupe qui a le goût de l'aventure et du risque. On ne peut adresser que des éloges.

Leur prochain spectacle sera une reprise de "La cruche cassée, d'Heinrich Von Kleist . Et dire qu'on en était encore il n'y a pas si longtemps à Marc-Gilbert Sauvageon ! Heureusement qu'Arthur Miller vient racheter tout ça.

G.G.

Pointe Claire Lakeshore News Jan 21/60

"Artists in Action" night for Montreal

An "Artists in Action" evening will be held in the Lecture Hall of the Montreal Museum of Fine Arts on Wednesday, Jan. 27 at 8 p.m. A Canadian artist will demonstrate "Painting a Portrait in Oils".

The public is invited to attend.

Le Devoir Feb-4/60

Petit gala Guitry à la Société d'étude et de conférences avec François Rozet et Denise Saint-Pierre

Conférence de M. Jean Béraud sur les deux Guitry, vraie dynastie de théâtre, et qui, à eux deux, pendant près de cent ans, dominèrent les scènes à la mode, même à Montréal

Courte mais pétillante a été la séance hebdomadaire de la Société d'étude et de conférences, consacrée aux "Guitry, père, fils et esprit", selon le titre de la conférence de M. Jean Béraud, journaliste, au Musée des Beaux-Arts, mardi François Rozet et Denise Saint-Pierre ont donné un extrait de "Mon père avait raison" qui a remporté un si grand succès à Montréal, il y a une couple d'années. M. Rozet avait d'abord présenté une pièce de vers de Jean Rieux sur la séparation d'Yvonne Printemps et de Guitry, séparation qui fit grand tapage dans le Paris du temps : "Yvonne part ... Des journalistes aux poètes, tout le monde en avait parlé, de sorte qu'elle a eu, au moins une fois, un départ rimé ... M. Rozet a naturellement su mettre en valeur toute la légèreté artistique de cette pièce de vers.

Pourquoi ce petit gala Guitry? Le conférencier va nous le dire. Savait-on que cette année 1960 marque le centenaire de naissance de Lucien Guitry? On ne célèbre pas les centenaires des comédiens habituellement et il se trouve que Guitry père ne fut que cela.

Mais il le fut, continue en résumé, M. Béraud, dans la grande manière du temps, il le fut si complètement que son fils ne le connut guère que sous ce jour-là, et que même leurs sentiments de famille furent avant tout des sentiments de théâtre. Ce que Sacha admirait en son père d'abord, c'était le comédien prestigieux des scènes les plus connues. Il y avait de quoi en tirer de l'orgueil, car à eux deux, à deux seulement, les Guitry constituèrent une véritable dynastie de théâtre qui, pendant près de cent ans, domina les scènes à la mode.

Quand l'aîné et le cadet se fâchèrent assez gravement pour rester treize ans sans se voir, ce fut pour une affaire, pour une histoire de théâtre. C'était là le terrain commun sur lequel ils s'entendaient à merveille ou ... se brouillaient.

Lucien - Germain Guitry avait été formé à bonne école. Né à Paris le 13 septembre 1860, il avait obtenu des prix de conservatoire — ce à quoi Sacha ne songea jamais — avant de débuter au Gymnase, dans "La Dame aux Camélias", à dix-huit ans. Puis le voici parti pour la Russie où pendant des années il joue au théâtre Michel de Saint-Pétersbourg. Sacha y naît, avec ce prénom dont il fera un nom. Revenu dix ans plus tard à Paris, Lucien y joue sur toutes les scènes, reprenant les plus grands rôles, multipliant les créations : "Pêcheur d'Islande", "Les Rois", "Gismonda", "La Princesse Lointaine", "Lys Rouge", puis Flambeau dans "L'Aiglon", "Chantecler", et de nombreuses pièces de son fils, avec entre temps, un séjour de quelques mois à la Comédie - Française, et, en fin de carrière, des interprétations très personnelles et fort discutés de grands rôles classiques comme le Misanthrope et le Tartuffe.

Quant à Sacha, né en 1885, il mourut en 1957, le 24 juillet : à 16 ans, il faisait jouer sa première pièce, une opérette en un acte intitulée "Le Page"; à 17 ans, il débutait comme acteur à la Renaissance mais c'est ailleurs qu'il dut aller apprendre son métier.

Sacha et son frère Jean étaient tout jeunes quand leurs parents divorcèrent. Dans ses mémoires, le comédien écrit : "Ne pas pouvoir se dire qu'on se souvient d'avoir vu son père et sa mère à la même table. N'avoir pas vu leurs deux visages penchés au-dessus de votre lit quand vous avez été malade. C'est affreux... plus tard. Car c'est plus tard qu'on se rend compte et qu'on se dit : "J'ai eu mes parents, je les ai adorés l'un et l'autre ... mais séparément. Et la famille, ce qu'on appelle la famille, cela, je ne sais pas ce que c'est."

Le théâtre fut son véritable foyer, continue le conférencier, et les comédiens, ses véritables frères. Et puis, sa famille, ce fut encore celle, innombrable, que lui constituèrent ses personnages; on n'en pourrait dresser la liste. D'ailleurs, voyez un peu la place, toute petite, que le sentiment, le sentiment solide, ce que l'on appelle par exemple, le sentiment de famille, chez Guitry. Il parle de son père, mais il en parle si peu comme d'un père. C'est l'acteur qu'il voit en Lucien Guitry, c'est l'homme de théâtre. De sa mère, il parle à peine, après avoir parlé un peu de sa grand-mère.

Le sentiment, chez lui, c'est avant tout du sentiment de théâtre. Une bête de théâtre, une machine de théâtre, voilà ce qu'il fut surtout, et sa vie ne se déroula jamais qu'en fonction de sa carrière. Mais attention! Il voyait tout autour de lui, il entendait tout, il enregistrait tout, et sa mémoire était implacable. Léger? Artificiel? Superficiel? Bien sûr, selon le monde qu'il a connu, où il a vécu. Mais il y avait son esprit, cet esprit d'une époque où l'on croyait aux voyages à la lune, mais sans idée d'en faire un poste d'attaque contre la terre ... Et il a fait un théâtre léger mais agréable et, ajoute le conférencier, "il ne me déplaît pas de constater, à l'occasion, par exemple de la reprise de "Mon père avait raison", que le public d'aujourd'hui y est sensible, disposé en conséquence à donner raison à Léautaud, (qui l'admirait) en même temps qu'à accepter que cet esprit essentiellement français se perpétue ...

G. B.

Gazette Feb-6/60

ALL OUR YESTERDAYS

By EDGAR ANDREW COLLARD

GREAT ART COLLECTIONS 60 YEARS AGO

One day, Sir George A. Drummond of Montreal was passing a quite unimportant shop in the United States. His eye happened to see in the window an oil painting, depicting a shepherd girl beside a fence. It had a certain tender, dreaming quality.

He went into the shop at once, bought the painting, and took it away under his arm. The painting was signed with the initials "M. M." He did not know who the artist might be. It was an appealing picture. As such he had bought it.

The story goes that not long afterwards a Scottish friend visited him. "Wherever did you get your Mathew Maris?" he exclaimed. Then, for the first time, Drummond learned who the painter of this picture was, and how well he had chosen.

Now, at the Montreal Museum of Fine Arts, this painting "A Girl With Goat and Kid," is part of the exhibition "Canada Collects — 1860-1960: European Painting." It is an exhibition held as one of a series of events to celebrate the centenary of the Museum; and it has gathered together representative examples of the great collections of Montreal which made this city, about the turn of the century, one of the art centres of the world.

This painting by Mathew Maris, bought in this casual way, was the beginning of the magnificent Drummond collection. Drummond was a Scot from Edinburgh, a graduate of Edinburgh University, who came to Montreal in 1854. He became the manager of John Redpath and Son, Sugar Refinery, and in 1879 founded the Canada Sugar Refining Company. In 1882 he was elected a director of the Bank of Montreal and was president of the bank from 1905 to 1910.

His interest in art was something more than a recreation from his occupations in industry and finance. He even gave himself several years' leave from his business interests to tour the continent in the study of art. His collection of paintings grew, until it became one of the most dazzling in the city.

Among its masterpieces was Turner's oil painting, "Port Ruysdael," painted in 1827. This painting is also to be seen in the exhibition now being held at the Montreal Museum, lent by its present owner, Mr. John Astor of New York.

It is a dramatic marine scene, said to have been painted in emulation of a canvas of the Dutch artist, Jacob Ruysdael. And it so happened that Sir George A. Drummond's friend and neighbor in Montreal, James Ross, had this very Ruysdael in his collection.

Another masterpiece once in the Drummond Collection and now on exhibition in the Montreal Museum is the portrait by Franz Hals, formerly known as the Coymans portrait. It shows the work of this master in his most vivid and direct manner, so that the portrait was said to have been not painted, but "flashed" upon the canvas.

This portrait made art history in 1919, when it was sold at Christie's auction rooms in London and brought a price of £26,775. It has now been lent for this exhibition by Viscount Cowdray of Midhurst, England.

Visitors to the exhibition will also see other noted paintings from the Drummond collection—paintings by Reynolds and Bonington, by Courbet and Corot, by Fantin-Latour and Anton Mauve.

The collection of Drummond's neighbor, James Ross, which contained the Ruysdael painting, contained many other splendid things. One of these, Turner's "The Dogana and the Salute," is in the Museum's exhibition.

This is one of the great Turners painted about 1843, when he had given himself over to catching the impressions of light in its most delicate phases. It depicts these two buildings of Venice rising magically beautiful beyond the waters of the Grand Canal.

James Ross had bought it after it had been sold in 1899 at the auction of Sir John Fowler's collection, where it had reached a price of 8,200 guineas, the highest price ever paid at auction up to that time for a Turner painting.

Also in the Museum's exhibition is Peter Paul Rubens' painting of "The Departure of Lot and His Family from Sodom." Apart from its interest as one of the more splendid of Rubens' paintings, it is of interest for having been bought by the first Duke of Marlborough in 1706. It remained in the possession of the Dukes of Marlborough until 1886. Shortly afterwards, it passed into the Ross collection in Montreal.

SIR GEORGE A. DRUMMOND

James Ross, like Sir George A. Drummond, was an example of the success of a Scot in Montreal. He had come to this city from Cromarty, after serving as resident engineer in the construction of several railways in the United States. In 1883 he took charge of the construction of the Canadian Pacific Railway west of Winnipeg and became one of the most successful railway contractors in Canada.

He was later associated with Sir William Mackenzie in installing electric railway systems on the streets of Montreal, Toronto, London and Winnipeg. He was president of the Dominion Coal Company, the Dominion Bridge Company, and many other important corporations.

Another Scotsman and a great art collector in Montreal was R. B. Angus. In 1880 he was one of the syndicate formed for the construction of the C.P.R., and (like Sir George A. Drummond) was for a time president of the Bank of Montreal.

One of the prizes of his collection is now among the permanent possessions of the Montreal Museum, through the bequest of Mrs. R. MacD. Paterson in 1949. It is Rembrandt's "Portrait of a Young Woman." This has been identified as a portrait of the second wife of Rembrandt's son Titus. It is an example of the work of Rembrandt's final period, and one critic has pronounced it to be "characteristic of the style of ultimate simplicity, breadth, and penetration into character."

Other examples of the Angus collection included in the present loan exhibition are from such artists of the English school as Gainsborough and Romney, and such French painters as Boudin and Corot.

Another notable art collection in Montreal around the turn of the century was that formed by a brother and sister — William and Agnes Learmont. It is of particular interest as this collection — of about 130 pictures — passed by legacy to the Montreal Museum of Fine Arts, together with 180 pieces of china and a reference library of books on art.

The collection was selected with a careful, conservative, sound taste. Though it contained a number of paintings of the 17th century, it was, unlike many other Montreal collections of the time, primarily representative of the works of more recent artists.

The examples now on exhibition show the agreeable work of Anton Mauve, Willem Maris, Charles Francois Daubigny, Leon Augustin Lhermitte. The quietness of these paintings, their sense of soft light, their sound workmanship, have an appeal that the ebb and flow of taste will never leave without appreciation.

The Learmont Bequest was one of the first great gifts to the Montreal Museum. It came in the days when the museum (known as the Montreal Art Association) was on the east side of Phillips Square. It made necessary a rearrangement of the other paintings, and caused the Association to wonder whether the old building, far from fireproof, was safe for such possessions.

Another of the great collections of 60 years ago was that of Lord Strathcona, who had his part in the building of the C.P.R., as well as being Governor of the Hudson's Bay Company, president of the Bank of Montreal, and Canadian High Commissioner in London.

It is remarkable how many important paintings by Turner were to be seen in Montreal at that period, for another was in the Strathcona collection — Turner's "Mercury and Argus." But while Strathcona had a number of other important canvases of the artists of an even earlier period, his taste inclined him towards the artists of his own day. He favored very large canvases, with figures more or less of life size.

Not all of these have proved to be as important as the taste of the time believed, but some are returning into favor and interest. There is a growing appreciation of the verve and skill and charm of the paintings by Tissot. A striking example now in the exhibition (from the permanent collection of the Museum) is entitled "October." It depicts a woman in the costume of the 1870's stepping over autumn leaves. Of its kind, it is a "tour de force."

Lord Strathcona was said to have paid the highest price for a modern painting. This painting was Jules Breton's work, "Les Communiantes." For it Strathcona paid $45,000.

As these great collectors of the turn of the century died most of their paintings were scattered. Many were sold at the art auctions in London or New York.

But now, at this exhibition at the Montreal Museum of Fine Arts, examples of these great collections have been brought back. Once again, a number of these canvases are together in the city, in a brief but splendid reunion.

Mt. Royal Weekly Post Jan 28/60

MUSEUM of Fine Arts. Lecture and Tea at 3 p.m. on Wednesday, in the upstairs foyer. Mr. Roger Viau, vice-president of the executive committee of the museum, will speak in French on "The History of a Century."

An evening of German films will be presented in the regular Wednesday film series in the lecture hall at 6.30 and 8.30 p.m. on February 3. They are "Stephen Lochner", "The Expressionist Revolt", "Kandinsky", "Barlach" and a film on the mediaeval town of Rothenburg.

WOMEN'S ART SOCIETY. Meeting at 2.30 p.m. on Tuesday. Mr. F. St. George Spendlove, curator of Canadiana collections of the Royal Ontario Museum, will give illustrated lecture on "Canadian History in Pictures."

Ottawa Citizen Jan 30/60

Montreal Catalogue

The Montreal Museum of Fine Arts has published a scholarly reference catalogue covering "virtually all of the Museum's oil and tempera paintings," the result of four years of research and writing by the Museum's former director, John Steegman.

Hamilton Spectator Jan 29/60

Mme. Benoit Plans Menus

Montreal Museum Of Fine Arts Opens 'Coffee House' Type Eatery

The Montreal Museum of Fine Arts is getting a restaurant as a birthday present.

Visitors to the Museum, now celebrating its 100th anniversary, will be able to get coffee with their culture — not to mention fancy soups, sandwiches, cheese, cakes and pastry — starting February 4.

THE RESTAURANT is the brainchild of the Museum's Junior Associates and will be located in their Stable Gallery.

Menus will be inspired by Mme Jehane Benoit, famous Canadian cuisiniere.

One item on the list already is "Mushroom Soup a la Jamm", a recipe specially created by Mme Benoit for the Junior Associates.

The restaurant will be a self-service house seating 24 people at six tables.

THE KITCHEN was designed by David Farley, McGill University graduate in architecture. The self-service counter is of polished birch, cornered by free-standing walls which support the cupboards and sink counters. Compact and effective, the kitchen does not intrude in the gallery space.

Ceramic ash trays and sugar bowls executed by Guy Ouvrard will be on each table. The tables themselves will be covered with checkered red cloths.

Ann Hutchison, chairman of the Junior Associates' restaurant committee, said Mme Benoit gave "invaluable and inspired service" in creating the restaurant and the menus. She will also train a permanent employee and oversee the running of the restaurant.

Mme Benoit. There will also be pots of home-made mayonnaise, moutarde de Dijon and pickles.

Coffee and tea will be served at the kitchen counter. Prices will be kept as low as possible.

MME BENOIT is also planning to stage Traders Teas and vary these from day to day. One day, for instance, there will be English tea with crumpets, fruit cake and imported English jams. Other possibilities: French tea with croissants; hot chocolate, Dutch cheese, Greek honey, German gingerbread, Hungarian cookies.

The restaurant will remain open while exhibitions are being changed so that the public can see the works arranged and hung.

"The atmosphere will not be that of a cafeteria but rather that of a coffee house," Miss Hutchison said.

Mont. Monitor Jan 28/60

"MME BENOIT is very enthusiastic about the restaurant," Miss Hutchison said. "We, of course, are thrilled and flattered to be assisted by one so well-known in the culinary world."

For the first month, home-made soups and sandwiches will be the mainstay of the catering. The soups will include Viennese Caraway, Creme Duchesse, Creme Vert-Pre, Oxtail, lentil, vegetable (a recipe of Mme Benoit's mother), French-Canadian tomato and rice and pea soup.

The self-service sandwich bar will be set up on a table about eight feet long. There will be baskets of bread (rye, French, brioches, buns), a pot of butter, and a choice of about three fillings, such as egg, cheese, ham, chicken and various mixtures created by

Mont. Monitor Jan 28/60

Mont. Monitor Jan 28/60

Collector's Choice

The Collector's Choice, a monthly exhibition presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the foyer of the Museum from February 29, will be a Canadian butternut commode, about 17000 and a primitive Canadian House Crucifix both from the collection of Mme. Claude Bertrand.

Museum of Fine Arts

F. St. George Spendlove, FMA, FRSA, FRGS, will be the guest speaker at the meeting of the Women's Art Society to be held in the Museum of Fine Arts at 2:30 p.m. on Tuesday. Mr. Spendlove is Curator of the Canadian Collections, Royal Ontario Museum, and will give an illustrated lecture entitled "Canadian History in Pictures".

IN THE

Women's Realm

Weekly lecture

The ladies committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea on Wed., Feb. 3, at 3 p.m. in the upstairs foyer of the Museum.

Mr. Roger Viau, vice-president of the executive committee of the Museum will speak on "The History of a Century."

Tea will be served after the talk in the upstairs foyer of the Museum. The public is invited to attend.

Winnipeg Free Press Jan 27/60

Museums Meet Set

SCARBOROUGH, Ont. — The Canadian Museums Association will hold its annual three-day meeting in Montreal beginning May 19. Montreal was chosen in honor of the Montreal Museum of Fine Arts, which this year is celebrating its centenary.

Among delegates who will attend the convention is Dick Sutton, director of the Manitoba Provincial Museum.

Gazette Feb. 8/60 (1)

Eskimo's Carvings Featured

'Spirits' Caused Death

The story of how a young Eskimo artist's death in Cape Dorset, NWT, has been attributed to "spirits" was told here yesterday.

Niviaksiak, one of the carvers whose work will be featured in an exhibition of Eskimo prints at the Montreal Museum of Fine Arts starting Feb. 26, died mysteriously as he was taking aim to shoot a polar bear.

What was even more astounding to the Eskimo was the disappearance of the bear—and its tracks.

Northern Affairs Department officials said the version of Niviaksiak's death given by two hunting companions convinced the Eskimos that "magical spirits" caused the artist's death and carried off the bear.

Niviaksiak Father Of Five

Niviaksiak, 39-year-old father of five, was known by the Eskimos as "a man who deeply pondered many matters.

"Every spring," a Northern Affairs official said, "he took only his harpoon and went alone to a little island where he lived simply for about two weeks, just thinking about life. The only food he ate was what he could kill with his harpoon."

He is one of about 20 Eskimos whose stone and sealskin prints will be shown at the museum in the first exhibition of its kind.

It is only recently that the Cape Dorset Eskimos discovered that incised stone and bone drawings and sealskin appliques could be used to make reproductions.

Dr. Evan H. Turner, director of the museum, says the new development has opened a new chapter in Canadian art.

"Using primitive tools and a primitive technique," Dr. Turner added, "the Eskimos are producing prints that are bold and handsome."

100th Anniversary Celebrations

The museum is presenting the exhibition as part of its 100th anniversary celebrations.

Niviaksiak was on a seal hunt when he spotted the bear tracks. He followed the tracks and found the bear making a stand. Niviaksiak knelt down, took aim and said suddenly to one of his companions: "I'm falling." Before the companion could help him, Niviaksiak was dead.

And the bear, the Eskimos said, was gone, leaving no tracks.

Northern Affairs officials are inclined to believe that Nivaksiak died of a heart attack. They have no explanation for the disappearing bear tracks, however.

Poogatok, another Eskimo artist whose work will be shown, is also dead.

Seventy years old, he was the "king" of the Dorset area. An absolute ruler, he built up a powerful dynasty in the Cape Dorset area, his domain extending over about 300 miles.

Still a third of the exhibiting Eskimos is also dead.

Sheokalook was only 25 when he died last year.

While setting a fishing net in the fall of 1959 with two other men, a violent blizzard occurred. The two men who were with Sheokalook held onto each other and tried to grab him.

The could see nothing, however, and groped their way to shore and shelter. Later, when the blizzard subsided, they found Sheakolalook dead in the snow.

Niviaksiak

Sherbrooke La Tribune Jan. 29/60

A l'occasion du centenaire

Grâce aux JAMM, un cafétéria sera aménagé au musée des Beaux-Arts

Le Musée des Beaux-Arts de Montréal sera doté d'un restaurant comme cadeau d'anniversaire.

Ce cafétéria est l'oeuvre des Jeunes Associés du Musée. Il est situé dans la galerie de l'Etable.

Les menus seront inspirés par Madame Jeanne Benoit, spécialiste en art culinaire.

On peut lire déjà sur la carte du menu une "Soupe champignon à la JAMM" recette qui a été spécialement conçue par Madame Benoit pour les Jeunes Associés.

Le restaurant fonctionnera comme un self-service et il pourra accommoder 24 personnes à six tables.

La cuisine a été conçue par M. David Farley, architecte diplômé de l'université McGill. Le comptoir est en bouleau poli, installé entre deux murs-paravents qui soutiennent les armoires et les éviers. Fonctionnelle et efficace, la cuisine ne nuit pas au reste de la galerie.

Des cendriers et sucriers en céramique, exécutés par M. Guy Ouvrard, seront déposés sur chaque table. Celles-ci seront recouvertes de nappes à carreaux rouges et blancs.

Mlle Ann Hutchison, présidente du comité du restaurant des Jeunes Associés, dit que Mme Benoit leur a rendu "d'inestimables services" dans l'élaboration du cafétéria et des menus. Elle s'occupera aussi de former une cuisinière permanente et surveillera le fonctionnement général.

"Madame Benoit se montre très intéressée à notre entreprise, dit Mlle Hutchison. Et nous sommes très flattés d'avoir l'aide d'une personnalité du monde culinaire".

Le café et le thé seront servis au comptoir de la cuisine. On maintiendra les prix aussi bas que possible.

Le restaurant sera ouvert les mardi, jeudi, vendredi et samedi de 11 heures du matin à 4 heures 30 de l'après-midi; le mercredi de 11 heures du matin à 9h.30 le soir et le dimanche de 2 à 4 heures de l'après-midi. Il sera fermé toute la journée le lundi.

Une cuisinière sera employée à plein temps au restaurant, aidée de volontaires du JAMM et du comité féminin du Musée. Les membres des deux groupes s'occuperont du restaurant le mercredi soir et le dimanche.

Le cafétéria restera ouvert pendant les changements d'expositions, de sorte que le public puisse voir l'accrochage des tableaux.

"Nous voulons lui donner un caractère de café plutôt que de cafétéria" a déclaré Mlle Hutchison.

Le Progrès du Saguenay Jan 29/60

Le Musée des Beaux-Arts sera doté d'un restaurant

Le Musée des Beaux-Arts de Montréal sera doté d'un restaurant comme cadeau d'anniversaire.

Les visiteurs au Musée, qui célèbre en ce moment son centième anniversaire, pourront dès le 4 février prendre le café - ainsi que de la soupe, des sandwiches, du fromage et des gâteaux - après avoir déambulé dans les galeries.

Cette cafeterie est l'oeuvre des Jeunes Associés du Musée. Elle est située dans la galerie de l'Etable.

Les menus seront inspirés par Madame Jehane Benoit, spécialiste en art culinaire.

Le restaurant fonctionnera comme un self-service et il pourra accommoder 24 personnes à six tables.

Le café et le thé seront servis au comptoir de la cuisine. On maintiendra les prix aussi bas que possible.

Mme Benoit se propose d'organiser des thés qu'elle variera de jour en jour.

Le restaurant sera ouvert les mardi, jeudi, vendredi et samedi de 11 heures du matin à 4 heures 30 de l'après-midi; le mercredi de 11 heures du matin à 9 heures 30 le soir et le dimanche de 2e à 4 heures de l'après-midi. Il sera fermé toute la journée le lundi.

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Gaspesien Jan 22/60

Montréal doit avoir son musée d'art moderne

- par Roger Lacasse -

A Montréal, capitale artistique de la province de Québec, vient de se publier un album d'art contenant sept aux-fortes. Publié par les Editions Coglin cet album est tiré à quelques exemplaires seulement. La publication de cet album a donné l'occasion au journaliste Jean Sarrazin de s'interroger avec beaucoup de justesse sur la possibilité et surtout la nécessité de construire un musée d'art moderne à Montréal. Il est de toute évidence que la deuxième plus grande ville française au monde est de beaucoup en arrière sur ce point. Le musée des Beaux-Arts, dirigé par une clique anglaise ignore totalement le mouvement des peintres canadiens contemporains avec le résultat que le public ignore d'abord des grands noms que Paris et New-York acclament comme Albert Dumouchel, Riopel Borduas etc. Voici un extrait de l'article de Jean Sarrazin que vient de publier "la presse".

Cinq jeunes gens viennent de publier un album d'art, contenant sept eaux-fortes. La chose naturellement est passée inaperçue. Pourtant, l'album, le premier publié par les Editions Goglin, à Montréal, est digne d'être mis en vedette dans les plus grandes capitales, à New-York ou à Paris. Qui s'en soucie ? Les gens savent-ils même qu'il s'agit de gravure ? Savent-ils ce qu'est la gravure ? Savent-ils qu'un des grands graveurs de ce temps s'appelle Albert Dumouchel, qu'il est Canadien et qu'il a formé à Montréal des générations d'artistes, bien que lui-même n'ait que la quarantaine ? Le public est-il au courant que cet hommme a été l'âme, le souffle, la vie de l'Institut des Arts graphiques et qu'il y accueille des jeunes gens des classes sociales les plus humbles pour en faire;non seulement des artisans, mais des artistes, leur donner le goût de la culture, le culte de la beauté, un vernis de civilisation qui les marquera pour toujours ? Qui s'en occupe ? Qui s'en préoccupe ? Le musée des Beaux-Arts est là pour cela, dira-t-on ? Mais cela est une autre question . . . Ou plutôt cela fait partie du même problème!

Parcourez les salles du musée et dites-nous combien de Pellan, combien de Borduas, combien de Dumouchel vous y trouverez . . . Si un Chinois tombait à l'improviste à Montréal, apprendrait-il par le Musée ce que fut l'automatisme, ce que furent les Plasticiens ? Pas du tout.

C'est pourquoi il nous faut à Montréal un musée d'Art moderne pour que, justement, nous puissions commencer à conserver le souvenir de la genèse et l'histoire de nos arts. Plus tard, le public canadien sera intéressé à se remémorer comment il s'est éveillé au goût du beau, aux formes, aux couleurs... quels débats, quelles contradictions, quels efforts ardents, ont suscité ces débuts... comment, de là, est sorti un art canadien original et quelles répercussions il a eu sur le peuple. Toute les grandes villes du monde, toutes les métropoles, toutes les capitales, ont aujourd'hui un musée d'art moderne. Les pays pauvres n'y font pas exception. Montréal est assez adulte pour se permettre ce qui n'est plus un luxe, mais une nécessité. Deux musées ne sont pas de trop. L'un pour la formation classique et académique, conservatoire éducatif des écoles anciennes. L'autre, qui partirait de l'époque contemporaine, vraisemblablement de la période post-impressionniste et nous conduirait jusqu'à nos jours.

Jean Sarrazin a raison: il faut un Musée d'Art Moderne à Montréal.

R.L.

Le Nouvelliste Trois Rivières Jan 30/60

Au musée des Beaux-Arts

Le public visite l'exposition des maîtres anciens

Selon une déclaration du directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, l'exposition actuelle de maîtres anciens attire la foule la plus considérable au Musée depuis la fameuse exposition de Sir Winston Churchill.

11,407 personnes ont vu "Le Canada collectionne - 1860-1960: peinture européenne" au cours de la première semaine de l'exposition.

En un seul jour - dimanche, le 24 janvier - 5,153 visiteurs ont parcouru le Musée, affirme M. Turner.

Ces chiffres ne sont dépassés que par ceux de l'exposition de 35 toiles du grand chef d'Etat britannique, présentées ici en juillet 1958.

A cette époque toutefois, le Musée fut ouvert au public tous les soirs car ces toiles ne pouvaient rester à Montréal que six jours seulement.

L'exposition actuelle, qui se continuera jusqu'au 21 février, comprend 214 chefs-d'oeuvre européens, de Rembrandt à Picasso, qui appartiennent ou ont déjà appartenu à des Canadiens.

Les célèbres collections Van Horne, Angus et Lord Strathcona y sont représentées.

$1,000 Grand Prize Tops Show

A $1,000 grand centenary prize for the Montreal Museum of Fine Arts' 77th annual Spring Exhibition was announced yesterday by director Evan H. Turner.

The prize brings to $4,000 the amount to be awarded in the spring show, which will be held April 8 to May 8. The total is possibly the greatest for this type of show in Canada. In former years, prizes totalled $450.

Dr. Turner said the new $1,000 award has been established to mark the institution's 100th anniversary. The Spring Exhibition is among the oldest — if not the oldest — annual museum show of contemporary work in North America.

In addition to the grand centenary prize, the prize money is made up of a $2,000 purchase award fund; the $250 Jessie Dow prize for the best oil painting; the $250 Jessie Dow prize for the best water color, and the $500 prize of the Museum's Ladies' Committee for the best sculpture. Formerly, these three prizes were $150 each.

The $2,000 purchase fund was created jointly by the Canada Council and the museum. It will be used to purchase works from the Spring Exhibition for the museum's permanent collection.

Dr. Turner said all prizes will be decided by a five-man jury which will select the works to be shown in the Spring Exhibition. He emphasized that the jury may choose any work for the grand centenary prize, not necessarily one which was singled out for any of the other prizes.

The jury is made up of Robert Ayre, art critic of the Montreal Star; Claude Beaulieu, artistic director of the French - language art magazine Vie des Arts; Alan Jarvis, editor of Canadian Art and formerly director of the National Gallery of Canada, and who is also well-known in Canada and abroad as a sculptor; Alfred Pellan, one of French-Canada's outstanding modern painters, and A. J. Casson, RCA, of the famed Group of Seven and a leading art figure in Toronto.

Entry forms for submitting artists must be received in the museum not later than 5 p.m. Saturday, Feb. 20. The works themselves must be received by 5 p.m., Saturday, Feb. 27.

Last year, a total of 1,631 works were submitted.

The exhibition is open to all living artists.

Classes of works admitted are paintings in oil, pastel or water color, excluding miniatures; drawings and prints in all media and sculpture.

Each artist may submit two works, done within the last three years. They must not have been submitted to a previous Spring Exhibition at the museum. All paintings, prints and drawings must be framed.

Montreal Gaz. Jan 27/60

Notre Temps Jan 30/60

Expositions

L'EXPOSITION à voir c'est évidemment celle qui se tient actuellement au Musée des Beaux-Arts, rue Sherbrooke ouest, et qui marque le centenaire du Musée. Il s'agit de pièces de collections que le directeur a réussi à grouper pour montrer par là l'intérêt que les Canadiens ont porté à l'art depuis un siècle.

Le Devoir Feb 11/60

3e Salon de la jeune sculpture, jeune peinture

Le Centre canadien d'essai organise le 3e Salon de la jeune peinture, jeune sculpture à partir du 17 mars à l'Ecole des beaux-arts de Montréal avec la collaboration de cette institution. La date limite de soumission des oeuvres est le 5 mars. Les intéressés dont l'âge ne dépasse pas trente ans peuvent soumettre deux oeuvres en peinture ou en sculpture. Toutes les techniques graphiques sont acceptées. Le jury composé de Mme D. Delrue, MM. Maurice Raymond et André sélectionnera les oeuvres et désignera trois lauréats en peinture et un lauréat en sculpture ainsi que le gagnant du prix Rodolphe de Repentigny créé à la mémoire du jeune critique d'art disparu l'été dernier et offert par ses amis. Les gagnants auront également droit à l'automne prochain à une exposition gratuite à la Galerie Denise Delrue.

Pointe Claire Lakeshore Jan 28/60

Collector's Choice at Montreal Museum

The Collector's Choice, a monthly exhibition presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the foyer of the Museum from Feb. 2-29, will be a Canadian butternut commode, about 1700 and a primitive Canadian House Crucifix both from the collection of Mme. Claude Bertrand.

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Mont Star Jan. 25/60

—Staff Photo by Lloyd Blackham

Prof. J. Y. Morin, of the University of Montreal, greets some of the 32 American college students, here as part of a social field trip to Canada. Left to right are: Professor Morin, Gigi deGersdorff; Andrea Cousins; Charles Trinkaus, of the staff of the Sarah Lawrence College; Sawako Ariyoshi; and Jacques Sylvestre, of the University of Montreal and chairman of the local World University Committee. They go to Ottawa tonight.

U.S. Girls Study Life In Canada

A group of 32 American college girls have been in Montreal for the past two days as part of a 1,100-mile "social field trip to Canada."

They are students from Sarah Lawrence College, Bronxville, N.Y., whose subjects are sociology, history and French. Tonight they go to Ottawa as part of the trip which started Saturday and ends Friday.

Today they are visiting the Quebec Hydro-Electric Power Commission plant at Beauharnois, and are then moving to Cornwall, Ont., for a tour of St. Lawrence Seaway navigation and power installations. Anthropology students are calling on Chief Poking Fire at Caughanwaga.

Yesterday they saw a performance of "Les Femmes Savantes" at the Orpheum Theatre and met members of the cast. They attended the Comedie Canadienne Theatre Saturday night and saw "Bousille et Les Justes." They also visited the Canadian Broadcasting Corporation, Montreal Museum of Fine Arts and University of Montreal.

In Ottawa tomorrow they will attend seminars on the "Problems of Canadian Government," and "Eskimo - Canadian - United States Relations." Later they will tour the capital and visit the Eddy Paper Company in Hull.

They will visit the United States embassy, attend sessions of Parliament and meet its memmers Wednesday. That evening they will be guests at the Indonesian embassy.

The tour will end with a two-day visit to Ste. Agathe, where the students will ski, skate, attend a carnival, and a "Bean Feast" in order to gain an understanding of French-Canadian customs.

Star Jan. 27/60

Dr. Morgan Gets Credit For Fine Art Collection

In 1916, a young, new member of the council of the Art Association of Montreal humbly asked for a room, "to start a collection showing the decorative arts."

Today, 44 years later, Dr. F. Cleveland Morgan is recognized throughout North America as one of the leading authorities on the decorative arts. His intense interest in this subject has brought together a collection at the Montreal Museum of Fine Arts which shows the works of creative people, from all lands and from every epoch.

"They looked upon me with slight suspicion when I first suggested the idea of forming a collection of the decorative arts. I started off with a minutely small budget, approached many of my friends for donations and set out to form my collection," Dr. Morgan explained in an interview.

Today Dr. Morgan's collection covers all the rooms on the first floor of the Museum with the exception of the lecture hall. It is rated as one of the main points of interest in the Canadian art world and has an international reputation. Dr. Cleveland Morgan has himself donated approximately three-quarters of his personal collection to the Museum and this forms over 600 items. Other members of his family, especially Mrs. Cleveland Morgan, have shown their generosity.

Self-education

"I feel completely self-educated in this work of collecting. Although as a young man I was taken to Italy to study the arts I really had no formal training in this field. I was brought up to consider the quotation that "a thing of beauty is a joy forever," and it has certainly been a magnificent experience for me. I think that quality has been the guiding point in my collecting.

See ART—Page 4, Col. 2

This has come before anything else.

"But above all I have tried to make a picture of all ages from every country. Starting without a formed collection has been in many ways a great help. We have had some wonderful gifts during the past 40 years. Take for example the Norton collection of glass. This can be considered unique. Then we were given a collection of lace with an endowment of $50,000 which allowed me to form a great part of our collection of fine fabrics," Dr. Morgan said.

In November, 1956, Dr. Morgan who is now 78, resigned as president of the Montreal Museum of Fine Arts after a nine-year term of office. In recognition of his magnificent work during those years, the Museum, as a testimonial had a bronze bust executed by Mestrovic of their former president. Today the bust stands at the head of the main stairs as a tribute to Dr. Morgan.

Recognition Arrives

"We have had some very tough times during the past half century. I remember when I first started working on committees of the museum we would only get donations of a few dollars from very important people. Today we still need funds but we have received recognition and people believe we are here to stay. During the depression years we were kept going as regards funds for collecting in the decorative arts by one benefactor alone.

"But today we have a junior committee and a ladies committee and everyone is becoming more museum conscious. I have day-dreams of the future. I would love to see a large building rise behind the present building which would gradually become filled with exquisite fine objects and pictures. When we started out we had an almost empty building. Today it is rapidly becoming too crowded for the increasing collection and program of our museum. I know it will not be too far in the future before we will have to expand," Dr. Morgan said.

To collect many of the objects which enrich the Museum's collection, Dr. Morgan has travelled extensively, particularly in Europe. One of his voluntary duties at the Museum is identifying objects which are brought there by private individuals.

Work Appreciated

"This takes time but it is often very fully appreciated. I feel that anything which can help people appreciate true beauty is worthwhile," he said.

"The future looks good but we must have financial support if we are to continue in the way we have done for the past 10 years. It is a remarkable achievement for our Museum to have such a fine collection of paintings and other objects but we must not stop now. We are on the right path but we must continue along it with tremendous enthusiasm. This city deserves a fine museum and it is everyone's responsibility," Dr. Morgan said.

—Staff Photo by Paul Lagace

Dr. F. Cleveland Morgan examines an art exhibit, one of many he has donated to the Montreal Museum of Fine Arts. He has travelled extensively for his collection.

La Presse Jan. 9/60

Exposition MARCEL BELLERIVE

La Galerie Denyse Delrue présente comme premier exposant de sa deuxième moitié de saison, l'un des peintres les plus prometteurs de la jeune génération. Marcel Bellerive, 21e prix du Concours International de Granby 1959 exposera ses oeuvres du 1 fév. au 13 fév. incl.

Né à Grand'Mère Marcel Bellerive fit ses études primaires et secondaires en cette ville, puis vint à Montréal à l'école des Beaux-Arts.

C'est en 1955 que l'on vit pour la première fois une de ses oeuvres lors d'une exposition collective à l'Ile Ste-Hélène. L'on ne tarda pas à reconnaître chez ce jeune peintre un talent sûr, puisqu'il obtint dès l'année suivante une exposition solo à la Galerie Echange. Le Musée des Beaux-Arts l'accueillait en 1957 pour une exposition collective. En 1958 la galerie Ars Classica le présentait pour sa deuxième exposition solo. 1959 devait être pour Marcel Bellerive une année de consécration. Après avoir été accepté au Salon du Printemps, il remporta l'été dernier le deuxième prix de peinture lors du Concours International de Granby. De plus l'exécution de deux murales, l'une au Grand Séminaire de Montréal et l'autre au Centre Récréatif de Verdun, le consacrait définitivement comme un artiste de grande valeur. C'est donc avec plaisir et enthousiasme que la Galerie Denyse Delrue présentera les oeuvres de Marcel Bellerive du 1 fév. au 13 fév. incl. La Galerie Denyse Delrue poursuivant toujours sa politique progressive et dans le but de mieux servir son public ouvrira ses portes désormais de 2 hrs à 6 hrs et de 8 hrs à 10 hrs le soir du lundi au vendredi. Le samedi de 11 a.m. à 6 hrs.

Le Soleil Jan/30

Cafétéria au musée de Montréal

A l'occasion de son centième anniversaire, le Musée des Beaux-Arts de Montréal sera doté d'un restaurant du genre cafétéria où les visiteurs pourront se reposer après avoir déambulé dans les galeries.

Le restaurant, qui peut accommoder vingt-quatre personnes et est situé dans la galerie de l'Etable, est l'oeuvre des Jeunes Associés du Musée. Ceux-ci veulent surtout lui donner le caractère d'un café.

Le café du Musée ouvrira le 4 février, et ses menus seront inspirés de Mme Jehane Benoit, spécialiste en art culinaire.

Le Progrès Du Saguenay Feb. 4/60

Exposition

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Les célèbres collections Van Horne, Angus et Lord Strathcona y sont représentées.

La Presse Feb. 8/60

Société d'étude

Sous les auspices de la Société d'étude et de conférences, Jean-Christophe Benoit, baryton, et Monique Linval, soprano lyrique, donneront un concert commenté au Musée des Beaux-Arts de Montréal, demain après-midi à deux heures trente. Michel Ambrosini sera au piano.

Mont. Gazette Feb 4/60

Weekly lecture

The Ladies Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, February 10, at 3 p.m. in the upstairs foyer of the Museum.

Mrs. Isabel Barclay Dobell, Curator of prints and documents, McCord Museum, will speak in English on "Montreal 1860".

Tea will be served after the talk. The public is invited to attend.

St Laurent News Feb 4/60

French films

Four French films will be presented by the Montreal Museum of Fine Arts in its Wednesday evening series on February 10 in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

They are: "La Maison De Moliere", an historical account of the Comedie Française; "Roi Soleil", the story of Louis XIV as seen in the light of the documents and monuments of his time; "Le Mystere de la Licorne" which shows the world famous 16th century tapestries now in the Cluny Museum in Paris and finally "George de la Tour".

La Presse Feb 9/60 (1)

2a Le Devoir Feb 9/60. 2b

Current Events Jan. 29/60

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Formes d'arbres, de bêtes et d'hommes

par JEAN SARRAZIN

Je déplore de n'avoir pas été rétabli à temps pour visiter l'exposition de l'Association des Artistes non-figuratifs de Montréal. Certes, les principaux participants de cette manifestation ont eu ou auront, au cours de ces quelques mois, l'occasion d'exposer leurs toiles ailleurs. J'aurai donc l'occasion d'y revenir. Mais les artistes non-figuratifs ont été l'aile marchante de la peinture à Montréal, depuis des années, et, à ce titre, il est intéressant de voir leurs oeuvres accrochées ensemble pour dégager les tendances nouvelles, voir s'amorcer une évolution, prendre le vent.

Le public d'ailleurs s'ouvre de plus en plus à l'art et semble s'attacher avec plaisir à la peinture. Je n'en veux pour preuve que cet afflux incessant de visiteurs qui viennent au musée admirer les tableaux de maîtres actuellement exposés. Près de 30,000 personnes, à date, ont visité cette exposition, parmi lesquelles un grand nombre d'étudiants et de jeunes. C'est l'un des plus grands succès remportés par une exposition de peinture à Montréal. Espérons que l'intérêt du public ne se relâchera pas.

* * *

Sur le même palier, à la galerie Norton, se tient une exposition de trois artistes connus. L'aîné, le peintre Arthur Lismer, excellent homme que j'ai la mauvaise habitude de plaisanter à cause de son appartenance au défunt groupe des Sept, fait un gros travail d'éducation au musée même, en enseignant aux jeunes les principes du dessin et de la peinture. Il expose d'ailleurs une série de dessins qu'il pourrait donner en exemple à ses élèves pour leurs travaux d'atelier. Il s'agit d'études très fouillées ayant pour motif la forêt, les arbres, les racines, les fleurs. Il y a cependant dans le style de tout cela la marque d'une esthétique, d'une époque, dont l'artiste ne peut s'évader et qui doit être l'époque de sa jeunesse. Ces dessins évoquent irrésistiblement pour moi les bois gravés qui illustrent presque toujours la collection "Le livre de demain", chez Arthème Fayard (et qui est aujourd'hui le livre d'avant-hier . . .). N'empêche ! Les élèves d'Arthur L i s m e r auront beaucoup à apprendre, en étudiant les dessins de leur professeur. Il en est pour les peintres comme pour les pianistes. Si les grands virtuoses ne savent que rarement bien enseigner, par contre les meilleurs professeurs n'ont pas toujours des qualités de virtuose. Or, M. Arthur Lismer est un excellent professeur.

* * *

J'ai déjà parlé de Vaillancourt et, récemment, j'ai soutenu de mon mieux son projet de bas-relief pour une école de Chicoutimi. Les commissaires d'école en ont conclu que Vaillancourt essayait de se faire de la publicité. C'était passer à côté de la question. Il est normal qu'un artiste qui a quelque chose à exprimer, essaie, avec foi en lui-même, de lutter contre l'incompréhension. Or la sculpture de Vailancourt est forte, originale, symbolique, essentiellement expressive pour qui veut la comprendre. Encore est-il qu'il faut la comprendre.

J'ai reconnu au passage une ou deux pièces qu'il avait déjà exposées auparavant, mais je voudrais tout de suite dire combien, dans ses formes de métal soudé, certaines ont une beauté plastique saisissante : l'une d'elle, en particulier, qui rejoint dans l'espace des lignes, des formes de pointes, des tiges de torture, étirées, recourbées, renouées au dessus d'un vide béant, comme les doigts d'une main de robot qui essaieraient d'emprisonner une angoisse. Je suis resté silencieux, un peu hypnotisé, séduit par ces formes souffrantes et aériennes.

Les petits sujets en métal sont spécialement intéressants. Evocation d'animaux, d'insectes inconnus, de mille-pattes, sans existence précise, d'abeilles géantes saisies dans leur mouvement par une pluie de fonte.

Quant aux sculptures sur bois, on connaît la manière de Vaillancourt: ces racines d'ormes, tourmentées, apaisantes ou infernales, rappelant des formes humaines, des muscles saillants, de colossaux embryons où la pensée n'est pas encore séparée de la matière vivante mais qui expriment la force violente et en même temps l'harmonie. Par contre, dans ses formes hautes, dans ses totems, Vaillancourt éprouve le besoin de régularité, d'équilibre, de construction, dentelle vertébrale stricte, verticale, propre à soutenir les volutes de nos rêves. Eléments, en tous cas, essentiellement décoratifs pour des maisons modernes, claires, gaies, et pour les édifices publics d'un pays jeune. Ce que je dis n'est pas pour convaincre les gens de Chicoutimi, puisque aussi bien, ils semblent réticents, mais parce que Vaillancourt, de tous les jeunes sculpteurs canadiens, est l'un de ceux qui semblent le mieux adapté à intégrer la sculpture à l'architecture. Il y aurait là des expériences intéressantes à tenter, telles qu'on en fait actuellement ici et là, au Brésil en particulier.

* * *

Les gravures de Silverberg ont été pour moi une agréable surprise. Il y a là quelques eaux-fortes d'une belle ligne et de couleurs nuancées extrêmement délicates. Je ne dirai pas que Silverberg est victime d'un complexe freudien, mais force est de constater que ses principaux thèmes d'inspiration se rapportent à la génération, aux formes embryonnaires, aux fécondations astrales, à l'attirance de symboles mâles et femelles. Mais il sait en user avec une posésie gracieuse, estompée. Il sait en faire un ballet de chromosomes amoureux, d'êtres qui prennent forme, d'humains qui s'attirent. bruns impalpables, des bleus et des verts qui insensiblement se mélangent, parfois réhaussés d'une auréole de rose. On sent que l'artiste a la main légère, la touche fine, la fantaisie au bout des doigts. On emporte de cette vision le plus agréable souvenir.

Le Devoir Feb 9/60 9c

NIVIAKSIAK passait pour un homme réfléchi et pondéré . . .

La Patrie Feb. 7/60 (3)

Des peintures de Van Gogh, parmi les plus célèbres toiles du peintre, seront exposées au Musée des Beaux-Arts de Montréal en octobre prochain. Il y aura 160 toiles, dessins et aquarelles appartenant au neveu de Van Gogh et à la Fondation Kroller-Muller des Pays-Bas. M. Evan H. Turner, directeur du Musée, s'est rendu en Hollande dernièrement pour négocier cette exposition. ★ M. Roger Viau, vice-président du Musée des Beaux-Arts de Montréal, a prononcé une intéressante causerie au Musée sur l' "Histoire d'un Centenaire", à l'occasion de l'exposition de grands maîtres.

* * *

La mort du sculpteur Niviaksiak

A Cap Dorset, Territoires du Nord-Ouest, on raconte que la mort d'un jeune artiste eskimau a été causée par les "esprits".

Niviaksiak, un des sculpteurs dont les oeuvres paraîtront dans une série de reproductions esquimaudes exposées à partir du 26 février au Musée des Beaux-Arts de Montréal, est mort mystérieusement au moment où il s'apprêtait à tirer sur un ours polaire.

D'après les Esquimaux, le fait le plus surprenant de cette aventure fut la disparition de l'ours — ainsi que de ses traces dans la neige.

Des représentants du ministères des Affaires du Nord ont déclaré que le récit de la mort de Niviaksiak par ses deux compagnons de chasse a convaincu les Esquimaux que des "esprits magiques" ont provoqué la mort de l'artiste et fait disparaître l'ours.

Agé de 39 ans et père de cinq enfants, Niviaksiak passait pour un "homme réfléchi et pondéré".

"Chaque printemps, dit un représentant du ministère, il prenait son harpon et s'en allait tout seul sur une petite île où il vivait simplement pendant quelques semaines, pour réfléchir sur la vie. Il ne mangeait que ce qu'il pouvait prendre au harpon."

Il faisait partie d'un groupe d'une vingtaine d'Esquimaux dont les reproductions de dessins sur pierre et peau de phoque seront exposées au Musée. Ce sera la première exposition de ce genre.

C'est tout récemment que les Esquimaux de Cap Dorset ont découvert que la gravure sur pierre et os et les appliqués en peaux de phoque peuvent être imprimés.

M. Evan H. Turner, directeur du Musée des Beaux-Arts, constate que ce développement ouvre un nouveau chapitre de l'art canadien.

"A l'aide d'outils primitifs et d'une technique fort simple, ajoute M. Turner, les Esquimaux réussissent des reproductions qui ont une ligne audacieuse et beaucoup de fraîcheur."

L'exposition e s t présentée dans le cadre du centième anniversaire de la fondation du Musée.

Niviaksiak était parti à la chasse au phoque lorsqu'il découvrit la piste de l'ours. Il suivit les traces et aperçut enfin l'ours qui se dressait sur ses pattes. S'agenouillant, Niviaksiak visait l'ours lorsque soudain il dit à un de ses compagnons: "Je tombe". Avant que l'autre puisse le soutenir, Niviaksik était mort.

Et l'ours, affirment les Esquimaux, était parti sans laisser de traces.

Selon les représentants du ministère des Affaires du Nord, il semble que Niviaksiak soit mort d'une attaque cardiaque. Il n'y a aucune explication sur la disparition des traces de l'ours cependant.

Poogatok, un autre artiste esquimau dont les oeuvres seront exposées, est aussi décédé.

Agé de 70 ans, il était le "roi" de la région de Dorset. Chef absolu, il a créé une puissante dynastie dans la région. Son domaine couvrait environ 300 milles. Quoique entièrement éloigné de la civilisation, il connaissait admirablement bien la langue esquimaude et savait s'en servir avec habileté.

Un troisième exposant est mort

Sheokalook n'avait que 25 ans lorsqu'il est mort l'an dernier.

Il tendait un filet de pêche à l'automne 1959 avec deux autres hommes, une tempête de neige très violente survint, les deux hommes qui étaient avec Sheokalook s'accrochèrent l'un à l'autre et essayèrent de rejoindre leur compagnon. Ne pouvant rien voir devant eux, ils se dirigèrent en tâtonnant vers la rive et atteignirent l'abri. Plus tard, lorsque la rafale cessa, ils trouvèrent Sheokalook mort dans la neige.

Ses mains étaient soulevées afin de protéger sa figure de la neige et entre sa bouche et les mains, l'haleine s'était figée en un bloc de glace.

Deux autres artistes de cette exposition, Oshaweetuk et Iyola, ont sculpté des pièces qui ont été offertes à la reine Elisabeth lors de sa visite au Canada en 1959.

Les deux autres sont des femmes. L'une s'appelle Kunu, elle est la femme de Niviaksiak.

On dit que Mungituk, autre membre du groupe, est un peu "excentrique". Il est âgé de 25 ans.

Il y a quelque temps, toujours d'après le ministère des Affaires du Nord, Mungituk s'est disputé avec sa mère et il lui a lancé une pierre. Pour lui faire la leçon son père lui rejeta la pierre et alors Mungituk saisit une carabine et tira sur son père, le ratant de près.

"Ses reproductions, disent les représentants du ministère, décrivent souvent des scènes violentes et des rêves fantastiques."

Les reproductions esquimaudes seront exposées au Musée des Beaux-Arts jusqu'au 27 mars. On les enverra plus tard à la Galerie d'Art de Toronto, où elles seront exposées à partir du 7 avril.

Star Feb 13/60 8

French Movies On Museum Bill

Four French films will be presented by the Montreal Museum of Fine Arts in its regular Wednesday evening film series tomorrow evening in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

They are: "La Maison De Moliere", an historical account of the Comedie Francaise; "Roi Soleil", the story of Louis XIV as seen in the light of the documents and monuments of his time; "Le Mystere De La Licorne" which shows the world famous 16th century tapestries now in the Cluny Museum in Paris. Maria Casares tells the poetic legend which is illustrated in six colourful tapestries and finally the story of "Georges De La Tour."

Notre Temps Mont. Feb 6/60

Expositions

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CELLE qui se tient au **Musée des Beaux-Arts**, rue Sherbrooke ouest, tient la vedette puisqu'elle présente une collection des oeuvres réunies par les Canadiens depuis cent ans.

Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibition during year, 1379 Sherbrooke W.

AU MUSEE 4

FILMS D'ART

Mercredi, 10 février. Films français. Le programme, tout en français, comprendra: "La Maison de Molière" l'histoire de la Comédie Française; "Roi Soleil", histoire de Louis XIV, vue à travers les documents et les monuments de son temps; "Le Mystère de la Licorne" montrant les fameuses tapisseries du 16e siècle, maintenant au Musée de Cluny à Paris; un dernier film biographique: "Georges de la Tour."

Salle des Conférences.

Deux séances: 6h.30 - 8h.30 p.m.

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Medicine Hat News, Alta Jan 20/

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MODELS SKETCHES — Maeda Primavesi stands before a sketch and a painting (right) of herself at the Montreal Museum of Fine Arts. The pictures a r e originals of a series sketched during her childhood in Austria by Gustav Klimt, who died in 1918. They were in the museum with an exhibition of drawings from Vienna's Albertina gallery. Miss Primavesi came to Canada 10 years ago.

Gravelin La Voix de l'Est Feb. 1/60

Le 77e Salon du Printemps au Musée des Beaux-Arts

Le nom des juges du 77e Salon Beaux-Arts de Montréal a été annoncé récemment par le directeur, M. Evan H. Turner.

Ceux-ci représentent à la fois les deux principaux centres de peinture au Canada, les deux traditions de la peinture, les deux traditions de la peinture, les deux cultures du Canada, les deux principales revues d'art du pays et un critique d'art éminent.

Les juges sont MM. Robert Ayre, critique d'art au Montréal Star, Claude Beaulieu, directeur artistique de Vie des Arts, Alan Jarvis, rédacteur-en-chef de la revue Canadian Art et ancien directeur de la Galerie Nationale du Canada, Alfred Pellan, l'un des peintres modernes les plus en vue du Canada français et A. J. Casson, de l'Académie Royale du Canada, membre du célèbre Groupe des Sept et l'une des personnalités artistiques marquantes de Toronto.

M. Turner a déclaré que le Salon du Printemps se proposait de "réunir en un même endroit et au même moment, pour le bénéfice du public aussi bien que de l'artiste, un choix représentatif des oeuvres de peintures et sculpteurs canadiens sérieusement intéressés à leur travail".

"Cette exposition devait indiquer chacune des tendances actuelles de l'art et chaque école peut ainsi être représentée avec ou moins d'envergure, selon les soumissions des artistes eux-mêmes".

"Le jury ne doit pas supprimer ou encourager des oeuvres révélant une préférence pour une conception ou un style particuliers, mais il doit essayer de choisir, parmi les oeuvres soumises selon les règlements du concours, celles qu'il juge les meilleures tant au point de vue honnêteté que mérite".

Il a ajouté que le Musée s'attend à ce que cette exposition "soit particulièrement intéressante" cette année, vu la célébration du centenaire du Musée.

Pour la première fois dans l'histoire du Salon du Printemps, un fonds de $2,000 sera assigné à l'achat d'oeuvres d'art. Ce fonds a été constitué par une subvention de $1,000 du Conseil des Arts du Canada, que le Musée a supplémentée sont aussi augmentés.

Les prix Jessie Dow pour la meilleur peinture à l'huile et la meilleure aquarelle seront de $250 chacun. Le prix du Comité féminin du Musée pour la sculpture s'élève à $500. Ces prix étaient autrefois fixés à $150 chacun.

M. Turner a déclaré que le fonds d'achat conjointement créé par le Musée et le Conseil des Arts du Canada incitera sans doute un plus grand nombre d'artistes à participer au concours. Les oeuvres choisies seront intégrées à la collection permanente du Musée.

L'an dernier, le Salon du Printemps avait reçu 1,631 soumissions. Les deux jurys de sélection — l'un pour la peinture et l'autre pour la sculpture — n'en avaient accepté que 67 pour l'exposition.

Les formules d'inscription doivent arriver au Musée au plus

(suite à la page 8)

SUITE DE...

Le 77ième...

tard samedi, le 20 février, à 5 heures de l'après-midi. Les oeuvres elles-mêmes doivent être remises au Musée au plus tard samedi, le 27 février, à 5 heures.

Le concours s'adresse à tout artiste vivant.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exclusion des miniatures), les dessins et gravures de toute technique et enfin les sculptures.

Chaque artiste peut soumettre un total de deux travaux, faits dans les trois dernières années. Ils ne doivent pas avoir été présentés déjà à un Salon du Printemps du Musée. Les peintures, les gravures et les dessins doivent être encadrés.

La Presse Feb 10/60

Au Musée des Beaux-Arts

Exposition de 160 oeuvres de Van Gogh, en octobre

Des peintures de Van Gogh, parmi les plus célèbres toiles du peintre, seront exposées au Musée des Beaux-Arts de Montréal en octobre prochain. Ce sera l'un des points culminants des célébrations du Musée à l'occasion de son centenaire.

Cette exposition groupera 160 toiles, dessins et aquarelles appartenant au neveu de Van Gogh et à la Fondation Kroller-Muller des Pays-Bas.

On a aussi révélé aujoud'hui que M. Evan H. Turner, directeur du Musée des Beaux-Arts, s'est rendu en Hollande en décembre afin de négocier l'exposition.

Un grand nombre de tableaux qui seront exposés ici sont connus dans le monde entier surtout par les nombreuses reproductions qu'on en a faites. Ce sera la première fois que les originaux seront montrés au Canada.

Quelques-uns d'entre eux ont été exposés sur la côte ouest des Etats-Unis. A San Francisco, ils ont attiré 150,000 visiteurs; et 80,000 à Los Angeles de même qu'à Seattle.

"Nous sommes extrêmement chanceux d'avoir pu amener ici cette collection, déclare M. Turner. Elle sera magnifique."

Après le premier vernissage canadien ici, les oeuvres iront à la Galerie Nationale du Canada à Ottawa, ainsi qu'aux galeries d'art de Toronto et de Vancouver.

La collection doit retourner dans les Pays-Bas pour le 1er avril, date d'ouverture de la saison touristique. Les peintures à elles seules attirent dans ce pays des milliers de visiteurs chaque année.

On n'a pas révélé la valeur exacte des tableaux mais on sait qu'ils ont été assurés pour "une somme fabuleuse".

L'exposition Van Gogh représente la troisième manifestation d'envergure organisée pour le centième anniversaire du Musée. La première, ouverte jusqu'au 21 février, réunit 214 tableaux de maîtres anciens appartenant ou ayant appartenu à des Canadiens. La seconde sera une exposition de l'art contemporain en Russie soviétique. En grande partie inconnues dans le monde occidental, ces peintures viendront au Musée au mois de mars.

M. V. W. Van Gogh de Laaren, Hollande, neveu du célèbre artiste, conserve "une affection spéciale pour le Canada", affirme M. Turner.

Il ajoute que M. Van Gogh a accroché une feuille d'érable verte sur sa porte d'entrée en l'honneur du Canada.

"Il m'a expliqué, continue M. Turner, qu'à la libération une feuille d'érable avait été accrochée partout dans son voisinage. Elle signifiait que tout soldat canadien était le bienvenu."

M. Van Gogh a hérité des toiles de son père, Théo, frère bien-aimé de l'artiste.

Elles sont fréquemment exposées au musée d'art moderne Stedelijk à Amsterdam.

L'autre grande collection qui fera partie de l'exposition du Musée des Beaux-Arts est celle de la famille Kroller-Muller. Elle est prêtée par sa fondation du même nom.

C'est Mme Kroller-Muller qui a acquis la plus grande partie de cette collection. Pendant les deux premières décades de ce siècle elle était l'un des plus grands collectionneurs d'art moderne en Europe.

Ces toiles furent conservées quelque temps dans une maison moderne de La Haye, résidence qui est devenue depuis l'ambassade du Canada. Actuellement, la collection est gardée au musée national DeHoge Veluwe à Otterlo.

M. Turner a déclaré que le Musée devra percevoir un modique prix d'entrée en raison des "énormes" frais de transport et d'assurance exigés par cette exposition.

La Presse Feb 10/60

TABLEAUX ANCIENS DU WINDSOR RESTAURES

L'hôtel Windsor vient de consacrer une partie de son programme de rénovation à des travaux de restauration de tableaux. Cette collection de tableaux est la propriété de l'hôtel et elle a commencé lorsque le Windsor fut ouvert autrefois. Elle est évaluée $25,000 et elle comprend, en particulier, une toile du 17e siècle, de John Constable "Flatford lock". Toutes les toiles faisant partie de la collection ornaient les principales suites de luxe de l'hôtel et celle de Constable est au centre du hall d'entrée.

La restauration de cet toiles a été confiée à M. John Muhl, qui est le restaurateur officiel du Musée des Beaux-Arts et un expert un des plus connus d'Amérique du nord.

C'est au cours d'une conférence de presse, qui se tenait hier dans le salon Dauphin, du Windsor, que M. Muhl présenta aux journalistes montréalais certaines des toiles remises à neuf et sur lesquelles il avait exercé son art. Pour bien marquer la difficulté du procédé et les résultats qu'on en peut entendre, il avait même nettoyé et restauré la moitié d'un paysage, en laissant l'autre côté intact, ce qui permettait de juger de la différence.

M. Muhl tint à souligner combien était délicate la tâche de restaurer les tableaux anciens pour leur redonner leur lustre original. Les techniques spéciales consistent à d'abord enlever les taches avec un mélange spécial qui n'affecte ni la toile ni les couleurs. Il faut ensuite enlever la vieille couche de vernis et réparer les dommages et finalement appliqur sur la toile une autre solution pour préserver la peinture. Les résultats obtenus sont le plus souvent extraordinaires.

M. Muhl en profita pour signaler à la presse que des pourparlers sont actuellement en cours pour installer une école de restaurateurs à la Galerie Nationale à Ottawa. Si ce projet venait à être réalisé, il serait d'une grande utilité, aujourd'hui où le Canada, comme on vient de le voir lors de l'exposition en cours au musée de Montréal, possède un grand nombre de collectionneurs qui ont accumulé au pays de merveilleuses oeuvres d'art.

A la suite de la conférence de presse, les journalistes ont pu admirer les tableaux de la collection de l'hôtel Windsor, principalement le paysage de John Constable, située dans le hall d'entrée, auquel les travaux de restauration ont redonné ses couleurs originales et un éclat d'une grande fraîcheur.

photo par Yves Beauchamp, LA PRESSE

JOHN CONSTABLE: "Flotford Lock", une des oeuvres du peintre anglais appartenant à l'Hôtel Windsor, récemment restaurée par l'expert du Musée des Beaux-Arts, M. John Muhl.

St Laurent News Jan 28/60

200 expected to attend convention of Canadian Museums Association

For the second time in its 13-year history, the Canadian Museums Association will hold its annual three-day meeting in Montreal, beginning May 19, it was announced this week.

Montreal was chosen as the site of the conference in honor of The Montreal Museum of Fine Arts, which this year is celebrating its centenary. It is the oldest public art institution in Canada.

Mrs. Alice J. Turnham, director of the McGill University Museums and president of the Canadian Museums Association, said some 200 delegates are expected to attend — the largest number in the association's history.

They will represent Canada's 210 museums, ranging from the National Gallery of Canada to the Brother Andre Museum in Montreal.

The group of museums includes art galleries, historical houses and scientific, industrial and religious museums.

The first time the association met in Montreal was in 1950.

The forthcoming conference is the first since the Province of Quebec Museums Association was established in 1958. Mrs. Turnham is also president of the Quebec association. Vice-presidents are J. L. Theriault, curator of the Vaudreuil-Soulanges Museum, and Mrs. G. McGibbon, of the Argenteuil Historical Society.

Delegates at the May conference will include both men and women from all of the 10 provinces.

There will also be representatives of the American Association of Museums and the various European museum organizations.

Mrs. Turnham, in her announcement of the meeting, said the bulk of museums in Canada are small and operate on a limited budget.

However, there was a growing list of individual museum personnel who had joined the association and were taking part in its activities.

The conference will get under way at the Montreal Museum with a general business session. A luncheon will be tendered by the Museum in the Stable Gallery and sessions on publications and Eskimo art will follow. In the evening, the annual dinner will be held at St. Helen's Island.

The following day, a general session on "Museum Training: For Whom and How?" will be held in the Chateau de Ramezay. A tour of Old Montreal will precede sectional meetings on art and archaeology, history, education and science at the Bell Telephone Building. The Bell Telephone will tender a dinner, to be followed by an evening visit to the National Film Board.

The third day will begin with a session on reports and resolutions at the Redpath Museum, followed by a second business meeting and election of officers.

The delegates will attend a luncheon in Redpath Hall as guests of McGill University.

In the afternoon, the Museum has arranged a tour of private collections in homes. Later, the delegates will visit the St. Joseph's Oratory Museum and will take a boat tour of the Montreal Harbor and the St. Lawrence Seaway.

Members of the local committee arranging the conference, in addition to Mrs. Turnham, are: Dr. Evan H. Turner, director of the Montreal Museum, chairman of the host committee; Edward Cleghorn, associate director of the Montreal Museum, transportation and housing; and H. G. Ferrabee and G. L. Long, program co-ordinators.

Among delegates who will attend the convention are: Dr. Clifford Carl, director of the Provincial Museum of British Columbia; Clifford P. Wilson, executive director, Glenbow Foundation, Calgary, Alta., Dr. Robert Nero, of the Saskatechewan Provincial Museum; Richard Sutton, director of the Manitoba Provincial Museum; Dr. Loris S. Russell, director of the National Museum of Canada; Dr. Robert Hubbard, curator of the National Gallery of Canada; Rolland Dumais, assistant curator, Quebec Provincial Museum; Edwy Cooke, director of the Lord Beaverbrook Gallery, Fredericton, N.B., and Donald Crowdis, director of the Nova Scotia Museum of Science.

Gazette Feb. 6/60

On View

Montreal Museum of Fine Arts. 1379 Sherbrooke, W. Centenary Exhibition—Canada Collects; 1860-1960; Formal Lyrists (Stable Gallery) Drawings by Arthur Lismer, Etchings by David Silverberg, Sculpture by Armand Vaillancourt (Norton Gallery).

Gazette Feb 6/60

Three-Man Show

A member of the famed Group of Seven, a controversial young abstract sculptor and a graphic artist are presenting the current Gallery XII show at The Montreal Museum of Fine Arts.

Dr. Arthur Lismer, director of the Museum's School of Art and Design and member of the Group of Seven, is represented by drawings; Armand Vaillancourt by sculpture, and David Silverberg, by etchings.

Vaillancourt has been in the news recently as a result of his scrap-iron war memorial in Chicoutimi.

The three-man exhibition is on view in the Norton Gallery until Feb. 14.

La Presse Feb. 9/60

A l'Etable

—M. Horst Gerson, directeur de l'Institut néerlandais de l'histoire de l'art à La Haye, donnera une conférence à l'Etable du Musée des Beaux-Arts, le lundi 15 février, à huit heures et demie. Cette causerie est placée sous les auspices de la Galerie nationale du Canada.

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ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The Museum inaugurates its Centenary this year with the most important exhibition it has ever created — a priceless collection of 225 European masterpieces. The exhibition represents a century of private collecting by Canadian and underlines the role private collectors have played in developing the Museum's Art treasures.

Viewers will see works by such masters as Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopper, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

The exhibition continues to Feb. 21st.

To Feb. 7th in the Museum's Stable Gallery an exhibition entitled "The Formal Lyricists" will present paintings by Virginia de Vera, Ray Mead, Peterson Even, Henriette Fauteux-Although the work of the group members is different, they have in common their search for an equilibrium between lyricism and formalism enriched by years of complete plastic freedom.

An evening of German films will be presented in the regular Wednesday evening film series on February 3 in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

They are "Stephan Lochner" which features the work of this mediaeval painter; "The Expressionist Revolt" modern German paintings; "Kandinsky" showing the works of this famous artist and having a commentary in German; "Barlach", in two parts, with musical accompaniment and featuring different aspects of Germany's great artist of the interior life and finally "Turme und Tore Einer Stadt", a film on the mediaeval town of Rothenburg.

