

Mr. Lawson  
1963 - 1964

LAWSON, E.P.



Montreal (Que.) N.D.G. Monitor  
THURSDAY, OCTOBER 10, 1963

## 13-M Women's Art Society program for 1963-64

The 70th season of the Women's Art Society will open October 15. Dr. E. H. Bensley, associate dean of the faculty of medicine of McGill University, will give an illustrated talk on "Oldest McGill — a backward glance at its medical School and teaching hospitals." The meeting will start at 2.30 p.m.

The program and speakers for the coming year are as follows:

October 22, 11 a.m., illustrated talk by Dr. George Galavaris, associate professor, department of fine arts, McGill University.

November 5, 2.30 p.m., lecture recital by William Stevens.

November 12, 11 a.m., "Talk about women," a monologue by Miss Barbara Whitley.

November 19, 2.30 p.m., "Canada abroad," by Dr. Ross Flemington, director of education for External Aid Office.

November 26, 11 a.m. talk by Alan Jarvis, national director, Canadian Conference of the Arts.

December 3, 1 p.m., annual luncheon at the Ritz Carlton Hotel. There will be a solo-drama, written and played by Doreen O'Brien. Louis Spritzer will be the lutenist.

January 14, 2.30 p.m., vocal recital with Joan Patenaude, operatic soprano, accompanied by Charles Reiner.

January 21, 11 a.m., "On modern drama — high tragedy and low comedy" by Prof. Frances M. Faragoh, Department of English, McGill University.

January 28, 2.30 p.m. "The finding and restoration of early Canadiana" by Earle T. Moore.

February 4, 11 a.m., illustrated talk, "Some Canadian women painters" by Anne Savage.

February 11, 2.30 p.m., members' day, Mrs. R. M. Mitchell, "Italy, the art lover's paradise."

February 14, 7.30 p.m., opening of the annual exhibition of paintings, on Eaton's ninth floor foyer, by Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts.

February 18, 11 a.m., illustrated talk, "Egypt, past and present," by Dr. Wadi Fam.

February 25, 2.30 p.m., ensemble préclassique, the Baroque Chamber orchestra, Kenneth Gilbert, harpsichordist, conducting.

March 3, 11 a.m., "Editorial cartooning," illustrated talk by John Collins.

March 10, 2.30 p.m., illustrated talk on "Canada's great surgeon-sculptor, Dr. R. Tait McKenzie" by Maj. J. F. Leys.

March 17, 11 a.m., an estimate of current literature, "Mirrors of the Times," by Mrs. George Agar.

March 24, 2.30 p.m., annual meeting with tea served by the new members.

All meetings, unless otherwise stated, will be held at the Montreal Museum of Fine Arts.



ENCAN DE GALA — M. Edward Lawson, assistant directeur du Musée des Beaux-Arts de Montréal, que l'on voit à gauche sur cette photo, discute avec les membres du comité en charge de l'encan de gala: M. Douglas Robertson, Mlle Shirley Ambridge et Mme Joseph Travers. Organisé par les Jeunes associés du Musée, cet encan de gala aura lieu dans la salle de conférence du Musée, le soir du 14 novembre.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Town of Mount Royal  
Weekly Post, Que.

November 1, 1963



\*An artist-historian, MR. EDWARD LAWSON, from New York State, who came to Montreal recently to take over the post of assistant director at the Montreal Museum of Fine Arts, has been in residence with his wife and two little girls at 72 Henley ave. since the end of August. Formerly with the Metropolitan Museum in New York, he began his special type of work with the museum in Toledo, Ohio. As an artist historian he helps with the collections, lectures to groups of people who come from far and near to the museum, occasionally takes over a group for the educational dept.; and helps the director, Mr. Evan Turner, to decide on the different shows which will be held at various times of the year. Even in his spare time the subject of art absorbs him and he's giving a course in art history at Sir George Williams University. Mrs. Lawson, a commercial artist before her marriage, occasionally paints for her own pleasure. She and Mr. Lawson like skating and swimming and have a big collection of folk music and song records which they've acquired over the past 7 or 8 years. Their daughters, Melissa, 6-1/2, at Dunrae School, and Dorcas 4, at nursery school, are blissful at the moment in the possession of a pet each. The pets were a reward because the family had to move around quite a bit last summer which meant that the girls lost friends as soon as they got to know them well, and were very understanding about the situation. When they came to Henley ave., Melissa chose a small kitten, while Dorcas lavishes her affection on a soft, furry hamster.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

La Presse, Montréal, Qué.  
February 20, 1964

## Exposition sur le port en juin

Le Conseil du port de Montréal organise, pour le mois de juin, une deuxième exposition, qui aura pour thème "Montréal, ville portuaire". Sous le patronage du maire Jean Drapeau et du Conseil des Ports nationaux, l'exposition couvrira un siècle de l'histoire, soit 1865 à nos jours.

L'exposition se tiendra, comme la précédente, au Musée des Beaux-Arts, et retiendra les œuvres de nombreux peintres canadiens.

Le comité qui veillera à sélectionner les œuvres, est com-

posé de M. J.-C. Bourguignon, du Conseil du port de Montréal ; Madame T. B. Dobell, conservateur du Musée McCord ; M. Jules Bazin, directeur de la bibliothèque municipale de Montréal ; M. Joseph-R. Leduc, directeur de la bibliothèque de l'Université de Montréal ; M. E. P. Lawson, assistant-directeur du Musée des Beaux-Arts de Montréal ; M. Gérard Morissette, directeur du Musée provincial de Québec ; M. Jacques Simard, directeur de "Vie des Arts" ; M. Lawrence Lande, notaire, collectionneur ; M. P. Raymond Vaillancourt, du Conseil des ports nationaux, et M. P. Winkworth, collectionneur.

François Aquin, Quebec Liberal Federation president, speaks to the Ahuntsic Businessmen's Association at 12:15 p.m. today at Chez Maxime. . . . The Credit Grantors' Association meets at 6:30 p.m. today at the Berkeley Hotel to hear J. L. Larose, superintendent of bankruptcy, Department of Justice, Ottawa. . . . Ted Lawson, assistant director of the Montreal Museum of Fine Arts, speaks at 8:20 p.m. today at SGWU Room 339, sponsored by the Quebec Society for Education Through Art. . . . It's Career Night today for the West Hill Home and School Association, 8:15 p.m., Draper St. entrance.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Canadian Art, Ottawa, Ont.  
January-February 1964

tent in nature, intermingling of these first two, and, finally, a completely integrated symbol which becomes unrecognizable except to the initiate, to whom it takes on the quality of a magical object. A long section follows on the symbolization of the art of the upper paleolithic with importance given to hands, circular forms, fertility symbols, and the great abstract symbols. Symbolism, Giedion feels, is the key to all paleolithic art.

The second half of the book concerns the other significant elements in prehistoric art - the all-important animal forms and the human figure - concluding with a short chapter on the representation of space in prehistoric art. The section on the animal is especially interesting. In it the author outlines the development of animal art of the era, from the earliest, and often hesitant, outlines of the Aurignacian-Perigordian period, to the more polished ones of the late Aurignacian-Perigordian, and finally to the great compositions of the Magdalenian. Here we find in sophisticated representations, such as the bison ceiling at Altamira, that a "... main concern of the Magdalenian era was to bring more ease, elegance, and variety to the heavy outline of the Aurignacian-Perigordian period, in short to impart more vitality."

The excellence of Mr. Giedion's text is supported admirably by the layout of the book, the typography, and the fidelity of the over three hundred and fifty half-tones, five maps, and 20 colour plates. We look forward to the promised appearance of the second volume - *The Beginnings of Architecture*. E. P. LAWSON

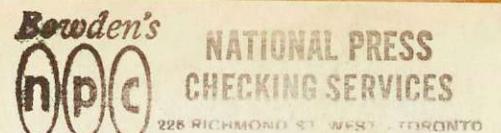
E. P. LAWSON is Assistant Director of the Montreal Museum of Fine Arts

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THE ETERNAL PRESENT. VOLUME I: THE BEGINNINGS OF ART. (A. W. Mellon Lectures in the Fine Arts, 1957). By S. Giedion. Bollingen Series XXXV.6.I. New York: Patheon Books, 1962. \$12.50

A number of important books have appeared recently on the subject of man's earliest art - that of the upper paleolithic period. Many of the individual sites have been analyzed in detail; this art as a whole has been discussed in relation to prehistory and often sumptuously illustrated. This book, one of the most important to be published on the subject, is quite different from all of its predecessors, however, for it presents the art of the upper paleolithic period as the vital formative phase of man's art, a phase during which the most important role was played by the development of abstraction and the creation of important symbols. With his command of the history of art, as well as of the allied fields of anthropology, ethnology, and the history of religion, the author connects prehistoric developments with other related phenomena from many cultures and ages. His interest in the principle of constancy and change, which was shown in his other works, such as *Space, Time and Architecture*, continues.

Giedion's main thesis is formulated at some length, from the prehistoric period down to the Greek geometric style of the eighth to seventh centuries B.C., after which it is resumed with the introduction of cubism. He separates the development of abstraction into four different phases which include simplification of the natural form, use of forms and shapes non-exis-



NATIONAL PRESS  
CHECKING SERVICES  
228 RICHMOND ST. WEST, TORONTO

Montreal La Presse  
Montreal, Que. (Daily Circ.)  
(M-F 246,860 Sat. 262,570)

Wednesday, February 26, 1964

## Comité de sept membres pour le concours des fontaines publiques

Le comité exécutif a ratifié hier après-midi la création d'un comité spécial et la nomination de sept Montréalais qui auront à mener à bien l'organisation d'un concours destiné à enrichir la métropole d'une vingtaine de "monuments-fontaines". M. Jean Dupire, chargé de l'information au Service des parcs, sera le directeur de ce comité d'organisation. Les autres membres sont MM. Jean-Louis de Lorimier, directeur des relations extérieures à la Société de l'Exposition; Bernard Dépatie, représentant des hommes d'affaires de Montréal; J.-C. Faucher, professeur à l'Ecole des Beaux-Arts; Ed. P. Lawson, du Musée des Beaux-Arts; Guy Legault, du Service d'urbanisme de la ville de Montréal, et Guy St-A. Mongenais, représentant des architectes de la province de Québec.

Le jury sera composé de M. Maurice Raymond, directeur des études à l'Ecole des Beaux-Arts, M. Edouard Fiset, architecte en chef à la Société de l'Exposition, M. Lucien L'Allier, directeur du service municipal des Travaux publics, M. Francis J. Nobbs, de l'Association des architectes de la province de Québec et, peut-être, M. E. Van H. Turner, directeur du musée des Beaux-Arts.

L'administration Drapeau-Saulnier a lancé ce concours "national" afin de grouper le plus grand nombre possible de projets de fontaines publiques, qui seront aménagées dans les parcs et places de Montréal. Les personnes intéressées à ce concours auront jusqu'au 15 mai pour faire parvenir leur projet de fontaine à l'hôtel de ville. Chaque monument ne devra cependant coûter plus de \$20,000.

Vingt prix seront accordés aux auteurs des projets qui seront acceptés, soit un premier prix de \$4,000 et 19 de \$1,000.

## Personals

Dr. Joseph Mayer and Dr. Maria Mayer, of La Jolla, Calif., are arriving today to spend a few days with Mr. and Mrs. Donald A. Baillie, en route to Europe. Dr. Maria Mayer was the winner of the Nobel prize for Physics in 1963.

Mr. Peter Quinlan, president of the Junior Associates of the Montreal Museum of Fine Arts, is entertaining at dinner on Friday evening in honor of Mr. William Johnston, Curator of the Museum, and Mrs. Johnston, and Mr. Edward P. Lawson, Assistant Director, and Mrs. Lawson, prior to the Champagne and Strawberries Party. *Gazette June 10 64*

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Montreal Gazette, Que.  
March 9, 1964



**EXHIBITION:** Mr. Edward Lawson, assistant director of the Montreal Museum of Fine Arts, and Mrs. W. P. Carr, president of the McGill Museums Auxiliary, with one of the paintings from the exhibition, Picasso and Man in the background, to be held at the Museum until Tuesday, March 31. The Junior League of Montreal, La Ligue de la Jeunesse Feminine, the Women's Art Society, the Chateau de Ramezay

Auxiliary, the McGill Museums Auxiliary, La Societe des Etudes et de Conferences and the Ladies' Committee of the Museum are each taking one day a week to which they will contribute volunteers to assist at the exhibition. Members of the Jewish Junior Welfare League and the Junior Associates of the Museum will provide volunteers for evening and weekends.

(Henry Koro photo)

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

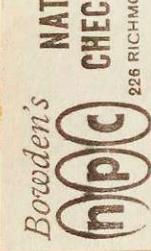
Town of Mount Royal  
Weekly Post, Que.  
December 13, 1963

871 Among those attending the Ball at the Montreal Museum of Fine Arts this Friday evening will be: Mr. Edward P. Lawson, assistant director of the Museum, and Mrs. Lawson, of 72 Henley ave.; Mr. Jean P.W. Ostiguy, council member of the Museum, and Mrs. Ostiguy, of 68 Roselawn cres; Mr. J.A. Tyler, of 152 Normandy drive, and Mrs. Tyler, who has been in charge of decorations; Mr. William Molson (music and floor arrangements) and Mrs. Molson, of 389 Carlyle ave.; Mr. Richard Paré (table reservations) and Mrs. Paré, of 1888 Laird blvd.

Some 50 graphics by European masters from the 16th to 20th centuries will be exhibited in The Montreal Museum of Fine Arts' Stable Gallery until Jan. 24.

The exhibition, organized by the Junior Associates, is made up of works, loaned by friends of the Museum.

Such artists as Durer, Goya, Rembrandt, Gaughin, Hogart and Degas are represented.



**NATIONAL PRESS  
CHECKING SERVICES**

226 RICHMOND ST. WEST - TORONTO

Montreal The Gazette *Lawson*  
Montreal, Que.  
(Daily, Circ. 134,500)

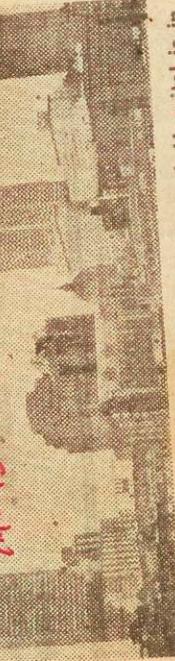
226 RICHMOND ST. WEST - TORONTO

Montreal The Gazette *Lawson*  
Montreal, Que.  
(Daily, Circ. 134,500)

Monday, April 6, 1964

## The Local Scene

M-13-M



The Women's Auxiliary of the Queen Elizabeth Hospital is in need of volunteers for the Elizabeth Shop, to work between 9:30 a.m. and 1 p.m. and between 1 p.m. and 4:30 p.m. Anyone interested is asked to contact Mrs. Gordon Tracey at 486-4137. The eighth annual St. Matthias' Art Show, sponsored by the women's association, starts tomorrow at the Anglican church in Westmount. Chairman is Mrs. Sheila R. Lerner.

A student from Rosemere, Philip Chant, is to be honored by the Canadian Association of Broadcasters' convention, starting today in Quebec City. Mr. Chant, closely associated with "Radio McGill," will be presented the Harry Sedgwick Memorial Award, given annually to the outstanding graduate of the radio and TV arts course at Toronto's Ryerson Institute of Technology. Georges Valade, Conservative MP for Montreal-Sainte-Marie, is to speak at a debate today at 12:30 p.m., marking the formation of a PC students' group at the University of Montreal.

Prof. Jacques-Yvan Morin, of the U. of M.'s Law Faculty, has been elected a member of the council of the International Institute of International Law Studies. And the U. of M.'s Slavic Studies Department opens an exhibition of "publications lusaciennes" in the Hall of Honor today. The St.-Antoine-Westmount New Democratic Party Association holds a meeting at 8 p.m. tomorrow in Channing Hall, 3415 Simpson St., when a movie on urban renewal will be shown.

The former Lord Mayor of Dublin, Robert Briscoe, will be in Montreal tomorrow to speak at the Montreal State of Israel Bond campaign meeting at 7 p.m. in the Queen Elizabeth Hotel. Gerard Delage, chairman of the Province of Quebec Council of Tourism, speaks to the Chambre de Commerce at 12:30 p.m. tomorrow in the Sheraton-Mont Royal Hotel. Assistant Director P. Lawson gives the third in a series of five travel lectures at the Montreal museum of Fine Arts at 8:30 p.m. tomorrow. He'll talk on the Rhineland.

The Montreal Association for the Blind holds the annual dinner for more than 200 sightless men and women at 6:30 p.m. tomorrow in the Rosedale United Church hall, 6870 Terrebonne Ave. It's the 53rd annual dinner and will be featured a variety show by talented blind entertainers. Jean Robert Gauthier, vice-president of the Confederation of National Trade Unions and service director of the Canadian Federation of Public Service Employees, has been named a member of the national committee of the Unemployment Insurance Commission.