Le Devoir Feb 11/60

Tête-à-tête avec David Silverberg

Par Françoise de REPENTIGNY

Les eaux-fortes que David Silverberg expose à la galerie Norton du Musée, conjointement avec Armand Vaillancourt et Arthur Lismer, émergent, germinales ou légendaires, des fantasmes d'une imagination fertilisante ou de l'essaim du subconscient. Graveur étonnamment subtil, David Silverberg martèle des cuivres à sensations intimes. Un burin fabuleux ramène à la conscience de l'artiste des sentiments troublants, chimériques, un sens originel du mythe, une perception foetale de l'humeur des choses, des remous psychologiques. Plein de suc, le dessin y est adroit, bref, précis, lucidement sensible. Le graphisme vertébré de ses figures décalque comme instantanément l'ossature d'une impression spontanée. La facture de ses estampes a l'exactitude du relief et l'authenticité de l'inconscient.

David Silverberg emploie des techniques fécondes pour cultiver des états d'âme fabuleux. La façon qu'il a d'utiliser le langage de la gravure touche à l'archaïsme de ses inspirations, de sa vision, de sa participation aux phénomènes psychiques. Son art émane du rêve, fertilise des songes, suggère la quintessence de ce qui existe en profondeur. D'une main émue, il lance des mouvements elliptiques, fossilise des animaux fabuleux, décalque une évolution ambiante, donne à voir le secret des sens en fermentation. Il nous réserve le tête-à-tête des symboles par l'échange gravé des connaissances intuitives.

Tout ce qu'il y a de sensuel en nous, de secrètement imprimé et nécessaire, la fiction urgente d'un bouleversement, l'obsession de visions incontrôlables, s'épanouissent, nagent dans les gravures de l'artiste. On se retrouve étrangement présent dans l'essence de cet univers secret, intime et bouleversant.

Une chose merveilleuse est la feuille titrée "The Rain", un paysage inhalateur ou la montée du graphisme absorbe les fluides ambiants de la couleur. On y lit, arrachée aux liquides, la déchirure des contrastes, l'attraction des ramifications de la tourbe, des vapeurs, de l'espace et de la lumière. Silverberg emploie parfois des textures à relief de gouttelettes pour suggérer une issue énigmatique. Ou bien, comme dans Cave ou The Turtle, il dégage du contexte ambiant d'un fond complet par lui-même, le dessin de figures humaines ou animales, signes d'un dialogue ou d'un échange.

Inventeur de climat, d'émotions, conteur fantastique, il mime en secret les inhalations d'une tourbe vivante, l'humus qui bouge, explore le vertige des sens, se dilate en mares secrètes. Vue de loin, l'estampe intitulée Simply Love, prend de l'ampleur, embrase l'espace de la feuille alors que le dessin qui surplombe l'atmosphère s'évanouit, assimilé par l'érosion des teintes. Certaines estampes décalquent des oiseaux fantastiques, sorte d'hippocampe à souvenirs farouches, des insectes à sens multiples, des fossiles habitants des légendes, les vertèbres de personnages mythiques. Tels sont Magic Bird qui a le grainage de la pierre en plus du relief de cuivre, Dance with scorpions, dont la couleur orangée remplit le dessin de sa moelle, et The Touch, d'un mystère à suggestion.

Silverberg transpose à des visions extérieures, le nerf plein d'imprévu d'une âme poétique, constamment alertée. Ainsi, le Métro, où le trait pressant parcourt, dans des hachures minuscules, des circuits entrevus à travers l'optique d'un rêve chaotique. Un orifice résorbant, comme une plongée sur la vie intérieure, appelle l'émotion, la relance, l'engloutit hors des dalles d'un pavé d'eau. Cette gravure, roulant sur des rails en perspective, met en relief une vision centrée par l'obsession qui ne garde précise que la structure évanescente d'une construction psychologique. Quelques oeuvres sont explorées par l'ellipse que l'on réalise dans un mouvement concentré. Le coloris en est habité, effervescent, une terre d'argile est en train de se solidifier, de s'embarquer dans l'aventure de l'espace.

Architecture moderne

Au Centre social de l'Université de Montréal, l'Ecole d'architecture expose, jusqu'au 13 février, des travaux d'étudiants, dont d'intéressants projets d'églises, d'écoles, d'édifices publics, de résidences, quelques précieux tracés d'urbanisme, ainsi que des dessins (plutôt scolaires), des modelages et de très belles maquettes. L'exposition, précise et bien distribuée sur des tambours et des panneaux, comprend également des travaux réalisés par des architectes diplômés de l'Ecole, ou en voie de l'être. Les étudiants se sont inspirés positivement en général du milieu ambiant, soit notre province, son climat, ses besoins, les exigences économiques et sociales, dans l'élaboration de leurs plans et cela en visant à utiliser au maximum la charpente locale. Ils réalisent en quelque sorte ces mots de Mies Van der Roche: "Chaque monument doit être basé sur un pourquoi".

Une phrase de Le Corbusier, dont on retrouve (ainsi que Frank Lloyd Wright) la vivante pensée dans les travaux des architectes m'a servi de principale critique en visitant l'exposition qui, de par sa nature de synthèse, est difficile d'accès.

"L'architecture est un fait d'art, un phénomène d'émotion, en dehors des questions de construction, au delà".

Compte tenu évidemment des ressources locales et des exigences du milieu ambiant, de ses besoins, des éléments qui constituent la société en question et de la disponibilité des matériaux ("qui se valent par la façon dont on les utilise") il demeure, pour citer encore une fois le partisan du pilotis et des brise-soleil, "que les volumes et la surface sont les éléments par qui se manifeste l'architecture" Dans ce sens, il aurait été avantageux d'accompagner le programme de l'exposition de grandes photos d'architecture. Il y a quelque chose d'incomplet dans un accrochage de ce genre du fait qu'il ne tient à peu près pas compte du facteur lumière si important pour l'homme, dans son comportement familial et individuel, suivant l'heure du jour et les saisons. En négligeant cet élément essentiel pour une architecture radieuse, vraie et saine, les exposants nous privent d'une valeur esthétique primordial dans une demeure humaine.

Ao'. .xeft

L'exposition du Centre social est compacte, on y sent un travail intense et honnête, où se lisent des influences maitresses, parfois assimilées dans la veine du pays avec un sens ingénieux du contexte provincial. La vieille maison de pierre du Québec, costaude, enracinée au sol et vraie, demeure toujours belle. Mais comme me le soulignait un architecte, elle s'impose en tant que monument du passé qu'il serait inefficace de répéter, les besoins et les moyens ayant évolué avec la mentalité des habitants. Si nos architectes utilisent encore avec avantage la pierre, c'est désormais à travers les multiples possibilités du béton qu'ils réalisent désormais leurs projets. Ce qui m'a le plus frappée dans cette exposition c'est non pas les plans de résidence mais bien les projets d'église. L'architecture religieuse du Québec moderne offre de remarquables spécimens. Je pense à la réalisation si émouvante d'un projet de Paul-Marie Côté, l'église St-Marc de Bagotville. Le clocher en est détaché, il se dresse plastiquement indépendant. Le toit à plis ouverts est en pente comme le veut la tradition et l'on devine pourquoi, enveloppant la majeure partie de l'édifice d'une peau en éventail radieusement blanche.

Parmi les travaux d'étudiants, quelques plans de maisons, un projet de garderie et de salle d'exposition, un très belle esquisse d'un phare s'imposent par leur originalité. Roger d'Astous y expose une maquette très stylisée pour une église de Canterburry, tandis que Pierre Dionne adapte un style autre, rehaussé de vitraux magnifiques au volume compact et parfois compliqué, de la paroisse St-Paul-de-Beauharnois. L'architecte de Granby, Paul O. Trépanier expose la maquette de l'école Ave Maria laquelle a plutôt un caractère de caserne. Il en est ainsi de l'école Samuel de Champlain, dessinée par Renée Richard et Maurice Gauthier. Les étudiants de l'école ont réalisé la maquette d'une église qui me semble d'une simplicité un peu restreinte. L'architecture prend forme de bloc solide mais emmuré.

Je n'ai à peu près pas vu trace de tableaux ou de sculptures dans les plans, projets ou maquettes. Sauf pour ce qui est de certains vitraux somptueux, les architectes aspirants ou diplomés se montrent en général indifférents à l'oeuvre d'art : murale, objet sculpté ou décoration intérieure. Il me semble pourtant que la collaboration de nos peintres et de nos sculpteurs s'impose, a sa place dans une architecture moderne.

Gazette Feb. 10/60 11

Museum Talk

A gallery talk will be given this evening at the Montreal Museum of Fine Arts in connection with the current exhibition of Old Master paintings. Edward Cleghorn, associate director of the Museum, will speak at 8 o'clock on "Portraits in Canada Collects."

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E. Cleghorn to Speak At Old Masters' Show

Edward Cleghorn, associate director of the Montreal Museum of Fine Arts, will give a gallery talk at the museum tomorrow at 8 p.m. Titled "Portraits in Canada Collects" the talk will deal with the current exhibition of old masters which will be on view until Feb. 21.

Attendance has topped 38,000 after the first 19 days of the show, museum officials announced today. Crowds are reported to be the largest since the record-breaking Sir Winston Churchill and Edward G. Robinson exhibitions.

Town of Mt. Royal Weekly Post Feb 4/60 14

• **WOMEN'S ART** Society. Meeting on Tuesday at 11 a.m. in the Museum of Fine Arts. Lady Coomaraswamy, wife of the High Commissioner for Ceylon will give an illustrated talk on "Arts and Crafts of Ceylon."

• **MUSEUM** of Fine Arts, ladies' committee. Weekly lecture and tea on Wednesday, at 3 p.m. Mrs. Isabel Barclay Dobell, curator in McCord Museum, will speak on "Montreal 1860."

Wednesday evening film series, 6.30 and 8.30 p.m. Four French films will be shown: "La Maison de Moliere", Roi Soleil", "Le Mystere de la Licorne", and "George de la Tour."

• **VENTURE CLUB.** Conference committee will hold a meeting on Monday, at the home of Miss Sue Foster, 5754 Somerled ave., at 8 p.m.

(13) Le Devoir Feb 11/60

Musique et joie explosent dans un concert absolument ravissant

Monique Linval, Jean-Christophe, Benoît et Michel Ambrosini se font entendre devant les membres de la Société d'étude et de conférences

Une journée grisâtre, une réunion hebdomadaire, cela aurait tellement pu ressembler à tout ce qui passe... et une espèce de miracle s'est produit : pendant l'espace d'un trop bref mais pourtant généreux concert, un courant s'est déclenché, une sorte d'explosion psychologique s'est porduite : trois musiciens, des vrais, (des travailleurs qui servent la musique au lieu d'essayer de s'en servir pour faire du spectacle de troisième ou de quatrième ordre comme on en voit à présent à coeur d'année) ont enlevé un programme de musique légère et gaie avec un brio rare et les suffrages de la salle, avec du bonheur pour tout le monde ! Si un vote avait été pris, je crois bien que l'assistance au complet aurait bouffé une seconde audition avec autant d'appétit.

C'était Jean-Christophe Benoit, aussi intéressant, aussi vivant, quand il parle musique et musiciens que quand il chante; c'est un baryton, premier prix du Conservatoire de Paris; Monique Linval, sa femme, soprano lyrique, élève de Ninon Vallin, spécialisée dans le répertoire mozartien et ceux de l'opérette et mélodies contemporaines. Ces musiciens au métier parfait, à la technique impeccable, sont doubiés de la profession du comédien, ce qui leur permet, avec leurs très belles voix, de présenter des interprétations artistiques d'un délié, d'une finesse qui en font de véritables bijoux de l'art lyrique.

A de tels chanteurs, il faut un pianiste-accompagnateur de même classe. C'est Michel Ambrosini, Prix de Rome, qui fait sans doute davantage qu'accompagner, il est la musique soutenant le chant des voix.

J'ai parlé plus haut de musique légère et gaie. Qu'on ne s'y trompe pas, il ne s'agit pas de la musiquette moderne populacière, noire et funèbre, musiquette parlée par des chanteurs et des chanteuses sans voix.

Non. Et si l'on remarque que cette musique légère et gaie d'allures est signée, tantôt par Maurice Ravel, Emmanuel Chabrier, Eric Satie, tantôt par André Messager, Raynaldo Hahn, Albert Roussel, et autres, on sait que ces compositeurs, ces grands mélodistes, n'ont pas écrit spécialement pour être siffloté aux coins des rues.

Leur écriture d'ailleurs est souvent pleine de difficultés secrètes, d'embuches cachées, dont se jouent, avec leur sûr métier, des musiciens comme Linval et Benoit mais qui ne la mettent pas particulièrement à la portée des amateurs.

Il y aurait une colonne à écrire sur la précision de leur jeu, l'esprit de finesse de leur interprétation, la qualité de leur présence en scène. C'est de l'art français à son point d'excellence et ces trois beaux musiciens sont les invités des Jeunesses Musicales du Canada.

Dans des propos fort bien appropriés, parfois piquants, souvent amusants, M. Benoit a exposé le petit panorama de la musique vocale française dont le concert était l'illustration, en commençant par la chanson d'amour de l'autre siècle qui a encore très souvent le don d'émouvoir, ce que la chanson populaire semble avoir perdu totalement de nos jours.

La présidente de la Société d'étude et de conférences, Mme Langlois, avait présenté les trois musiciens qui ont apporté tant d'harmonieux enchantement, mardi après-midi, à la réunion hebdomadaire de sa Société, à la salle des conférences du Musée des Beaux-Arts.

G. B.

Le Devoir Feb 13/60 8

AU MUSEE

CONFERENCES

En marge de l'exposition actuelle de tableau d'anciens maitres il y aura une causerie dimanche le 14 février au musée des Beaux-Arts de Montréal.

M. Claude Beaulieu, directeur artistique de la revue "Vie des arts" fera à 3h.30 p.m. quelques "observations sur l'exposition".

L'exposition d'un siècle de collections canadiennes se terminera le 21 février.

Le Comité féminin du Musée des Beaux-Arts présentera le mercredi 17 février, à trois heures de l'après-midi, M. Robert Elie, directeur de l'Ecole des Beaux-Arts de Montréal, écrivain, prix David 1950, auteur d'une pièce de théâtre: l'Etrangère et de deux romans: "La fin d'un songe" et "Il suffit d'un jour". Le thé sera servi. Le public est invité.

Gazette Feb. 12/60 9

Gallery Talk

A gallery talk will be given Feb. 14, at the Montreal Museum of Fine Arts in connection with the current exhibition of Old Master paintings. Claude Beaulieu, artistic director of the French-language art publication Vie des Arts, will speak at 3.30 p.m.

La Presse Feb 12/60 10

Au Musée

Conférence de Claude Beaulieu

En marge de l'exposition actuelle de tableaux d'anciens maitres il y aura une causerie dimanche le 14 février au Musée des Beaux-Arts de Montréal.

M. Claude Beaulieu, directeur artistique de la revue "Vie des Arts" fera à 3 h. 30 p.m. quelques "Observations sur l'Exposition".

L'exposition d'un siècle de collections canadiennes se terminera le 21 février.

Current Events Feb 12/60

St Laurent News Jan 1960

IN THE Women's Realm

Collector's Choice

The Collector's Choice, a monthly exhibition presented by the Ladies' Committee of the Montreal Museum of Fine Arts in the foyer of the Museum from February 29, will be a Canadian butternut commode, about 17000 and a primitive Canadian House Crucifix both from the collection of Mme. Claude Bertrand.

Weekly lecture 3

The ladies committee of the Montreal Museum of Fine Arts will hold its weekly lecture and tea on Wed., Feb. 3, at 3 p.m. in the upstairs foyer of the Museum.

Mr. Roger Viau, vice-president of the executive committee of the Museum will speak on "The History of a Century."

Tea will be served after the talk in the upstairs foyer of the Museum. The public is invited to attend.

German films 4

An evening of German films will be presented by the Montreal Museum of Fine Arts in its Wednesday evening film series on **February 3** in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

They are **"Stephen Lochner"** which features the work of this mediaeval painter; **"The Expressionist Revolt"** modern German paintings; **"Kandinsky"** showing the works of this famous artist and having a commentary in German; **"Barlach,"** in two parts, with musical accompaniment and featuring different aspects of Germany's great artist of the interior life and finally **"Turme und Tore Einer Stadt,"** a film on the mediaeval town of Rothenburg.

Ottawa Citizen Feb 5/60 5

A Family Touch To Exhibition Of Van Gogh Art

MONTREAL (CP) — A nephew who has never painted anything "except the living-room wall" will lend a family touch to a Van Gogh exhibition at the Montreal Museum of Fine arts in October.

The nephew, Felex Duquesne, 52, of Suburban St. Eustache-sur-le-Lac, has lived here since 1933 with his wife and two sons.

His mother, Elizabeth, was a sister of the famous Dutch painter who died in 1890 at the age of 37.

Mr. Duquesne, a business executive, says he cannot contribute much to the written record of Vincent Van Gogh's life and works. Nevertheless, artists and writers interested in his world-famous uncle have been beating a path to his door for years.

A Montreal psychiatrist who plans a book on Van Gogh recently asked him to collaborate. Mr. Duquesne referred him to the painter's letters to his brother Theo, "The Best Source."

The exhibition, a highlight of the museum's centenary celebration, will feature 160 Van Gogh paintings, drawings and water-colors. They are on loan from another nephew, W. W. Van Gogh of Laren, Holland, and the Kroeller-Muller Foundation of the Netherlands.

From here the Van Gogh works will go to Ottawa, Toronto and Vancouver before being returned to Holland in April 1961.

Le Devoir Feb. 13/60 6

Conférence au Musée

Le directeur de l'Institut néerlandais de l'histoire de l'art, à La Haye, M. Horst Gerson, donnera une conférence au Musée des Beaux-Arts de Montréal, à la Galerie étable, lundi, le 15 février, à huit heures et demie.

Sa causerie s'intitule : "Trompe-l'oeil and the limits of dutch art" et est présentée sous les auspices de la Galerie nationale du Canada.

FILM: A prize winning Belgian film will be shown on the regular Wednesday evening film program at The Museum on February 17th in the Lecture Hall at 6.30 and 8.30 p.m. This hour long picture is entitled "The Golden Age" and presents a survey of Flemish painting in the 15th and 16th centuries. There are examples from the works of the leading painters and these are reproduced with remarkable quality and are photographed in rich colour. There will also be shown a short feature entitled "The Adventures Of An *" which was a winner of the Venice Festival Award in 1957 for excellence in the field of animated short subjects.

Gazette Feb 13/60 15

Dutch Art Topic Of Museum Talk

Dr. Horst Gerson, director of the Netherlands Institute for the History of Art, the Hague, will deliver a lecture entitled "Trompe-l'Oeil and the Limits of Dutch Art" Feb. 15 at 8.30 p.m. at The Montreal Museum of Fine Arts.

The talk, under the auspices of the National Gallery of Canada, is open to the general public. There is no admission charge.

The Netherlands Institute is an organization for research in the field of old and modern Dutch and Flemish art. It offers bi-annually a summer course, organized by Dr. Gerson and his staff, for international scholars.

Montr. Monitor Feb 4/60 16

Lady Coomaraswamy, wife of the High Commissioner for Ceylon, Ottawa, will be the guest speaker at the next meeting of the Women's Art Society, which will be held in the lecture hall of the Museum of Fine Arts at 11 a.m. on Tuesday.

Lady Coomaraswamy will give an illustrated talk on the "Arts and Crafts of Ceylon."

Devoir Feb. 16/60

Galerie Etable

M. Cecil Gould, écrivain et conférencier, actuellement attaché à la Galerie nationale de Londres, donnera une conférence au Musée des Beaux-Arts de Montréal, à la Galerie Etable, lundi, le 22 février, à huit heures et demie. Il a intitulé sa conférence : "Titian and Philip II".

L'entrée est libre. 18

La Presse Feb 18/60 17

Film belge au Musée

Films belges avec commentaires en anglais, le mercredi 17 février. — Au programme : l'**Age d'Or**, production en couleurs, déjà primée, qui raconte l'histoire de l'Ecole flamande aux 15ième et 16ième siècles. Ainsi que : Les Aventures d'Un*, film primé en 1957 au Festival de Venise pour ses qualités d'excellence dans la catégorie des courts métrages.

Le Progrès du Saguenay Fév 1/60

Association des Musées canadiens

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Réunion annuelle de trois jours à Montréal à partir du 19 mai

Pour la deuxième fois au cours de ses 13 années d'existence, l'association des Musées canadiens tiendra sa réunion annuelle de trois jours à Montréal, à partir du 19 mai.

On a choisi Montréal comme site de la conférence en l'honneur du Musée des eBaux-Arts de Montréal qui célèbre cette année le centenaire de sa fondation. C'est la plus ancienne institution pumlique consacrée aux arts au Canada.

Mme Alice J. Turnham, directrice des musées de l'université McGill et présidente de l'association des Musées canadiens, a déclaré qu'environ 200 délégués assisteront à la conférence — le plus grand nombre que l'association ait enregistré jusqu'ici.

Ces délégués représenteront les 210 musées du Canada, depuis la Galerie Nationale du Canada jusqu'au musée du Frère André à Montréal.

Le groupe de musées inclut les galeries d'art, les résidences historiques et les musées d'intérêt scientifique, industriel et religieux.

L'association s'était réunie la première fois à Montréal en 1950.

La prochaine conférence est la première depuis la fondation de l'association des musées de la province de Québec en 1958. Mme Turnham est aussi présidente de l'association québecoise. Les vice-présidents en sont M. L.-J. Thériault, conservateur du musée de Vaudreuil-Soulanges et Mme G. McGibbon, de la société historique d'Argenteuil.

La conférence débutera au des Beaux Arts par une séance générale sur les questions financières. Un déjeuner sera offert par le Musée à la galerie de l'Etable et diverses réunions sur les publications et l'art eskimo suivront dans l'après-midi. Dans la soirée prendra place le dîner annuel à l'île Ste-Hélène.

Le jour suivant, une assemblée plénière sur "La Formation des cadres nécessaires aux musées" aura lieu au Château de Ramezay. Une visite du vieux Montréal précèdera des réunions de groupes sur l'art et l'archéologie, l'histoire, l'éducation et les sciences, à l'édifice du Bell Téléphone. La compagnie du téléphone offrira un dîner qui sera suivi d'une visite à l'Office national du Film.

Le troisième jour commencera par une séance sur les rapports et résolutions, au musée Redpath, suivie d'une seconde réunion sur les questions financières et l'élection des présidents.

Les délégués déjeuneront au Redpath Hall à titre d'hôtes de l'université McGill.

Pour l'après-midi, le musée a organisé une visite de collections dans des résidences privées. Les délégués visiteront ensuite le musée de l'Oratoire St-Joseph et s'embarquèrent en péniche autour du port de Montréal et la voie maritime du Saint-Laurent.

Les membres du comité local chargé de la conférence, en plus de Mme Turnham, sont: M. Evan H. Turner, directeur du musée des Beaux-Arts, président du comité de Réception; M. Edward Cleghorn directeur associé du musée des Beaux-Arts, chargé du transport et du logement; et H.G. Ferrabee et G. L. Long, co-ordonnateurs du programme.

Parmi les délégués qui assisteront à la conférence, on remarque: M. Clifford Carl, directeur du musée Provincial de la Colombie Britannique; M. Clifford P. Wilson, directeur général de la fondation Glenbow de Calgary, en Alberta; M. Robert Nero, du musée Provincial de la Saskatchewan; M. Richard Sutton, directeur du musée Provincial du Manitoba; M. Loris S. Russel, directeur du musée National du Canada; M. Rolland Dumais, assistant conservateur du musée de la Province de Québec; M. Edwy Cooke, directeur de la galerie Lord Beaverbrook à Fredericton, N.B.; et M. Donald Crowdis, directeur du musée des Sciences de la Nouvelle-Ecosse.

L'an dernier, les hôtes de la conférence étaient le musée Royal d'Ontario et la Galerie d'Art de Toronto. M. Martin Baldwin, directeur de la Galerie d'Art de Toronto, est l'ancien président de l'association.

Le Nouvelliste Jan 30/60

Congrès de 3 jours en mai

871

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La conférence du mois de mai groupera des hommes et des femmes des dix provinces.

Il y aura aussi des représentants de l'association des Musées américains et de divers organismes européens intéressés aux musées.

En annonçant la réunion, Mme Turnham a déclaré que la majorité des musées canadiens sont petits et disposent d'un budget très limité.

Il y a toutefois un nombre croissant d'employés de musées qui adhèrent à l'association et prennent part à son activité.

La conférence débutera au musée des Beaux-Arts par une séance générale sur les questions financières. Un déjeuner sera offert par le Musée à la galerie de l'Etable et diverses réunions sur le publications et l'art eskimo suivront dans l'après-midi. Dans la soirée prendra place le dîner à l'île Ste-Hélène.

Le jour suivant, une assemblée plénière sur "La Formation des cadres nécessaires aux musées" aura lieu au Château de Ramezay. Une visite du vieux Montréal précèdera des réunions de groupes sur l'art et l'archéologie, l'histoire, l'éducation et les sciences, à l'édifice du Bell Téléphone. La compagnie du téléphone offrira un dîner qui sera suivi d'une visite à l'Office national du Film.

Le troisième jour commencera par une séance sur les rapports et résolutions, au musée Redpath, suivie d'une seconde réunion sur les questions financières et l'élection des présidents.

Pour l'après-midi, le musée a organisé une visite de collections dans des résidences privées. Les délégués visiteront ensuite le musée de l'Oratoire St-Joseph et s'embarqueront en péniche autour du port de Montréal et la voie maritime du Saint-Laurent.

Parmi les délégués qui assisteront à la conférence, on remarque: M. Clifford Carl, directeur du musée Provincial de la Colombie-Britannique; M. Clifford P. Wilson, directeur général de la fondation Glenbow de Calgary, en Alberta; M. Robert Nero, du musée Provincial de la Saskatchewan; M. Richard Sutton, directeur du musée Provincial du Manitoba; M. Loris S. Russell, directeur du musée National du Canada; M. Roland Dumais, assistant conservateur du musée de la province de Québec; M. Edwy Cooke, directeur de la galerie Lord Beaverbrook à Fredericton, N.B.; et M. Donald Crowdis, directeur du musée des Sciences de la Nouvelle-Ecosse.

L'an dernier, les hôtes de la conférence étaient le musée Royal d'Ontario et la Galerie d'Art de Toronto. M. Martin Baldwin, directeur de la Galerie d'Art de Toronto, est l'ancien président de l'association.

Le Progrès du Saguenay Fév 1/60

Un grand prix de $1,000 décerné lors du 77e salon du Printemps

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Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé aujourd'hui qu'un grand prix du Centenaire, d'une valeur de $1,000, sera décerné lors du 77e Salon du Printemps du Musée.

Ce montant porte à $4,000 le fonds destiné à l'attribution de prix à cette exposition, qui aura lieu du 8 avril au 8 mai. Ce total est peut-être le plus élevé pour ce genre d'exposition au Canada.

Au cours des années passées, les prix atteignaient un montant global de $450.

M. Turner a déclaré que le nouveau prix de $1,000 est offert en marge du centième anniversaire de l'institution. Le Salon du Printemps est l'une des plus anciennes — sinon la plus ancienne — exposition annuelle d'oeuvres contemporaines dans les musées d'Amérique du Nord.

En plus du grand prix du Centenaire, les prix se composent d'un fonds d'achat de $2,000; du prix Jessie Dow, de $250, pour la meilleure peinture à l'huile; du prix Jessie Dow de $250 pour la meilleure aquarelle; et du prix du comité féminin du Musée, de $500, pour la meilleure sculpture. Autrefois, ces trois derniers prix s'élevaient à $150 chacun.

Le fonds d'achat de $2,000 fut établi conjointement par le Conseil des Arts du Canada et le Musée. Il servira à acheter des oeuvres du Salon du Printemps pour la collection permanente du Musée.

M. Turner a indiqué que tous les prix seront décernés par un jury composé de cinq membres, lequel choisira les oeuvres à présenter à l'exposition. Il a souligné que le jury peut choisir n'importe quel ouvrage pour le grand prix du Centenaire, indépendamment des autres oeuvres primées.

Le jury comprend M. Robert Ypre, critique d'art au "Montreal Star"; M. Claude Beaulieu, directeur artistique de la revue "Vie des Arts"; M. Alan Jarvis, rédacteur-en-chef de "Canadian Art" et ancien directeur de la Galerie Nationale du Canada, qui est aussi bien connu au Canada et outre-mer comme sculpteur; M. Alfred Pellan, l'un des peintres modernes les plus en vue au Canada français et M. A.-J. Casson, de l'Académie royale canadienne, du célèbre Groupe des Sept et l'une des personnalités artistiques de Toronto.

M. Turner dit que l'augmentation du montant et du nombre des prix devrait inciter les artistes de tout le Canada à soumettre des oeuvres au concours.

Les inscriptions doivent parvenir au Musée au plus tard samedi, le 20 février, à 5 heures p.m. Les oeuvres elles-mêmes doivent y parvenir au plus tard samedi, le 27 février, à 5 heures.

L'an dernier, 1,631 travaux ont été soumis au Salon du Printemps.

Cette exposition est ouverte à tout artiste vivant.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exclusion des miniatures), les dessins et gravures de toute technique et les sculptures.

Chaque artiste peut soumettre un total de deux travaux, pourvu qu'ils aient été exécutés durant les trois dernières années. Ils ne doivent pas avoir été présentés déjà à un Salon du Printemps du Musée. Les peintures, les gravures et les dessins doivent être encadrés.

M. Turner a déclaré que le Musée s'attend à ce que cette exposition soit particulièrement intéressante cette année, vu la célébration du centenaire du Musée.

Mont. Star Feb. 11/60

MuseumHead Illustrates Value of Art

One of the great values of a museum is that it extends the vision of life and creates new horizons for members of the community, Dr. Evan Turner, director of the Montreal Museum of Fine Arts, told the Rotary Club of Westmount yesterday.

Speaking at Victoria Hall, the director showed slides of the museum's various possessions to illustrate his theme.

The way in which different artists, working in different periods, societies and cultures, handle the same problem serves to enlarge the viewer's awareness of life around him, he said.

As example, he showed a portrait of Queen Elizabeth I by Nicholas Hilliard, a contemporary of Elizabeth's, a Benin bronze of an African princess and an ancestor figure done by an artist of the Bakota tribe.

"Each is entirely different," he said, "yet each to the artist who created it, is a portrait of a great woman. Surely the different results must remind viewers of the diversity of attitudes and ways of seeing life that exists in today's world."

Dr. Turner referred to the difficulty of acquiring important works due to the high prices that prevail today in the art world.

Gaz. Feb 17/60

Gallery Talks

Two gallery talks will be given today at the Montreal Museum of Fine Arts in connection with the current exhibition of Old Master paintings. Robert Elie, director of the Ecole des Beaux-Arts, will speak at 3 p.m. on "Renaissance contemporaine" and Claude Beaulieu at 8 p.m. on "Observations sur l'Exposition."

Le Devoir Feb 17/60

CONFERENCES

Il y aura deux visites-conférences mercredi, le 17 février, au Musée des Beaux-Arts de Montréal, en marge de l'exposition actuelle d'anciens maîtres.

M. Robert Elie, directeur de l'Ecole des Beaux-Arts, parlera à 3h. p.m. sur la "Renaissance contemporaine.

M. Claude Beaulieu, directeur artistique de "Vie des Arts", donnera une causerie à 8h. p.m. intitulée "Observations sur l'Exposition".

L'exposition "Le Canada collectionne — 1860-1960: peinture européenne" sera ouverte jusqu'au 21 février.

Gazette Feb. 12/60

Meeting And Tea

Mrs. W. Maxwell Ford and her committee, assisted by members of the studio group, will serve tea on Tuesday afternoon in the lecture hall of the Museum of Fine Arts following the annual Members' Day meeting of the Women's Art Society. Paintings of the studio group will be on exhibition for the afternoon. Mrs. Cyrll Cunningham, studio chairman, and Mrs. George Lighthall, literary convener, will preside at the tea table.

Le Progrès du Saguenay Jan 30/60

Réception au Musée des Beaux-Arts de Montréal

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La Cité de Montréal donnera une réception le 8 février en l'honneur du centième anniversaire du Musée des Beaux-Arts de Montréal.

Environ 850 personnes, choisies parmi les dirigeants de toutes les sphères sociales de la métropole, ont été invitées par le maire Sarto Fournier.

La réception aura lieu de 5 à 7 heures de l'après-midi au Musée afin de permettre aux invités de voir l'exposition d'un siècle de collection canadienne qui réunit une collection d'oeuvres de grands maîtres.

En annonçant l'événement, le maire Fournier a déclaré que la ville apprécie hautement la précieuse contribution du Musée à la vie culturelle de la région.

"Le Musée des Beaux-Arts de Montréal est la doyenne de nos institutions d'art au Canada, a-t-il ajouté. Le Musée a beaucoup favorisé l'avancement culturel non seulement de la ville, mais aussi de tout le Canada".

Le colonel Hugh M. Wallis, président du Musée, a déclaré que l'institution fait un effort spécial, grâce à des manifestations importantes tout le long de cette année, pour stimuler l'intérêt, la participation et l'appui "de tous les segments de notre population, tant au point de vue géographique que racial".

A la réception sont invités les personnalités civiques de la métropole, les chefs militaire, religieux et culturels, les dirigeants de l'industrie, de l'éducation et des clubs sociaux, ainsi que les députés fédéraux et provinciaux représentant la région.

La Presse Feb 17/60

Musée des Beaux-Arts

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—L'avant-première de la troisième exposition et vente annuelle de peintures, de dessins et de sculptures exécutés par les artistes contemporains du Québec et organisé par le comité féminin du Musée des Beaux-Arts auront lieu le jeudi 25 février, à neuf heures.

Star Feb. 11/60

Art Expert Speaker At Museum Exhibit

Claude Beaulieu, artistic director of the French-language art publication, Vie des Arts, will deliver an address at the Montreal Museum of Fine Arts, at 3.30 p.m., Sunday. The public is invited.

Mr. Beaulieu's address, "Observations sur l'Exposition," will be given in connection with the current exhibition of Old Master paintings.

The exhibition is on view until Feb. 21.

La Presse Feb. 16/60

A l'Etable

— M Cecil Gould, attaché à la Galerie nationale de Londres, donnera une conférence à l'Etable du Musée des Beaux-Arts, le lundi 22 février, à huit heures et demie. Il parlera du Titien et de Philippe II. Les membres et leurs amis sont invités.

St. Basile Portneuf - Presse Jan. 28/60

Montréal doit avoir son musée d'art moderne

- par Roger Lacasse -

A Montréal, capitale artistique de la province de Québec, vient de se publier un album d'art contenant sept aux-fortes. Publié par les Editions Coglin cet album est tiré à quelques exemplaires seulement. La publication de cet album a donné l'occasion au journaliste Jean Sarrazin de s'interroger avec beaucoup de justesse sur la possibilité et surtout la nécessité de construire un musée d'art moderne à Montréal. Il est de toute évidence que la deuxième plus grande ville française au monde est de beaucoup en arrière sur ce point. Le musée des Beaux-Arts, dirigé par une clique anglaise ignore totalement le mouvement des peintres canadiens contemporains avec le résultat que le public ignore d'abord des grands noms que Paris et New-York acclament comme Albert Dumouchel, Riopel Borduas etc. Voici un extrait de l'article de Jean Sarrazin que vient de publier "la presse".

Cinq jeunes gens viennent de publier un album d'art, contenant sept eaux-fortes. La chose naturellement est passée inaperçue. Pourtant, l'album, le premier publié par les Editions Goglin, à Montréal, est digne d'être mis en vedette dans les plus grandes capitales, à New-York ou à Paris. Qui s'en soucie ? Les gens savent-ils même qu'il s'agit de gravure ? Savent-ils ce qu'est la gravure ? Savent-ils qu'un des grands graveurs de ce temps s'appelle Albert Dumouchel, qu'il est Canadien et qu'il a formé à Montréal des générations d'artistes, bien que lui-même n'ait que la quarantaine ? Le public est-il au courant que cet hommme a été l'âme, le souffle, la vie de l'Institut des Arts graphiques et qu'il y accueille des jeunes gens des classes sociales les plus humbles pour en faire;non seulement des artisans, mais des artistes, leur donner le goût de la culture, le culte de la beauté, un vernis de civilisation qui les marquera pour toujours ? Qui s'en occupe ? Qui s'en préoccupe ? Le musée des Beaux-Arts est là pour cela, dira-t-on ? Mais cela est une autre question . . . Ou plutôt cela fait partie du même problème!

Parcourez les salles du musée et dites-nous combien de Pellan, combien de Borduas, combien de Dumouchel vous y trouverez . . . Si un Chinois tombait à l'improviste à Montréal, apprendrait-il par le Musée ce que fut l'automatisme, ce que furent les Plasticiens ? Pas du tout.

C'est pourquoi il nous faut à Montréal un musée d'Art moderne pour que, justement, nous puissions commencer à conserver le souvenir de la genèse et l'histoire de nos arts. Plus tard, le public canadien sera intéressé à se remémorer comment il s'est éveillé au goût du beau, aux formes, aux couleurs... quels débats, quelles contradictions, quels efforts ardents, ont suscité ces débuts... comment, de là, est sorti un art canadien original et quelles répercussions il a eu sur le peuple. Toute les grandes villes du monde, toutes les métropoles, toutes les capitales, ont aujourd'hui un musée d'art moderne. Les pays pauvres n'y font pas exception. Montréal est assez adulte pour se permettre ce qui n'est plus un luxe, mais une nécessité. Deux musées ne sont pas de trop. L'un pour la formation classique et académique, conservatoire éducatif des écoles anciennes. L'autre, qui partirait de l'époque contemporaine, vraisemblablement de la période post-impressionniste et nous conduirait jusqu'à nos jours.

Jean Sarrazin a raison: il faut un Musée d'Art Moderne à Montréal.

R.L.

Star - Feb 13/60

Museum Topic At Club Meet

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday at 3 p.m. in the Museum.

Robert Elie, Director of l'Ecole des Beaux Arts, will give a gallery talk in French on "The Contempory Renaissance" as seen in the current exhibition "Canada Collects 1860-1960 European Painting."

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

La Presse Feb. 15/60

Conférence de Robert Elie

Le Comité Féminin du Musée des Beaux-Arts présentera le mercredi 17 février, à trois heures de l'après-midi, Monsieur Robert Elie, directeur de l'Ecole des Beaux-Arts de Montréal, écrivain, prix David 1950, auteur d'une pièce de théâtre: "l'Etrangère" et de deux romans: "La fin d'un songe" et "Il suffit d'un jour". Le thé sera servi. Le public est invité.

Montrealer Nachrichten Feb. 13/60

Felix Duquesne, ein Neffe des berühmten niederländischen Malers van Gogh, mit einer Originalzeichnung von Vincent van Gogh, in seinem Heim in Laval sur le Lac. Auch dieses Bild wird mit anderen Werken des Malers im Oktober in Montreal ausgestellt.

Fuenf deutsche Kurzfilme im Museum

Im März: Russische Sammlungen nach Montreal

MONTREAL. — Grosses Interesse erweckten Filme über deutsche Kunst im Museum of Fine Arts, die am letzten Mittwoch gezeigt wurden. Besonderen Anklang fand ein Kurzfilm über Stephan Lochner, dessen kostbare Altarstücke in Kölner Museen und im Kölner Dom gezeigt wurden, ein Höhepunkt deutscher Kunst im 15. Jahrhundert. Der Abend begann mit „Die expressionistische Revolution" und zeigte umwälzende Werke deutscher Maler im „Detroit Institute of Art". Besonders klar wurde der Werdegang von der expressionistischen zur gegenstandslosen Kunst gezeigt in einem Film über Kandinsky, dem in Russland geborenen Maler, der München zu seiner Heimstätte machte und die Kunst seiner heimatlichen Ikonen zu einem Ausgangspunkt für moderne Malerei machte.

Den Abend beschloss ein Film über den bedeutenden Bildhauer Barlach aus Holstein, der sein Leben in Mecklenburg beschloss. Begleitmusik von Tschaikowsky und Anton Bruckner erhöhte noch den Eindruck der Kunstwerke dieses bleibenden grossen Meisters und zeigte auch, dass deutsche Filme über Kunst auf der Höhe sind.

Das Jubiläumsjahr des Museums wird im März bedeutende russische Gemälde zum erstenmal in Canada bringen. Für den Herbst ist eine einmalige Ausstellung von Originalwerken Van Goghs geplant, die aus diesem Anlass aus den Niederlanden von den Sammlungen der Familie Van Goghs und der berühmten Kroller-Müller Sammlung hierher gebracht werden.

R. G. Coles

Le Devoir Feb 16/60

Musée des Beaux-Arts

Le comité féminin du Musée des Beaux-Arts présentera mercredi, le 17 février, à trois heures de l'après-midi, M. Robert Elie, directeur de l'Ecole des beaux-arts de Montréal. Ecrivain, prix David 1950, dans une visite conférence sur l'exposition: "Le Canada collectionne 1860-1960, peintures européennes". Le thé sera servi. Le public est invité.

Mont. Star Feb. 15/60

60 Artists To Exhibit Their Work

A total of 110 works by 60 noted Quebec artists will go on exhibition and sale at the Montreal Museum of Fine Arts Feb. 25 in an effort to encourage private collecting among Canadians.

Organized by the Museum's Ladies' Committee, the highest price asked for any of the paintings, drawings or sculpture in this third annual exhibition and sale is $200.

Many of the artists represented in the exhibition are famous in Canada, the United States and abroad, said Mrs. George Scott, chairman of the exhibition and the committee. "It is not an exaggeration to predict that several of these artists will still be outstanding names in Canadian art a century from now," she added.

The sale came about as a result of the Canada Council's efforts to promote direct support of contemporary Canadian artists. In the first year of the exhibition and sale, 78 works by 41 artists were exhibited. Of these, 55 were sold. In 1959, 49 artists submitted 99 works and 59 were purchased.

Sale of the works is by ballot. Ballots can be placed in the boxes beneath each work throughout the exhibition period. The purchaser, or a proxy, must be present on the night of the sale, March 3, to claim the work and pay for it. When there is more than one ballot per work, the purchaser is selected by a draw.

Mrs. Scott noted that 10 sculptors will be represented in this

Le Devoir Feb 16/60

AU MUSEE

Visites organisées pour les étudiants

Un système de visites guidées a été organisé pour les élèves des écoles secondaires par le Musée des Beaux-Arts de Montréal, en collaboration avec la Commission des Ecoles catholiques et la Commission des Ecoles protestantes de la métropole.

M. Evan H. Turner, directeur du Musée, fait remarquer que ces visites ouvrent une nouvelle voie aux services éducatifs du Musée.

Présentement, des groupes étudiants accompagnés de leurs professeurs vont voir au Musée une exposition de tableaux anciens qui donne une vue générale de l'évolution des collections canadiennes au cours du dernier siècle.

Un groupe typique fut celui de l'école Mgr Georges-Gauthier. Une centaine de garçons de onzième et douzième année y participait.

Ils sont allés au Musée à "l'heure des étudiants" en fin de journée scolaire, heure pendant laquelle les étudiants peuvent faire leurs devoirs ou s'occuper de leurs passe-temps.

Avec eux se trouvaient le principal de l'école, M. Roger Hénault, ainsi que le professeur de dessin, M. Henri Bélisle.

M. Turner a donné des causeries à des groupes de professeurs sur les collections du Musée afin qu'à leur tour, ils puissent renseigner leurs élèves.

Un peu plus tard le Musée se propose d'établir un système permanent de visites guidées.

M. Gilbert Ferrabee, conseiller éducatif à la Commission des Ecoles protestantes, a déclaré que les visites sont actuellement organisées par les écoles elles-mêmes.

Il estime que les visites peuvent être utiles aux étudiants pour l'étude de l'art aussi bien que de l'histoire.

Deux comités de professeurs d'écoles protestantes — l'un au niveau élémentaire, l'autre pour les écoles secondaires — sont en train de préparer des feuillets d'orientation pour les visites.

Les visites des écoles catholiques sont organisées par M. Laurent Morin, directeur de l'instruction du dessin pour la Commission des Ecoles catholiques.

Gazette Feb 16/60

Wednesday Tea

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held tomorrow afternoon at three o'clock, in the Museum.

The guest speaker will be Mr. Robert Elie, Director of the Ecole des Beaux Arts, who will give a gallery talk in French on The Contemporary Renaissance as seen in the Current Exhibition, "Canada Collects 1860 - 1960 European Painting".

Tea will be served after the lecture in the upstairs foyer. The public is invited to attend.

Gazette Feb. 17/60

Exhibition

The Ladies' Committee of the Montreal Museum of Fine Arts has issued invitations to the third annual exhibition and sale of paintings, drawings and sculptures by Contemporary Canadian Artists of the Province of Quebec to be held on Thursday evening, February 25, nine o'clock, at the Museum.

St Laurent News Feb 4/60

Weekly lecture

The Ladies Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea on Wednesday, February 10, at 3 p.m. in the upstairs foyer of the Museum.

Mrs. Isabel Barclay Dobell, Curator of prints and documents, McCord Museum, will speak in English on "Montreal 1860".

Tea will be served after the talk. The public is invited to attend.

Star Feb 11/60 (1)

SAMUEL BRONFMAN

DANA T. BARTHOLOMEW

These men have been appointed members of the council of the Montreal Museum of Fine Arts.

Two Named To Museum Council

Appointment of Samuel Bronfman and Dana T. Bartholomew as members of the council of the Montreal Museum of Fine Arts was announced today by Col. Hugh M. Wallis, president of the museum.

Mr. Bronfman is president of Distillers Corporation - Seagrams Ltd. Mr. Bartholomew is director, vice-president and chief financial officer of Aluminium Ltd.

Other members of the council are: Richard F. Angus, Andre Bachand, Murray G. Ballantyne, C. P. Beaubien, William H. Budden, Madame C. Marcoux Caille, Maurice Chartre, Murray R. Chipman, S. Ralph Cohen, Maurice Corbiel, A. Sidney Dawes, Mrs. A. T. Galt Durnford, Robert Elie, B. A. C. Hills, David Y. Hodgson, Peter M. Laing, Lionel Lemay, Mostyn Lewis, F. Cleveland Morgan, J. Bartlett Morgan, S. W. Pappius, L. V. Randall, Claude Robillard, A. Murray Vaughan, Roger Viau, Col. Wallis and Mrs. Robin Watt.

Gazette Feb. 12/6 (2)

NEW COUNCILLORS: Appointment of Dana T. Bartholomew, left, and Samuel Bronfman, right, as members of the council of the Montreal Museum of Fine Arts was announced yesterday by Col. Hugh M. Wallis, president of the museum. Mr. Bartholomew is vice-president and chief financial officer of Aluminium Limited, while Mr. Bronfman is president of Distillers Corporation - Seagrams Limited. The appointments bring to 29 the number of members on the council.

St Laurent News / Jan 28/60 (3)

Live theatre for Museum first time in 100 years

Live theatre will come to The Montreal Museum of Fine Arts for the first time in its 100-year history Jan. 25 and 26, it was announced Friday.

The occasion will also create a first for the performing company, Les Apprentis-Sorciers. It has never before played in the city's west end.

The company, a noted amateur group of 16 members ranging in age from 20 to 26, will present Eugene Ionesco's "L'Avenir est dans les Oeufs" on two succeeding nights at 8:30 p.m.

The play is being staged by the Museum's Junior Associates in The Stable gallery on an evperimental basis.

There will be no admission charge. Reservations for seats may be made by writing JAMM (Junior Associates of the Montreal Museum), 10 Ramsay road, Westmount.

The innovation of performing arts in a fine arts institution comes as the Museum celebrates its centenary. It is the oldest art institution in Canada.

The French play — it has been presented by Les Apprentis-Sorciers 40 times — is described as amusing and entertaining. It consists of two acts, running for about 90 minutes.

The company, now in its fifth season, was formed June 21, 1955. Its players include a history professor, a telephone technician, a hairdresser, a doctor, a cigaret machine operator, a nurse, a student and high school teachers.

They appear anonymously.

"Without stars and star billing," a company spokesman said, "there is less danger of dissension. We feel this anonymity is one of the reasons for our success to date."

The company regularly performs four times a week (and four different plays a year) at La Boulangerie, a theatre created by members at 5140 DeLanaudière St., in Montreal's east end. It has a seating capacity of 64.

There is no charge to the public, even in La Boulangerie. A collection is taken after each performance and viewers contribute the amount they wish. The proceeds go towards improving the physical aspects of the theatre.

Members of the company receive no salary. In fact, they each must contribute $1 a week to pay for the various operational costs — heating, lighting, etc.

"We all have been bitten by the theatre," the spokesman explains.

Occasionally, the company plays outside Montreal in spots such as Hull, Ottawa and St. Hyacinthe.

Each May, Les Apprentis elect a director and co-director. "If we're not satisfied with them," the spokesman says, "out they go."

Current director of the company is Jean-Guy Sabourin, a history professor.

Pointe Claire Lakeshore News Feb. 4/60 (5)

Montreal Museum weekly lecture, tea

13-M

The Ladies' Committee of the Montreal Museum of Fine Arts is holding its weekly lecture and tea Wednesday, Feb. 10, at 3:00 p.m. in the upstairs foyer of the Museum.

Mrs. Isabel Barclay Dobell, Curator of prints and documents, McCord Museum, will speak in English on "Montreal 1860."

Tea will be served after the talk. The public is invited to attend.

Montreal Globe & Mail Feb 12/60

Join Museum

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Montreal, Feb. 11 (CP)—Appointment of Samuel Bronfman and Dana T. Batholomew to the council of the Montreal Museum of Fine Arts was announced today.

St Johns News p. 2. Jan 28/60 (6)

Allan Edson – R.C.A. – 1844-1888

Canadian Landscape Painter

Allan Edson was born at Stanbridge Ridge, Dec. 18th. 1844. He might be called a Christmas child. He was born in good time for Christmas gifts and he received them. He was the son of Hiram Edson and his wife Elmira Gilmore. When he was still young the family moved from the "Ridge" into Stanbridge East Village where they ran a hotel. Here he lived with his parents until he was quite grown up when the family moved to Montreal. He was a pupil in the Stanbridge Academy in the palmy days of that institution when Hobart Butler, M.A. was principal. In the prospectus of Stanbridge Academy issued by Prinsipal Butler in 1860. Hiram Edson is named as a Director . . . and in same among pupils listed are Allan A., and his brothers Marcellus G. and Walter H. (This last information and some of the following was obtained from "Academy Days In Old Missisquoi")

Before this in a small and very select school near Stanbridge East village, taught by Seraph Thomas, Allan received his first lessons in drawing, but did not then show special talent. This was in 1852-53, and he was then only nine years old. Windsor Rice was also one of the pupils and he is said to have shown at that time more decided talent than Edson. When the Academy opened two years later, with classes in drawing and painting, Allan learned a little more. The principal's wife Mrs. Butler being one of the instructors.

His father, Hiram Edson ran a quiet hotel situated conveniently at the entrance of Academy St., with pleasant upper rooms commanding a fine view of Pike River, fields and the Ridge hills. The teachers found it a homelike place to board. Dr. Gilbert (one of the principals) speaks in warm praise of the family particularly Mrs. Edson with her bright, shrewed smile and kind thought for all, making it a real home. (There is a picture of the Hotel on the very back page of "Academy Days", it is the building with the man standing out front. windows of the old "American House" had Allan's name cut in the glass" . . . so says Marcellus Edson, (Allan's brother) in a letter to Mrs. T. Moore in 1905.

The "American House" burned on March 27th. 1921, with a loss of $10,000.It was owned by Howard Yates. Dr. Gilbert also recalls Allan's charm as a young boy, but trying to his teacher because of his dreaming, as the following incident shows . . . "Allan", said Mr. Butler one day when the boy sat gazing into space, his book forgotten, "Allan, what are you looking at"? "Nothing", says Allan. "Well, how does it look?" sair Mr. Butler with a twinkle.

At an early age he displayed considerable talent in landscape sketching. His gift drew him to the silent places, woods, streams and hills, far blue mountains in summer sun and morning mist, snow of winter, and forest splendor in Autumn. One of his first oil paintings was a river scene just above the village of Stanbridge East, which was presented as a souvenir to one of his school-mates just before he left.

QUESTION . . . Who was the school-mate ?Where is the painting now?

While still a youth his family moved to Montreal and for some time he was engaged by a Mr. A. J .Pell, the art dealer, as bookkeeper, often made little sketches, and as his handwriting was bad, his employer thought he might be of more service as an artist than as a clerk. He accordingly sent him upstairs to work with the brush.

This is said to have been the beginning of his career as an artist. He became acquainted with several artists who visited the store, among them being Mr. C. R. Jacobi, Mr. C. J. Way and Mr. Adolph Vogt, who gave him occasional assistance in his work. His talents might have been lost or wasted had he not found a patron in J. C. Baker of Stanbridge, a relative by marriage, who paid for his studies abroad. While studying in Montreal under Mr. Duncason, his rapid progress aroused the sympathy of Mr. Baker, who sent him to study in England under Mr. Holyvake. His success as a landscape painter was assured, and after a year's study in England, he went to Paris, and was for about four years under the great master Leon Pelouse, one of the group of painters of thee "Barbizon School", who found their inspiration in the forest scenery near Fontainbleau.

His contributions to the Royal Academy and the Paris Salon were invariably accepted, and were hung in the most prominent places. On his return to the Townships, Allan Edson, now highly skilled in art, developed an increasingly Canadian reality and ruggedness in his work. He was one of the original of charter members of the Royal Canadian Academy. Two of his landscape paintings were bought by Princess Louise, who had come out to Canada in 1878 when her husband, the Marquis of Lorne became Governor-General. She gave them to her mother, Queen Victoria and they hung in the Queen's collection at Windsor Castle. It is probable that that Princess Louise bought the two paintings for her mother at one of the Academy Shows.

Norman S. Edson, his son, says that Princess Louise was his father's only pupil. As she travelled about Canada she made sketches wherever she went. She ddi much to publicize Canada. Drawings by the Queen's daughter were of interest in any case.

Allan Edson settled down at Glen Sutton to paint landscapes in the fall of 1886. There he painted a number of winter scenes. His paintings were very popular and sold well, but to show how unconcerned he was about money . . . if he was not satisfied with a painting it could not be bought at any price. He had married some years before an English girl by the name of Mary Martha Jackson-Stewart, who was born at Burnley, Lanc. England.

In the spring of 1888 while out sketching around Sutton Mt. he caught a cold and pneumonia, and he died at the Glen Sutton Hotel on May 18th. 1888, and is buried in Mount Royal Cemetery. He left his wife and four sons.

Many notices and tributes were published at the time proclaiming him as having been one of Canada's great artists. From the Montreal Gazette: . . .

"A wreath of laurel to his coffin, and lay him on the Royal Mountain, amid the wild flowers that he loved and drew so well. Allan Edson, a native born Canadian artist, a true son of the Townships, who, even in foreign scenes of inspiration remained true to the boyhood impressions of the Missisquoi woods, the Shefford hills and the blue Magog water".

Among his paintings is one of "Mount Orford and Owl's Head from Lake Memphremagog" which is in the Montreal Art Gallery and which was exhibited in the "Development of Canadian Painting Exhibition" at the Montreal Art Gallery in 19. The slide which I am showing is a reproduction of this painting. I took a group of my art students from Cowansville School in to see this exhibition, and they were greatly interested in this one particular picture since it was painted by a Missisquoi born artist.

Norman Edson, his son, now 80 years old and living in Burton, Washington says he was but seven years of age when his father died ,and that his mother operated a tourist resort in Glen Sutton during which time several artists came to paint the scenery. Norman tells in his letter of playing hermit on the mountain opposite Glen Sutton as a young man of twenty, writing animal stories and illustrating them. The slide I am showing you, shows the interior of his cabin sketched by Norman. This is a souvenir because of the "Prince Albert" stove which was made by a person living around Stanbridge when his father Allan was a boy there. Horatio Horskin of Bedford was the manufacturer of these stoves around 1867. In 1910 Norman married Avis Miltimore of Glen Sutton. He photographed Eastern Townships scenes, enlarged them, and colored them. He was a professional photographer while living around in the E.T. One summer he and his family lived in Adamsville, he and Landon Hall were great friends.

He has now lived for about forty years in the American west, he is described as a painter, photographer, musician, poet, printer and writer. Now, at 80 years of age, he is selling his photography equipment and turning all his efforts to serious painting. Right now he is exhibiting paintings in the Tacoma, Wash. Historical Museum. Several of his sketches are displayed here tonight.

Other members of the Edson family were talented; a nephew, Herbert Edson of Montreal, was chief draftsman in the Bell Telephone Engineering office. A son of Allan was for a time company painter for the Canadian Utensil Co. in Montreal, he was very artistic, died in 1956.

The J. C. BAKER COLLECTION OF PAINTING . . . STANBRIDGE EAST

The Dominion Directory of 1817 gives this information concerning Mr. Baker.

"John Carpenter Baker, banker ,exchange broker, and Sec. treas. of Stanbridge Academy (for 27 years until 1882) also Sec. Treas. of Montreal and Vermont Railway Co."

Besides being a successful business man and community-minded citizen he was also interested in promoting the artistic talents of locally gifted men such as Wyatt Eaton and Allan Edson by financing their European studies. He also made a fine collection of paintings which he housed in his own residence. His daughter, Mary married Col. A. H. Gilmour, and they afterwards lived in this fine home, the picture gallery came to be called the "Gilmour Picture Gallery.

It is not too long ago when the last Mrs. Arthur Gilmour sold the home and Bank property to the Roman Catholic Church, and this fine old residence is now the Presbytery, and the Bank a Roman Catholic church.

The paintings from the Gallery were also sold off and became scattered. few remain in Missisquoi County.

The collection contained not only many of Allan Edson's and Wyatt Eaton's but also those of many other famous artists.

It has been said there were many high priced paintings in this Collection.

Radio monde et Télé monde Feb 27/60 (1)

Le Musée des Beaux-Arts de Mtl s'est gagné deux nouveaux conseillers : **Samuel Bronfman et Dana T. Bartholomew . . .** Formidable, cette revue Bleu et Or, appelée "Si Baptiste savait" ! Son génie, **Bernard Sicotte**, est (comme par hasard) le neveu de **Gratien Gélinas . . .**

Le Samedi Feb 13/60

Les arts

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• Armand Vaillancourt : un sculpteur explosif qui travaille au chalumeau...

par JACQUES COULON

C'est au second étage d'un petit garage de la rue Bleury, face au Collège Ste-Marie, que j'ai rencontré Armand Vaillancourt, un jeune sculpteur montréalais dont la technique se dégage à coup sûr du conformisme même le plus libéral.

Vaillancourt, un visage de Christ entouré d'une barbe hirsute, les cheveux sur les épaules, utilise des plaques d'acier de rebus comme matière première, et travaille ses oeuvres à grands coups de perceuses, de scies électriques et de chalumeau... Un travail de force qui n'a rien à voir avec la broderie et qui nécessite à peu de choses près le même outillage que celui d'un petit atelier de mécanique. Vaillancourt nous donne une image fort peu conventionnelle du sculpteur tel qu'il le conçoit.

Pour lui, l'art non figuratif qu'il pratique depuis quelques années doit avant tout traduire la véritable nature de l'artiste. Il ne fait aucune concession aux goûts du jour ou au côté commercial de ses oeuvres. Le fer, les plaques d'acier soudées l'ont séduit, parce que, dit-il, ils parviennent à donner cette impression de virilité, de force statique qu'il cherche à exprimer. Souvent aussi, il travaille le bois, principalement du bois d'orme qu'il épure au préalable en y mettant le feu. Ainsi, le jour où je l'ai rencontré, il achevait de noircir, dans sa cour, une énorme bille de bois qu'il attaquera ensuite avec sa machinerie lourde...

Vaillancourt ne s'est pas laissé intimider par les adversaires de l'art abstrait et du sien en particulier qu'ils déclarent accessible seulement à un groupe restreint, ou, plus encore, à l'auteur lui-même. Il y a deux mois environ, la Chambre de Commerce des Jeunes de Chicoutimi a dévoilé, sur une place de la ville, un monument aux morts, oeuvre de Vaillancourt en plaques d'acier soudées, le tout monté

sur une base d'acier également. Par cette forme rude aux arêtes dures et froides, son auteur a voulu symboliser les horreurs de la guerre. Tout l'été dernier, il travailla à cette oeuvre dans la cour de son garage, aidé de temps à autre par deux camarades qui lui donnaient un coup de main pour souder les plaques et ajuster l'ensemble. Lorsqu'il faisait trop chaud, tout le monde travaillait en caleçon de bain, sous l'oeil agressif des policiers qui circulaient dans la rue Bleury... L'ensemble pesant environ trois tonnes et mesurant vingt-quatre pieds de long, on le hissa dans un gros camion à l'aide d'un treuil, puis il fut acheminé vers Chicoutimi.

A Chicoutimi, l'acceuil fut favorable. Presque tous y virent une symbolique des horreurs de la guerre, chacun concevant cet ensemble comme un arbre déraciné sur un champ de bataille, un canon déchiré pointé vers le ciel ou des gestes d'agonisants.

Armand Vailancourt — il n'a que 28 ans — est l'un des jeunes sculpteurs canadiens les mieux connus, peut-être à cause des controverses que ses oeuvres ont suscitées. Deux ou trois de ses sculptures sur bois sont au Musée des Beaux-Arts de Montréal, et il reçoit fréquemment des commandes d'oeuvres abstraites. Quand je l'ai rencontré, il m'a parlé d'un vaste projet pour une nouvelle école : une murale de dix-sept pieds de long qu'un architecte lui a proposé d'étudier.

L'argent, naturellement, est le principal souci de cet artiste-mécanicien. Apparemment, on pourrait croire que le matériau qu'il utilise — de l'acier de rebus — lui permet de réaliser des oeuvres peu coûteuses, bien moins coûteuses en tout cas que s'il travaillait le marbre ou le granit. Il n'en est rien. A cause de l'acier utilisé, il a dû acheter petit à petit un outillage fort coûteux allant des foreuses électriques aux bonbonnes d'oxygène et d'acétylène, aux chalumeaux et aux scies mécaniques.

Il prétend que le monument aux morts de Chicoutimi qu'on lui a payé $3,000.00, ne lui rapporte en fait pas un sou. Par contre, sa réputation s'affirme avec le temps. Il espère qu'un jour les architectes lui offriront plus de travail, car son idée est que l'architecture et la sculpture modernes devraient être liées intimement. Alors, sans doute, pourra-t-il abandonner l'étroitesse de son logis actuel pour s'installer, plus agréablement, dans une belle maison où il aurait un atelier plus vaste.

Le Devoir Feb. 16/60

En vue d'encourager la collection privée

Soixante artistes réputés du Québec participent à un programme destiné à encourager la collection privée chez les Canadiens, en collaboration avec le Musée des Beaux-Arts de Montréal.

Chacun d'eux a soumis une ou deux oeuvres — peinture, dessin ou sculpture — à la troisième exposition et vente annuelle du Musée qui commencera le 25 février.

Environ 110 oeuvres ont été groupées pour la vente, dont aucune ne dépasse $200.

La vente a débuté en 1958 dans le double dessein d'orienter l'intérêt des collectionneurs vers les artistes contemporains de la province et d'encourager le public en général à acheter leurs oeuvres.

Elle couronne ainsi les efforts du Conseil des Arts du Canada qui cherche à obtenir un appui direct pour les artistes canadiens contemporains.

La première année de la vente-exposition, 78 oeuvres de 41 artistes furent exposées. Parmi celles-ci, 55 furent vendues. En 1959, 49 artistes ont soumis 99 oeuvres et 59 furent achetées.

Mme Scott a fait remarquer que 10 sculpteurs seront représentés cette année, ce qui double le nombre de l'an passé.

La vente des oeuvres se fait par scrutin.

Les scrutins sont déposés dans des boîtes placées sous chacune des oeuvres au cours de l'exposition.

L'acheteur, ou son mandataire, doit être présent le soir de la vente (3 mars) pour réclamer l'oeuvre et payer le montant dû.

Lorsqu'il y a plus d'un scrutin pour la même oeuvre, l'acheteur est choisi par tirage.

Mme Scott a souligné que cet événement ne sert pas à prélever des fonds pour le Musée. "Il faut souhaiter des bourses et des prix aux peintres et sculpteurs, dit-elle, mais la meilleure façon d'aider l'artiste est encore la méthode directe de lui fournir un marché de vente."

Des artistes nouveaux et plus jeunes ont été invités par un comité de sélection à soumettre des oeuvres.

Une limite de $200 a été fixée par les organisatrices de la vente afin que l'acheteur moyen puisse avoir accès aux oeuvres.

Environ la moitié des oeuvres sont de type figuratif et les autres de type abstrait. Elles ont toutes été produites au cours des trois dernières années.

Le Nouvelliste Feb. 11/60

40,000 visiteurs en vingt jours

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Le nombre de visiteurs à l'exposition actuelle de maitres anciens qui se tient au Musée des Beaux-Arts de Montréal a dépassé les 40,000 après les premiers 20 jours d'ouverture.

L'exposition, qui se continuera jusqu'au 21 février, décrit l'évolution des collections canadiennes au cours du siècle dernier. Présentée à l'inauguration du centenaire du Musée, elle comprend 214 chefs-d'oeuvre européens de Rembrandt à Picasso.

Des tableaux tirés des collections Van Horne, Angus et Lord Strathcona figurent dans cette exposition.

Les jours de pointe jusqu'ici ont été le 24 janvier, qui a enregistré 5,153 visiteurs, le 31 janvier, 3,260 visiteurs et le 7 février, 3,809 visiteurs.

Cette affluence au Musée n'est surpassée que par les expositions Sir Winston Churchill et Edward G. Robinson.

Weekend Magazine Toronto Telegram Feb 6/60

Charles Comfort and students

this Weekend and NEXT

Comfort In A New Post

Three years ago, at the annual spring exhibition in the Montreal Museum of Fine Arts, a St. James street banker peered at a large abstract and shook his head. Then he glanced at his program and stepped back in horror.

"Not old Charlie!" he was heard to exclaim. "Not old Charlie Comfort!"

It was indeed the work of Charles Comfort, 59-year-old president of the Royal Canadian Academy, associate professor of art and archaeology at the University of Toronto, one of Canada's leading World War II artists and newly-appointed director of the National Gallery, in succession to Allan Jarvis (the Gallery was without a director at the time of its move to its new home described on pages 8 to 12).

Those who expected a radical change in Gallery policy with the going of Jarvis and the coming of Comfort will no doubt be surprised to find that they are not so different in their views as might at first appear. For Comfort is not the academician he has sometimes been pictured.

Though he admits he is better known for his more subdued approach, he also says that he has "done quite a few non-objectives — for years." And his most widely-known painting, the water-color of Carl Schaefer called Young Canadian, which hangs in Toronto's Hart House, was quite a startling departure from the norm when it was painted in 1933.

In addition to all this, Comfort and Jarvis have been personal friends since Jarvis's undergraduate days at the University of Toronto, and in the years since then Comfort has always "greatly admired" Jarvis. So, although their artistic tastes and judgments may vary — as would those of any two artists — no great change in Gallery policy is likely.

Kamloops Sentinel Feb 3/60

Montreal Art Viewer Sees Childhood Painting Of Self

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MONTREAL (CP) — When Maeda Primavesi, an Austrian who lived here for 10 years, went to an exhibition at the Montreal Museum of Fine Arts she came face-to-face with a sketch of herself. On the wall a few feet away was another.

"I was astonished," she said in an interview.

The two pictures were originals among a series sketched of her during her childhood by Gustav Klimt, and were part of an exhibition of Austrian drawings from Vienna's Albertina gallery.

PORTRAIT IN VIENNA

Miss Primavesi said Klimt, who died in 1918, did "about 40" sketches of her as a youngster for an oil portrait now in the Museum of the City of Vienna. The sketches that were on view here until just before Christmas were entitled "Maeda Primavesi" and "Girl Seated from Front."

Miss Primavesi, who lived in Toronto for two years before settling in Montreal, owns seven of these sketches. Some are in her mother's possession in Vienna, and the others are in the Albertina collection.

"Klimt painted slowly," she said. "He would let his sitters move about as they wanted so that he could capture what was most charcteristic about them."

Miss Primavesi, an art teacher herself, said her family became acquainted with Klimt because her father, an industrialist, was a financial backer of Wiener Werkstaette, an art centre established so that Klimt and others like him could create new Austrian art that would express their time.

ENCOURAGE ART

She said Klimt and his contemporaries spent a good deal of time at the Primavesi country home. He also painted a portrait of her mother.

"In Austria people feel it necessary to give artists moral support and to associate personally with them," she said. "I think it is rather sad that in Canada artists are left alone. They have no real contact with the general public.

"People here don't seem to realize that the soul of an artist and a businessman are two different things. Their outlook that artists should be able to look after themselves is basically bad for the cultural development of Canada."

Gazette Feb. 19/60

Museum Here Is Saluted By Academy

The Royal Canadian Academy of Arts has saluted the Montreal Museum of Fine Arts on the occasion of its centenary for its "enlightened public service to the arts in Canada."

The RCA, in a resolution adopted at a meeting in Toronto, said the Academy is "conscious and appreciative of the tremendous public service rendered to the arts, not only in Montreal or even in the province of Quebec, but to the whole Canadian community by this wise and venerable institution."

Perspectives Mont. Feb. 6/60

A la Galerie Nationale

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Il y a trois ans, un banquier — on suppose qu'il avait des goûts très conservateurs —, qui visitait le Salon du printemps, au Musée des Beaux-Arts de Montréal, s'arrêta net devant une grande toile abstraite et s'exclama à haute voix:

"C'est impossible, ce n'est pas Charles Comfort qui a fait ça!"

C'était pourtant bien une oeuvre de celui qui vient d'être nommé directeur de la Galerie Nationale d'Ottawa. Agé de 59 ans, Charles Comfort, président de l'Académie royale du Canada et professeur d'archéologie à l'Université de Toronto, succède à Allan Jarvis et occupera bientôt ses bureaux dans le nouvel édifice de la Galerie (voir notre reportage en page 2).

Ceux qui s'attendent à un changement radical, à cause de la nomination de Comfort, seront probablement déçus, car il ne semble pas y avoir beaucoup de divergences de vue entre le nouveau et l'ancien directeur. Comfort n'est pas le peintre académique qu'on s'est plu, en certains milieux, à voir en lui. Il a peint plusieurs toiles non-figuratives et ne s'en cache pas.

De plus, Comfort et Jarvis sont de vieux amis, depuis l'époque où ce dernier était étudiant à l'Université de Toronto.

Il arrive parfois que le maître succède à l'élève!

Le Devoir Feb 13/60

GALERIE DELRUE

Exposition de Marcelle Ferron

Marcelle Ferron qui réside depuis quelques années en France où elle a exposé dans plusieurs galeries connues, présentera une série de tableaux récents à la Galerie Denyse Delrue du 15 au 27 février.

Le peintre Ferron a participé à de nombreuses expositions collectives à Montréal, en particulier avec Borduas, Mousseau et Roussil avant son départ pour l'Europe en 1953.

Dès 1947, Ferron était admise au Salon du Printemps. L'année suivante, elle entrait à la Canadian Art Society. Sa première exposition solo avait lieu à Mont-

réal en 1949. Deux ans plus tard, ses tableaux étaient remarqués à l'exposition du Musée des Beaux-Arts où le peintre exposait avec le groupe Borduas.

En Europe, Marcelle Ferron s'est rapidement fait une réputation enviable comme peintre non figuratif dans les milieux artistiques, non seulement en France, mais aussi en Belgique, Hollande et Italie. Avec le groupe "New Talents in Europe", plusieurs de ses toiles ont été exposées dans les grands centres américains.

En 1957, Ferron était acceptée au "Salon des Réalités Nouvelles" à Paris. Parmi les autres galeries qui ont accueilli ses oeuvres, mentionnons Creuse, Connaissance des Arts, Iris Clert, Cimaise, la galerie Apollo à Bruxelles, le Musée d'Art Moderne de Paris. Présentement elle représente la peinture canadienne avec Riopelle et Borduas à l'exposition "Antagonismes" au Pavillon de Marsan du Musée du Louvre. La Galerie Denyse Delrue est donc heureuse et fière de présenter les oeuvres de Marcelle Ferron du 15 au 27 février incl. La Galerie est maintenant ouverte au public tous les soirs du lundi au vendredi, de 8hres à 10 hres. Le [illegible] de 2hres à 6hres. Le samedi de 11hres a.m. à 6hres.

Gazette Feb 13/60

On View

Montreal Museum of Fine Arts. Canada Collects (1860-1960) European Paintings. Arthur Lismer, drawings; David Silverberg, engravings; Armand Vaillancourt, sculptures (Norton Gallery). D. W. Buchanan photographs "A Not Always Reverent Journey" (Stable Gallery).

Ottawa Jr. Feb 11/60

NAMED TO COUNCIL.

MONTREAL, Feb. 11.—(CP) — Appointment of Samuel Bronfman and Dana T. Batholomew to the Council of the Montreal Museum of Fine Arts was announced today.

Le Nouvelliste Feb 1/60 (1)

L[...] [Es]quimau écrit un nouveau chapitre de l'histoire de l'art au Canada

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Une vingtaine d'Esquimaux de Cap Dorset (Territoires du Nord-Ouest) ont ouvert un nouveau chapitre de l'histoire de l'art canadien par leur "découverte" de la reproduction de la gravure sur pierre, des dessins sur objets d'os et d'ornements en peaux de phoque.

Ce nouveau développement, bien enraciné dans leur art, "a enthousiasmé les Esquimaux et amené une riche floraison d'oeuvres" dit M. James A. Houston, administrateur de la région du Cap Dorset pour le ministère des Affaires du Nord.

Quarante et une reproductions esquimaudes seront pour la première fois exposées au Musée des Beaux-Arts à partir du 26 février.

"Elles ont une ligne audacieuse et beaucoup de fraîcheur" dit M. Evan H. Turner, directeur du Musée. Avec une technique et des outils primitifs, les Esquimaux produisent instinctivement de magnifiques reproductions et ce faisant, ils ouvrent un nouveau chapitre de l'art au Canada".

"Nous estimons qu'il est juste que le Musée des Beaux-Arts soit la première galerie à montrer ces travaux car il célèbre son anniversaire en tant que la plus ancienne institution d'art au pays".

M. Houston affirme que depuis toujours les Esquimaux ont éprouvé le besoin de créer des objets d'art exprimant leur émerveillement devant l'existence, leur religion et la vie qui les entoure.

Jusqu'à présent, leur art s'est orienté vers trois formes différentes: l'art plastique de la sculpture sur pierre et ivoire; l'art du dessin gravé sur pierre et os; l'ornement sur peaux, qui consiste à tailler et marier les peaux à teinte claire et à teinte plus foncée de façon à faire un motif vestimentaire décoratif.

Les concepts artistiques de notre civilisation relativement au dessin de surface et à la peinture sont demeurés étrangers à l'Esquimau canadien jusqu'à ces derniers temps.

Actuellement toutefois, les enfants fréquentent l'école dans l'arctique "et partout ils se familiarisent avec de nouveaux matériaux et de nouvelles conceptions artistiques" déclare M. Houston.

"Il est peu probable, en conséquence, que les concepts actuels de l'Esquimau se prolongent au-delà de la présente génération".

M. Houston a révélé qu'il y a fort peu de temps que les Esquimaux ont découvert que la gravure sur pierre et le dessin sur ivoire peuvent être transposés sur planches, permettant d'imprimer sur papier les détails d'un objet de pierre. De la même façon, les ornements sur peaux ont un second emploi lorsqu'on applique des couleurs dans les interstices pour en permettre l'impression.

"Pour nous d'Amérique du Nord, qui avons construit toute notre tradition artistique sur des concepts européens, il est très intéressant de rencontrer un groupe d'artistes, nos concitoyens, dont l'art s'alimente dans des sources différentes des nôtres et qui voient les choses familières d'une façon neuve" dit M. Houston.

"Elaguant le détail superflu pour s'en tenir à l'essentiel, ils atteignent ainsi le sens profond des choses."

Il ajoute que le ministère des Affaires du Nord a encouragé et aidé les Esquimaux faisant du commerce à Cap Dorset à fonder leur propre centre artisanal où ils peuvent trouver le papier, la peinture et autres outils simples pour pratiquer ce vieil art de l'impression manuelle.

"Le ministère s'apprête aussi à aider les artistes à vendre leurs reproductions afin que les profits reviennent directement au peuple esquimau" a-t-il conclu.

Les reproductions seront exposées au Musée des Beaux-Arts jusqu'au 27 mars. A partir du 7 avril elles apparaîtront à la Galerie d'Art de Toronto.

Progrès du Saguenay Feb. 13/60 (2)

Au Musée des Beaux-Arts

Causerie

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En marge de l'exposition actuelle de tableaux d'anciens maîtres il y aura une causerie dimanche le 14 février au Musée des Beaux-Arts de Montréal.

M. Claude Beaulieu, directeur artistique de la revue "Vie des Arts" fera à 3h.30 p.m., quelques "Observations sur l'Exposition".

L'exposition d'un siècle de collections canadiennes se terminera le 21 février.

Toronto Globe & Mail Feb. 9/60 (3)

Woman Purchased Treasure for $35

871

Fifteen years ago, Beulah Kamin spied a painting in an auctioneer's window and fell in love with it. She surprised herself by bidding for it at the sale and bought it for $35.

Today, that painting is a collector's item. It now is displayed in the window of a downtown department store, in commemoration of the 200th year of the arrival of the first Jewish settler in Canada.

The subject of the painting is a habitant, and the artist is William Raphael who arrived in Montreal in 1857.

"I always have felt an affinity for the painting although for years I never knew anything about the painter," said Miss Kamin. "The strong face of the habitant is wonderful."

For years she tried to find out something about Mr. Raphael.

"I've always been curious about him," she said. "No one seemed to know who he was."

Then not long ago an art critic had a look at her painting and told her that it was valuable.

Not, however, until Montreal's bicentennial two months ago, did she read the story in a local newspaper about the artist, William Raphael. He was the first known Jewish artist in Canada. Several of his paintings hang in the National Gallery, Ottawa, and in the Montreal Museum of Fine Arts.

Granby La Voix Feb. 1/60 (4)

Exposition de 70 photographies à la galerie de l'Etable

871

Les rôles seront renversés pour Donald W. Buchanan lorsque les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une exposition de 70 photographies à la galerie de l'Etable le 9 février.

En tant que directeur associé de la Galerie Nationale du Canada, le travail de M. Buchanan consiste habituellement à juger et critiquer les oeuvres.

Cette fois, d'autres rempliront ce rôle car c'est M. Buchanan lui-même qui expose ses oeuvres.

Il a pris ces photographies — toutes en blanc et noir — au cours d'un voyage de six mois, d'août 1958 à février 1959, qui l'a conduit autour de la moitié du globe terrestre.

"Ces images reflètent plutôt le goût d'un critique professionnel que celui d'un photographe professionnel" dit M. Buchanan, qui est attaché à la Galerie Nationale depuis 1947.

"J'ai pris congé de la Galerie Nationale pour regarder le monde au lieu de la peinture" explique-t-il. En définitive, il s'est retrouvé avec quelque cent cinquante photographies dont la qualité, avoue-t-il, "m'a grandement surpris moi-même."

La Presse Feb. 12/60 (7)

MM. Samuel Bronfman et D. T. Bartholomew, au Conseil du Musée des Beaux-Arts

Le colonel Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal, a fait connaître aujourd'hui les nominations de M. Samuel Bronfman et M. Dana T. Bartholomew au Conseil du Musée.

M. Bronfman est président de la corporation des distillateurs Seagrams limitée et de nombreuses autres compagnies.

M. Bartholomew est directeur, vice-président et chef financier de la compagnie Aluminium limitée, ainsi que directeur de plusieurs autres compagnies.

M. Bronfman est le président de la Distillers Corporation Limited, Montréal; de la Calvert Distillers Limited, Amherstburg, Ont.; de la Thomas Adams Distillers Ltd., Vancouver; de la Seagram Overseas Corporation Limited; de la Royalite Co. Ltd., Calgary; de Seco Investment Ltd., Montréal; de la Globe Bedding Co. Ltd., Winnipeg, et un des directeurs de la Joseph E. Seagram & Sons Limited, Waterloo, Ont.

M. Bronfman est membre du Conseil des Arts du Canada, du bureau des gouverneurs au Conseil du Bien-être du Canada; membre associé du conseil central de la Croix-Rouge canadienne; membre du conseil général de l'Association des Scouts du Canada, du conseil consultatif de l'Ecole du Commerce à l'Université McGill, du comité consultatif de l'Université Bishop et du bureau des gouverneurs du Conseil canadien de la Chambre de Commerce Internationale.

Pendant la dernière guerre, il était membre du Bureau technique de la Guerre au Conseil des Recherches Nationales.

Activement intéressé aux manifestations juives, il est président du Congrès juif du Canada depuis 20 ans; président honoraire de l'Association sioniste du Canada; président honoraire du Jewish Community Services, dont il a été autrefois président pendant 18 ans; un des fondateurs du Combined Jewish Appeal et maintenant président honoraire de cet organisme; président de l'exécutif américain du Congrès juif mondial pour la région de l'hémisphère occidental; membre du conseil et de l'exécutif de l'American Joint Distribution Committee, Inc.; vice-président du conseil des directeurs des Réclamations matérielles des Juifs à l'égard de l'Allemagne et membre des Réclamations du bureau autrichien.

Il est aussi président de la United Jewish Relief Agencies; président de la corporation canadienne pour l'Israël; président de Canada-Israël Securities Ltd. et du comité de l'Institut Nahum Goldman; vice-président de la Fédération mondiale de l'Association des Jeunes Hébreux et des centres récréatifs juifs ainsi que vice-président honoraire de la Société des Publications juives d'Amérique.

M. Bronfman est également membre du club Montefiore et du club de golf Elm Ridge, Montréal; du Century Country Club, Westchester, N.Y.; membre de la société LOBB et de la loge maçonnique de l'Alliance.

M. Bartholomew est directeur, vice-président et chef des finances de la compagnie Aluminium Limitée depuis 1949.

Il est aussi directeur de l'Aluminum Company of Canada et de la Compagnie d'électricité du Saguenay; président et directeur de l'Aluminum Securities Limited et un des directeurs de la Scovill Manufacturing Co., Waterbury, Conn.

Il a étudié à l'Université Yale (anglais et histoire, rédacteur en chef du Yale Daily News) et au Harvard Graduate School of Business.

Il est membre des clubs University et Mount Royal, à Montréal, et de l'University Club de New York.

La Presse Feb. 12/60 (8)

GEORGES DE LA TOUR: STE ANNE ET LA VIERGE (collection Murray Vaughan, Montréal). Le tableau de Georges de la Tour est l'une des plus belles toiles de l'exposition "Cent ans de collections canadiennes" au musée des Beaux-Arts. Actuellement, près de 20,000 personnes ont déjà visité cette exposition qui comprend des oeuvres allant des Primitifs à Picasso.

Gazette Feb. 12/60

60 Artists Join In Show

Sixty noted Quebec artists are co-operating with the Montreal Museum of Fine Arts in a scheme aimed at encouraging the Canadian tradition of private collecting, it was announced yesterday.

Each of the artists has submitted one or two works — paintings, drawings or sculpture — to be sold at the museum's third annual exhibition and sale, which will be open to the public starting Feb. 25.

Dr. Evan H. Turner, director of the museum, said the event, organized by the Ladies' Committee, is in keeping with the tradition honored at the exhibition Canada Collects: 1860-1960: European Painting, a survey of the Old Masters owned by Canadians during the past century.

Some 110 works have been assembled for the sale and highest price asked is $200.

Mrs. George Scott, chairman of the exhibition and sale committee, said many of the artists represented in the exhibition are famous in Canada, the United States and abroad.

Noting that the museum this year is celebrating its centenary, Mrs. Scott added: "It is not exaggerated to predict that several of these artists will still be outstanding names in Canadian art a century from now."

The sale originated in 1958 with the dual objective of fostering interest in living artists of the province and of encouraging the general public to buy their work.

It came about as a result of the Canada Council's efforts to promote direct support of contemporary Canadian artists.

The first year of the exhibition and sale, 78 works by 41 artists were exhibited. Of these, 55 were sold. In 1959, 49 artists submitted 99 works and 59 were purchased.

Mrs. Scott noted that 10 sculptors will be represented in this year's show — double the number of last year.

Sale of the works is by ballot. Ballots can be placed in boxes beneath each work throughout the exhibition period.

The purchaser, or a proxy, must be present on the night of the sale — March 3 — to claim the work and pay for it.

Mt. Royal Weekly Post Feb. 11/60

Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday February 17 at 3 p.m. in the Museum. The guest speaker will be Mr. Robert Elie, Director of the Ecole des Beaux Arts.

Mr. Elie will give a gallery talk in French on "The Contemporary Renaissance" as seen in the Current Exhibition "Canada Collects 1860-1960 European Painting." Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Westmount Exam. Feb. 12/60

MUSEUM of Fine Arts, Ladies' Committee. Weekly lecture and tea on Wednesday, February 17 at 3 p.m. Mr. Robert Elie, director of Ecole des Beaux Arts will talk in French on "The Contemporary Renaissance" as seen in the current exhibition "Canada Collects". The public is invited.

The film programme at 6.30 and 8.30 p.m. on the same day will feature "The Golden Age", a survey in colour of Flemish painting in the 15th and 16th centuries and a Venice Festival award winning short.

Sarnia Observer Feb. 12/60 (10)

Prize winning film

871

A prize winning Belgian film will be shown on the Wednesday evening film program at the Montreal Museum of Fine Arts on February 17 in the Lecture Hall at 6:30 and at 8:30 p.m.

This hour-long picture is entitled "The Golden Age" and presents a survey of Flemish painting in the 15th and 16th centuries. There are examples from the works of the leading painters and these are produced with remarkable quality and are photographed in rich color.

La Presse Feb. 27/60 (11)

L'exposition de "Cent ans de collections canadiennes" au musée des Beaux-Arts s'est close sur un succès. Près de 60,000 visiteurs sont venus admirer les chefs-d'oeuvre réunis là pour quelques semaines. C'est la meilleure preuve que le public et, particulièrement le public canadien-français, est capable de s'émouvoir pour des questions d'art dès qu'on le nourrit avec des substances de choix. Si, chaque année, on pouvait, par une semblable exposition, donner le goût au public, et surtout l'habitude de venir au musée et de s'y considérer comme chez lui, un grand pas serait fait. Et bien des problèmes financiers du musée y trouveraient le début d'une solution avantageuse.

Le Progrès du Saguenay Feb 2/60 (1)

Gravure sur pierre

Une vingtaine d'Esquimaux de Cap Dorset (Territoires du Nord-Ouest) ont ouvert un nouveau chapitre de l'histoire de l'art canadien par leur "découverte" de la reproduction de la gravure sur pierre, des dessins sur objets d'os et d'ornements en peaux de phoque.

Ce nouveau développement, bien enraciné dans leur art, "a enthousiasmé les Esquimaux et amené une riche floraison d'oeuvres" dit M. James A. Houston, administrateur de la région du Cap Dorset pour le ministère des Affaires du Nord.

Quarante et une reproductions esquimaudes seront pour la première fois exposées au Musée des Beaux-Arts à partir du 26 février.

"Elles ont une ligne audacieuse et beaucoup de fraîcheur" dit M. Evan H. Turner, directeur du Musée. Avec une technique et des outils primitifs, les Esquimaux produisent instinctivement de magnifiques reproductions et ce faisant, ils ouvrent un nouveau chapitre de l'art au Canada".

"Nous estimons qu'il est juste que le Musée des Beaux-Arts soit la première galerie à montrer ces travaux car il célèbre son anniversaire en tant que la plus ancienne institution d'art au pays".

M. Houston affirme que depuis toujours les Esquimaux ont éprouvé le besoin de créer des objets d'art exprimant leur émerveillement devant l'existence, leur religion et la vie qui les entoure.

Jusqu'à présent, leur art s'est orienté vers trois formes différentes: l'art plastique de la sculpture sur pierre et ivoire; l'art du dessin gravé sur pierre et os; l'ornement sur peaux, qui consiste à tailler et marier les peaux à teinte claire et à teinte plus foncée de façon à faire un motif vestimentaire décoratif.

Les concepts artistiques de notre civilisation relativement au dessin de surface et à la peinture sont demeurés étrangers à l'Esquimau canadien jusqu'en ces derniers temps.

Actuellement toutefois, les enfants fréquentent l'école dans l'arctique "et partout ils se familiarisent avec de nouveaux matériaux et de nouvelles conceptions artistiques" déclare M. Houston.

"Il est peu probable, en conséquence, que les concepts actuels de l'Esquimau se prolongent au-delà de la présente génération".

M. Houston a révélé qu'il y a fort peu de temps que les Esquimaux ont découvert que la gravure sur pierre et le dessin sur ivoire peuvent être transposés sur planches, permettant d'imprimer sur papier les détails d'un objet de pierre. De la même façon, les ornements sur peaux ont un second emploi lorsqu'on applique des couleurs dans les interstices pour en permettre l'impression.

"Pour nous d'Amérique du Nord, qui avons construit toute notre tradition artistique sur des concepts européens, il est très intéressant de rencontrer un groupe d'artistes, nos concitoyens, dont l'art s'alimente dans des sources différentes des nôtres et qui voient les choses familières d'une façon neuve" dit M. Houston.

"Elaguant le détail superflu pour s'en tenir à l'essentiel, ils atteignent ainsi le sens profond des choses".

Il ajoute que le ministère des Affaires du Nord a encouragé et aidé les Esquimaux où ils peuvent trouver le papier, la peinture et autres outils simples pour pratiquer ce vieil art de l'impression manuelle.

"Le ministère s'apprête aussi à aider les artistes à vendre leurs reproductions afin que les profits reviennent directement au peuple esquimau" a-t-il conclu.

Les reproductions seront exposées au Musée des Beaux-Arts jusqu'au 27 mars. A partir du 7 avril elles apparaîtront à la Galerie d'Art de Toronto.

Montreal Gazette Feb 16/60

Lecture Series Opens

A series of 10 "lectures in living" has been arranged by the Allen Memorial Institute. The lectures, designed to broaden patients' interests and to give them pointers in coping with practical problems which arise in daily life, will be held weekly, beginning tonight at 8 p.m.

Tonight's lecture will be given by Miss A. I. Vail, executive director of St. Laurent Neighborhood Association. She will discuss some of the facilities available for recreation in a talk entitled "Making the Most of Our Leisure Time."

This is the third year the series has been given. Talks will be held after visiting hours so that families and friends can stay to hear them. Staff members of the Institute will also take part.

Plans are that in days following the lectures, patient delegates and ward nurses will encourage group discussion of the ideas presented at each meeting.

The Program

Other lectures and speakers to be presented are: Feb. 23, Munro Brown, manager, public relations, Bank of Montreal, "Handle Your Money Wisely;" March 1, Professor Helmut Blume, McGill Conservatorium of Music, "Form and Music," a talk on the pleasures of music in daily life; March 8, Helen Gougeon, former food editor of Weekend Magazine, "That All-Important Subject — Food."

March 15, G. R. W. Owen, judge of the Court of Queen's Bench of Quebec, "Law for the Layman," a discussion of some of the practical aspects of the law in Quebec and general comments on federal and provincial laws; March 22, Norton A. Fellowes, architect, "Choosing Your Home;" March 29, "Insurance," a discussion of the place of insurance in the budget, speaker to be announced; April 5, Dr. Arthur Lismer, educational supervisor, Montreal Museum of Fine Arts, a talk on art.

April 12, Dr. Margaret E. Nix, associate professor of health and social medicine at McGill University, "Adult Education;" and April 26, a panel discussion on advertising influences in modern life. The panel members will be announced later.

The series is part of the Institute's rehabilitation program for patients.

Montreal Star Feb 18/60

Extend Hours At Art Show

Montreal Museum of Fine Arts will remain open until 6 p.m. Sunday to give visitors an extra opportunity to see the exhibition of old master paintings.

Normally the museum closes at 5 p.m. Sundays. It opens at 2 p.m. From Jan. 19 to Feb. 15 more than 42,000 people visited the exhibition, consisting of works owned by Canadian private collectors.

The paintings will be taken down on Monday and returned to their owners.

On Monday Cecil Gould of the National Gallery in London will deliver an illustrated lecture at the museum on the topic "Titian and Philip II". Mr. Gould is known as the author of "Introduction to Italian Renaissance Painting."

Verdun - La Salle Herald Feb. 3/60 (4)

Exhibition Of Old Masters Draws Crowds

The largest crowds since the record-shattering Sir Winston Churchill exhibition are visiting The Montreal Museum of Fine Arts for the current exhibition of Old Masters, Director Evan H. Turner has announced.

A total of 11,407 persons viewed Canada Collects-1860-1960; European Painting, during the first week of the show.

One day alone—Sunday, Jan 24 — there were 5,153 persons, Dr. Turner said.

Attendance figures for the exhibition, which is open to the public until Feb. 21, are rivalled only by the figures set in July, 1958, when 35 paintings by the famed British war-time leader were displayed.

At that time, however, the Museum remained open every night because the exhibition was available here for only six days.

The current exhibition consists of 214 European masterpieces ranging from Rembrandt to Picasso, which are owned or were owned by Canadians.

It includes works from the great Van Horne, Angus and Lord Strathcona collections.

Gazette Feb 13/60 (5)

In The Norton Gallery

By DOROTHY PFEIFFER

POSSIBLY no other Canadian artist so unselfishly has sublimated his own richly creative talent in the service of others, as has Dr. Arthur Lismer, R.C.A., Principal of the School of Art and Design and head of the Educational department of the Montreal Museum of Fine Arts, as well as original member of the world-renowned Group of Seven.

Dr. Lismer's work in the field of children's art is internationally known and respected. He has guaranteed for Canada a large number of future adults who will take an intelligent interest in all fields of art. He has based that same interest on the firm foundations of constructive and imaginative art-participation by all concerned. Dr. Lismer's achievement has been invaluable.

At the same time, it must necessarily have greatly limited his own free hours and entailed considerable personal art-frustration. It is pleasant to report that in spite of his many professional duties, Dr. Lismer has found leisure in which to continue to create his own professional art. To this fact, his present exhibition of black and white drawings now on view in the Norton Gallery of the Museum eloquently testifies.

The majority of Arthur Lismer's drawings on display, deal with growth. Not with the physical or intellectual growth of children, but with nature's growth and vegetation.

In strongly individualistic and decorative terms, Dr. Lismer records the upward curvings and twistings of vines and roots, the patterns of light and shade and the fantastic yet ordered design of ropes and driftwood, all woven by the artist into impulsive compositions which attract by their fly-away and at the same time, paradoxically elemental, quality. Scholarly and spontaneous studies of several zoo creatures and birds also are included.

Dr. Lismer works fast and seemingly with terrific concentration and fervor. No trace of hesitancy is apparent in his work which is boldly assertive in design and form. So cleverly does he make use of black, gray and white, that his drawings from nature sometimes appear ablaze with color.

It has in 1910 that Arthur Lismer came to this country from Sheffield, England, where he was born. After leaving the art department of an advertising firm in Toronto, he became principal of the Art School in Halifax later becoming an official Canadian War Artist during the First World War. In 1920 Dr. Lismer was connected with the Ontario College of Art, resigning that position to become Educational Supervisor of the Art Gallery of Toronto which post he held from 1928 to 1938. During these years he founded the first Canadian Child Art Centre. In 1936-37, Dr. Lismer was in South Africa on a Carnegie Educational Project connected with Children's Art. 1938-39 was spent teaching at Columbia University in New York.

In 1941, Dalhousie University in Halifax awarded Arthur Lismer an Honorary Doctorate of Law Degree. He acquired his Associate Membership in the Royal Canadian Academy in 1919, becoming an R.C.A. in 1946. Dr. Lismer has been connected with the Montreal Museum of Fine Arts since 1940.

For the most part, David Silverberg's etchings on display are either symbolic in design or else non-objective, his monotypes are remarkable for their unusual delicacy and subtlety of design. Few engravings that I have seen recently can rival those of Mr. Silverberg for sensitivity and poetic evocation of mood and floating movement in space or water.

The study of a "Turtle" paddling ponderously through sand-colored water almost hypnotizes one. I remained with my eyes fairly glued to it, as I awaited the decorative creature's next deliberate flipper-stroke.

Silverberg's heavenly - blue "Magic Bird" shown in the artist's first proof, is remarkable for its sculptural bas-relief quality and texture. I also reacted with appreciation to a transparent tangle of light and shadow titled "The Way Out."

An exquisite and emotionally moving line drawing titled "Ophelia," evokes the drifting image of that pathetic drowned maiden of Shakespeare's "Hamlet" as her slender young body settles gently down on the reedy floor of the lake.

In a somewhat spine-chilling but also whimsical manner, David Silverberg's "Dance of Scorpions" projects the sensation of satanic music.

Sharing the Norton Gallery with Dr. Lismer and Mr. Silverberg is the controversial Canadian sculptor, Armand Vaillancourt, who is showing a collection of his intricate and decorative, as well as frequently savage-looking works in wood and metal.

As none of the works is otherwise titled than as "Wood" or "Metal," it is difficult for me to designate them singly, other than to call attention to the superb manner in which Vaillancourt caresses and smooths already existent planes in gnarled tree-stumps and lumps of wood in order to conform to the evolution and design of nature.

A large tray-like piece of metal has been punched full of holes from which various heights of pipe push upward like industrial smoke-stacks. Color plays a strongly distinctive part in this welded work, which easily could be classified as a "Found Object."

A ferocious - looking metal sculpture gives one the impression of being some warlike god's symbol for a sun-dial.

Vaillancourt is well-known in Montreal and elsewhere for his tall panels of sculptured free-forms in wood. I have seen examples of these panels used as room-dividers in modern homes. The effect is both pleasingly original and almost oriental. Although heavy, the panels are filled with holes of varying sizes through which the play of light and shadow is always of interest and in some strange manner, also reposeful.

La Presse Feb 18/60 (6)

Au musée

Conférence de M. Turner

La dernière visite-conférence sur les tableaux de maitres d'autrefois exposés actuellement au Musée des Beaux-Arts de Montréal aura lieu dimanche le 21 février. L'exposition "Le Canada collectionne—1860-1960 : peinture européenne" se terminera le même jour.

La conférence, intitulée "The Artist's Narration", sera donnée en anglais par M. Evan H. Turner, directeur du Musée, à 3 h. 30 p.m.

Mont Francois Feb 11/60 (8)

Prize winning film

A prize winning Belgian film will be shown on the Wednesday evening film program at the Montreal Museum of Fine Arts on February 17 in the Lecture Hall at 6:30 and at 8:30 p.m.

This hour-long picture is entitled "The Golden Age" and presents a survey of Flemish painting in the 15th and 16th centuries. There are examples from the works of the leading painters and these are produced with remarkable quality and are photographed in rich color.

Mon. Mt Royal Weekly Post Feb 11/60 (9)

WOMEN'S ART Society is holding its annual members' day at 2.30 p.m. on Tuesday in the lecture hall of the Museum of Fine Arts. Paintings by members of the studio group will be on exhibition for the afternoon, and tea will be served.

* * *

Current Events Jan 29/60 (7a)

Museum Of Fine Arts Celebrates Its Centennial

The most important exhibition ever created by The Montreal Museum of Fine Arts — a priceless collection of 225 European masterpieces — inaugurates the Museum's centenary this year.

The exhibition is a survey of the evolution of Canadian collecting and will include works from the great Van Horne, Angus and Lord Strathcona collections.

Also highlighted will be masterpieces from the well-known collections of Robert Reford, Sir George A. Drummond, Elwood B. Hosmer and James Ross.

In the case of the Drummond and Ross collections, which were auctioned in London at famous sales, pictures have been loaned from their present owners in various parts of the world.

Viewers will see works by such masters as Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopner, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

(7b)

Dr. Turner told a press conference that there is a "remarkably distinguished holding of French impressionist paintings in Canadian collections. This fact," he added, "will be one of the revelations of the show."

A 60-page catalogue with 50 illustrations of the works to be seen in the exhibition has been prepared. It includes an essay by Dr. Turner on collecting in Canada.

"The extent of Canada's cultural achievements is not fully appreciated elsewhere or even for that matter probably in Canada," Dr. Turner asserted. "This exhibition will be a surprise to many people."

At least 65 of the masters of past centuries will be presented in the exhibition, which will be on view until Feb. 21.

Mont. Monitor Feb 11/60 (10)

Weekly lecture

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday February 17 at 3 p.m. in the Museum.

The guest speaker will be Mr. Robert Elie, Director of the Ecole des Beaux Arts.

Mr. Elie will give a gallery talk in French on "The Contempory Renaissance" as seen in the Current Exhibition "Canada Collects 1860-1960 European Painting."

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Can. Jewish Review Montreal Jan 29/60 (11) 167

Present at the dinner at the Ritz Carlton Hotel, given by Hugh M. Wallis, president of the Montreal Museum of Fine Arts, in honour of Their Excellencies Major General George P. Vanier, D.S.O., and Mrs. Vanier, prior to the inauguration of the Museum's Centenary and the opening of the Exhibition - Canada 1860-1960, were: Mr. and Mrs. Gerald Bronfman, 475 Roslyn Avenue; Mr. and Mrs. Bernard Lande, 4333 Westmount Boulevard; Dr. and Mrs. Max Stern, 1438 Sherbrooke Street West; Mrs. Lazarus Phillips, 48 Belvedere Place; and U. L. Steiner, 3455 Stanley Street.

Invited to the fourteenth annual dinner dance of the Cancer Research Society, to be held on January 30, in the Grand Salon of the Queen Elizabeth Hotel, under the patronage of the Lieutenant-Governor of Quebec and Mrs. Onesime Gagnon, are: Dr. and Mrs. Alton Goldbloom, 3980 Cote des Neiges Road; Dr. and Mrs. Arnold Grossman, 122 Lockhart Avenue; Dr. and Mrs. M. Hoffman, 608 Victoria Avenue; Mr. and Mrs. A. Bronfman, 4363 Westmount Boulevard; Dr. and Mrs. Harry C. Ballon, 3980 Cote des Neiges Road; Mr. and Mrs. Allan Bronfman, 9 Belvedere Road; and Mr. and Mrs. Harry Bronfman, 3617 Westmount Boulevard; Mr. and Mrs. Monroe Abbey, 519 Clarke Avenue; Mr. and Mrs. S. S. Cohen, 4615 St. Catherine Road; Dr. and Mrs. N. J. Nadler, 3755 St. Catherine Road; Dr. and Mrs. A. N. Freedman, 2720 Darlington Place; Mr. and Mrs. David Kirsch, 4927 Grosvenor Avenue; Mr. and Mrs. Philip Garfinkle, 1 Douglas Avenue; Mr. and Mrs. Norman Genser, 230 Dufferin Road; Dr. and Mrs. H. Maurice Weisberg, 5757 Decelles Avenue; Dr. and Mrs. George J. Strean, 656 Lansdowne Avenue; Dr. and Mrs. Morris A. Simon, 279 Kenaston Avenue; Dr. and Mrs. Reuben Rabinovitch, 5797 Deom Avenue; Professor and Mrs. J. H. Quastel, 3488 Northcliffe Avenue; Mr. and Mrs. B. M. Weinstein, 4906 Grosvenor Avenue; Mr. and Mrs. Lawrence Bessner, 5565 Queen Mary Road; Mr. and Mrs. S. H. Rolbin, 400 Fraser Avenue; Mr. and Mrs. Saul Hayes, 5668 Notre Dame de Grace Avenue; Mrs. Jacob Elkin, 581 Lansdowne Avenue, and Dr. W. R. Slatkoff, 3097 Westmount Boulevard.

Le Devoir Feb 19/60 (12)

AU MUSEE

Conférence de M. Evan Turner

La dernière visite-conférence sur les tableaux de maîtres d'autrefois exposés actuellement au Musée des Beaux-Arts de Montréal aura lieu dimanche le 21 février. L'exposition "Le Canada collectionne 1860-1960: peinture européenne" se terminera le même jour.

La conférence, intitulée "The Artist's Narration", sera donnée en anglais par M. Evan H. Turner, directeur du Musee, à 3 h. 30 p.m.

168 La Presse Feb. 12/60

Au Musée

Exposition d'art eskimau

Une vingtaine d'Esquimaux de Cap Dorset (Territoires du Nord-Ouest) ont ouvert un nouveau chapitre de l'histoire de l'art canadien par leur "découverte" de la reproduction de la gravure sur pierre, des dessins sur objets d'os et d'ornements en peaux de phoque.

Ce nouveau développement, bien enraciné dans leur art, "a enthousiasmé les Esquimaux et amené une riche floraison d'oeuvres" dit M. James A. Houston, administrateur de la région du Cap Dorset pour le ministère des Affaires du Nord.

Quarante et une reproductions esquimaudes seront pour la première fois exposées au Musée des Beaux-Arts à partir du 26 février.

"Elles ont une ligne audacieuse et beaucoup de fraicheur" dit M. Evan H. Turner, directeur du Musée. Avec une technique et des outils primitifs, les Esquimaux produisent instinctivement de magnifiques reproductions et ce faisant, ils ouvrent un nouveau chapitre de l'art au Canada."

"Nous estimons qu'il est juste que le Musée des Beaux-Arts soit la première galerie à montrer ces travaux car il célèbre son anniversaire en tant que la plus ancienne institution d'art au pays."

M. Houston affirme que depuis toujours les Esquimaux ont éprouvé le besoin de créer des objets d'art exprimant leur émerveillement devant l'existence, leur religion et la vie qui les entoure.

Jusqu'à présent, leur art s'est orienté vers trois formes différentes : l'art plastique de la sculpture sur pierre et ivoire; l'art du dessin gravé sur pierre et os; l'ornement sur peaux, qui consiste à tailler et marier les peaux à teinte claire et à teinte plus foncée de façon à faire un motif vestimentaire décoratif.

Les concepts artistiques de notre civilisation relativement au dessin de surface et à la peinture sont demeurés étrangers à l'Esquimau canadien jusqu'à ces derniers temps.

Actuellement toutefois, les enfants fréquentent l'école dans l'arctique "et partout ils se familiarisent avec de nouveaux matériaux et de nouvelles conceptions artistiques" déclare M. Houston.

"Il est peu probable, en conséquence, que les concepts actuels de l'Esquimau se prolongent au-delà de la présente génération."

M. Houston a révélé qu'il y a fort peu de temps que les Esquimaux ont découvert que la gravure sur pierre et le dessin sur ivoire peuvent être transposés sur planches, permettant d'imprimer sur papier les détails d'un objet de pierre. De la même façon, les ornements sur peaux ont un second emploi lorsqu'on applique des couleurs dans les interstices pour en permettre l'impression.

"Pour nous d'Amérique du Nord, qui avons construit toute notre tradition artistique sur des concepts européens, il est très intéressant de rencontrer un groupe d'artistes, nos concitoyens, dont l'art s'alimente dans des sources différentes des nôtres et qui voient les choses familières d'une façon neuve" dit M. Houston.

"Elaguant le détail superflu pour s'en tenir à l'essentiel, ils atteignent ainsi le sens profond des choses."

Il ajoute que le ministère des Affaires du Nord a encouragé et aidé les Esquimaux faisant du commerce à Cap Dorset à fonder leur propre centre artisanal où ils peuvent trouver le papier, la peinture et autres outils simples pour pratiquer ce vieil art de l'impression manuelle.

Les reproductions seront exposées au Musée des Beaux-Arts jusqu'au 27 mars. A partir du 7 avril elles apparaîtront à la Galerie d'Art de Toronto.

Le Petit Journal Feb. 14/60

LES Expos

MUSEE DES BEAUX-ARTS (1379 ouest, Sherbrooke) : *Galerie Etable* : exposition des "lyriques formalistes" organisée par les "Jeunes Associés". Peintures de Virginia de Vera, Ray Mead, Paterson Ewen et Henriette Fauteux-Massé. Jusqu'au 7 février. *Galerie XII* : Exposition de collections canadiennes (1860-1960) de peintures européennes. Jusqu'au 21 février. Expo de gravures de David Silverberg. Jusqu'au 14 février. *Galerie Etable* : exposition de photos de Donald W. Buchanan. Du 10 au 25 février. Mercredi, le 10 février : films français : "La maison de Molière", "Le Roi-Soleil" et "Le mystère de la Licorne". Deux séances à 6 h. 30 et 8 h. 30 p.m.

tivement ... Pour finir, rappelons que l'Association des Musées Canadiens (il y a 210 musées au Canada) tiendra son congrès cette année le 13 mai prochain au Musée des Beaux-Arts de Montréal ...

Star Feb 13/60

Unity, Liaison Urged

Canada Centenary Events Planning Committee Named

By CHARLES LAZARUS

A non-governmental interim committee of seven to help plan the 1967 celebrations marking Canada's centenary was formed here yesterday under the chairmanship of Col. Hugh M. Wallis, president of the Montreal Museum of Fine Arts.

The committee was set up in the wake of a strong plea by Solicitor General Leon Balcer for unity and proper liaison between the government and private organizations planning the celebrations.

Mr. Balcer's appeal for unity, however, was somewhat shaken as the meeting, sponsored by the Canadian Citizenship Council and the Canadian Association for Adult Education, was drawing to a close.

One of the delegates, Paul Tremblay of Granby, representing the Province of Quebec Association of Architects, protested that French-Canadians were not fairly represented on the "Interim voluntary national Committee" which had been proposed a few minutes earlier.

Mr. Tremblay said, "Canada is a bilingual country, and it will remain a country in its own right only if it is kept that way. Take away the two cultures and you might just as well eliminate the border and become part of the United States."

Mr. Tremblay was replying to another delegate, Jean Boucher, director of the citizenship branch of the Department of Citizenship and Immigration, who indicated that he wasn't too concerned with a pro rata participation of French Canada on the committee, based on French Canadians making up approximately 30 per cent of the population.

However, Mr. Tremblay was mollified when it was announced that Andre Bachand, public relations director of the University of Montreal, would sit on the committee. John Kidd, executive director of the Citizenship Council, is the secretary.

Other members of the committee, whose function will be to co-ordinate the centenary proposals and planning of the voluntary organizations in Canada, include:

Robert Elliott, of the Royal Architectural Society; Mrs. Ruth Haythorne, of the Ontario Home and School Association; and Rev. Andre Renaud.

Col. Wallis was chairman of the meeting in the CBC building, attended by some 100 persons, which opened Thursday evening and closed late yesterday afternoon.

Mr. Balcer, who is also co-

CENTENARY

(Concluded from Page Three)

chairman of the first federal provincial government conference on the centenary, reported on last Monday's meeting in Ottawa between federal and provincial officials. He gave details of the organization of the secretariat, and emphasized the hope of the federal government that Montreal be given the clearance at the world's fair meeting in Paris on March 8, to hold a world's fair in 1967.

A Very Special Event

He said the marking of Canada's 100th anniversary as a nation "requires very special attitudes and approaches, because it is very different from most other nations.

"It is different because it has that strip of development along the American border; it is different because of its two cultures; its two sea coasts are very different from each other; and it is even different in the fact that it can be 30 below in Montreal at the same time golf is being played in Victoria, British Columbia."

The delegates listened attentively to Mr. Balcer, but it was obvious that some were apprehensive lest the centenary celebration be turned into a wholly government affair; and one delegate even stated that he was opposed to the whole idea of a world's fair, where Canada's purpose and identity would be lost in the emphasis on promotion and general showmanship.

Other delegates, however, expressed the opinion that there was no reason why the centenary celebrations couldn't be "fun" as well as be concerned with such weightier matters as appraising the past, evaluating the present, and determining "where we are heading" in terms of national purpose.

Another delegate complained that perhaps "the correction of social deficits" should be made part of the centenary celebration.

Mr. Balcer said it would not be decided until a meeting of the federal-provincial group next September, what Canada would do if the bid for a world's fair is rejected at the Paris meeting in March.

Westmount Examiner Jan 29/60

Canadian authors to hear talk on Iron Curtain art

13-M

By VALENTINA RAHR

Dr. R. Robertson, Clarke avenue, is chief surgeon at the Montreal General Hospital. This institution is adding the largest cesium unit in the world to its growing amount of equipment for fighting cancer by radiation treatment. The unit now installed will deliver the largest useful output of radiation of any such unit anywhere. The unit operates much like the lens of a camera, to control the size of the beam of rays directed at the local site of the cancer tumor in a patient. It produces results similar to those of the famous cobalt 60 bomb. The Montreal General Hospital has a cobalt bomb and treatment with it is still useful for certain types of cancer.

The fifth meeting of the 1959-60 season of the Canadian Authors Association will be held on Monday, February 1, at 8:30 p.m. in the Silver Room of the Ritz Carlton Hotel. Speaker will be Mr. George Wesley, St. Catherine street, past president of the TV Group and recently returned from a tour of the satellite countries in Europe. His subject will be: "Literary and artistic life behind the Iron Curtain."

Bandmaster Morley Calvert, Westmount Junior High School band leader for many years, has replaced retired Norman Audoire recently, with the Salvation Army Bands. Mr. Audoire handed over his baton to Mr. Calvert, with Commissioner W. Wycliffe Booth watching approvingly. Mr. Calvert's first experience in band music was with the Salvation Army.

Howard Lewis, Michael Newton and John Newton are three students at King's School who are taking part in the art classes conducted by Mrs. Lonnie Echenberg, Anwoth road. Her own two children, Erica 7 years and Jan 10 years, are attending Weston School and Roslyn School respectively. Both are in classes at the Montreal Museum of Fine Arts, where Mr. Lismer at one time used some sketches made by Erica and Jan, to illustrate a lecture on children's art.

Verdun Guardian Feb 10/60

Prize films to be shown at Museum

871

A prize-winning Belgian film will be shown on the regular Wednesday evening film program at the Montreal Museum of Fine Arts on February 17 in the Lecture Hall at 6:30 and at 8:30 p.m.

This hour-long picture is entitled "The Golden Age" and presents a survey of Flemish painting in the 15th and 16th centuries. There are examples from the works of the leading painters and these are reproduced with remarkable quality and are photographed in rich color.

There will also be shown 'a short' which was a winner of the Venice Festival Award in 1957 for excellence in the field of animated short subjects.

mont. Monitor Feb 4/60

Art museum to help in appreciation

A system of organized visits by high school children has been instituted by The Montreal Museum of Fine Arts in co-operation with the Catholic School Commission and the Greater Montreal Protestant School Board, it was announced today.

Dr. Evan H. Turner, director of the Museum, said the visits are in keeping with the Museum's efforts to extend its educational services.

At present, groups of students accompanied by teachers are going to the Museum to view the current exhibition of Old Master paintings, an exhibition which surveys the evolution of Canadian collecting during the past century.

A typical group was that of the Msgr. Georges Gauthier School. It consisted of about 100 boys of grades 11 and 12. They went to the Museum during the "student's hour" in the final part of the school day, during which the students may do homework or pursue hobbies. With them was the principal of the school, Roger Hénault, and the drawing teacher, Henri Bélisle. Dr. Turner has been giving lectures to groups of teachers on the Museum's collections so that they, in turn, may instruct their pupils. Later, the Museum hopes to establish a permanent guide system.

Gilbert Ferrabee, teaching aids consultant of the Protestant School Board, said the visits presently are organized by the individual schools. He said he believes the visits could prove useful to the students in their study of art as well as history. Two committees of Protestant school teachers—one elementary, the other high school — are preparing orientation sheets for the visits.

The Catholic school visits are being organized under Laurent Morin, director of drawing instruction for the Catholic School Commission.

gazette

Culture Here Not So Bad After All, Says Art Expert

By Bill Bantey

There's hope for North Americans after all.

Take it from a man who knows: Canadians and Americans are definitely not the cultural boors they're made out to be.

Authority for this happy bit of intelligence is Dr. Horst Gerson, a Dutch expert on 17th Century painting.

With a completely straight face, Dr. Gerson said here yesterday people on this continent are intellectually superior to Europeans.

"There is perhaps a small group with a high cultural level in Europe," he declared, "but Europeans generally shouldn't be particularly proud of their own cultural achievements.

"In fact, a lot of European museums are copying their American counterparts to achieve a similar interest on the part of the general public."

Dr. Gerson, director of the Netherlands Institute for the History of Art, the Hague, was here to deliver a lecture at the Montreal Museum of Fine Arts on "Trompe-l'Oeil and the Limits of Dutch Art."

It was Dr. Gerson's first trip to Montreal—though he has lectured extensively in the U.S.—and he was loud in his praise for the museum and its current exhibition of Old Master paintings, owned or formerly owned by Canadians.

"I was most pleasantly surprised to find such a good variety of private collections," he declared. "Every European school is represented."

He said the museum is "most fortunate" to have been able to arrange a loan exhibition from Holland next October of the greatest Van Gogh paintings in the world.

"It surely will be a great event," he said. "Even today, hundreds of thousands of Netherlanders still go to see these pictures and every time, they get a new thrill."

Discussing the question of art interest in North America compared with Europe, he said "the same people keep going to galleries there, whereas in America, new interest is being built up every day by intensive educational programs.

He said the only apparent justification for claims by immigrants that Canada has no culture is the lack of architectural beauty.

"In Europe, people are surrounded by fine old architecture," he said. "Here, as elsewhere in the world, the 19th Century architecture is poor.

"You see architecture more often than you do paintings and therefore this has much to do with the erroneous impressions created."

Pointe Claire Lakeshore News Feb. 11/60

Museum of Fine Arts weekly lecture & tea

The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday Feb. 17, at 3 p.m. in the Museum.

The guest speaker will be Robert Elie, Director of the Ecole des Beaux Arts.

Mr. Elie will give a gallery talk in French on "The Contemporary Renaissance" as seen in the Current Exhibition "Canada Collects 1860-1960 European Painting."

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

Notre Temps, Mont. Feb. 13/60

Expositions

871

A la galerie Denyse Delrue, 2080 Crescent, Marcel Bellerive expose jusqu'au 14 février. Au Musée des Beaux-Arts, 1379 Sherbrooke ouest, l'exposition "Un siècle de collections canadiennes" se continuera jusqu'au 21 février.

Le mercredi 17 février, au **Musée des Beaux-Arts**, il y aura conférence, en français, intitulée **"Renaissance contemporaine"**, qui sera prononcée par **M. Robert Elie**, directeur de l'Ecole des Beaux-Arts, à 3 heures de l'après-midi. Le soir, il y aura présentation, à 6 h. 30 et à 8 h. 30, d'un film d'art, "l'âge d'or", film belge en couleurs, qui raconte l'histoire de l'Ecole flamande de peinture aux 15ème et 16ème siècles.

mont. Westward News Feb. 18/60

MONTREAL MUSEUM OF FINE ARTS

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The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Feb. 17th at 3 P.M. in the Museum.

The guest speaker will be Mr. Robert Eli, Director of the Ecole des Beaux Arts. Mr. Elie will give a gallery talk in French on "The Contempory Renaissance" as seen in the Current Exhibition "Canada Collects 1860-1960 European Painting". Tea will be served after the lecture in the upstairs foyer. The pubilc is invited to attend.

A prize winning Belgian film will be shown on the regular Wednesday evening film program at the Montreal Museum of Fine Arts on February 17th in the Lecture Hall at 6:30 and at 8:30 P.M.

This hour-long picture is entitled "The Golden Age" and presents a survey of Flemish painting in the 15th and 16th centuries. There are examples from the works of the leading painters and these are reproduced with remarkable quality and are photographed in rich colour.

There will also be shown 'a short' entitled *"The Adeventures of an"* which was a winner of the Venice Festival Award in 1957 for excellence in the field of animated short subjects.

LES BEAUX-ARTS

GALERIE NATIONALE du Canada. Chardin : "Les attributs de la musique".

NOUVELLES ESPÉRANCES

par JEAN SARRAZIN

Il semble qu'une grande exposition de nos jeunes graveurs pourrait avoir lieu, cette année, sans doute à la Galerie de l'Etable où les Jeunes Associés du Musée sont si accueillants envers les artistes de qualité. Nous l'espérons ardemment. Les artistes graveurs ont besoin que le public les connaisse mieux et apprécie leur travail. Il serait même souhaitable qu'à l'occasion d'une telle exposition, on puisse se documenter sur les différentes techniques employées et que les expressions "eau-forte", "bois gravé", "lithographie", etc., correspondent pour le public à des techniques dont il comprendrait désormais les procédés délicats et l'art subtil.

Le public commence d'ailleurs peu à peu à prendre conscience de cet art extrêmement civilisé de la gravure et s'intéresse avec plus de curiosité à ceux qui le pratiquent. Les artistes eux-mêmes en prennent conscience chaque jour davantage et les talents y sont nombreux. Une telle exposition, la publicité qui pourrait l'entourer, exigeraient d'eux qu'ils se surpassent eux-mêmes. En disant cela, je pense à plusieurs d'entre eux et spécialement à Silverberg qui expose à l'heure actuelle à la galerie Norton, du Musée des Beaux-Arts.

Le cas de Silverberg est intéressant, car il a un beau talent et j'ai dit la semaine dernière tout le bien que j'en pensais. Mais il semble qu'il ait été entraîné par une certaine facilité. Entendez par là qu'au lieu d'employer les rigoureuses techniques de l'eau-forte, il a sans doute préféré un procédé utilisant un rouleau de gélatine, ce qui donne une certaine acidité à ses couleurs. Cela n'enlève rien à son talent, à son art de la composition, à son dessin, à son choix de coloris. Mais c'est déjà un relâchement d'une certaine discipline artistique. Il est regrettable pour Silverberg qu'il n'ait pu trouver place parmi les disciples de Dumouchel, car ceux-ci ne se font concession d'aucune difficulté. Une exposition des artistes-graveurs de Montréal, l'éclat qu'on pourrait lui donner, obligeraient tous ces jeunes artistes à une émulation sur le plan technique et artistique qui ferait des différents modes de gravure une véritable révélation pour le public canadien.

La nouvelle Galerie Nationale

Cette semaine va voir l'inauguration des édifices de la nouvelle Galerie nationale du Canada, à Ottawa. Edifice bien conçu, je l'espère, mais dont l'extérieur doit hélas s'harmoniser avec la banale architecture d'Ottawa, ville morte s'il en est une ! La nouvelle Galerie jouira de trois fois plus d'espace que l'ancienne pour l'accrochage de ses tableaux. Les oeuvres canadiennes seront groupées au deuxième étage. En plus des collections de peinture, la Galerie nationale groupera également quelque 5,000 dessins et gravures. On pourra aussi y installer une collection d'oeuvres de guerre, bien que, la plupart du temps, ce genre de tableaux soit loin d'être des tableaux de maîtres...

Pour son inauguration, la nouvelle Galerie nationale du Canada présente une exposition extrêmement intéressante de chefs-d'oeuvre en provenance de 22 grands musées d'Europe et d'Amérique. Des oeuvres de Giorgione (dont on ne connaît, on le sait, qu'un très petit nombre de tableaux authentiques) Tintoretto, Tiepolo, Jordaens, Van Dyck, Remblandt, de Witte, Fragonard, Chardin, Boucher, ainsi que des grands peintres anglais seront présentées.

Par la même occasion, le public pourra revoir et admirer les collections permanentes de la Galerie Nationale, ainsi que ses récentes acquisitions. Ces acquisitions varient d'année en année, du fait que la proportion entre oeuvres de maîtres européens et oeuvres canadiennes varie parfois de façon brusque. Il y a trois ans, la Galerie achetait 61 oeuvres européennes et 119 toiles canadiennes. L'année suivante, la proportion était inverse et 123 oeuvres européennes faisaient face à 93 oeuvres canadiennes. Dans l'ensemble, toutefois, la proportion des acquisitions de la Galerie nationale favorise toujours davantage les oeuvres canadiennes, car cette institution considère qu'elle a un devoir à remplir à cet égard envers les artistes et le public canadien. Elle a su, en particulier, faire aux nôtres une certaine place et parfois marquer plus de compréhension qu'on peut en trouver dans les organismes semblables à Montréal.

* * *

Parmi les récentes acquisitions de l'année, la plus importante semble être le "Nu au canapé jaune" de Matisse, qui date de 1926. Selon les informations données par la Galerie elle-même, c'est Matisse personnellement qui l'avait choisi comme "quelque chose de solide" pour représenter son oeuvre à la Galerie nationale. On manque en effet à Ottawa de peinture française contemporaine, alors que le 19e siècle y est largement représenté. L'Ecole de Paris était absente des cimaises. Seul, un Picasso avait été acheté l'année dernière et la galerie espère encore acquérir un Rouault.

D'autres toiles sont venues encore enrichir les collections : le portrait de Lady Thynne (1642) par Cornelius Jonson, par exemple, et, dans la peinture européenne moderne, un tableau de Bratby et deux toiles de l'artiste suisse Adolf Dietrich.

La Galerie nationale a également enrichi ses collections canadiennes (portraits et paysages du 19e), en particulier le "Portrait de Madame Guay" (1844) par Théophile Hamel, un des chefs de l'Ecole de Québec. Ne parlons pas du Groupe des sept, qu'on retrouve partout. Signalons cependant que la Galerie Nationale a acheté un Riopelle, qui viendra s'ajouter au groupe des artistes montréalais et québécois dont les oeuvres sont déjà accrochées à Ottawa.

Deux gravures figurent parmi les acquisitions importantes de la Galerie. L'une est l'oeuvre de Gérard David, artiste néerlandais du 15e siècle et représente "Quatre têtes", copiées sur le rétable de l'Agneau mystique de Van Eyck, à Gand. L'exécution en est d'une qualité exceptionnelle. L'autre est le "Christ en croix", de Martin Schongauer, également du 15e.

Dans le domaine de la gravure, la Galerie nationale nous donne un exemple que le Musée des Beaux-Arts de Montréal suivra, je l'espère. Elle fait une bonne place à nos artistes. On y trouve des eaux-fortes et des gravures de Paul Beaulieu et des sérigraphies de neuf artistes du Québec: Beaulieu, Bellefleur, Dumouchel, Ewen, Ferron, Giguère, Jasmin, Mousseau et Tremblay. On ne peut que se féliciter de ce choix heureux, dans un domaine où nous sommes représentés avec éclat, et c'est heureux, car la Galerie a acquis également des oeuvres françaises, allemandes, yougoslaves.

En même temps que va s'ouvrir le nouvel édifice, M. Charles Comfort va inaugurer ses fonctions de directeur de la Galerie nationale. Le choix d'un nouveau directeur va rarement sans provoquer des grincements de dents, ici et là... Disons simplement qu'il y avait, à la Galerie même, des gens compétents et ayant consacré de nombreuses années de leur vie à en faire une institution remarquable. Ils ont été ignorés.

On verra à l'oeuvre M. Charles Comfort. Il passe pour un homme passablement hostile à la peinture abstraite, ce qui ne réjouira pas ceux de nos artistes qui ont pris feu et flammes contre John Steegman, l'année dernière... Il a cependant déjà atténué sa position par une déclaration à l'effet qu'il "était plus facile d'être un charlatan dans l'expressionisme abstrait", ce qui ne veut pas dire, ajoute-t-il, "qu'il ne sympathise pas avec l'art contemporain".

De toute façon, son rôle à la tête de la Galerie nationale consistera d'abord à oublier ses préférences, pour encourager toutes les tendances de l'art au Canada. Souhaitons que, sous sa gouverne, la Galerie nationale soit toujours aussi accueillante aux artistes de l'Ecole de Montréal qu'elle l'a déjà été, dans le passé.

Vancouver Province Feb. 2/60

Art authorities lecture here under Canada Council grant

By THE CRITIC

A suggestion made by Vancouver Art Gallery to the Canada Council last year will materialize here this month.

Aided by a grant from the Council, three well-known art authorities will lecture to Vancouver and Victoria audiences.

Alan Jarvis gives his first lecture in Victoria Feb. 8, repeats it here Feb. 9.

Ernest Mundt speaks in Victoria Feb. 17, appears here Feb. 19.

Clement Greenberg appears in Victoria Feb. 23, and in Vancouver Feb. 26.

Local lectures will be given in the art gallery.

At this moment, one should not draw invidious comparisons between the lecturers as authorities. Indeed, all three are capable of contributing highly valuable ideas to our art scene.

"Is Art Really Necessary?" is the title of Mr. Jarvis' lecture.

The witty dynamism of this former director of the National Gallery (now editor of Canadian Art) is widely known, at least by hearsay.

Architect, sculptor and writer, Mr. Mundt is former director of the California School of Fine Art, a man of great influence in the west through his books, "A Primer of Visual Art" and "Art, Form and Civilization".

Mr. Greenberg is known as a critic of the highest stature through his articles in the New York Times, The Nation, Partisan Review, Commentary and Horizon.

His lecture will be on "American Painting Today."

Few will want to miss him on this subject, for his comments on and interpretation of contemporary art are a major contribution to western culture.

Noted quickly:

- A remarkable exhibition of work by Richmond High School students in the B.C. Building at the PNE.
- The good printing display, seen last year at UBC, now on show again at Vancouver Public Library.
- A painting by Jack Shadbolt is one of 16 American and Canadian works chosen for purchase by the Childe Hassam Fund for presentation to museums in the U.S. and Canada.
- It's a water color, "Night Garden," and will be given to the New Brunswick Museum at St. John.
- Bruno Bobak is back from a four-month painting trip of Europe—just in time to meet his wife, who returned Friday from a UBC extension department mission in the north.
- A $1,000 Grand Centenary Prize has been added to prizes for Montreal Museum of Fine Arts 77th Annual—bringing the total to $4,000.
- The Western Art Circle meets Thursday at 8 p.m. in Sherry's, West Fourth, to hear Prof. Ian McNairn of UBC.

La Presse Feb 15/60

Exposition Marcelle Ferron

Marcelle Ferron, qui réside depuis quelques années en France où elle a exposé dans plusieurs galeries connues, présentera une série de tableaux récents à la Galerie Denyse Delrue jusqu'au 27 incl.

Le peintre Ferron a participé à de nombreuses expositions collectives à Montréal, en particulier avec Borduas, Mousseau et Roussil avant son départ pour l'Europe en 1953.

Dès 1947, Ferron était admise au Salon du Printemps. L'année suivante, elle entrait à la Canadian Art Society. Sa première exposition solo avait lieu à Montréal, en 1949. Deux ans plus tard, ses tableaux étaient remarqués à l'exposition du musée des Beaux-Arts où le peintre exposait avec le groupe Borduas.

En Europe, Marcelle Ferron s'est rapidement fait une réputation enviable comme peintre non figuratif dans les milieux artistiques, non seulement en France, mais aussi en Belgique, Hollande et Italie. Avec le groupe "New Talents in Europe", plusieurs de ses toiles ont été exposées dans les grands centres américains.

La Galerie est maintenant ouverte au public tous les soirs du lundi au vendredi, de 8 hrs à 10 hrs. Le jour, de 2 hrs à 6 hrs. Le samedi de 11 hrs a.m. à 6 hrs.

Gazette Feb 6/60

Vitality

As art critic, administrator, and painter of moody Quebec landscape, Quebec City's Claude Picher, at 33, has already made his vitality felt in the artistic life not only of Eastern Canada, but of the country as a whole. From 1950-58 he served as Director of Exhibitions for the Museum of the Province of Quebec; from '54-'58 as Secretary of the Artistic Competition of the Province of Quebec; in '57 as Secretary of the Canadian Arts Council; and as Liaison Officer for Eastern Canada to the National Gallery for the season '58-59.

Born in Quebec City in 1923 Picher studied painting at the Ecole des Beaux-Arts de Quebec with Jean-Paul Lemieux in '45 and with Julian Lemieux at the New School of Social Research of New York in '48. The following year he studied art history at the Ecole du Louvre de Paris, and in '50 with Albert Gleizes in Saint-Remy de Provence.

In 1941, Claude Picher won the first prize for children's drawings (he was fourteen) at the Quebec Provincial Exhibition; in '46 he won the adult painting prize. In '56 he won first prize for painting at the 73rd Annual Spring Exhibition at the Montreal Museum of Fine Arts, and in '57, the Selection Award at the Second Biennial of Canadian Painting at Ottawa.

A winner of Quebec, French Government, Greenshields and Bryn Mawr Scholarships, he has had one-man shows in Quebec City, and in Montreal. His poetic Quebec landscapes have been shown also in numerous group exhibitions: in Paris, in Montreal, in Vancouver, in Toronto, and in the Maritimes. He is represented in the Permanent Collections of the Provincial Museum of Quebec and the National Gallery of Canada, and in many private collections. At present, Picher is holding an exhibition of recent paintings at the Here & Now Gallery, Toronto.

Gazette Feb 20/60

Old Masters Deadline 6 p.m. Sunday

The Montreal Museum of Fine Arts will remain open until 6 p.m. Sunday to give visitors an extra opportunity to see the exhibition of Old Master paintings, it was announced yesterday.

Normally, the museum closes at 5 p.m. Sundays. It opens at 2 p.m.

Dr. Evan T. Turner, director of the Museum, said it is unlikely the public will ever be able to see many of the paintings again.

The exhibition, called Canada Collects 1860 - 1960: European Painting, is a survey of 100 years of private collecting by Canadians. The artists range from Rembrandt to Picasso.

From Jan. 19 to Feb. 15, more than 42,000 people visited the exhibition. Monday, the paintings will be taken down and returned to their owners.

La Presse Feb 20/60

Au musée

Fin de l'exposition, dimanche soir

On annonce aujourd'hui que le Musée des Beaux-Arts de Montréal restera ouvert jusqu'à 6 h. p.m. dimanche pour permettre aux visiteurs de voir l'exposition de collections canadiennes.

M. Evan H. Turner, directeur du Musée, a déclaré qu'il est peu probable que le public puisse voir ces peintures de nouveau.

Du 9 janvier au 15 février, plus de 42,000 personnes ont vu l'exposition.

Lundi, les tableaux seront décrochés et retournés à leurs propriétaires.

Cette exposition marquait l'inauguration de la célébration du centenaire du Musée.

170 Star Jan. 12/60 (1)

Canada Centenary Held Boosting National Spirit

Canada's Centenary in 1967 is an opportunity to "develop a spirit that will forever make us proud to be Canadians," delegates to the opening session of the second conference on planning 100th anniversary celebrations were told here last night.

Aim of the conference, attended by over 100 delegates from professional, civic and governmental bodies, is to plan the framework that will embrace centennial activities on national, provincial and local scales. The conference, which is sponsored jointly by the Canadian Citizenship Council and the Canadian Association for Adult Education, ends this afternoon at the CBC Building on Dorchester street.

Among the Centenary projects is the question of Montreal as the site of the 1967 World Fair.

Hon. Leon Balcer, Solicitor General and Acting Secretary of State, addressed the group this morning. He reported on the outcome of the first federal-provincial government conference on the Centenary of which he was co-chairman.

Dr. Robby Kidd, director of the Canadian Association for Adult Education, preceded Mr. Balcer. He spoke on the emphasis and objectives of the Centenary.

Col. Hugh M. Wallis, conference chairman and president of the Montreal Museum of Fine Arts, told last night's session "to me this project is thrilling. Was there ever a people with more to be thankful for than we Canadians with our dual culture enriched by the flow of newcomers from Europe, who have brought with them so much, and with immense opportunities for achievements ahead of us.

Material Progress

"We have made great progress in a material way," he continued. "There is much to be done socially and culturally. We have weaknesses and should not fail to correct them. But we also have elements of greatness. Let us seek wherein our strength lies and push on to greater heights."

Further, he noted, "for a country with such small numbers, we stand high in the world's councils and have proven our worth in many fields of international significance, the United Nations, NATO, the Commonwealth and the Colombo Plan, to cite, but a few.

"We may well continue to be interdependent with stronger nations in terms of economics and defence. But we can lead in other fields and develop a spirit that will forever make us proud to be Canadians.

"It is said that Canada is a bridge or an interpreter between nations and this is, I believe, very true. It is possible because we are free people with rugged individuality but none the less closely related to the cultural roots of our great neighbors."

See CENTENARY—Page 4, Col. 7

Surveys and celebrations can aid in furthering the cause of community or national values, he said.

Celebrations of a national scope, he said, makes each group look into "its past, realize its present, study its problems and plan better things for the future."

Col. Wallis said the conference will repeat some of the work of the first meeting held at the University of Toronto May 6, 1959.

Poll Completed

However, the first conference's suggestion that a poll of various groups be made to determine their planning and ideas has been completed.

John P. Kidd, executive director of the Canadian Citizenship Council, reported that 275 questionnaires were mailed. Eleven have replied that they are at the planning stage, he said, 54 have no plans to date, 19 propose to take up the matter soon, 67 did not answer and two indicated no interest.

J. D. Herbert, chief of the National Historical Sites Division of the Department of Northern Affairs, gave a background on the Saskatchewan Jubilee of which he was member of the historic maps and publications committee. A tape recording of an interview with L. J. Wallace general chairman of the British Colombia Centenary Committee was broadcasted.

At the discussion period following the regular session, one delegate suggested Canada mark the anniversary by helping "the rest of the world to do some of the things we managed to do in the last 100 years.

Another representative asked that attention be given to improving the country's architecture. Others proposed that arts and letters festivals be held; events to impress children with a "sense of patriotism" and that a month be set aside for each province in which to provide centennial activities.

—Staff Photo by David Legget

J. D. Herbert, left, of the Northern Affairs Department, who spoke on his part in the Saskatchewan Jubilee celebrations, poses with Col. Hugh M. Wallis, centre, chairman, and John Kidd, executive director, Canadian Citizenship Council. It was the second conference on planning 100th anniversary celebration.

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See Feb. 12/60

Current Events Feb 19/60 4

Montreal Museum of Fine Arts

Founded in 1860, possesses in its permanent collection many fine works of art by Rembrandt, Millet and others. Holds many special exhibition during year, 1379 Sherbrooke W.

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Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The Museum inaugurates its Centenary this year with the most important exhibition it has ever created — a priceless collection of 225 European masterpieces. The exhibition represents a century of private collecting by Canadians and underlines the role private collectors have played in developing the Museum's Art treasures.

Viewers will see works by such masters as Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopper, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

The exhibition continues to Feb. 21st.

In Gallery XII of the Museum from February 19 to March 6th —an exhibition of paintings by Suzanne Meloche and Jean McEwen.

The Museum's third annual exhibition and sale of paintings, drawings and sculpture by contemporary artists of Quebec will be held February 26th to March 3rd, when the sale, by ballot will be conducted. Ballots may be placed throughout the viewing period as well as the night of the sale (March 3rd). The artists selected to exhibit have been invited to send two examples of their work which they themselves have priced within the limit of $200.00. This limit is set to bring such work within the means of the average collector.

An "Artists in Action" evening will be held in the Lecture Hall of the Museaum Wednesday, February 24 at 8 P.M.