**NATIONAL PRESS  
CHECKING SERVICES**

226 RICHMOND ST. WEST - TORONTO

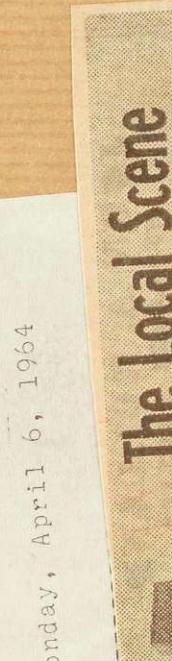
Montreal The Gazette  
Montreal, Que.  
(Daily, Circ. 134,500)

Tuesday, March 17, 1964

*Keller*

## The Local Scene

M-13-M



François Aquin, Quebec Liberal Federation president, speaks to the Ahuntsic Businessmen's Association at 12:15 p.m. today at Chez Maxime. The Credit Granters' Association meets at 6:30 p.m. today at the Berkeley Hotel to hear J. L. Laroche, superintendent of bankruptcy, Department of Justice, Ottawa. Ted Lawson, assistant director of the Montreal Museum of Fine Arts, speaks at 8:20 p.m. today at SGWU Room 339, sponsored by the Quebec Society for Education Through Art. It's Career Night today for the West Hill Home and School Association, 8:15 p.m., Draper St. entrance.

Well, today's the day that Very Rev. Patrick Malone, S.J., rector of Loyola College, will speak about here tomorrow. A day late, he'll give a St. Patrick's Day message to the Electrical Club of Montreal at 12:30 p.m. at the Queen's Hotel. Another Easter egg has come to the Scene's attention after we ran the picture of the one at Morgan's on the other side of this page last week. This one is at Simpson's, in the main floor candy department, and it was imported from Italy. It's the only one of its kind in North America, 36 inches high with a retail price of \$150. It's covered with designs of birds and flowers and only the manufacturer knows what the "surprise package" inside is. Simpson's had a similar, but slightly smaller one last year — valued at \$100 — which was purchased by a Ste. Therese woman, who donated it to a hospital.

Gerald O. Saxton, executive director of the Canadian Arthritis and Rheumatism Society, speaks at today's meeting of the United Church Women's group in the Town of Mount Royal. Topic: "Our Responsibility in the Community". Sunday afternoon saw the completion of a Torah (sacred scroll) which is to be presented to the Rabbinical College of Canada by the family of the late Elias Halpern. The Fraser-Hickson Institute, 4855 Kensington Ave., has movies again at 8 p.m. today — Music from Montreal, a film about our city's Bach Choir, heads the list.

Timely topic for today: "Echoes of Ireland" by Fr. George F. Thom, who speaks to the Rotary Club of Montreal at 12:30 p.m. today at the Queen Elizabeth Hotel. Rabbi Dr. Solomon Frank is CJAD's guest speaker this month on behalf of the Board of Jewish Ministers, each Sunday at 8:45 a.m. Gaston O'Gleam has been elected president of the Montreal Branch of D.V.A. Employees National Association. The group also gave certificates of merit to Arthur Paquette, vice-president; Cecile Charpentier, secretary; and A. G. Shearin, publicity chairman. North-Mount Lions Club during an official visit at 6:30 p.m. today. It's at the Paris Bar-B-Q. Dr. Robert V. Yohé, president of B. F. Goodrich Canada Ltd., guest speaks to the Purchasing Agents Association of Montreal today at 6:30 p.m. in the Sheraton-Mont Royal.

Jack H. McQuaig, an expert in executive training, speaks to the Industrial Management Clubs of Canada-Montreal Chapter at 6:30 p.m. today in the Queen's. Cardinal Leger talks to the Chambre de Commerce at 12:30 p.m. Wanis meetings: St. George, 12:30 p.m., Queen E. J. L. Albrecht of the Quebec Rifles talks football; Pointe-Claire, Airport Hilton, same time, Paul Hogan on Ireland's economy; and Royalmount Ruby Roots, same time, surprises for the 17th of you know what.... Gerald G. Fisch talks to the Society of Industrial and Cost Accountants at the Ritz at 6:15 p.m. And let's all hope that Jacques Plante and the Rangers can beat Chicago tonight.

**NATIONAL PRESS  
CHECKING SERVICES**  
226 RICHMOND ST. W. TORONTO, CANADA

*Lawson*

Town of Mt. Royal(Gas) Post  
FRIDAY NOVEMBER 1, 1963



\*An artist-historian, MR. EDWARD LAWSON, from New York State, who came to Montreal recently to take over the post of assistant director at the Montreal Museum of Fine Arts, has been in residence with his wife and two little girls at 72 Henley ave. since the end of August. Formerly with the Metropolitan Museum in New York, he began his special type of work with the museum in Toledo, Ohio. As an artist historian he helps with the collections, lectures to groups of people who come from far and near to the museum, occasionally takes over a group for the educational dept.; and helps the director, Mr. Evan Turner, to decide on the different shows which will be held at various times of the year. Even in his spare time the subject of art absorbs him and he's giving a course in art history at Sir George Williams University. Mrs. Lawson, a commercial artist before her marriage, occasionally paints for her own pleasure. She and Mr. Lawson like skating and swimming and have a big collection of folk music and song records which they've acquired over the past 7 or 8 years. Their daughters, Melissa, 6-1/2, at Dunrae School, and Dorcas 4, at nursery school, are blissful at the moment in the possession of a pet each. The pets were a reward because the family had to move around quite a bit last summer which meant that the girls lost friends as soon as they got to know them well, and were very understanding about the situation. When they came to Henley ave., Melissa chose a small kitten, while Dorcas lavishes her affection on a soft, fury hamster.

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## Canadian Press Clipping Service

A division of Maclean-Hunter  
461 University Ave., Toronto 2,  
Montréal Star, Que.

April 29, 1964

871



More than 290 works of Indian art, made by 115 Canadian Indians from the Yukon to Nova Scotia, were submitted to the Indian Exhibition of the Canadian Handicrafts Guild opening Friday at the guild's shop here.

Miss Alice Johannsen, director of the McGill University Museums, one of the exhibit's judges, said that "although the exhibit does not represent all the tribes of Canada, it is gratifying to find that the beauty and vigor of Indian art is still being maintained."

"It also indicates the possibility of a true revival of Indian arts if the young people are encouraged to learn these old skills,"

Entries come from remote spots such as Johnson's Crossing, mile 837 the Yukon, from where members of the Tlinkit tribe sent mukluks of moosehide and beads.

Rugs, combs, canoes and sweaters came from the Salish Indians of Sardis, B.C., while Indians from Great Bear Lake, N.W.T., sent bark fishing nets. A Guild spokesman said nets of this type had not been made for more than 100 years.

Cree Indians from Le Pas, Man., sent bitted birch bark designs used as patterns for beaded work.

The spokesman said the guild is attempting to encourage Indians to keep alive their

Miss Alice Johannsen, of McGill, and Mr. Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts, prepare Indian art work for the exhibit.

### Exhibit Opens Friday

## Old Skills in Indian Arts Revived

traditional skills in handi-work. "One entry we received is an indication of what can happen to ancient skills influenced by today.

"It is a wooden chest, beautifully and obviously painstakingly carved. But it was covered with varnish by the Indian craftsman. He likely was trying to copy a shiny new chest he had seen in a store somewhere. His forefathers would have left it rough."

The exhibition will continue until May 16. Many pieces in the collection are from the Guild's permanent collection. Forty-five cash prizes were awarded to entrants by a panel of judges consisting of: Miss Johannsen; Dr. Diamond Jenness, Indian authority, and Dr. Jacques Rousseau, of Laval University.

Miss Alice Lightfoot, chairman of the Indian and Eskimo Committee, is organizer of the exhibit which has taken a year to complete.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 22

L'Action, Quebec, Que.  
April 23, 1964

## 871 Les Indiens du Canada n'ont pas perdu toutes leurs traditions artisanales

Montreal — De toute évidence, les Indiens du Canada n'ont pas perdu toutes leurs vieilles traditions artisanales si l'on considère les travaux soumis à la Guilde d'Artisanat canadien, pour leur exposition indienne, qui se tiendra aux quartiers généraux de la Guilde, 2025 rue Peel, du 1er au 16 mai.

Un jury composé de trois membres décerna 45 prix en argent comptant pour les 290 soumissions réalisées par 115 travailleurs indiens de toutes les parties les plus reculées du Canada.

Les juges étaient Mlle Alice Johannsen, directrice des Musées de l'université McGill, le docteur Diamond Jenness, auteur de marque, ethnologue et une autorité canadienne des plus en évidence sur les Indiens et le docteur Jacques Rousseau, de l'université Laval, autrefois directeur du Musée des Humanités à Ottawa et du Jardin Botanique de Montréal. Les juges se sont déclarés ravis du calibre des travaux soumis, Mlle Johannsen qui agissait comme porte-parole pour le jury, déclara:

"Bien qu'il ne s'agisse pas d'une collection importante et que toutes les tribus canadiennes ne soient pas représentées, il est heureux de constater que la beauté et la vigueur de l'art indien sont encore maintenus.

C'est une indication possible de la vraie survieance des arts indiens si les jeunes sont encouragés à reapprendre les anciens travaux d'adresse."

Des entrées nous sont venues de centres aussi éloignés que la Traverse Johnson à 837 milles du Yukon où des membres de la Tribu Tlinkit ont envoyé d'attrayants mukluks fait de peau d'original ornés de délicats colliers. Les Indiens Sardis de Sardis, C.-B. ont fait parvenir d'excellents travaux de collection, comprenant des tapis salish, des peignes en bois sculpté, des canoës, des chandails et des paniers.

Du Lac du Grand Ours, T.N.O. des fils de pêche d'écorce d'un genre qui n'avait pas encore été fait depuis plus de cent ans, et les Indiens Cree de Le Pas au Manitoba ont enregistré des dessins sur écorce de bouleau maché. Un masque Abanaki tissé de glycérie nous est arrivé du Comté Yamaska, Québec et il y a des spécimens splendides de dentelle rucher de la Nouvelle Ecosse. Des prix ont été décernés aux plus belles présentations de: colliers, broderie, travaux sur peaux d'animaux, sculpture, travaux de nervures et lanieres, dentelle rucher et paniers tissés, et furent octroyés pour des articles faits par des exécutants contemporains. La plupart de ces articles sont à vendre, et les collectionneurs, de même que ceux qui veulent simplement se procurer des morceaux attrayants et pratiques trouveront à l'exposition plusieurs choses qui leur plairont.

Samedi, le 2 mai de 3 à 5 heures, le Comité indien et esquimaud sera "Chez Lui", pâmi un grand nombre d'invités indiens spéciaux, dignitaires du Département des Affaires Indiennes au Gouvernement et plusieurs autres particulièrement intéressés aux arts et à l'artisanat indiens.

Mlle Alice Lightfoot, présidente du Comité indien et esquimaud et organisatrice de l'Exposition mentionna que son comité a travaillé pour cette exposition pendant plus d'un an. "Nous avons eu l'aide et le support du Département des Affaires Indiennes qui envoyavaient matériels à leurs agents indiens par tout le pays. Nous sommes heureux des résultats mais regrettions l'absence des centres des Indiens de la Côte Ouest. Toutefois, si l'on considère les marées, les tremblements de terre et les inondations qui ont eu lieu cette région ces derniers mois, nous ne devrions pas être trop surpris. Notre branche de Yelkownife des T.N.O. éprouve beaucoup de difficultés à nous faire parvenir ses entrées à temps à cause de la température si inclemente."

## Les Indiens du Canada n'ont pas perdu toutes leurs traditions artisanales

M. Wilson Mellen, président de la Branche du Québec de la Guilde, et lui-même un collectionneur reconnu d'art indien, a prêté un peu de sa collection privée pour être mis en montre concurremment avec les nouveaux travaux exécutés. On pourra également y voir quelques objets de la collection permanente de la Guilde.

Le et aussi quelque item de la collection du Musée Redpath.

La Guilde a eu le honneur de bénéficier de l'aide précieuse de M. Edward P. Lawson, assistant-directeur du Musée des Beaux Arts de Montréal, pour la préparation de cette exposition. Mlle Alice Johannsen et Mme Nancy Dunbar du Musée Redpath ont tra-

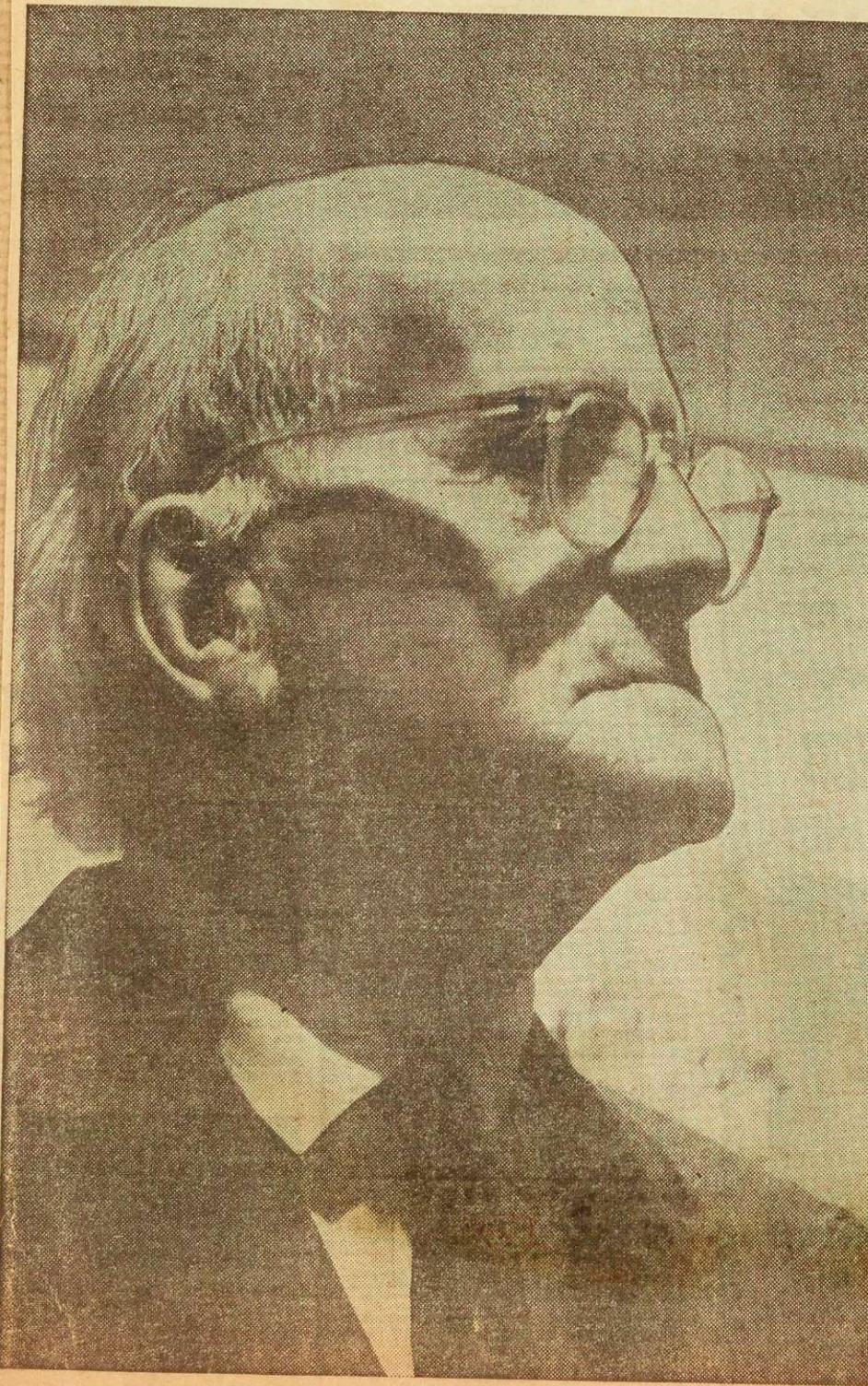
vaille avec M. Lawson pour mettre sur pied une présentation chatoyante de l'art indien ancien et nouveau. Les visiteurs pourront admirer la nouvelle salle d'exposition de la Guilde, agencée par M. Gra-

ham Bardell. L'exposition commencera le 1er mai et durera jusqu'au 16 mai. Les heures: 9 à 5.30 du lundi au samedi.

Dr. Lismer et Ecole d'art



# Arthur Lismer toujours jeune



**J**'AVOUE. Je croyais que ce vieil animateur — d'une grande jeunesse d'esprit — du monde des arts ne peignait plus. Ce professeur, directeur de l'Ecole du Musée, dont on me disait si souvent tant de bien, travaillait toujours. Et il a 78 ans ! Et je pense à certains vieillards de trente, de quarante ans qui viennent se lamenter, qui braillent d'être au bout du rouleau, vidés, blasés, se répétant de saison en saison ...