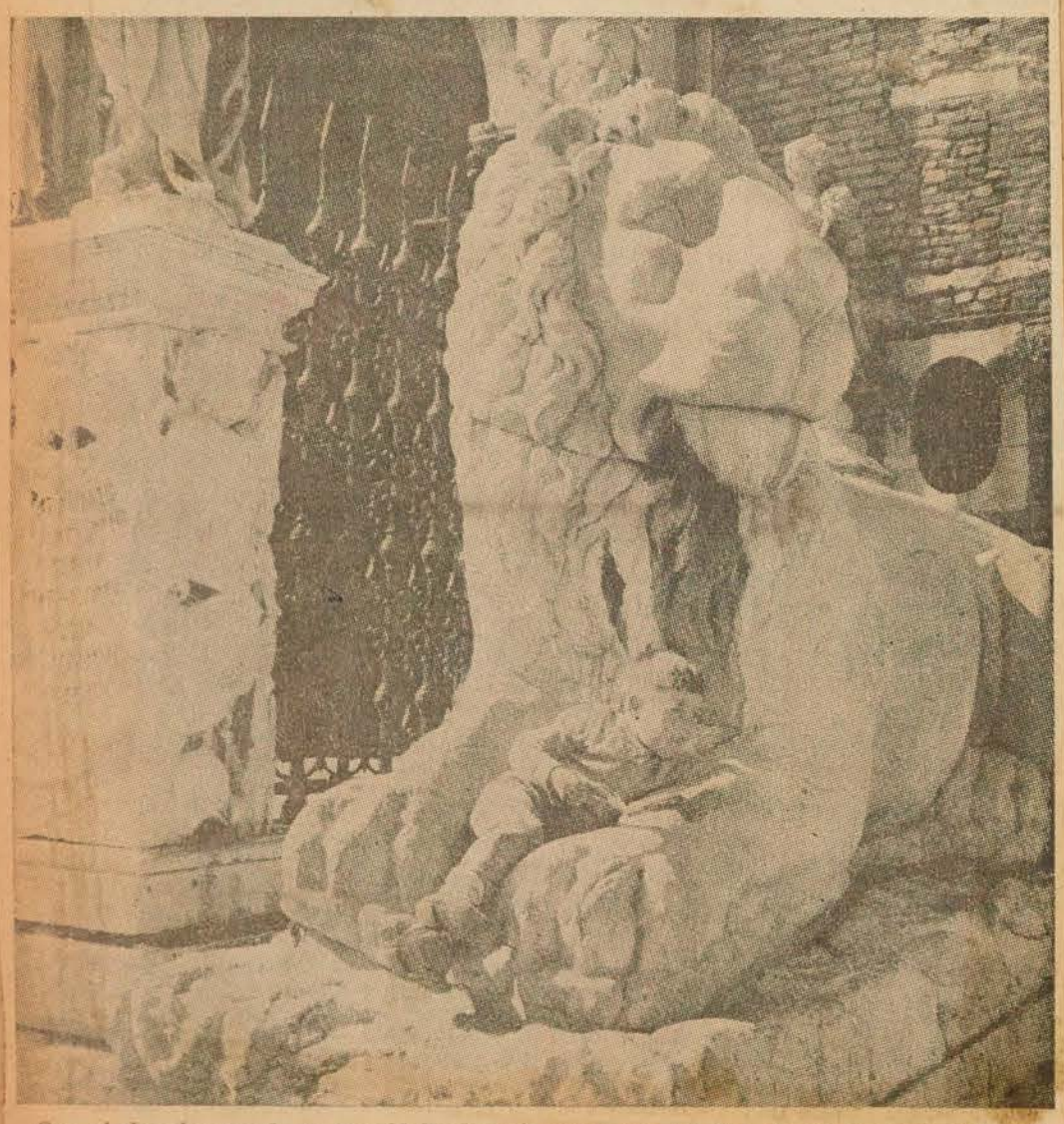
Materials, instruction and models will be provided for the audience to try its hand at drawing and modelling in clay. The members of the audience will be the "Artists in Action"

see next page

Le Devoir Feb 17/60

Star Feb 13/60 2d

Photographer's Irreverence Results in Fine Exhibition



One of the photographs in Donald Buchanan's exhibition, "A Not Always Reverent Journey," at the Montreal Museum's Stable Gallery.

"Homme emporté vers la lune" par Mungitok.

1a Gazette Feb 13/60 1b 4

Museum With A Future

—By Dr. EVAN H. TURNER
(Director, Montreal Museum of Fine Arts)

THAT the Montreal Museum of Fine Arts is celebrating its Centenary during 1960 is a fact that many people in this community are already aware of; as the year progresses we hope that many more people in Montreal and in Canada will become conscious of this important anniversary. The Museum's past achievement is tangibly evident in the splendid collections housed in its imposing building on the corner of Sherbrooke St. West and Ontario Ave. However, the centennial year of 1960 is of particular importance because in planning the Museum's future development a careful assessment of the Museum's present - day relation to the community is of the greatest importance.

DR. TURNER

Although the Museum has accomplished a great deal in its first 100 years, there is still much to be done. This can be accomplished by enlarging the scope of present activities and by introducing new activities.

Through its collections, an art museum presents masterpieces of the visual arts that have been created by man throughout history as, for example, a library presents masterpieces of the written word. In Montreal the Museum is open to everyone during the entire week; there is no charge on the Museum's three busiest days — Wednesday, Saturday and Sunday — and a nominal admission fee is charged on the other four days only because of the Museum's grave need to raise funds. With time it is hoped that this admission charge will be completely eliminated.

While the Museum's permanent collections gradually increase through acquisitions, the most important manner of presenting new material to Montreal is through the elaborate program of changing exhibitions planned to complement the collections. During 1960, for example, at least 26 special shows will present such varied things as famous Old Master paintings, Eskimo arts, photography, architecture, modern European painting, a review of painting in Canada today, and recent achievements in current advertising techniques.

The Museum has a major educational function. Although each of us may know what we like when we visit the Museum, new ideas and understandings often result if we are given some sort of introduction to the exhibits. Thus, for example, the Museum is publishing a handbook within the year; this book will illustrate about 200 works in the permanent collections and each illustration will be accompanied by a brief introductory text.

The Museum can be of enormous service to the city's schools. The collections may be used with great effect to make the child's studies more vivid and thus help to consolidate his knowledge. At the moment the staff of the Museum's Art Centre gives as many tours to school children as time will permit; the schools are also encouraged to bring classes of pupils under their own teachers as often as possible. Eventually the Museum hopes to have a full-time bilingual education department (as opposed to the School of Art and Design) which will conduct classes from the city's schools and colleges on tours especially designed for the needs of each class. This department will also conduct tours for adult groups as well as organize special programs for the week-end visitor.

With an expanded Education Department, an extension program potentially reaching every community in the province will be possible. Many schools and libraries outside of Montreal wish to introduce small exhibitions of original works of art with accompanying bilingual text into their program. The Montreal Museum must satisfy this need.

One of the soundest ways of encouraging art appreciation is to create the opportunity for each person to practise the arts of painting and making sculpture. Today hundreds of children and adults come to the Museum's Art Centre to learn to paint and to sculpture. We are not trying to discover hidden Michaelangelos. Our aim, instead, is to add a new dimension to the lives of the students by showing them another way to express themselves.

The Art Centre also trains teachers in the practical arts. These teachers have gone to all parts of Canada where they have been able to bring new life to their communities through their teaching.

The Museum can and should complement the aims of business and industry. In this period of mass production our world is aware of Good Design in functional objects as it never has been before. The designer, by studying the many objects in the Museum's large Decorative Arts collection, may get new ideas or solve difficult problems.

In a city changing as rapidly as Montreal, the problems presented by the destruction of old buildings and the creation of new ones are of paramount importance to each of us. In striving for a rapid realization of the most up-to-date, too often the monuments of the past, which contribute significantly to the character of a city and, incidentally, to the tourist interest in a city, are unnecessarily destroyed. The attractiveness of Montreal in the future rests entirely upon our actions today. Thus, the Museum by its exhibitions and activities tries to encourage a serious assessment of the past. The Museum feels it is equally important to impress upon all the grave responsibility of erecting new buildings in the best possible taste. One way in which awareness of good modern building can be created is by presenting exhibitions of contemporary architecture in other communities.

History has proven that a nation's greatness is usually reflected in the quality of its artists. The international reputation of such painters as Riopelle and Borduas has certainly contributed to a greater recognition of Canada as a creative centre. Many artists are working in this country today; however, in order to continue painting, the artist must have the support of collectors. The Museum encourages this by presenting the works of many artists in a variety of exhibitions. Thus the artists become known and the public becomes accustomed to the various stylistic complexities of each one. The Museum naturally acquires works by contemporary Canadian artists as well; with greater acquisition funds it will be able to do this more extensively.

Montreal is a city in which the theatre and music have many enthusiastic followers. One's appreciation of these and the other arts is often heightened by seeing and studying the visual arts that the Museum presents. In the past the Museum's program has incorporated the other arts and with time this should be increased. After all, Mozart is better understood after studying the formal patterns of rococo painting. The technical devices of the abstract painter may similarly be viewed with new eyes when compared to such current activities as poetry readings to jazz.

The essential point and the one that must be kept in mind, however, as the Museum plans its second century is the fact that the Museum is a great educational centre which, through its collections and its activities, may enlarge and enrich the life of every person in the community.

St Laurent News Feb 11/60 La Revue Moderne Feb. 1960 171

39,000 attend Fine Arts Museum exhibit

13-M

Attendance at The Montreal Museum of Fine Arts' current exhibition of Old Masters topped the 38,000 mark after the first 19 days of the show, it was announced.

The exhibition, which will be on view until Feb. 21, is a survey of Canadian collecting over the past century. The inaugural exhibition of the Museum's centenary celebrations, it consists of 214 European masterpieces ranging from Rembrandt to Picasso.

Works from the great Van Horne, Angus and Lord Strathcona collections are featured.

Peak days of the exhibition so far were Jan. 24 with 5,153 visitors; Jan. 31 with 3,260 and Feb. 7 with 3,869.

Total attendance to Feb. 7 at Canada Collects 1860-1960; European Painting, stands at 38,977.

The crowds are the largest since the record-shattering Sir Winston Churchill and Edward G. Robinson exhibitions.

La Société d'Études et de Conférences

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C'est Jean Béraud qui a ouvert le cycle du mois de février et le 9 du même mois, les membres de la Société d'Études et de Conférences entendront Jean Christophe Benoît et Monique Linval parler du "Panorama de la musique vocale française". Jean Christophe Benoît, baryton, est premier prix du Conservatoire de Paris et Monique Linval, sa femme, est soprano lyrique. Elle fut élève de Ninon Vallin. Ils ont participé à plusieurs festivals en France et à l'étranger. Ils seront accompagnés du pianiste Michel Ambrosini, prix de Rome.

Il n'y aura pas de conférence le 16 février, mais le 23, Claude Picher parlera de "L'art au Canada". Claude Picher est un élève de l'École des Beaux-Arts de Québec. Il a étudié à l'École du Louvre, à Paris et il a tenu des expositions dans les principales villes du Canada, ainsi qu'à New-York et à Paris. Il est attaché à la Galerie Nationale du Canada comme agent de liaison pour l'est du pays.

La douzième et dernière conférence de la saison 1959-60 aura lieu le 8 mars et sera annoncée le mois prochain.

2a Star Feb 13/60 photo opposite page

By ROBERT AYRE

EXHIBITIONS of photographs seldom get into these Notes, but we can't resist making an exception of "A Not Always Reverent Journey," now to be seen in the Museum's Stable Gallery, under the auspices of the Junior Associates. Go up yourself (you can have lunch there now) and you'll discover the reason why. The journey was made by Donald W. Buchanan, Associate Director of the National Gallery of Canada. It took him to Paris, through the vineyards of Burgundy, Ay and the Rhone Valley, to Italy, Greece and Turkey, to Baalbek, Ispahan, Petra and Persepolis. He went as an amateur photographer but as an observer with the trained eye of an art critic and gallery man accustomed, over long years, to looking at pictures, and with a cultivated and piquantly personal point of view.

The first thing he looks for is composition. The camera won't help you, he says. It takes everything in sight of the lens. At the Stable, opening night, he described some of his manoeuvres to bring a subject into a composition, shutting out extraneous details, waiting for someone to walk in, to give it point. He followed two old ladies of Dijon for blocks to find the right background for them. In his picture of the Arezzo street, he worked the other way. He had a Chirico composition, but to get the right loneliness he had to wait until it was clear of crowds, until the one woman appeared in the right place. And even when everything comes together it is usually necessary to crop to get a picture.

Henry Moore opened his eyes to stone in monolithic forms and some of his finest photographs are of sculpture: the ancient lions, bulls and other carvings in his "Memoirs of Darius and Xerxes," the cornices and columns of other great civilizations of the remote past, the prophets and saints of Rheims, Dijon and Siena, the bony 12th Century Templar on his tomb in Laon, the theatres and tombs in the rosy cliffs of Petra.

But to Mr. Buchanan texture is quite as important as volume and he has had amazing success with the shining facades and tiled domes of the mosques of Ispahan, with the intricacies of carved stone as well as the smooth skin of marble, with the variegated surface of a weathered brick wall and the living cover of a hillside in the wine country.

He has a humorous appreciation of surrealist incongruities: the classic god oblivious to the election posters at his feet, the cut-out cuties on the wall of Jongkind's house; and there is always the human touch: the eye for the old ladies hurrying home, for the priests in theological discussion, the gossips, the boys carrying bottles of "mineral water," the barber in the street outside the grand gate, the live goats ("Gallic types") and cats, and the wonderful stone lions, "pious" or "bashful," or simply "Hittite" or "much-eroded."

Tomorrow is the last day for the current Gallery XII show at the Museum. Three men are presented this time: Arthur Lismer in drawings, David Silverberg, engravings, and Armand Vaillancourt, sculpture. I still find myself unable to get much out of Mr. Vaillancourt's three-dimensional non-objectives, but I'd rather have his wood columns and torsos, like tree trunks eaten out by fire, than his metals, one of them a series of pipes cut off at different lengths, the others like fragments from an explosion. Best of all, I like the smell of the creosote.

Dr. Lismer shows some two dozen black and white drawings in a vigorous style that brings out the strenuous battle for existence of the tangled undergrowth of the Canadian forest. The gloomy black density occasionally opens to reveal a stretch of sand and water and maybe the sky beyond the twisted spruce. Pelicans, toucans and other zoo creatures, including an elephant, show another aspect of the artist's acute observation and swift, sure hand.

Mr. Silverberg gives us a different kind of tangle. Lismer is the extrovert, enjoying the life of the earth, the tree's struggle with the wind, the healthy thrust of the skunk cabbage, the parsley coming to flower. The engraver works in the imagination, coming close to the non-figurative but using symbols, a bird, a scorpion, a spider, the human nude, the embryo, to convey musings on the mystery of life, to uncover some of its secrecy. Sometimes he dissipates his magic by a tendency to the decorative, but there is a subtle poetry in his compositions as well as technical skill.

The Centenary Exhibition "Canada Collects — 1860-1960: European Painting" has another week to run. It will close on Sunday, February 21.

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Weekly lecture

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The Ladies' Committee of the Montreal Museum of Fine Arts announces that its weekly lecture and tea will be held Wednesday February 17 at 3 p.m. in the Museum.

The guest speaker will be Mr Robert Elie, Director of the Ecole des Beaux Arts.

Mr. Elie will give a gallery talk in French on "The Contempor Renaissance" as seen in the Current Exhibition "Canada Collect 1860-1960 European Painting."

Tea will be served after the lecture in the upstairs foyer.

The public is invited to attend.

"Père, fils et esprit"

On ne pouvait trouver meilleur titre au sujet d'une conférence sur les deux Guitry. Le 2 février, au Musée des Beaux-Arts de Montréal, Jean Béraud, notre distingué confrère et camarade, directeur des rubriques de théâtre, musique, cinéma, littérature au journal "La Presse" et critique très écouté, parlera de Lucien et de Sacha Guitry et de leur esprit étincelant, sous les auspices de la Société d'Études et de Conférences.

Les mots de Sacha foisonneut et même si on ne prête qu'aux riches et que tous ne soient pas de lui, qu'importe, quand ils sont bons. Lucien Guitry fut aussi une des illustrations de son époque et Sacha, héritier d'un nom dût se faire un prénom . . .

Félicitations à Jean Béraud. Il ne pouvait choisir meilleur sujet.

Jean Béraud, journaliste et critique très écouté, qui a parlé des Guitry "Père, Fils et Esprit".

Le Devoir Feb. 17/60 6

Expositions d'oeuvres esquimaudes au Musée des Beaux-Arts

Des légendes peu connues de l'Arctique illustrent les gravures esquimaudes que le Musée des Beaux-Arts de Montréal exposera à partir du 27 février.

La reproduction des gravures sur pierre et os et des ornements en peaux de phoques est un art nouveau pour les Esquimaux de Cap Dorset, aux Territoires du Nord-Ouest.

Elles seront exposées au Musée pour la première fois dans le cadre de la célébration du centenaire de cette institution.

L'une des légendes que raconte ces gravures est celle de l'aveugle et l'ours.

Il était une fois un aveugle qui vivait dans une maison de neige avec sa méchante femme. C'était une époque de famine. Un jour, un ours s'approcha et détruisit partiellement le mur de l'igloo.

La femme de l'aveugle s'alarma et lui dit: "Tue cet ours."

"Mais je suis aveuglé" répondit-il.

Elle répliqua: "Je vais te donder un arc et une flèche et te dirai où tirer."

Il tira comme elle le lui avait indiqué et la flèche vint juste dans la bouche de l'ours. L'ours s'affaissa et mourut.

L'aveugle demanda à sa femme s'il avait tué l'ours mais elle répondit qu'il l'avait manqué car elle voulait garder la viande de l'animal pour elle seule.

Chaque jour la méchante femme sortait et mangeait un morceau de l'ours pendant que son mari mourait de faim.

"Les esprits des ours polaires sont comme de bons chasseurs. Ils vinrent donc au secours de l'aveugle, tuèrent sa méchante femme et lui montrèrent les restes de l'ours mort afin qu'il puisse manger et vivre."

Il y a aussi l'histoire de la sirène Taloolaiook.

Elle ne se montre qu'aux chasseurs en kayak. S'ils la regardent lorsqu'elle agite le bras, la chasse sera mauvaise. Au contraire, s'ils réussissent à l'attraper, ils sont assurés d'une bonne fortune.

Grâce à une formule magique, les Eskimaux peuvent attirer Taloolaiook et lorsqu'elle s'approche, ils lui lancent leur harpon. Cependant, Taloolaiook est si vive que personne n'a encore réussi à l'attraper.

Une troisième gravure représente le rite complexe qui entoure le dépècement du phoque. Il se fait selon le nombre de chasseurs, leur âge, leur situation, leur expérience et leur sexe.

L'exposition, ouverte jusqu'au 27 mars, comporte plusieurs allusions aux "esprits". Ainsi par exemple, l'un des artistes, Niviaksiak, serait mort mystérieusement au cours d'une chasse et les Esquimaux semblent persuadés que "l'esprit de l'ours" a provoqué sa mort.

La Presse Feb. 6/60 8

Panorama de la musique vocale à la S. d'étude

Mardi prochain, la Société d'étude et de conférences présentera un concert commenté, au Musée des Beaux-Arts de Montréal à deux heures et demie. Jean-Christophe Benoit, baryton, et sa femme Monique Linval, soprano lyrique, traceront un "Panorama de la musique vocale française". Michel Ambrosini, Prix de Rome, les accompagnera au piano.

Jean-C. Benoit, premier prix du Conservatoire de Paris, poursuit sa carrière entre le théâtre, le concert, la radio et la télévision. Il s'est spécialisé dans l'interprétation de chansons populaires françaises et de mélodies contemporaines et s'est présenté dans des créations lyriques, sur les grandes scènes françaises et aux festivals internationaux.

Monique Linval, élève de Ninon Vallin, chante depuis 1947 les rôles du répertoire lyrique français et étranger dans les théâtres de France, Belgique et Afrique du Nord. Elle s'est spécialisée dans le répertoire mozartien et participe à des émissions de radiodiffusion et de télévision en France et à l'étranger. Avec son mari, elle est l'invitée des Jeunesses Musicales du Canada.

Current Events Feb 14/60

For those interested in art, the Museum of Fine Arts 1379 Sherbrooke Street West, opens its Centenary with a priceless collection of European masterpieces. Stanley Lewis, one of Montreal's promising young sculptors is holding an exhibition of recent sculptures at the Galerie Dresdnere 2170 Crescent Street. A one-man show of paintings of Newfoundland's old Avalon Peninsula by Freda Pemberton Smith is being shown at the Artlenders, 4225 Melrose Ave.

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Citizens' Body Formed For Centenary Planning

Tour. of Int. - Royal Weekly Post Feb. 4/60

JAMM Restaurant Opens At Museum Today

MISS LOUISE STEVENSON, MISS LISE BARRETTE, MISS JACQUELINE ARMSTRONG and MISS MARGERET KERLIN of Canora rd., all members of the Junior Associates of the Montreal Museum, who are the first to enjoy the special blend of coffee which, with much more, is now available in the newly-opened restaurant located in the Museum's Stable Gallery, the Associates' brainchild.

The Junior Associates, formed, like the Ladies' Committee, to assist the Museum in many ways, encompasses a large cross section of young men and women of the whole island.

Members from the Town include the following: Mrs. Harry Bennett, of Laird blvd.; Miss Claire Desjardins of Canora rd.; Mrs. James Godber, of Sherwood cresc.; Mr. and Mrs. John Harraghy, of Kindersley ave.; Mr. and Mrs. Russell Lightbody, of Canora rd.; Miss Carol Miller of Appin ave.; Mrs. Thomas J. McKenna, of Dobie ave.; Mr. and Mrs. Robert Parizeau of Glencoe ave., and Mrs. Richard A. Stikeman, of Stathcona dr.

The restaurant is a birthday present to the Museum, now triumphantly celebrating its 100th anniversary and visitors to the many treasure-filled galleries will be able to get coffee with their culture, not to mention fancy soups, sandwiches, cheese, cakes and pastry, starting today. It is a self-service house, seating 24 people at six tables.

• MENUS will be inspired by Mme. Jehane Benoit, famous Canadian cuisiniere. She is very enthusiastic about the restaurant, and the Associates, of course, are thrilled and flattered to be assisted by one so well-known in the culinary world.

For the first month, homemade soups and sandwiches will be the mainstay of the catering. The soups will include Viennese Caraway, Creme Duchesse, Creme Vert-Pre, Oxtail, lentil, vegetable (a recipe of Mme. Benoit's mother), French-Canadian tomato and rice and pea soup.

The self-service sandwich bar will be set up on a table about eight feet long. There will be baskets of bread (rye, French, brioches, buns), a pot of butter, and a choice of about three fillings, such as egg, cheese, ham, chicken and various mixtures created by Mme. Benoit. There will also be pots of home-made mayonnaise, moutarde de Dijon and pickles.

Coffee and tea will be served at the kitchen counter. Prices will be kept as low as possible.

The restaurant will be open Tuesday, Thursday, Friday and Saturday from 11 a.m. to 4.30 p.m.; Wednesdays, from 11 a.m. to 9.30 p.m., and Sundays from 2 p.m. to 4.30 p.m. Mondays, it will be closed all day.

Can. Jewish Chronicle Feb 5/60

Civic Reception at Museum of Fine Arts

The City of Montreal will tender a civic reception Feb. 8 to mark the 100th anniversary of The Montreal Museum of Fine Arts.

The reception will be held from 5 to 7 p.m. at the Museum so as to provide the guests with an opportunity to view the exhibition Canada Collects 1860-1960; European Painting, a collection of works by Old Masters.

Mayor Fournier stated: "The Montreal Museum of Fine Arts is the senior art institution in Canada." "It has done much for the cultural advancement not only of the city, but the whole of Canada."

Col. Hugh M. Wallis, president of the Museum, said the institution is making a special effort through major year-long art events to stimulate interest, participation and support "by all segments of our population, geographically and racially."

Invited to the reception are civic leaders of Greater Montreal, military, labor, education and service club officials, business, cultural and religious leaders and MPs and MPPs of the region.

Mont. Monitor Feb 4/60

IN THE Women's Realm

French films

Four French films will be presented by the Montreal Museum of Fine Arts in its Wednesday evening series on February 10 in the Lecture Hall of the Museum at 6:30 and at 8:30 p.m.

They are: "La Maison De Moliere", an historical account of the Comedie Française; "Roi Soleil", the story of Louis XIV as seen in the light of the documents and monuments of his time; "Le Mystere de la Licorne" which shows the world famous 16th century tapestries now in the Cluny Museum in Paris and finally "George de la Tour".

The Elizabethan Feb 1/60

Montreal Museum of Fine Arts—A permanent collection of Old Masters. French, English and contemporary Canadian paintings. Special exhibitions for the month include an Exhibition of Photography from February 12 to 14 sponsored by the Junior Associates. From February 27 to March 27 an exhibition of Eskimo Graphic Art. The museum is open Tuesday to Saturday, from 10 to 5, Sunday from 2 to 5, at 1379 Sherbrooke Street West. Admission free on Wednesday, Saturday and Sunday. Other days, 25 cents to non-members.

Kelowna Courier Feb 13/60

CENTENARY COMMITTEE

MONTREAL (CP) — A seven-man interim committee to represent non-government bodies in planning for Canada's centenary celebration in 1967 was set up here Friday. The committee, formed after a conference under the auspices of the Canadian citizenship council and Canadian association for adult education, is headed by Col. Hugh M. Wallis of Montreal, president of the Montreal Museum of Fine Arts.

Penticton Herald Feb 15/60

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TOLLS CONTROVERSY

Wallis Named Head Of Seven-Man Committee

By BRIAN CAHILL

A seven-man interim committee to represent non-governmental bodies in planning for Canada's 1967 centenary celebrations was set up in Montreal yesterday under the chairmanship of Col. Hugh M. Wallis of Montreal.

An extra French-speaking member was added to the six-man committee originally proposed after objections that the original nominees included "only one French-speaking Canadian."

And, after it was pointed out all the committee members came either from Montreal or Ottawa, assurance was given that the committee is strictly "provisional and interim" with power to add to its members and become truly "national" in representation.

The committee was set up following a conference held here under the auspices of the Canadian Citizenship Council and the Canadian Association for Adult Education. Purpose of the conference was to lay plans for participation of such groups as home and school associations, service clubs, Boy Scouts and labor organizations in the centenary celebrations.

World Fair Site Objections

Solicitor General Leon Balcer told the conference the Federal Government welcomes the co-operation and contribution of private groups in planning for the centenary. Some delegates expressed objection to having a World's Fair in Montreal in 1967 on the ground that such an affair might detract from "national celebrations."

Mr. Balcer said that the Government has already approved the idea of a fair and will be "very disappointed" if Canada's bid, scheduled to be made in Paris on March 8, is not accepted.

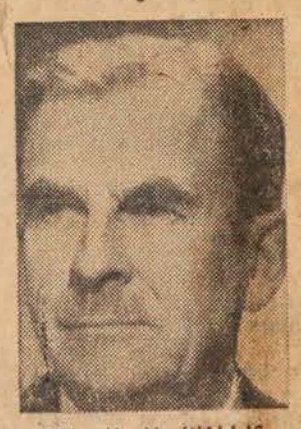
A provisional, interim committee to carry on the non-governmental planning done by the Montreal conference and an earlier one held in Toronto was suggested by William Dowd, of the Canadian Labor Congress.

A slate that included Col. Wallis, president of the Museum of Fine Arts, as chairman, John Kidd, of Ottawa, as secretary and Rev. Andre Renaud of Ottawa as a member was submitted.

Paul O. Trepanier of Granby, Que., representing the Province of Quebec Association of Architects, said there did not seem to be adequate representation of French-language Canadians.

The only French-speaking member of the committee, he said, was Father Renaud and he felt broader representation should be given.

It was decided Andre Bachand, public relations director of the University of Montreal, should be added to the committee. At this Mr. Trepanier professed himself satisfied.



COL. H. M. WALLIS

The committee now consists of Col. Wallis, chairman; Mr. Kidd, secretary; Father Renaud; Mr. Bachand; Mr. Dowd; Robert Elliott, Ottawa, representing the Royal Canadian Architectural Institute; Mrs. Ruth Haythorn, Ottawa, representing Home and School Associations.

Le Progrès du Saguenay Lac Feb 5-/60

Un neveu de Van Gogh habite au Canada

MONTREAL (PC)—Un neveu, qui n'a jamais peint autre chose qu'un mur de salon, apportera une touche familiale lors de l'exposition des oeuvres de Van Gogh, au musée des Beaux-Arts de Montréal en octobre prochain.

Le neveu, M. Felix Duquesne, 52 ans, de la banlieue de St-Eustache-sur-le-Lac, habite au Canada depuis 1953 avec son épouse et ses deux fils.

Sa mère, Elisabeth, était la soeur du célèbre peintre hollandais, qui est décédé en 1890 à l'âge de 37 ans.

M. Duquesne, homme d'affaires, affirme qu'il ne peut largement contribué aux livres qui ont été écrits sur la vie et les travaux de Vincent Van Gogh. Néanmoins, des artistes et des écrivains, intéressés à son illustre oncle, ont souvent frappé à sa porte.

Un psychiâtre de Montréal, qui désire écrire un livre sur Van Gogh, lui a dernièrement demandé de l'aider. M. Duquesne l'a référé aux lettres du peintre à son frère Théo, "la meilleure source de renseignements".

Cette exposition, point culminant des fêtes du centenaire du musée, comprendra 160 oeuvres de Van Gogh, dessins et lavis. Un autre neveu, M. W.W. Van Gogh de Laren, Hollande, et la Fondation Kroeller-Muller des Pays-Bas, prêteront des oeuvres pour l'exposition.

Par la suite, l'exposition sera présentée à Ottawa, Toronto et Vancouver. Les peintures seront retournées à leurs propriétaires en avril 1961.

Mont. Monitor Feb. 4/60

MARGARET KERLIN, seated left, and JACQUELINE ARMSTRONG, seated right, mix coffee with culture in the newly opened restaurant of The Montreal Museum of Fine Arts. The restaurant was set up by the Junior Associates in their Stable Gallery of the Museum. Paintings from the "Formal Lyrist" exhibition hang on the wall as MARIE SENECAL, president of the Junior Associates, waits on two of her members. The restaurant opened to the public Feb. 4.

—David Bier Photo

Mont. Monitor Feb. 4/60

My Favourite Recipe

Canadians overcook vegetables claim of famous 'escoffiere'

—Tedd Church Photo

Mrs. Donald Baillie, Mme. Jehane Benoit chat on arrangements.

Questioning for companiable interests to knit closer memberships, women's organizations have covered much territory. Basic ideas sometimes sparkle into surprising successes, such as the lecture series instituted by the decoration committee, one of five groups within the Association of Women, of St. Matthias Church, Westmount. Mrs. J. W. Eaton, president of the committee, assures all are welcome to attend, admission being obtainable right at the church hall the morning of each lecture.

The lecture series began with an October "Autumn Planting and Bulb Forcing" demonstration by Mrs. Penelope Troe. On Thursday, March 24, at 10:30 a.m., Mrs. Eric Cushing will deal with "Canadian Art, and Flower Arranging", and in May, Mrs. James Halls will lecture on "furniture refinishing" and specific design trends.

by Georgina Rodden

For us, naturally, this most recent lecture, by Mme. Jehane Benoit, on "Herbs, Vegetables and Salads", was the more inspiring. Especially since the church hall was dressed for the occasion by Mrs. Donald Baillie, whose talents as a Junior League Garden Club member, and as an arranger with a decidedly expert and picturesque flair for table decorations and flower arrangements, prize-winning in the Montreal Museum of Fine Arts Fete des Fleurs and similar competitions, are becoming widely-recognized.

Of course, as a confirmed fan of Mme. Benoit, whose varied lecturing, writing and culinary accomplishments are making her "the Canadian Escoffiere", this columnist is pleased once again to be passing along the solid informative comments characteristic of her. For example, she says, "Anyone can work magic with herbs. Don't make antiques of them, for once the scent is gone, they are worthless. In stews and soups, add herbs during last hour of cooking. Start with a pinch, taste to decide whether to add more. In canned soups, add as you heat. On meat, add toward the end of roasting. On steak and chops, sprinkle during broiling period, or one hour beforehand, spread meat with oil, sprinkle with herbs, and refrigerate, covered. In meat loaf or other mixture, add herbs when mixing. In a sauce or with vegetables, add toward end of cooking.

Use coarse salt

"Use coarse salt, if you must, in cooking." Mme. Benoit, herself, doesn't use salt, believing it destroys much of the nutritive value of the vegetable. She prefers a pinch of sugar, and sometimes a little monosodium glutamate.

The principal weakness of Canadian cuisine, Mme. Benoit believes, is the way we prepare our vegetables. "Too often they are so badly overcooked. They become dead and limp, with all their vitality, vitamins, color and beautiful gresh garden smell lost in the steam and the water."

To avoid this tragic mistake, "when you cook vegetables, handle them the same way you would a crisp salad. Remember that cooked vegetables, like fresh ones, should be crunchy, colorful and flagrant. And the pleasure and delight in vegetable cookery is that you're never tied down to one method: they can be steamed, sauteed, fried, cooked in milk, pressure-cooked, cooked by the waterless method, broiled, or finally, baked.

Many choices

"Once they're cooked, you have a choice of several different ways of serving them: a l'anglaise, with salt and butter; a la francaise, with brown butter sauce; a l'italienne, butter and lemon juice; a la grecque, lemon juice, olive oil, thyme, salt and pepper; a l'espagnole, tomato sauce; aux fine herbes, butter and herb mixture; or just as they are (nature).

"Perhaps the strictest rule in vegetable cookery is this: Always cook your vegetables in the hortest time possible."

Mme. Benoit suggests: Simpson's of London mint sauce — Add 4 tbsps. finely minced mint leaves to 1 cup black or red currant jelly, stir to blend and pour in 1 tbsp. hot Scotch whisky or brandy.

Fried Potato Balls: Mix 3 cups hot mashed potatoes with 3 eggs, salt, 1 tsp. baking powder. Drop by spoonfuls into deep fat and cook like tiny puffed doughnuts.

Favorite Salad: tiny sliced tomatoes, cucumbers, shallots, and radishes on shredded lettuce, dressed with sour cream, lemon juice, freshly-ground pepper, and some salt. For Serving With Barbecued Chicken: scraped and thinly sliced young carrots, placed in a baking dish, partly covered with consomme, a bit of butter, a spoonful of brandy and a sprig of fresh thyme, covered and baked in a medium oven until tender.

Or, this unusual combination: Fresh green peas, placed over a bed of whole spring onions, with melted butter poured over, a pinch of sugar, a few tablespoons of hot water, cooked together, covered, for 15 mins., and served with French bread, for a superb snack.

Mont Star Feb 10/60

Arts And Crafts Revived In Ceylon

"Since we obtained our independence in 1948 our Government has done all in its power to revive our national arts and crafts," Lady Coomaraswamy, wife of the High Commissioner for Ceylon, told the Women's Art Society yesterday.

Lecturing at the Museum of Fine Arts on "Arts and Crafts in Ceylon", Lady Coomaraswamy said that to understand the art of any country we must know something of its history. She explained that Ceylon's artistic richness was a result of its past. "Our close contact with India led to invasions and interchanges of people that were recorded in our epic poems. Much of our artwork illustrates these sagas in priceless metals, ivory and wood carving, in basket weaving, fabrics and ornaments."

Art in Ceylon reached its height just before the Portuguese invasion in the 16th Century. Artisans were divided into guilds, they inter-married and so their knowledge and skill was passed down from father to son and from mother to daughter.

"These artisan families created our beautiful Buddhist temples," Lady Coomaraswamy explained. "They received no money and were not interested in wages. Instead they were given land by the kings, creating a sort of landed aristocracy actively engaged in the arts. The many temples and ruins American and Canadian tourists visit every year were painted and decorated by hand out of dyes and paints made from bark, fruit juices and resin.

During the Portuguese, Dutch and British occupations from the 16th century until 12 years ago, national arts and crafts declined steadily, "due to the fatal imitation of products from the west."

However, native arts are being encouraged all over Ceylon, and a renaissance is taking place in the national industries of carving, lace-making mat weaving, silver ware and the making of precious jewelry.

Ottawa Le Droit Feb 5/60

Touche familiale à l'exposition Van Gogh

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Current Events Feb 5/60

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

The Museum inaugurates its Centenary this year with the most important exhibition it has ever created — a priceless collection of 225 European masterpieces. The exhibition represents a century of private collecting by Canadians and underlines the role private collectors have played in developing the Museum's Art treasures.

Viewers will see works by such masters as Durer, Bronzino, Rubens, Rembrandt, Canaletto, Reynolds, Georges de la Tour, Gainsborough, Hopper, Raeburn, Bonington, Renoir, Degas, Monet, Sisley, Pisarro, Corot, Courbet and Cezanne.

The exhibition continues to Feb. 21st.

To Feb. 7th in the Museum's Stable Gallery an exhibition entitled "The Formal Lyricists" will present paintings by Virginia de Vera, Ray Mead, Peterson Even, Henriette Fauteux.

February 10-25th in the Stable Gallery—"A Not Always Reverent Journey"—exhibition of photographs by Donald W. Buchanan who is the Associate Director of the National Gallery. This collection of superb photographs was taken during an extensive trip in Europe and the Middle East.

FILM: Four French films will be presented by the Museum in its regular Wednesday evening series on February 10th in the Lecture Hall of the Museum at 6.30 and 8.30 p.m. They are "La Maison de Molière", an historical account of the Comédie Française; "Roi Soleil", the story of Louis XIV; "Le Mystère de la Licorne" which shows the world famous 16th century tapestries now in the Cluny Museum in Paris and finally "Georges de la Tour".

Le Nouvelliste Trois Rivières Feb 9/60

C'est un secret de . . .

POLICHINELLE

Au musée des Beaux-Arts de Montréal qui célèbre cette année son centième anniversaire de fondation, une exposition des collections canadiennes se tient, qui groupe des Rembrandt, des Picasso, des Monet, des Cézanne, un Van Gogh, un Rubens, des Bonington, des Turnur, des Renoir et moult autres. On en sort ému, enchanté, la tête pleine de couleurs et de chefs-d'oeuvre, en un mot : heureux. De la l'avantage d'un musée. Les Trifluviens ont infiniment d'intérêt à visiter cette exposition unique.

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Le Devoir Feb 6/60

Exposition Van Gogh au Musée

Des peintures de Van Gogh, parmi les plus célèbres toiles du peintre, seront exposées au Musée des Beaux-Arts de Montréal en octobre prochain. Ce sera l'un des points culminants des célébrations du Musée à l'occasion de son centenaire.

Cette exposition groupera 160 toiles, dessins et aquarelles appartenant au neveu de Van Gogh et à la Fondation Kroller-Muller des Pays-Bas.

On a aussi révélé aujourd'hui que M. Evan H. Turner, directeur du Musée des Beaux-Arts, s'est rendu en Hollande en décembre afin de négocier l'exposition.

Un grand nombre des tableaux qui seront exposés ici sont connus dans le monde entier surtout par les nombreuses reproductions qu'on en a faites. Ce sera la première fois que les originaux seront montrés au Canada.

Quelques-uns d'entre eux ont été exposés sur la côte ouest des Etats-Unis. A San Francisco, ils ont attiré 150,000 visiteurs; et 80,000 à Los Angeles de même qu'à Seattle.

"Nous sommes extrêmement chanceux d'avoir pu amener ici cette collection, déclare M. Turner. L'exposition sera magnifique."

Après le premier vernissage canadien ici, les oeuvres iront à la Galerie Nationale du Canada à Ottawa, ainsi qu'aux galeries d'art de Toronto et de Vancouver.

La collection doit retourner dans les Pays-Bas pour le 1er avril, date d'ouverture de la saison touristique. Les peintures à elles seules attirent dans ce pays des milliers de visiteurs chaque année.

On n'a pas révélé la valeur exacte des tableaux mais on sait qu'ils ont été assurés pour "une somme fabuleuse".

L'exposition Van Gogh représente la troisième manifestation d'envergure organisée pour le centième anniversaire du Musée. La première, ouverte jusqu'au 21 février, réunit 214 tableaux de maîtres anciens appartenant ou ayant appartenu à des Canadiens. La seconde sera une exposition de l'art contemporain en Russie soviétique. En grande partie inconnues dans le monde occidental, ces peintures viendront au Musée au mois de mars.

M. V.W. Van Gogh de Laaren, Hollande, neveu du célèbre artiste, conserve "une affection spéciale pour le Canada" affirme M. Turner.

Il ajoute que M. Van Gogh a accroché une feuille d'érable verte sur sa porte d'entrée en l'honneur du Canada.

"Il m'a expliqué, continue M. Turner, qu'à la libération une feuille d'érable avait été accrochée partout dans son voisinage. Elle signifiait que tout soldat canadien était le bienvenu."

M. Van Gogh a hérité des toiles de son père, Théo, frère bien-aimé de l'artiste.

Elles sont fréquemment exposées au musée d'art moderne Stedelijk à Amsterdam.

L'autre grande collection qui fera partie de l'exposition du Musée des Beaux-Arts est celle de la famille Kroller-Muller. Elle est prêtée par la fondation du même nom.

C'est Mme Kroller-Muller qui a acquis la plus grande partie

(Suite à la page 11)

...on . . .

(de la page 9)

de cette collection. Pendant les deux premières décennies de ce siècle elle était l'un des plus grands collectionneurs d'art moderne en Europe.

Ces toiles furent conservées quelque temps dans une maison moderne de La Haye, résidence qui est devenue depuis l'ambassade du Canada. Actuellement, la collection est gardée au musée national DeHoge Veluwe à Otterlo.

M. Turner a déclaré que le Musée devra percevoir un modique prix d'entrée en raison des "énormes" frais de transport et d'assurance exigés par cette exposition.

Les accords concernant les dernières phases de l'exposition sont en voie de préparation.

Ottawa Citizen Feb 6/60

"Canada Collects European Painting"

The largest crowds since the "record-shattering" Sir Winston Churchill exhibition are visiting The Montreal Museum of Fine Arts for the current exhibition of Old Masters, which is open to the public until February 21.

A total of 11,407 persons viewed "Canada Collects-1860-1960; European Painting," during the first week of the show.

The exhibition consists of 214 European masterpieces ranging from Rembrandt to Picasso, which are owned or were owned by Canadians. It includes works from the great Van Horne, Angus and Lord Strathcona collections.

* * *

Ottawa Citizen Feb 6/60

Venetian Masters

Old Masters aplenty! In Ottawa, Montreal and in Toronto—each of the three major Canadian art galleries is having an exhibition of old masters. At the Art Gallery of Toronto, the "16th century Venitian Exhibition" opens on February 13.

* * *

Le Devoir Feb 6/60

Les sculptures d'Armand Vaillancourt nous apprivoisent

Par Françoise de REPENTIGNY

A la galerie Norton du Musée, le sculpteur Armand Vaillancourt expose des bois et des oeuvres de métal mais, le croirait-on, il n'est pas seul. En effet, passé le phénomène d'une première impression, nous nous étonnons de constater que les murs de la salle sont tapissés d'oeuvres minuscules, disposées en rang double (pour ce qui est d'une cimaise). Il s'agit des dessins esquisses à l'encre et au fusain d'Arthur Lismer et de gravures d'un artiste qui m'est inconnu, Silverberg.

C'est sur le ton de la confidence qu'il faut aborder les oeuvres accrochées. Les sculptures d'Armand Vaillancourt, qui a beaucoup fait parler de lui ces derniers temps et pour cause, substances élancées ou costaudes, objets précieux, habitent littéralement la salle, s'installent dans notre champ de vision, nous apprivoisent. Le sculpteur s'abandonne au tempérament des matières, lie ses recherches à la fécondité des substances. Les corps qu'il imagine, abstraits ou sensibles, portent la marque d'une évolution cosmique entreprise par l'intervention créatrice de l'artiste. La poussée de la nature lui dicte ses formes, tantôt organiques, tantôt composées, dérivées de l'imaginaire ou de la pensée. S'inspirant du graphisme originel des matières, il prolonge l'archaïsme de leur forme et transpose par l'invention l'échelle de leur volume. Il accède à la nature et l'aborde à la source d'une fécondation naturelle, en retournant aux éléments.

Vaillancourt incarne la poésie des bois soumis à la poussée originelle et compose par la pensée le génie des métaux. Il dilate les matières poreuses, et crée par la jonction, des volumes d'airain. Le temps, le feu, l'eau, le soleil et l'air agissent sur les matériaux employés conjointement avec l'inspiration du sculpteur. Il se garde bien de méconnaître l'incontrôlable des éléments en abordant la matière inerte, blocs poreux, souches tourmentées, tisons apprivoisés. Sa création s'accorde à la patience des grandes forces de la nature, aux vibrations du chaos, à l'agglomération de la matière.

Une grande part d'imprévu joue avec lui, rien ne se perd dans la nature. Le feu ensorcelle les bois de Vaillancourt, sa magie en érige des totems chimériques, des volumes visuels, des corps qui centrisent leur mouvement. La main de l'artiste façonne ces figures rongées par la flamme qui engendre des brasiers ivres de tourments. Un inventeur génial sublime les multiples fonctions de la matière, prospecte la qualité des solides, dilate les pores de l'écorce. Quand il met le feu aux arbres, il y accède ensuite par l'intérieur. Quand il fait la jonction des métaux, il les exprime en surface résonnante.

Ses sculptures sur bois, délivrée de la pesanteur liquide, prolongent la morsure du feu. La flamme court le long de ses membres fibreux, caresse, tord, atteint les noeuds des pores matées, lui dessine l'oeil du fantastique. La foudre féconde les souches ardentes, baigne des trous comme des visions béantes. Charbons parfumés, tisons plein du rêve du brasier, membres secrètement calcinés. Les oeuvres de Vaillancourt embaument l'air d'un parfum de cendres mordorées, livrent la nostalgie de leur pays d'origine, la forêt. En les choisissant, l'artiste les ouvre à la lumière, perce leur consistance de fenêtres sur le jour. Ces charbons ténébreux gardent leur caractère farouche, la sauvagerie de leur passion végétative. Vaillancourt épouse admirablement bien les mouvements de la nature, ses bois montent ensorcelés, avides, inassouvis. Braises solidifiées, légères et matées, ses figures intuitionnent la lumière, l'espace et l'air.

Certaines petites pièces de métal, tel cet insecte de fiction, corps fantastique qui porte ses membres comme des antennes directrices, un agglomérant à liaison temporelle. Cette sculpture a une qualité poétique intense. Telle une carcasse préhistorique en miniature, sa puissance patinée de rouille et de gris, tout en décomposition et en unité à la fois, est monstrueuse. Une autre petite sculpture, sorte d'oiseau vorace, corps dégonflé et compact aux membres désaffectés, d'où surgit une tête qui pointe sa proie, tandis que des tonnes de parasites rongent sa matière en putréfaction.

Vaillancourt procède tout différemment quand il assemble des plaques de métal. Il en compose des paravents aux panneaux mobiles et inégaux, dont les plans suggèrent une ouverture à l'espace et à la lumière. La clarté fait naître des effets à percussion sur cette chose plus intellectuelle. L'oeuvre la plus étrange de l'exposition, la plus ingénieuse aussi, rend des sons d'orgue humain. Sur une énorme plaque dont les fonctions ont imprimé une usure, de grainage, niche un troupeau humain. Les membres de cette société métallique sont tous bien rangés, bien casés dans un amphithéâtre à échelle dégradée. Cela a quelque chose de vrai, de bouleversant, une piété, une ardeur au travail qui féconde, anime des objets inertes parce que l'on ne leur demandait plus rien à produire, sert une création amoureuse et grave. Symbole humain où chacun vit isolé dans sa tranchée sociale, tous côté à côte. Je me suis penchée avec plaisir sur un métal d'une grande pureté, placé à l'écart, et qui semble né d'une figure de boussole. Deux plaques taillées comme des arbalètes se retiennent, joignent leurs angles, s'appuient l'une sur l'autre pour maintenir un équilibre, conquérir un espace.

Arthur Lismer

Arthur Lismer et Silverberg gagnent à être connus. Les dessins du premier nous introduisent en quelque sorte au monde de la forêt, des récifs, des rivages silencieux et envahis par le drame. Ces petites choses sont la pensée originelle des oeuvres peintes, nous livrent le détail d'une recherche, l'ardeur consciencieuse et mouvementée du peintre. Arthur Lismer nous fait des confidences sur la marée des conifères, leurs tourments, leurs inquiétudes, leur résistance. Il dessine tout ce qui pousse, se tord, monte, rampe, dort ou gît sur cette terre secrète. Son oeuvre a des points communs avec les sculptures de Vaillancourt, ceux de la poussée des éléments. Le trait sensible de ses dessins nous ramène à la genèse des choses : arbres géants, souches maternelles, troncs individus, sève des membres tordus.

Lismer se montre un dessinateur extrêmement réceptif et subtil. On ne désire pas la couleur pour ces objets éprouvés et dans l'ensemble, d'une facture sévère. Il interprète, dans la fragilité de la ligne courbe ou directe, cette drave des bois blancs atteints par le sel des varechs et des marées, rivages jonchés d'os. L'angoisse des arbres nous est proche, confidentielle, émouvante. Parfois, un tronc altier expose au soleil, le secret d'une écorce au ventre blanc. Je parlerai, dans un prochain article, des gravures de Silverberg qui m'apparait un artiste admirable.

Le Nouvelliste Feb. 6/60

Charles Comfort et trois de ses élèves.

coups d'oeil et Perspectives

A la Galerie Nationale

Il y a trois ans, un banquier — on suppose qu'il avait des goûts très conservateurs —, qui visitait le Salon du printemps, au Musée des Beaux-Arts de Montréal, s'arrêta net devant une grande toile abstraite et s'exclama à haute voix:

"C'est impossible, ce n'est pas Charles Comfort qui a fait ça!"

C'était pourtant bien une oeuvre de celui qui vient d'être nommé directeur de la Galerie Nationale d'Ottawa. Agé de 59 ans, Charles Comfort, président de l'Académie royale du Canada et professeur d'archéologie à l'Université de Toronto, succède à Allan Jarvis et occupera bientôt ses bureaux dans le nouvel édifice de la Galerie (voir notre reportage en page 2).

Ceux qui s'attendent à un changement radical, à cause de la nomination de Comfort, seront probablement déçus, car il ne semble pas y avoir beaucoup de divergences de vue entre le nouveau et l'ancien directeur. Comfort n'est pas le peintre académique qu'on s'est plu, en certains milieux, à voir en lui. Il a peint plusieurs toiles non-figuratives et ne s'en cache pas.

De plus, Comfort et Jarvis sont de vieux amis, depuis l'époque où ce dernier était étudiant à l'Université de Toronto.

Il arrive parfois que le maître succède à l'élève!

also Le Soleil Feb 6/60
Sherbrooke La Tribune Feb 6/60
Dimanche-Matin Feb 14/60

Conférence artistique au Musée

Le Dr Horst Gerson, directeur de l'Institut hollandais d'histoire de l'art, à La Haye, donnera une conférence en anglais intitulée "Trompe-l'Oeil and the Limits of Dutch Art" demain soir à 8h.30 p.m. au Musée des Beaux-Arts de Montréal.

L'Institut hollandais poursuit ses recherches dans le domaine de l'art hollandais et flamand ancien et moderne. L'entrée est libre.

Montreal Dorval Reporter Feb 4/60

CANADA COLLECTS 1860 – 1960 - - ONCE-IN-A-LIFETIME OPPORTUNITY

The Montreal Museum of Fine Art began its centenary year with an exhibition of European masterpieces which Canadians of taste and affluence have collected during the century. Here is a chance which will not come our way again to see the original paintings of Gainsborough, Reynolds, of Turner and Renoir and Picasso, many of which have been lent to the Museum by private individuals, not only in Montreal, but in the rest of Canada and the United States as well.

I was privileged to hear Dr. Evan H. Turner, Director of the Museum conduct a tour through the exhibition. He focussed the group's attention on a single aspect of the collection, that of French Impressionism. While the exhibit as a whole represents a much longer period in the history of art than just the last century it was fitting that Dr. Turner should turn the spotlight on that important school. He began by directing our attention to a canvas of J.M. Turner, "The Dogana and the Salute," painted around 1842. The intense light of Italy had a profound affect upon Turner's view of the external world, and it is that preoccupation with interpreting a world bathed in such light which makes him a forerunner of the French Impressionists.

The impressionists were first called so, derisively after the first exhibition of their canvases in Paris in 1874. The comments of the conservative critics of their day are strongly reminiscent of today's diatribes on non-objective art. Turner was obsessed by the descriptive quality of light, Carot absorbed by leaves moving on the trees. Does one really see the moving leaves? In this "Island of Happiness" he represents the shimmering leaves by white paint, so that they are seen to be caught in the sunlight, as they move. Later on, in "Nympheas," painted at the very end of his life, Monet's eye is focussed between the liliés on the water and the reflection of an overhanging willow. It is important to recognise the point of view of the artist's visionary perception, lest one slip into the error of believing that such a masterpiece is mere non-objective nonsense.

As you will no doubt surmise, I acquired a smattering of ignorance from Dr. Turner's lecture last Wednesday Evening. But I did learn what to look for in viewing "Canada Collects" more intelligently, and I did gain insight into what the French impressionists were trying to do. Henceforth my viewpoint on some of these unusual paintings which are the beginning of that explosive movement called "modern" will be one of intensified appreciation. I resolved, too, to return, some morning and browse at leisure, not only among the impressionists, but to enjoy the Reynolds' masterpieces with their serene ladies, to absorb the pastoral peace of Constable, to admire the meticulously drawn Italian buildings of Canaletto, the picture postcards of their day. Museum hours are 10 a.m. to 5 p.m., except Wednesday when they are 10 a.m. to 10 p.m. and Sunday when they are 2 p.m. to 5 p.m.

Do take the opportunity to see "Canada Collects" before the exhibit closes February 21st.

Le Progrès du Saguenay Fév 13/60

Sherbrooke La Tribune Fév 13-60

Fêtes du centenaire du Canada en 1967

Un comité provisoire est formé à Montréal

MONTREAL (PC) — Un comité provisoire de sept membres, pour représenter les organismes non gouvernementaux, dans la préparation des célébrations des fêtes du centenaire du Canada en 1967, a été formé hier à Montréal.

Le comité, formé à la suite d'une conférence sous les auspices du Conseil canadien de la citoyenneté et de l'Association canadienne d'éducation pour les adultes, est dirigé par le colonel Hugh M. Wallis, de Montréal, président du Musée des Beaux-Arts de Montréal.

Le but de la conférence était de tracer les plans pour la participation au centenaire de groupements comme les Associations de parents et d'écoles, les guides et les organisations ouvrières.

Un membre additionnel de langue française a été ajouté au comité original de six membres lorsque des objections ont été soulevées parce que le groupe original ne comprenait "qu'un seul Canadien de langue française et que c'était un prêtre".

Le prêtre est l'abbé André Renaud, d'Ottawa. Le membre de langue française qui a été ajouté, après que M. Paul O. Trépanier, de Granby, se fut objecté à l'effet que la représentation du groupe n'était pas adéquate, est M. André Bachand, directeur des relations extérieures de l'Université de Montréal.

Les autres membres

Les autres membres sont M. John Kidd, d'Ottawa, secrétaire; William Dowd, d'Ottawa, représentant le Congrès du travail du Canada; M. Robert Elliott, d'Ottawa, représentant l'Institut canadien d'architecture et Mme Ruth Haythorn, représentant les Home and School Associations.

Des protestations ont été formulées également parce que les membres venaient tous d'Ottawa ou de Montréal. On a donné l'assurance que le comité "n'était que strictement provisoire" et qu'on pourra ajouter des membres afin qu'il devienne vraiment représentatif de tout le pays.

Le solliciteur-général Léon Balcer a adressé la parole au comité. Il a répondu aux critiques de certains délégués à l'effet que la proposition de tenir une Exposition mondiale à Montréal en 1957 pourrait masquer le caractère du centenaire canadien, en disant que le gouvernement a déjà approuvé la proposition et "qu'il sera très désappointé" si son offre n'est pas acceptée à Paris le 8 mars.

M. Balcer a dit que le gouvernement canadien accueille favorablement la contribution et la coopération des groupements privés dans l'élaboration des célébrations du centenaire.

M. André Bachand sur le comité après une objection de M. Paul-O. Trépanier

MONTREAL (PC)—Un comité provisoire de sept membres, pour représenter les organismes non gouvernementaux, dans la préparation des célébrations des fêtes du centenaine du Canada en 1967, a été formé ici hier.

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Radio monde & Le Le monde Fév 6/60

Une autre : La gymnastique intellectuelle, dans la province de Québec, consiste à lever des poids au Musée des Beaux-Arts . . . **Lise Roy** retournerait en mai à La Porte St-Jean de Québec, tellement son succès fut net et grand le mois dernier . . . **Pathé** a recommencé à bouger. Le responsable : l'actif promoteur **Jules Gauthier** . . .

Au Musée des Beaux-Arts, il y a maintenant une cafétéria. **Mme Jeanne Benoit** (Beroit, disait **Jean-Maurice Bailly**) en est la directrice . . . Au prochain Salon de l'Agriculture, au Palais du Commerce, vous entendrez **Omer Dumas** et ses ménestrels. La date : du 19 au 28 février . . .

Granby La Voix de l'est Fév 13/6

Le Dr H. Gerson donnera un cours sur l'art hollandais

Le Dr Horst Gerson, directeur de l'Institut hollandais d'histoire de l'art, à La Haye, donnera une conférence en anglais intitulée "Trompe-l'oeil and the Limits of Dutch Art" le 15 février à 8 h. 30 p.m., au Musée des Beaux-Arts de Montréal.

La causerie est placée sous les auspices de la Galierie Nationale du Canada. Le public y est le bienvenu. L'entrée est libre.

L'Institut hollandais poursuit ses recherches dans le domaine de l'art hollandais et flamand ancien et moderne. Il offre un cours d'été semestriel organisé par le Dr Gerson et ses collègues, destiné aux étudiants étrangers.

Le Dr Gerson s'intéresse surtout à la peinture hollandaise et flamande du XVIIe siècle. Il a publié plusieurs études sur l'influence de l'art hollandais dans les pays d'Europe. Il a récemment achevé deux volumes, abondamment illustrés, sur la peinture hollandaise du XVe au XVIIe siècles.

Le Progrès du Saguenay Fév 16/60

Au Musée des Beaux-Arts de Montréal

Conférence donnée par le Dr Horst Gerson

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(suite à la 10e page)

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Le Dr Gerson a enseigné à diverses universités hollandaises, à l'Institut Courtauld à Londres et il a donné de nombreuses conférences en Suède, Allemagne, Pologne et Russie. Récemment, il fut professeur invité à l'Université Columbia et conférencier à l'Université Yale.

Toronto Globe & Mail May 21/60

ART AND ARTISTS — By PEARL McCARTHY

Exciting Season Ends With a Bang

As the heavy season eases off at the galleries, it is a fair time to take stock of how far art events have been a leaven, adding something to interest, or have failed to shine.

A gratifying number of new artists has been presented. But a check back to records and memory, plus a repeat visit, seem to indicate that the most gratifying newcomer appearing in a one-man show was Shizueye Takashima, urgently brought to our attention by the other critic in this department, Colin Sabiston. The Upstairs Gallery scored this hit, probably because it has refused to let its programs become typed but is always watching for something outstanding in any kind of art.

Miss Takashima's painting achieved its success in the department that has needed great conviction and courage —figurative art, and it is largely limited to figure studies and a few cat figures. It is so fresh in appeal that it recalled those cherished moments throughout the years when, from one school or another new visions have been shared. A strange, mixed bag they have been, including the first Kandinsky I ever saw, the first A. Y. Jackson, the first Harold Town, the first Henry Moore, and so on.

All this is not to say that the girl will be great or notable. I would not bet on how anybody's sources of imagination and discretion would last after a bright show at 30. It is merely to say that apparently there are solid new talents coming.

Among big shows by public galleries, surely the palm must go to the International Poster Exhibition at the Royal Ontario Museum. It has surpassed expectations, is a dazzling display, a credit to Theodore Heinrich and those who let John Hillen go ahead when he got the idea of the project.

The Art Gallery of Toronto's venetian exhibition, on which it banked so much, did not turn out as well as the gallery hoped, although good drawings were shown. The gallery's Eskimo Graphics exhibition was its best bet this season.

Interest in drawings has maintained, and Laing's offering of European master drawings was better than the one of the year before. The Typographic Designers put on a not-bad show, but they were not able to better their record of the last exhibition, seeming to get a little marooned in design mannerisms.

However, the fact that Carl Dair, Leslie Smart and Roloff Beny each carried off a medal from the Leipzig book show brought some excitement into typographic design news.

North York Library's brisk entry on the exhibiting scene and the Toronto Public Library's new exhibition hall brought books and pictures and design closer together.

Toronto had to give first place to Montreal and Ottawa in the matter of resounding national events this season. It was definitely not Toronto's innings, except for the poster exhibition. With Dr. Turner as director, Montreal Museum of Fine Arts opened its Centennial with a memorable exhibition, Canada Collects—1860-1960. It was valuable because the taste of a period just past is always less sympathetically understood than the history of times long ago.

After the brouhaha of last year, the National Gallery got into its new quarters in February with far more gratifying results than were expected.

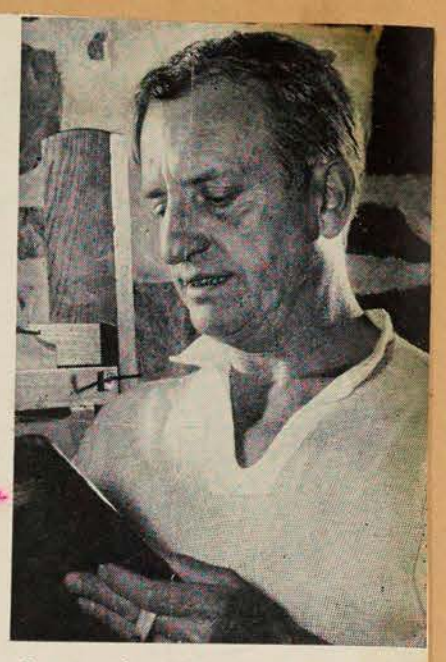
I see that I have about nine one-man or group shows listed as outstanding between October and May. Probably that is as high an average as one may expect.

La Revue moderne
Fev. 1960

Au Musée des Beaux-Arts

871

Du 25 février au 3 mars inclusivement, aura lieu, au Musée des Beaux-Arts de Montréal, une vente de peintures à l'huile, gouaches, aquarelles, dessins et sculptures choisis parmi les meilleures oeuvres de nos artistes contemporains de Montréal et de sa périphérie. Cette initiative du Comité féminin a deux buts : aider les artistes en leur laissant le plus haut pourcentage jamais accordé dans une vente, et donner au public l'occasion d'acquérir une oeuvre d'art à prix raisonnable. La chance sera équitablement partagée car chaque visiteur pourra mettre dans la boîte (placée sous le tableau ou la sculpture) ses nom et adresse, si l'oeuvre lui plaît et que le prix lui convienne; et ceci autant de fois qu'il le désire. Cependant, il vous sera permis de vous abstenir d'acheter une deuxième oeuvre si votre nom est déjà sorti pour une autre; on procédera alors à un second tirage qui favorisera quelqu'un d'autre. Le Musée des Beaux-Arts fut le premier à Montréal à lancer cette vente qui est au bénéfice de l'artiste, du Musée et des amateurs d'art.



Le grand artiste canadien Alfred Pellan dont quelques-unes des oeuvres seront en vente au Musée des Beaux-Arts, du 25 février au 3 mars.

Marie Stuart à la télévision

Félicitations à Florent Forget pour la "Marie Stuart" de Schiller qu'il réalisa à la télévision. Nous nous attendions à une grande machine indigeste. Ce fut d'une sobriété merveilleuse. Et quelles

Une des oeuvres picturales de Jeanne Rhéaume, peintre canadien, demeurant à Florence, et qui sera parmi les tableaux exposés au Musée des Beaux-Arts.

Star Feb 20 /60

Gazette Feb 22 /60 (2)

Twenty-six New Painters And a Sculpture Exhibition

(1)

By ROBERT AYRE

YOUR reviewer went up to Ottawa for the formal opening of the National Gallery of Canada in its new building, Wednesday night. It was a social and ceremonious occasion, a pleasant time, but certainly not a time for looking at pictures. My account of the great inaugural exhibition, "Masterpieces of European Painting" will appear next week, after a more leisurely view, with fewer distractions.

* * *

"LA RELEVE," according to the definition I found in one dictionary, means "the changing of the guard." It's an apt description of the new group of painters now holding its first exhibition at the Beaux-Arts. Obviously, though they are new troops, they belong to the same regiment as the men they are relieving, the Avant-Garde or Non-Figuratives. Their colors and the style of their turnouts are the same, even if they do make a point of "maintaining their independence in their way of self-expression" and tell us that it is in the quality of their works that they are homogeneous. They come together, they say, "to facilitate and intensify their contact with the public." A few of them we have seen before, either on their own or allied with other groups, but most of the 26 come fresh to the gallery visitor.

The 53 works do make a fresh and lively show, notwithstanding derivations and repetitions. The most exciting exhibit is the collage mural which is the joint work of Carole Guerin, John Barrett and Paul Mercier. It is spread out over six panels with an over-all measurement of 24 feet by 18, but it isn't only its size that makes it exciting. It is original in style, quite unlike anything else you see around in the non-figurative idiom. Almost Oriental in its sumptuousness, it is rich in color and movement as a tropical flowering. Another way to describe it is to say it is like a forest fire, it is so consistent in the rhythm driving across the whole field.

From the dynamism of their mural, you might expect the three collaborators to be "action painters," but their individual works in the show give us the impression of lyric poets in the medium of graphics. We have known Mr. Barrett in his pencil elaborations; Mr. Mercier's ink and charcoal "La Bas" is like looking at the moon through the twigs of a tree and his ink drawing "Nirvana" might have been delicately limned on a cave wall, though its dim cattle and trees belong to our own times. Miss Guerin, too, is personal and sensitive. It is the sum of their qualities that gives their mural its individuality.

Looking for structure among the spots, drifts and flares of color, I was attracted by Kittie Bruneau's "Anouk et Moi," which suggested — the title might have helped; I took Anouk to be Eskimo — an encampment with an igloo. (Mr. Barrett has an Arctic composition.) And there was Dulude with his cross bars, and Salette with his fossils, and Mongeau, with a huge ideograph, "Memorial," and a black and brown enamel landscape. There are bones in Gendron and Derouin and nerves in Monique Duquesne's creatures and other drawings. Paul Wilson's tapestries are haphazard but forthright.

Here and there, I detected a slight change of step, a gesture, perhaps, to the figurative, that started me speculating on what we might expect to see at the next changing of the guard.

* * *

YOU WILL remember that when he returned from Italy last spring, Stanley Lewis was given half of Gallery XII for a large show of sculpture. The pieces were as crowded as passengers on a bus. He fares better in his new exhibition in the Dresdnere gallery. The 19 works have plenty of room to breathe, and to be seen, and they make a handsome show.

3 a)

All were created in the past seven or eight months. They come in four manifestations of Lewis' way with stone: the masks; the solid chunks, such as the heads, the mountainous seated figure, and the bird which is still the egg; the tall, slim torsos, and the thin, flat fragments with the drawings incised on them. Last May, the young sculptor gave us, as I said, a feast of stone, European marbles in a variety of bloom and color. In the current show, with the exception of the lovely torso in mottled grey Dalbeau marble, he uses nothing but Quebec limestone, and what he can do with it is a revelation. I did not care for the angularities of the "Artist Drawing a Bird" and the hard ridges of "Enslaved Figure," but the stone in its natural state is effective in the Easter-Islandish "Oblong Mask." You might be surprised that the highly-polished black masks, the seated figure and the bird shape you can't help stroking are of the same limestone. And when he polishes part of the stone, as he does in the abstract "Captive Head" or the "Head with Dark Mask," he opens up new possiblities for sculpture.

3b)

Head With Dark Mask. Quebec limestone with Carrara marble base. In Stanley Lewis's one-man show at the Dresdnere Gallery.

3c)

Canadian Sculpture

DURING the Spring of 1959, Stanley Lewis, Montreal-born sculptor, held an exhibition in the Montreal Museum of Fine Arts, of sculptures he created while working in Italy on a Greenshields Memorial Fellowship.

At present, Mr. Lewis is holding an impressive one-man show in the Dresdnere Gallery, which has been stripped of paintings for the occasion. The Gallery provides an excellent off-white background for eighteen works in Quebec limestone and one in mottled Dolbeau marble.

Lewis's recent work loosely can be classified as Faces and Masks, Elongated and Squat Figures and Incised Tablets and Forms evolved from masses or hunks of stone, in which the sculptor more or less has allowed the material upon which he worked to designate his way.

It is astonishing to realize that the brilliant and satiny black polish achieved entirely by hand-power and visible on Masks, "Bird" and "Seated Figure", has been patiently and relentlessly coaxed out of the natural limestone itself. The effect produced is one of an almost primitive power and dignity.

Montreal hardly can be congratulated upon the wealth of its out-of-doors art treasures. It is to be hoped that plans for an outside sculpture-court have been included in the architectural design both of our projected new Concert Hall and Place Ville Marie.

How inspiring Stanley Lewis's "Elongated Figure" would appear, if magnified ten times or more and set in a plaza surrounded by skyscrapers! How perfectly his black limestone "Seated Figure", if sculpted to scale, would represent the Far North or even the Laurentian mountains if placed near the entrance to the Concert Hall! These two works represent Lewis at his best, as does also an enigmatic Mask. This work might be accepted as an unconscious impression by the sculptor of himself, so strongly does the Mask's squarish, steady-eyed and concentrated countenance project a mysterious likeness.

Some of Lewis's other sculptures appear somewhat too contrived and self-conscious. Sculpture should never be confused with the graphic arts, even if a sculptor must at the same time be a superbly-trained draughtsman in order to express in figurative, mythological, allegorical or abstract terms, his personal interpretation of life and nature.

Lewis's incised tablets — although executed with unerring technique, have certain disturbing qualities of superficiality. Particularly is this so in his sculpture "Astral Light", in which, in other to follow the curve of the block of limestone, Lewis has given the seated figure a head which closely resembles that of a well-known cartoon character. As far as I, personally, am concerned, such an obvious derivation — even if entirely accidental, destroys empathy and creates confusion in the mind of the viewer.

When Stanley Lewis breaks away from the involuntary thraldom of "matter over mind", in which he seems to be entangled at present. Canada may acquire a twentieth century sculptor worthy of following in the inventive, technical and intellectual footsteps of Michaelangelo.

DOROTHY PFEIFFER.

178 Montrealer Nachrichten Feb. 27/60

John Muhl restaurierte im Windsor-Hotel

Führender canadischer Restaurateur ist deutscher Abkunft

MONTREAL. — Vielen, die das Windsor Hotel aufgesucht haben, wird aufgefallen sein, welch ungewöhnlich gute Wandgemälde in den Foyers und Wandgängen dieses stilvollen, alten Gastbetriebes zu sehen sind. Dem Kunstkenner fällt auch der ungewöhnlich gute Zustand der Bilder auf, und dies ist das Werk eines der besten Bildrestaurierers Canadas, John Muhl aus Montreal. Sein Vorname rührt von einer schottischen Urgrossmutter her, sonst aber entstammt er einer urdeutschen Danziger Familie. Er studierte Malerei an der Berliner Kunstakademie, wandte sich aber bald einem Spezialfach, der Konservierung und Restaurierung von Gemälden und Holzschnitzereien zu. Im Jahre 1939 erlangte er eine leitende Stellung auf diesem Gebiete im Berliner Schlossmuseum und überwachte die Wiederherstellung vieler Kunstwerke in deutschen Schlössern.

Im Jahre 1951 kam er nach Montreal und fand hier dank der zahlreichen Privat-Museen- und Galeriekunstsammlungen ein grosses Feld für seine Kunst. John Muhl wurde für Arbeiten im Montrealer Museum, der McGill Universität, dem Chateau de Ramezay und ähnlichen Bildersammlungen wiederholt herangezogen, sowie auch zu Arbeiten in anderen Städten.

Er beklagt, dass es in Canada noch keine Schule für Bilderrestaurierungskunst gibt und daher besonders Sammler häufig ins Ausland gehen, um ihre Kostbarkeiten auf Glanz herrichten zu lassen. Bei grossen Kunstwerken gerade in der jetzigen Ausstellung von canadischen Sammlungen im Museum, kann man den beklagenswerten Zustand mancher Gemälde feststellen. Die Schönheit der Bilder verbirgt sich unter einer Schichte von Staub und Schmutz, durch Jahrzehnte oder Jahrhunderte angesammelt, vergilbtem Firnis, Fehlern durch Austrocknung oder Feuchtigkeit. Wie frisch und völlig neu restaurierte Bilder wirken können, sieht man am besten im Windsorhotel an einer Landschaft „Flatford-Lock", einem Gemälde des grossen englischen Landschaftsmalers John Constable, ein Werk, das einen Wert von mindestens 10.000 Dollar repräsentiert. Es zeigt ein Bild aus Suffolk, eine Provinz, die Constable geliebt und herrlich gemalt hat. Wir sehen hier ein Bild der frischen Landschaft, den Effekt von Sonnenschein und Schatten. Meisterhaft sind Wolken und Himmel dargestellt. Man fühlt den Sturm und Wind in diesem Musterbeispiel englischer Kunst. Sie steht im starken Gegensatz zu den Werken Turners, von dessen schimmernden, mit Lichteffekten spielenden Werken, wir jetzt gute Beispiele im Museum sehen können, dessen gloriose Sammlerausstellung nur bis zum 20. Februar mehr geöffnet ist.

R. G. Coles, Montreal

UK Lecturer Could Use Interpreter

Mont. gazette Feb. 23/60

Baffles Americans With His English

Cecil Gould, who travelled to America with 13 Old Master paintings, 1,500 canaries and three poodles, wound up a nine-city lecture tour here yesterday with the statement that half the people who heard him didn't understand a word he said.

"It's the English I speak," explained the assistant-keeper of the National Gallery of London, England. "I certainly could have used an interpreter."

Gould, here to deliver a lecture entitled "Titian and Philip II" at the Montreal Museum of Fine Arts last night, was astounded, nevertheless, at the attendance at his lectures in the U.S.

"The English just haven't developed the lecture-going habit," he declared. "Here in America, people take their culture seriously."

By BILL BANTEY

Gould was the only human passenger aboard a KLM Royal Dutch Airlines freighter which brought art masterpieces to Ottawa from Europe's leading museums for the inaugural exhibition of the new National Gallery of Canada.

He was custodian of the pictures from London, Paris, Brussels, Antwerp and Amsterdam—but not of the poodles and canaries.

"I know the paintings ended up where they were supposed to," he reported, "but I haven't a clue about the poodles and the canaries."

Gould, who began his lecture tour at the Metropolitan Museum of New York, said that once he left that city, "half the people who listened to me couldn't understand an English voice. I suppose it was my accent and the fact that the English speak much more rapidly than Americans.

"I had all sorts of problems. Once, for instance, I was making a long-distance telephone call.

"The operator broke in just as I was beginning and asked: 'Are you through?' I said yes, and the next thing I knew, she cut off the connection.

"I thought she was asking if I had got through to my party."

Gould also discussed the perils of writing scholarly books.

His "Introduction to Italian Renaissance Painting" is compulsory reading in two universities but this hasn't meant sudden wealth for Gould.

"With the first royalties," he said, "I bought a pair of ski boots. With the second payment, I could afford a pair of shoes."

He added, as an afterthought, that the ski boots were good ski boots and the shoes were good shoes.

He will deliver a second talk here tonight at 8 o'clock before the English-speaking Union at the Berkeley Hotel on the origin and growth of England's National Gallery.

He also plans to take in some skiing at Mont Tremblant before leaving for Lisbon and Madrid.

The people of those cities will be interested to learn that Mr. Gould doesn't speak Portuguese or Spanish.

Cal. Herald Feb 17/60

2 Calgarians To Attend Museum Meet

A. F. Key, managing director of the Calgary Allied Arts Centre, and Clifford P. Wilson, executive director of the Glenbow Foundation, will attend the annual meeting of the Canadian Museums Association, May 19 to 21 in Montreal.

Montreal has been chosen as this year's conference site to honor the Montreal Museum of Fine Arts which is celebrating its centenary.

About 200 delegates are expected to attend — the largest in the association's history. They will represent Canada's 210 museums, which range from Ottawa's National Gallery to the Brother Andre religious museum in Montreal.

In addition to the Canadian delegates, the meeting will also be attended by representatives of the American Association of Museums and several European organizations.

Gravely la Voix de l'Est Feb 20/60

Conférence de M. Cecil Gould aux Beaux-Arts

M. Cecil Gould, attaché à la Galerie Nationale de Londres prononcera une conférence en anglais au Musée des Beaux-Arts de Montréal à 8 h. 30 p.m. lundi, le 22 février.

M. Gould est l'auteur d'un volume bien connu sur la peinture de la Renaissance italienne. Il donne présentement une série de conférences aux Etats-Unis, ayant été invité par plusieurs universités et musées

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mont. star Feb 20/60

* * *

CECIL GOULD, assistant keeper of the National Gallery of London, who brought some of the Old Masters to Ottawa for the big exhibition, and who will lecture at the Montreal Museum of Fine Arts, Monday at 8:30, on "Titian and Philip II," is the author of the Phaidon book, "An Introduction to Italian Renaissance Painting," distributed in Canada by Doubleday (254 pp, 260 illustrations; $6.50). Mr. Gould has taken to heart the advice of the much respected Renaissance expert Bernard Berenson that it is better to look at pictures than read books about them. His "Introduction" begins with the illustrations, 260 of them, only three or four in color, which results in more satisfactory reproduction than would be possible with color in an inexpensive book. For the most part, his comments are pointed directly at them, rather like a lantern lecture, and this method has the advantage of enabling him to relate the painters to each other and to sculptors like Donatello, to show the influences of the Northerners, and follow the developments in style from the Gothic to the Mannerists. The story of that century and a half, so crowded and complex and so important, is treated in an invitingly lively style.

Star Feb. 19/60

LECTURES

TITIAN AND PHILIP II WILL BE the subject of a lecture by Cecil Gould, of the National Gallery, London, England, Feb. 22, at 8.30 p.m., at the Montreal Museum of Fine Arts. Mr. Gould is a noted author and lecturer. The talk is open to the general public and there is no admission charge.

Edmonton Journal Feb 23/60

I Say, Old Chap One Should Have U.S. Interpreter

MONTREAL (CP)—A British art expert who had just completed a lecture tour of the United States said Monday half his audiences couldn't understand a word he said.

"It's the English I speak," said Cecil Gould, assistant keeper of the British National Gallery in London. "I certainly could have used an interpreter."

Mr. Gould, here to deliver a lecture at the Montreal Museum of Fine Art, said New Yorkers understood him "but once I left that city half the people who listened to me couldn't understand an English voice.

"I suppose it was my accent and the fact that the English speak much more rapidly than Americans."

Winnipeg Free Press Feb 23/60

HE'S BRITISH, HE NEEDS AN INTERPRETER

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"I suppose it was my accent and the fact that the English speak much more rapidly than Americans."

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mont star Feb 22/60 see on face

Staff photo by Paul Lagace

Members of the Junior Associates, Montreal Museum of Fine Arts, meet in the Stable Coffee Shop which the group opened this month. From left to right are: Miss Judy Ogilvie, Miss Marie Senecal, president of the Junior Associates, Miss Ann Hutchinson, and Miss Louise Stevenson. Volunteers from the group assist with the restaurant's supervision each day. Other JAMM activities include chamber music recitals and plays.

Regina Leader Post Feb 27/60

ESKIMO ART SHOW

MONTREAL (CP) — The first exhibition of Eskimo graphics at the Montreal Museum of Fine Arts was officially opened Friday night by Immigration Minister Fairclough. The graphics, which will be on view here until March 27, are prints made from incised stone, bone drawings and sealskin appliques.

Montrealer Mar/60

A startling innovation on the gastronomic and cultural scene has been the opening of a restaurant in the Stable Gallery of the **Montreal Museum of Fine Arts** by the junior associates of the museum. Food for the soul is provided by the ever changing pictures on exhibition, for the stomach there are French style soups, sandwiches en baguette, coffee, cheese and pastries, all perfected by Mme. Jehane Benoit of local culinary fame. The restaurant seats 24 and although self service is the rule, the atmosphere aimed at is of a coffee house rather than a cafeteria. Open weekdays and Saturdays 11 a.m. to 4.30 p.m., Wednesdays 11 a.m. to 9.30 and Sundays 2 to 4.30 p.m.

Dimanche-matin Feb 21/60

L'écrivain anglais CECIL GOULD, de Londres, donnera une conférence, DEMAIN SOIR au Musée des BEAUX-ARTS sur "Titian & Philip II"... *Tel père, tel fils: Le jeune fils de JEAN DELAPLANTE, journaliste bien connu maintenant attaché au Service des Parcs, vient de lancer un JOURNAL pour les jeunes de Ahunstic...*

St. Laurent News Feb 4/60 (1)

MARGARET KERLIN, seated left, and JACQUELINE ARMSTRONG, seated right, mix coffee with culture in the newly opened restaurant of The Montreal Museum of Fine Arts. The restaurant was set up by the Junior Associates in their Stable Gallery of the Museum. Paintings from the "Formal Lyrist" exhibition hang on the wall as MARIE SENECAL, president of the Junior Associates, waits on two of her members. The restaurant opened to the public Feb. 4.

—David Bier Photo

London Evening Free Press Feb 24/60 (2)

Combine Food and Culture At Museum Restaurant

871

MONTREAL — The Montreal Museum of Fine Arts is getting a restaurant as a birthday present.

Visitors to the museum, now celebrating its 100th anniversary, will be able to get coffee with their culture — not to mention fancy soups, sandwiches, cheese, cakes and pastry.

The restaurant is the brainchild of the museum's junior associates and will be located in their Stable gallery.

Menus will be inspired by Mme. Jehane Benoit, famous Canadian cuisiniere.

The restaurant will be a self-service house seating 24 people.

For the first month, home-made soups and sandwiches will be the mainstay of the catering.

The sandwich bar will be set up on a table about eight feet long. There will be baskets of bread (rye, French, brioches, buns), a pot of butter, and a choice of about three fillings, such as egg, cheese, ham, chicken and various mixtures created by Mme. Benoit. There will also be pots of home-made mayonnaise, moutarde de Dijon and pickles.

Mme. Benoit is also planning to stage Traders Teas and vary these from day to day. One day, for instance, there will be English tea with crumpets, fruit cake and imported English jams. Other possibilities: French tea with croissants; hot chocolate, Dutch cheese, Greek honey, German gingerbread, Hungarian cookies.

The restaurant will be open Tuesday to Saturday from 11 a.m. to 4:30 p.m. (Wednesdays to 9:30 p.m.) and Sundays from 2 p.m. to 4:30 p.m.

A permanent employee in the restaurant will be assisted by volunteers from JAMM and the Museum's Ladies' Committee.

St Thomas Times-Jour. Feb 24/60 (3)

Museum Now Has Restaurant

73-M

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A permanent employee in the restaurant will be assisted by volunteers from JAMM and the Museum's Ladies' Committee.

Mont Star Feb. 22/60 (4)

Junior Associates

Museum Venture Succeeds

The Stable Coffee Shop in the Montreal Museum of Fine Arts is already paying for itself, according to Marie Senecal, president of the 200-member Junior Associates of the Museum, who opened the shop at the beginning of February.

"Mrs. Jehane Benoit, the food consultant, has been our guardian angel throughout the project," Miss Senecal explained. "She read an article in THE STAR about the planning of the restaurant, telephoned Storrs McCall, who was our president then, and offered to take over supervision for us. Our notions of how to run a restaurant were rather limited, so we were delighted with Mrs. Benoit's help in organizing and providing recipes."

One or two volunteers of the Junior Associates are on hand every day during lunch-time and afternoon hours to take over the cash register and clearing of tables, and on Wednesday evenings when the museum is open, the restaurant serves a dinner until 10 p.m.; and volunteers take over all duties.

A former vice-president of the Artistic Society at the University of Montreal, while studying for her degree in social work, Marie Senecal was one of 15 or 20 "charter" members who first met two years ago to organize the junior museum group.

Work in transforming the hayloft atop the museum's galleries began in June, 1958, with members tearing down plaster, levelling the floor, putting in radiators, linoleum and exhibit panels. "We did virtually everything ourselves, with the exception of kitchen plumbing and lighting," Miss Senecal pointed out.

The museum's location is a handy one for its members, the group's president explained. "I work at Notre Dame Hospital but I find a chance to drop in on the days when I lecture at Marianopolis College. Many of us live or work in the area and it's not difficult to get together at the Stable for lunch or after-work meetings."

Gallery Exhibits

Exhibits in the gallery are planned and set up by committee members of the Associates, and are changed about every five weeks. "So far we have included photography, sculpture, tapestry and ceramics, as well as paintings," Miss Senecal noted.

Other activities of the group have included chamber music recitals, plays, panel discussions and movies, which are open to the public.

The Junior Associates' main fund-raising project for this year will again be a Strawberry and Champagne party. "Our first one was such a success that we hope to hold another this summer in the Stable garden."

Gazette Feb 16/60 (5)

Julian Armstrong's

COOKING

871

Soup, Sandwiches And Art

Stacks of French bread and crusty rolls, plates of cold meats and cheese, pots of sandwich spreads, and bowls of apples and nuts, sound like foods to make a groaning board at a picnic.

But this is the scene Tuesdays through Saturdays at lunch in the Stable Gallery of the Montreal Museum of Fine Arts.

The day I had lunch there, the menu, served cafeteria style, began with a rich creamy leek soup. "We only hope the scent of leeks will not disturb the art lovers," said Louise Stevenson, chairman of the Junior Associates restaurant committee. No one appeared disturbed. They were more interested in trying out one or all of the delicious sandwich spreads offered. Cape Cod Spread (lobster), Bali Spread (a chutney cheese mixture, and Quebec Spread (made with baked beans).

All recipes for the restaurant, which like the Stable Gallery, is a Junior Associates project, are by Culinary Expert Jehane Benoit.

CAPE COD SPREAD

3 oz. cream cheese
3 tbsps, butter
1 tbsp. capers
1 can (3 oz.) lobster paste

Mix well. Enough to fill 8 to 10 sandwiches depending on thickness.

BALI SPREAD

1 cup cream cottage cheese
2 tbsps. brandy
2 tsps. curry powder
¼ to ½ cup chutney
Salt, pepper.

Mix well. Enough to fill 8 to 10 sandwiches depending on thickness.

QUEBEC SPREAD

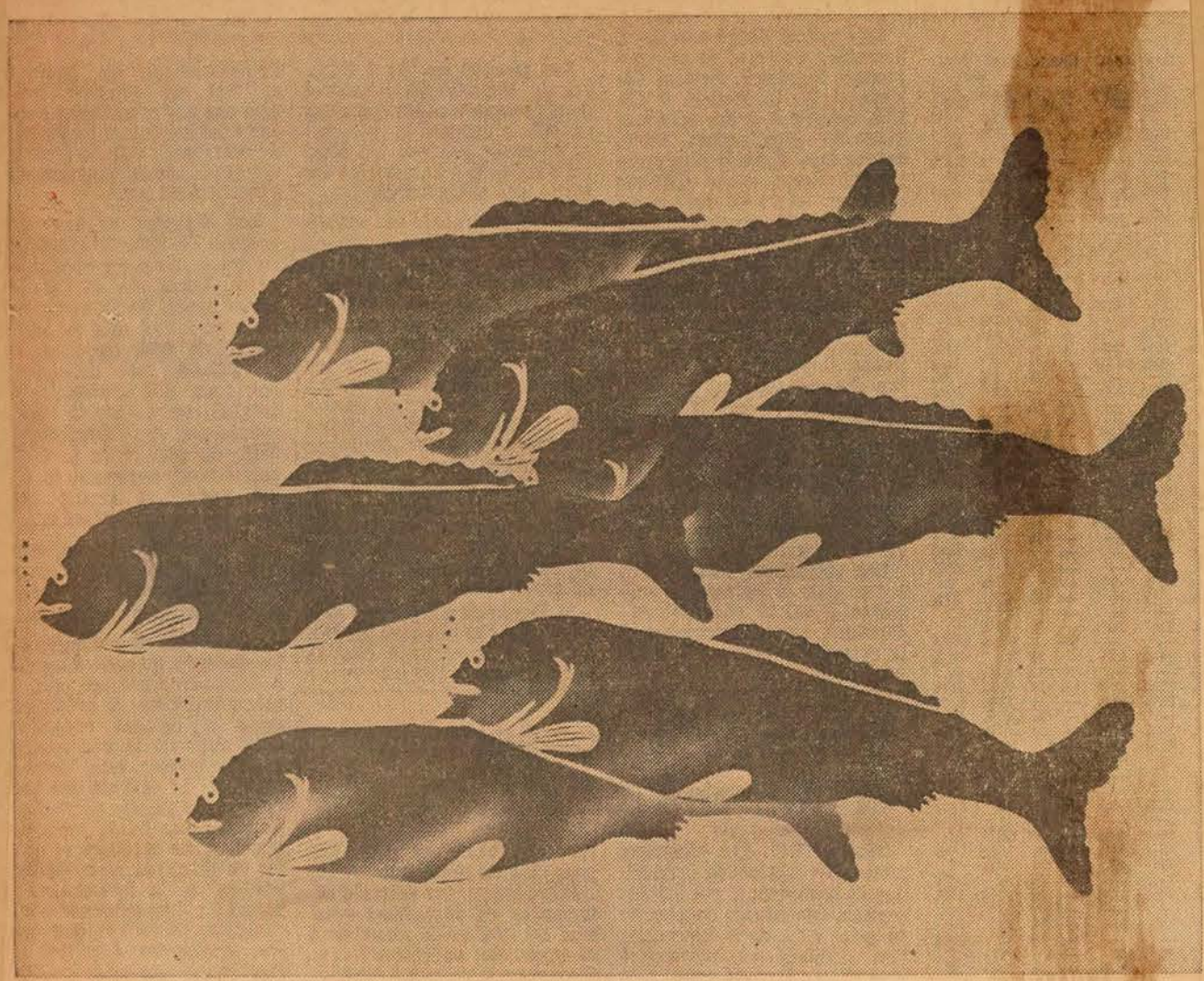
1 can baked beans
½ cup chili sauce
3 minced shallots
½ tsp. savoury
Salt, pepper

Mash and mix with a fork. Enough to fill 8 to 10 sandwiches, depending on thickness.

N.B.— Unless you like very rich food, I recommend using these spreads without butter. Each is rich and good in its own right. This is particularly true for Quebec Spread.

La Presse Fev 20/60 (1)

LES BEAUX-ARTS



YOLA: CHAR ARCTIQUE dessin sur peau de phoque). Art esquimau.

UNE CURE DE JOUVENCE

par Jean Sarrazin

Le musée des Beaux-Arts va présenter, dans le cadre des fêtes de son centenaire, une exposition d'art esquimau particulièrement intéressante. Il s'agit de reproductions de dessins sur pierre et sur peau de phoque, provenant en grande partie de la colonie de Cap Dorset. Il semble que les Esquimaux se seraient initiés avec maîtrise à cette forme d'art nouvelle pour eux, où ils paraissent avoir retrouvé l'inspiration et la vigueur qui échappent de plus en plus à leur sculpture, au fur et à mesure qu'elle est contaminée par les demandes commerciales des civilisés.

Certaines de ces reproductions témoignent d'une richesse et en même temps d'une naïveté d'inspiration absolument étonnantes. On se prend à penser à certains dessins rupestres, mais aussi à ces étranges gravures des enfants de pêcheurs réunis par Françoise Bujold . . . tant il est vrai que chez ceux qu'on appelle les "primitifs", la beauté des formes prend naturellement naissance d'une poésie qui coule de source fraîche et intarissable. Dès que le civilisé arrive, la beauté qui, pour ces gens, était une façon d'être, devient un art. Et c'est dommage. Pour les Esquimaux de Cap Dorset, les civilisés ne semblent pas trop encore les avoir gâtés par leur contact. Profitons-en pour les admirer quand il en est temps . . .

Actualité March 1/60 (2)

exposition

Jusqu'au 27 mars, au Musée des Beaux-Arts de Montréal, présentation de reproductions esquimaudes selon un procédé nouvellement appliqué par les Esquimaux de Cap-Dorset.

Lindsay Post Feb 18/60 3a 3b

In the Women's World

Telling bedtime stories can sometimes get mothers down—after all there are just so many.

So instead of those ones that take place in some non-existent fairyland, usually heavily flavored with European color, try a few Canadian tales on the kiddies.

The Montreal museum of fine arts came up with a few this week in announcing an exhibit of Eskimo prints that will be featured later this month. The prints outline some quaint little legends that might please the kiddies as much as they do the eskimos.

For example, take the one about the blind man who lived near starvation in a snow house with his wicked wife. One day, a bear approached and partly destroyed the wall of their igloo.

The blind man's wife got excited and urged her husband to kill the bear. He protested that he was blind. She said she'd give him a bow and arrow and tell him where to shoot. He did as he was told—even Eskimo husbands have to listen to the little woman—and the arrow went into the bear's mouth. It collapsed and died nearby.

The blind man asked if he had killed the bear, but the nasty wife told him he missed. You see, she wanted the bear meat for herself.

Every day this wicked woman used to go out and eat from the dead bear while her husband starved.

According to the legend "the bear's spirits are like good hunters, so they came and killed the blind man's wicked wife and showed the blind man where the remains of the bear were so that he himself could eat and live.

So the story winds up with a happy ending. Not only did the blind Eskimo get something to eat, but he was well rid of his nasty wife.

Another of the stories is about a mermaid — but not the Hans Christian Anderson variety. This one is named Taloolaiook—no relation to Miss Bankhead—and her arms can bring good or bad luck to Kayuk hunters. If they see her waving to them and fail to catch her, then they have bad luck.

If they can catch Taloo, they have good luck—but so far nobody ever has. Taloo is too quick and always escapes before the harpoons can get her.

Kingston Whig-Standard Feb 10/60 (4)

Eskimo Artist's Death Attributed to 'Spirits'

871

MONTREAL—The story of how a young Eskimo artist's death in Cape Dorset, NWT, has been attributed to "spirits" is being told here.

Niviaksiak, one of the carvers whose work will be featured in an exhibition of Eskimo prints at The Montreal Museum of Fine Arts starting Feb. 26, died mysteriously as he was taking aim to shoot a polar bear.

What was even more astounding to the Eskimos was the disappearance of the bear — and its tracks.

Northern Affairs Department officials said the version of Niviaksiak's death given by two hunting companions convinced the Eskimos that "magical spirits" caused the artist's death and carried off the bear.

Niviaksiak, 39-year-old father of five, was known by the Eskimos as "a man who deeply pondered many matters."

"Every spring," a Northern Affairs official said, "he took only his harpoon and went alone to a little island where he lived simply for about two weeks, just thinking about life. The only food he ate was what he could kill with his harpoon."

His is one of about 20 Eskimos whose stone and sealskin prints will be shown at the museum in the first exhibition of its kind.

It is only recently that the Cape Dorset Eskimos discovered that incised stone and bone drawings and sealskin appliques could be used to make reproductions.

Dr. Evan H. Turner, director of the Montreal Museum, says the new development has opened a new chapter in Canadian art.

"Using primitive tools and a primitive technique," Dr. Turner added, "the Eskimos are producing prints that are bold and handsome."

The museum is presenting the exhibition as part of its 100th anniversary celebrations.

Niviaksiak was on a seal hunt when he spotted the bear tracks. He followed the tracks and found the bear making a stand. Niviaksiak knelt down, took aim and said suddenly to one of his companions: "I'm falling." Before the companion could help him, Niviaksiak was dead.

And the bear, the Eskimos said, was gone, leaving no tracks.

Northern Affairs officials are inclined to believe that Niaviaksiak died of a heart attack. They have no explanation for the disappearing bear tracks, however.

Poogatok, another Eskimo artist whose work will be shown, is also dead. (6)

Seventy years old, he was the "king" of the Dorset area. An absolute ruler, he built up a powerful dynasty in the Cape Dorset area, his domain extending over about 300 miles. Though completely primitive, he had an outstanding knowledge and understanding of the Eskimo language.

Still a third of the exhibiting Eskimos is also dead.

Sheokalook was only 25 when he died last year.

While setting a fishing net in the fall of 1959 with two other men, a violent blizzard occurred. The two men who were with Sheokalook held onto each other and tried to grab him.

They could see nothing, however, and groped their way to shore and shelter. Later, when the blizzard subsided, they found Sheokalook dead in the snow.

His hands were upraised to protect his face from the snow and between his mouth and his hands, his breath had frozen into a block of ice.

Two other of the exhibiting artists, Oshaweetuk and Iyola, made carving which were presented to Queen Elizabeth during her 1959 visit to Canada.

Two more of the artists are women. One of them is Kunu, Niviaksiak's wife.

Mungituk, another of the artists, is described as "eccentric." He is 25.

Not long ago, Northern Affairs officials said, he got into an argument with his mother and threw a rock at her. His father, to teach him a lesson, threw a rock at Mungituk, whereupon the artist grabbed a rifle, shot at his father — and missed.

"His prints," say the Northern Affairs officials, "often portray violence and his wild dreams."

The Eskimo prints will be on view at the Montreal Museum until March 27. Later, they will be exhibited at the Art Gallery of Toronto, beginning April 7.

La Presse Feb 24/60 (5)

Le centenaire du Musée

Exposition esquimaude

Des légendes peu connues de l'Arctique illustrent les gravures esquimaudes que le Musée des Beaux-Arts de Montréal exposera à partir du 27 février.

La reproduction des gravures sur pierre et os et des ornements en peaux de phoques est un art nouveau pour les Esquimaux de Cap Dorset, aux Territoires du Nord-Ouest.

Elles seront exposées au Musée pour la première fois dans le cadre de la célébration du centenaire de cette institution.

Va Guelph Guardian

ESKIMO LEGENDS FOR CHILDREN

871

Telling bedtime stories can sometimes get mother down, after all there are just so many.

So instead of those ones that take place in some non-existent fairyland, usually heavily flavoured with European color, try a few Canadian tales on the kiddies.

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Feb 19/60 (6)

The blind man asked if he had killed the bear, but the nasty wife told him he missed. You see, she wanted the bear meat herself.

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St. Laurent News - Feb. 4/60

41 examples of Eskimo art to be displayed at Museum

Some 20 Eskimos of Cape Dorset, NWT, have written a new chapter in Canadian art by "discovering" that incised stone and bone drawings and sealskin appliques can be used to make reproductions, it was disclosed here today.

The new development, firmly rooted in their old art, "has excited the Eskimos and stimulated a rich flow of creative activity," says J. A. (Jim) Houston, area administrator in Cape Dorset for the Department of Northern Affairs.

Forty-one examples of the Eskimo prints will be exhibited for the first time at The Montreal Museum of Fine Arts starting Feb. 26.

"They are bold and handsome," says Dr. Evan H. Turner, director of the Museum. "Using primitive tools and a primitive technique, the Eskimos are instinctively producing splendid prints and, in the process, writing a new chapter in Canadian art.

"We think it is particularly fitting that the Montreal Museum is the first gallery to show this work in view of the fact that it is now celebrating its anniversary as the oldest art institution in the Nation."

Houston says that Eskimos at all times have felt the need to create artistic objects expressing their feelings about the wonder of existence, their religion and life around them.

Until now, their art has taken three predominant forms: the

(Continued on Page 6)

41 examples . . .

(Continued from page 3)

plastic art of stone and ivory carving; the are of incised drawings on stone and bone; and the skin applique, which involves cutting out and intricately marrying dark and light skins to form design patterns for the decoration of clothing.

Civilization's practice and concept of art involving surface drawings and paintings have remained foreign to the Canadian Eskimo until recent times.

At present, however, Eskimo children are attending schools across the Arctic "and are everywhere exposed to new art materials and new art concepts," Houston says.

It is doubtful, therefore, that the present Eskimo concept will survive beyond the present adult generation."

Houston says it was only recently that the Eskimos discovered that the incised stone and bone drawings may also be used as master plates, permitting them to transfer impressions from the inked stone to paper. Similarly, the skin appliques serve a second purpose when color is forced through the openings to form an impression.

"It is exciting, here in North America with our whole art tradition built upon European concepts, suddenly to find an artistic group of fellow-citizens whose art stems from a different source and who view familiar things in a different way," Houston says.

"Stripping away the non-essentials, they reach for the very core of meaning."

He says the Department of Northern Affairs has encouraged and assisted the Eskimos trading into Cape Dorset to establish their own craft centre, where paper, paint and other simple materials are available to practise the age-old art of hand-printing.

"The department further plans to assist the artists in the marketing of their prints to ensure that the greatest possible return will go directly to the Eskimo people," he added.

The prints will be on view at the Montreal Museum until March 27. Later, they will be exhibited at the Art Gallery of Toronto, beginning April 7.

St. Laurent News Feb 25/60

The Honorable Ellen Fairclough, PC, Minister of Citizenship and Immigration will open the Exhibition of Eskimo Graphics on Friday, February 26 at 9 p.m. at the Montreal Museum of Fine Arts.

Ottawa Courier, Feb 27/60

ESKIMO ART SHOW

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La Presse Feb 18/60

Musée des Beaux-Arts

—Le président et le conseil du Musée des Beaux-Arts en collaboration avec le ministère des Affaires du nord et des Ressources nationales ont lancé des invitations pour une exposition de gravures esquimaudes qui aura lieu le vendredi soir 26 février à neuf heures. L'hon. Ellen Fairclough ouvrira l'exposition.

Le Progres Du Saguenay Feb 11/60

Mort mystérieuse d'un sculpteur eskimau

A Cap Dorset, Territoires du Nord-Ouest, on raconte que la mort d'un jeune artiste eskimau a été causée par les "esprits".

Niviaksiak, un des sculpteurs dont les oeuvres paraîtront dans une série de reproductions esquimaudes exposées à partir du 26 février au Musée des Beaux-Arts de Montréal, est mort mystérieusement au moment où il s'apprêtait à tirer sur un ours polaire.

D'après les Esquimaux, le fait le plus surprenant de cette aventure fut la disparition de l'ours, ainsi que de ses traces dans la neige.

Des représentants du ministère des Affaires du Nord ont déclaré que le récit de la mort de Niviaksiak par ses deux compagnons de chasse a convaincu les Esquimaux que des "esprits magques" ont provoqué la mort de l'artiste et fait disparaître l'ours.

Agé de 39 ans et père de cinq enfants, Niviaksiak passait pour un "homme réfléchi et pondéré".

"Chaque printemps, dit un représentant du ministère, il prenait son harpon et s'en allait tout seul sur une petite île où il vivait simplement pendant quelques semaines, pour réfléchir sur la vie. Il ne mangeait que ce qu'il pouvait prendre au harpon."

Il faisait partie d'un groupe d'une vingtaine d'Esquimaux dont les reproductions de dessins sur pierre et peau de phoque seront exposées au Musée. Ce sera la première exposition de ce genre.

C'est tout récemment que les Esquimaux de Cap Dorset ont découvert que la gravure sur pierre et os et les appliqués en peaux de phoque peuvent être imprimés.

M. Evan H. Turner, directeur du Musée des Beaux-Arts, constate que ce développement ouvre un nouveau chapitre de l'art canadien.

"A l'aide d'outils primitifs et d'une technique fort simple, ajoute M. Turner, les Esquimaux réussissent des reproductions qui ont une ligne audacieuse et beaucoup de fraîcheur."

L'exposition est présentée dans le cadre du centième anniversaire de la fondation du Musée.

Niviaksiak était parti à la chasse au phoque lorsqu'il découvrit la piste de l'ours. Il suivit les traces et aperçut enfin l'ours lorsque soudain il dit à un de ses compagnons: "Je tombe." Avant que l'autre puisse le soutenir, Niviaksiak était mort.

Et l'ours, affirment les esquimaux, était parti sans laisser de traces.

neige très violente survint. Les deux hommes qui étaient avec Sheokalook s'accrochèrent l'un à l'autre et essayèrent de prendre leur compagnon.

Ne pouvant rien voir devant eux, ils se dirigèrent en tâtonnant vers la rive et atteignirent l'abri. Plus tard, lorsque la rafale cessa, ils trouvèrent Sheoklook mort dans la neige.

Ses mains étaient soulevées afin de protéger sa figure de la neige et entre sa bouche et les mains, l'haleine s'était figée en un bloc de glace.

Deux autres artistes de cette exposition, Oshaweetuk et Iyola, ont sculpté des pièces qui ont été offertes à la reine Elisabeth lors de sa visite au Canada en 1959.

Deux autres sont des femmes. L'une s'appelle Kunu, elle est la femme de Niviaksiak.

On dit que Mungituk, autre membre du groupe, est un peu "excentrique". Il est âgé de 25 ans.

Il y a quelque temps, toujours d'après le ministre des Affaires du Nord, Mungituk s'est disputé avec sa mère et il lui a lancé une pierre. Pour lui faire la leçon son père lui rejeta la pierre et alors Mungituk saisit une carabine et tira sur son père — le ratant de près.

Ses reproductions, disent les représentants du ministère, décrivent souvent des scènes violentes et des rêves fantastiques".

Les reproductions esquimaudes seront exposées au Musée des Beaux-Arts jusqu'au 27 mars. On les enverra plus tard à la Galerie d'Art de Toronto, où elles seront exposées à partir du 7 avril.

Selon les représentants du ministère des Affaires du Nord, il semble que Niviaksiak soit mort d'une attaque cardiaque. Il n'y a aucune explication sur la disparition des traces de l'ours cependant.

Poogatock, un autre artiste esquimau dont les oeuvres seront exposées, est aussi décédé.

Agé de 70 ans, il était le "roi" de la région de Dorset. Chef absolu, il a créé une puissante dynastie dans la région. Son domaine couvrait environ 300 milles. Quoiqu'entièrement éloigné de la civilisation, il connaissait admirablement bien la langue esquimaude et savait s'en servir avec habileté.

Un troisième exposant est mort.

Sheoklook n'avait que 25 ans lorsqu'il est mort l'an dernier.

Alors qu'il tendait un filet de pêche à l'automne 1959 avec 3 autres hommes, une tempête de

Gazette Feb. 24/60

The very chic and modern invitation sent out by the Montreal Museum of Fine Arts for the opening of the exhibition of Eskimo Graphics on Friday evening to be presented in co-operation with the Federal Department of Northern Affairs and National Resources? It's a primitive of an Eskimo figure in flame orange against a snow white background.

Gazette Feb 27/60

On View

Montreal Museum of Fine Arts. Suzanne Meloche and Jean McEwen (Gallery XII). Contemporary Quebec Artists Third Annual Exhibition. Until Mar. 3 Eskimo Graphics (in co-operation with the Dept. of Northern Affairs).

Marcelle Ferron, Abstractions. Galery Denyse Delrue, 2080 Crescent St. (Last day.) Opening Mon., Feb. 29, paintings by Laure Majon.

Sep. 171

Gazette Feb 18/60

Sealskin Prints

Eskimo Art Sales Boom

By ARCH MACKENZIE

Ottawa, Feb. 17 — (CP) — Sealskin and stone-cut prints, the latest thing in Eskimo art, will go on the Canadian market March 1. Demand is expected to exceed supply.

Don Snowden, chief of the industrial division of the Northern affairs department, said today the new art items have aroused considerable excitement among United States dealers but that the Canadian requirements will be filled first.

Some already have been purchased by the American Museum of Modern Art for its permanent collection.

The new art form weds the Eskimo penchant for carving with paint and paper, mediums foreign to his original materials. Prints are taken of carvings on flat pieces of rock or stenciled from sealskin — in color as well as black and white.

The artists are members of the flourishing western Baffin Eskimo co-operative located at Cape Dorset, already prominent for excellent stone carvings and a tourist camp featuring plastic igloos among other things for anglers and devotees of the Canadian Arctic.

Canadian artist James Houston, the northern service officer at Cape Dorset, visited Japan last year to learn techniques for transferring the stone cuts and sealskin stencils to paper.

In an interview today, Mr. Snowden outlined this program for some of the collection of birds, bear hunts, caribou, Eskimo legends and "beatnik" designs illustrative of little beyond the fertile imagination of the Eskimo artist.

An exhibition is opening in Montreal Feb. 26 and in New York March 1. One will be held in Toronto. Dealers in major Canadian cities will have limited quanities of the prints for sale. Only about 1,200 have been turned out so far, with runs limited to 30 or 40 of each. Prices will range between $10 and $65 and the Northern Affairs department is acting as sales agent for the co-operative, at least temporarily.

No advance orders have been accepted, Mr. Snowden said, and each Canadian dealer has been advised on the same day to get his order in. After each run, the stone cuts and sealskin stencils are destroyed.

About 53 families trade into Cape Dorset, on the western end of Baffin Island in the eastern Arctic. About 10 families live there and the 11or so artists who have produced the new art drop into the community from time to time to work in the building set aside for carving.

Mr. Snowden said that in New York, one dealer wanted to buy the whole 1,200 prints outright. So far, only the Queen has received one, presented during her tour last summer.

But UNICEF — United Nations International Children's Emergency Fund — has requested five prints for consideration as one of its annual Christmas card designs. Mr. Snowden said the possibilities for the Christmas card trade are excellent but that the department wants to get the other sales rolling first.

Perhaps the most prolific artist was Niviaksiak, whose work featured bears and bear hunting. But Niviaksiak died of a heart attack last December — out on a bear hunt.

Tudlik qualifies as an avant guard artist with such offerings as "Bird Dream Forewarning Blizzards" — a striking big stone cut 18 inches by 24 with a huge bird-like figure standing over gaunt human. Another, "Division of Meat," is simply a black and white design of lines.

Some other titles by artists: "Seal Thoughts of Man," "Thoughts of Birds," "Joyfully I See 10 Caribou," and "Rabbit Eating Sea Weed."

Capturing both Eskimo legend and the modern space age is a stone cut called "Man Carried to the Moon," by Mungitok, and showing a flock of birds bearing a man upward.

La Presse Feb 25/60

Dîner

—Un diner sera offert par le ministère du Nord canadien et des Ressources nationales le vendredi 26 février, à l'hôtel Reine-Elisabeth, avant le vernissage de l'exposition de gravures esquimaudes au Musée des Beaux-Arts. L'hon. Ellen Fairclough en sera l'invitée d'honneur. Parmi les autres personnalités, on remarquera : M. R. G. Robertson, M. B. G. Sivertz, M. Donald Snowden, M. Norman Hallendy, M. B. A. Gould, M. C. M. Bolger, M. et Mme Evan H. Turner, le colonel Hugh M. Wallis, M. et Mme Edward Cleghorn, Mlle Alice Lightall, M. et Mme A. T. Galt Durnford et M. A. T. Belcher.

Ottawa Journal Feb 25/60

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Musée des beaux-arts

L'honorable Ellen Fairclough, ministre de la Citoyenneté et de l'Immigration, ouvrira le vendredi 26 février une exposition d'articles esquimaux au Musée des beaux-arts de Montréal.

Ottawa Journal Feb 25/60

Hon. Ellen Fairclough, Minister of Citizenship and Immigration, will be in Montreal to open an exhibition of Eskimo Graphics at the Montreal Museum of Fine Arts tomorrow evening. Prior to the opening she will be guest of honor at a dinner to be held by the Department of Northern Affairs and Natural Resources at the Queen Elizabeth Hotel.

* * *

Mr. and Mrs. Robert Gill.

Ottawa Citizen Feb 24/60

Mrs. Ellen Fairclough, Minister of Citizenship and Immigration, will be guest of honor at a private dinner being given by the Department of Northern Affairs and Natural Resources in the Queen Elizabeth Hotel on Friday prior to the opening of an exhibition of Eskimo prints at the Montreal Museum of Fine Arts.

Montr Star Feb 17/60

Museum to Show New Eskimo Art

A new Eskimo art form—sealskin prints made from incised stone and bone drawings portraying little-known Arctic legends—will be shown at the Montreal Museum of Fine Arts from Feb. 27 to March 27.

The exhibition of work is by Eskimos from Cape Dorset, N.W.T., and it has many "spirit" aspects. The Eskimos believe, for instance, that the mysterious death of one of the artists during a hunt was caused by "bear spirits."

Star Feb. 18/60

Social and Personal

An exhibition of Eskimo Graphics at the Montreal Museum of Fine Arts will be opened Friday, Feb. 26 at 9 p.m., by the Hon. Ellen Fairclough, Minister of Citizenship and Immigration.

Le Devoir Feb 26/60

Art esquimau

L'hon. Ellen Fairclough, P.C., ministre de la Citoyenneté et de l'immigration, ouvrira officiellement, ce soir, 26 février à neuf heures l'exposition de gravures esquimaudes au Musée des Beaux-Arts de Montréal.

Mme Fairclough sera accueillie par le président du Musée et les membres de son Conseil.

Star Feb 29/60

Eskimo Art On Exhibit At Museum

A unique exhibit of Eskimo prints has been opened at the Montreal Museum of Fine Arts by Mrs. Ellen Fairclough, Minister of Citizenship and Immigration, as part of the museum's centenary celebrations.

The exhibit, comprised of original prints which Eskimos at Cape Dorset have only recently learned to make, has become doubly interesting owing to the mysterious death of one of the young Eskimo artists at the hands of "spirits."

The works have caused considerable enthusiasm among museum officials because of the originality of the stone and sealskin prints, and because they reflect the Eskimo's attitudes, interests and beliefs.

During the opening ceremonies Mrs. Fairclough said the exhibit was "a striking tribute to the creative genius of a people, indeed, to the indomitable spirit of man, that even nature's hardest habitat could not destroy the creative spark."

The 20 Eskimos whose works are represented all come from Cape Dorset, a small island off the coast of southeast Baffin Island, and they make the prints in their spare moments off from hunting and fishing.

The prints, Mrs. Fairclough said, "are reminders of the manifold problems which the Cape Dorset people encountered and overcame in their age-old quest for artistic expression."

Col. Hugh M. Wallis, president of the museum, said the exhibit with its emphasis on Canadian life was part of "a great upsurge in interest and participation in the fine arts."

"It expresses the spirit of the North—the people, the animals, the elements—perhaps one of the gods who creates the dazzling northern lights by playing catch in paradise with seal skulls," he said.

The exhibit lasts till March 27.

Ottawa Citizen Feb 20/60

* * *

Hon. Ellen Fairclough, Minister of Citizenship and Immigration will open an exhibition of Eskimo Graphics at the Montreal Museum of Fine Arts on Friday, February 26.

North Bay nugget Feb 27/60

Eskimo Works to Introduce New Chapter in Canada Art

MONTREAL (CP) — Niviaksiak and two Eskimo companions were on a seal hunt when he spotted bear tracks and began following them.

He found the bear and took careful aim with his harpoon. Suddenly Niviaksiak fell dead. The bear and its tracks vanished.

Northern affairs department officials attributed death to a heart attack but Niviaksiak's companions blamed it on "magical spirits" because they could not explain the disappearance of the bear and its tracks.

Niviaksiak was an Eskimo artist and his work is among that of 20 from the Cape Dorset area being exhibited at the Montreal Museum of Fine Arts Feb. 26 to March 27.

NEW CHAPTER

Dr. Evan H. Turner, museum director, said the Eskimo works will introduce a new chapter in Canadian art. They include bone carvings and stone and sealskin prints. Some of the Eskimo's mystical beliefs, such as those held by Niviaksiak's companions, are reflected in the art.

"It is only recently that the Cape Dorset Eskimos discovered that incised stone, bone drawings and sealskin appliques could be used to make reproductions," said Mr. Turner. "The prints, made with primitive tools and primitive technique, are bold and handsome."

The exhibition is to be shown at the Art Gallery April 7.

Several others whose work is being shown are dead. Sheokalook was 25 when he went fishing with two other men last year. When a blizzard blew up the two companions tried to rescue him but lost him and groped to shore and shelter.

When the storm subsided they found Sheokalook dead in the snow, His hands were upraised to protect his face from the snow and between his mouth and hands, his breath had frozen into a block of ice.

When Poogatok died at 70, he was king of the Dorset area which extends over 300 miles. Northern affairs officials said that beside being an artist he was reputed for an outstanding knowledge of the Eskimo language.

Dr. Turner described another of the artists, Mungituk, as eccentric. Northern Affairs officials said that recently Mungituk, 25, threw a rock at his mother during an argument. To teach him a lesson his father threw a rock at Mungituk. The artist grabbed a rifle, fired at his father, and missed.

"His prints often portray violence and wild dreams," said Dr. Turner.

Among the women artists whose work will be exhibited is Kunu, Niviaksiak's widow. Two others, Oshaweetuk and Iyola, made carvings that were presented to the queen during her visit to Canada last year.

Le Devoir mar 1/60

Mais le chinois, celà s'apprend

Gravure esquimaude de Luktak

Gravure esquimaude de Mungitok

LE Musée des Beaux-Arts de Montréal fête cette année son centième anniversaire.

Je serais curieux de connaître le nombre d'étudiants qui savent seulement qu'il existe à Montréal un Musée des Beaux-Arts où l'on peut voir des toiles de Rembrandt, Breughel le vieux, Greco, Rouault, Cézanne, etc. Combien, en effet, soupçonnent l'existence du Musée ? Un petit nombre, hélas. Et cela n'est pas très surprenant car les adultes eux-mêmes ne le visitent pas souvent. Je suis révolté à l'idée que les guides conduisent en masse les touristes vers cet endroit horrible au point de vue de l'art : le **Musée Historique Canadien** mieux connu sous le nom de "Musée de Cire" où le souci de la "ressemblance" plate et sèche l'emporte au détriment de l'inspiration, de l'imagination, de la beauté, de l'art. Pourquoi amener les étrangers vers les choses les plus laides, alors qu'on pourrait si facilement les mettre en présence d'oeuvres belles et de valeur artistique incontestable ?

Je ne dis pas que notre **Musée des Beaux-Arts** soit comparable aux grands musées mondiaux, tels que le **Louvre** de Paris, le **Prado** de Madrid, le **Metropolitan** de New York ou la **National Gallery** de Londres. Aucunement; mais il vaut la peine d'être connu et visité. En plus de sa collection permanente, des salles canadiennes, orientales, etc . . . le Musée organise des grandes expositions comme celle qui vient de se terminer ("Le Canada Collectionne") et ouvre sa galerie XII aux artistes canadiens, peintres ou sculpteurs. Profite-t-on de ces occasions ? Mais non. Ici on a peur de l'art. On s'imagine que l'art "c'est bon pour les gens riches et les snobs".

Il est sûr que pour certains, visiter une exposition de peinture, c'est du chinois. Mais le chinois, cela s'apprend. Or pour arriver à goûter la peinture, il faut d'abord en voir. Y retourner. Y aller encore: c'est comme cela que le goût se développe. Evidemment, notre paresse intellectuelle et notre manque d'éducation du sens artistique nous tiennent à l'écart de ces manifestations du génie humain. C'est donc avec joie que j'ai appris que la Commission des Ecoles Catholiques de Montréal avait organisé des visites de notre Musée des Beau-Arts pour les élèves du cours secondaire. Enfin, nous nous décidons à faire ce que les Canadiens anglais des autres provinces font depuis déjà quelque temps. C'est un point sur lequel les Canadiens de langue anglaise peuvent nous en montrer. Et de beaucoup.

Jacques LAMOUREUX

Halifax mail-Star Feb 24/60

Youthful Eskimo Artists Led Adventurous Lives

MONTREAL (CP) — Niviaksiak and two Eskimo companions were on a seal hunt when he spotted bear tracks and began following them.

He found the bear and took careful aim with his harpoon. Suddenly Niviaksiak fell dead. The bear and its tracks vanished.

Northern affairs department officials attributed death to a heart attack but Niviaksiak's companions blamed it on "magical spirits" because they could not explain the disappearance of the bear and its tracks.

Niviaksiak was an Eskimo artist and his work is among that of 20 from the Cape Dorset area being exhibited at the Montreal Museum of Fine Arts Feb. 26 to March 27.

NEW CHAPTER

Dr. Evan H. Turner, museum director, said the Eskimo works will introduce a new chapter in Canadian art. They include bone carvings and stone and sealskin prints. Some of the Eskimo's mystical beliefs, such as those held by Niviaksiak's companions, are reflected in the art.

"It is only recently that the Cape Dorset Eskimos discovered that incised stone, bone drawings and sealskin appliques could be used to make reproductions," said Mr. Turner. "The prints, made with primitive tools and primitive technique, are bold and handsome."

The exhibition is to be shown at the Art Gallery April 7.

Several others whose work is being shown are dead. Sheokalook was 25 when he went fishing with two other men last year. When a blizzard blew up the two companions tried to rescue him but lost him and groped to shore and shelter.

BREATH FROZEN

When the storm subsided they found Sheokalook dead in the snow. His hands were upraised to protect his face from the snow and between his mouth and hands, his breath had frozen into a block of ice.

When Poogatok died at 70, he was king of the Dorset area which extends over 300 miles. Northern affairs officials said that beside being an artist he was reputed for an outstanding knowledge of the Eskimo language.

Dr. Turner described another of the artists, Mungituk, as eccentric. Northern Affairs officials said that recently Mungituk, 25, threw a rock at his mother during an argument. To teach him a lesson his father threw a rock at Mungituk. The artist grabbed a rifle, fired at his father, and missed.

"His prints often portray violence and wild dreams," said Dr. Turner.

Le Petit Journal mar 13/60

L'une des gravures esquimaudes typiques qu'on peut actuellement voir au Musée des Beaux-Arts.

Gravures la Voix de l'Est Feb 18/60

Des gravures sur pierre et os aux Beaux-Arts

Des légendes peu connues de l'Arctique illustrent les gravures esquimaudes que le Musée des Beaux-Arts de Montréal exposera à partir du 27 février.

La reproduction des gravures sur pierre et os et des ornements en peaux de phoques est un art nouveau pour les Esquimaux de Cap Dorset, aux Territoires du Nord-Ouest.

Elles seront exposées au Musée pour la première fois dans le cadre de la célébration du centenaire de cette institution.

L'une des légendes que raconte ces gravures est celle de l'aveugl et l'ours.

Il était une fois un aveugle qui vivait dans une maison de neige avec sa méchante femme. C'était une époque de famine. Un jour, un ours s'approcha et détruisit partiellement le mur de l'igloo.

La femme de l'aveugle s'alarma et lui dit: "Tue cet ours".

"Mais je suis aveugle" répondit-il.

Elle répliqua: "Je vais te donner un arc et une flèche et te dirai où tirer".

Il tira comme elle le lui avait indiqué et la flèche vint juste dans la bouche de l'ours. L'ours s'affaissa et mourut.

L'aveugle demanda à sa femme s'il avait tué l'ours mais elle répondit qu'il l'avait manqué car elle voulait garder la viande de l'animal pour elle seule.

Chaque jour la méchante femme sortait et mangeait un morceau de l'ours pendant que son mari mourait de faim.

Mais la légende continue :

"Les esprits des ours polaires sont comme de bons chasseurs. Ils vinrent donc au secours de l'aveugle, tuèrent sa méchante femme et lui montrèrent les restes de l'ours mort afin qu'il puisse manger et vivre".

Elle ne se montre qu'aux chasseurs en kayak. S'ils la regardent lorsqu'elle agite le bras, la chasse sera mauvaise. Au contraire, s'ils réussissent à l'attraper, ils sont assurés d'une bonne fortune.

Grâce à une formule magique, les Esquimaux peuvent attirer Taloolaiook et lorsqu'elle s'approche, ils lui lancent leur harpon. Cependant, Taloolaiook est si vive que personne n'a encore réussi à l'attraper.

Une troisième gravure représente le rite complexe qui entoure le dépècement du phoque. Il se fait selon le nombre de chasseurs, leur âge, leur situation, leur expérience et leur sexe.

L'exposition, ouverte jusqu'au 27 mars, comporte plusieurs allusiens aux "esprits". Ainsi par exemple, l'un des artistes, Niviaksiak, serait mort mystérieusement au cours d'une chasse et les Esquimaux semblent persuadés que "l'esprit de l'ours" a provoqué sa mort.

Le Petit Journal mar 6/60

Art esquimau

Ne quittez pas le Musée sans avoir vu les gravures esquimaudes. Il s'agit d'une nouvelle forme de l'art esquimau. C'est tout récemment que les Esquimaux de la colonie de Cap Dorset (Territoires du Nord-Ouest) ont découvert que les gravures sur pierre, les dessins sur os et les ornements en peau de phoque pouvaient être reproduits. Une autre acquisition pour les arts graphiques.

L'une des gravures esquimaudes typiques qu'on peut actuellement voir au Musée des Beaux-Arts.

Mont. Star Feb 4/60 (1)

13-M

—Staff Photo by Lloyd Blackham

Felix Duquesne, of St. Eustache-sur-le-Lac, nephew of the great Dutch artist, with his uncle's pen, ink and crayon drawing of the family home at Nuenen, The Netherlands. An exhibition has been set for October.

Noted Van Gogh Works to Be Shown

By DUSTY VINEBERG

One hundred and sixty of the greatest works of the artist Vincent Van Gogh will be shown at the Montreal Museum of Fine Arts in October as the high point of the museum's centenary celebrations.

The paintings, drawings and watercolors will be on loan from Van Gogh's nephew, W. W. Van Gogh, of Laren, Holland, and the Kroller-Muller Foundation of the Netherlands. Another nephew, who has been living quietly near Montreal with his wife and family since 1933, will attend the show.

Dr. Evan H. Turner, director of the museum, went to Holland in December to arrange the show, which will also go to Ottawa, Toronto and Vancouver. The paintings will be returned to the Netherlands by April 1, 1961 — in time for the tourist season, when they draw thousands of visitors each year.

Van Gogh exhibitions always draw big crowds. Many of the pictures to be seen in Montreal have been exhibited in San Francisco, where they drew 150,000 people.

The Van Gogh nephew who will see the show is Felix Duquesne, 52, of St. Eustache-sur-le-Lac. He is the son of the painters' sister, Elizabeth. (Van Gogh was born in 1853 and died in 1890.)

For years, Mr. Duquesne says, artists and biographers have beaten a path to his door—although he never met his famous uncle.

He has appeared on CBC-TV programs — and was recently asked to collaborate by a Montreal psychiatrist who plans a book on the artist. Mr. Duquesne referred the doctor to the three volumes of Vincent's letters to his brother Theo, as "the best source."

Nobody is alive who knew the artist.

Although he feels he can't contribute much to the written record, he does supply an authoritative pronunciation for Canadians, who mistakenly say "Van Gaugh." The Dutch pronunciation of this Dutch name, he says, is "Van Hoch—hh" (roughly equivalent to the Scottish "loch" but with a more prolonged clearing of the throat!)

Mr. Duquesne, sales manager of the Fuller Tool Company, has never painted anything "except the living room walls" according to his wife. But he is a profound student of Van Goghianna.

Brotherly Devotion

In a recent conversation, he recalled that Vincent's brother Theo (whose son owns many of the paintings to be shown at The Montreal Museum) was the artist's backer. He had "unshakable faith" in Vincent and made tremendous sacrifices to keep him going. Theo's brotherly devotion was so famous that it tended to obscure the existence of the rest of the family—three sisters including Mr. Duquesne's mother, and another brother.

Mr. Duquesne says the atmosphere in his own home at Baaren, Holland,—his father was a lawyer — was saturated with painting and literature. His mother, Elizabeth, wrote several books of verse and translated novels.

Indignant at the publication of letters she felt should never have been printed, she also wrote a book about Vincent called "Memoirs of My Brother."

Mr. Duquesne feels that the sensational incidents of Vincent's life, which caused the family so much unwelcome publicity, are still often and unfairly considered outside the context of his genius.

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(3) Peterborough Examiner Feb 23/60

Eskimo Art Is Bold, Handsome

871

MONTREAL (CP) — Niviaksiak, two Eskimo companions, were on a seal hunt when he spotted bear tracks and began following them.

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(2) Le Progrès du Saguenay Feb 25/60

Exposition de gravures esquimaudes

871

Mme Ellen Fairclough, ministre de la Citoyenneté et de l'Immigration, inaugurera officiellement une exposition de gravures esquimaudes au Musée des Beaux-Arts de Montréal le 26 février à 9 h. p.m.

Présentée au public jusqu'au 27 mars, l'exposition montrera une nouvelle forme de l'art esquimau. C'est tout récemment que les Esquimaux de la colonie de Cap Dorset, Territoires du Nord-Ouest, ont découvert que les gravures sur pierre, les dessins sur os et les ornements en peau de phoque pouvaient être reproduits.

Quarante et une reproductions seront exposées - c'est la première fois qu'on les montre au public.

Le musée a organisé cette exposition dans le cadre des fêtes de son centenaire.

Trois artistes, parmi une vingtaine qui participent à cette exposition, sont morts. L'un d'entre eux, Niviaksiak, âgé de 39 ans, est mort mystérieusement et les Esquimaux blâment les "esprits des ours polaires" de cet accident.

Granby La voix de l'Est Feb. 9/60 (4)

Quelque 160 toiles des plus célèbres exposées

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Des peintures de Van Gogh, parmi les plus célèbres toiles du peintre, seront exposées au Musée des Beaux-Arts de Montréal en octobre prochain. Ce sera l'un des point culminants des célébrations du Musée à l'occasion de son centenaire.

Cette exposition groupera 160 toiles, dessins et aquarelles appartenant au neveu de Van Gogh et à la Fondation Kroller-Muller des Pays-Bas.

On a aussi révélé aujourd'hui que M. Evan H. Turner, directeur du Musée des Beaux-Arts, s'est rendu en Hollande en décembre afin de négocier l'exposition.

Un grand nombre des tableaux qui seront exposés ici sont connus dans le monde entier surtout par les nombreuses reproductions qu'on en a faites. Ce sera la première fois que les originaux seront montrés au Canada.

Quelques-uns d'entre eux ont été exposés sur la côte ouest des Etats-Unis. A San Francisco, ils ont attiré 150,000 visiteurs ; et 80,000 à Los Angeles de même qu'à Seattle.

"Nous sommes extrêmement chanceux d'avoir pu amener ici cette collection, déclare M. Turner. Elle sera magnifique."

Après le premier vernissage canadien ici, les oeuvres iront à la Galerie Nationale du Canada à Ottawa, ainsi qu'aux galeries d'art de Toronto et de Vancouver.

La collection doit retourner dans les Pays-Bas pour le 1er avril, date d'ouverture de la saison touristique. Les peintures à elles seules attirent dans ce pays des milliers de visiteurs chaque année.

On n'a pas révélé la valeur exacte des tableaux mais on sait qu'ils ont été assurés pour "une somme fabuleuse".

L'exposition Van Gogh représente la troisième manifestation d'envergure organisée pour le centième anniversaire du Musée. La première, ouverte jusqu'au 21 février, réunit 214 tableaux de maîtres anciens appartenant ou ayant appartenu à des Canadiens. La seconde sera une exposition de l'art contemporain en Russie soviétique. En grande partie inconnues dans le monde occidental, ces peintures viendront au Musée au mois de mars.

M. V. W. Van Gogh de Lauren, Hollande, neveu du célèbre artiste, conserve "une affection spéciale pour le Canada" affirme M. Turner.

Il ajoute que M. Van Gogh a accroché une feuille d'érable verte sur sa porte d'entrée en l'honneur du Canada.

"Il m'a expliqué, continue M. Turner, qu'à la libération une feuille d'érable avait été accrochée partout dans son voisinage. Elle signifiait que tout soldat canadien était le bienvenu."

M. Van Gogh a hérité des toiles de son père, Théo, frère bien-aimé de l'artiste.

Elles sont fréquemment exposées au musée d'art moderne Stedelijk à Amsterdam.

L'autre grande collection qui fera partie de l'exposition du Musée des Beaux-Arts est celle de la famille Kroller-Muller. Elle est prêtée par la fondation du même nom.

C'est Mme Kroller-Muller qui a acquis la plus grande partie de cette collection pendant les deux premières décades de ce siècle elle était l'un des plus grands collectionneurs d'art moderne en Europe.

Ces toiles furent conservées quelques temps dans une maison moderne de La Hague, résidence qui est devenue depuis l'ambassade du Canada. Actuellement, la collection est gardée au musée national De-Hoge Veluwe à Otterlo.

M. Turner a déclaré que le Musée devra percevoir un modique prix d'entrée en raison des "énormes" frais de transport et d'assurance exigés par cette exposition.

Les accords concernant les dernières phases de l'exposition sont en voie de préparation.

Ottawa Citizen Feb 13/60 (5)

Van Gogh Exhibition

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"The greatest Van Gogh paintings in the world" will be exhibited at the Montreal Museum of Fine Arts next October as one of the highlights of the Museum's centenary celebrations. The show will consist of no less than 160 paintings, drawings and watercolors owned by Van Gogh's newphew and the Kroller-Muller Foundation of The Netherlands. The exhibition will be shown in Ottawa, too, at a later date.

Winnipeg Free Press Feb 27/60 (6)

MONTREAL (CP) — The first exhibition of Eskimo graphics at the Montreal Museum of Fine Arts was officially opened Friday night by Immigration Minister Fairclough. The graphics, which will be on view here until March 27, are prints made from incised stone, bone drawings and sealskin appliques.

Gazette Feb 27/60 (7)

Minister Lauds Art Of Eskimos

Mrs. Ellen Fairclough, Minister of Citizenship and Immigration, officially inaugurated the first exhibition of Eskimo graphics last night and called the exhibition "intriguing."

The prints—a newly-discovered art form for the Eskimos of Cape Dorset, NWT—will be on view at the Montreal Museum of Fine Arts until March 27.

"The world has been slow" to recognize the art forms of the Eskimos "and even slow to gain a warm understanding of these friendly and talented people," Mrs. Fairclough said.

However, the new graphics are now being "received enthusiastically by distinguished galleries in Canada and the United States."

The prints are made from incised stone and bone drawings and sealskin appliques.

Msr. Fairclough was welcomed to the Museum by Col. Hugh M. Wallis, president.

He noted that Mrs. Fairclough's responsibilities include the National Gallery of Canada and declared:

"We are fully aware that great potential value to the Canadian people the gallery can have working under a forward looking national policy in the sphère of the arts.

"There is a great upsurge in interest and participation in the fine arts as we of the museum with our nationwide influence well know."

Mrs. Fairclough said that as Canadians get to know the Eskimos better, "we ask ourselves if we could have sustained the rigors of Arctic life, developed an equally practical mode of living and could have nourished a culture in such a forbidding environment.

"It is a striking tribute to the creative genius of a people indeed, to the indomitable spirit of man that even nature's harshest habitat could not destroy the creative spark in this hardy breed."

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London Evening Free Press Feb 12/60

Second Parley Held On Fete

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MONTREAL — The second conference for planning Canada's centenary celebrations opened last night with an appeal to Canadians to "seek wherein our strengths lie and push on to greater heights."

The appeal was made by Col. Hugh M. Wallis of the conference and president of the Montreal Museum of Fine Arts.

More than 120 representatives of leading Canadian public organizations attended the meeting, sponsored jointly by the Canadian Citizenship Council and the Canadian Association for Adult Education.

The aim is to prepare for events to mark 100 years of confederation in 1967.

Among the topics under discussion is the possibility of holding the world's fair here that year.

The conference continues today when Solicitor-General Leon Balcer will speak. He is chairman of the federal-provincial centenary committee.

The first conference was held in Toronto last May.

London Evening Free Press Feb 11/60

Montreal Museum To Get Display Of Russian Art

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MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North Amerian.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection.

Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Montreal Gaz - Feb 12/60

Program For '67 Planned

13-M

The second conference on Planning Ahead for Canada's Centenary opened in Montreal last night with an appeal to Canadians to "seek wherein our strengths lie and push on to greater heights."

The conference, sponsored by the Canadian Citizenship Council and the Canadian Association for Adult Education, is laying the groundwork for the 1967 celebration of 100 years of Confederation.

Plans are being mapped for extensive activity in every sphere of Canadian life. The possibility of a World Fair in Montreal in 1967 is only one of literally hundreds of major projects under study.

Some 125 representatives of Canada's leading public bodies are represented at the conference, which continues today. A key speaker this morning will be Solicitor-General Leon Balcer, chairman of the federal-provincial government committee for the centenary celebration.

Col. Hugh M. Wallis, chairman of the conference and president of the Montreal Museum of Fine Arts, said Canadians have "immense opportunities for achievements ahead of us.

"We have made great progress in a material way but there is much to be done socially and culturally. We have weaknesses and should not fail to correct them. But we also have the elements of greatness. Let us seek wherein our strengths lie and push on to greater heights."

First conference on the centenary was held last May in Toronto.

Col. Wallis said that for a country with such a small population, Canada stands high in the world's councils.

Canadians, moreover, had "proven their worth" in many fields of international significance, such as the United Nations, NATO, the Commonwealth and the Colombo Plan.

Fredericton Daily Gleaner Feb 10/60

Work of Lismer Heads Tonight's Gallery Program

13-M

The work of Arthur Lismer, member of the original Group of Seven who is still active in art instruction, will feature tonight's film program at the Beaverbrook Art Gallery.

A former principal of the Nova Scotia College of Art, he is educational supervisor of the National Gallery and has been principal of the School of Art and Design, Montreal Museum of Fine Arts, since 1940.

He has made teaching and lecture trips to many parts of the world.

A varied fare will round out the program. "Architects of England" tells the story of Britain's builders from Stonehenge to modern times. "Farewell, Oak Street" is a town planning documentary based on a Toronto building project. "The Loon's Necklace" by Norman MacLarin utilizes west coast Indian masks to tell an age - old legend of the region.

Vancouver Westmt Feb 12/60

Rotary

Museum is root of community

13-M

"The Montreal Museum of Fine Arts is much like a library," Director Dr. Evan Turner told the Westmount Rotary at their weekly luncheon at Victoria Hall on Wednesday. "We don't consider our building as a mausoleum."

Dr. Turner, at 31 the youngest museum director in Canada, illustrated his talk with color slides of some of the paintings and sculpturing on display at the Museum.

"A museum is the root of a community," he said. "It is one of the most important educational institutions in the city."

Discussing the great number of paintings and other items on exhibition, Dr. Turner said that they had loaned famous pictures to other museums on every continent in the world, with the possible exception of the Orient.

Of all the slides shown to illustrate his talk, one provoked unusual interest. It was a reproduction of a Raphael painting now in the Mellin collection which was sold by Russia in 1932 for $1,300,000. It was, and still is, the highest price ever paid for a single painting in the western world. "Russia badly needed money at the time," Dr. Turner explained, "and that's why they sold it."

Dr. Turner also stated that Queen Elizabeth II has what is probably the greatest single art collection in the world today.

Borne in Maine, Dr. Turner received his education there and at Harvard, graduating in 1949. He majored in art history, especially the study of European paintings from 1300-1914.

Eventually the Museum hopes to make it a practice to enable every sixth grade student in and around Montreal to visit their exhibits.

"It will help them think of things around them in a clearer way," he said.

L'Action Catholique Feb 14/60

L'Association des Musées canadiens se réunira le 19 mai

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Pour la deuxième fois au cours de ses 13 années d'existence, l'association des Musées canadiens tiendra sa réunion annuelle de trois jours à Montréal, à partir du 19 mai.

On a choisi Montréal comme site de la conférence en l'honneur du Musée des Beaux-Arts de Montréal qui célèbre cette année le centenaire de sa fondation. C'est la plus ancienne institution publique consacrée aux arts au Canada.

Mme Alice J. Turham, directrice des musées de l'université McGill et présidente de l'association des Musées canadiens, a déclaré qu'environ 200 délégués assisteront à la conférence — le plus grand nombre que l'association ait enregistré jusqu'ici.