Arthur Lismer a semé des élèves un peu partout. Des gens de tout âge se vantent d'avoir suivi ses leçons. Il fit partie du Groupe des Sept. Avec ses collègues, il tenta de cerner la nature d'ici par une technique rajeunie. Ce fut l'expérience, plus expressionniste qu'impressionniste, de l'identification nationale par le paysage. Tom Thompson s'y perdit dans une ferveur farouche. D'autres sombrèrent dans une stylisation, une symbolisation des éléments de la nature qui débouchait directement sur un genre décoratif assez mineur. Lismer, lui, resta toujours fidèle à une fougueuse intériorité avec, évidemment, des bas et des hauts.

Je ne vais pas ronfler et parler du message intérieur... mais Lismer y mettait tant de souffle et de franchise que son nom émergea d'une certaine moquerie qui entoura les Sept, surtout au retour d'un Pellon d'abord, puis d'un Borduas et au grand éclatement du monde dit figuratif.

\* \* \*

Chez Agnès Lefort, Mira Govert a groupé sept huiles récentes et une trentaine de dessins de Lismer. Et de ces beaux vieux oiseaux (de '59) à ces plantes étudiées minutieusement (de '62), il y a certes une

marge. Le regard est le même. La vue a changé. Il y a une nouvelle façon de regarder. Lismer y est sensible. Il est de son temps. La nature est inquiétante, le bouleversement des temps actuels s'y fait voir.

On le sait, l'univers des végétaux et des minéraux est une intarissable source d'études pour le dessinateur et le peintre actuel. Ainsi Lismer, devant cet arbre coupé, qui veut vivre encore (no 25), devant cet autre, déraciné, usé, lessivé (nos 15, 28), a des réactions émotives traduites avec une grande pureté visuelle. Il enregistre le travail de la nature en tirant des leçons plastiques importantes.

Leçons de rythme, de clarté malgré un fouillis apparent, d'ombres menaçantes bien traduites, noir sur blanc.

Sa peinture n'a pas toujours cette dynamique des figures tracées fermement. Contrairement au dessin, la peinture n'est pas qu'affaire "d'intelligence organisant l'émotion". Celle de Lismer est lourde mais vous offre des verts d'une beauté rare. Malgré une retenue perceptible, une luxuriance vagabonde règne. C'est d'une poésie pesante. Examinez cette toile — le no 35, près du téléphone ! Lismer n'aime pas les titres —, cela grouille d'intensité d'une extraordinaire vivacité.

Le mouvement y est imprécis, mais de cette indécision plastique naîtront des rythmes fous, dévergondés, imprévisibles. J'aime énormément ce Lismer excessif.

\* \* \*

Mais au no 37, regrets. Trop, c'est trop. C'est le tachisme désorganisé, le mauvais Da-glish, Tietelbaum et tous les

paysagistes d'un certain antan, voir Clarence Gagnon, Richard. Les bruns sont morts, mats. C'est beurré, torché, les couleurs se mêlent trop et mal.

On y voit, on y revoit ces détestables effets de balle de caoutchouc fendue, de plastique aux couleurs emmêlées ! Une toile comme le no 36 se situe dans l'entre-deux: ni trop vive, hélas ! ni trop encombrée, heureusement.

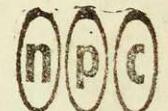
Mais je veux revenir à son dessin, inviter le lecteur à aller admirer la pureté graphique du no 19, la belle écriture, décorative, simple, du no 1, le dramatique du no 18.

Quelques dessins sont un peu fades, on dirait des reproductions, la même copie d'une impression technique. Et Lismer avec ses dessins de paysages, montagnes, hauts rochers, nous montre plus qu'un art par trop académique. Il excelle pourtant quand il colle le nez aux oiseaux, aux fleurs, aux arbres. C'est un intimiste. Son dessin, si personnel, ne s'accorde guère des vues larges où tout devient trop simple pour cette rage qui le tenaille et qu'il sait parfois traduire avec tant de franchise.

\* \* \*

Arthur Lismer est né en Angleterre en 1885. Après des études en art, à 21 ans, il vint s'établir à Toronto. Il visita souvent le nord-ouest du pays, la Baie Georgienne, le Parc Algonquin. Devenu spécialiste de l'art enfantin, il fit de nombreuses conférences.

Ces conférences lui firent faire de nombreux voyages, en Australie, en Nouvelle-Zélande, en Afrique du Sud, aux Etats-Unis. Depuis 1940, il dirige l'Ecole d'Art du Musée. Ses dessins viennent, pour la plupart, de ses voyages d'été en Colombie Canadienne.



NATIONAL PRESS  
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226 RICHMOND ST. W., TORONTO, CANADA

*Art Centre*

La Patrie, Montreal Que.  
THURSDAY, OCTOBER 3, 1963

## Au Musée des Beaux-Arts 13. H

Les cours de peinture des membres du musée commenceront le 17 octobre à 10 h. et auront lieu tous les jeudis matin à cette même heure, au Centre d'art, 3430, ave Ontario. Tout le matériel est fourni, sauf les pinceaux. Prix pour dix semaines: \$25.00. Le groupe d'étude se réunira tous les vendredis matin, à 11 h. à partir du 18 octobre, sous la direction de M. Arthur Lismer. Il y aura des causeries sur les divers aspects de l'art, les artistes et les grandes époques artistiques. Les membres désirant participer à ces discussions doivent téléphoner à l'avance. L'école d'art et de dessin reprendra ses cours du jour et du soir le 1er octobre. Les cours pour enfants âgés de 3 à 14 ans reprendront le 21 octobre. Pour les inscriptions, prière de téléphoner à VL 2-7896.

## Arthur Lismer, R.C.A.

Two exhibitions of works by Montreal's and one might say, the world's much beloved and appreciated Canadian artist and art teacher, Arthur Lismer — an original member of Canada's Group of Seven, (1920), and of the Canadian Group of Painters (1933), and since 1940 the Principal of the School of the Montreal Museum of Fine Arts — are on view in this city.

The showing at Galerie Agnes Lefort presents Lismer's recent drawings of seacoasts, trees and birds, as well as several of his latest paintings; the simultaneous exhibition at the Walter Klinhoff Gallery features about twenty-three of his lively concentrated and colorful paintings in oil of landscape and marine subjects done from 1942 to '62.

In a foreword to the exhibition at Galerie Agnes Lefort, Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, states:

"Arthur Lismer is so well known and he is so revered as one of the great figures of Canadian art that many viewers of his present work accept it without bothering to assess its significance. This is unfair. It completely overlooks the essentially different attitude evident in his work of recent years."

I have always felt that Arthur Lismer empathized more intensely than any other member of the Group with those qualities of the Canadian landscape that attracted the Group of Seven. He was the least interested in reducing the facts of nature to the Art Nouveau inspired patterns which so often removed a degree of feeling from the Group's paintings. Whereas his works of the years when the Group was painting together most closely are great sweeping statements of superb vistas and grand spaces, since then he has increasingly concentrated upon the smaller aspects of these scenes. He has not, however, lost the intense feeling of his earlier paintings. In his concentration upon smaller details—a characteristic subject of today would be the undergrowth at the foot of a great tree—the intensity of his feeling for nature is, if anything, even more movingly express-

ed. Although he deals ostensibly with representational subjects, he handles them with a freedom and a passion which make many of Canada's present non-representational artists seem cautious.

To assess properly Arthur Lismer's present achievement one can with great profit study the splendid ink drawings in conjunction with the paintings. Often the depth and the manner of the expression become more understandable with the removal of colour. Canada has few draughtsmen comparable to Arthur Lismer today."

Lismer was born in Sheffield, Eng. After studies at the Sheffield School of Art and at the Antwerp Academy, he came to Canada in 1911 to settle in Toronto. He taught at the Ontario College of Art, Toronto, (1915-16) and as Principal of The Nova Scotia College of Art, Halifax, (1916-19). He painted in Halifax for the Canadian War Memorials during 1917 and '18.

After his return to Toronto and the formation of the Group of Seven, Dr. Lismer served as vice-principal of the Ontario College of Art from 1920 to '27. Later, as educational supervisor at the Art Gallery of Toronto (1929-36) he became founder of children's art classes there and elsewhere.

As an authority on child art, he went in 1936 to South Africa where he spent a year on a Carnegie educational project. From 1938 to '39, he taught at Columbia University, New York. Following this period Dr. Lismer returned to Canada to do educational work at the National Gallery before heading the staff of the Montreal Museum school. He received his A.R.C.A. in 1919 becoming a Royal Canadian Academician in 1946.



"LITTORAL ET FORET" a drawing by Arthur Lismer.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Montreal Gazette, Que.  
October 2, 1963

## 'Y' Plans New Art Class

The Montreal YWCA, aware of a gap between "weekend artists" and those who spend full time in the art field, has planned a new art series to be co-ordinated by Patrick Landsley, a member of the Canadian Group of Painters.

Called "New Combined Art," the course is open to both men and women who are unable to give full time to art but who wish to seriously pursue the realm of art.

Mr. Landsley, who has previously taught art classes for the "Y," is co-ordinator for the series but will also teach some drawing and painting. Born in Winnipeg in 1926, Mr. Landsley studied at the Winnipeg School of Art and the Montreal Museum of Fine Arts, and was winner of a scholarship which enabled him to study for a year in Paris under Fernand Leger and G. Singier. Mr. Landsley has exhibited in London, Paris, New York and all across Canada.

Mrs. David Coulter, director of the Y's Adult Education Centre, stressed that this series is not for the hobbyist but rather for the individual who has had some previous instruction and who would like to go farther but because of day-to-day living finds it impossible to enrol in full day courses.

The series, to be conducted

every Friday evening from 6:00 p.m. to 10:15 p.m. will cover four subjects—drawing, painting, design drawing and the history of art, only two of which will be studied a night.

Guiseppe Fiore, who has studied in Italy and now teaches at Ecole des Beaux-Art, will teach design and history of art.

Registration for this new specialists' art course is now open. Classes start Oct. 18.

Mr. Landsley, who has previously taught art classes for the "Y," is co-ordinator for the series but will also teach some drawing and painting. Born in Winnipeg in 1926, Mr. Landsley studied at the Winnipeg School of Art and the Montreal Museum of Fine Arts, and was winner of a scholarship which enabled him to study for a year in Paris under Fernand Leger and G. Singier. Mr. Landsley has exhibited in London, Paris, New York and all across Canada.

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226 RICHMOND ST. W., TORONTO, CANADA

Montreal (Que.) Gazette  
TUESDAY, NOVEMBER 5, 1963

Opening

B-M  
The president and council of the Montreal Museum of Fine Arts have issued invitations to the opening of the

exhibition, Canadian Group of Painters to be held on Thursday evening, at nine o'clock, at the Museum. Dr. Arthur Lismer, LL.D., R.C.A., will open the exhibition.

Montreal Star Oct. 22, 1963.

Art at the Lantern

## Paintings by Parsons On Display at Opening

By FRANCIS ALLEN

AUDIENCES who attend the Lantern Playhouse, 1858 St. Luke street, when it opens Thursday, will see in the foyer a colorful display of paintings and drawings, the work of a petite mother of three children.

She said she was particularly grateful to Miss Audrey Monture, producer of the Lantern Playhouse, to give her an opportunity to show her work in public.

Miss Monture, who herself is the mother of three years, and returned to the theatre after an absence of several years, said reciprocally that she was delighted with the work of Miss Parsons, indeed she has even bought one.

The Island Theatre Company, which operates the Lantern Playhouse at a former garage of the Royal Montreal Curling Club, was formed by Miss Monture last spring.

When the curtain goes up at 8:30 p.m. Thursday on "The Waltz of The Toreadors" by Jean Anouilh, it will be the beginning of an ambitious program of professional theatre in Montreal.

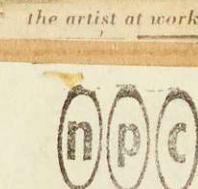
She plans in the months ahead works by Ibsen, Williams, Inge, Jonesco, Brecht and Durenmat.

Miss Parsons, a native of Westmount, studied for three years under Dr. Arthur Lismer and his staff at the Montreal Museum of Fine Arts after her graduation from the "Study."

Then after her marriage, and the birth of her three sons, "I was kept far too busy as a housewife and mother" to do any painting.

But she said about three years ago, when homelife settled down and all three boys were attending school, she took up the brush and pen again, and as a result her

*Madeleine  
Parsons*



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Gatineau (Que.) Leader-Mail  
WEDNESDAY, NOVEMBER 13, 1963

## Waterloo man receives \$1000 Art Award - Mont. <sup>13M</sup>

Mrs. Henry Jones of Waterloo has received word that her son, Henry (Junior) has won a \$1,000. Art Award.

Mr. Jones, a resident of Montreal won the \$1,000. first prize at the opening of the Canadian Group of Painters exhibition at the Montreal Museum of Fine Arts.

Henry Jones, 38 was awarded the prize by Dr. Arthur

Lismer, an original member of Canada's Group of Seven, and principal of the Montreal Museum's School of Art and Design.

Eighty-two paintings were submitted by 63 artists from across Canada. They will be shown until December 1.

The 30-year old Canadian Group of Painters is an outgrowth of the Group of Seven.

### PEINTRES CANADIENS

Soixante-trois artistes canadiens participeront à l'exposition de "Groupe de peintres canadiens" qui se tiendra au Musée des Beaux-Arts de Montréal du 8 novembre au 1er décembre. Un prix de \$1,000 sera offert à la meilleure peinture de l'exposition.

Hawkesbury (Ont.) Le Carillon  
THURSDAY, OCTOBER 10, 1963  
Au Centre d'Art d'Argenteuil, à Lachute

## Début des cours cette semaine <sup>23.M</sup>

Comme nous l'annoncions la semaine dernière dans nos colonnes, c'est jeudi de cette semaine, que reprennent pour la saison, les cours d'arts plastiques du Centre d'Art d'Argenteuil, section des adultes. Ces cours, on le sait, sont sous la haute compétence de M. Giuseppe Fiore, professeur au Musée des Beaux-Arts et à l'Ecole des Beaux-Arts de Montréal.

Tous les nouveaux élèves inscrits ou qui désirent s'inscrire à ces cours, sont priés de se présenter jeudi soir à 7 heures, au siège social du Centre d'Art, 260, rue Principale, à Lachute.

Pour les élèves de deuxième et de troisième année, le cours

### Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Canadian Jewish Review  
Gardenvale, P.Q.  
October 4, 1963

### Montreal Sculptor Gets Grant From C.J.C.

Stanley Lewis, Montreal sculptor and print-maker, was awarded a special grant by the Canadian Jewish Congress which will enable him to visit Israel to do research work based on archeological discoveries in Biblical art. In result of this work the publication of a portfolio of stonecut prints illustrating the Ten Commandments is scheduled to be completed in 1964. The Canadian Jewish Congress in the past has made grants in music and literature through commission and publication. The grant to Mr. Lewis marks the first time that such assistance has been given to an artist in recognition of the significance of his work and the valuable contribution to Jewish and Canadian culture.

Mr. Lewis, a native Montrealer, studied at the Montreal Museum of Fine Arts School of Art and Design and graduated as top student with an honor diploma in graphic design and sculpture. In 1952 he was awarded a full tui-

Montreal-Matin, Que.

### Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Montreal-Matin, Que.  
October 17, 1963

**EXPOSITION-CONCOURS**  
M. Georges-Emile Lapalme, ministre des Affaires culturelles, présidera à l'inauguration officielle de l'exposition des Concours artistiques, qui aura lieu lundi, au Musée des Beaux-Arts.

tion scholarship at the Instituto Allende, in San Miguel, Mexico. He also received grants from the Elizabeth T. Greenshields Memorial Foundation to study in Italy for several years.

At present Professor of Sculpture at the Montreal Museum of Fine Arts School of Art and Design, Mr. Lewis has had numerous one-man shows of sculptures and prints in Canada, the U.S.A., Mexico, and abroad. The City of Mont-

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Montreal Star, Que.  
November 5, 1963



Star Photo by David Bier  
Miss Valli Siimo discusses art with two of her pupils Leigh Davidson, left, and Alexander Bokor in her class at the Westmount YMCA on Sherbrooke street. The youngsters are students in an eight week art course held each Saturday morning, one of the many activities available at the YMCA for the community.

871

## Art Volunteers Prove Adept Pupils at YMCA

By FRANCIS ALLEN

Each Saturday morning about a dozen boys and girls spend nearly three hours painting intensively in a comfortable classroom in the Westmount YMCA.

The youngsters, whose ages range from eight to 13, are students in an eight-week art course given by Miss Valli Siimo at the branch, 4858 Sherbrooke street west. It is one of the many activities available at the YMCA for the community.

Miss Siimo, who has studied art with Dr. Arthur Lismer at the Montreal Museum of Fine Arts, is most impressed with her class. She has also taught art to high school students.

"I find the youngsters in the YMCA class infinitely superior to the ones I had in school. The difference, I think, lies primarily in the fact that they have all volunteered for the class. They show enthusiasm in addition to imagination and ability."

### Satisfying Activity

Miss Siimo said that psychologically speaking, painting was one of the best possible outlets for children, and produced less frustrations than most other forms of activity.

She said that a theme, usually topical, is suggested and the children are given the opportunity to express themselves as freely as possible within the limits of the medium.

Another YMCA official said that a well-adjusted development should ideally begin with a child being exposed to and participating in the various forms of artistic expression.

"Children being creative by nature," he said, "should not be deprived of any opportunity for artistic growth. Some of us adults have not had the opportunity to express ourselves in some form as children... This course is designed to help children gain knowledge and experience in creative arts; how to work together in a group while receiving individual help; and how to make a picture."

Also on Saturday mornings at the Westmount YMCA are two "drop in" art classes for boys and girls separately, conducted

by Douglas Harland with the help of teenage assistants.

These classes have less formality, and as the name implies the boys and girls are invited to "drop in" from Saturday to Saturday to try their hands at arts and crafts.

Miss Siimo plans an exhibition of the work done by the youngsters in her art class, probably sometime after the Christmas holidays.

She added there would be no prizes since no competition was taking place between the children.

"Each boy and girl has his or her own style which is an equally useful contribution to the whole."

Charge for the course is nominal.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

La Patrie, Montreal, Que.  
October 3, 1963

## Au Musée des Beaux-Arts

Les cours de peinture des membres du musée commenceront le 17 octobre à 10 h. et auront lieu tous les jeudis matin à cette même heure, au Centre d'art, 3430, ave Ontario. Tout le matériel est fourni, sauf les pinceaux. Prix pour dix semaines: \$25.00. Le groupe d'étude se réunira tous les vendredis matin, à 11 h. à partir du 18 octobre, sous la direction de M. Arthur Lismer. Il y aura des causeries sur les divers aspects de l'art, les artistes et les grandes époques artistiques. Les membres désirant participer à ces discussions doivent téléphoner à l'avance. L'école d'art et de dessin reprendra ses cours du jour et du soir le 1er octobre. Les cours pour enfants âgés de 3 à 14 ans reprendront le 21 octobre. Pour les inscriptions, prière de téléphoner à VL 2-7896.

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Town of Mt. Royal (Que.) Post  
FRIDAY, NOVEMBER 15, 1963

## Special Exhibit is Now 13-14 at the Museum

Sixty-three Canadian artists will be represented in the Canadian Group of Painters exhibition, to be staged at The Montreal Museum of Fine Arts until Dec. 1.

For the first time, a \$1,000 prize will be presented for the best painting in the show.

The Canadian Group of Painters, founded in 1933, is an outgrowth of the famous Group of Seven.

The group's exhibition is staged annually in rotation at Montreal, Toronto and Vancouver. There are now 73 members in the group.

This year, after the Montreal showing, the exhibition will be presented at the Allied Art Centre, Calgary, Alta.

Mr. Landsley said the 63 painters represented include 26 who were invited to submit their work. However, all paintings--by Group members as well as invited painters--were juried in Montreal, Toronto and Vancouver.

A total of 82 works has been assembled--20 from the west, 32 from the Ontario region and 30 from Quebec and the Maritimes.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Montreal Gazette, Que.  
November 1, 1963

• PERSON TO PERSON: Ottawa's Mayor Charlotte Whitton won't like some of the photos of herself used in a layout this weekend in the pictorial magazine of the Detroit News... Ed Nugent, American Airlines' "Royal Coachman" flew in yesterday for visits to travel agents and tonight's meeting of the Montreal Interline Club, P.S. He flew Eastern... Arthur Lismer, R.C.A., will open an exhibition by a Canadian group of painters in the Montreal Museum next Thursday... Ben Brooks, of Rib 'N Reef, and Elaine Caplan have set a future wedding date... Denis Boivin and George Walsh open a new travel agency, Can Travel Ltd., on the ground floor of the Sun Life Building next Tuesday... Paul Andre's showing of paintings in Central Station will be opened tonight by A. Sheriff-Scott, R.C.A.... Roberval Paradis winner of the Vice President's Award with the second best sales record in Canada for Sun Life.

Montreal (Que.) Gazette  
SATURDAY, NOVEMBER 9, 1963

## Jean McEwen

Word has been received that Montreal artist, Jean McEwen has won Honorable Mention at the 1963 Sao Paulo International Biennial in Brazil, thus bringing increased honor to art in Canada.

## Art Notes

Canadian Group of Painters: (Nov. 8-Dec. 1). Following the showing at the Montreal Museum the exhibition will go to the Allied Art Centre, Calgary. Members of the jury for the 1963-64 selection were: Dr. Charles Comfort, Director of the National Gallery of Canada; Dr. Arthur Lismer, Supervisor, School of Art and Design; Gentle Tondino and John Fox, Montreal artists.

Paintings by Canadian artist at present in Paris, Rita Letendre, at Galerie Camille Hebert, 2075 Bishop St., Nov. 6.

Victoria Colonist, B.C.  
November 6, 1963

# 871 Nightmare for Art Owners

Vernon News, B.C.  
October 24, 1963

871  
**B.C. Artist  
Opens Show  
Here Today**



**KATHLEEN HAMILTON**  
One of British Columbia's own native-born daughters is featured in the current exhibition being held by the Vernon Art Association.

The artist is Kathleen Hamilton, born in Vancouver in 1931 and an honor graduate of the Vancouver School of Art, 1954. Two years of post-graduate study were completed in Europe in 1956, followed by a year in Montreal Museum of Fine Arts, with Dr. Arthur Lismer as her tutor. On this occasion she studied on a Canadian Government grant scholarship. She graduates from University of British Columbia next year.

Miss Hamilton has exhibited in England, across Canada and in the United States. She is presently painting and teaching children and adults in Vancouver, and is a member of the B.C. Society of Artists and the Granville Group of painters.

The exhibition opened at 10 a.m. today and continues until 9 o'clock, the same hours prevailing tomorrow, the closing day of the show.

TORONTO (UPI) — Testimony given at an art fraud trial Tuesday may make it difficult for owners of expensive, original Canadian paintings to sleep nights.

The preliminary hearing of two Toronto art dealers charged with selling phony paintings attributed to famous Canadian artists was told that even art experts can't agree on the authenticity of some paintings.

The disturbing fact came to light during cross-examination of Russell Harper, curator of Canadian art at the National Gallery in Ottawa, by prominent Toronto lawyer Joseph Sedgwick.

Harper had been called by the crown in the preliminary hearing of charges against Leslie Lewis, 61, and Neil Sharkey, 36. He testified single paintings by Cornelius Kreighoff, Emily Carr, David Milne and a group of 13 by Tom Thompson — all allegedly owned by Lewis — were fakes.

Questioned by Sedgwick, counsel for Lewis, the National Gallery curator ad-

mitted "experts do disagree" about the authenticity of some paintings.

Sedgwick mentioned a case where Harper and Arthur Lismer, director of the Montreal Museum of Fine Arts and a member of the famous Group of Seven, disagreed about whether a Thompson painting was genuine.

"If people like you and Lismer can't make up your minds, how are common

people like us to know if a painting is genuine?" Sedgwick asked the curator.

Stanton Hogg, counsel for the other defendant, attempted to ask Harper if he thought any of the paintings in the Ontario museum were fakes, but Magistrate Donald Graham would not allow the question to be answered.

Special crown prosecutor Patrick Hart asked Harper, a former curator of the Bea-

verbrook gallery in Fredericton, N.B., and the author of books and numerous articles on Canadian art, to comment on the Thompson paintings submitted as exhibits at the trial.

The curator said he thought the group had been done by probably three different painters. He said most of the pictures lacked Thompson's sense of design and composition, as well as certain other elements common to the painter, who drowned in 1917.

Lewis and Sharkey, who both operated Toronto art galleries, were arrested earlier this year following an investigation by the provincial attorney-general's department.

Canadian  
Press  
Clipping  
Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Montreal Gazette, Que.  
December 4, 1963

Art Instruction Topic Of Panel

871  
The aim of art instruction — Prof. W. O. Judkins, McGill University; Jacques de Tonnancour, Ecole des Beaux-Arts; Prof. L. B. Sherman, Sir George Williams University; and Julien Hébert, Institut des Arts Appliqués.

The public is invited to attend. A question-and-answer period will follow the discussion.

Moderator will be L. V. Randall and the participants are

Montreal Star, Que.  
November 9, 1963



Staff Photo by Paul Lagace

Dr. Arthur Lismer, left, an original Group of Seven painter, inspects a painting by Henry Jones, right, at the Canadian Group of Painters exhibition.

Canadian  
Press  
Clipping  
Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Montreal Star, Que.  
November 26, 1963

871  
**Artists to Give  
Public Demonstration**

Two Canadian artists will demonstrate portrait and landscape painting at the Montreal Museum of Fine Arts tomorrow at 8 p.m.

The demonstration, by Dr. Arthur Lismer, director of the Museum's School of Art and Design and Art Centre, and Gentle Tondino, a teacher at the school, is part of the Museum's "Artists in Action" series.

The public is invited to the free demonstration.

Montrealer  
Wins \$1,000  
Art Award

A Montreal artist won the \$1,000 first prize at the opening of the Canadian Group of Painters exhibition at the Montreal Museum of Fine Arts.

Henry Jones, 38, was awarded the prize by Dr. Arthur Lismer, an original member of Canada's Group of Seven, and principal of the Montreal Museum's School of Art and Design.

Eighty-two paintings were submitted by 63 artists from across Canada. They will be shown until Dec. 1.

The 30-year-old Canadian Group of Painters is an outgrowth of the Group of Seven.

The group's annual exhibition is held in rotation at Montreal, Toronto and Vancouver.

The exhibition goes to Calgary following the Montreal showing.

The 82 paintings — 20 from the west, 32 from Ontario, and 30 from Quebec and the Maritimes — were judged in Montreal, Toronto and Vancouver.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Fort Erie Times Review, Ont.  
October 17, 1963

## Don McBride Instructs Children in Art at Y

**871** Don McBride, graduate of the Museum of Fine Arts, Montreal, who is a Child Art Specialist, is giving children's classes this winter for the Fort Erie YMCA. Mr. McBride was with Dr. Arthur Lismer of the Group of Seven fame for eight years. After teaching at the museum under Dr. Lismer he was appointed Art Director of the Junior Art Centre, Town of Mount Royal, Quebec. He also held the post of Art Master at Lower Canada College for five years. In the evenings the instructor taught art at the Girls' Cottage School, St. Bruno, Quebec, where he worked with juvenile delinquents. While at the

school he worked closely with Dr. Taylor-Stanton and Dr. Levon, psychiatrists, and applied his work as a therapist. In the summer of 1955 he was Play Therapist with orthopaedic children and rheumatic fever sufferers.

The purpose of child art is for children to develop visual and emotional experiences. To be given the freedom to express oneself as an individual is of the utmost importance. No two children think and act alike so why should their painting and creative expression fall into set rules and categories? If a child can develop self-confidence he will naturally progress without rules and

regulations. If a child has obtained satisfaction in his art work it becomes a personalized realization and he knows by doing that he can do them again. This results in happiness and increased self-confidence.

In his work with children Mr. McBride spends the first part of the season learning about and studying the children under his supervision. When he has determined something of the personality and ability of the individual child he institutes a group project which allows the children to work as a unit and co-operate with each other. Because of the impersonal nature of the activity, barriers which sometimes exist in terms of social, religious or racial discrimination are broken down. Children's art should be considered from the child's point of view and for the development of the child both physically and emotionally, Mr. McBride thinks.

For further information on these classes or for information on Tuesday afternoon classes for adults you are invited to phone Mrs. Margaret Todd, 871-4016.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

The Telegram  
Toronto, Ont.  
November 6, 1963



## 60 Paintings Fakes 3 Experts Tell Court

If oil paintings were listed on the stock exchange, their market value would be tumbling faster than a modern artist can slap paint on canvas.

Three experts appearing before a Toronto art fraud hearing have said close to 60 paintings sold locally are fakes.

They have been witnesses at the preliminary hearing of multiple fraud charges against two Toronto art dealers, Leslie Lewis and Neil Sharkey.

Yesterday, Russell Harper, curator of Canadian art at the National Gallery, Ottawa, examined 16 of about 80 paintings the Crown has entered as evidence.

### ACCEPTED NONE

He would not accept any of them as genuine. Thirteen of them had been attributed to one of Canada's most famous painters, Tom Thomson.

Earlier in the hearing before Magistrate Donald F. Graham, painter A. Y. Jackson had said 15 paintings with his name on them were frauds.

And Thoreau MacDonald, son of Group of Seven painter J. E. H. MacDonald, studied 32 oils—and said only one was genuine.

In addition to the paintings offered for sale through the Ward-Price auctions, the Crown has brought in 15 others seized from the home of Frank Worrall, a restorer of paintings.

All but one of the paintings were displayed with frames, but Worrall said they had been left with him by Lewis to be framed, and that frames had never arrived for them. It was not explained why they were now in frames.

Total sales price for the paintings to 24 different purchasers is about \$25,000. One man, Dr. Gordon Chambers, spent about

\$11,000 for 21 of the allegedly fake paintings.

The Crown has taken out about \$50,000 in insurance to cover the art work being used in the case against the two dealers.

Worrall, who said he has done work for the National and Toronto art galleries and various government bodies, had the paintings stored in his fruit cellar. He said he had \$10,000 worth of paintings there now.

Worrall, who said he had done work for Lewis over the past 20 years, would not comment on the authenticity or value of the paintings.

**COLLECTORS THERE**  
Art collectors watching the hearing were not soothed any by the cross-examination by Joseph Sedgwick, counsel for Lewis.

He drew from Harper, the National Gallery authority, the admission that experts sometimes differ on their decisions about authenticity of paintings.

He got on the record a reference to a recent article in Canadian Art which pointed out that Harper and Arthur Lismer, director of the Montreal Museum of Fine Arts, differed in their views of a painting attributed to Tom Thomson.

"If people like you and Lismer can't make up your minds, how are common people like us to know if a painting is genuine?" Mr. Sedgwick asked.

Mr. Harper got in the last word, saying he had scientific evidence to support his views about the painting in question.

The case continues today.

Toronto (Oct) Telegram  
FRIDAY, NOVEMBER 8, 1963

## Montrealer Wins Art Prize

**1963** MONTREAL — (CP) — The Canadian Group of Painters—outgrowth of the Group of Seven — announced yesterday that Montreal painter H. W. Jones has won its first \$1,000 prize.

The award was announced at the opening of the group's annual exhibition at the Museum of Fine Arts here. Founded in 1933, the group is now headed by Patrick Lansley.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2

Montreal Star, Que.  
November 28, 1963

871



An artist at work — a member of the famed Group of Seven painters, Arthur Lismer, shows how it's done at an "Artists in Action" demonstration at the Museum of

Fine Arts last night. Mrs. Lauraine Braunstein and A. J. Escaravage were among the 150 persons who watched Dr. Lismer and another artist, Gentile Tondino.

Staff Photo by Adrian Lunny

**NATIONAL PRESS CHECKING SERVICES**  
226 RICHMOND ST. W., TORONTO, CANADA

Quebec (P.Q.) L'Evenement  
SATURDAY, NOVEMBER 9, 1963

## 63 artistes canadiens exposent à Montréal

Soixante-trois artistes canadiens participent à l'exposition du "Groupe de peintres canadiens" qui se tiendra au Musée des Beaux-Arts de Montréal du 8 nov. au 1er déc.

Pour la première fois, un prix de \$1,000 sera offert à la meilleure peinture de l'exposition, a révélé M. Patrick Landsley, président du groupe.

Issue du célèbre Groupe des Sept, cette association existe depuis 1933 et compte présentement 73 membres.

Elle organise chaque année une exposition de peinture, tour à tour à Montréal, Toronto et Vancouver. Cette année, après l'inauguration à Montréal, les toiles seront présentées au Allied Art Centre de Calgary.

Selon M. Landsley, parmi les 63 exposants se trouvent 26 peintres invités. Mais toutes les toiles, celles des membres de l'association aussi bien que celles des invités, ont été acceptées par jury à Montréal, Toronto ou Vancouver.

Il y aura 82 œuvres en montre: 20 viennent de l'Ouest, 32 de la région de l'Ontario et 30 du Québec et des Maritimes.

Les salles d'exposition seront officiellement ouvertes au Musée à 9h. du soir, le 7 nov., par M. Arthur Lismer, un des membres du Groupe des Sept et principal de l'Ecole d'Art et de dessin du musée de Montréal.

**NATIONAL PRESS CHECKING SERVICES**  
226 RICHMOND ST. W., TORONTO, CANADA

Quebec (P.Q.) La Soleil  
SATURDAY, NOVEMBER 9, 1963

## 63 artistes canadiens exposent à Montréal

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# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2

Montreal Star, Que.