Ces délégués représenteront les 210 musées du Canada, depuis la Galerie Nationale du Canada jusqu'au musée du Frère André à Montréal.

Le groupe de musées inclut les galeries d'art, les résidences historiques et les musée d'intérêt scientifique, industriel et religieux.

L'association s'était réunie la première fois à Montréal en 1950.

La prochaine conférence est la première depuis la fondation de l'association des Musées de la province de Québec en 1958. Mme Turnham est aussi présidente de l'association québecoise. Les vice-présidents en sont M. L.-J. Thériault, conservateur du musée de Vaudreuil-Soulanger et Mme G. McGibbon, de la société historique d'Argenteuil.

La conférence du mois de mai groupera des hommes et des femmes des dix provinces.

Il y aura aussi des représentants de l'association des Musées américains et de divers organismes européens intéressés aux musées.

En annonçant la réunion, Mme Turnham a déclaré que la majorité des musées canadiens sont petits et disposent d'un budget très limité.

Il y a toutefois un nombre croissant d'employés de musées qui adhèrent à l'association et prennent part à son activité.

La conférence débutera au musée des Beaux-Arts par une séance générale sur les questions financières. Un déjeuner sera offert par le Musée à la galerie de l'Etable et diverses réunions sur les publications et l'art eskimo suivront dans l'après-midi. Dans la soirée prendra place le diner annuel à l'île Ste-Hélène.

Le jour suivant, une assemblée plénière sur "La Formation des cadres nécessaires aux musées" aura lieu au Château de Ramezay. Une visite du vieux Montréal précèdera des réunions de groupes sur l'art et l'archéologie, l'histoire, l'éducation et les sciences à l'édifice du Bell Téléphone. La compagnie du téléphone offrira un diner qui sera suivi d'une visite à l'Office national du Film.

Le troisième jour commencera par une séance sur les rapports et résolutions, au musée Redpath, suivie d'une seconde réunion sur les questions financières et l'élection des présidents.

Les délégués déjeuneront au Redpath Hall à titre d'hôtes de l'université McGill.

Pour l'après-midi, le musée a organisé une visite de collections dans des résidences privées. Les délégués visiteront ensuite le musée de l'Oratoire St-Joseph et s'embarqueront en péniche autour du port de Montréal et la voie maritime du Saint-Laurent.

Les membres du comité local chargé de la conférence, en plus de Mme Turnham, sont : M. Evan H. Turner, directeur du musée des Beaux-Arts, président du comité de Réception; M. Edward Cleghorn, directeur associé du musée des Beaux-Arts, chargé du transport et du logement; et H. G. Ferrabee et G. L. Long coordonnateurs du programme.

Parmi les délégués qui assisteront à la conférence, on remarque : M. Clifford Carl, directeur du musée provincial de la Colombie-Britannique; M. Clifford P. Wilson, directeur général de la fondation Glenbow de Calgary, en Alberta; M. Robert Nero, du musée Provincial de la Saskatchewan; M. Richard Sutton, directeur du musée Provincial du Manitoba; M. Loris S. Russell, directeur du musée National du Canada; M. Rolland Dumais, assistant conservateur du musée de la province de Québec; M. Edwy Cook, directeur de la galerie Lord Beaverbrook à Fredericton, N.B.; et M. Donald Crowdis, directeur du musée des Sciences de la Nouvelle-Ecosse.

L'an dernier, les hôtes de la conférence étaient le musée Royal d'Ontario et la Galerie d'Art de Toronto. M. Martin Baldwin, directeur de la Galerie d'Art de Toronto, est l'ancien président de l'association.

La Presse Feb 13/60

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Centenaire de la Confédération

Création d'un comité pour préparer les fêtes de 1967

Un comité provisoire de sept membres, pour représenter les organismes non-gouvernementaux, dans la préparation des célébrations des fêtes du centenaire du Canada en 1967, a été formé ici hier.

Le comité, formé à la suite d'une conférence sous les auspices du Conseil canadien de la citoyenneté et de l'Association canadienne d'éducation pour les adultes, est dirigé par le colonel Hugh M. Wallis, de Montréal, président du Musée des Beaux-Arts de Montréal.

Le but de la conférence était de tracer les plans pour la participation au centenaire de groupements comme les Associations de parents et d'écoles, les guides et les organisations ouvrières.

Un membre additionnel de langue française a été ajouté au comité original de six membres lorsque des objections ont été soulevées parce que le groupe original ne comprenait "qu'un seul Canadien de langue française et que c'était un prêtre".

Le prêtre est l'abbé André Renaud, d'Ottawa. Le membre de langue française qui a été ajouté, après que M. Paul O. Trépanier, de Granby, se fut plaint que la représentation du groupe n'était pas suffisante, est M. André Bachand, directeur des relations extérieures de l'Université de Montréal.

Les autres membres sont M. John Kidd, d'Ottawa, secrétaire; William Dowd, d'Ottawa, représentant le Congrès du travail du Canada; M. Robert Elliott, d'Ottawa, représentant l'Institut royal canadien d'architecture et Mme Ruth Haythorn, représentant les Home and School Associations.

Des protestations ont été formulées également parce que les membres venaient tous d'Ottawa ou de Montréal. On a donné l'assurance que le comité "n'était que strictement provisoire" et qu'on pourra ajouter des membres afin qu'il devienne vraiment représentatif de tout le pays.

Le solliciteur-général Léon Balcer a adressé la parole au comité. Il a répondu aux critiques de certains délégués, à l'effet que la proposition de tenir une Exposition mondiale à Montréal en 1967 pourrait masquer le caractère du centenaire canadien, en disant que le gouvernement a déjà approuvé la proposition et "qu'il sera très désappointé" si son offre n'est pas acceptée à Paris le 8 mars.

M. Balcer a dit que le gouvernement canadien accueille favorablement la contribution et la coopération des groupements privés dans l'élaboration des célébrations du centenaire.

Winnipeg Free Press Feb 13/60

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Centenary Planners

MONTREAL (CP) — A seven-man interim committee to represent non-government bodies in planning for Canada's centenary celebration in 1967 was set up here Friday. The committee, formed after a conference under the auspices of the Canadian citizenship council and Canadian association for adult education, is headed by Col. Hugh M. Wallis of Montreal, president of the Montreal Museum of Fine Arts.

Le Devoir Feb 13/60

Nominations au conseil du Musée des beaux-arts

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Le colonel Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal, annonce les nominations de M. Samuel Bronfman et M. Dana T. Bartholomew au Conseil du Musée.

M. Bronfman est président de la corporation des distillateurs Seagrams limitée et de nombreuses autres compagnies.

M. Bartholomew est directeur et vice-président de la compagnie Aluminium limitée, ainsi que directeur de plusieurs autres compagnies.

Les autres membres du Conseil du Musée sont les suivants: MM. Richard F Angus, André Bachand, Murray G. Ballantyne, C.P. Beaubien, William H. Budden, Mme Marcoux-Caillé, Maurice Chartré, Murray R. Chipman, S. Ralph Cohen, Maurice Corbeil, A. Sidney Dawes, Mme A.T. Galt Durnford, Robert Elie, B.A.C. Hills, David Y. Hodgson, Peter M. Laing, Lionel Lemay, Mostyn Lewis, F. Cleveland Morgan, J. Bartlett Morgan, S.W. Pappius, L.V. Randall, Claude Robillard, A. Murray Vaughan, Roger Viau, le col. Wallis et Mme Robin Watt.

Star Apr 2/60

Montrealers Celebrate Canadian Library Week

Public Observance Here

The 17 public libraries in Montreal will observe Library Week as will libraries at the Notre Dame, the Jewish General and Ste. Justine Hospitals. Andre Chamson, of l'Academie Francaise, will speak at the Montreal Museum of Fine Arts on Wednesday. The Montreal Women's Press Club will hold a "book shower" on Monday. Entrance fee will be one book, with the collection to be distributed among the "poorer" libraries in the province.

Brampton Conservator Feb 11/60

ELIZABETH SMILY, FRSA, approaches the finishing stages of h portrait of Nora Doole, of Centre Street, wife of publisher W. E. Doole. The talented British painter recently moved to Brampton with husband "Doc" Smily and their three daughters. Photo was taken by Gordon Campbell in her Scott Street studio.

NEW NEIGHBORS

Prominent Painter Opens Studio Here

A successful portrait painter must have a liking for people—all kinds of people—says Elizabeth Smily, F.R.S.A., who recently moved to Brampton with her husband Powell ("Doc") Smily, and their three daughters.

"The essence of portrait painting," she disclosed in an interview, "is to bring out the best in your subject. Obviously you can't do this if you're looking for the worst."

Among the personages whose "best" Liz Smily has brought out are Odette Churchill, the war heroine and George Cross winner; Trevor Howard, the British actor; Coco, the famous European clown; the Queen of Nigeria; Mr. Justice Louis St. Jacques of the Quebec Court of Appeal; and Mrs. George Randolph Pearkes, wife of the Canadian Defence Minister. She did black-and-white portraits of James Stewart, Marlene Dietrich, Glynis Johns.

"I also did a portrait of Augustus John, who paid me the great compliment of letting me paint him when I was only 15. As a matter of fact, that was the first painting I ever sold."

WARTIME ANECDOTE

The job of painting she remembers best, however, was one she undertook during a certain stage of her four-year service in th British army.

"The CO said to me, 'I hear you're a graduate of the Royal Academy Schools.' I admitted I was. 'Fine,' he said. 'You can whitewash the toilets for us.' And I did."

It was while Mrs. Smily was in uniform that the Royal Academy first accepted one of her paintings for hanging at the annual Spring Exhibition.

"The army wouldn't give me leave to attend the Academy opening," she recalled. "They said there was a war on."

Liz met her husband during her first one-man show in London, England.

SNEERING ADMIRER

"He was working on Fleet Street, and the CBC had asked him to do a short-wave broadcast about my exhibition. I remember he came and sneered at everything, just as though he knew something about painting, and then took me out to dinner."

During the period when her husband was at the Press Gallery in Ottawa, Mrs. Smily did a number of pastel portraits of children of MPs and Diplomatic Corps members.

"It's impossible to make children sit still, of course," she says, "but I like doing them in pastels."

Her work has been hung several times in the Royal Academy, and also in the Montreal Museum of Fine Arts. In 1949 she was elected a Fellow of the Royal Society of Arts.

The future? "I think I might start preparing for another one-man show."

(This is a series presented by The Conservator to introduce new citizens to the community.)

Kamloops Daily Sentinel Feb 3/60

Montreal Art Viewer Sees Childhood Painting Of Self

MONTREAL (CP) — When Maeda Primavesi, an Austrian who lived here for 10 years, went to an exhibition at the Montreal Museum of Fine Arts she came face-to-face with a sketch of herself. On the wall a few feet away was another.

"I was astonished," she said in an interview.

The two pictures were originals among a series sketched of her during her childhood by Gustav Klimt, and were part of an exhibition of Austrian drawings from Vienna's Albertina gallery.

PORTRAIT IN VIENNA

Miss Primavesi said Klimt, who died in 1918, did "about 40" sketches of her as a youngster for an oil portrait now in the Museum of the City of Vienna. The sketches that were on view here until just before Christmas were entitled "Maeda Primavesi" and "Girl Seated from Front."

Miss Primavesi, who lived in Toronto for two years before settling in Montreal, owns seven of these sketches. Some are in her mother's possession in Vienna, and the others are in the Albertina collection.

"Klimt painted slowly," she said. "He would let his sitters move about as they wanted so that he could capture what was most charcteristic about them."

Miss Primavesi, an art teacher herself, said her family became acquainted with Klimt because her father, an industrialist, was a financial backer of Wiener Werkstaette, an art centre established so that Klimt and others like him could create new Austrian art that would express their time.

ENCOURAGE ART

She said Klimt and his contemporaries spent a good deal of time at the Primavesi country home. He also painted a portrait of her mother.

"In Austria people feel it necessary to give artists moral support and to associate personally with them," she said. "I think it is rather sad that in Canada artists are left alone. They have no real contact with the general public.

"People here don't seem to realize that the soul of an artist and a businessman are two different things. Their outlook that artists should be able to look after themselves is basically bad for the cultural development of Canada."

The Elizabethan Feb 1/60

...treal Museum of Fine Arts—A permanent collection of Old Masters, French, English and contemporary Canadian paintings. Special exhibitions for the month include an Exhibition of Photography from February 12 to 14 sponsored by the Junior Associates. From February 27 to March 27 an exhibition of Eskimo Graphic Art. The museum is open Tuesday to Saturday, from 10 to 5, Sunday from 2 to 5, at 1379 Sherbrooke Street West. Admission free on Wednesday, Saturday and Sunday. Other days, 25 cents to non-members.

Progrès du Saguenay Feb 9/60

Visites guidées au Musée des Beaux-Arts

Un système de visites guidées a été organisé pour les élèves des écoles secondaires par le Musée des Beaux-Arts de Montréal, en collaboration avec la Commission des Ecoles catholiques et la Commission des Ecoles protestantes de la métropole.

M. Evan H. Turner, directeur du Musée, fait remarquer que ces visites ouvrent une nouvelle voie aux services éducatifs du Musée.

Présentement, des groupes étudiants accompagnés de leurs professeurs vont voir au Musée une exposition de tableaux anciens qui donne une vue générale de l'évolution des collections canadiennes au cours du dernier siècle.

Un groupe typique fut celui de l'école Mgr Georges-Gauthier. Une centaine de garçons de onzième et douzième année y participait.

Ils sont allés au Musée, à "l'heure des étudiants" en fin de journée scolaire, heure pendant laquelle les étudiants peuvent faire leurs devoirs ou s'occuper de leurs passe-temps.

Avec eux se trouvaient le principal de l'école, M. Roger Hénault, ainsi que le professeur de dessin, M. Henri Bélisle.

M. Turner a donné des causeries à des groupes de professeurs sur les collections du Musée afin qu'à leur tour, ils puissent renseigner leurs élèves.

Un peu plus tard le Musée se propose d'établir un système permanent de visites guidées.

M. Gilbert Ferrabee, conseiller éducatif à la Commission des Ecoles protestantes, a déclaré que les visites sont actuellement organisées par les écoles elles-mêmes.

Il estime que les visites peuvent être utiles aux étudiants pour l'étude de l'art aussi bien que de l'histoire.

Deux comités de professeurs d'écoles protestantes — l'un au niveau élémentaire, l'autre pour les écoles secondaires — sont en train de préparer des feuillets d'orientation pour les visites.

Les visites des écoles catholiques sont organisées par M. Laurent Morin, directeur de l'instruction du dessin pour la Commission des Ecoles catholiques.

Progrès du Saguenay Feb 8/60

M. Buchanan, critique, expose ses oeuvres

Les rôles seront renversés pour Donald W. Buchanan lorsque les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une exposition de 70 photographies à la galerie de l'Etable le 9 février.

En tant que directeur associé de la Galerie Nationale du Canada, le travail de M. Buchanan consiste habituellement à juger et critiquer les oeuvres.

Cette fois, d'autres rempliront ce rôle car c'est M. Buchanan lui-même qui expose ses oeuvres.

Il a pris ces photographies — toutes en blanc et noir — au cours d'un voyage de six mois, d'août 1958 à février 1959, qui l'a conduit autour de la moitié du globe terrestre.

"Ces images reflètent plutôt le goût d'un critique professionnel que celui d'un photographe professionnel" dit M. Buchanan, qui est attaché à la Galerie Nationale depuis 1947.

"J'ai pris congé de la Galerie Nationale pour regarder le monde au lieu de la peinture" explique-t-il. En définitive, il s'est retrouvé avec quelque cent cinquante photographies dont la qualité, avoue-t-il, "m'a grandement surpris moi-même".

Son principal sujet fut "l'architecture dans un contexte humain. En d'autres termes, il s'agissait de trouver un coin intéressant et puis d'attendre que quelqu'un passe par là."

L'exposition, qui est intitulée "A Not Always Reverent Journey", comprend sept sections divisées par des panneaux explicatifs. Les photos exposées ont été choisies par M. Alan Jarvis, ancien directeur de la Galerie Nationale du Canada et maintenant rédacteur-en-chef de la revue "Canadian Art".

"C'est une exposition pour le public, dit M. Buchanan, et non pour les experts en photographie. Je n'ai tenté aucun effet technique dans le temps de pose, par exemple, n'ayant aucunement l'ambition de m'afficher comme photographe professionnel."

Il a utilisé deux appareils de photographie. Les deux ont été volés depuis — l'un dans une gare de chemins de fer en Europe, l'autre dans sa voiture au Canada.

Il a voyagé par avion, autobus, bateau, train — et même à cheval pour obtenir quelques-unes des photos.

"Avec un peu d'entraînement et un regard attentif, on peut trouver des choses incroyablement intéressantes" dit-il. Il faut aussi beaucoup de "patience et de l'audace".

"On est gêné d'abord parce que les gens vous fixent tandis que vous attendez sur une place ou dans un coin. A la fin cependant, vous n'êtes plus le point de mire et si vous travaillez discrètement vous pouvez obtenir de très beaux instantanés. Il ne m'est pas arrivé une seule fois d'avoir des personnages qui regardent vers l'appareil."

M. Buchanan est aussi bien connu comme écrivain. Il a publié une biographie de James Wilson Morrice en 1937 et écrit sur la croissance de la peinture canadienne ainsi que sur les peintres canadiens.

L'exposition sera inaugurée par M. Buchanan à 8h. p.m. le 9 février. Elle se terminera le 25 février.

Ottawa Citizen Feb 13/60

Buchanan's Camera

Donald W. Buchanan's photo show "A Not Always Reverent Journey", which was shown in Ottawa and Toronto last year, is being presented at the Montreal Museum of Fine Arts now. Gallery-goers who missed this interesting exhibition during its Ottawa showing, now have a chance to view it in Montreal until February 25.

Granby La Voix de l'Est Feb 6/60

Exposition de 70 photographies à la galerie de l'Etable

Les rôles seront renversés pour Donald W. Buchanan lorsque les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une exposition de 70 photographies à la galerie de l'Etable le 9 février.

En tant que directeur associé de la Galerie Nationale du Canada, le travail de M. Buchanan consiste habituellement à juger et critiquer les oeuvres.

Cette fois, d'autres rempliront ce rôle car c'est M. Buchanan lui-même qui expose ses oeuvres.

Il a pris ces photographies — toutes en blanc et noir — au cours d'un voyage de six mois, d'août 1958 à février 1959, qui l'a conduit autour de la moitié du globe terrestre.

"Ces images reflètent plutôt le goût d'un critique professionnel que celui d'un photographe professionnel" dit M. Buchanan, qui est attaché à la Galerie Nationale depuis 1947.

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La cruche cassée à la Boulangerie

Après s'être baladés à l'école des Beaux-Arts, au Donjon de St-Hyacinthe et à l'Etable du Musée des Beaux-Arts, avec "L'Avenir est dans les oeufs", d'Eugène Ionesco, les Apprentis-Sorciers reviennent à leur théâtre, "LA BOULANGERIE", 5140, De Lanaudière.

Ils présentent "LA CRUCHE CASSEE", de Heinrich Von Kleist, depuis jeudi, le 4 février. Pour venir à ce petit théâtre, qui n'a que 50 places, il faut réserver à RA. 2-5363 ou LA. 5-2732. Il y aura représentation le jeudi, vendredi et samedi, à 8 h. 30, et le dimanche, à 7 h. 30, de chaque semaine.

Radio monde et télé monde Feb 13/60

Progres Du Saguenay Feb 13/6

Nominations au Conseil du Musée

Le colonel Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal, a fait connaître aujourd'hui les nominations de M. Samuel Bronfman et M. Dana T. Bartholomew au oCnseil du Musée.

M. Bronfman est président de la corporation des distillateurs Seagrams Limitée et de nombreuses autres compagnies. M. Bartholomew est directeur, vice-président et chef financier de la compagnie Aluminium Limitée, ainsi que directeur de plusieurs autres compagnies.

Les autres membres du Conseil du Musée sont les suivants: MM. Richard F. Angus, André Bachand, Murray G. Ballantyne, C.P. Beaubien, William H. Budden, Mme Marcoux-Caillé, Maurice Chartré, Murray R. Chipman, S. Ralph Cohen, Maurice Corbeil, A. Sidney Dawes, Mme A.T. Galt Durnford, Robert Elie, B.A.C. Hilles, David Y. Hodson, Peter M. Laing, Lionel Lemay, Motyn Lewis, F. Cleveland Morgan, J. Bartlett Morgan, S.W. Pappius, L.V. Randall, Claude Robillard, A. Murray Vaughan, Roger Viau, le col. Wallis et Mme Robin Watt.

M. Bronfman est le président de la Distillers Corporation Limited, Montréal; de la Calvert Distillers Limited, Amherstburg, Ont.; de la Thomas Adams Distillers Ltd., Vancouver; de la Seagram Overseas Corporation Limited; de la Royalite Co. Ltd., Calgary; de Seco Investment Ltd., Montréal; de la Globe Bedding Co Ltd., Winnipeg, et un des directeurs de la Joseph E. Seagram & Sons Limited, Waterloo, Ont.

Fils des défunts Ekiel et Minnie (Elman) Bronfman, tous deux de Winnipeg, M. Bronfman est né à Brandon, Man., le 4 mars 1891.

Après avoir étudié aux écoles primaires et secondaires de Brandon et Winnipeg, M. Bronfman s'intéresse à l'hôtellerie dès l'âge de 18 ans. Trois ans plus tard, il achetait un hôtel à Winnipeg et le dirigeait jusqu'en 1915.

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En 1924, il organisa la Distillers Corporation. Il entra en possession de la compagnie Joseph-E. Seagram & Sons en 1928 et créa la Distillers Corporation-Seagrams Limitée la même année.

Il est membre du Conseil des Arts du Canada; du bureau des gouverneurs au Conseil du Bien-être du Canada; membre associé du conseil central de la Croix-Rouge canadienne; mem- du conseil général de l'Association des Scouts du Canada, du conseil consultatif de l'Ecole du Commerce à l'Université McGill, du comité consultatif de l'Université Bishop e du bureau des gouverneurs du Conseil canadien de la Chambre de Commerce Internationale.

Pendant la dernière guerre, il était membre du Bureau technique de la Guerre au Conseil des Recherches Nationales.

Il a reçu en septembre 1948, un doctorat honorifique de l'Université de Montréal.

Il est un commandeur associé de l'Ordre St-Jean de Jérusalem et vice-président honoraire du conseil québecois de cet ordre; membre du conseil de la Fondation des Maladies du Coeur de la Province de Québec, un des directeurs de l'Association canadienne pour la Santé mentale; membre du bureau de direction de la corporation Sire George-Etienne Cartier et du conseil consútlatif de l'Institut de Réhabilitation de Montréal.

Montréal.

Activement intéressé aux manifestations juives, il est président du Congrès juif du Canada depuis 20 ans; président honoraire de l'Association sioniste du Canada; président honoraire du Jewish Community Services, dont il a été autrefois président pendant 18 ans; un des fondateurs du Combined Jewish Appeal et maintenant président honoraire de cet organisme; président de l'exécutif américain du Congrès juif mondial pour la région de l'hémisphère occidental; membre du conseil et de l'exécutif de l'American Joint Distribution Committee, Inc., vice-président du conseil des directeurs des Réclamations matérielles des Juifs à l'égard de l'Allemagne et membre des Réclamations du bureau autrichien.

Il est aussi président de la United Jewish Relief Agencies; président de la corporation canadienne pour l'Israël; président de Canada - Israël Securities Ltd., et du comité de l'Institut Nahum Goldman; vice-président de la Fédération mondiale de l'Association des Jeunes Hébreux et des centres récréatifs juifs ainsi que vice-président honoraire de la Société des Publications juives d'Amérique.

Il a épousé Saidye Rosner, fille du défunt Samuel Rosner de Winnipeg. Ils ont deux fils et deux filles.

Il est membre du club Montefiore et du club de golf Elm Ridge, Montréal, du Century Country Club, Westchester, N.-Y.; membre de la société LOBB et de la loge maçonnique de l'Alliance.

Il habite dans Westmount et à Tarrytown, N.Y.

M. Bartholomew est directeur, vice-président et chef des finances de la compagnie Aluminium Limitée depuis 1949.

Il est aussi directeur de l'Aluminum Company of Canada et de la Compagnie d'électricité du Saguenay; président et directeur de l'Aluminium Securities Limited et un des directeurs de la Scovill Manufacturing Co., Waterbury, Conn.

Il a étudié à l'Université Yale (anglais et histoire, rédacteur-en-chef du Yale Daily News) et au Harvard Graduate School of Business.

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follow up on nominations

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Granby Le Voir de l'est Mar 1/60

Nominations importantes au musée des Beaux-Arts

Le colonel Hugh M. Wallis, président du Musée des Beaux-Arts de Montréal, a fait connaitre aujourd'hui les nominations de M. Samuel Bronfman et M. Dana T. Bartholomew au Conseil du Musée.

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Toronto Globe & Mail Feb 16/60

Russia Cancels Ottawa Show Of Art Works

Ottawa, Feb. 15 (CP)—An exhibition of Russian art scheduled to open here April 21 has been cancelled, it was learned today.

Some of the paintings were seriously damaged while in transit from New York, where they were exhibited last fall, to Mexico, second country on a three-country circuit.

In view of the damage, Soviet museums refused to allow other paintings, which were to have augmented the exhibition for showing here, to leave Russia.

The works already shown in New York and Mexico will be exhibited at the Montreal Museum of Fine Arts in March as scheduled. However, an exhibition scheduled for Toronto in June has been cancelled along with the Ottawa showing.

Port La Prairie Graphic Feb 16/60

Russian Art To Highlight Centennial

MONTREAL (CP) — A collection of contemporary Russian art next March will be one of the highlights of the centennial celebrations of the Montreal Museum of Fine Arts.

Museum authorities say it is the first time the Soviet government has sent such a collection to a private institution in North America.

The exhibition was arranged by Murray Chipman, vice-president of the museum, during a 10-day visit to Iron Curtain countries in December. He said the exhibition would reflect current social attitudes of Russia and its people.

Some 80 paintings are to be shown, 70 of them modern works. The remainder are 19th century academic pictures.

The Art Gallery of Toronto also plans to show the collection. Mr. Chipman said the Soviet government will pay both the air transport and insurance of the paintings to Montreal. The museum will pay the return costs.

Mont. Monitor Feb. 18 /60

COUNCIL MEMBERS: — Samuel Bronfman, left, and Dana T. Bartholomew last week were named as members of the council of the Montreal Museum of Fine Arts. The announcement was made by Col. Hugh M. Wallis, president of the museum.

St Laurent News Feb 18/60

COUNCIL MEMBERS: — Samuel Bronfman, left, and Dana T. Bartholomew last week were named as members of the council of the Montreal Museum of Fine Arts. The announcement was made by Col. Hugh M. Wallis, president of the museum.

Verdun Guardian mar 2/60 1a

Juvenile arsonists cause irreparable damage here

13-M

Nuns' Island blaze disappointing to Canadian Museums Association

Disappointment has been expressed by museum and antiquarian groups at the loss of the Maison des Soeurs on Nuns' Island. Particularly since an effort was being made to have the historic house which dates back to 1699 preserved as a living memento of Canada's early history.

Harold Ship, official planner and architect of Nuns' Island Holdings Ltd., stated that attempts to have the house preserved as a historic national monument had failed. No official organization would assume responsibility for the house which was one of the earliest buildings of its type in Canada.

Antiquarians feel particularly upset since it has been announced that for the second time in its 13-year history, the Canadian Museums Association will hold its annual three-day meeting in Montreal, beginning May 19. They had intended visiting the site.

Montreal was chosen as the locale of the conference in honor of The Monteral Museum of Fine Arts which this year is celebrating its centenary. It is the oldest public art institution in Canada.

Mrs. Alice J. Turnham, director of the McGill University Museums and president of the Canadian Museums Association, said some 200 delegates are expected to attend — the largest number in the association's history.

They will represent Canada's 210 museums, ranging from the National Gallery of Canada to the Brother Andre Museum in Montreal.

The group of museums includes art galleries, historical houses and scientific, indusrtial and religious museums. The first time the association met in Montreal was in 1950.

The forthcoming conference is the first since the Province of Quebec Museums Association was established in 1958. Mrs. Turnham is also president of the Quebec association. Vice-presidents are J. L. Theriault, curator of the Vaudreuil-Soulanges Museum, and Mrs. G. McGibbon, of the Argenteuil Historical Society.

Delegates at the May conference will include both men and women from all of the 10 provinces.

There will also be representatives of the American Association of Musuems and the various European museum organizations.

The conference will get under way at the Montreal Museum with a general business session. A luncheon will be tendered by the Museum in the Stable Gallery and sessions on publications and Eskimo art will follow. In the evening, the annual dinner will be held at St. Helen's Island.

The following day, a general session on "Museum Training: For Whom and How?" will be held in the Chateau de Ramezay. A tour of Old Montreal will precede sectional meetings on art and archaeology, history, education and science.

During their stay the Museum has arranged a tour of private collections in homes. Later, the delegates will visit St. Joseph's Oratory Museum and will take a boat tour of the Montreal Harbor and the St. Lawrence Seaway. A tour would have been made to Nuns' Island.

Among delegates who will attend the convention are: Dr. Clifford Carl, director of the Provincial Museum of British Columbia; Clifford P. Wilson, executive director, Glenbow Foundation, Calgary, Alta.; Dr. Robert Nero, of the Saskatchewan Provincial Museum; Richard Sutton, director of the Manitoba Provincial Museum; Dr. Loris S. Russell, director of the National Museum of Canada; Dr. Robert Hubbard, curator of the National Gallery of Canada; Rolland Dumais, assistant curator, Quebec Provincial Museum; Edwy Cooke, director of the Lord Beaverbrook Gallery, Fredericton, N. B.; and Donald Crowdis, director of the Nova Scotia Museum of Science.

Last year, joint hosts for the conference were the Royal Ontario Museum and the Art Gallery of Toronto. Martin Baldwin, director of the Art Gallery of Toronto, is past-president of the association.

Guardian's research staffer uncovers interesting history

The Guardian's research department commissioned one of their experts to delve into the historic past of the famed island last year and particularly the history of the old building now destroyed by fire.

Miss Rae Resnick, former Guardian staffer, had the following article published in July of last year which will be of interest to our Verdun readers. It shows how closely the history on Nuns' Island is linked up with the district including Point St. Charles.

The article read:

Verdun is overlooking a historical goldmine.

Across the river, standing silently in the midst of frantic construction work which will eventually turn Nuns' Island into a thriving modern community, the 250 year old convent building which once belonged to the Congregation de Notre Dame reminds visitors that the present is made from the past, that all the new buildings, plans, churches and schools going up have their roots in events which happened hundreds of years ago.

Now, red-wing blackbirds which haunt the island fly in and out of the smashed windows of the old building. In five years, most of the birds will be gone. The question is, will the building still remain?

Although the Order of Notre Dame was not the early owner of Ile St. Paul (Nuns' Island), the Congregation's connection with Verdun goes back to 1673. It was then that Zacharie Dupuy, a commandant of Montreal, owned the fief called Verdun. (A fief is a landed estate held under feudal tenure). He and his wife made over the fief and nearby Heron Island to the Order of Notre Dame.

The historic house going back to those days still stands on LaSalle boulevard. Historic Monuments have taken it over.

Records show that in 1693, Mother Marguerite Bourgeoys, founder of the Order of Notre Dame, leased the house in LaSalle boulevard and in this lease, the founder, then Sister Bourgeoys made the following provisions: "Sister Bourgeoys reserves a small cabinet behind the chimney place in the house of the said farm." The exact meaning of "cabinet" in the old French is not quite clear but it is believed to mean a place used as an office or copboard.

Ile St. Paul was bought by the Order of Notre Dame in bits.

Before 1664 the entire island belonged to Jean de Lauzon, Governor of New France. In 1664 the Governor sold the island in three equal parts — the eastern part (near Victoria Bridge) to Jacques LeBer, a trader and a highly religious man, the central part to Robutel de Saint Andre, and the western part to Jean de la Vigne.

In 1668, Jean de la Vigne sold his third to Marie LeBer, sister of Jacques LeBer.

Soon Marie LeBer entered the Ursulines and gave her land to her brother who called his two-thirds of the Island, Fief St. Paul.

Robutel d. Saint Andre called his third, Fief Lanoue.

In 1706, Marguerite Lemoyne, Superior of the Order, (Mother Bourgeoys died in 1700), bought Fief Lanoue.

That same year, Jacques LeBer died and left his land to his four children, one of whom was his daughter, Jeanne, who was a recluse in the Congregation Notre Dame. Eventually, Jeanne Le Ber gave some of her land to the congregation.

In 1758, the other LeBers sold their Fief to an Austrian surgeon, DeFeltz. The surgeon sold it to Antoine La Pierre who later sold it to Thomas Lynch.

In 1769, after the conquest, this fief was put up for auction and the Congregation of Notre Dame bought it.

It is mistakenly believed that Nuns' Island was given to the Order of Notre Dame. Actually, the only part given them was that by Jeanne LeBer. The rest was bought through the years.

The house called Notre Dame de la Protections, used as a rest home, was probably built in 1723 and is on what was once Fief Lanoue. The Sisters were in residence there from 1723. They cultivated the land with laborers from the Point St. Charles farm. It never paid as a farming venture. Even in modern times, it was completely cut off in winter. Provisions had to reach them by air. (The Order now has a rest home in Ste. Dorothee in Ile Jesus).

1b

The big farmhouse called the St. Famille House is on the fief owned by LeBer. The farmhouse itself was built in 1918. But this is the first fief the Order owned.

Going back even further than the Order's history on Nuns' Island is their history in Pointe Saint Charles.

On October 31, 1662, de Maisonneuve made the Congregation a donation of 19 acres of arable land in Point St. Charles, then called St. Gabriel. Between 1666 and 1670, Marguerite Bourgeoys had that land cultivated and enlarged by new acquisitions. There, the Industrial School for Ville Marie's (Montreal's) older girls was trans-

2

Verdun Guardian mar 2/60

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La Presse Mars 5/60

Gravures des Esquimaux

Et voici les Esquimaux du Cap Dorset, au musée des Beaux-Arts ! Vive les Esquimaux du Cap Dorset ! J'y suis retourné deux fois et je m'apprête à y faire encore un tour. Fraîcheur d'inspiration, naïveté spontanée, poésie, intense communion de la nature et humour, oh oui ! . . . merveilleux humour des grands enfants, infiniment supérieur au nôtre, humour saisi sur le vif des gestes, de la démarche, d'un mouvement de l'ours, des oies, des narvals, des génies et même des hommes . . . humour qui doit se terminer, chez l'artiste, par un grand rire cristallin dans l'immense arctique sonore.

Pourquoi faut-il voir les lithographies et les sculptures esquimaudes ? Mais parce que l'art véritable et nos derniers Primitifs, s'y sont réfugiés ! Parce que, depuis que les marchands de tous nez, de tout poil, de tous pays, ajoutés aux fonctionnaires de la Fairclough (L'Hon.) et aux agents des compagnies du grand Nord, se sont jetés sur les sculptures des Esquimaux, en leur fournissant parfois des instruments automatiques pour travailler la pierre à savon . . . l'art, l'évasion, la rêverie devant les formes, le plaisir de la longue nuit d'hiver, se sont réfugiés chez les graveurs. Pour combien de temps, on n'en sait rien. Mais le témoignage est là, présent, joyeux, incroyable.

Ces gravures sont de deux sortes. Et on nous en explique le procédé. Les gravures sur pierres sont exécutées sur des schistes où les dessins sont gravés en creux et où, parfois, les sculptures sont taillées en relief, laissant apparaître les lignes du dessin. Quant aux gravures sur peaux de phoque, elles se pratiquent au moyen d'un pinceau qui assure le découpage du dessin en posant la peinture dans les ouvertures.

La première impression devant ces gravures est très forte. On évoque immédiatement, instinctivement, les dessins rupestres primitifs, ceux de Lascaux, des cavernes espagnoles, du Hoggar, d'Australie. Un sens étonnant du mouvement anime les dessins, là-bas comme ici. Mais ici, le sens de l'humour est omniprésent. Quand les Esquimaux voient des oies ou des caribous, ils leur appliquent des gestes d'hommes, une démarche humaine dans ce qu'elle a de caricatural. Walt Disney avait déjà compris cela, il y a beau temps. Mais Walt Disney, à côté des Esquimaux, ne fait pas le poids. C'est un épais. C'est un pauvre type qui devrait apprendre à dessiner. Il lui manque ce que les Esquimaux ont tout naturellement : la finesse et l'absence absolue de vulgarité.

C'est un lieu commun que d'affirmer que les peintres modernes n'ont rien inventé et que les Primitifs trouvent d'instinct ce que les autres n'ont découvert qu'au terme d'une longue évolution. Je ne pense pas qu'un dessinateur moderne, un caricaturiste, un artiste connu, de nos jours, ait fait mieux, de façon plus simple, que ce chasseur de phoque, vu de dos, penché; réduit à la forme, à la ligne, au volume. Je ne connais pas de dessins plus poétiques que ces algues que mange un lapin. Ces algues ne vous rappellent rien ? N'avez-vous jamais vu les verrières de la chapelle de Matisse ?

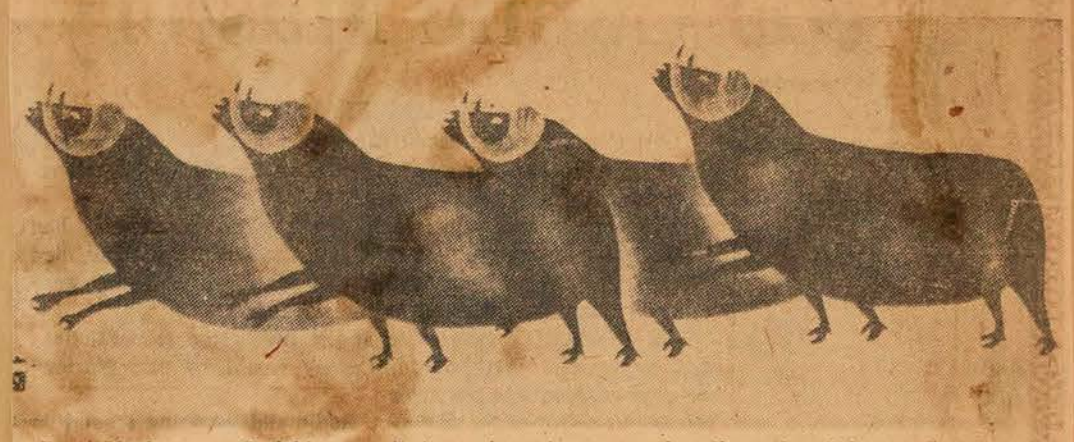
Les rapprochements sont d'ailleurs ici un jeu de snobs ! Contentons-nous de regarder, d'être heureux de l'harmonie des formes, de l'allégresse du rythme, du ballet des oies à cravates, chaloupantes, ou de cette merveilleuse caricature que serait pour "Punch" les deux hiboux et l'oeuf . . . Avec les narvals qui se croisent et s'entrecroisent, avec les morues arctiques, on rejoint les estampes japonaises; avec l'homme emporté par le vent, on retrouve la lithographie du Moyen Age; avec l'extraordinaire rêve d'oiseau, d'un bleu ardent, on touche au merveilleux . . .

Quelle leçon ! Quelle joie du coeur et des yeux ! Quel bain de poésie.

Allez-y !

Montreal Star Mars 5/60

Effects of Outside Influence On Canadian Eskimo Art



Four Muskoxen. Sealskin stencil in various browns and yellows by Oshaweetuk. In the exhibition of Eskimo prints at the Montreal Museum of Fine Arts.

By ROBERT AYRE

* * *

WHEN I heard that James Houston had gone to Japan to study graphic techniques so that he could pass them on to his Eskimos, I had my misgivings. I had grown a little uneasy about the exploitation of the Arctic artists, fearful that they might be spoiled by commercialism as their stone carvings became more and more popular. Some of them did develop a slickness that seemed to take them out of the context of their life in its simplicity and innocence, and I wondered if printing on paper might not be completely out of character.

I was not only relieved but delighted when I saw the exhibition at the Museum. The Eskimos need help. Houston tells us that the Dorset people are still hunters, turning to carving and printing only when wind, weather and ice are against them. They hope to form a self-supporting co-operative, he says, in an article in "Canadian Art"; and the Department of Northern Affairs, which has given them a heated building and keeps them supplied with papers and inks, assists in marketing their prints. I wouldn't agree with helping the Eskimos by imposing a false expression on them, but the prints, as Houston points out, are a natural development, the stone prints growing out of the sculpture and the sealskin stencils out of their clothing decoration.

In their prints, as in their carvings, the Eskimos show themselves to be artists of superb vitality and economy, keen observers of the life around them, and quickly responsive to the forms and rhythms of the birds and animals they know so well, of themselves and their neighbors going about their work of hunting and fishing and building their snow houses.

Some of them may seem a little artful. Oshaweetuk's stencil of Owl, Fox and Hare struck me as too sophisticated an arrangement and Pootagook's Woman with Musical Instrument too pat. But when I considered the beauty of the overlapping running muskoxen by Oshaweetuk, the three narwhals by Kanankinak and Iyola's rock cod, I remembered what great artists the men of the caves were, thousands of years ago.

Along with these go Luktak's arctic shore birds and Canada geese and other arrangements of birds in flight, all notable for silhouette and pattern and the immediacy of life. In another category come Niviakchiak's reports of the doings of the community; he aptly gets down fact and action without too much concern for composition. Humorous comment comes with Pootagook's man throwing up his hands in delight: "Joyfully I see Ten Caribou!" and Tudlik's excited man meeting a bear when he has forgotten his weapon. Out of the usual are the geometrical abstract Division of Meat, by Tudlik, and the flowing design, Rabbit Eating Seaweed, by the only woman artist, Kinoajvak. I have seen in sculpture such ideas as the embodiment of a man's wishes (Tudlik's Seal Thoughts) but the wonderful story of the Man Carried to the Moon (Mungitok) and Tudlik's powerful Bird Dream Forewarning Blizzards could never have been conveyed in the round. The prints are a new revelation of the Eskimo's genius.

* * *

Ottawa Journal Feb 26/60

Among those from Ottawa who will attend a dinner being held by the Department of Northern Affairs and Natural Resources at the Queen Elizabeth in Montreal tonight are Mr. R. G. Robertson, Mr. B. G. Sivertz, Mr. R. A. J. Phillips, Mr. Donald Snowden, Mr. Norman Hallendy, Mr. R. A. Gould and Mr. C. M. Bolger. The dinner is being held prior to the opening of the exhibition of Eskimo prints at the Montreal Museum of Fine Arts.

Ottawa Citizen Feb 25/60

Frank Cunningham, assistant deputy minister of Northern Affairs and Natural Resources will be attending the Department's private dinner on Friday, at the Queen Elizabeth Hotel, Montreal, which takes place prior to the opening of an exhibition of Eskimo prints at the Montreal Museum of Fine Arts.

Verdun Guardian Feb 24/60

Mrs. Ellen Fairclough, Minister of Citizenship and Immigration, will officially open an exhibition of Eskimo prints at The Montreal Museum of Fine Arts at 9 p.m. Feb. 26. The show, which will be on view to the public until March 27, presents a new form of Eskimo art. It was only recently that Eskimos in Cape Dorset, NWT, discovered that their incised stone and bone drawings and sealskin appliques could be used to make reproductions.

Kirkland Lake n News Feb 22/60

Legends Recalled By Eskimo Art

MONTREAL (CP) — Niviaksiak and two Eskimo companions were on a seal hunt when he spotted bear tracks and began following them.

He found the bear and took careful aim with his harpoon. Suddenly Niviaksiak fell dead. The bear and its tracks vanished.

Northern affairs department officials attributed death to a heart attack but Niviaksiak's companions blamed it on "magical spirits" because they could not explain the disappearance of the bear and its tracks.

Niviaksiak was an Eskimo artist and his work is among that of 20 from the Cape Dorset area being exhibited at the Montreal Museum of Fine Arts Feb. 26 to March 27.

NEW CHAPTER

Dr. Evan H. Turner, museum director, said the Eskimo works will introduce a new chapter in Canadian art. They include bone carvings and stone and sealskin prints. Some of the Eskimo's mystical beliefs, such as those held by Niviaksiak's companions, are reflected in the art.

"It is only recently that the Cape Dorset Eskimos discovered that incised stone, bone drawings and sealskin appliques could be used to make reproductions," said Mr. Turner. "The prints, made with primitive tools and primitive technique, are bold and handsome."

The exhibition is to be shown at the Art Gallery April 7.

Several others whose work is being shown are dead. Sheokalook was 25 when he went fishing with two other men last year. When a blizzard blew up the two companions tried to rescue him but lost him and groped to shore and shelter.

BREATH FROZEN

When the storm subsided they found Sheokalook dead in the snow. His hands were upraised to protect his face from the snow and between his mouth and hands, his breath had frozen into a block of ice.

When Poogatok died at 70, he was king of the Dorset area which extends over 300 miles. Northern affairs officials said that beside being an artist he was reputed for an outstanding knowledge of the Eskimo language.

Dr. Turner described another of the artists, Mungituk, as eccentric. Northern Affairs officials said that recently Mungituk, 25, threw a rock at his mother during an argument. To teach him a lesson his father threw a rock at Mungituk. The artist grabbed a rifle, fired at his father, and missed.

"His prints often portray violence and wild dreams," said Dr. Turner.

Among the women artists whose work is being shown is Kunu, Niviaksiak's widow. Two others, Oshaweetuk, and Iyola, made carvings that were presented to the queen during her visit to Canada last year.

Ottawa Le Droit Feb 26/60

Dîner du Nord canadien au Reine-Elisabeth

Le ministère du Nord canadien et des Ressources nationales offrira un dîner où figurera sur le menu de l'omble alepin aux amandes et aux champignons sauvages le 26 février, à l'hôtel Reine-Elisabeth, précédant l'ouverture d'une exposition de gravures esquimaudes au Musée des Beaux-Arts de Montréal.

L'invitée d'honneur à ce dîner sera Mme Ellen Fairclough, ministre de la Citoyenneté et de l'Immigration, qui doit ouvrir l'exposition. Celle-ci comporte une quarantaine de reproductions faites par des artistes esquimaux de la région de Cap Dorset, Territoires du Nord-Ouest.

Les autres invités sont MM. R. G. Robertson, de la commission pour les Territoires du Nord-Ouest et ministre adjoint du Nord canadien; B. G. Sivertz, directeur de l'administration du Nord; Donald Snowden, chef de la section industrielle au ministère du Nord canadien; Norman Hallendy et R. A. Gould, de la même section; C. M. Bolger, administrateur de l'Arctique; M. Evan H. Turner, directeur du Musée des beaux-arts et Mme Turner; le col. Hugh M. Wallis, président du Musée; M. Edward Cleghorn, assistant-directeur du Musée et Mme Cleghorn, Mlle Alice Lighthall, de "Women's Art Society" et "Canadian Handicrafts Guild"; M. et Mme A. T. Galt Durnford ainsi que M. A. T. Belcher, de l'Institut de l'Arctique de l'Amérique du Nord.

Granby La Voix de l'est Feb 26/60

Mme E. Fairclough inaugurera cette exposition, le 26

Mme Ellen Fairclough, ministre de la Citoyenneté et de l'Immigration, inaugurera officiellement une exposition de gravures esquimaudes au Musée des Beaux-Arts de Montréal le 26 février à 9 h. p.m.

Présentée au public jusqu'au 27 mars, l'exposition montrera une nouvelle forme de l'art esquimau. C'est tout récemment que les Esquimaux de la colonie de Cap Dorset, Territoires du Nord-Ouest, ont découvert que les gravures sur pierre, les dessins sur os et les ornements en peau de phoque pouvaient être reproduits.

Quarante et une reproductions seront exposées — c'est la première fois qu'on les montre au public.

Trois artistes, parmi une vingtaine qui participent à cette exposition, sont morts. L'un d'entre eux, Niviaksiak, âgé de 39 ans, est mort mystérieusement et les Esquimaux blâment les "esprits des ours polaires" de cet accident.

La Patrie Feb 28/60

Invitée de marque au Musée des Beaux-Arts

Le ministère du Nord canadien et des Ressources nationales a offert un dîner précédant l'ouverture d'une exposition de gravures esquimaudes, qui a lieu au Musée des Beaux-Arts de Montréal. A ce dîner de gala, donné à l'hôtel Reine-Elisabeth, figurait un menu peu ordinaire comprenant de l'omble alepin aux amandes et aux champignons sauvages.

L'invitée d'honneur était Mme Ellen Fairclough, ministre de la Citoyenneté et de l'Immigration, qui se rendit ensuite ouvrir l'exposition. Celle-ci comporte une quarantaine de reproductions faites par des artistes esquimaux de la région du Cap Dorset, Territoires du Nord-Ouest.

* * *

Timmins Daily Press Feb 25/60

Feature Eskimo Drawings At Montreal Art Display

MONTREAL (CP) — Niviaksiak and two Eskimo companions were on a seal hunt when he spotted bear tracks and began following them.

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Le Devoir Feb 24/60

Dîner d'inauguration

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M. Evan H. Turner, directeur du Musée des Beaux-Arts et Mme Turner; le colonel Hugh M. Wallis, président du Musée; M. Edward Cleghorn, assistant-directeur du Musée et Mme Cleghorn, Mlle Alice Lighthall, de "Women's Art Society" et "Canadian Handicrafts Guild"; M. et Mme A.T. Galt Durnford ainsi que M. A.T. Belcher; de l'Institut de l'Arctique de l'Amérique du Nord.

Gazette Feb 20/60

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PERSON TO PERSON: Hon. Ellen Fairclough, Minister of Citizenship and Immigration, will open an exhibition of Eskimo graphics in the Montreal Museum of Fine Arts on Friday even[illegible] Arthur Dupont of Station C.J.A.D. on his annua[illegible]

Granby La Voix de l'Est Feb 23/60 (1)

UN "ESPRIT" AURAIT PROVOQUE LA MORT D'UN ARTISTE ESKIMAU

A Cap Dorset, Territoires du Nord-Ouest, on raconte que la mort d'un jeune artiste eskimau a été causée par les "esprits".

Niviaksiak, un des sculpteurs dont les oeuvres paraîtront dans une série de reproductions esquimaudes exposées à partir du 26 février au Musée des Beaux-Arts de Montréal, est mort mystérieusement au moment où il s'apprêtait à tirer sur un ours polaire.

D'après les Esquimaux, le fait le plus surprenant de cette aventure fut la disparition de l'ours — ainsi que de ses traces dans la neige.

Des représentants du ministère des Affaires du Nord ont déclaré que le récit de la mort de Niviaksiak par ses deux compagnons de chasse a convaincu les Esquimaux que des "esprits magiques" ont provoqué la mort de l'artiste et fait disparaître l'ours.

Agé de 39 ans et père de cinq enfants, Niviaksiak passait pour un "homme réfléchi et pondéré".

"Chaque printemps, dit un représentant du ministère, il prenait son harpon et s'en allait tout seul sur une petite île où il vivait simplement pendant quelques semaines, pour réfléchir sur la vie. Il ne mangeait que ce qu'il pouvait prendre au harpon."

Il faisait partie d'un groupe d'une vingtaine d'Esquimaux dont les reproductions de dessins sur pierre et peau de phoque seront exposées au Musée. Ce sera la première exposition de ce genre.

C'est tout récemment que les Esquimaux de Cap Dorset ont découvert que la gravure sur pierre et os et les appliqués en peaux de phoque peuvent être imprimés.

M. Evan H. Turner, directeur du Musée des Beaux-Arts, constate que ce développement ouvre un nouveau chapitre de l'art canadien.

"A l'aide d'outils primitifs et d'une technique fort simple, ajoute M. Turner, les Esquimaux réussissent des reproductions qui ont une ligne audacieuse et beaucoup de fraîcheur."

L'exposition est présentée dans le cadre du centième anniversaire de la fondation du Musée.

Niviaksiak était parti à la chasse au phoque lorsqu'il découvrit la piste de l'ours. Il suivit les traces et aperçut enfin l'ours qui se dressait sur ses pattes. S'agenouillant, Niviaksiak visait l'ours lorsque soudain il dit à un de ses compagnons: "Je tombe". Avant que l'autre puisse le soutenir, Niviaksiak était mort.

Et l'ours, affirment les Esquimaux, était parti sans laisser de traces.

Selon les représentants du ministère des Affaires du Nord, il semble que Niviaksiak soit mort d'une attaque cardiaque. Il n'y a aucune explication sur la disparition des traces de l'ours cependant.

Poogatok, un autre artiste esquimau dont les oeuvres seront exposées, est aussi décédé.

Agé de 70 ans, il était le "roi" de la région de Dorset. Chef absolu, il a créé une puissante dynastie dans la région. Son domaine couvrait environ 300 milles. Quoiqu'entièrement éloigné de la civilisation, il connaissait admirablement bien la langue esquimaude et savait s'en servir avec habileté.

Un troisième exposant est mort.

Sheokalook n'avait que 25 ans lorsqu'il est mort l'an dernier.

Alors qu'il tendait un filet de pêche à l'automne 1959 avec deux autres hommes, une tempête de neige très violente survint. Les deux hommes qui étaient avec Sheokalook s'accrochèrent l'un à l'autre et essayèrent de prendre leur compagnon.

Ne pouvant rien voir devant eux, ils se dirigèrent en tâtonnant vers la rive et atteignirent l'abri. Plus tard, lorsque la rafale cessa, ils trouvèrent Sheokalook mort dans la neige.

Ses mains étaient soulevées afin de protéger sa figure de la neige et entre sa bouche et les mains, l'haleine s'était figée en un bloc de glace.

Deux autres artistes de cette exposition, Oshaweetuk et Iyola, ont sculpté des pièces qui ont été offertes à la reine Elisabeth lors de sa visite au Canada en 1959.

Deux autres sont des femmes. L'une s'appelle Kunu, elle est la femme de Niviaksiak.

On dit que Mungituk, autre membre du groupe, est un peu "excentrique". Il est âgé de 25 ans.

Il y a quelque temps toujours le ministère des Affaires du Nord, Mungituk s'est disputé avec sa mère et il lui a lancé une pierre. Pour lui faire la leçon son père lui rejeta la pierre et alors Mungituk saisit une carabine et tira sur son père — le ratant de près.

"Ses reproductions, disent les représentants du ministère, décrivent souvent des scènes violentes et des rêves fantastiques".

Les reproductions esquimaures seront exposées au Musée des Beaux-Arts jusqu'au 27 mars. On les enverra plus tard à la Galerie d'Art de Toronto où elles seront exposées à partir du 7 avril.

Le Progrès du Saguenay Feb 27/60 (3)

Au Musée des Beaux-Arts

Gravures esquimaudes

Des légendes peu connues de l'Arctique illustrent les gravures esquimaudes que le Musée des Beaux-Arts de Montréal exposera à partir du 27 février.

La reproduction des gravures sur pierre et os et des ornements en peaux de phoques est un art nouveau pour les Esquimaux de Cap Dorset, aux Territoires du Nord-Ouest.

Elles seront exposées au Musée pour la première fois dans le cadre de la célébration du centenaire de cette institution.

L'une des légendes que raconte ces gravures est celle de l'aveugle et l'ours.

Il était une fois un aveugle qui vivait dans une maison de neige avec sa méchante femme. C'était une époque de famine. Un jour, un ours s'approcha et détruisit partiellement le mur de l'igloo.

La femme de l'aveugle s'alarma et lui dit: "Tue cet ours"

"Mais je suis aveugle" répondit-il.

Elle répliqua: "Je vais te donner un arc et une flèche et te dirai où tirer."

Il tira comme elle le lui avait indiqué et la flèche vint juste dans la bouche de l'ours. L'ours s'affaissa et mourut.

L'aveugle demanda à sa femme s'il avait tué l'ours mais elle répondit qu'il l'avait manqué car elle voulait garder la viande de l'animal pour elle seule.

Chaque jour la méchante femme sortait et mangeait un morceau de l'ours pendant que son mari mourait de faim.

Mais la légende continue:

"Les esprits des ours polaires sont comme de bons chasseurs. Il vinrent donc au secours de l'aveugle, tuèrent sa méchante femme et lui montrèrent les restes de l'ours mort afin qu'il puisse manger et vivre."

Il y a aussi l'histoire de la sirène Taloolaiook.

Elle ne se montre qu'aux chasseurs en kayak. S'ils la regardent lorsqu'elle agite le bras, la chasse sera mauvaise. Au contraire, s'ils réussissent à l'attraper, ils sont assurés d'une bonne fortune.

Grâce à une formule magique, les Eskimaux peuvent attirer Taloolaiook et lorsqu'elle s'approche, ils lui lancent leur harpon. Cependant, Taloolaiook est si vive que personne n'a encore réussi à l'attraper.

Une troisième gravure représente le rite complexe qui entoure le dépècement du phoque. Il se fait selon le nombre de chasseurs, leur âge, leur situation, leur expérience et leur sexe.

L'exposition, ouverte jusqu'au 27 mars, comporte plusieurs allusions aux "esprits". Ainsi par exemple, l'un des artistes, Niviaksiak, serait mort mystérieusement au cours d'une chasse et les Esquimaux semblent persuadés que "l'esprit de l'ours" a provoqué sa mort.

New Glasgow Evening Herald N.S. Feb 23/60 (4)

13-M

Mystical Eskimo Beliefs Reflected In Art Works

MONTREAL (CP) —Niviaksiak and two Eskimo companions were on a seal hunt when he spotted bear tracks and began following them.

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St. Catharines Standard Feb 23/60 (2)

On Exhibit Soon

A New Revelation: Art of the Eskimo

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Niviaksiak was an Eskimo artist and his work is among that of 20 from the Cape Dorset area being exhibited at the Montreal Museum of Fine Arts Feb. 26 to March 27.

New Chapter

Dr. Evan H. Turner, museum director, said the Eskimo works will introduce a new chapter in Canadian art. They include bone carvings and stone and sealskin prints. Some of the Eskimo's mystical beliefs, such as those held by Niviaksiak's companions, are reflected in the art.

"It is only recently that the Cape Dorset Eskimos discovered that incised stone, bone drawings and sealskin appliques could be used to make reproductions," said Mr. Turner. "The prints, made with primitive tools and primitive technique, are bold and handsome."

The exhibition is to be shown at the Art Gallery April 7.

Several others whose work is being shown are dead. Sheokalook was 25 when he went fishing with two other men last year. When a blizzard blew up the two companions tried to rescue him but lost him and groped to shore and shelter.

Breath Frozen

When the storm subsided they found Sheokalook dead in the snow. His hands were upraised to protect his face from the snow and between his mouth and hands, his breath had frozen into a block of ice.

When Poogatok died at 70, he was king of the Dorset area which extends over 300 miles. Northern affairs officials said that beside being an artist he was reputed for an outstanding knowledge of the Eskimo language.

Dr. Turner described another of the artists, Mungituk, as eccentric. Northern Affairs officials said that recently Mungituk, 25, threw a rock at his mother during an argument. To teach him a lesson his father threw a rock at Mungituk. The artist grabbed a rifle, fired at his father, and missed.

"His prints often portray violence and wild dreams," said Dr. Turner.

Among the women artists whose work will be exhibited is Kunu, Niviaksiak's widow. Two others, Oshaweetuk and Iyola, made carvings that were presented to the queen during her visit to Canada last year.

Montreal Star Feb 25/60 (5)

The Honorable Ellen Fairclough, PC, Minister of Citizenship and Immigration will open the Exhibition of Eskimo Graphics on Friday, February 26 at 9 p.m. at the Montreal Museum of Fine Arts.

Brantford Expositor Feb 24/60 (6)

13-M

Art of the Eskimo

Niviaksiak and two Eskimo companions were on a seal hunt when he spotted bear tracks and began following them.

He found the bear and took careful aim with his harpoon. Then Niviaksiak fell dead. The bear and its tracks vanished.

Northern affairs department officials attributed death to a heart attack, but Niviaksiak's companions blamed it on "magical spirits" because they could not explain the disappearance of the bear and its tracks.

Niviaksiak was an Eskimo artist, and his work is among that of 20 from the Cape Dorset area now on view at the Montreal Museum of Fine Arts.

Dr. Evan T. Turner, museum director, sai dthe Eskimo works will introduce a new chapter in Canadian art. They include bone carvings and stone and sealskin prints. Some of the Eskimo's mystical beliefs, such as those held by Niviaksiak's companions, are reflected in the art.

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Westmt Star Feb 26/60 (7)

Social & Personal

13-M

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190 St. Laurent News Feb 11/60 (1)

'Art for mental well-being'

13-M

Local residents stand to profit from Council, Perron tells forum

Artists in our area could well profit by the organization and guidance which the Arts Council can offer, according to Louis Perron, prominent Saint Laurent resident, professor at the Ecole Des Beaux Arts in Montreal, architect and town planner.

In an address to a large group of residents at SLAC's open forum recently, Mr. Perron, who is a member and past director of the Canadian Arts Council, pointed out that writers, landscapers and horticulturalists could each form associations which could come under the guidance and encouragement of the Arts Council. He encouraged all phases of the arts to join SLAC, remarking that "when the Canada Council was formed, all its members thought there was no use for an Arts Council. But," he continued "the CAC acts truly as a clearing house for the Canada Council."

Father Gerard Lavallee, art director of Saint Laurent College stated "the college will work closely with the Arts Council." He added that a series of lectures on the history of art could be conducted at the college if members were sufficiently interested. He also mentioned the availability of other activities such as films and concerts.

John Byers, art director at Lachine High School and instructor at the Montreal Museum of Fine Arts likened Saint Laurent to Cornwall, Ontario, where "an active movement was taking place in the arts." He mentioned that high school teachers were contributing to and helping with special Saturday morning art classes among the children. He described Cornwall as fast becoming a thriving art centre.

Arts Council administrator, Mrs. Mary Green, told the forum audience "it is to our own interest and mental well-being to enjoy the cultures that could become part of our everyday life."

She pointed out that the Arts Council can become an integral part of the community. "It can grow slowly," he pointed out, "but persistently. But above all, it must have the support of everyone in the community. The association," she stated, "can only be as good as the people working in it."

Mrs. Green concluded on a note of optimism: "I hope," she said, "our children will grow up with the conception that this movement is a normal and decidedly integral part of life, and not a trip regulated to a museum in Italy or some far-off ride to the edge of the city."

Directing the forum were Saint Laurent Catholic High School teachers and members of the SLAC executive, Mrs. Rita Bell and Miss M. Langlois.

In reply to a question from the floor, Mrs. Bell replied that SLAC's aims "are to attain a wider public interest in art appreciation and to further the arts and aid artistically inclined individuals."

Miss Langlois explained to a French resident that groups could be formd to discuss art appreciation and the history of art.

Members of the audience, among whom were teachers of the arts, writers and painters, arose and expressed their enthusiasm at this movement. Many showed an interest in a series of lectures. Slides and volunteers were offered to the council.

Verdun Messenger Feb. 10/60 (2)

Verdun High Students Visit Art Museum

87

Miss G. Pinneo, art teacher of Verdun High School will accompany a group of Grade XI students to the Montreal Museum of Fine Arts to view the current exhibition of Old Master paintings, next Tuesday.

Dr. Evan H. Turner, director of the Museum, said this was in keeping with a system of organized visits of high school students in co-operation with the Greater Montreal Protestant School Board and the Catholic School Commission. The Old Master paintings surveys the evolution of Canadian collecting during the past century.

Another typical group was that of the Msgr. Georges-Gauthier School. It consisted of about 100 boys of grades 11 and 12.

They went to the Museum during the "student's hour" in the final part of the school day, during which the students may do homework or pursue hobbies.

With them was the principal of the school, Roger Hénault, and the [illegible]ving teacher, Henri Belisle.

Dr. Turner has been giving lectures to groups of teachers on the Museum's collections so that they, in turn, may instruct their pupils.

Later, the Museum hopes to establish a permanent guide system.

Gilbert Ferrabee, teaching aids consultant of the Protestant School Board, said the visits presently are organized by the individual schools.

He said he believes the visits could prove useful to the students in their study of art as well as history.

Two committees of Protestant school teachers — one elementary, the other high school — are preparing orientation sheets for the visits.

The Catholic school visits are being organized under Lauren Morin, director of drawing instruction for the Catholic School Commission.

Art Aspirants Told To Look For Character

3

87

Oscar De Lall, RCA, at Montreal told prospective portrait painters to look for "character" in their subjects. He spoke during a painting demonstration at the Montreal Museum of Fine Arts.

Mr. De Lall, who has an international reputation, said the portrait artist must look for character first and then likeness.

"If he doesn't look for likeness too," he said, "his work will be something other than a portrait. It may end up being a study."

Mr. De Lall attended the regular weekly meeting of the "Portraits in Action" series which the Museum sponsors free for the public.

While he painted a portrait in oils from a model on the dais with him, several of the persons attending, amateurs and professionals, followed his instructions in sketches of their own.

"The first impression is very important," he said. "You must carry it with you throughout your work."

He stressed the importance of placing the figure on the canvas in the right place, just off centre, "to make it live."

Dr. Arthur Lismer, head of the museum's education department, who introduced Mr. De Lall, said the series will soon include a night in which members of the public will try their own hand at painting.

He said the "action" series has been very successful and will continue through the spring.

Newcastle N. Shore Leader Feb 12/60

Notre Temps Feb 20/60

JUSQU'AU dimanche, 21 février, les 210 chefs-d'oeuvre de maîtres européens collectionnés par des Canadiens au cours des cent dernières années sont en montre au Musée des Beaux-Arts, 1379 rue Sherbrooke ouest. On ne doit pas manquer cette exposition car c'est une occasion unique de voir certains tableaux qui, faisant partie de collections privées, ne sont jamais montrés au public.

Star - Feb 20/60

The Art Calendar

5

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke West. Open daily, 10 to 5, Sunday 2 to 5, Wednesday 10 to 10, free days, Wednesday, Saturday, Sunday.

Centenary Exhibition — Canada Collects — 1860-1960. Last day tomorrow. In Stable Gallery: **D. W. Buchanan photographs,** "A Not Always Reverent Journey", to Feb. 25. **Suzanne Meloche and Jean McEwen** in Gallery XII show. **Contemporary Quebec Artists Third Annual.** Feb. 26-March 3.

Le Petit Jour. Feb. 7/60 6

Depuis l'obscénité jusqu'au chaos architectural

L'art est un terrain glissant...

13-M

par Paul Gladu

Le lecteur m'excusera de lui servir cette semaine une série de hors-d'oeuvre artistiques, au lieu du mets principal qu'est un article édifié sur un seul sujet: il est impossible de vous donner une idée de l'activité artistique en ne parlant que d'une chose à la fois, un jour par semaine.

● Plusieurs amis m'ont demandé mon opinion au sujet de la censure de la couverture du magazine **Time** par le lieutenant Quintal, de la police de Montréal. Franchement, je pense comme tout le monde, et j'en ai la nausée. Quelle situation ! Entre tant d'images sujettes à caution, l'on condamne une des plus inoffensives; le supérieur de l'auteur de cet acte arbitraire admet que son homme n'est pas qualifié; personne ne s'entend sur le sens du mot **obscénité;** certains adeptes du torticolis vont même jusqu'à vouloir ridiculiser les intellectuels qui se sont élevés contre cette erreur de jugement ! Combien d'années encore faudra-t-il attendre pour que le Procureur général de cette province définisse par une ou plusieurs lois ce qui est moral et ce qui ne l'est pas ? Pourquoi le nu artistique est-il considéré comme noble dans certaines autres parties du monde, et comme vil et honteux dans nos parages ? Sommes-nous mal faits, ou hypocrites ?

Notre hantise du péché nous fait commettre des bêtises impardonnables. Au nom de la religion, nous nous conduisons comme des tartufes ! . . . Tout ceci révèle un état d'esprit faux et maladif. On interdira tous les nus, demi-nus et tiers de nus que l'on voudra; on portera un bandeau; on se vêtira de noir. Le mal n'est pas en dehors de vous : le ver est dans votre esprit . . .

Autre son de cloche

● Un tout autre son de cloche a retenti l'autre jour, lors d'une conférence prononcée par l'architecte Paul-O. Trépanier à l'Ecole d'Architecture de Montréal, le 28 janvier. Ce fut une leçon de santé intellectuelle et de probité professionnelle, et un message rempli d'optimisme.

M. Trépanier habite Granby, où il a de nombreuses réalisations à son actif. Très actif au sein de l'**Association des Architectes de la Province de Québec,** il possède une grande expérience et défend des principes que trop d'hommes sans scrupule ne voient plus qu'avec ennui. N'est-il pas agréable d'entendre ceci :

"Nous, les dieux de la science, de l'énergie nucléaire, des fusées interplanétaires n'avons pas encore appris à loger jusqu'ici convenablement nos semblables; à preuve nos villes . . .

M. Trépanier fait enfin allusion au remède nécessaire :

"Il nous faut la planification à tous les paliers : vie économique, système éducatif, réseau routier sensé, aménagement régional et urbain. L'architecte Francis Nobbs a suggéré dernièrement qu'une commission municipale d'urbanisme soit formée à Montréal. A mon sens, le règne des avocats a assez duré . . ."

Prix de $1,000

● Le directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, a annoncé ces jours-ci qu'un grand prix du Centenaire, au montant de $1,000, sera décerné lors du 77ème Salon du Printemps du Musée.

Ce montant porte à $4,000 le fonds destiné à l'attribution de prix à cette exposition, qui aura lieu du 8 avril au 8 mai. Ce total est peut-être le plus élevé pour ce genre d'exposition au Canada. Ce nouveau prix de $1,000 est offert en marge du centième anniversaire de fondation de l'institution. Les prix seront décernés par un jury composé de 5 membres, lequel choisira les oeuvres à présenter à l'exposition. Ces juges sont : Robert Ayre, critique d'art au journal **Montreal Star;** Alan Jarvis, rédacteur en chef de la revue **Canadian Art** et ancien directeur de la Galerie Nationale du Canada, aussi connu comme sculpteur; Alfred Pellan, l'un des peintres modernes les plus en vue au Canada français; et A. J. Casson, de la Royal Canadian Academy, membre du célèbre **Groupe des Sept,** et l'une des personnalités artistiques de Toronto.