December 18, 1963  
provincial fiscal conference

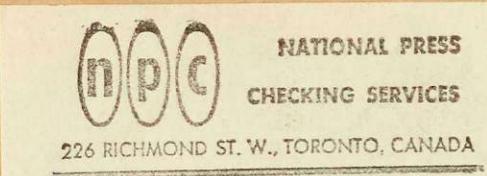
871

## Children's Pageant Set at Arts Museum

The Children's Pageant of Christmas will be presented in the lecture hall of the Montreal Museum of Fine Arts on Friday at 4 p.m. and again at 8 p.m.

At the same time, an exhibition of children's work in the museum's art centre will go on view for a two-week period, Dr. Arthur Lismer, principal of the centre, announced today.

The general public is invited to attend free of charge.



Sherbrooke(Que.) La Tribune  
THURSDAY, NOVEMBER 7, 1963.

Prix de \$1,000

### Soixante-trois artistes canadiens

MONTREAL — Soixante-trois artistes canadiens participent à l'exposition du "Groupe de peintres canadiens" qui se tiendra au Musée des Beaux-Arts de Montréal du 8 novembre au 1er décembre.

Pour la première fois, un prix de \$1,000 sera offert à la meilleure peinture de l'exposition, a révélé M. Patrick Landsley, président du groupe.

Issue du célèbre Groupe des Sept, cette association existe depuis 1933 et compte présentement 73 membres.

Elle organise chaque année une exposition de peinture, tour à tour à Montréal, Toronto et Vancouver. Cette année, après l'inauguration à Montréal, les toiles seront présentées au Allied Art Centre de Calgary.

Selon M. Landsley, parmi les 63 exposants se trouvent 26 peintres invités. Mais toutes les toiles, celles des membres de l'association aussi bien que celles des invités, ont été acceptées par jury à Montréal, Toronto ou Vancouver.

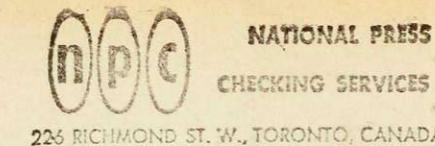
82 œuvres

Il y aura 82 œuvres en montre : 20 viennent de l'Ouest, 32 de la région de l'Ontario et 30 du Québec et des Maritimes.

Les salles d'exposition seront officiellement ouvertes au Musée à 9 heures du soir, le 7 novembre, par M. Arthur Lismer, un des membres du Groupe des Sept et principal de l'Ecole d'art et de dessin du musée de Montréal.

Les exposants sont les suivants :

Région du Québec et des Maritimes : Fritz Brandtner, Ghita Caiserman-Roth, John Fox, Lawren P. Harris, H.W. Jones, Louise Brunet, Giuseppe Fiore, P. Landsley, Arthur Lismer, K. Pierre Gendron, Betty Goodwin, Moe Reinblatt, Goodridge Savage, Marion Scott, Tobie Roberts et André Bieler.



Lachute(Que.) Watchman  
WEDNESDAY, NOVEMBER 20, 1963

### Modernist of note in exhibition at Centre d'Art

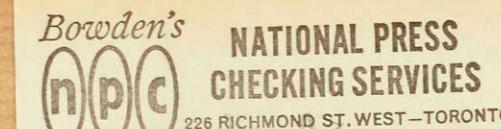
13M

Lise Gervais, whose works are seen in the current exhibition at the Centre d'Art, 360 Main Street, is revealed as an impressive exponent of the modern style — the vividness of color, the expansive composition and bold technique which are synonymous with today's architectural and decorative trend.

She is a woman painter — despite the courage, the virile spirit of joy and adventure which pervade her work, and for these qualities she has won acclaim both at home and abroad.

Two of the canvases presently displayed were among the French-Canada exhibition in Italy last summer. Another received honorable mention at the Montreal Spring Exhibition at the Museum of Fine Arts in 1962. In two examples of gouache, Lise Gervais reveals the feminine touch; while in an example of portrait engraving, she shows that modern, abstract art demands a knowledgeable background.

The exhibition, by co-operation of the Galerie du Siècle (formerly the Denyse Delrue) opened on Sunday and will be on public view until December 1. Art lovers will appreciate this attraction presented at the Centre d'Art.



Montreal, Que.  
The South Shore Echo.  
Oct. 23/63

### CAREER IN ART

13M

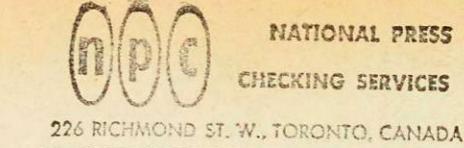
A successful career in art seems in prospect for Miss Betty Evans, daughter of Mr. and Mrs. Bob Evans, Macaulay Avenue, St. Lambert, who is now studying at the Montreal Museum of Fine Arts under the Martha Martin Scholarship which she won last year.



During her 1962-63 year at the Museum, under the direction of Dr. A. Lismer, Betty took honors in four subjects and earned second place mention in addition to winning the scholarship.

She attended the Banff School of Fine Arts summer session this year, and was awarded honorable mention and a \$100 Grumbacher Scholarship. One of her paintings was sold to the School's permanent collection.

She finds time from her own studies to teach art to junior pupils.



Ottawa(Ontario) Citizen  
SATURDAY, NOVEMBER 9, 1963

### Canadian painters

Sixty-three Canadian artists are represented in the Canadian Group of Painters exhibition at the Montreal Museum of Fine Arts until Dec. 1. A total of 82 works have been assembled — 20 from the West, 32 from the Ontario region and 30 from Quebec and the Maritimes. The exhibition comprises a wide diversity of styles.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
431 University Ave., Toronto 2.

Moncton Transcript, N.B.  
February 6, 1964

### EXPOSITION AT RESIDENCE

Well-known Maritime artist Claude Roussel will have a selection of his works shown in an exposition to be held in the Pavillon Lefebvre, students residence for the University of Moncton, beginning Friday. A selection of approximately 20 paintings and 10 sculptures will be displayed.

The official opening will be held Friday, at 8:30 p.m., Feb. 7, and will run until Feb. 21.

A native of Edmundston, Mr. Roussel continued his studies at the School of Fine Arts in Montreal, where he received his degree in painting and a sculpturing diploma. In 1961 he went to Europe on an Art Council bursary. He also was assistant curator at the Beaverbrook Art Gallery in Fredericton.

He has had many expositions, including showings at the National Gallery, Ottawa, Fine Arts Museum, Montreal, the Penthouse Gallery, Montreal, and the O'Keefe Centre in Toronto.

Le Herseir  
Dec. 20, 1963

### Les enfants sont invités aujourd'hui au Musée des B.-Arts

Une séance récréative de Noël pour les enfants aura lieu dans la salle des conférences du Musée des Beaux-Arts de Montréal aujourd'hui. Il y aura deux représentations, à 4h. et à 8h.

Simultanément, une exposition sur le thème de la Nativité, par les enfants du Centre d'art du Musée, sera ouverte au public pour une période de deux semaines, a annoncé le directeur de l'école, M. Arthur Lismer.

Le public est cordialement invité et l'entrée est libre.

Défilant devant la crèche, les Rois et leur suite offriront à Marie et à l'Enfant, l'or, l'encens et la myrrhe, au son des cantiques de Noël.

Les murales et les tableaux accrochés tout autour de la salle raconteront l'histoire de Noël.

La séance et l'exposition ont été préparées par des enfants de trois à 14 ans qui suivent les cours du Centre d'art.

Le Poirier Lee 20/13

B.M

*Works as a Model*

Staff Photo by John Daggett

Maribel Morales, a young Cuban model now living in Montreal, has no desire whatever to return to Havana, where she found "just living was difficult and enjoying life was absolutely impossible."

Bowden's  
**NATIONAL PRESS  
 CHECKING SERVICES**  
 226 RICHMOND ST WEST - TORONTO

Montreal Star  
 Montreal, Que. (Daily Circ.)  
 M-F 195,650 Sat. 213,020

Thursday, December 12, 1963

## Young Cuban Wife Amazed At Way of Life in Canada

Contrasts between the life of a young girl in Canada and one in Cuba are so overwhelming that, when asked about them, Maribel Morales completely forgot most of the English she knew and spoke rapidly her native Spanish. Maribel, 20 years old, came here a month ago with her artist husband, Michael Millman, and is still thrilled by the "unbelievable quantities of food in the stores, the variety of cosmetics on drug-store counters and the smart clothes in shop windows. I could spend hours looking at them," she said. "There is almost as much food in a full course meal in a restaurant here as there is in the food rations of one person for nearly a week in Havana."

Maribel worked as a model and did considerable television work in Cuba. She was offered a part in a big Soviet movie now being made in Cuba but got married instead and left the island.

She met her husband, a British painter, when he came to Cuba on an inspection trip with an English parliamentary group. They spent their honeymoon travelling to Canada on a cattle boat.

"A teenager in Castro's Cuba," Maribel said, "has a hopeless, unhappy existence unless one is in full sympathy with the government. There are not even schools for children whose parents are not registered as government supporters."

### Jute Bags Useful

New clothes, she suggested, are practically non-existent unless one is clever with a needle. Until recently young girls were able to make "quite good-looking dresses out of highly polished jute sugar bags. But even these are not available now."

She said that it is sometimes possible to buy a piece of dress material on the "contraband" or the black market but this is risky because Castro wields a heavy fist on those taking any part in under the table bargains. Salesmen and customers alike are severely punished.

Young girls in Cuba have no make-up except when it is needed for working pur-

poses. When she was doing television work, her face was made up when she went into the studio but she couldn't take any of it home with her. The familiar hair rollers of wire or metal are unknown in Cuba. "We used cardboard rolls if we could get them," she said.

Artistic activity in the Caribbean republic is amazing according to Maribel and her husband. They both deplored the fact that in many communist countries like Cuba, artists are given preferential treatment in accommodation and other necessities while in the Western countries, most of them have to shift for themselves.

### Culture Projects

The Cuban Government, she said, she spent a fantastic amount of money developing cultural and artistic projects but a lot of it, she suggested, had been poorly directed. It cost a fortune to set up the Cuban National School of Art but many of those working in it have little or no materials. The reason, they are told, is that there is not sufficient foreign exchange to purchase equipment abroad.

The first six months of the Castro regime promised much, she said, but it soon became evident that only those would get along well who were willing to follow without question all the policies of the Government.

Housing improved almost right away, she said and the big mental hospital in Havana, which had been nothing but a barracks under Batista, was modernized and properly equipped. "But we have none of the extras we enjoyed before Castro. Hotels are badly run, dirty and rundown. Many of the churches are closed. There are no movies, and I love them, even the music is different. It's nearly all martial now."

Both Maribel and her husband would like to stay in Montreal. She is modelling now for Dr. Arthur Lismer's art classes at the Montreal Museum of Fine Arts and would like also to do fashion modelling. Her husband, whose anti-communist paintings have attracted considerable attention and were used by the late President John Kennedy to illustrate conditions in Cuba, would like to become attached in an artistic capacity to the 1967 World's Fair.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
 481 University Ave., Toronto 2,

Montreal Dorval Dixie  
 Reporter, Quebec  
 January 23, 1964

### KETCHING CLASSES

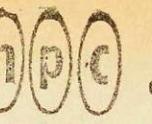
In order to provide an additional recreation service to adults, the department planned sketching classes and presuming a good turnout, we shall schedule 15 to 25 lessons.

Mrs. Woodhouse, the teacher, is a graduate from L'Ecole des Beaux-Arts and has studied two years at the Montreal Museum of Fine Arts. People interested are asked to contact the Department before January 30th.

Montreal Star  
 Dec. 21, 1963.



Star Photo by David Bier  
 The Magi honor the Virgin Mary and the Christ Child in The Christmas Story portrayed by children in the art centre of the Montreal Museum of Fine Arts.



NATIONAL PRESS  
CHECKING SERVICES

226 RICHMOND ST. W., TORONTO, CANADA

Arthabaska(Que.) l'Union  
THURSDAY, NOVEMBER 28, 1963

Deux expositions à Victoriaville

13-M

## La sculpture et la peinture

*13-A*  
L'exposition du sculpteur Armand Vaillancourt s'ouvrira demain au grand public. La seconde,

organisée par le Centre d'Art de Victoriaville, débutera dimanche le 1er décembre.

### Armand Vaillancourt

Armand Vaillancourt, l'un des sculpteurs le plus haut coté au Canada, exposera une trentaine d'oeuvres au local de la bibliothèque du Collège de Victoriaville, en plus de mettre en évidence une immense sculpture d'extérieur. Il y aura inauguration ce soit à 7 heures, réception civique à l'Hôtel de Ville, il y aura visite des œuvres de Vaillancourt et conférence de presse.

Cette exposition promet un succès monstre, sachant la renommée du sculpteur Vaillancourt. A compter de demain et les jours suivants jusqu'au 8 décembre, les portes s'ouvriront de 2 heures à 9 heures. L'entrée est libre.

### Toiles en montre

Une magnifique exposition de peintures, présentée simultanément avec celle de la sculpture, aura l'avantage de mousser l'intérêt du public. Cette dernière, présentée par le Centre d'Art de Victoriaville, débutera dimanche le 1er décembre pour se terminer le same-

di suivant dans la soirée.

### André Jasmin

La semaine dernière, nous pouvions lire une biographie de l'un des peintres exposant, Mme Jean-Luc Pépin. Aujourd'hui, il nous fait plaisir d'apporter quelques notes sur l'artiste André Jasmin de Montréal qui exposera quelques-unes de ses toiles. Après des études classiques, il obtint un B.H. de l'Université de Montréal. Il a telles que Agnès Lefort et Denise travaille auprès de Borduas. En

Montreal(Que.) Gazette  
WEDNESDAY, NOVEMBER 27, 1963

## Will Show How

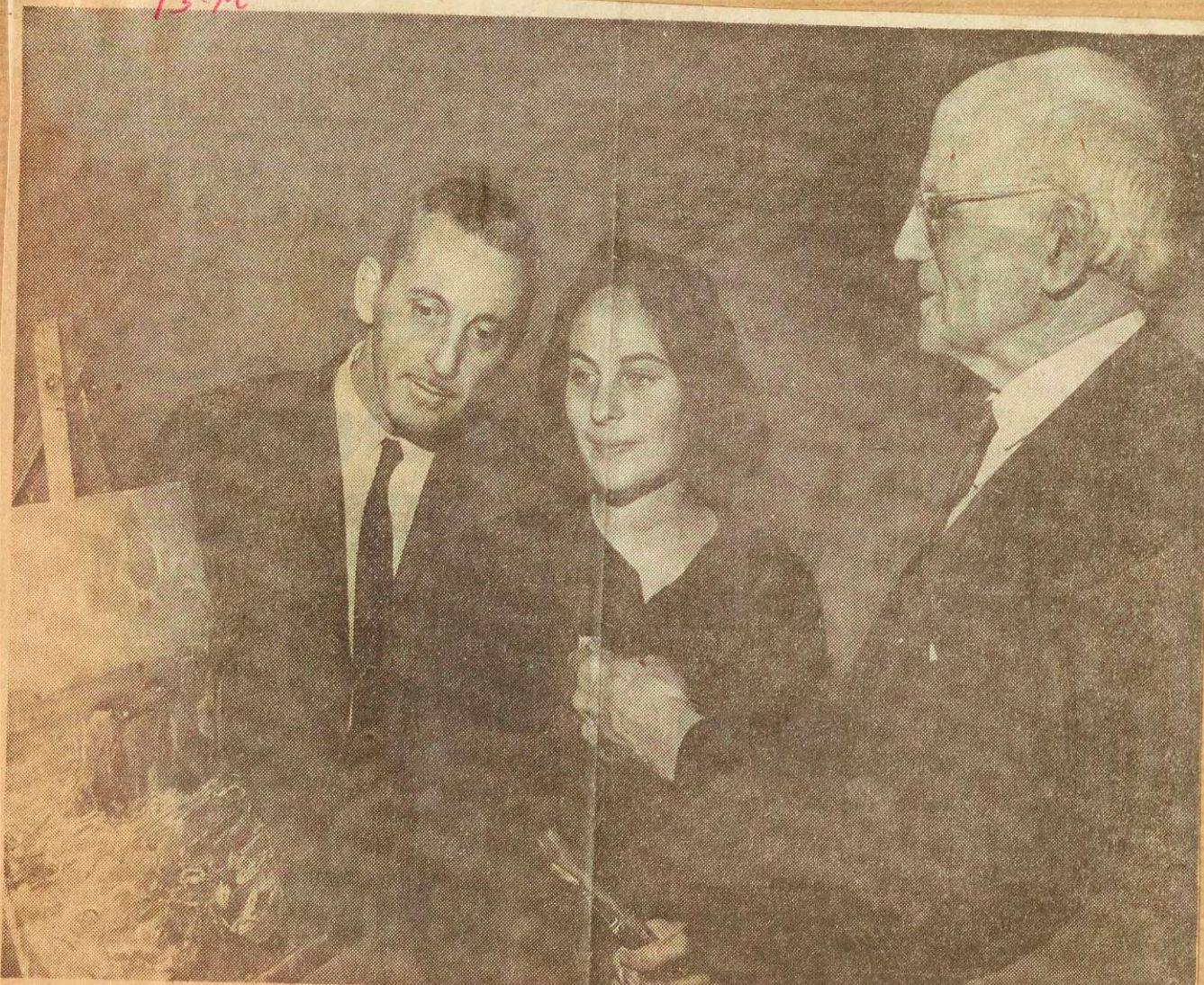
*13-M*  
Two Canadian artists will demonstrate how to paint a portrait and a landscape tonight in the Montreal Museum of Fine Arts' "Artists in Action" series.