Les agents du lieutenant Quintal s'apprêtent-ils à saisir ces "Nymphes" (poursuivies par des satyres par dessus le marché) de Daumier, qu'on peut actuellement voir au Musée des Beaux-Arts ? Tout semble calme pour le moment mais on ne sait jamais . . . (Photo Marce)

Les inscriptions doivent parvenir au Musée au plus tard samedi, le 20 février, à 5 heures p.m. Les oeuvres elles-mêmes doivent y parvenir au plus tard samedi, le 27 février, à 5 heures.

Les travaux admis sont les peintures à l'huile, au pastel ou à l'aquarelle (à l'exclusion des miniatures), les dessins et gravures de toute technique et les sculptures. Chaque artiste peut soumettre deux travaux, pourvu qu'ils aient été exécutés durant les trois dernières années. Ils ne doivent pas avoir été présentés à un précédent Salon du Printemps du Musée. Les oeuvres doivent être encadrées. L'adresse est : 1379 ouest, rue Sherbrooke.

Pour M. Chapleau

● Le lecteur sera heureux d'apprendre qu'il est bien renseigné, lorsqu'il lit le **Petit Journal.** La preuve : au mois de décembre dernier, l'**Association des Architectes de la Province de Québec** et l'Université McGill nous invitaient à assister à une exposition de photos, de maquettes et de dessins décrivant les travaux du grand architecte contemporain Le Corbusier.

Or, dans le dernier numéro de la revue **Architecture,** un rédacteur en chef un peu trop zélé et distrait — M. Gaston Chapleau — dit ceci, se plaignant qu'il n'y eût pas assez de visiteurs à l'exposition : **". . . La critique d'art dans les journaux est restée tout aussi muette. Nos spécialistes, qui s'esquintent à rédiger de longues colonnes sur le moindre petit barbouilleur de toiles qui sait lancer une bouteille d'encre ou sur nos sculpteurs à la torche d'acétylène qui parcourent les cimetières d'autos, ces mêmes spécialistes n'ont pas trouvé matière à édification dans l'exposition Le Corbusier, ni sujet suffisamment digne d'intérêt pour mériter quelque espace dans leur chronique hebdomadaire."**

On ne peut mieux se tromper ! Voyons, j'écris sur l'art; ma chronique est hebdomadaire; il m'est arrivé d'étudier le travail d'un sculpteur qui se sert d'un chalumeau. Aucun doute, je suis l'accusé . . . Cependant, je signais dans le **Petit Journal,** dans l'édition du 27 décembre, un article sur 3 colonnes, illustré, intitulé : **Voici l'un des plus grands constructeurs de la Terre,** et consacré — comme vous le savez sans doute — à Le Corbusier. Ce qui démontre que le lecteur moyen du **Petit Journal** est mieux renseigné que M. Chapleau, qui aime donner d'immenses et inutiles coups d'épée dans l'eau . . .

Rouyn-Noranda - Le Progrès Feb 25/60 7

AU MUSEE DES BEAUX-ARTS L'exposition "Cent ans de collections canadiennes" au musée des Beaux-Arts, collection qui marque l'inauguration du centenaire du Musée, attire chaque jour des foules innombrables avides d'admirer des chefs d'oeuvre allant de Rembrandt à Picasso et qui sont la propriété de nos canadiens. Paraît-il que cette affluence au musée n'a été surpassée que lors des expositions Winston Churchill et Edward G. Robinson. Samedi dernier, en compagnie de quelques amies, dont Isabelle Larouche, nous nous sommes souverainement délectées de toutes ces magnifiques oeuvres des grands maîtres avant de nous installer à une petite table de restaurant de la galerie de l'Etable et de bavarder gaiement en sirotant un délicieux café. Isabelle et moi en avons profité pour commenter les talents de quelques-uns de nos artistes amateurs de Rouyn-Noranda qui chaque année réalisent de très beaux tableaux pour soumettre au concours annuel de l'Exposition régionale, naturellement Mmes A. Bellehumeur, Rita Lambert, Claude Lemieux, Claire Buisson, Benoit St-Laurent, Julie Vaillancourt, Carmen Lapointe et combien d'autres encore au talent aussi indiscutable . . .

Sarnia Observer Feb 12/60 (1)

tary

Museum is root of community

871

"The Montreal Museum of Fine Arts is much like a library," Director Dr. Evan Turner told the Westmount Rotary at their weekly luncheon at Victoria Hall on Wednesday. "We don't consider our building as a mausoleum."

Dr. Turner, at 31 the youngest museum director in Canada, illustrated his talk with color slides of some of the paintings and sculpturing on display at the Museum.

"A museum is the root of a community," he said. "It is one of the most important educational institutions in the city."

Discussing the great number of paintings and other items on exhibition, Dr. Turner said that they had loaned famous pictures to other museums on every continent in the world, with the possible exception of the Orient.

Of all the slides shown to illustrate his talk, one provoked unusual interest. It was a reproduction of a Raphael painting now in the Mellin collection which was sold by Russia in 1932 for $1,300,000. It was, and still is, the highest price ever paid for a single painting in the western world. "Russia badly needed money at the time," Dr. Turner explained, "and that's why they sold it."

Dr. Turner also stated that Queen Elizabeth II has what is probably the greatest single art collection in the world today.

Borne in Maine, Dr. Turner received his education there and at Harvard, graduating in 1949. He majored in art history, especially the study of European paintings from 1300-1914.

Eventually the Museum hopes to make it a practice to enable every sixth grade student in and around Montreal to visit their exhibits.

"It will help them think of things around them in a clearer way," he said.

Verdun Messenger (2) Feb 10/60

MUSEUM OF ARTS

871

Montreal Museum of Fine Arts, 1379 Sherbrooke West is open daily between 10 and 5, Sunday between 2 and 5. Wednesday from 10 to 10 with free days on Wednesday, Saturday and Sunday.

Dr. Evan H. Turner, director of the museum said a system of organized visits by high schools is in keeping with the museum's efforts to extend it's educational services. Groups of students accompanied by teachers are welcome to view the current exhibition of Old Master paintings of Canadian collecting during the past century.

The public is also invited to attend the weekly lecture followed by tea being held at 3 p.m. this afternoon in the upstairs foyer of the Museum. Sponsored by the Ladies Committee of the Montreal museum of Fine Arts, Mrs. Isabel Barclay Dobell, curator of prints and documents McCord Museum will speak on "Montreal 1860".

the-Sick-Day will be observed throughout Quebec. Rev. Marcel Marie Veilleux, director of the committee recommends the following:

- Call on a sick friend.
- Obtain one or several names of sick persons who rarely have visitors and pay a friendly short call on them.
- If you cannot make a call, write a letter or postcard.
- Get the names of sick people and give them a gift.
- Bring the sick well-chosen gifts: books, magazines, records, lingerie, toilet articles drugs, candy, fruit, tobacco.
- Find out the sick person's needs.

Sarnia Observer Feb. 12/60 (3)

Two local artists exhibit paintings

871

Seventeen West End artists have entries in the Independent Art Association exhibition at the Val David Art Pottery Exhibition Hall, for a two-month period ending March 30. The exhibition was opened by Mayor O. Beaulieu of Val David.

Three prizes will be awarded to the artists whose works are selected by ballot as the most popular in the show.

Mrs. Betty Galbraith-Cornell, Westmount, regularly exhibits her work at Montreal galleries. Besides an exhibition at the Montreal Museum of Fine Arts, she has exhibited three times at the Arts Club, and in other Canadian cities. The latest show was held at the Queen Elizabeth Hotel last year.

"Portrait painting is something quite apart from landscapes," she commented. "Portraits require a fine sense of proportion and a natural understanding of the subject's mood." Portrait painting is her favorite, and she specializes in painting children.

Mrs. Galbraith-Cornell studied with Adam Sherriff Scott, RCA and with Mr. Beament at the Montreal Museum of Fine Arts. She is well known for Nova Scotian and Laurentian scenes.

Walter Ferrier, a commercial artist, is a new member of the association. He trained at the Ontario College of Art, and took courses in commercial art at Quebec, Montreal and Toronto. Years ago he studied at the Montreal Museum of Fine Arts. Well known as a cartoonist and designer, he carries on the tradition of his father J. Ferrier, of Verdun, who was a chaser on silver for many years for Henry Birks and Sons. Mr. Ferrier prefers landscapes and still life to portraits, and works in the outdoors, as much as possible, he takes photographs of the spot to finish his work at home.

Mr. Ferrier won the first award presented by the Art Directors Show held at the Ritz Carlton Hotel every year, for best commercial artist. His illustrations appear regularly in the Reader's Digest, MacLean's, bus cards, and other publications. This is the first time he is exhibiting with the association.

Jonquière - Kénogami Le Reveil Feb. 10/60

Les visages de la mode printanière

871

Voilà le salut de dame la mode printanière mais pour être "Chic" il n'est pas nécessaire de choisir ni le plus gros ni le plus haut. Dès février, si vous devez présidez un banquet, vous serez élégante avec un chapeau de paille. Cependant on appréciera davantage votre bon goût coiffée d'un feutre pour faire vos emplettes.

D'après Marie-Paule, nous verrons au printemps beaucoup de jupes à laizes des robes deux pièces et un nouveau gentil costume avec une petite veste sous la jaquette.

Monsieur Yves St-Laurent a gardé un peu la nostalgie des anciennes lignes sac... trapèze... etc... Mais, sauf la maison Dior, les autres couturiers présentent des collections où la simplicité et les lignes naturelles sont à l'honneur. Chez les couturiers canadiens, le corsage plus long, mais l'allongement de la ligne est obtenu de façon si subtile qu'on ne le remarque pas.

Si vous avez de bonnes ressources pécuniaires, n'hésitez pas suivez la mode sans craindre de passer pour capricieuse ou gaspilleuse, tout au contraire, vous êtes un grand philanthrope féminin ainsi vous aidez à des milliers de personnes à gagner honorablement leur vie, aux maisons de confection de la distribution et de l'écoulement, sans oublier les artistes dessinateurs de mode.

Si vous ne pouvez vous payer autant de robes que de réceptions ne vous désolez pas, si vous avez une robe vraiment belle, c'est à dire, qui vous va bien et vous rend un peu plus jolie, vous pouvez sans gêne la porter plus d'une fois. Madame Georges Vanier, une dame des plus distinguée, portait à l'exposition du Musée des Beaux-Arts la même robe qu'à l'ouverture du Parlement.

Ce qu'il ne faut pas oublier c'est que la vraie élégance demande qu'une femme soit assez à l'aise dans ses vêtements pour qu'elle n'ait pas à s'en préoccuper lorsqu'elle s'asseoit ou se penche.

Certaines mamans devront encore sacrifier les toilettes rêvées devant la nécessité de soigner, tonifier et habiller leurs enfants, nous les comprenons, tout de même elles devraient s'acheter au moins un beau chapeau, ça remonte le moral en faisant oublier que le manteau date un peu... puis vous ne serez pas en trop mauvaise compagnie. Madame Yvonne De Gaulle n'avait que changé de chapeau sur deux photographies à l'occasion d'évènements assez éloignés un de l'autre.

Espérons que toutes soient plus heureuses avec le sourire du soleil plus chaud chaque jour, car une certaine beauté intérieure reflète et rend plus jolie.

Jacqueline B. Raymond.

Le Progrès du Saguenay Feb 20/60 (5)

Musée des Beaux-arts félicité

871

L'Académie royale canadienne a félicité le Musée des Beaux-Arts de Montréal à l'occasion de son centenaire pour les nombreux services qu'il a rendus aux arts au Canada

Le texte de la résolution adoptée au cours d'une assemblée à Toronto spécifie que l'Académie "reconnait et apprécie à sa pleine valeur l'immense service rendu par cette vénérable institution, dont le jugement éclairé inspire non seulement Montréal ou même la province de Québec, mais aussi tout le peuple canadien".

La résolution précise:

"Nous remarquons avec plaisir que les relations entre le Musée des beaux-arts et l'Académie royale canadienne ont toujours été des plus cordiales et que depuis la fondation de l'Académie, il y a 80 ans, l'esprit de collaboration établi entre nos deux institutions n'a pas faible."

L'Académie exprime l'espoir "d'une continuation heureuse et utile de ces rapports amicaux".

Le Musée, fondé en 1860 sous le nom d'Association d'Art de Montréal, célèbre actuellement le centième anniversaire de sa fondation par une série d'expositions majeures.

Chatham Daily News Mars 21/60 (6)

USEFUL TRIPS

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Granby La voix de l'Est Feb 20/60 (7)

L'Académie royale canadienne félicite les Beaux-Arts

871

L'Académie royale canadienne a félicité le Musée des Beaux-Arts de Montréal à l'occasion de son centenaire pour les nombreux services qu'il a rendus aux arts au Canada.

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Le Musée, fondé en 1860 sous le nom d'Association d'Art de Montréal, célèbre actuellement le centième anniversaire de sa fondation par une série d'expositions majeures.

Quebec Chronicle-Telegraph Feb 12 60 (8)

YWCA Painting Class Has Noted Instructor

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The YWCA Ste. Anne street has for many years provided classes in Art and especially in oil painting, for its members and this year is very fortunate in having as instructor Mr. Fielding-Downes, noted Quebec Artist.

Mr. Fielding-Downes is a graduate of Winnipeg School of Art and was a scholarship winner for the school. He exhibited several times in Winnipeg and has had two one-man exhibitions in Montreal galleries and in Gallery 12, Museum of Fine Arts. He has exhibited at the Palais Montcalm, at Alwika, PW., Chicago, New York and the Royal Canadian Academy.

Mr. Fielding-Downes studied as well in England and the Chicago Art Institute, where to pay his fee he worked evenings at a Railway Express Company and at lunch hour at the Outra Cafe in the loop hauling dishes. While in Chicago he painted on Chicago beaches, sand dunes of Indiana and picturesque Wisconsin. He belonged to the Art Students League of New York and for a short time at the Montreal Museum of Fine Arts. He also studied for a time under two members of the Canadian Group of 7.

NATURAL TALENT

Artistic talent comes naturally to Mr. Fielding - Downes, whose mother and all her family were artists. Consequently, since he could draw very well at the age of 7 or 8, the fact was taken quite for granted that he would also be an artist.

Paintings by Mr. Fielding-Downes have been placed in many important galleries and collections, including the National Museum of Israel Telaviv, the Beaverbrook Museum, Fredericton, N.B., Sellers Collection, Winnipeg, Duplessis Collection, Quebec and many more.

TIP FROM FISHERMAN

Mr. Fielding-Downes did not rely entirely upon studies in museums but told of an incident in which he was painting wild geese taking off from a Quebec bay, an interested spectator was a fisherman who diffidently pointed out to him that geese taking off from the water, though they might still be swimming always assumed the poise of flight with outstretched neck and wings. It is this willingness to accept pointers from any source

Mr. FIELDING-DOWNES

that has added the touch of authenticity to his work. The YWCA, to accommodate its many students who wish to benefit from Mr. Fielding-Downes instruction, is debating whether or not to change the oil painting classes from Thursday afternoon to Friday afternoon or Wednesday night. It is a wonderful opportunity for Quebec residents to benefit from the instruction of so talented and well-known an artist at a nominal fee.

Mr. Fielding-Downes has travelled widely and with an artist's observation has learned to understand human nature as well as Art. He is by no means in accord with the Museum director who decried "Sunday painters" especially women, Mr. Fielding-Downes believes that however small the talent, the development and enjoyment of a sense of line and color adds immeasurably to the appreciation of Art in its highest meaning, which after all he says, is oneness with creation.

Following World War II, in which he served with the RAF Transport Command, he took a 1500 mile canoe trip across Western Ontario from Minaki Ontario to Temiskaming, Que. and James Bay. Two of the paintings from this trip are in the private collection of Prof. S.S. Mullins of Laval University and another is owned by a Toronto Gallery and others in private collections across Canada.

Mont. Gazette Feb 25/60 (9)

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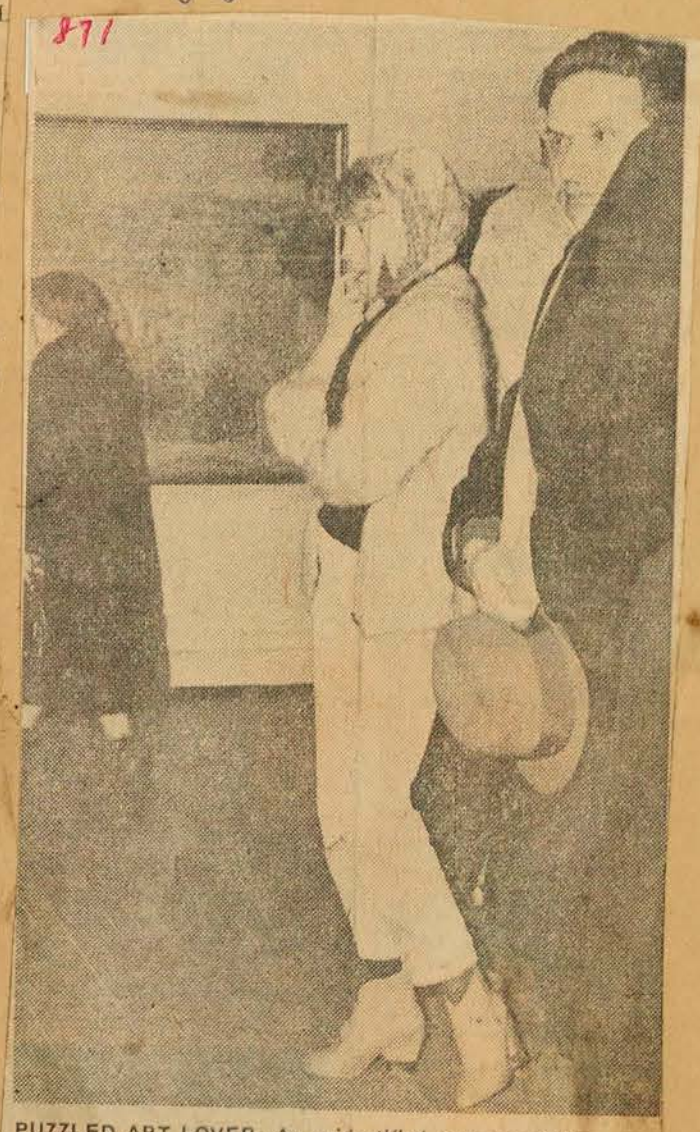

PUZZLED ART LOVER: An unidentified teenager nibbles at a finger as she ponders one of the paintings in the exhibition of Old Masters which closed yesterday at the Montreal Museum of Fine Arts. The exhibition was a survey of Canadian collecting during the last 100 years and covered painters ranging from Rembrandt to Picasso. (Gazette Photo Service)

Tableaux d'exposition

Quatuor montréalais à l'Etable

par Pierre Saucier

QUATRE peintres résidant à Montréal exposent conjointement à la petite galerie de l'Etable au Musée des Beaux-Arts de Montréal. A l'exception de Ray Mead, qui s'abandonne davantage à sa spontanéité, les trois autres artistes qui se groupent à l'enseigne des LYRIQUES FORMALISTES montrent tous des préoccupations plasticiennes. Virginia de Vera obéit à la géométrie des courbes, Henriette Fauteux-Massé demeure monolithique, tandis que Pat Ewen, s'évadant de ses manières antérieures, fait des variations autour d'un seul thème : une sorte de boyau horizontal.

Des deux caractéristiques choisies pour définir le groupe c'est le terme formaliste *qui se vérifie le plus aisément. Ce qui ne veut pas dire que certaines oeuvres n'ont pas de chaleur. Mais le souci de la forme apparaît comme une dominante.*

Ewen cherche un renouvellement. Le plus métaphysicien des quatre, il s'interroge sur les mystères biologiques. Il nous invite à contempler les courants de la vie en une série d'huiles surtout d'aquarelles. Son magnum Opus, le numéro 1, une huile, énonce le thème comme une Ouverture. La toile se partage en trois à l'horizontale. Au milieu, une série de stries superposées déroulent un long boyau noué au premier tiers par des sortes de caillots. Des stries très fines tissent en plusieurs couleurs les parois du conduit. La surface supérieure est dans les tons orangés, tandis que la partie inférieure étale un beige uni. Les aquarelles sont toutes des variations dépouillées du même thème: boyau, tresse horizontale, conduit noueux, câble, cordon natté, selon la vision du spectateur. L'objet central se développe comme un totem vu à l'horizontale ! Totem *est d'ailleurs le titre d'un tableau, seul de son espèce, évocation à la Paul Klee, moins la naïveté. Pour l'un, le boyau évoquera une artère palpitante, un autre pourra y voir les vibrations sonores d'une corde tendue. L'art non-figuratif a cet avantage incomparable de ne pas emprisonner l'imagination dans un schème, mais de la laisser se mouvoir selon les poussées les plus subjectives. Il sera intéressant de voir comment Ewen enrichira cette exploration nouvelle.*

*Ray Mead n'exploite pas de thème aussi restrictif. Il est celui des quatre qui subit le moins les impératifs de la logique. Une sorte d'instinct le guide dans ses éclaboussements végétatifs. Ses couleurs ne sentent pas le laboratoire et traduisent un goût profond de la nature. Elles viennent tout droit du paysage qu'il contemple. Il joue avec des harmonies naturelles. Les bois, les îles, la mer, les moissons se réfléchissent dans ses toiles composées selon la technique tachiste. A deux reprises le leitmotiv de l'*Ile *le retient. La première fois, son noyau de terre surgit au milieu d'une atmosphère embuée et fait une tache foisonnante comme un taillis. La seconde fois son image s'embrase ! Elle évoque plutôt un feu de broussailles cerné par les eaux. Dans l'*Eté, *Mead se livre au pur plaisir de l'instant, et il en résulte un paysage quasi impressionniste.*

Deux femmes complètent le quatuor : Virginia de Vera et Henriette Fauteux-Massé. Madame de Vera est une artiste venue du Chili après un séjour aux Etats-Unis. Elle avait déjà exposé au Centre social des étudiants et à l'île Sainte-Hélène; ses oeuvres se développent toujours suivant la même orientation. Madame de Vera cultive l'arabesque comme un péché mignon. Elle ne sort pas de ses formes hélicoïdales qu'elle présente à l'horizontale ou à la verticale. Elle dispose d'une gamme de couleurs franches et très vives : sa peinture est lisse. Ces jeux, pour gracieux qu'ils soient, offrent des variations monotones à la longue. Elle cherche passionnément à traduire le mouvement mais les lignes serpentines au lieu de suggérer une giration se cristallisent pour former des ellipses immobiles. La musique lui sert volontiers d'inspiration. Ainsi Duo pour flûte et violon s'apparente à un contrepoint savant, mais la mélodie ne chante pas. L'artiste se soumet sans doute à une plastique trop systématique et la profondeur de ses volumes ne traduit aucune impulsion dynamique. Cette pagination sans bavure ressemble trop à un exercice. Un titre est très révélateur : Fumée solide. *La théorie solidifie ce qui y a de plus vaporeux. Ces arabesques châtoyantes pareraient avantageusement des murs de céramique, mais elles sont privées de vie autonome. La lucidité, un contrôle excessif brident l'envol indispensable à toute création esthétique.*

(Suite à la page 21)

leur des couleurs ne parviennent pas à émouvoir à cause de la fixité inexorable de l'image cultivée pour elle-même, pour le seul agrément décoratif.

Henriette Fauteux-Massé a comme elle le souci de l'ordonnance et elle est aussi une plasticienne. Elle a ouvert cependant un autre chapitre de la géométrie. Point de courbes ou de sinuosités chez elle, mais des volumes qui composent avec des surfaces rectangulaires. Les angles droits confèrent une sorte de pesanteur aux blocs hiératiques de Fauteux-Massé. Celle-ci ne se cantonne pas dans l'huile, mais pratique aussi la gouache et la caséine. L'oeuvre qui me paraît la plus nouvelle s'intitule : Cuivre du couchant. *Les nappes s'inclinent au lieu de s'imbriquer en se superposant comme les moellons d'une murale. Le chromatisme du peintre est riche et subtil. Les tons sont veloutés, onctueux.* Grille des routes *est une charmante petite composition. Les blocs ne se pressent plus les uns contre les autres. Ils respirent. Cette aération est inédite, me semble-t-il, chez cette artiste. La surface est toujours attachante comme chez un Dubuffet.* Fanum *par exemple déroule une surface ductile et chante la poésie des vieux murs. Henriette Fauteux-Massé réalise le programme annoncé : lyrisme et formalisme sont bien dosés chez elle. Elle se rattachera à certains peintres parisiens comme Olivier Debré qui lui aussi, affectionne les grands plans géométriques finement agencés.*

Aucune révélation majeure à ce quadruple accrochage qui ouvre néanmoins la saison 1960 avec beaucoup de vitalité et de variété à la sympathique petite galerie de l'Etable, la salle la moins académique de tout le Musée des Beaux-Arts.

St Laurent News Feb 11/60

Karin's Korner

(2) 891

By KARIN MOSER

Red Cross — Terry Seeley, president of the Junior Red Cross, informed Saint Laurent High students that enough money has been accumulated to pay for the Everest-Jennings wheel-chair.

The chair, which will be occupied by a handicapped child, is small and fits under tables and desks so that its occupant can reach his food or books easily.

The Junior Red Cross will also aid the United Nations in every possible way throughout Refugee Year.

Layettes and health kits, made by the students of Saint Laurent High, were combined with those made in other schools throughout Montreal and surrounding areas and were shipped to needy families in Marseilles, France.

Choir Visits Granby — After several weeks of preparation and hard work the Saint Laurent High School Glee Club went out to Granby.

Upon arriving at Granby High School, the choir stage crew under the able direction of Murray Gardner, worked arduously for a half hour setting up stands and lights.

Due to the noticeable lack of time, the afternoon recital for the school students was abridged. The evening concert contained the full program of 22 numbers and was the greatest success the choir has achieved.

After a roaring jam session, following the concert, the choir boarded the buses waving farewells to their new acquaintances.

Montreal Symphony Orchestra — On Friday morning, February 5, the Montreal Symphony Orchestra, under the direicton of its founder, Dr. Wilfred Pelletier, visited Saint Laurent High School.

The Montreal Symphony, consisting of seventy-five musicians gave two fifty-five minutes concerts; the first for the senior grades, the second, for the junior classes.

Dr. Pelletier conducted and explained each program.

Students thrilled to the dramatic rhythm of the drums, the sweet sounds of the violins and the mellow tones of the violas.

Museum of Fine Arts — Following the concert, grades ten and eleven, under the supervision of Mrs. Semjen and Mr. Mintz, visited the Museum of Fine Arts. Since all the students who attended the centennial exhibition are studying art, the trip proved to be a very valuable one as Mrs. Semjen, the art teacher, pointed out the individual characteristics of each artist and his paintings.

Thus Friday afternoon drew to a close with each student feeling he had gained a little more understanding of and appreciation in the realms of Art and Music.

(3)

JAMM.

Museum Invites French Company To Play Ionesco

The Montreal Museum of Fine Arts will present a theatrical company for the first time in its 100-year history on January 25 and 26.

Les Apprentis-Sorciers, an amateur group of 16 members ranging in age from 20 to 26, will present Eugene Ionesco's "L'Avenir est dans les Oeufs" on the two succeeding nights at 8.30 p.m.

The play is being staged by the Museum's Junior Associates in The Stable gallery on an experimental basis.

There will be no admission charge. Reservations for seats may be made by writing JAMM (Junior Associates of the Montreal Museum), 10 Ramsay Rd., Westmount.

Le Petit Journal Mont. Fév 28/60 (1)

Nous avons emmené Mme I. St-Aubin au Musée des Beaux-Arts :

Artiste-peintre de 76 ans, elle n'avait jamais vu d'exposition

par Alain Stanké

A 76 ans, Mme Isabella St-Aubin, de Ste-Geneviève, ne vit plus que pour ses petits-enfants et passe des journées entières à leur brosser des tableaux. Artiste-peintre du plus profond de son âme, cette grand-maman a étudié la peinture, il y a nombre d'années, à Ville St-Laurent. Son plus grand rêve était de visiter un jour une véritable exposition de peintures. Cette semaine, grâce au "Petit Journal", Mme St-Aubin s'est rendue à l'exposition "Le Canada collectionne".

Mme ST-AUBIN préfère le pinceau à toute autre occupation. Sa vue n'est malheureusement plus aussi bonne mais elle continue quand même à faire des tableaux qu'elle offre à ses parents et amis à diverses occasions.

Mme St-Aubin est une personne fort sympathique dont les oeuvres respirent la jeunesse malgré son âge.

Elle peint pour se distraire aussi pour distraire les autres, car depuis qu'elle est maman et . . . grand-maman, ses enfants et petits-enfants sont devenus les plus grands admirateurs de ses créations. Et les tableaux de Mme St-Aubin sont sûrement très aimés, car depuis qu'elle fait de la peinture, elle n'a pas réussi à accumuler plus de cinq tableaux à son domicile.

"Tout est parti ! dit-elle souriante. Les demeures de mes enfants et de mes petits-enfants en sont remplies à craquer".

Ce que Mme St-Aubin aime le plus peindre ce sont les paysages canadiens qu'elle reproduit d'ailleurs à l'huile de façon très réaliste.

[illegible] enfants étaient [illegible] -elle, je n'avais pas beaucoup de temps pour faire de [illegible] peinture, mais j'ai[illegible] ça que je m'ar[illegible] même pour en faire. Et [illegible]me à l'endroit où nous habitions il n'y avait pas grand-chose à faire les dimanches, eh ! bien, je n'étais pas ennuyée pour occuper mon temps : je peignais. Vint alors le phonographe. Magnifique invention. On passa des journées entières à écouter de la musique. Pour ma part, je l'écoutais en faisant de la peinture . . . Puis arriva la télévision. C'est merveilleux ! Aujourd'hui je regarde un peu la télévision puis me replonge dans la peinture. Malheureusement ma vue n'est plus aussi bonne que dans le temps et je ne peux plus en faire durant de longues heures comme avant. Heureusement qu'une de mes filles, qui aime la peinture, demeure avec moi. Elle me donne un petit coup de main pour les travaux de tracés — ses yeux sont meilleurs . . ."

"Baby-sitter" et peintre

Mme St-Aubin a passé des années merveilleuses grâce à la peinture. Elle ne se souvient pas du nombre précis de tableaux qu'elle a pu produire, mais il doit sûrement dépasser plusieurs centaines. Très simple, l'artiste avoue candidement que durant de nombreuses années elle allait garder les enfants de ses enfants.

"Il fallait que je prenne soin des bébés, dit-elle, mais les enfants, plus âgés, aimaient mieux s'occuper de cette tâche afin de me permettre de faire de la peinture . . ."

Et c'est ainsi qu'à chaque anniversaire ou jour de l'an, la parenté de Mme St-Aubin préfère recevoir une peinture de la grand-maman plutôt que tout autre cadeau. On comprend aussi pourquoi le nom d'Isabelle St-Aubin dit plus à ces gens que celui de Picasso, Salvador Dali ou même Vermeer.

Et Mme St-Aubin ne se cache pas pour dire qu'elle a connu des années merveilleuses grâce à la peinture. Elle avait cependant un seul regret : celui de n'avoir jamais eu l'occasion de visiter une véritable exposition.

Sitôt dit, sitôt fait, et le "Petit Journal" offrit à Mme St-Aubin de visiter la grande exposition du "Canada Collectionne", au Musée des Beaux-Arts. Voici donc, en substance, quelques impressions de Mme St-Aubin, réflexions recueillies au cours de sa visite.

Dans l'ensemble : beau !

Parmi les tableaux que Mme St-Aubin a le plus aimés, signalons celui de Victor Dupré devant lequel elle est restée assez longtemps. "Le firmament est bien détaché", dit-elle. Quant à "L'étang au bois", de Courbet, elle le trouve "sombre".

Devant le magnifique portrait d'un jeune homme, de Bronzino, de la collection Reford, Mme St-Aubin s'est promenée plusieurs fois. "Elle" a les yeux bien placés, dit-elle . . . "ses yeux vous regardent toujours".

Mme St-Aubin a également beaucoup aimé le tableau de Constant représentant une "terrasse du Maroc" qu'elle juge "très bien fait".

Telle fut aussi sa critique devant le tableau de Bougereau représentant deux enfants et une couronne de fleurs. "Les petits ont le bout des orteils plus rouges", dit Mme St-Aubin, "c'est bien naturel".

Journée inoubliable pour Mme ISABELLA ST-AUBIN. C'est sa première visite à une exposition. Notre photographe n'a pas pu suivre cette artiste peintre au musée car, comme dans tous les musées du monde, il est interdit aux Beaux-Arts de prendre des photos à l'intérieur.

Mais là où elle n'est pas d'accord, c'est devant les tableaux de Picasso. Contemplant "Nature morte et fruits" elle essaie de deviner. "Ça doit être des jouets d'enfants, dit-elle. J'y vois une citrouille et, je crois,. . . du papier au fond . . ."

Mais elle avoue que ce n'est décidément pas son fort devant "La femme assise" ajoutant que c'est peut-être "nouveau" et "du temps", mais sûrement pas de "son" temps.

Contemplant "une route en Provence", de Cézanne, Mme St-Aubin murmure : "Je trouve qu'elle ne s'en va pas bien, sa route . . . on dirait même qu'elle va se jeter dans la rivière . . ."

Elle s'interroge devant le portrait d'une jeune fille, signé de Renoir : "Je me demande pourquoi il a mis tant de couleurs sur les cheveux . . . un beau brun pur, c'est si beau et tellement plus naturel !"

Quant aux "Nymphes" de Monet, elle ne prend même pas le temps de s'attarder devant. "C'est fait non pas avec des pinceaux, commente-t-elle, mais avec le bout des doigts . . ."

"Le petit vaisseau" d'Israëls retient son attention. En le quittant elle avoue que l'ensemble de la composition lui plaît beaucoup et ajoute gentiment : "On pourrait sûrement l'arranger, celui-là".

Mais devant le "Paysage du Midi de la France" de Bonnard, Mme St-Aubin a un grand sourire et confie discrètement : "C'est exactement comme les tableaux de Marguerite. Ma petite Marguerite a 12 ans . . . elle commence à faire de la peinture !"

Si vous désirez connaître son opinion sur l'exposition en général (qui est, ne l'oublions pas, la première que Mme St-Aubin ait vue dans sa vie) eh ! bien, elle est excellente.

"Il y a réellement de belles choses, affirme-t-elle, je suis très heureuse de les avoir vues. Mais les plus beaux tableaux sont bien ceux sur lesquels on ne peut pas distinguer les coups de pinceau. Les plus beaux sont faits de la façon que mon professeur m'enseigna : unis, détachés . . . contrastés".

Le Temps, Que. Mar 17/60 (2a)

13-M

Un courant populaire vers le domaine de l'Art

Au Musée des Beaux-Arts de Montréal, 58,053 visiteurs en 30 jours. Que signifie ce chiffre astronomique de visiteurs à une exposition d'oeuvres d'art ?

La direction du Musée des Beaux-Arts de Montréal à l'occasion du centième anniversaire de sa fondation, décida d'organiser une exposition d'oeuvres d'art ayant fait ou faisant partie de collections canadiennes, sous le titre bien approprié "Le Canada Collectionne, 1860-1960".

C'était une exposition à ne pas manquer puisque les toiles présentées ne le seront probablement plus à Montréal; plusieurs appartiennent à des collectionneurs ou des musées étrangers.

Les visiteurs sont venus de partout, même de l'étranger; fait intéressant à noter, une très forte proportion était des Canadiens-Français et un grand nombre d'entre eux visitaient le Musée pour la première fois. Ce fut une prise de contact heureuse et une révélation pour tous ces néophytes, qui deviendront, je l'espère, des visiteurs assidus des futures expositions d'oeuvres d'art.

Mais pourquoi toute cette foule s'est-elle déplacée, même durant les deux plus fortes tempêtes de neige de l'hiver à Montréal ? Dimanche le 21 février, dernier jour de l'exposition, 5,468 personnes se sont rendues au Musée. La réponse est peut-être que ces gens désiraient enrichir leurs connaissances artistiques, mais est-ce que ces 58,000 visiteurs étaient tous des connaisseurs ? Certainement pas. A bien observer les gens de toutes les classes de la société, écouter les réflexions et constater leur admiration devant un chef-d'oeuvre, l'on sentait que tous, connaisseurs ou non, étaient éblouis de se trouver devant une aussi belle collection de peintures, même émerveillés de découvrir que de telles oeuvres semblent plus belles encore, après les attaques persistantes et répétées du cubisme, de l'expressionnisme, du surréalisme, de l'automatisme, du fauvisme et que sais-je encore... Ces oeuvres faisaient naître les sentiments les plus divers, une jeune étudiante en peinture disait: "Comme l'on se sent petit devant cette perfection", un autre: "pourquoi ne peint-on plus ainsi ?" ou "cent ans ! c'est comme si ce fut peint hier". Je suis persuadé que ce ne sont pas les Rubens ou les Gainsborough qui ont fait déplacer tout ce monde, parce que le nom des grands-maîtres était peu connu de beaucoup de visiteurs avant leur visite au Musée. C'est plutôt parce que tout Montréal parlait de cette exposition, et on en parlait parce qu'il y avait un certain attrait mystérieux. Plusieurs y sont allés deux ou trois fois, une seule visite ne suffisait pas à satisfaire ceux qui voulaient conserver une image précise de ces chefs-d'oeuvre. Je suis assuré que maintenant, 58,000 personnes ont connu ou connaissent mieux Rubens, Gainsborough, Pissaro, Canaletto et les autres, et sont mieux renseignés pour faire la comparaison et émettre des opinions sur la peinture figurative ou non figurative, car cette dernière était représentée par quelques Braque et Picasso.

(2b)

Nos peintres de demain qui rêvent de passer à la postérité, peuvent tirer une leçon profitable de cet événement; il leur faudra se décider à bien apprendre leur métier, à dessiner et à peindre (même les non-figuratifs), afin d'attirer plus de 15 ou 20 personnes à leurs expositions. On ne fait pas déplacer 50,000 personnes avec des expositions de peintures d'une maternelle, à moins que ces gens soient de vos parents ou amis, et encore . . .

Moise M. Parent,
Académie des Arts du Canada.

3

Le Nouvelliste Three Rivers Mars 22/60

15-M

De nombreux projets au Centre d'Art Mauricien

Parmi les nombreux projets approuvés par l'exécutif du Centre d'Art Mauricien, on trouve une exposition d'une cinquantaine d'oeuvres de Luc et Monique Duguay de Nicolet. L'exposition aura lieu du 22 au 25 avril.

Présentement, M. Gilles Lamer, professeur de peinture au Centre d'Art a été invité a exposer quelques unes de ses toiles à l'Ecole des Beaux-Arts de la rue Sherbrooke à Montréal.

Une autre projet sera réalisé cette année. Il s'agit d'une participation plus grande des Trifluviens aux manifestations artistiques qui se déroulent dans la province. Des voyages en autobus seront organisés afin de visiter la Galerie des Beaux-Arts de Montréal qui célèbre cette année son 100e anniversaire de fondation. Madame Arthur Rousseau, qui est membre de cette Galerie, a fait cette proposition au comité exécutif du Centre d'Art. Le projet a été accepté avec empressement, la date du premier voyage sera annoncée plus tard. L'an dernier, Madame Rousseau avait conduit 200 étudiantes de l'Ecole Normale du Christ-Roi dans la métropole afin de visiter quelques églises dont l'architecture était originale et de bon goût. Les voyageurs ont aussi visité la Galerie des Beaux-Arts, toutes furent intéressées par cette visite qui complétait les connaissances qu'elles avaient acquises au cours de l'année scolaire.

Si ces voyages intéressent un nombre suffisant de personnes, ils pourraient bien se répéter, car la Galerie prépare pour septembre prochain une exposition des oeuvres de Van Gogh, ainsi les amateurs qui sont privés de voir des chefs-d'oeuvre à cause de l'absence de Galerie dans notre ville pourront rester en contact avec les chefs-d'oeuvre de l'Art pictural. Ces voyages pourraient aussi s'organiser lors de grands concerts tel "Le Messie" qui sera donné à l'Eglise

De nombreux...

(suite de la page 8)

Notre-Dame de Montréal le 23 mars prochain.

L'Informateur Médical et Paramed. Montréal Feb 16/60

13-M

Les Canadiens collectionnent

par Pierre SAUCIER

LA première des huits manifestations d'envergure qui ponctueront le centenaire du Musée des Beaux-Arts, LE CANADA COLLECTIONNE est une exposition passionnante. Il a fallu six salles pour réunir les 225 oeuvres extraites des collections particulières canadiennes en grande majorité de Montréal. Ce rassemblement unique a demandé des mois de préparation.

Si nous n'avons pas l'impression d'entrer dans un Louvre en réduction et si beaucoup de peintures fades ou insipides se mêlent à de très bonnes choses, nous faisons pourtant de fort intéressantes découvertes. C'est ainsi que nous trouvons de Van Gogh une admirable tête de paysanne et un Gauguin pas du tout Tahiti.

Cette exposition est une révélation parce qu'elle nous fait pénétrer dans les intérieurs de quelques riches industriels et amateurs d'art qui ont su manifester, sinon toujours du goût, du moins un intérêt très vif pour les beaux-arts et quelquefois une intuition étonnante. Les variations du goût pendant les cent dernières années sont elles-mêmes fort instructives. A ce sujet je vous recommande la lecture attentive au catalogue de la préface très documentée du directeur du Musée, Monsieur Evan H. Turner. Nous y apprenons par exemple que tout comme Boston, Montréal semble avoir été une des premières villes du continent à apprécier les paysages de Courbet ainsi que les peintures de Daumier alors inconnues.

En faisant le tour des quelques oeuvres marquantes et de celles qui s'approchent le plus de la définition de chef-d'oeuvre, je signalerai d'abord un authentique Dürer, des écureuils qui appartiennent à monsieur L. V. Randall. Je ne m'attendais pas à trouver parmi ces collections un très beau Georges de la Tour. Il s'agit là d'un véritable chef-d'oeuvre. Saluons le noble Gréco que les habitués revoient toujours avec plaisir. De Franz Hals un magnifique portrait d'un gentilhomme qui serait J. Coymans. Deux Rembrandt d'un grand prix font partie de l'accrochage: un homme au manteau doublé de fourrure et un superbe autoportrait. Ce dernier fait partie de la collection de Monsieur Samuel Bronfman. Les amateurs de Rubens admireront une grande machine biblique, le départ de Loth et de sa famille pour Gomorrhe. Une belle surprise: cinq Canaletto dont quatre appartenant à la même collection ! Ce sont le somptueux exemples de la peinture vénitienne à son couchant. Les portraitistes anglais Reynolds, Raeburn et Lawrence sont généreusement représentés.

Du seizième siècle trois beaux échantillons à signaler: portrait de jeune homme de Savoldo, un paisible portrait de jeune fille du flamand Van Cleve, si proche de Holbein et un Bronzino. Des oeuvres de moindre éclat retiennent aussi notre regard: des tableaux de Bartel Bruyn, le Vieux, Bouts, et Willem Key. Passons rapidement par dessus le romantisme (Delacroix, Turner) pour nous arrêter à quelques Corot et à plusieurs beaux Courbet.

Nous entrons chez les impressionnistes. Monet est là à cinq exemplaires de moyenne qualité. Ces échantillons de son style comme cette aiguille d'Etretat en touches légères créent bien l'atmosphère évanescente attendue. Manet est absent ! Pissaro et Sisley sont modestement présents. En revanche Berthe Morisot nous enchante avec un portrait de jeune fille d'une fraîcheur exquise et qu'un regard trop rapide ferait prendre pour un Renoir. On revoit le vaste Bonnard languide et sensuel de la collection Zacks, de Toronto. Renoir est le mieux loti de tous. De ses deux portraits c'est le plus petit qui est le plus ravissant, une jeune fille au chapeau. Ce tableau d'une poésie pénétrante vous subjugue tout de suite. Cet artiste qui captait si bien la carnation de la peau excelle aussi au paysage. Nous en voyons deux exemples. Sa nature est ouateuse et humide, ses tons d'une chaleur presque tropicale. Le petit portrait de Vuillard est une merveille en abrégé. Redon sait comme pas un faire un bouquet de fleurs. Comme les bouquets de Fantin-Latour peuvent être chétifs, secs et rabougris auprès de ceux de Redon ! Degas est avec Renoir le plus favorisé. Son buste de jeune femme allie à la poésie impressionniste un dessin d'un sûreté toute classique.

De Picasso quelques oeuvres de diverses périodes, mais rien qui ne tranche vraiment. Je préfère les natures mortes de Braque, exemples éloquents du cubisme à son meilleur. Severini se glisse au milieu de ces condisciples pour nous offrir un portrait de femme décomposée sous toutes ses facettes selon les canons de l'école. Modigliani (trois portraits) vaut beaucoup mieux !

Nous avons omis bien des noms comme Goya, Constable, Boudin. C'est que nous ne voulions pas dresser un inventaire mais bien plutôt repérer quelques phares parmi les centaines d'oeuvres pieusement recueillies par des collectionneurs fervents et souvent avisés. Quand on songe au cours actuel des oeuvres des vieux maîtres, on se rend bien compte que les acquisitions nouvelles sont devenues prohibitives. On peut se demander si le prochain siècle aura des amateurs tels que les Learmont, les Van Horne, les Angus et les Drummond. Sans la générosité de tous ces mécènes nous n'aurions pas de Musée. L'exposition du centenaire est en même temps qu'une leçon instructive un témoignage de reconnaissance.

Pierre SAUCIER

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8 Notre Temps Mont Feb 13/60

LE CANADA COLLECTIONNE

par Louis AUBUSSON

PENDANT plus d'un mois nous n'avions parlé que d'art non figuratif: non par goût exclusif. Nous parlions de peinture vivante, et la jeune école se réclame plus de cette technique, que de représentation figurative.

Aujourd'hui nous pouvons faire une promenade dans le passé: l'occasion nous en est fournie par l'admirable exposition des 225 chefs-d'oeuvre sélectionnés dans les collections canadiennes. Cette exposition du "Canada collectionne" sera la manifestation la plus spectaculaire des manifestations organisées pour célébrer le centenaire du Musée des Beaux Arts de Montréal.

Placés dans plusieurs salles, dans l'ordre même des collections, les tableaux offrent un échantillonnage assez fidèle de la peinture européenne des six derniers siècles. Cet ordre disparate fut certainement choisi non pour le plaisir exclusif des visiteurs, mais surtout dans le but d'attirer notre attention sur le bon goût des collectionneurs. Ce but fut atteint et devrait nous remplir d'admiration pour ces hommes d'affaires qui avaient eu le flair de connaître, il y a cinquante ou cent ans, les goûts et la mode de notre génération.

Puisqu'on désirait former notre opinion sur les chefs-d'oeuvre des collections privées, mention aurait dû être faite de l'indication de la date d'acquisition et surtout de la proportion d'oeuvres dignes d'admiration par rapport aux dites collections. Devant la difficulté de se former une idée juste sur les collectionneurs et leur bon goût, pourquoi n'a-t-on pas regroupé les tableaux par époque ou par genre. Notre plaisir eut été plus vif, et si dans l'art de goûter il y a presque toujours comparaison, cela nous aurait évité de courir d'une salle à l'autre pour admirer successivement les oeuvres d'un même peintre.

Par exemple des tableaux de Modigliani et de Picasso se trouvent dispersés, au hasard des collections dans deux salles ou moins, et dans chaque salle ne sont même pas regroupés sur les mêmes murs. Mais "à cheval donné on ne regarde point à la bride", et somme toute cette exposition nous offrant l'unique occasion de voir certaines oeuvres — je pense en particulier à l'"auto-portrait" de Rembrandt — nous exprimons ici nos vifs remerciements aux collectionneurs et à la Direction du Musée. Plusieurs musées d'Europe, riches de tableaux mais aux finances réduites, ont tourné leurs difficultés en louant aux particuliers certains tableaux pour une période limitée. Pourquoi ici, au Canada, ne pratiquerions-nous pas la technique inverse, pour le plus grand profit de la communauté: L'expérience d'aujourd'hui nous prouve la valeur de cette méthode. Mais au lieu de nous présenter des oeuvres trop différentes, les expositions seraient centrées sur un genre d'oeuvre, une école, un artiste, un sujet, limités et déterminés, accompagnées de manifestations publiques telles que conférences ou rencontres télévisées, ces expositions seraient pour nous l'occasion d'approfondir nos connaissances, découvrir même des préférences, car nous serions tout naturellement poussés à lire tels livres ou telles revues.

Nous reparlerons la semaine prochaine de cette exposition, nous en reparlerons plus en détail et surtout nous essayerons de nous faire un programme de visite basé sur l'ordre chronologique principalement, mais aussi par genre.

Le programme imprimé pour l'occasion du "Canada collectionne", admirablement présenté, nous réserve une surprise rare pour nous Canadiens français: Il est bilingue.

Cependant nous regrettons que les collections canadiennes-françaises n'aient pas été sollicitées. A l'exception de la collection de l'Honorable Forget, tous les autres collectionneurs sont canadiens-anglais ou juifs.

Pourquoi n'avoir pas mis à profit cette occasion pour présenter au public montréalais les tableaux de la collection de Maurice Duplessis ? De plus rien que dans l'enceinte du Parlement Provincial, nous savons que les collectionneurs de goût ne sont pas rares. Alors, pourquoi cet oubli regrettable ? Le Musée désire obtenir notre contribution et notre estime. Il aura l'une et l'autre, mais seulement si nous nous y sentons mieux chez nous.

Joliette Journal, Que. Au Séminaire Feb 17/60

VISITE AU MUSEE DES BEAUX-ARTS

Près de 40 élèves du Séminaire, accompagnés du R. P. Boucher et de l'Abbé René Coderre, avaient l'avantage, cet après-midi, de visiter l'Exposition de Peintures qui se tient présentement au Musée des Beaux-Arts de Montréal. L'Exposition réunit des oeuvres de grande importance, dont en particulier, plusieurs toiles des Impressionnistes Français.

Star Feb 23/60

Art Show Arrangements Needlessly Confusing

Sir, — I visited the Museum of Fine Arts recently and enjoyed the Exhibition very much. However, there is one little annoying feature which is peculiar to all Art Exhibitions held in the Museum, that is, the pictures are never in numerical sequence. With a catalogue this is particularly irritating as you have to keep turning the pages in order to get the pertinent details. As there were several groups around many of the pictures, I missed a Van Gogh which was number 153. With this information I should have had no difficulty finding it but I had to retrace my steps into no less than four salons before locating it, and only because I knew what it should look like, did I find it.

The catalogue too has its annoying features in that there are illustrations on most pages but these are not on the pages which describe the picture. E.g. Page 26 has an illustration of picture 35 but the title and name of artist is on page 31, and likewise picture 74 is on page 31 with description on page 41, and so, throughout the whole catalogue.

Is this ART? and am I alone in my irritation.

A Picture Lover

Joliette L'Etoile du Nord Feb 17/60

Chronique du Séminaire

87I

Visite au Musée des Beaux-Arts:

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Regina Leader-Post Mar 14/60

87I

USEFUL TRIPS

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

St. Catharines Standard Mar 16

87I

USEFUL TRIPS

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Kingston Whig Standard Mar 17

87I

USEFUL TRIPS

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Cornwall Standard-Freeholder Mar 18/60

87I

USEFUL TRIPS

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Fredericton Daily Gleaner Feb 27/60

13-M

SERVES CANADA

(Ottawa Journal)

A Museum of Fine Arts such as that in Montreal—said to be the oldest of its kind in Canada—serves a country in many ways; not least in giving it pause to stand aside and look at itself. The presentation "Canada Collects" is, as the doctor said, "something good for the spirit."

Feb 14/60 Dimanche-Matin

Une exposition à visiter

● C'est par dizaine de milliers que l'on compte les visiteurs à l'exposition actuelle de Maîtres Anciens qui se tient au Musée des Beaux Arts de Montréal jusqu'au 21 février. Cette exposition, qui marque l'inauguration du centenaire du Musée, comprend 214 chefs-d'oeuvre allant de Rambrandt, à Picasso. On a noté jusqu'à 5,000 visiteurs certains jours. Cette affluence au Musée n'a été surpassée que par les expositions Winston Churchill et Edouard G. Robinson. Le Musée est ouvert aujourd'hui et tous les samedis et dimanches de 9.00 a.m. à 5 hres p.m.

Mont. Gaz. Feb. 18/60

87I

Gallery Talk

A gallery talk will be given Feb. 19, at The Montreal Museum of Fine Arts in connection with the current exhibition of Old Master paintings. Dr. Arthur Lismer, educational supervisor of the Museum, will deliver the lecture at 4 p.m. The exhibition Canada Collects 1860-1960 European Painting is on view until Feb. 21.

Kelowna Courier Mar 17/60

87I

USEFUL TRIPS

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Gazette Feb. 20/60 1

HAILED AS AN ART CRITIC

When the Montreal Museum of Fine Arts (then known as the Montreal Art Association) opened its new gallery on Sherbrooke Street in 1912, two noted Canadian artists of that day were sent to Europe to buy paintings for it. As a "blind" to cover their intentions, they held an exhibition of their own work in London.

Mr. Andrew Paterson of Montreal has very kindly written for me his account of attending that exhibition, and how he astounded the two artists — Archibald Browne, RCA, and Homer Watson, RCA. Here is Mr. Paterson's story:

The exhibitions being held by the Montreal Museum of Fine Arts these days have recalled an interesting incident in my life story, an incident in which I was acclaimed by two Canadian authorities on art as a true art critic.

The incident occurred nearly 50 years ago, when I was a newspaper man in London. One day while walking along the Strand, I was unexpectedly hailed by Percy Hurd, well-known London journalist, a very busy man, who was correspondent for Canadian publications, assistant editor for trade magazines.

"Paterson," cried Hurd, as he spotted me. "Do me a favor. I'm terribly rushed at the moment. Here are tickets for an exhibition of Canadian pictures by a Toronto artist named Browne. Look in and get me some notes that I can cable to Canada."

I agreed, and an hour or so later found myself in a little studio at the foot of St. James Street near the Palace. Here I was greeted by a short, stockily-built man, who proved to be the artist, Archibald Browne, himself.

"I just looked in in passing to see the pictures," I explained.

"Are you an authority on art — an art critic?" he asked, as he noted from the card Hurd had given me that I presumably represented Canadian newspapers.

"No, no. I am not an authority on art," I replied. "But I like to look at pictures."

"Oh, all right then. Just look around."

I did so, but through the corner of my eye, I could see he was watching me closely. I decided therefore not to take the hurried look around I had

ARCHIBALD BROWNE, R.C.A.

intended, but out of compliment to the artist proceeded to walk slowly, as if studying the pictures carefully.

This apparently was too much for him. Up he came to me. "Are you sure you're not a critic?" he smiled.

"No, no, no," I replied, and then proceeded on my stroll.

At that moment a rather large canvas hung at the end of the room or studio caught my eye, and involuntarily I gasped.

My unexpected pause brought him instantly to my side. "That picture impresses you?" he asked excitedly.

This made me feel nervous. But controlling myself, I pointed to the canvas and said, "I didn't think you had an atmosphere like that in Canada."

"What!" he cried as if astonished. Then running to a door at the side of the room, he opened it and shouted excitedly, "Homer, Homer, here's a young man who's just spotted that picture!"

"What!" I heard someone outside exclaim. And then a tall bearded man appeared in the doorway.

"And he says he isn't an authority on art," continued Browne.

The big bearded man seemed to glare at me.

"I simply said I didn't think you had an atmosphere in Canada like that shown in that picture," I said, feeling, I must admit, rather scared.

"And that shows you know something about pictures," the tall man replied. "Do you know we have had all sorts of critics here from leading papers such as the Morning Post and the Telegraph, all praising the pictures, particularly this one, as typical of the domestic scenery of Canada, and you are the first to indicate that it could not have been painted in Canada. And neither it was."

"Well, perhaps I should say that probably like myself they expected to see pictures of the Rocky Mountains," I said, "and were surprised to see in this canvas what is more like a domestic scene."

"There you are, giving yourself away again, pretending you know nothing about art," smiled this big bearded man, who now introduced himself as Homer Watson. "Art really begins in the home." And then as we sat side by side in that studio, he proceeded to discuss art since its inception.

Now for the pay-off. Am I an art critic? Not a bit of it. Then what made me gasp with surprise, when I first saw this canvas in the midst of this exhibition of Canadian art? Why I recognized it right away as depicting a scene in East Renfrewshire in the southwest of Scotland, where I spent my early boyhood days!

Gazette Feb 22/60 10

'Canada Collects'

(Ottawa Journal)

This seems a time of culture bursting out all over. Here and elsewhere we have stirrings towards the 1967 celebration, we have a formal opening of a new home (temporary) for the National Gallery, and in Montreal there is being held one of the most striking art exhibitions the nation has ever known.

One of our editors visited the Montreal Museum of Fine Arts last week, you might say almost upon the orders of that well known Ottawa man, Dr. Joseph Gilhooly. "You must go down, and go yourself," said he on the phone. There was a zest in his voice that you'd have mistaken for a comment on the Grey Cup.

The Montreal Museum is celebrating its centenary in a most creditable and heart-warming manner. It has borrowed from past and present private Canadian collections and there is now on view not only the best of the Museum's permanent collection but in many instances the pick of all art in Canada.

Here are Corot, Constable, Botticelli, Boudin, Cezanne, Canaletto, Bonnard, Courbet. We stop at the letter C to indicate just by sample how rich is the present gathering in Montreal. There are paintings here the world covets.

But there is another richness: the size of the crowds going through the Museum, and their nature. Our man was there on a week-day afternoon and in all of the dozen rooms there were knots of people before the more outstanding pictures, and sometimes almost a queue.

One noted especially how large a percentage of the visitors were French-speaking Canadians; adults and school children, priests and middle-aged working people apparently slipping in on an afternoon off. And to the predominant number of French voices was added that good sprinkling of foreign tongues to which Montreal is becoming home. One could not but observe that the French and other non-Anglo-Saxons seemed to be able to take their art in an easier way than the rest of us, with more natural enjoyment. And in noticing that one momentarily acknowledged the debt that English Canada owes these peoples—a debt not only in the realm of art appreciation but in the whole business of knowing how to live.

A Museum of Fine Arts such as that in Montreal—said to be the oldest of its kind in Canada — serves a country in many ways; not least in giving it pause to stand aside and look at itself. The presentation "Canada Collects" is, as the doctor said, "something good for the spirit."

16 Ottawa Journal Feb 15/60

'Canada Collects.'

871

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Medicine Hat News Mar 21/60 11

871 USEFUL TRIPS

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Peterborough Examiner Mar 14/60 12

Useful Trips 871

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Niagara Falls Review Mar 16/60 13

871 USEFUL TRIPS

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

La Presse Ap 13/60 14

Visite au musée

Montréal. (PC) — Le Musée des beaux arts de Montréal, sous la direction de M. Evan H. Turner, a organisé une série de visites d'étudiants en coopération avec des écoles supérieures privées.

St. Thomas Times-Journal Mar 22/60 15

Useful Trips

871

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Ottawa Journal Feb 12/60 4

HAIL NEW GALLERY.

Sirs: Whether white or black ties or even lounge suits are worn at the opening of the National Gallery on February 17 is quite irrelevant. The important point is that the opening marks the birth of a new National Gallery where for the first time, our collections will be hung properly and a truly comprehensive exhibition of Canadian art will be seen.

The importance of the event is clearly acknowledged by the loan of several masterpieces from major museums of the world. It is also a sign that Canada at last is emerging as a country with sound cultural foundations and tremendous possibilities for the future.

If we judge, from the attendance to the Centennial Exhibition of the Montreal Museum of Fine Arts and the Duplessis Collection in Quebec, how hungry our people are, the new National Gallery will contribute greatly to satisfy that hunger.

PIERRE ED. CHASSE.
706 Echo Drive,
Ottawa, Feb. 10.

St Laurent News Feb 11/60 3

39,000 attend Fine Arts Museum exhibit

871

Attendance at The Montreal Museum of Fine Arts' current exhibition of Old Masters topped the 38,000 mark after the first 19 days of the show, it was announced.

The exhibition, which will be on view until Feb. 21, is a survey of Canadian collecting over the past century. The inaugural exhibition of the Museum's centenary celebrations, it consists of 114 European masterpieces ranging from Rembrandt to Picasso. Works from the great Van Horne, Angus and Lord Strathcona collections are featured.

Peak days of the exhibition so far were Jan. 24 with 5,153 visitors; Jan. 31 with 3,260 and Feb. 7 with 3,809.

Total attendance to Feb. 7 at Canada Collects 1860-1960; European Painting, stands at 38,977.

The crowds are the largest since the record-shattering Sir Winston Churchill and Edward G. Robinson exhibitions.

Gravely La Voix de l'Est Feb 13/60 6

Nombreux visiteurs à l'exposition de maîtres anciens

871

On apprend aujourd'hui que le nombre de visiteurs à l'exposition actuelle de maîtres anciens qui se tient au Musée des Beaux-Arts de Montréal a dépassé les 38,000 après les premiers 19 jours d'ouverture.

L'exposition, qui se continuera jusqu'au 21 février, décrit l'évolution des collections canadiennes au cours du siècle dernier. Présentée à l'inauguration du centenaire du Musée, elle comprend 214 chefs-d'oeuvre européens de Rembrandt à Picasso.

Des tableaux tirés des collections Van Horne, Angus et Lord Strathcona figurent dans cette exposition.

Les jours de pointe jusqu'ici ont été le 24 janvier, qui a enregistré 5,153 visiteurs, le 31 janvier, 3,260 visiteurs et le 7 février, 3,809 visiteurs.

L'assistance totale au 6 février atteignait 38,977.

Cette affluence au Musée n'est surpassée que par les expositions Sir Winston Churchill et Edward G. Robinson.

Ott. Citizen Jour. Mar 5/60

MONTREAL (CP) — The Montreal Museum of Fine Arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Vancouver Sun Mar 15/60 7

Useful Trips 13M

MONTREAL (CP) — The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

St. John Telegraph Mar 15/60 8

13M

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Kamloops Sentinel Ap 7/60 9

871 USEFUL TRIPS

MONTREAL (CP)—The Montreal museum of fine arts under director Evan H. Turner has arranged a series of visits by students in co-operation with individual high schools.

Montr. South Shore Echo Feb 17/60

Cette photographie fut prise récemment à la devanture du Musée des Beaux Arts de Montréal alors qu'un groupe d'élèves de l'Académie St-Michel allaient visiter l'exposition au Musée à l'occasion de son Cinquantenaire et qui met en montre un grand nombre de chefs-d'oeuvre faisant partie des principales collections canadiennes.

Devoir Feb. 27/60 17

De plus en plus de visiteurs au Musée

Selon une déclaration de M. Evan H. Turner, aujourd'hui, il y a eu plus de visiteurs au Musée des beaux-arts de Montréal au cours des quatre dernières semaines qu'en six mois de l'année précédente.

En effet, il y a eu 58,053 visiteurs à l'exposition "Le Canada collectionne — 1860 - 1960", au regard de 90,110 pour l'année entière 1958-1959.

M. Turner a fait remarquer qu'une telle affluence au cours du mois dernier, y compris des milliers d'enfants, révèle l'intérêt qu'on porte au Musée à l'occasion du centième anniversaire de sa fondation.

"Il y a tout lieu de croire que cet intérêt s'accroîtra pendant l'année, alors que nous présenterons au public une exposition de peinture russe, par exemple, ou celle de Van Gogh" a ajouté le directeur.

L'exposition inaugurale groupait plus de 200 chefs-d'oeuvre européens, de Rembrandt à Picasso. Des gardes spéciaux protégeaient jour et nuit ces tableaux dont la valeur atteint des millions de dollars.

Dimanche, dernier jour de l'exposition, 5,468 personnes se sont rendues au Musée.

Ottawa Le Droit Feb 10/60

871

Près de 39,000 visiteurs en 19 jours

On apprend aujourd'hui que le nombre de visiteurs à l'exposition actuelle de maitres anciens qui se tient au Musée des beaux-arts de Montréal a dépassé les 38,000 après les premiers 19 jours d'ouverture. L'assistance totale au 7 février atteignait 38,977.

L'exposition, qui se continuera jusqu'au 21 février, décrit l'évolution des collections canadiennes au cours du siècle dernier. Présentée à l'inauguration du centenaire du Musée, elle comprend 214 chefs-d'oeuvre européens de Rembrandt à Picasso.

Des tableaux tirés des collections Van Horne, Angus et Lord Strathcona figurent dans cette exposition.

Les jours de pointe jusqu'ici ont été le 24 janvier, qui a enregistré 5,153 visiteurs, le 31 janvier, 3,260 visiteurs et le 7 février, 3,809 visiteurs. Cette affluence au Musée n'est surpassée que par les expositions sir Winston Churchill et Edward G. Robinson.

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"Le Canada collectionne", aux Beaux-Arts

38,000 visiteurs ont vu "l'expo du centenaire"

par Paul Gladu

Le Canada collectionne — est le titre d'une grande exposition de tableaux qui a lieu au *Musée des Beaux-Arts* de Montréal, et qui a pour but de commémorer le centenaire de la fondation du Musée. Plus de 200 peintures d'origine européenne ont été prêtées, et viennent de tous les coins du Canada, des Etats-Unis et de l'Europe. Ce sont des oeuvres de maitres européens, achetées par des Canadiens au cours des cent ans d'existence du Musée, et dont plusieurs n'ont jamais été montrées au public.

Cette exposition rarissime, avec son magnifique catalogue bilingue, nous fait faire un véritable tour d'histoire de la peinture. Et quel tour ! De Rembrandt — avec ses couleurs profondes et son métier prodigieux, à Picasso — espèce de génial enfant terrible ! En passant par les romantiques, les peintres plus ou moins bourgeois, les naturalistes, les réalistes et les impressionnistes.

L'électricité a peut-être brûlé nos yeux, et les a habitués à des lueurs violentes, mais comme toute cette peinture a l'air discrète à côté des accords sans mesure et des formes excessives auxquels les contemporains nous ont habitués . . .

Presque toute l'exposition est résumée dans ce merveilleux tableau de Georges de la Tour intitulé: *sainte Anne et la vierge emmaillotée*. (La Vierge s'y éclaire avec une bougie.)

38,000 visiteurs

L'exposition est un succès à plusieurs points dé vue. Après 19 jours, le nombre des visiteurs se chiffrait à plus de 38,000.

Le Musée a organisé en collaboration avec la Commission des Ecoles Catholiques et la Commission des Ecoles Protestantes de la métropole, des visites spéciales pour les élèves des écoles secondaires. J'ai moi-même assisté à une de ces visites. Le guide était Arthur Lismer, qui fait partie du personnel du Musée, et qui est l'un de nos meilleurs peintres canadiens. Il y avait quelque chose d'émouvant et d'admirable dans le spectacle de cet homme aux cheveux blancs qui entrainait la troupe des jeunes après lui d'une toile à l'autre, et qui les faisait profiter de sa vaste expérience.

Quant aux tableaux, ils sont de valeur inégale. Les uns n'ont d'importance qu'historique. Il y a des chefs-d'oeuvre à la douzaine. Il y a aussi de nombreuses toiles sans intérêt. Ce qui est normal. Un de mes confrères a fait remarquer l'absence complète des collectionneurs canadiens-français. Leur présence eût peut-être donné un peu de piquant à cette exposition, qui offre un choix assez conventionnel.

Si l'on se lie à ce qu'on voit, les collectionneurs manquent terriblement d'imagination. La fantaisie en est totalement absente. Si l'art était toujours sérieux, ce serait désespérant.

Facile à comprendre

Cependant, il y a de nombreuses toiles qui méritent à elles seules qu'on y aille. Par exemple, *peint par lui-même* de Rembrandt; *La Sainte Parenté* de l'Allemand Jan Polack; *L'Annonciation* du Maitre de Liesborn: *Mercure et Argus*, et *La Dogana et l'église de la Salute*, de Turner — le coloriste sans pareil; le groupe des Canaletto: *La Vierge et l'Enfant*, d'Albert Bouts; le Matsys, le Botticelli, le Hals; la magnifique collection de Boudin; *sainte Anne, la Vierge et l'Enfant*, de l'Ecole de Bourgogne; le superbe Rubens, de la collection James Ross; etc.

Je vous recommande particulièrement le Degas intitulé : *Femme dans un café*, les Monticelli, et les Fantin-Latour, si vous aimez les peintres intimistes.

Je m'adresse surtout à ceux d'entre vous qui se plaignent constamment de ne pas comprendre ce que le peintre veut dire . . . Eh bien ! voici une exposition où vous pouvez vous rendre en toute sécurité : tout est facile à comprendre.

A l'exposition "Le Canada collectionne", aux Beaux-Arts, l'un des tableaux les plus remarqués est celui du peintre sir Thomas Lawrence. Son titre: "La marquise de Londerry". Est-il si précieux que les policiers doivent continuellement le surveiller ? . . .

Le Devoir ap 8/60 4

En un mois 30,000 visiteurs au Musée

Près de 30,000 personnes sont venues au Musée des Beaux-Arts de Montréal au cours du mois dernier.

M. Evan H. Turner, directeur du Musée, a spécifié que 29,403 personnes ont visité l'institution de la rue Sherbrooke, qui célèbre présentement son centième anniversaire, du 7 mars au 3 avril inclusivement.

Deux expositions importantes ont eu lieu pendant cette période: une collection de toiles et gravures soviétiques ainsi qu'un choix d'estampes esquimaudes.