The artists are Dr. Arthur Lismer, director of the museum's School of Art and Design and Art Centre, and Gentile Tondino, a teacher at the school.

Bowden's  
**npc**  
NATIONAL PRESS  
CHECKING SERVICES  
226 RICHMOND ST. WEST-TORONTO

Montreal Star  
Montreal.Que.(Daily.Circ.)  
)M-F 195,650 Sat. 213,020)

Thursday, November 28, 1963



An artist at work — a member of the famed Group of Seven painters, Arthur Lismer, shows how it's done at "Artists in Action" demonstration at the Museum of

Fine Arts last night. Mrs. Lauraine Braunstein and A. J. Escaravage were among the 150 persons who watched Dr. Lismer and another artist, Gentile Tondino.

Staff Photo by Adrian Lunny

Bowden's  
**npc**  
NATIONAL PRESS  
CHECKING SERVICES  
226 RICHMOND ST. WEST - TORONTO

Montreal Star  
Montreal.Que.(Daily.Circ.)  
)M-F 195,650 Sat. 213,020)

Wednesday, December 18, 1963

### Children's Pageant Se at Arts Museum

*13-M*  
The Children's Pageant of Christmas will be presented in the lecture hall of the Montreal Museum of Fine Arts on Friday at 4 p.m. and again at 8 p.m.

At the same time, an exhibition of children's work in the museum's art centre will go on view for a two-week period. Dr. Arthur Lismer, principal of the centre, announced today.

The general public is invited to attend free of charge.

## La sculpture...

*13-M*  
(suite de la page 3)  
Larue qui le reçoivent régulièrement au Musée des Beaux-Arts. Depuis 1958, il dirige un atelier de dessin et peinture à l'Ecole des Beaux-Arts de Montréal, et depuis 1949, il enseigne l'histoire de l'Art.

### Mme Grace Lamy-Gouin

L'une des nôtres, Mme Grace Gouin-Lamy, aura en montre à l'exposition, plusieurs de ses toiles. Nous croyons sincèrement qu'elle rivalisera avec les nombreux peintres de talent qui exposeront à cette grande semaine de la peinture. A l'heure actuelle, Ottawa, Québec, Montréal, Victoriaville et nombre d'autres ont délégué leurs meilleurs talents.

A ces deux expositions de sculpture et de peinture, nombre de visiteurs sont attendus.

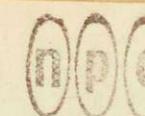
## Au Centre d'Art

Il est tant qu'élève et publiciste au Centre d'Art que je m'adresse aux lecteurs du Courrier. En effet, après avoir assisté à cinq cours de musique donnés par le Centre, je ne peux cacher mon enthousiasme. Notre groupe possède déjà quelques connaissances générales sur la musique, ainsi que le solfège et peut même jouer, sur notre instrument qui est la "flûte douce" un air très simple. Ceci, ajouté au fait qu'il règne dans la classe une bonne atmosphère de camaraderie, rend ce cours extrêmement intéressant.

D'après des conversations avec des élèves des autres cours pour adultes donnés par le Centre d'Art, ceux-ci sont tout aussi stimulants. M. G. Fiore de l'école des Beaux Arts, enseigne les Arts Plastiques le lundi soir et son but est d'aider les adultes à s'exprimer avec des moyens plastiques tel que gouache, fusain, plastacine, etc., et ainsi faire connaître une appréciation des arts, qui sera encouragée par des visites à divers musées de la métropole. Madame Birouté Nagys espère avec ses cours de ballet contemporain, donnés le jeudi soir, développer une coordination gracieuse des mouvements ainsi que le rythme dans ces mouvements. Ces cours sont très délassants et en même temps corrigent certains défauts de posture.

Je tiens à vous faire remarquer que lorsque l'on vous parle de l'instruction compétente que l'on obtient au Centre d'Art ce ne sont pas de vains mots. M. Giuseppe Fiore a fait ses études en Europe et est aussi diplômé de l'Ecole des

(suite à la page 16) X



NATIONAL PRESS  
CHECKING SERVICES

226 RICHMOND ST. W., TORONTO, CANADA

L'Abord-a-Poiffa(Qué) Courrier Laval  
WEDNESDAY, DECEMBER 4, 1963.

## Centre d'Art... (suite à la page 8)

Beaux Arts de Montréal où il enseigne la peinture. Il a déjà enseigné à tous les niveaux et est lui-même artiste peintre. Madame Birouté Nagys a aussi étudié en Europe et à New York et sa réputation comme artiste et chorégraphe au théâtre et à la télévision n'est plus à faire.

Le Centre d'Art accepte encore des applications pour ces cours pour adultes. Pour tous renseignements, n'hésitez pas à me téléphoner à 681-0536.

Irma Fragment,  
publiciste.

Borden's NATIONAL PRESS  
CHECKING SERVICES  
Montreal, The Gazette  
Montreal, Que.  
(Daily, Circ. 134,500)

n.p.c.

Saturday, February 22, 1964

## Irene Shaver

H-137  
Born in Ontario, Irene Shaver of Montreal, whose one-man exhibition of recent works in oils and watercolors is at the Gemist Gallery attended painting classes at the Montreal Museum of Fine Arts, where she studied under William Armstrong and Mary Fifer. Mrs. Shaver studied also under George Severe Maas, the late John Humphries and Harold Beaumont, RCA.

She has exhibited at the Museum of Fine Arts (Gallery XII) and in various Spring Shows. In 1957 and '62 she held solo showings at The Canadian Handicraft Guild. Her paintings have been shown at St. Andrews East, at the Cowansville Art Center, and in Corridor Shows at the Dorchester Blvd. Y.W.C.A.

In 1950 she joined the Independent Art Association, becoming a director of that group in 1960.

Two painting trips to Europe followed, one in 1962, the other in '63. During the latter tour, she travelled and sketched extensively in Switzerland and Austria. The majority of Irene Shaver's works displayed in her present exhibition resulted from recent travels.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Daily Commercial News &  
Building Record, Toronto, Ont.  
February 28, 1964

## 671 Design Competition Judges Are Selected

MONTREAL, Feb. 27—Judges have now been chosen for the City of Montreal's \$25,000 contest for the design of monuments and fountains in 20 parks.

The judges are: Maurice Raymond, director of studies, Ecole des Beaux Arts; Edouard Fiset, architect-in-chief of the World's Fair; Lucien L'Allier, director of Montreal's Public Works Department; Francis J. Nobbs, immediate past president of the Province of Quebec Association of Architects, and Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts.

The contest committee is headed by Jean Dupire, informa-

mation officer for the Montreal Parks Department; Jean Louis DeLormier, public relations officer of the Canadian World Exhibition Corporation; Bernard Depatie, architect, representing the businessmen's associations; Jean Charles Faucher, member of the teaching staff of the Montreal Ecole des Beaux Arts; Ed. P. Lawson, Montreal Museum of Fine Arts; Guy Legault, architect, representing the Montreal Planning Department, and Guy St. A. Mongenais, representing the Province of Quebec Association of Architects.

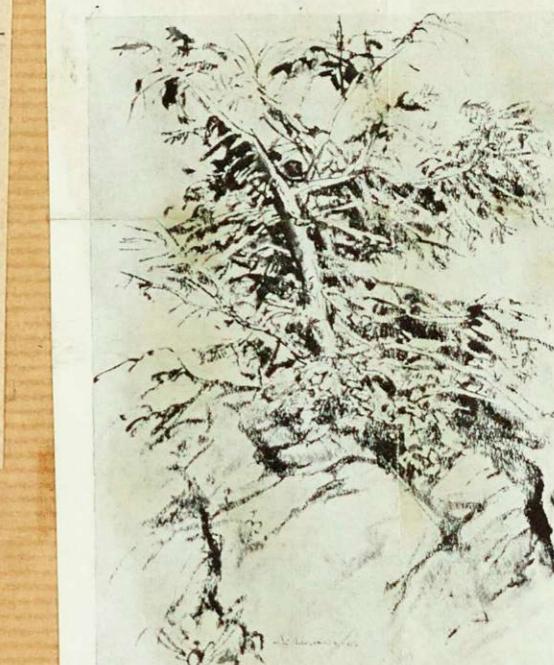
Entries must be postmarked not later than Friday, May 15.

671

## ARTHUR LISMER at the Galerie Agnes Lefort, Montreal

Nearly fifteen years have passed since Arthur Lismer's big retrospective exhibition. Since then, though the honours have increased with the years and kept him in the public eye, he has exhibited seldom, turning up from time to time in group shows and in surveys of Canadian painting, but never alone. Early in 1960 he appeared in one of the Gallery XII shows of the Montreal Museum of Fine Arts, in company with the engraver David Silverberg and the sculptor Armand Vaillancourt. But that was his only exhibition, unless you count a similar presentation for the students of the McGill School of Architecture.

The showing of drawings at Galerie Agnes Lefort in September was not only his first one-



ARTHUR LISMER. Shoreline and Forest. Ink drawing

light. The painter does not look beyond the base of the tree, but the immensity of its girth and height is felt.

While you are not so conscious of the sap without the juicy colour, the struggle for life is still very much evident in the black and white. With massy washes and an eager and sure line, Lismer brings out the substance of the rocks, stumps and roots and the rhythms of growth, again narrowing his gaze to see drama in the individual. "But these are abstract drawings!" exclaimed a young painter at the exhibition opening. So they are, but they are still nature. They have it both ways.

Walter Klinkhoff, who owns a number of Lismer oil sketches painted over the past ten years (one goes back 20) arranged an exhibition of them concurrent with the Agnes Lefort show. They came from Georgian Bay and the Nova Scotia shore as well as b.c. - blue pools in sculptured rocks, still lifes of plump starfish and beach litter, fresh in colour and strongly designed.

ROBERT AYRE

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Canadian Art, Ottawa, Ont.  
January-February 1964

**Bowden's NATIONAL PRESS  
(N.P.C) CHECKING SERVICES**

**Canadian  
Press  
Clipping  
Service**

A division of Maclean-Hunter  
431 University Ave., Toronto 2.

The Canadian Jewish Chron.

Montreal, P.Q.

February 14, 1964

**ART**

by JEAN SADLER

Ethel Rosenfield, who is holding her first one-man show at the Mansfield Book Mart through until March 4, is one of the very few women in Quebec who are sculptors of stone.

The lack of enthusiasm for this particular art-form on the part of women is probably due to several considerations: the equipment, studio space, cartage problems involved in working in this medium are not only extremely costly but the work itself is physically exhausting. Then, too, unlike the painter who can alter and adjust his work easily, every decision made by the sculptor is final and unchangeable. For what has been hewn off can never be replaced.

Ethel Rosenfield works in limestone, soapstone, marble, and a Quebec stone called St. Mark. She firmly believes that every stone has a hidden secret which the sculptor should attempt to reveal. Her work is bold and imaginative-dominated by simple lines and solid volumes. It conveys the impression of permanency coupled with an almost mystic solitude.

Her themes are simple: mother and child; feminine forms and fertility on the one hand and abstractions on the other.

Mrs. Rosenfield, who is a married woman with two grown-up children in private life, only became interested in sculpting ten years ago. She received her art training at the Ecole des Beaux Arts in Montreal, attending at first the evening courses and, after receiving much encouragement from her teachers, changed to the daytime classes. She has exhibited in many group shows in various Montreal galleries, including the Museum of Fine Arts.

On Sunday, Feb. 16, between 3-5:00 p.m., at the Mansfield Book Mart, Ethel Rosenfield will participate in a program called "Meet the Artist" at which time she will explain her work and Ann Greenstein will deliver a commentary. The public will be given an opportunity to become acquainted with this artist. This program is sponsored by Canadian Jewish Congress as a public service: there is no charge, refreshments are served and everyone is welcome.

## Au Centre d'Art d'Argenteuil

# Inauguration dimanche d'une exposition de tableaux du peintre Giuseppe Fiore

**X-13-9**

Le Centre d'Art d'Argenteuil inaugurerà dimanche, par un vernissage qui se tiendra à 3 heures de l'après-midi, sa troisième grande exposition d'œuvres d'art de la saison. Il s'agit d'une remarquable exposition de tableaux de Giuseppe Fiore, professeur de peinture à l'Ecole des Beaux-Arts de Montréal, et qui a dirigé pendant plus de deux ans la classe d'arts plastiques des adultes au Centre d'Art d'Argenteuil.

Cette exposition réunit des huiles, des encre, des gouaches et des dessins d'une extrême variété, d'une sensibilité remarquable et d'un merveilleux coloris. Le gros de l'exposition est groupé sous le thème "Cinq années de recherches plastiques". Mais on y verra également des paysages et des études remontant aux premières années du séjour de M. Fiore au Canada.

Giuseppe Fiore est d'origine italienne. Né dans le sud-est de l'Italie, dans la province de Bari, sur l'Adriatique, il s'est établi au Canada en 1952.

### Vaste formation artistique

Après des études de beaux-arts et deux ans d'architecture à Naples, Giuseppe Fiore a poursuivi ses recherches en France et en Belgique avant de venir au Canada. A Montréal, il a travaillé la fresque pendant deux ans aux Beaux-Arts, il a fait une tournée de travail et d'expositions à travers la province, et il a exécuté d'importantes murales à l'Ile Bizard, à Beaconsfield, à Dorval et à Montréal. Il a, en outre, fait du vitrail pendant deux ans. Giuseppe Fiore a participé à de nombreuses expositions de groupes, notamment à London, en Ontario, au Salon du Printemps, et cette année, à Montréal, au Musée

Giuseppe Fiore, cependant, est peintre avant tout. Il peint par besoin esthétique et vital, sans souci de style, se faisant fi de la mode et se livrant sans cesse à de nouvelles recherches.

L'exposition Giuseppe Fiore constitue un événement artistique à ne pas manquer. Le vernissage aura lieu dimanche à 3 heures. L'exposition sera ouverte tous les jours jusqu'au 22 mars; entre 2 et 5 heures en semaine, et le dimanche de 2 à 5 et de 7 à 9.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
431 University Ave., Toronto 2.

Cape Breton Post  
Sydney, N.S.  
March 3, 1964

## Canadian Press Clipping Service

A division of Maclean-Hunter

431 University Ave., Toronto 2.

Charlottetown Patriot, P.E.I.

February 1, 1964

## Canadian Press Clipping Service

A division of Maclean-Hunter  
431 University Ave., Toronto 2.

Water Color  
Paintings

NEW WATERFORD — Mrs. Joseph Brophy, Summerside, the former Aileen MacDonald of New Waterford received critical acclaim last week for an exhibition of 32 water color paintings presented at St. Dunstan's University. Mrs. Brophy who is the daughter of Mr. and Mrs. J. S. MacDonald of town has been painting for many years and has worked under some highly skilled teachers in recent years.

The exhibition now being conducted at St. Dunstan's includes a considerable number of paintings which have been sold to private buyers and are on loan for this exhibition, all have been done between 1950 and 1963.

Mrs. Brophy began painting in New Waterford as a school girl and her skill and style has developed steadily over the years. While she was a resident in Bridgewater from 1947 to 1957 she worked under Elizabeth Goodell a retired American artist living there. Mrs. Brophy subsequently studied at the Tatamagouche summer art classes of 1958, '59 and '60 conducted by Gentle Tondino of the Mont-

real Museum of Fine Arts and McGill University.

Mrs. Brophy's work has attracted wide comment particularly her more recent paintings which have been described as "showing a mastery of technique and lyrical freedom of expression—almost abstract in nature."

# Inauguration dimanche d'une exposition de tableaux du peintre Giuseppe Fiore

des Beaux-Arts, l'exposition des "Canadian Painters". Il a, en outre, participé avec le groupe de La Relève à une importante tournée d'expositions à travers la province et le pays tout entier.

Il a également tenu des expositions solo qui lui ont mérité les plus grands éloges de la critique. Giuseppe Fiore consacre une bonne partie de son temps et de ses énergies à l'enseignement. Professeur à l'école des Beaux-Arts, il a enseigné au Musée des Beaux-Arts, à la Commission des Ecoles Catholiques de Montréal, au Y.M.C.A., etc. Il a participé à la création de plusieurs centres d'art, et le Centre d'Art d'Argenteuil se félicite d'avoir bénéficié de son précieux enseignement pendant plus de deux ans.

Giuseppe Fiore, cependant, est peintre avant tout. Il peint par besoin esthétique et vital, sans souci de style, se faisant fi de la mode et se livrant sans cesse à de nouvelles recherches.

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## S'side woman artist has art show at SDU

An art exhibition, featuring from Montréal's Museum of Fine Art water colors of Mrs. Aileen Arts and McGill University, Brophy, Summerside, was held since that time Mrs. Brophy has painted on her own and has also painted on her own and has also invited guests in attendance. Her work shows the gradual Mrs. Brophy's work consists of strengthening of her techniques 32 paintings completed between 1950 and 1963.

Mrs. Brophy began to draw which tend more toward precise when she was very young, doing drawing, to her later works such most of her work in watercolors as "Rhapsody in Blue," and "Still Life" and "Sav-Mill," or oils. When she and her family "Boat in F.C." which show a moved from Cape Breton to mastery of technique and a lyrical Bridgewater, N.S. in 1947, she al freedom of expression which came under the guidance of a almost abstract in nature. The retired New York artist, Mary later, works also bring out the Elizabeth Goodell.

The Brophy family moved to parent form of the medium. Summerside in 1937. Mrs. Brophy Many of Mrs. Brophy's paintings attended the summer art classes have been sold and are on at Tatamagouche during the loan for the exhibition. The water summer of 1958, 1959 and 1960, colors will be on display to the The principal art teacher all general public for two weeks that time was Gentile Tondino beginning today.



## Canadian Press Clipping Service

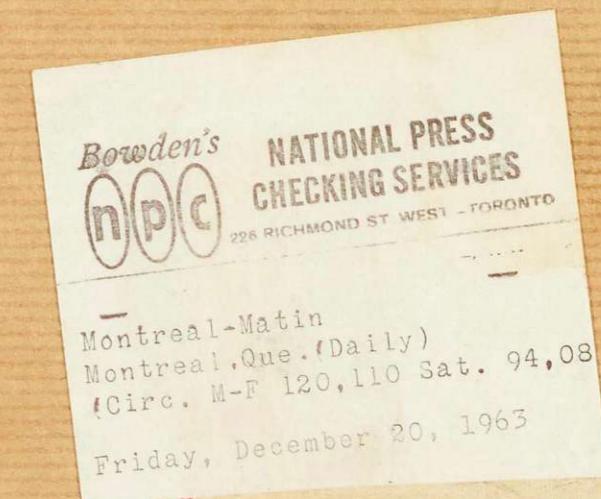
A division of Maclean-Hunter  
401 University Ave., Toronto 2.

Charlottetown Guardian, P.E.I.

February 1, 1964

## Mrs. Aileen Brophy Has Art Exhibition At SDU Library

An art exhibition, featuring from Montreal's Museum of Fine Arts, the water colors of Mrs. Aileen Brophy, was held at St. Dunstan's University last night in the library of St. Dunstan's University with many given art lessons in Summerside. Her work shows the gradual invited guests in attendance. Mrs. Brophy's work consists of strengthening of her techniques 32 paintings completed between "Still Life" and "Sav-Mill," 1950 and 1963. Mrs. Brophy began to draw which tend more toward precise when she was very young, doing drawing, to her later works such most of her work in watercolors as "Rhapsody in Blue," and or oils. When she and her family "Boat in Fog," which show a moved from Cape Breton to mastery of technique and a lyrical Bridgewater, N.S. in 1947, she al freedom of expression which came under the guidance of a almost abstract in nature. The retired New York artist, Mary later works also bring out the Elizabeth Goodell, family moved to parent form of the medium. The Brophy family attended the summer art classes at Taramagouche during the summer of 1958, 1959 and 1960. Many of Mrs. Brophy's paintings have been sold and are on display to the loan for the exhibition. The water colors will be on display to the general public for two weeks that time was Gentile Tondino beginning today.



~~An Musée des Beaux-Arts~~

## L'histoire de Noël

~~13 - M~~  
Une séance créative de Noël pour les enfants aura lieu en la salle des conférences du Musée des Beaux-Arts de Montréal, aujourd'hui. Il y aura deux représentations, à 4 heures et à 8 heures.

Simultanément, une exposition sur le thème de la Nativité, par les enfants du Centre d'art du Musée, sera ouverte au public pour une période de deux semaines, a annoncé le principal de l'école, M. Arthur Lismer.

Le public est cordialement invité et l'entrée est libre.

Défilant devant la crèche, les Rois et leur suite offriront à Marie et à l'Enfant, l'or, l'encens et la myrrhe, au son des cantiques de Noël.

Les murales et les tableaux accrochés tout autour de la salle raconteront l'histoire de Noël.

La séance et l'exposition ont été préparées par des enfants de 3 à 14 ans qui suivent les cours du Centre d'art.

Wednesday, February 26, 1964

# Un univers artistique prend son élan à l'Institut des Arts au Saguenay

(par Gisèle Simard)

C'est tout un monde artistique qui prend vie et se perfectionne, à l'institut des Arts du Saguenay. En effet, plus de sept cents élèves sont actuellement inscrits aux différents cours qui s'y donnent. La journée du samedi voit à elle seule circuler plus de quatre cents étudiants, au porc-épic Trefflé Gauthier. Ils viennent de toute la région pour apprendre les premières notions du piano, du ballet, de la peinture, ou pour améliorer leur bagage de connaissances artistiques, déjà imposant.

Et le spectateur, perdu dans ce branle-bas et ce va-et-vient, est impressionné par tant d'ardeur au travail et de courage pour atteindre la perfection. Des petits bonhommes et des fillettes qui grandissent dans un semblable climat, propice à l'écllosion des nombreux talents de notre région, sont les étincelles qui produiront cette flamme artistique que les villes étrangères regarderont avec envie, d'ici quelques années.

On ne peut qu'admirer les parents de permettre à leurs enfants d'accéder à cette institution, une manne de talents et de qualité; on ne peut que féliciter les responsables de l'institut de tant se dévouer pour cette cause jeune: Stella Bouchard, remplacée par Adrienne Bouchard, présente.

Décoration intérieure: Jean Léger, diplômé des Beaux-Arts de Québec.

Voici une liste des cours qui sont diffusés à l'IAS, avec le nom des titulaires: Orgue: François Brassard, docteur en musique, organiste, compositeur et folkloriste. Piano et deux pianos: Jean-Eudes Vaillancourt, pianiste de l'orchestre international, Cordes et musique de chambre, Jean Cousineau de Montréal, un des grands violonistes canadiens.

Corps professoral

Art vocal, Lucien Ruelland, de Québec, un des professeurs de chant les plus qualifiés de la province.

Matières théoriques: Lise Richard-Lortie, théorie, dictée musicale, Jean-Eudes Vaillancourt, solfège, histoire de la musique, François Brassard, harmonie, fugue, contrepoint.

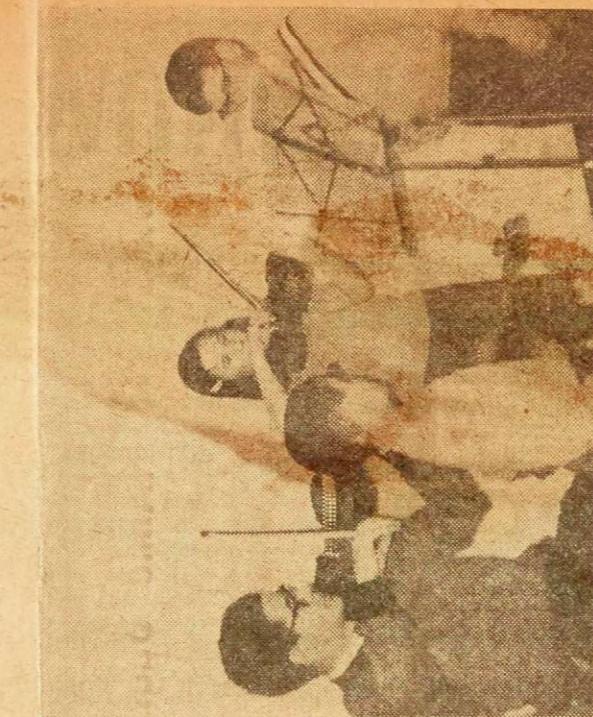
Diction: Lucille Dion, disciple de Mme. Jean-Louis Audet de Montréal.

Ballet: Yves Nolin, délégué de la compagnie des grands bâlets canadiens de Montréal.

Dessin et peinture: Laurent Bouchard d'Arvida, diplômé des symphoniques, dirigés par Jean-Eudes Vaillancourt.



M. Yvan Landry, professeur en arts décoratifs, dispense son enseignement en dessin, à un groupe d'élèves fort intéressés.



M. Yvan Landry, professeur en arts décoratifs, dispense son enseignement en dessin, à un groupe d'élèves fort intéressés.



Pour assurer la relève de l'orchestre, des petits bouts de choux se parent à devenir des spécialistes des cordes.



Un exercice à la harpe permet d'acquérir plus d'équilibre et un râsimien plus parfait, ce sont les précisions que donnent M. Yves Nolin, professeur de ballet.



Plus chantant, semble dire M. Jean-Eudes Vaillancourt, professeur de piano, à Diane Morin, brillante élève qui a déjà quelques compositions à son crédit.



Une légère retouche ici, un trait de crayon là, et voilà la plus belle nature morte! Mlle Adrienne Bouchard donne ses précieux conseils à deux adolescents, inscrits à la classe de peinture.



Eleven-year-old Dolce McKibbon of Westmount Park School, displays two puppets from "Alice in Wonder-

land." Alice is on the left, and the Mad Hatter, right. Dolce is a member of the school's puppet theatre group.

### Canadian Press Clipping Service

*A division of Maclean-Hunter  
481 University Ave., Toronto 2,*

Montreal Star, Que.  
March 14, 1964

## Pupils and Puppets Combine Talents

Even Lewis Carroll with his fertile imagination would be amazed at how a group of Montreal children visualize his "Alice In Wonderland" characters.

This Thursday, the puppet theatre group at Westmount Park School will show friends, classmates and parents what they see "through the looking glass" using the papier mache hand puppets they have made during the past 20 weeks.

The 20 children, aged 10 to 12, have been taking a special extra-curricular class once a week sponsored by the Home and School Association and taught by Mrs. Eudice Garmaise.

Mrs. Garmaise is a graduate of the Montreal Museum of Fine Arts' School of Art and Design and of its teacher-training program. She is also a graduate of the Ecole des Beaux Arts.

"This is the fifth year the Home and School has sponsored this course. We have done 'A Christmas Carol,' 'Pinocchio' and several others, all on the school reading lists," Mrs. Garmaise said.

At the beginning of the year, the children are first read the story and then read it themselves, taking the different parts until they are thoroughly familiar with it and begin to form definite ideas about the characters involved.

#### Characters Chosen

"Then the children choose the characters they want to portray and we begin making the puppet heads. This year we chose papier mache because it is a difficult medium and would present a greater challenge to the children," she said.

"Each child makes two puppets and acts two roles, often simultaneously with a puppet on each hand."

"The puppets can be as fantastic as they like as long as they represent characters. We're interested primarily in the creative and esthetic aspects of their work," she said.

Fantastic (and ingenious) they are. All are recognizable for the characters they are but all go well beyond the limits of

Mr. Carrol's imagination.

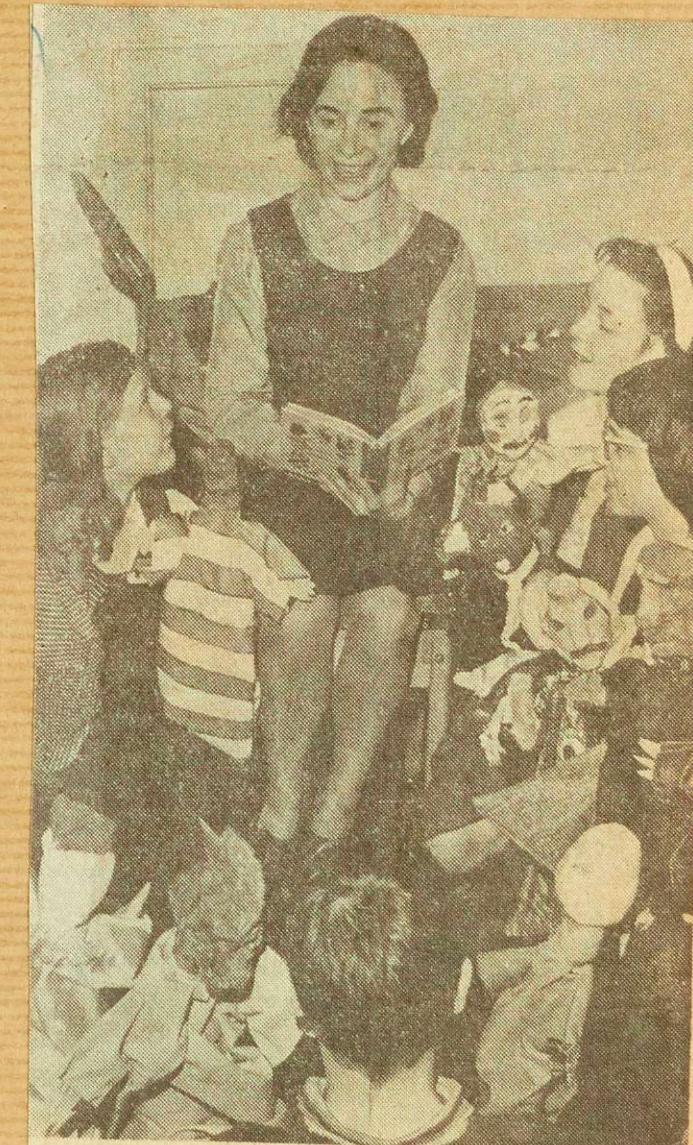
Oddly enough, as Mrs. Garmaise pointed out, many of the puppets reflect the personalities of their makers. Alice, with her blonde hair, blue eyes and Dres-

den-like quality was made by a little girl who looks just like that. Many of the extravagantly colored puppets were made by outgoing, boisterous children while the more reserved ones used generally subdued colors.

"We don't use any scripts, the children just know the story thoroughly and say what they think their puppets should say. It is amazing how they can let themselves go through their puppets whereas they may be quite shy when speaking for themselves," she said.

"At the end of the year, the Home and School gives a scholarship to the best child in the group to attend the School or Art and Design at the Mu-

seum," Mrs. Garmaise said.



Mrs. Eudice Garmaise, in charge of the puppet group, reads "Alice in Wonderland" as the children listen.

# *As A Model, She Proved To Be A Good Reporter*

It just isn't safe for a reporter to cover an assignment any more.

Take me.

Here I was, minding The Gazette's business, when all of a sudden I was the artists' model.

It happened this week at the Montreal Museum of Fine Arts. The School of Art and Design had invited any and everyone to walk in off the street and try their hand at sketching or sculpturing.

The school's director, Dr. Arthur Lismer, took me by the arm and sat down beside me on a platform. Then he left to distribute paper and black crayons to the artists. And there I was—unable to move for the next 30 minutes.

The artists — housewives, grandmothers, all sorts of men, a few art students and one little girl—seemed to be enjoying themselves. They

laughed and chatted.

But every time I so much as lifted my head to observe them, an artist would growl: "Don't move."

I really don't think they were very satisfied with my performance. I heard someone tell her companion that the previous

By Sandra Dolan

model had made "a better study" and when I started to smile another muttered: "Her mouth is twitching again—it is difficult enough to draw as it is."

Finally, Dr. Lismer did come back to say that this model would be available for only three minutes more, and after what I deemed to have been about five minutes, I was able to step down.

"If you have been at your places more than two hours goodnight," Dr. Lismer said.

And so both artists and model changed then.



(Gazette Photo by Garth Pritchard)  
'Now don't move,' Dr. Lismer tells one of girls who modelled



All ages, both sexes — everybody and anybody tried a hand at sketching at the Museum of Fine Arts this week.



Some preferred to work with clay

Saturday, March 7, 1964

## Sculptures With A Sense M-13-M Of Rhythm

By Raymond Heard

**F**RANCOISE SULLIVAN and Léo Ayotte attended the Ecole des Beaux Arts in Montreal. Both are talented. But that's about all they have in common.

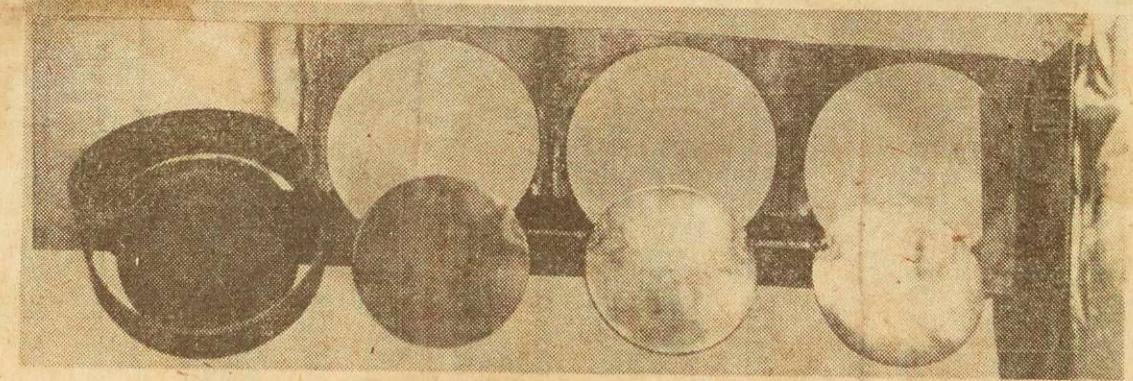
Miss Sullivan, who is showing a small selection of her recent sculptures in the Galerie du Siècle (1494 Sherbrooke Street West) belongs to what, for want of a better term, might be called the junkyard school. She applies a welding torch to twisted reliefs of what Professor Galbraith dubbed planned obsolescence — the innards of automobile engines, rusty tin drums and the like — to produce non-representational sculptures with trite titles.