D'après M. Turner, le nombre de visiteurs à l'exposition russe, qui comportait un prix d'entrée de 50 cents pour les adultes et de 25 sous pour les enfants, se chiffre à 18,145.

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Fine arts museum figures increase

Attendance at The Montreal Museum of Fine Arts during the past four weeks surpassed the figures for six months of the previous year, Director Evan H. Turner announced today.

Visitors to the exhibition Canada Collects: 1860-1960 European Painting, totalled 58,053. Attendance for the whole year 1958-59 was 90,110.

Dr. Turner said the number of visitors during the past month, including thousands of school children, was indicative of widespread interest in the Museum as it marks its 100th anniversary.

"There is every reason to believe this interest will mount as the year goes on in view of such exhibitions as the coming Russian and Van Gogh shows, to mention only two others," Dr. Turner declared.

The Canada Collects show brought together more than 200 European masterpieces, ranging from Rembrandt to Picasso. Special, round-the-clock guards were on duty to protect the works, worth millions of dollars.

The paintings, many of them belonging to private collectors in the Montreal area, were returned to their owners Monday. In some cases, however, it will be a few days before the pictures hang once again in the homes of the owners because he works came here from as far as England.

L'Action Catholique Feb 13/60 7

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Affluence sans précédent au Musée des Beaux-Arts de Mtl.

Selon une déclaration du directeur du Musée des Beaux-Arts de Montréal, M. Evan H. Turner, l'exposition actuelle de maitres anciens attire la foule la plus considérable au Musée depuis la fameuse exposition de Sir Winston Churchill.

11,407 personnes ont vu "Le Canada collectionne - 1860-1960: peinture européenne" au cours de la première semaine de l'exposition.

En un seul jour, 5,153 visiteurs ont parcouru le Musée, affirme M. Turner.

Ces chiffres ne sont dépassés que par ceux de l'exposition de 35 toiles du grand chef d'Etat britannique, présentées ici en juillet 1958.

A cette époque toutefois, le Musée fut ouvert au public tous les soirs car ces toiles ne pouvaient rester à Montréal que six jours seulement.

L'exposition actuelle, qui se continuera jusqu'au 21 février, comprend 214 chefs-d'oeuvre européens, de Rembrandt à Picasso, qui appartiennent ou ont déjà appartenu à des Canadiens.

Le Devoir Feb 22/60 6

Le Canada collectionne

L'exposition des grandes collections canadiennes s'est terminée hier, au Musée des Beaux-Arts. Elle a remporté le plus vif succès.

Du 19 janvier au 15 février, plus de 42,000 personnes avaient vu l'exposition qui marquait la célébration du centenaire du Musée.

Le Progres Du Saguenay Feb 27/60 8

Musée des Beaux-Arts

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Nombreux visiteurs

Selon une déclaration de M. Evan H. Turner, il y eu plus de visiteurs au Musée des Beaux-Arts de Montréal au cours des quatre dernières semaines qu'en six mois de l'année précédente.

En effet, il y a eu 58,053 visiteurs à l'exposition "Le Canada collectionne - 1860-1960", au regard de 90,110 pour l'année entière 1958-1959.

M. Turner a fait remarquer qu'une telle affluence au cours du mois dernier, y compris des milliers d'enfants, révèle l'intérêt qu'on porte au Musée à l'occasion du centième anniversaire de sa fondation.

"Il y a tout lieu de croire que cet intérêt s'accroîtra pendant l'année, alors que nous présenterons au public une exposition de peinture russe, par exemple, ou celle de Van Gogh' a ajouté le directeur.

L'exposition inaugurale groupait plus de 200 chefs-d'oeuvre européens, de Rembrandt à Picasso. Des gardes spéciaux protégeaient jour et nuit ces tableaux dont la valeur atteint des millions de dollars.

Dimanche, dernier jour de l'exposition, 5.468 personnes se sont rendues au Musée.

Les tableaux, dont plusieurs appartiennent à des collectionneurs privés de la région montréalaise, sont retournés à leurs propriétaires lundi. Dans certains cas toutefois, il faudra encore quelqeus jours avant qu'ils puissent être suspendus de nouveau dans les résidences de leurs propriétaires, car certains tableaux viennent de très loin, et même d'Angleterre.

Rouyn-Noranda Le Progres Feb 25/60 9

AU MUSEE DES BEAUX-ARTS L'exposition "Cent ans de collections canadiennes" au musée des Beaux-Arts, collection qui marque l'inauguration du centenaire du Musée, attire chaque jour des foules innombrables avides d'admirer des chefs d'oeuvre allant de Rembrandt à Picasso et qui sont la propriété de nos canadiens. Paraît-il que cette affluence au musée n'a été surpassée que lors des expositions Winston Churchill et Edward

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Au Musée des Beaux-Arts de Montréal

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— 58,053 Visiteurs en 30 jours —

Que signifie ce chiffre astronomique de visiteurs à une exposition d'oeuvres d'art?

La direction du Musée des Beaux-Arts de Montréal à l'occasion du centième anniversaire de sa fondation, décida d'organiser une exposition d'oeuvres d'art ayant fait ou faisant partie de collections canadiennes, sous le titre bien approprié "Le Canada Collectionne, 1860-1960".

C'était une exposition à ne pas manquer puisque les toiles présentées ne le seront probablement plus à Montréal; plusieurs appartiennent à des collectionneurs ou des musées étrangers.

Les visiteurs sont venus de partout, même de l'étranger; fait intéressant à noter, une très forte proportion était des Canadiens-Français et un grand nombre d'entre eux visitaient le Mupsée pour la première fois. Ce fut une prise de contact heureuse et une révélation pour tous ces néophites que deviendront, je l'espère, des visiteurs assidus des futures expositions d'oeuvres d'art.

Mais pourquoi toute cette foule s'est-elle déplacer, même durant les deux plus fortes tempêtes de neige de l'hiver à Montréal? Dimanche le 21 février, dernier jour de l'exposition, 5,468 personnes se sont rendues au Musée. La réponse est peut-être que ces gens désiraient enrichir leurs conaissances atistiques, mais est-ce que ces 58,000 visiteurs étaient tous les connaisseurs? Certainement pas. A bien observer les gens de toutes les classes de la société, écauter les réflexions et constater leur admiration devant un chef-d'oeuvre, l'on sentait que tous, connaisseurs ou non, étaient éblouis de se trouver devant une aussi belle collection de peintures, même émerveillés de découvrir que de telles oeuvres semblent plus belles encore, après les attaques persistantes et répétées du cubisme, de l'expressionnisme, du surréalisme, de l'automatisme, du fauvisme et que sais-je encore....

Ces oeuvres faisaient naitre les sentiments les plus divers, une jeune étudiante en peinture disait: "Comme l'on sent petit devant cette perfection", un autre "pourquoi ne point - on plus ainsi?" ou "cent ans! c'est comme si ce fut peint hier". Je suis persuadé que ce ne sont pas les Rubens ou les Gainsborough qui ont fait déplacer tout ce monde, parce que le nom des grands-maitres était peu connu de beaucoup de visiteurs avant leur visite au Musée. C'est plutôt parce que tout Montréal parlait de cette exposition, et on en parlait parce qu'il y avait un certain attrait mystérieux. Plusieurs y sont allés deux ou trois fois, une seule visite ne suffirait pas à satisfaire ceux qui voulaient conserver une image précise de ces chefs-d'oeuvre. Je suis assuré que maintenant, 58,000 personnes ont conuu ou connaissent mieux Rubens, Gainsborough, Picasso, Canaletto et les autres, et sont mieux renseignés pour faire la comparaisoon et émettre des opinions sur la peinture figurative ou non-figurative, car cette dernière était représentée par quelques Braque et Picasso.

Nos peintres de demain qui rêvent de passer à la postérité, peuvent tirer une leçon profitable de cet évènement; il leur faudra se décider à bien apprendre leur métier, à dessiner et à peindre (même les non-figuratifs), afin d'attirer de 5 ou 20 personnes à leurs expositions. On ne fait pas déplacer 50,000 personnes avec des expositions de peintures d'une maternelle, à moins que ces gens soient de vos parents ou amis, et encore...

Moise M. Parent
Académie des Arts du Canada

Notre Temps Mont 10 Feb 20/60

La grande foule au Musée des Beaux-Arts

COMME il fallait s'y attendre, un nombre considérable de visiteurs a envahi le Musée pour admirer l'exposition actuelle des maîtres anciens, plus de 38,000 entrées en dix-neuf jours. Cela prouve que les amateurs d'art existent; mais qu'ils ne désirent se rendre au Musée que pour des expositions de qualité. L'exposition décrit l'évolution des collections canadiennes au cours du siècle passé. La semaine dernière nous faisions quelques réserves sur la présentation des oeuvres. Aujourd'hui nous voudrions seulement exprimer le plaisir de découvrir des oeuvres d'aussi grande valeur, oeuvres qu'il nous eut été impossible autrement de voir.

Les maîtres anciens

SUR parchemin, ou sur velin, mais très bien conservés, les oeuvres de cette époque sont nombreuses et de qualité. La collection Morgan nous présente une "EPIPHANIE" no: 117, du XIVe siècle français. Cette détrempe et feuille d'or sur velin, conserve une fraîcheur de teinte pour les vêtements des trois rois et de la vierge qui attire d'abord notre attention, avant d'admirer les expressions des visages. Autre détrempe et feuille d'or sur velin, une page antiphonaire, de la fin du treizième siècle italien permet une comparaison à l'oeuvre précédente. Sur une autre page antiphonaire, no: 119, nous voyons St-Jean Baptiste devant Hérode, et la Décapitation de St-Jean. De Bernado Martorell, Espagnol, nous admirerons l'Annonciation, no: 120, une détrempe sur bois. La collection L.V.R. nous offre entre autres une "NATIVITE" no: 163, en détrempe sur parchemin, oeuvre de Bohème du XVe siècle, un manuscrit anglais du XIIIe siècle, représentant "LE CRUCIFIEMENT" no: 166, et surtout "LES ECUREUILS" d'Albrecht Durer, dessinés en 1512, par le Maître alors âgé de quarante ans. Un manuscrit de Valère Maxime: "LE BANQUET DES MODERES ET DES IMMODERES, oeuvre franco-Flamande, nous montre deux tablées fort différentes. Au premier plan une joyeuse compagnie mange en prenant un plaisir évident, au fond six personnes, l'air sévère, s'apprêtent à manger. Une interprétation volontaire grandit ces personnages-ci par rapport à ceux-là: manière éloquente d'attirer notre attention sur les modérés.

Les flamands

L'ECOLE flamande fort bien représentée ici, nous offre un ensemble de qualités. Le principaux noms de cette école sollicitent notre attention tant par la valeur exceptionnelle des toiles que par leur nombre.

Certes le Musée nous avait déja présenté le "PORTRAIT D'UNE JEUNE FEMME" et ce "PAYSAGE AVEC DES CHAUMIERES". Mais nous avons pu admirer pour la première fois le "PORTRAIT D'UN HOMME EN MANTEAU DOUBLE DE FOURRURE" no: 80, huile sur

par Louis AUBUSSON

toile de la collection James Ross, et surtout "L'AUTO-PORTRAIT DE L'ARTISTE AUTRE HUILE" no: 181. Sous un chapeau incliné sur le côté, le visage nous regarde avec des yeux indifférents. La lumière venant de droite éclaire le visage, et le visage seulement. Le reste du tableau demeure dans la pénombre. De Franz Hals le "PORTRAIT D'UN HOMME", reconnu comme étant J. Caymans, no: 31, est un des meilleurs tableaux présentés. Un visage expressif, carré de moustaches raides, perd un peu de sa sévérité par le contraste des riches vêtements et de la fraise d'avec le calme des mains, aussi vivement éclairées que le visage. De Rubens, "LE DEPART DE LOTH ET DE SA FAMILLE DE SODOME" attire un grand nombre de visiteurs, par la taille du tableau mais aussi le mouvement des personnages.

Le XVIII siècle

MADAME Howard Pillow a prêté quatre toiles du "CANALETTO". Ce peintre italien a reproduit ici des vues de Venise que les touristes peuvent encore admirer. Le grand Canal avec le Pont du Rialto, no: 95, "LE GRAND CANAL ET LE MARCHE AU POISSON" no: 96, "L'EGLISE DE SAINT JEAN ET SAINT PAUL" no: 97 et "L'EGLISE DE P. P. DELLA CARITA ROCHETINE" no: 98. Certains peuvent ne pas aimer ce genre de peinture. Cependant de nombreux amateurs aiment toujours cette délicatesse faite de sobriété et d'harmonie.

Le XIXe siècle

LES maîtres français Courget, Daumier, Delacroix et Corot sont abondamment représentés ici. Ces maîtres qui sont à l'origine de l'expositionnisme nous tiennent d'autant plus à coeur que nous avons la certitude, aujourd'hui, qu'ils furent à l'origine, les initiateurs des peintres de notre époque. Degas et Fantin-latour, et enfin Boudin complètent le panorama de cette époque. Citer tel tableau, plutôt que tel autre, voudrait indiquer une préférence, qui ne pourrait qu'être injuste envers les autres peintres cités. Corot peut-être nous enchante mieux, mais Daumier se reconnait par cette force, ce mouvement et surtout ces expressions de visages et de mains.

XXe siècle

POUR cette dernière époque nous conseillerons dans l'ordre, de revoir Boudin, Degas et Corot, avant d'aller admirer Matisse, Renoir, Van Gogh et Berthe Morizot. Ensuite mais ensuite seulement Sisley, Pissaro, Cezanne et enfin Modigliani, Braque et Picasso.

En effet c'est la surprise principale de cette exposition trois Modigliani et six Picasso. De Picasso plus d'un perdra le restant de réserve que d'aucuns gardent contre ce peintre. Six toiles, totalement différentes, les unes des autres, prouveront aux derniers irréductibles que Picasso savait aussi dessiner. Et dès lors comment ne pas admirer cette "FEMME ASSISE, FOND BLEU" de la collection Eaton? Beauté des couleurs, équilibre, harmonie même, autant de qualités dans cette oeuvre.

Si vous ne l'avez encore fait, allez au Musée, sans retard. Que de richesses! Quand aurons-nous la chance de revoir de telles oeuvres?

Assomption Le Portage Feb 25/60

AU MUSEE DES BEAUX-ARTS — L'exposition "Cent ans de collections canadiennes", au musée des Beaux-Arts, collection qui marque l'inauguration du centenaire du Musée, attire chaque des foules innombrables et avides d'admirer des chefs-d'oeuvre allant de Rembrandt à Picasso et qui sont la propriété de nos Canadiens. Paraît-il que cette affluence au musée n'a été surpassée que lors des expositions Winston Churchill et Edward G. Robinson.

La Patrie Mars 1/60

(De notre édition finale du 28 février)

Invitée de marque au Musée des Beaux-Arts

Le ministère du Nord canadien et des Ressources nationales a offert un dîner précédant l'ouverture d'une exposition de gravures esquimaudes, qui a lieu au Musée des Beaux-Arts de Montréal. A ce dîner de gala, donné à l'hôtel Reine-Elisabeth, figurait un menu peu ordinaire comprenant de l'omble alepin aux amandes et aux champignons sauvages.

L'invitée d'honneur était Mme Ellen Fairclough, ministre de la Citoyenneté et de l'Immigration, qui se rendit ensuite ouvrir l'exposition. Celle-ci comporte une quarantaine de reproductions faites par des artistes esquimaux de la région du Cap Dorset, Territoires du Nord-Ouest.

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Relations Mont 30 March 1/60

VIE ARTISTIQUE

« Le Canada collectionne »

QUARANTE MILLE PERSONNES ont visité l'exposition de peinture européenne organisée par le Musée des Beaux-Arts de Montréal à l'occasion de son centenaire. L'exposition en effet est un événement artistique. Toutes les toiles sont la propriété de collectionneurs canadiens qui ont consenti à se priver temporairement de leurs œuvres, pour les offrir au jugement et à l'admiration du peuple. C'est un danger. Le peuple est exigeant. Les collectionneurs incompétents, prétentieux ou naïfs sont vite démasqués. « C'est une toile qui sent le salon funéraire », me disait un étudiant. Un autre: « Il a le goût des vieilleries, celui-là. » « C'est un faux antiquaire. »

Il ne faut pas être injuste. Le premier intérêt de cette exposition est de révéler l'esprit de nos collectionneurs depuis environ cinquante ans. Ils ont cherché d'abord des œuvres éprouvées par le temps. Leur goût, vers le commencement du siècle, s'est porté vers les thèmes réalistes et romantiques, vers le portrait, le paysage ou les scènes de genre. Ce choix dénote de la bonne volonté. Mais il faut plus pour être collectionneur; l'expérience est requise, et la culture. Sinon, on risque de se contenter des restes. Plusieurs de nos collectionneurs ne se sont-ils pas satisfaits de cette maigre pitance? Heureusement que certains ont manifesté plus de clairvoyance; je pense ici à sir W. Van Horne et à C. Morgan.

Pendant que nos collectionneurs s'attardaient au passé, au début de la première guerre, Serge Stchoukine et Morazov se tournaient vers leurs contemporains — c'est plus difficile — et achetaient les impressionnistes, et bientôt, les Matisse, Bonnard, Picasso, Braque, etc. C'est ainsi qu'ils ont formé pour leur ville de Moscou, l'un des plus beaux musées d'art moderne au monde.

Depuis 1940, chez nous, des collectionneurs comme Zacks, Lazarus et Bronfman se sont intéressés aux œuvres récentes et ont cherché, pendant qu'il était encore temps, les vraies valeurs picturales. Il faut que d'autres continuent à travailler dans ce sens. Les collectionneurs ont une responsabilité sociale très importante. Ils sont chargés d'une mission: celle de grouper les valeurs artistiques authentiques qui deviendront la nourriture spirituelle d'un peuple. N'attendons plus les réalisations et la collaboration de nos gouvernements dans ce domaine. Ce serait nous vouer à la mort. Songeons que le Musée de Montréal est une fondation privée.

Les œuvres: parmi les œuvres exposées, les unes sont chargées de lumière, les autres, d'ombres. Les miniatures, les enluminures des antiphonaires et des livres d'heures sont d'une fraîcheur capable d'éblouir même un peintre moderne. Ils nous rappellent les grandes traditions de la peinture murale: espace abstrait, couleurs plates et dessin à tendance décorative.

Même fraîcheur, même éblouissement dans l'œuvre de Turner, *le Port Ruysdael;* c'est presque déjà le plein air impressionniste, la poésie de la perspective colorée. Comparés au Turner, les Monet font piètre figure; surtout *Coteaux d'Orgemont.* et *Etrétat.*

Ne passons pas devant le portrait d'enfants de Cézanne sans le goûter à loisir. Quel métier dans cette esquisse! Remarquez les passages entre les couleurs, leur lien coloré, leur structure.

Cette toile nous introduit très bien dans les œuvres de Modigliani. Trois portraits de grande classe. Toute leur luminosité jaillit de la puissance même de la lumière-couleur. C'est un mélange heureux de force et de discrétion, d'autorité et d'élégance. Les œuvres authentiques sont hors du temps.

C'est avec Corot qu'on entre dans le passé, dans le séjour d'ombre, si cher aux luministes classiques et à leurs successeurs. *Le Batelier!* Ombre veloutée, huileuse, d'une douceur irrésistible. Toute la poésie de Corot est concentrée dans cette petite toile. De là, il faut aller voir le Rembrandt: *Paysage avec des chaumières.* Vous demeurerez dans le même climat, avec, peut être, un peu plus de mystère et une pointe d'inquiétude.

La force d'El Greco attire et conquiert. Le gentilhomme qu'il nous présente appartient à un monde passé: celui de la courtoisie, de l'élégance et de la dignité, le grand siècle espagnol. Il manque un Velasquez pour que le charme soit complet.

On s'arrêtera enfin sur le Breughel, fort endommagé, mais d'un dessin savant, sur les Rembrandt, Patinir et Canaletto.

Comme on le constate, l'exposition du Musée de Montréal ne manque pas d'intérêt. Il faut s'en réjouir et féliciter ses organisateurs.

Claude LANGLOIS, S. J.,

professeur à l'École des Beaux-Arts de Montréal.

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Le Nouvelliste Feb. 27/60
London Evening Free Press Feb 27/60
Hamilton Spectator Feb 27/60
Mont. Star Feb 27

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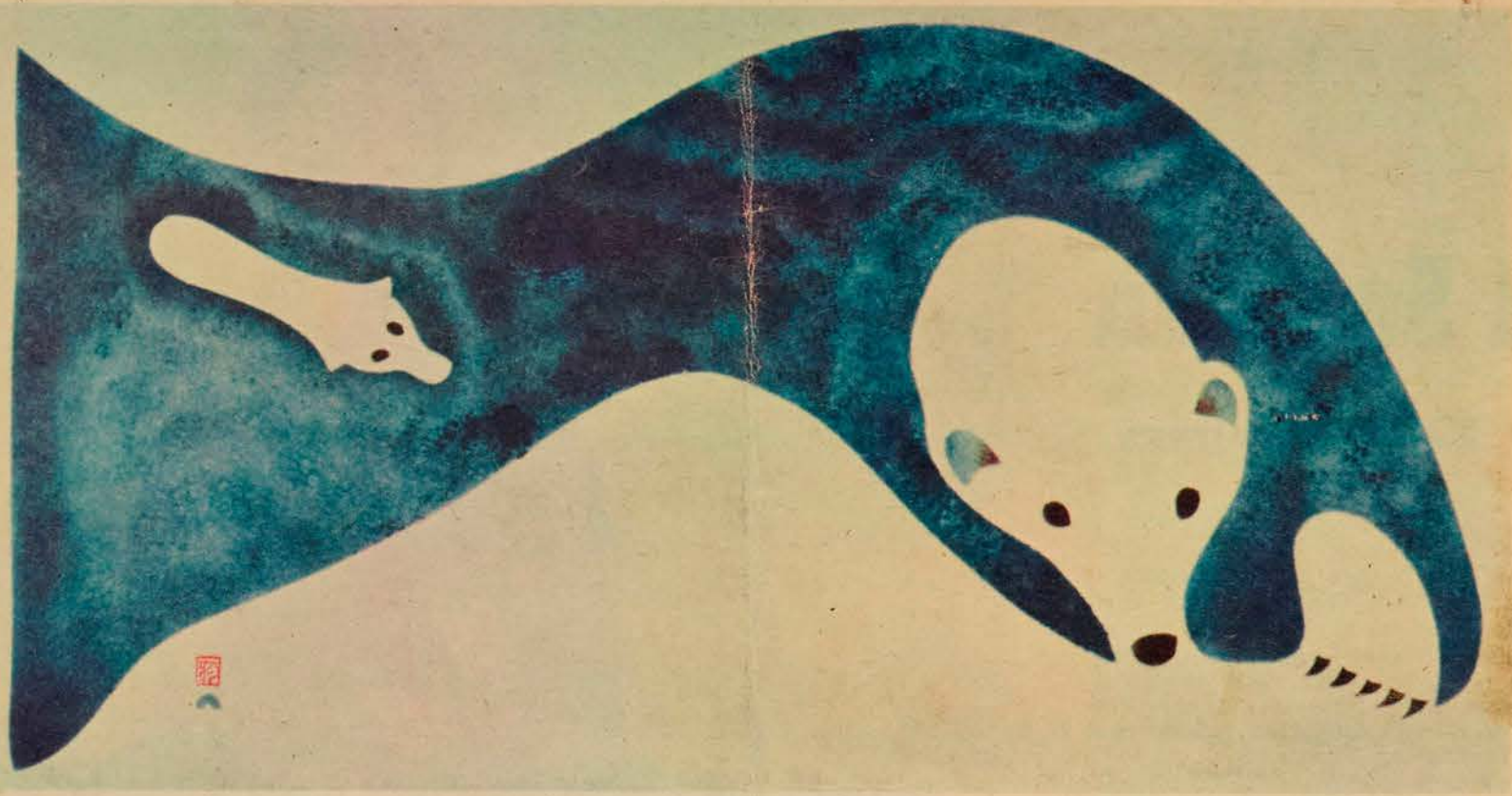

An Eskimo hunter, Niviaksiak, made this print, showing a polar bear and cub in a hole in the ice — an example of the new type of Eskimo art soon to be on sale in Canada. The prints are made in two ways — by stencils cut in sealskin and from carved stone.

A New Art From The North

A Montreal exhibition introduces the latest products of the Eskimo's artistic talent

Man Hunting At Seal Hole (stencil) by Niviaksiak

Hunter With Bear (stencil) by Niviaksiak

Canada Geese At Nesting Ground (stencil) by Luktak

Caribou — Winter Light (stencil) by Niviaksiak

Snowy Owls And Egg
(stone block)
by Iyola

By Robert McKeown
WEEKEND Staff Writer

ART DEALERS across Canada will soon have on display something completely new — Eskimo prints. First public showing of the prints is taking place in an exhibition at the Montreal Museum of Fine Arts which runs until March 27 — one of a series of shows being held this year to mark the museum's centenary.

It was James Houston, Department of Northern Affairs officer at Cape Dorset, who first saw the possibility of developing the new type of Eskimo art about two years ago. Houston, whose earlier efforts brought Eskimo stone sculpture to public attention, was intrigued by the artistic quality of the figures cut from sealskin which some Eskimos used as decoration on their clothing. He decided the negative shapes of this process were ideally suited to the making of prints.

In Japan, where he went to study on a scholarship, Houston looked into printing techniques and suitable papers for the work. He brought these back with him and explained them to the Eskimos at Dorset. Before long they were making the prints reproduced on these pages.

Two different techniques are being used — stencilling and stone-block printing. In the first a design is cut from a piece of sealskin treated to make it soft and pliable. The desired form is achieved by brushing the pigment into the cut-out areas. In the second a piece of soapstone is engraved with the design. This is then inked and the prints are made.

Apart from providing instruction on techniques, Houston was careful not to influence the Eskimos in their choice of subject matter or their general approach to the work. His object was to see what they could do with the new medium. The results have delighted not only him but the industrial division of the Northern Affairs Department, which has facilitated the work. Art dealers and art-gallery directors have expressed high regard for the prints.

The 26 different prints which so far have come from Dorset — there are only 30 copies of each — are the work of eight men and one woman. The more interesting examples have been done by Eskimos who are already outstanding stone carvers.

Unhappily, one of the most capable and prolific of the artists, Niviaksiak, four of whose prints are shown here, has had his career cut short. Shortly after the prints reached Ottawa it was learned that he had died while out on a seal hunt.

Blue Geese On Snow (stencil) by Mungituk

Current Events Feb 26/60

Eskimo Art On View At Museum Of Fine Arts

Some of the little-known legends of the Arctic are portrayed in a group of Eskimo prints to be shown at The Montreal Museum of Fine Arts beginning February 27.

The prints, made from incised stone and bone drawings and sealskin appliques, are a new art form for the Eskimos of Cape Dorset, NWT.

They will be shown at the Museum for the first time as part of the institution's centenary celebrations.

One of the legends told in the prints is that of the blind man and the bear.

The story goes this way:

A long time ago, during a period of starvation, a blind man was living in a snow house with his wicked wife. One day, a bear approached and partially destroyed the wall of the igloo.

The blind man's wife became excited and said to him: "Kill that bear."

"But I am blind," he protested.

She said to him: "I will give you the bow and arrow and will tell you where to shoot."

He shot as he was directed and the arrow went into the bear's mouth. The bear collapsed and died nearby.

The blind man asked if he had killed the bear but the wife answered that he had missed because she wanted the bear meat for herself.

Each day, the wicked woman used to go out and eat from the dead bear while her husband starved.

The legend goes on:

"The bear's spirits are like good hunters so they came and killed the blind man's wicked wife and showed the blind man where the remains of the bear were so that he himself could eat and live."

Another of the stories is about the mermaid Taloolaiook. She is the mermaid who appears to kayak hunters. She waves her arms and causes bad fortune in hunting if she is seen. To catch her is good luck.

Using a magical word, the Eskimos can make Taloolaiook come to them and when she approaches, they throw harpoons at her. Taloolaiook is so quick, however, that no one has ever caught her.

Still a third print portrays the complicated ritual surrounding the division of a seal. These are cut up according to the number of people hunting, their ages, their status, their experience and their sex.

The exhibition, which will be on view until March 27, has many "spirit" aspects. One of the artists, Niaviaksiak, for instance, died mysteriously during a hunt and the Eskimos are convinced "bear spirits" caused his death.

The "discovery" that incised stone and bone drawings and sealskin appliques can be used to make reproductions "has excited the Eskimos and stimulated a rich flow of creative activity," says J. A. (Jim) Houston, area administrator in Cape Dorset for the Department of Northern Affairs.

"They are bold and handsome," says Dr. Evan H. Turner, director of the Museum. "Using primitive tools and a primitive technique, the Eskimos are instinctively producing splendid prints and, in the process, writing a new chapter in Canadian art.

"We think it is particularly fitting that the Montreal Museum is the first gallery to show this work in view of the fact that it is now celebrating its anniversary as the oldest art institution in the Nation."

Houston says that Eskimos at all times have felt the need to create artistic objects expressing their feelings about the wonder of existence, their religion and life around them.

Until now, their art has taken three predominant forms: the plastic art of stone and ivory carving; the art of incised drawings on stone and bone; and the skin applique, which involves cutting out and intricately marrying dark and light skins to form design patterns for the decoration of clothing.

Civilization's pratice and concept of art involving surface drawings and paintings have remained foreign to the Canadian Eskimo until recent times.

At present, however, Eskimo children are attending schools across the Arctic "and are everywhere exposed to new art materials and new art concepts," Houston says.

It is doubtful, therefore, that the present Eskimo concept will survive beyond the present adult generation."

L'Evenement Journal Feb 27/60

La sculpture esquimaude ouvre un nouveau chapitre dans l'histoire de l'art canadien

Une vingtaine d'Esquimaux de Cap Dorset (Territoires du Nord-Ouest) ont ouvert un nouveau chapitre de l'histoire de l'art canadien par leur "découverte" de la reproduction de la gravure sur pierre, des dessins sur objets d'os et d'ornements en peaux de phoque.

Ce nouveau développement bien enraciné dans leur art, "a enthousiasmé les Esquimaux et amené une riche floraison d'oeuvres", dit M. James A. Houston, administrateur de la région du Cap Dorset pour le ministère des Affaires du Nord.

Quarante et une reproductions esquimaudes seront pour la première fois exposées au Musée des Beaux-Arts à partir du 26 février.

"Elles ont une ligne audacieuse et beaucoup de fraîcheur", dit M. Evan H. Turner, directeur du Musée. Avec une technique et des outils primitifs, les Esquimaux produisent instinctivement de magnifiques reproductions et ce faisant, ils ouvrent un nouveau chapitre de l'art au Canada".

M. Houston affirme que depuis toujours les Esquimaux ont éprouvé le besoin de créer des objets d'art exprimant leur émerveillement devant l'existence, leur religion et la vie qui les entoure.

Jusqu'à présent, leur art s'est orienté vers trois formes différentes : l'art plastique de la sculpture sur pierre et ivoire ; l'art du dessin gravé sur pierre et os ; l'ornement sur peaux, qui consiste à tailler et marier les peaux à teinte claire et à teinte plus foncée de façon à faire un motif vestimentaire décoratif.

Les concepts artistiques de notre civilisation relativement au dessin de surface et à la peinture sont demeurés étrangers à l'Esquimau canadien jusqu'à ces derniers temps.

Actuellement toutefois, les enfants fréquentent l'école dans l'Arctique "et partout ils se familiarisent avec de nouveaux matériaux et de nouvelles conceptions artistiques" déclare M. Houston.

"Il est peu probable, en conséquence, que les concepts actuels de l'Esquimau se prolongent au-delà de la présente génération".

M. Houston a révélé qu'il y a fort peu de temps que les Esquimaux ont découvert que la gravure sur pierre et le dessin sur ivoire peuvent être transposés sur planches, permettant d'imprimer sur papier les détails d'un objet de pierre. De la même façon, les ornements sur peaux ont un second emploi lorsqu'on applique des couleurs dans les interstices pour en permettre l'impression.

"Pour nous d'Amérique du Nord, qui avons construit toute notre tradition artistique sur des concepts européens, il est très intéressant de rencontrer un groupe d'artistes, nos concitoyens, dont l'art s'alimente dans des sources différentes des nôtres et qui voient les choses familières d'une façon neuve" dit M. Houston.

"Elaguant le détail superflu pour s'en tenir à l'essentiel, ils atteignent ainsi le sens profond des choses".

Il ajoute que le ministère des Affaires du Nord a encouragé et aidé les Esquimaux faisant du commerce à Cap Dorset à fonder leur propre centre artisanal où ils peuvent trouver le papier, la peinture et autres outils simples pour pratiquer ce vieil art de l'impression manuelle.

"Le ministère s'apprête aussi à aider les artistes à vendre leurs reproductions afin que les profits reviennent directement au peuple esquimau" a-t-il conclu.

Les reproductions seront exposées au Musée des Beaux-Arts jusqu'au 27 mars. A partir du 7 avril elles apparaîtront à la Galerie d'Art de Toronto.

An exhibition of Eskimo Graphic Art will be held in the Special Exhibition Gallery of the Museum Feb. 27th-March 27th. Eskimo stone carvings have had a wide spread popularity for some time but the graphics being presented publicly for the first time in this exhibition are a recent development of Eskimo art. Bold design and brilliant colours characterize these prints. The exhibition was organized by the Department of Northern Affairs.

Current Events Feb 26/60

Notre Temps Feb 27/60

Au Musée des Beaux-Arts, dans le cadre des fêtes du centenaire, on peut voir jusqu'au 27 mars, une exposition d'oeuvres esquimaudes de grande valeur, et à la galerie Etable, jusqu'au 25 février, une exposition de photos de Donald W. Buchanan.

Sydney Cape Breton Post Feb 22/60

New Chapter In Canadian Art

MONTREAL (CP) — Niviaksiak and two Eskimo companions were on a seal hunt when he spotted bear tracks and began following them.

He found the bear and took careful aim with his harpoon. Suddenly Niviaksiak fell dead. The bear and its tracks vanished.

Northern affairs department officials attributed death to a heart attack but Niviaksiak's companions blamed it on "magical spirits" because they could not explain the disappearance of the bear and its tracks.

Niviaksiak was an Eskimo artist and his work is among that of 20 from the Cape Dorset area being exhibited at the Montreal Museum of Fine Arts Feb. 26 to March 27.

NEW CHAPTER

Dr. Evan H. Turner, museum director, said the Eskimo works will introduce a new chapter in Canadian art. They include bone carvings and stone and sealskin prints. Some of the Eskimo's mystical beliefs, such as those held by Niviaksiak's companions, are reflected in the art.

"It is only recently that the Cape Dorset Eskimos discovered that incised stone, bone drawings and sealskin appliques could be used to make reproductions," said Mr. Turner. "The prints, made with primitive tools and primitive technique, are bold and handsome."

The exhibition is to be shown at the Art Gallery April 7.

Several others whose work is being shown are dead. Sheokalook was 25 when he went fishing with two other men last year. When a blizzard blew up the two companions tried to rescue him but lost him and groped to shore and shelter.

BREATH FROZEN

When the storm subsided they found Sheokalook dead in the snow. His hands were upraised to protect his face from the snow and between his mouth and hands, his breath had frozen into a block of ice.

When Poogatok died at 70, he was king of the Dorset area which extends over 300 miles. Northern affairs officials said that beside being an artist he was reputed for an outstanding knowledge of the Eskimo language.

Dr. Turner described another of the artists, Mungituk, as eccentric. Northern Affairs officials said that recently Mungituk, 25, threw a rock at his mother during an argument. To teach him a lesson his father threw a rock at Mungituk. The artist grabbed a rifle, fired at his father, and missed.

"His prints often portray violence and wild dreams," said Dr. Turner.

Among the women artists whose work will be exhibited is Kunu, Niviaksiak's widow. Two others, Oshaweetuk and Iyola, made carvings that were presented to the queen during her visit to Canada last year.

Charlottetown Patriot Feb 22/60

Eskimo Art Opens Whole New Field

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Nelson Daily News Feb 29/60

ESKIMO ART SHOW

MONTREAL (CP) — The first exhibition of Eskimo graphics at the Montreal Museum of Fine Arts was officially opened Friday night by Immigration Minister Fairclough. The graphics, which will be on view here until March 27, are prints made from incised stone, bone drawings and sealskin appliques.

New Westminster B.C. Feb 29/60

Eskimo Art Show

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Le Devoir Mar 19/60

Enfance de l'art

Nous avons beaucoup à apprendre des Esquimaux de Cap Dorset. Ils nous consolent de tant de choses. Quelle fraîcheur et quelle fantaisie il y a dans leurs gravures exposées au musée, que de poésie, quel humour dans le dessin, quelle vigueur de forme, que de finesse et d'acuité dans l'observation. L'expression graphique de cet art aborigène a tous les charmes et toute l'austérité de l'innocence, elle est authentique et nous atteint sans détour. Les Esquimaux ont le culte de ce qu'ils font et vivent, leur attitude envers la feuille blanche est franche et spontanée. Quoiqu'ils tendent à perdre l'anonymat, ils demeurent les hommes de leur toundra natale, ce pays difficile où la mer et l'horizon se joignent.

Il ne nous est pas indifférent de savoir que l'utilisation des procédés graphiques est encore récente chez ces sculpteurs et ces décorateurs de peau, qu'ils fabriquent eux-mêmes le noir et le rouge servant aux impressions, qu'ils ont un appétit très localisé pour la couleur, allant des verts aux bleus, des roses aux rouges argile, des noirs aux gris. Nous constatons qu'ils abordent cette nouvelle technique avec leurs propres outils, simplement, avec confiance, continuant ainsi par la gravure sur schiste ou sur peaux de phoque, d'incarner leurs compagnons d'existence, hommes, oiseaux, poissons, animaux. Quel sens artistique, quel amour, chez ces artisans.

Un charme austère, à la fois grave et enjoué, émane de ces images précises où l'Esquimau se montre indifférent au fond, à l'espace. C'est en esthète que nous considérons ces objets utilitaires ou décoratifs réalisés par des hommes méprisant la gloire. La poésie d'un peuple apparaît à travers l'humour du graphisme, ou la précision de l'observation, la bonhomie reposante des mouettes, des oies, des êtres, des travaux. Cet art sans perspectives, où la forme et la fonction sont inséparables, n'est jamais statique.

Les oeuvres franches des Esquimaux, austères et rigoureusement exactes, c'est l'enfance de l'art. Leur continuité d'expression ne connaît ni les courbes des modes courantes, ni les écarts d'un compromis. Le hasard n'existe pas chez ces magiciens dont les créations gardent un tel caractère d'actualité. Leurs gravures nous réconfortent, elles dérident de la compétition attachée au marché de la peinture.

Il y a beaucoup de joie dans ces Oies à cravate où la tache blanche incarne une merveilleuse fantaisie, dans ces deux hiboux, témoins de notre curiosité surprise. Klee aurait aimé ces choses que les enfants comprennent. Je pense aussi au Lapin mangeant des algues, d'un caractère organique et étrangement sensuel, au bleu transparent inoubliable. Le dessin nous semble stylisé, pour eux, je crois bien qu'il n'en est pas question. Regardons la chasse au phoque, une sculpture sur papier, où le poli de la pierre se transpose dans la transparence d'un bleu-vert, très minéral, un vert arctique, un bleu tout en générosité. Ailleurs, l'élan des Quatre boeufs musqués, où la masse des corps et le détail des pattes résultent d'un bon sens d'observation. Dans deux ou trois gravures, les Esquimaux commencent à considérer l'espace, apparaît le rapport des plans, une perspective dans la composition, comme dans l'Ours polaire ou bien le Hibou, le renard et le lièvre. C'est quelque chose de particulier chez eux, mais ça demeure inattendu. Notons également les morues, les merveilleuses mouettes ou les légendes savoureuses qui émanent du dépeçage des phoques, des rêves d'oiseaux, de l'homme emporté vers la lune.

Vancouver Sun Feb 29/60

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Trail Daily Times Feb 27/60

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Vie Etudiante Mar 15/60

REPRODUCTIONS D'OEUVRES ESQUIMAUDES du Musée des Beaux-Arts, 1379 ouest, rue Sherbrooke, du 26 fév. au 27 mars.

La sculpture esquimaude ouvre un nouveau chapitre dans l'histoire de l'art canadien

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Les reproductions seront exposées au Musée des Beaux-Arts jusqu'au 27 mars. A partir du 7 avril elles apparaîtront à la Galerie d'Art de Toronto.

Calgary Herald Mar 2/60

Eskimo Art Shows Mystical Beliefs

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Niviaksiak was an Eskimo artist and his work is among that of 20 from the Cape Dorset area being exhibited at the Montreal Museum of Fine Arts Feb. 26 to March 27.

NEW CHAPTER

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The exhibition is to be shown at the Art Gallery April 7.

Several others whose work is being shown are dead. Sheokalook was 25 when he went fishing with two other men last year. When a blizzard blew up the two companions tried to rescue him but lost him and groped to shore and shelter.

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Ottawa Le Droit Feb 24/60

Mme Fairclough inaugurera une exposition

Mme Ellen Fairclough, ministre de la Citoyenneté et de l'Immigration, inaugurera officiellement une exposition de gravures esquimaudes au Musée des beaux-arts de Montréal le 26 février à 9 heures du soir. Présentée au public jusqu'au 27 mars, l'exposition montrera une nouvelle forme de l'art esquimau.

C'est tout récemment que les Esquimaux de la colonie de Cap Dorset, Territoires du Nord-Ouest, ont découvert que les gravures sur pierre, les dessins sur os et les ornements en peau de phoque pouvaient être reproduits. Quarante et une productions seront exposées — c'est la première fois qu'on les montre au public.

Tois artistes, parmi une vingtaine qui participent à cette exposition, sont morts. L'un d'entre eux, Niviaksiak, âgé de 39 ans, est mort mystérieusement, et les Esquimaux blâment les "esprits des ours polaires" pour cet accident.

The Elizabethan Mar 1/60

Montreal Museum of Fine Arts — Until March 27, an exhibition of Eskimo Graphic Art. From March 5 to 27, the Montreal International Salon of Photography sponsored by the Montreal Camera Club. In Gallery XII from March 11 to 27, a two-man showing by Harold Town and Kazua Nakamura. The museum is open Tuesday to Saturday, 10 a.m. to 5 p.m.; Sunday, 2 p.m. to 5 p.m., at 1379 Sherbrooke Street West. Admission free on Wednesday, Saturday and Sunday. Other days, 25 cents to non-members.

Current Events Mar 4/60

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesdays: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

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Toronto Globe & Mail Mar 16/60

Mystery of Arctic

Eskimo Artist Died And Bear Vanished

Madrid March 14 (Reuters)—Niviaksiak and two Eskimo companions were on a seal hunt when he spotted bear tracks and began following them.

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When the storm subsided they found Sheokalook dead in the snow. His hands were upraised to protect his face from the snow and between his mouth and hands, his breath had frozen into a block of ice.

When Poogatok died at 70, he was king of the Dorset area which extends over 300 miles. Northern Affairs officials said that besides being an artist he was reputed for an outstnading knowledge of the Eskimo language.

Dr. Turner described another of the artists, Mungituk, as eccentric. Officials said that recently Mungituk, 25, threw a rock at his mother during an argument. To teach him a lesson his father threw a rock at Mungituk. The artist grabbed a rifle, fired at his father, and missed.

"His prints often portray violence and wild dreams," said Dr. Turner.

Current Events Mar 18/60

ART

Montreal Museum of Fine Arts

1379 Sherbrooke St. W. Open daily 10 to 5. Sundays: 2 - 5.30 p.m. Wednesday: 10 a.m. to 10 p.m. Free days, Wednesday, Saturday, Sunday.

An exhibition of Eskimo Graphic Art is being held in the Special Exhibition Gallery of the Museum to March 27th. Eskimo stone carvings have had a wide spread popularity for some time but the graphics being presented publicly for the first time in this exhibition are a recent development of Eskimo art. Bold design and brilliant colours characterize these prints. The exhibition was organized by the Department of Northern Affairs.

Gravity Sa Voix de l'Est Mar 8/60

L'art canadien enrichi par un nouveau chapitre

Une vingtaine d''Esquimaux de Cap Dorset (Territoires du Nord-Ouest) ont ouvert un nouveau chapitre de l'histoire de l'art canadien par leur "découverte" de la reproduction de la gravure sur pierre, des dessins sur objets d'os et d'ornements en peaux de phoque.

Ce nouevau développement, bien enraciné dans leur art, "a enthousiasmé les Esquimaux et amené une riche floraison d'oeuvres" dit M. James A. Houston, administrateur de la région du Cap Dorset pour le ministère des Affaires du Nord.

Quarante et une reproduction esquimaudes seront pour la première fois exposées au Musée des Beaux-Arts à partir du 26 février.

"Elles ont une ligne audacieuse et beaucoup de fraîcheur" dit M. Evan H. Turner, directeur du Musée. Avec une technique et des outils primitifs, les Esquimaux produisent instinctivement de magnifiques reproductions et ce faisant, ils ouvrent un nouveau chapitre de l'art au Canada".

"Nous estimons qu'il est juste que le Musée des Beaux-Arts soit la première galerie à montrer ces travaux car il célèbre son anniversaire en tant que la plus ancienne institution d'art au pays".

M. Houston affirme que depuis toujours les Esquimaux ont éprouvé le besoin de créer des objets d'art exprimant leur émerveillement devant l'existence, leur religion et la vie qui les entoure.

Jusqu'à présent, leur art s'est orienté vers trois formes différentes : l'art plastique de la sculpture sur pierre et ivoire; l'art du dessin gravé sur pierre et os; l'ornement sur peaux, qui consiste à tailler et marier les peaux à teintes claire et à teinte plus foncée de façon à faire un motif vestimentaire décoratif.

Les concepts artistiques de notre civilisation relativement au dessin de surface et à la peinture sont demeurés étrangers à l'Esquimau canadien jusqu'à ces derniers temps.

Actuellement toutefois, les enfants fréquentent l'école dans l'artique "et partout ils se familiarisent avec de nouveaux matériaux et de nouvelles conceptions artistiques" déclare M. Houston.

"Il est peu probable, en conséquence, que les concepts actuels de l'Esquimau se prolongent au-delà de la présente génération".

M. Houston a révélé qu'il y a fort peu de temps que les Esquimaux ont découvert que la gravure sur pierre et le dessin sur ivoire peuvent être transposés sur planches, permettant d'imprimer sur papier les détails d'un objet de pierre. De la même façon, les ornements sur peaux ont un second emploi lorsqu'on applique des couleurs dans les interstices pour en permettre l'impression.

"Pour nous d'Amérique du Nord, qui avons construit toute notre tradition artistique sur des concepts européens, il est très intéressant de rencontrer un groupe d'artistes, nos concitoyens, dont l'art s'alimente dans des sources différentes des nôtres et qui voient les choses familières d'une façon neuve" dit M. Houston.

"Elaguant le détail superflu pour s'en tenir à l'essentiel, ils atteignent ainsi le sens profond des choses".

Il ajoute que le ministère des Affaires du Nord a encouragé et aidé les Esquimaux faisant du commerce à Cap Dorset à fonder leur propre centre artisanal où ils peuvent trouver le papier, la peinture et autres outils simples pour pratiquer ce vieil art de l'impression manuelle.

"Le ministère s'apprête aussi à aider les artistes à vendre leurs reproductions afin que les profits reviennent directement au peuple esquimau" a-t-il conclu.

Les reproductions seront exposées au Musée des Beaux-Arts jusqu'au 27 mars. A partir du 7 avril elles apparaîtront à la Galerie d'Art de Toronto.

New Westminster Mar 18/60

Mysticism in Art of Eskimo

MONTREAL (CP)—Niviaksiak and two Eskimo companions were on a seal hunt when he spotted bear tracks and began following them.

He found the bear and took careful aim with his harpoon. Suddenly Niviaksiak fell dead. The bear and its tracks vanished.

North affairs department officials attributed death to a heart attack but Niviaksiak's companions blamed it on "magical spirits" because they could not explain the disappearance of the bear and its tracks.

Niviaksiak was an Eskimo artist and his work is among that of 20 from the Cape Dorset area being exhibited at the Montreal Museum of Fine Arts Feb. 26 to March 27.

DR. EVAN H. TURNER, museum director, said the Eskimo works will introduce a new chapter in Canadian art. They include bone carvings and stone and sealskin prints. Some of the Eskimo's mystical beliefs, such as those held by Niviaksiak's companions, are reflected in the art.

"It is only recently that the Cape Dorset Eskimos discovered that incised stone, bone drawings and sealskin appliques could be used to make reproductions," said Mr. Turner. "The prints, made with primitive tools and primitive technique, are bold and handsome."

The exhibition is to be shown at the Art Gallery April 7.

Several others whose work is being shown are dead. Sheokalook was 25 when he went fishing with two other men last year. When a blizzard blew up the two companions tried to rescue him but lost him and groped to shore and shelter.

WHEN THE STORM subsided they found Sheokalook dead in the snow. His hands were upraised to protect his face from the snow and between his mouth and hands, his breath had frozen into a block of ice.

When Poogatok died at 70, he was king of the Dorset area which extends over 300 miles. Northern affairs officials said that beside being an artist he was reputed for an outstanding knowledge of the Eskimo language.

Winnipeg Free Press Mar 21/60

Eskimo Art Reflects 'Magical Spirits'

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NEW CHAPTER

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BREATH FROZEN

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"His prints often portray violence and wild dreams," said Dr. Turner.

Among the women artists whose work will be exhibited is Kunu, Niviaksiak's widow. Two others, Oshawetuk and Iyola, made carvings that were presented to the queen during her visit to Canada last year.

Chatham News, Ont. Apr 4/60

ESKIMOS VIEW MONTREAL ART

Three Eskimos visit the Montreal Museum of Fine Arts to see an exhibition of Eskimo prints They were enroute. from Foxe Basin, Baffin Island, to Yellowknife where they will take courses to become mechanics. Left to right, Nubeeya, Oolooksit, Auksak and Associate Museum Director Edward Cleghorn. (CP Wirephoto)

Current Events Mar 25/60

An exhibition of Eskimo Graphic Art is being held in the Special Exhibition Gallery of the Museum to March 27th. Eskimo stone carvings have had a wide spread popularity for some time but the graphics being presented publicly for the first time in this exhibition are a recent development of Eskimo art. Bold design and brilliant colours characterize these prints. The exhibition was organized by the Department of Northern Affairs.

Montr Star Apr 7/60

Eskimo Art Discussed

Handicrafts Guild Elects Executive

Eskimo Arts

Mr. Roulson also referred to the work done by the Guild in connection with Eskimo arts and crafts. "Although we now share the responsibility of this work with the Department of Northern Affairs we are still the guardians of high standards," he said.

Mrs. Alice M. S. Lightall reported in detail on the work of the Indian and Eskimo committee and particularly noted the lithographs and silk stencils developed at Cape Dorset by James Houston which were shown at the Montreal Museum of Fine Arts in February of this year. "The showing made a sensation and the demand for copies of the various prints has been very great," she said. She pointed out that only 3 impressions of each cut are made and then the block is defaced "to protect them from mass production."

Miss Lightall said that the impression Eskimo art has made in Europe is shown by the book on the subject brought out by the State Museum of West Berlin, which followed the travelling exhibition of carvings sent out two years ago by the Canadian Government. "We have just shipped a number of carvings to the Canadian Representative in Geneva for sale in aid of Refugee Year and another shipment is in preparation for South America."

the Elizabethan Apr 1/60

Efkimo Art Welcomed

A Reception was held late February in the Queen Elizabeth, wherein the Quarters of our little Club are lodged, to herald the Opening of an Exhibition at the Montreal Mufeum of Fine Arts devoted to singularly skilled and artiftick Efkimo Sculptures.

Among the diftinguifhed Guefts at the Function were the Hon. Ellen Fairclough, Minifter of Citizenfhip and Immigration, herfelf the Guef t of Honor, Mefsrs. Don Snowdon and Norman Halliday, both of the Indufrial Section of the Department of Northern Affairs and a Sprinkling of Honorary Wintering Partners.

These Sculptures, illuftrating the Efkimo's Struggle for Survival in our rude North Countrie, are highly prized by the Knowing and Difcriminate. Indeed, their Production provides an Outlet for the Efkimos' Need for Self-Exprefsion on the one Hand, and the Opportunity to compete in an enterprifing Manner with Artifans to the South on the other.

So highly prized is their Output, in Fact, that the Collection is proceeding to New York after its Sojourn in the refourceful Montreal Mufeum. It is the confidered Opinion of the Lords of the Lakes and Forefts, our Governors, that those Members, who failed, through Overfight or Prefsure of Trading, to vifit the Difplay in Montreal, should hie with all Diffpatch, and at their own Expenfe, to New York to see it there.

St. Croix Courier, St Stephen N.B. May 5/60

Seaside Gleanings

BY MRS. MELVIN DOUGHERTY PHONE 685

Club To Show Eskimo Art

Much interest is being shown in the forthcoming exhibit o Eskimo prints, scheduled to be held Thursday, May 5 in the stree apartment of the Masonic Hall and being shown by the art de partment of the Music, Art and Drama Club.

Using primitive tools and a primitive technique, Eskimos are instinctively producing splendid prints. Cape Dorset Eskimos in particular are famous for their expressive stone and ivory carvings, and the work of many of the artists has been shown in many galleries throughout the world.

Eskimo art in all of its forms is found very interesting. Eskimo language is not the same as ours but through their pictures they tell us that they too are thinking people, aware of the joys of life around them.

There has been a recent exhibition of Eskimo prints at the Montreal Museum of Fine Arts and also at the Art Gallery of Toronto.

Chatham Semaine Montreal Apr 25 1960

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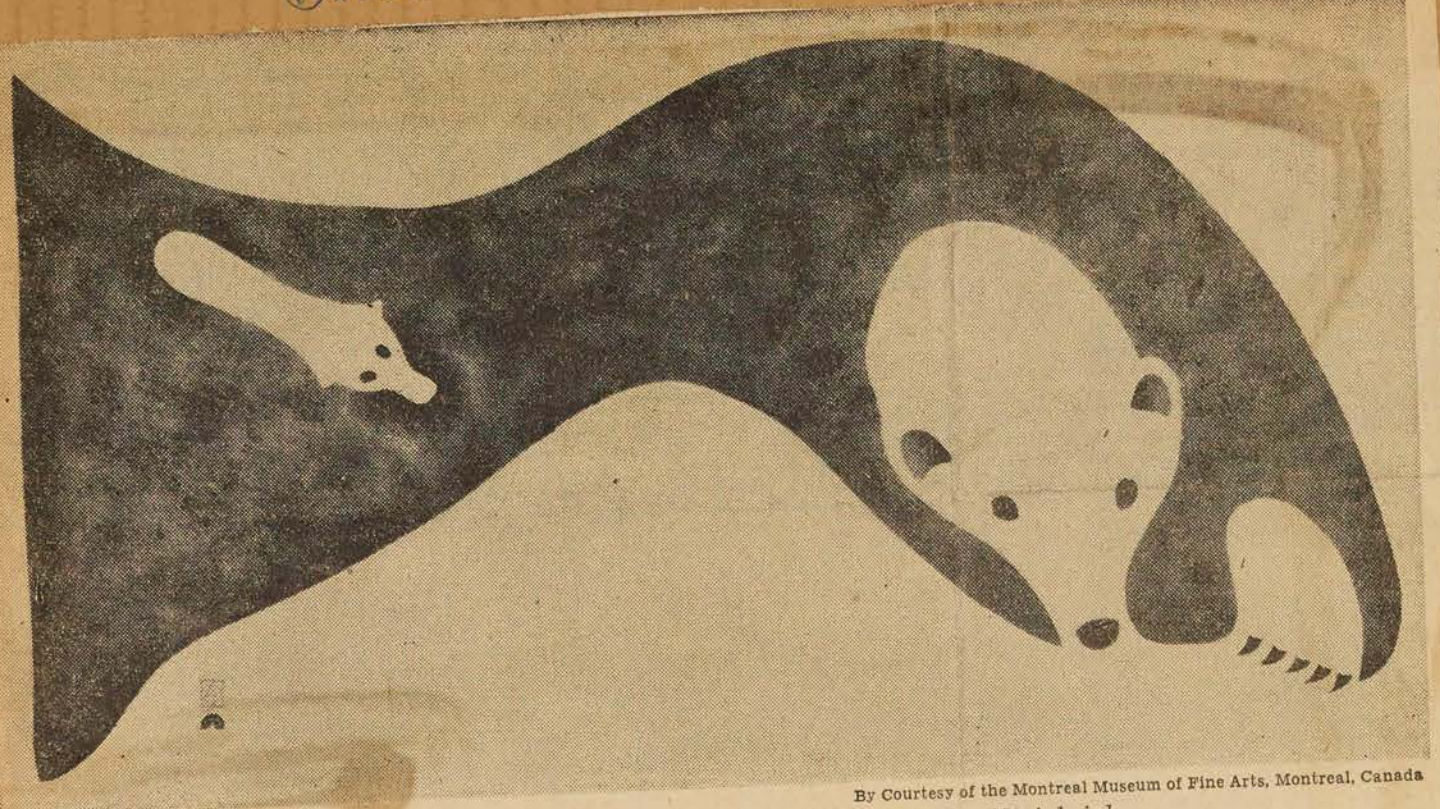

By Courtesy of the Montreal Museum of Fine Arts, Montreal, Canada

"POLAR BEAR AND CUB IN ICE": *A Sealskin Stencil by Niviaksiak*

STONE AND sealskin prints, made by twenty Eskimos, were shown recently at the Montreal Museum of Fine Arts. The craft of the print is a recent discovery of the Eskimos of Cape Dorset. Dr. Evan Turner, Director of the Montreal Museum of Fine Arts, says: "Using primitive tools and a primitive technique, the Eskimos are producing prints that are bold and handsome."

While experimenting with stencils, because the ink ran, craftsmen developed the idea of using a sealskin stencil. Since sealskin is water-repellent, it resists paint where paper soaks it up. The stencil may furnish a complete design, or overprints are used.

Niviaksiak (1920-1959) was a fine carver. He never had any schooling and he spent his whole life in Cape Dorset.

The works by the twenty Eskimo artists that were exhibited in Montreal are now on show in the Art Gallery of Toronto.

This sealskin stencil, 15¾ by 24½ inches, was made in June, 1959.

DOROTHY ADLOW

La Revue Populaire May/60

Le Musée des Beaux-Arts, dans le cadre des manifestations qui marquent son centenaire, ouvrait, il y a quelques semaines, un nouveau chapitre dans l'histoire de l'art. Pour la première fois au monde, en effet, il présentait une exposition de gravures esquimaudes. Versés depuis des millénaires dans l'art de la gravure sur pierre et ivoire, les Esquimaux n'ont découvert celui de la production sur papier que tout récemment, et grâce à l'institution du centre artisanal de Cape Dorset, dans les Territoires du Nord-Ouest, par le Ministère des Affaires du Nord.

Une vingtaine d'artistes étaient représentés dans cette première exposition. Bien que leur source d'inspiration soit sensiblement le même émerveillement devant la vie, croyances religieuses et légendes, chasse et pêche, menus travaux de la vie quotidienne, amour maternel, ils se différencient par des personnalités bien distinctes. *Mungitok*, un jeune homme de vingt-cinq ans, est l'enfant terrible de la colonie. Ses colères, (il a déjà tiré à bout portant sur son père) sont légendaires. Son charme l'est aussi. Son oeuvre se distingue par la fantaisie de son sens poétique et les entrelacements de ses sujets, ses compositions rappelant étrangement les statues à bras et têtes multiples des Hindous. (J'ai particulièrement aimé ses gravures sur pierre, intitulées: *Homme porté à la lune par des oiseaux*; et *Pensées d'Oiseaux*. *Shrokalook* un jeune célibataire mort dans un « blizzard » survenu alors qu'il tendait des filets de pêche, a laissé des gravures sur pierre d'une pureté, d'un dépouillement, s'apparentant à l'art japonais. *Oshaweetuk*, utilisant la technique du pochoir que les Esquimaux ont renouvelée puisque c'est dans de la peau de phoque que leurs dessins sont découpés, atteint à une stylisation et à des coloris qui font penser aux dessins des grottes de Lascaux, en Dordogne, datant de plus de 30 millions d'années. *Niviaksiak*, le philosophe, et peut-être le plus grand de tous ces groupes d'artistes, a laissé des gravures sur pierre et des dessins au pochoir d'une beauté saisissante, (la plus belle étant à mes yeux cette *Chasse au phoque* où la silhouette de l'Esquimau se dresse, géante, massive, au-dessus du trou dans la glace). Niviaksiak a succombé à une mort mystérieuse que les Esquimaux attribuent à « l'esprit de l'ours ». Ils sont d'ailleurs très près des esprits, croient aux signes et aux présages, ne cessent d'admirer ce monde dans lequel ils vivent. Leur oeuvre possède une qualité de naïveté qu'il faut souhaiter leur voir conserver malgré le succès qui les guette.

* * *

Chatham Daily News Apr 4/60 3

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ESKIMOS VIEW MONTREAL ART

Three Eskimos visit the Montreal Museum of Fine Arts to see an exhibition of Eskimo prints They were enroute. from Foxe Basin, Baffin Island, to Yellowknife where they will take courses to become mechanics. Left to right, Nubeeya, Oolooksit, Auksak and Associate Museum Director Edward Cleghorn. (CP Wirephoto)

Votre Temps Apr 23/60

La survivance des Esquimaux

IL s'est fait un peu de bruit en ces derniers temps à Ottawa sur l'enseignement donné aux Esquimaux du Grand Nord canadien. Il s'est fait du bruit, mais peu de lumière. On a pu quand même en conclure que certains bureaucrates du gouvernement central ne ménageaient pas leurs tentatives pour donner une marque anglicisatrice et neutralisante à l'enseignement. Ça se faisait depuis plusieurs années. Evidemment à l'insu de l'ancien ministre du Nord canadien, Me Jean Lesage, car depuis quand un ministre du calibre de M. Lesage est-il tenu de savoir ce qui se passe dans son Ministère?...

Il semble que les choses soient en train de se replacer et que le ministre actuel aurait coupé court aux initiatives de ses hauts fonctionnaires. On doit le souhaiter.

En marge de cette affaire, "Le Soleil" (4-4-60) écrit: "*La civilisation esquimaude est une réalité bien marquée. La nation canadienne n'a pas le droit de la laisser dépérir, encore moins de viser à la faire disparaître systématiquement; s'il en était ainsi il y aurait là de notre part une attitude de primaires. D'autres régions du monde, comme la Scandinavie avec les Lapons, ont fait des efforts notables pour conserver les traditions des populations du Grand Nord, les aider à survivre dans la ligne de leur génie propre. Le Canada pourrait s'inspirer de tels exemples. Sommes-nous suffisamment conscients du fait que la population esquimaude représente pour notre pays une richesse ethnique et culturelle qui mérite d'être mise en valeur?*"

Nous ne le sommes peut-être pas, mais nous devrions l'être. Ainsi tout récemment à Montréal, au Musée des Beaux-Arts, avait lieu une exposition de dessins esquimaux qui par leur simplicité et leur naïveté atteignaient beaucoup plus à l'art véritable que l'exposition des peintures soviétiques tenue au même musée et sur laquelle il s'est pourtant fait tant de bruit. Les Esquimaux du Canada peuvent apporter une marque caractéristique à notre pays. On ne doit pas leur faire violence. On ne doit ni les "civiliser" ni les angliciser par la violence ou par coercition et, s'ils veulent de notre civilisation, c'est à eux de décider s'ils opteront pour le catholicisme ou le protestantisme, pour la langue française ou la langue anglaise. Ce n'est pas à quelques bureaucrates d'Ottawa.

Prince Rupert News B.C. - May 5/60

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All Aboard with G. E. Mortimore

Soapstone carvings by Canada's Eskimos are selling so fast that the artists can't keep up with the demand.

When an exhibition of Eskimo sealskin stencils and stone-block prints opened at Montreal Museum of Fine Arts, the whole stock sold out on the first day.

The eight Cape Dorset Eskimos who made the prints of geese, caribou, owls, polar bears and seal-hunters, raked in $20,000.

Next step will be greeting cards in the same style.

John Melling, executive director of the Indian-Eskimo Federation of Canada, brought words of an arts and crafts renaissance in the north.

The live-wire department of northern affairs, staffed by able and zealous men, has spurred the revival of crafts, has encouraged the growth of co-operatives and has itself moved into the field of marketing Eskimo wares.

Northern service officer James Houston of Cape Dorset drew public attention to Eskimo stone carving. Then he got a new idea from the sealskin figures with which some Eskimos decked their clothes. Why not transfer the traditional figures to paper?

From Japan, where he had studied, Houston brought back techniques of print-making. He advised the Eskimos of two methods, sealskin stencil and soapstone painting. They went to work eagerly.

The result was the Montreal show, where sophisticated city art collectors scrambled for the pictures the Eskimos had made. Customers are still hungry for the prints, which have the simple, vivid look of cave pictures by some prehistoric master.

But the Eskimos aren't relying on arts and crafts. Changes in the fickle public taste could undermine their market.

Some of the profits from carving and pictures are being tapped to form a government-inspired fishing co-operative.

Later an Eskimo co-operative tourist resort will be formed. Moneyed customers will fly in for Arctic fishing.

"Are the Eskimos themselves assuming leadership in the co-operatives and the community, once the Northern Affairs department has given the lead?" Mr. Melling was asked.

He said he had spent only a brief time in the Arctic, but judged that Eskimos were assuming leadership.

"I attended a council meeting at Baker Lake, and I was impressed by the way the Eskimos ran it," said Mr. Melling, who had heard the talk through an interpreter.

"The Northern service officer tucked himself away very obscurely at the side of the room. He never spoke unless he was asked a question, and then he replied with extreme brevity.

"When the Northern service officer was asked for help in the form of government money, he always replied at once: 'Yes, we'll come in'."

A large school at Yellowknife, which brings in pupils from widely-scattered settlements, has given technical and vocation training to 1,014 Eskimos in eight years.

A number of graduates have no jobs. However, possible new mining and industrial ventures may provide work.

Only 1,250 Eskimos are without gainful work, Mr. Melling said.

The personnel manager of a nickel mine at Rankin Inlet says that his 40 Eskimo employees are more reliable, more punctual and less rowdy on the average than the white workers.

Eskimos are cheaper to employ. They get the same wages, but they do not demand to be flown out for holidays, as the whites do.

The department of Northern Affairs, which deals with Eskimos, has several advantages over the Indian affairs branch of the department of citizenship, which deals with Indians.

There is no Eskimo Act to tie down the northern service officers. Eskimos are much fewer (though more widely scattered) than Indians.

"The department of Northern Affairs also has the appeal to the "illimitable wealth of the north'—an enormous carrot to dangle before the eyes of the public as a bait to attract funds for the native people."

also
Quebec Station
Catholique May 5/60

AU CARNET CULTUREL DE JANVIER

Si vous avez quelques loisirs à bien employer, vous pourrez ce mois-ci :

entendre

au Musée des Beaux-Arts de Montréal, présentés par la Société d'Étude et de Conférences :

le 12 : S. E. Toru Hagiwara, ambassadeur du Japon au Canada, diplomate de carrière ayant occupé des postes en France, en Chine, aux Pays-Bas, en Suisse, auteur de deux ouvrages sur la diplomatie, qui parlera de « L'art japonais ».

le 26 : George F. G. Stanley, directeur du département d'histoire et professeur au Collège militaire royal de Kingston, auteur de trois volumes d'histoire, qui présentera « Louis Riel et les gens de Québec ».

au Demi-Pensionnat du Sacré-Cœur de l'Avenue Atwater, présenté par l'Association des Anciennes Élèves du Sacré-Cœur :

le 24 : le R. P. Benoît Pruche, O. P., qui traitera de « L'automation et la libération de l'homme ».

au Musée des Beaux-Arts, présentés par le Comité féminin dans le cadre des thé-causeries des mercredis après-midi :

le 13 : Mrs. Isabel Barclay-Dobell, archiviste du Musée McCord, parlera en anglais du « Montréal 1860 ».

le 20 : M. L. V. Randall, professeur de l'histoire de l'art à l'Université de Montréal, fera l'histoire de tableaux de collections privées montrés à l'exposition du centenaire de la fondation du Musée.

le 27 : Dr Evan H. Turner, directeur du Musée, prononcera en anglais une causerie en marge de l'exposition du centenaire du Musée.

voir

au Musée des Beaux-Arts de Montréal, en soirée (entrée libre), soit à 6 h. 30 soit à 8 h. 30 :

le 6 : *The Last Command,* avec Emmil Jannings, exemple de la technique des films muets. Tout comme autrefois, le film est présenté avec accompagnement de piano.

le 14 : *Les Éloquents,* anthologie du cinéma muet en France de Jacques Fayder à René Clair.

Partie de campagne, un classique de l'histoire du film muet, d'après un conte de Guy de Maupassant, dirigé par Jean Renoir.

le 20 : *Coming of Sound — The Jazz Finger,* deux extraits de films de 1927, dont Al Jolson est la vedette.

Shaw Talks for Movietone, avec Bernard Shaw, 1927.

The Lights of New York, premier film parlant par Warner Bros.

Steamboat Willie, de Walt Disney, premier film de Mickey Mouse, 1928.

The Sex Life of the Polyp, avec Robert Benchley. Un des premiers films à enregistrer des dialogues soutenus.

Invitation

Actualité **se propose de renseigner son public sur les diverses manifestations de la vie artistique et culturelle et de leur indiquer les événements à ne pas manquer au cours du mois.**

En conséquence, nous invitons tous ceux qui organisent des expositions, des concerts ou des conférences, à nous faire part de leurs projets et à collaborer à ce service que nous désirons offrir à nos lecteurs.