That legion of newspaper readers that writes angry letters to the editor denouncing modern art had better stay away from the Sullivan show. It's the sort of thing that's calculated to give them the heebie-jeebies.

By contrast, Mr. Ayotte, a large exhibition of whose paintings is on view in the Mount Royal Art Centre, is an honest-to-goodness landscapist and portraitist. His work should offend no one. It can be recommended to those Montrealers whose aesthetic tastes reach a *cul de sac* with Picasso's blue period.

**FRANCOISE SULLIVAN** —

wife of the painter Paterson Ewen — took an active role in the automatist movement after completing her studies at the



Francoise Sullivan: "Portrait de Personne Inconnue," metal sculpture, 3 ft. 4 ins.

contain a strong sense of rhythm.

A few years ago she began to do sculptures and her talent received recognition. The Quebec Association of Architects invited her to show her work in 1962; she participated in the last two Spring Exhibitions at The Montreal Museum of Fine Arts; last year she was awarded first prize for sculpture in the Province of Quebec contest.

There are 13 pieces in her current exhibition, ranging from the giant curved skin of an oil drum called "Rhinoceros" — it echoes a strange bellow when touched — to "The Hanging Gardens of Babylon," which is suspended from the ceiling of the gallery by a chain.

You see a lot of this junkyard sculpture today. Francoise Sullivan's stands out from the mass because it is not, thank goodness, spiky, and her compositions — largely made up of squares and circles — are carefully planned. There is balance and harmony in practically every sculpture.

However, I left the exhibition with an empty feeling. One ingredient is missing in Francoise Sullivan's work — passion. The exhibition will run until March 15.

**MR. AYOTTE**, who has been working hard in his St. Christopher Street studio since his return from a nine-month trip to France, is showing 45 paintings in the Mount Royal Art Centre.

The artist is at his best in his smaller landscapes — for example the sombre "Sapins," the shady blue "Le Pit de Gravier," and the relatively abstracted "Rivière à Piedmont."

Some of his portraits, I'm afraid, are rather wooden — but "Auto Portrait" and the coffee-house scene, "Guitariste et Barbus," are exceptions.

"Automne" is a wild, extravagant spiritual to the Quebec fall.

There is nothing finicky about Mr. Ayotte's use of colors or about the way he attacks the canvas with his brush.

When I viewed the exhibition during the weekend I was surprised to see how many people were visiting the Art Centre (which is in the old police station atop Mount Royal). It seems to be catching on — and the Ayotte show is the sort of thing that appeals to the general public.

FINALLY, a note about the second annual "Salon des Réfusés," which Harold C. Boyes is organizing.

This year's show will open on Tuesday, April 7, for a month, in the Gemst Gallery, 5380 Sherbrooke Street West. Two floors will be given to the artists for the exhibition.

The Salon des Réfusés, of course, is open to all artists, at no charge, whose works have been rejected for the 1964 Spring Show at The Montreal Museum of Fine Arts.

Mr. Boyes is now calling for entries, which can be taken to the Gemst Gallery daily from 9 a.m. to 6 p.m. until March 31. The exhibition, he predicts, will bring to the general public "the dark side of the moon or, in the opinion of others, the cream of the cake."

Last year's show produced some startling things; this year's should be fun — especially if more rejects from the Museum are entered.

Further information can be obtained by telephoning the art director at HU. 8-5104.

## Former Bridgewater artist featured in art exhibition

L-13-M

Friends along the South Shore will be interested to learn of the art exhibition at St. Dunstan's University Library, Charlottetown, P. E. Island featuring the water colors of Mrs. Eileen Brophy of Summerside, and formerly of Bridgewater where she resided when her husband, J. A. Brophy, held the position of town clerk here.

Many of Mrs. Brophy's paintings have been sold and were on loan for the exhibition. The water colors will be on display to the general public for two weeks. On the opening night many invited guests were in attendance. They were also specially treated with the appearance of "The Rovers Three," a St. Dunstan's University folk singing group of which Mrs. Brophy's son, Bert, is a member.

Mrs. Brophy was for five years director of the South Shore Art Group and is responsible for many of its accomplishments during the first years of its organization. All the members join in extending congratulations to Mrs. Brophy on the success of her one-woman show.

Another member of the South Shore Art Group, Mrs. D. C. Keddy, Mahone Bay, held a one-woman show at the Fairview Hotel last fall when viewers were delighted with the talent revealed in her work. As well, many of the members have been selling their paintings and have had them displayed in groups at various times.

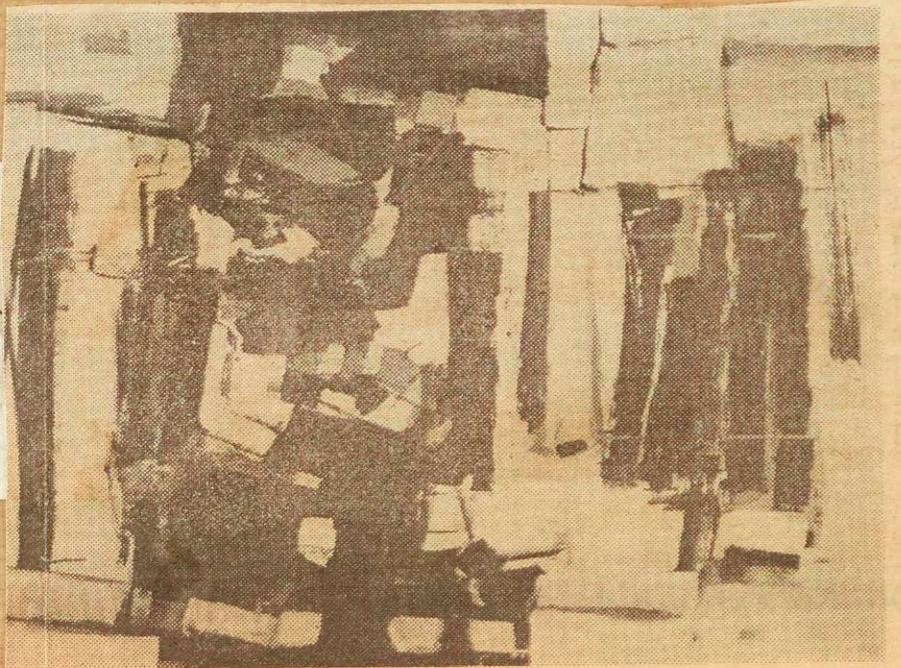
Bridgewater Bulletin  
Bridgewater, N.S.  
(Weekly. Circ. 4,410)

Wednesday, March 4, 1964

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Montreal Gazette, Que.

March 21, 1964



*"GIGUE LAURENTIENNE"* an oil painting in black and bright shades of red and yellow, by Montreal artist Pierre Gendron.

## Works By Gendron

One of Montreal's most talented younger painters, Pierre Gendron is holding a one-man show of his latest works in oils, at Galerie Agnes Lefort, 1504 Sherbrooke St. W.

Gendron's non-objective paintings, the majority of which feature strong areas of red and orange tones contrasted to black and white should provide a stimulating lift to any living room, or to any office interior. Two or three of his lively works created both with verve and technical assurance make use of crystal-clear shades of ascending blue against white relieved by accents of red, or yellow.

Gendron, born in this city in 1934, is a former graduate of the Montreal Beaux Arts. At present, he is professor of plastic art with the Catholic School Commission.

He was represented by his painting in the 3rd, 4th and 5th Canadian Biennials; the International Biennale, Paris, 1961; the "Liga Nieuw Beelde", Amsterdam, 1960; the exhibition of Contemporary Canadian Art, at the Albright-Knox Gallery, New York, in 1962, and the 1963 Canadian Contemporary, at the Rochester Memorial Gallery.

Among his various awards

are those of a Provincial Grant (1958), of a Canada Council Art Scholarship (1960) and the "Laureat VI

THE MONTREAL STAR, TUESDAY, MARCH 31, 1964



Start Photo by Gerry Davidson  
Montreal artist Dawn Rattray puts a finishing touch on her latest painting of a vampire reflected in the sunlight streaming through a venetian blind.

## She Also Likes Radios and Radiators

# Artist Finds Her Inspiration In the World of Mary Shelley

BY JOYCE GOODMAN

stein and Dracula are subjects that haven't been done much in the painting medium. Stories and movies, but not in art. They and all the other figures of gloom and the supernatural are fresh and untried subjects for an artist . . .

"Secondly, I don't see them so much as objects of horror that I wish somebody else would share my enthusiasms," says Montreal artist Dawn Rattray. "It seems nobody likes things that are gloomy and mysterious."

Miss Rattray was at work in her St. Luke street studio apartment on her latest painting: a vampire sitting in the light of a window.

Miss Rattray, as art reviewer Raymond Heard pointed out during her first one-man show at the Klinkhoff Gallery this winter, has a penchant for windows.

Wrote Mr. Heard: "Every painter has an obsession — Picasso's, for instance, is bulls and maidens. Miss Rattray's is windows, windows which seem to seal off the clear, blue sky and the sun from a gloomy interior world peopled by stiff, stoic, suffering souls."

Besides windows, Miss Rat-

ray says she also likes to paint radiators, radios and telephones. "But my favorite subjects are Frankenstein and Dracula. I had one portrait of Frankenstein in my show, but they said I shouldn't call it that. I called it 'Pieta,'"

For the occasion, Miss Rattray also painted "something cheerful. Mr. Klinkhoff asked me to. That's it over there," said Miss Rattray pointing to a canvas of scarlet geraniums on a window sill. "It's too cheerful for me. I couldn't make it come off. It's dismal."

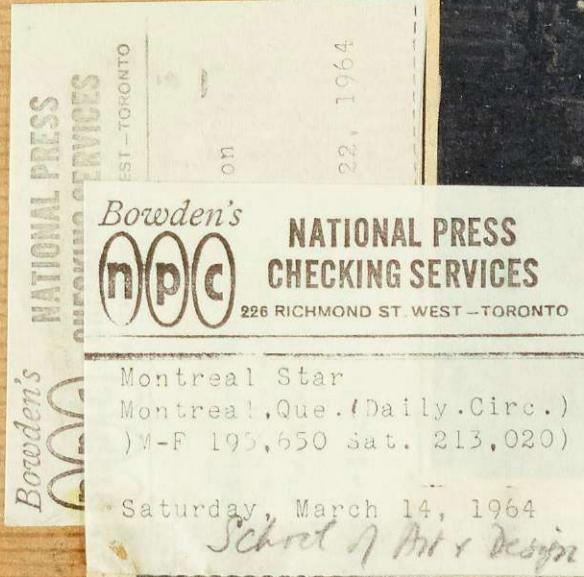
Her favorite book is the short stories of ghost writer M. R. James and her favorite artist, a Norwegian named Munch who has distinguished himself with such studies as a vampire caught in a swirl of light.

Miss Rattray explains her own explorations into the twilit world of Mary Shelley this way:

"Well, first of all, Frankenstein. Until then, Miss Rattray had devoted her artistic talents and education to the more traditional subjects of landscapes, still life and portraits. She had trained at the University of New Brunswick, Queen's University and the Montreal Museum School.

"Christopher Lee was the turning point," says Dawn. She has mounted movie stills of his and other Frankenstein movies on the wall of her Montreal apartment. Miss Rattray uses the stills, as models for her Frankenstein portraits.

"I wish more people shared my enthusiasm," said Miss Rattray, a teacher of home and industry courses in La Salle. "I would like to do nothing but paint, and get another show together. But there doesn't seem to be a market for gloomy subjects."



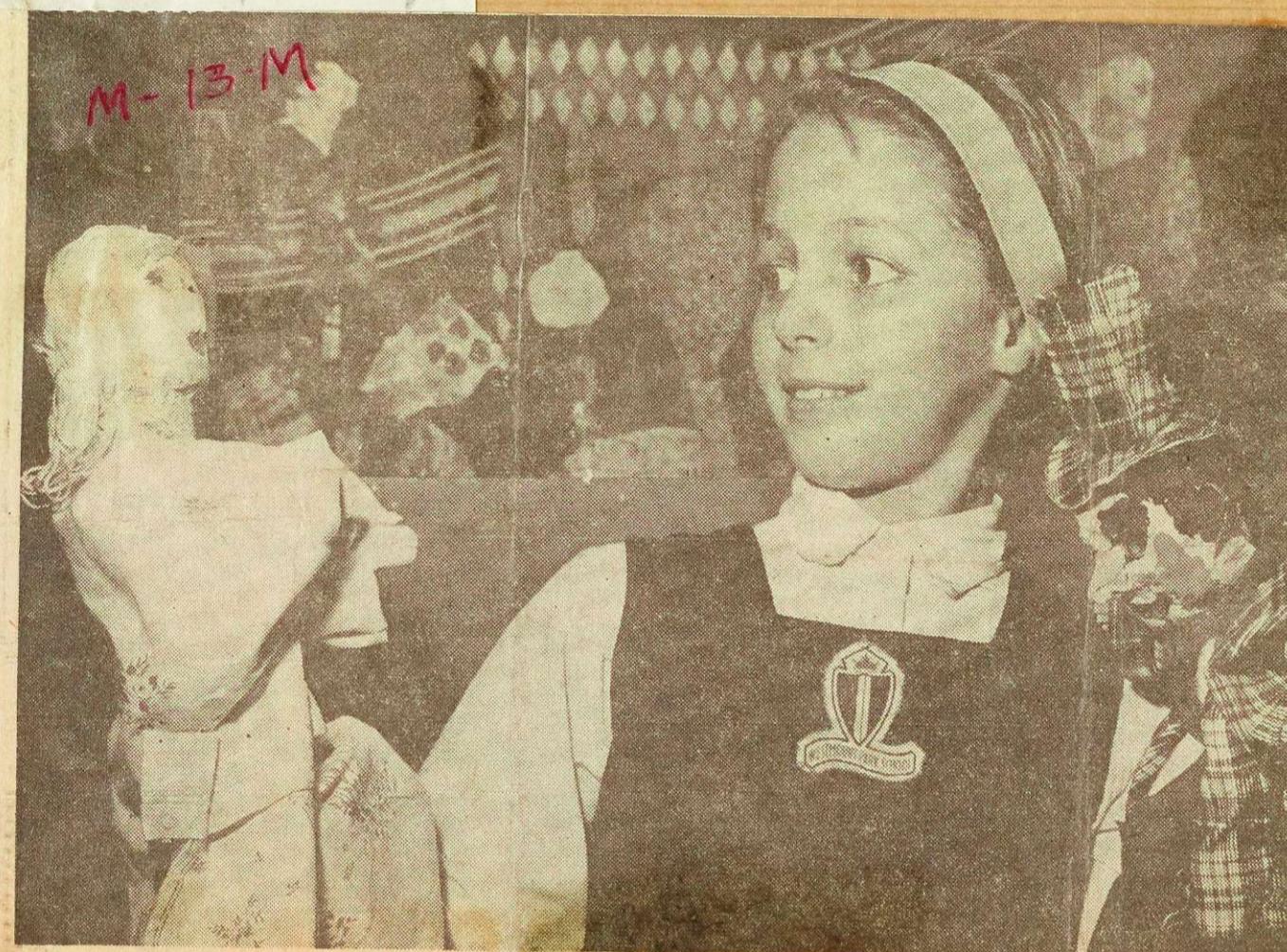
## Les arts plastiques au Séminaire

Le Séminaire de Hauteville a depuis 3 ans un professeur diplômé pour les arts plastiques. Il s'agit de M. Gilles Duval que l'on voit à l'œuvre sur ces photos au milieu de ses élèves dans le nouveau "Studio des Arts" du Collège. M. Duval a fait ses études classiques au Collège de Montréal et ses études spécialisées à l'Ecole des Beaux-Arts et à l'Institut des Arts appliqués de la métropole.

Le Séminaire offre à ses élèves en plus de l'option "français-latin-grec", l'option "français-latin-arts plastiques". Les élèves choisissent en Syntaxe. Pour ce, ils sont guidés par leurs professeurs et un orienteur professionnel. Cette option exige trois heures de travail en studio par semaine.

M. Duval s'applique à respecter les personnalités de ses élèves. Il leur inculque les principes de base et les habitudes au dessin, au modélage et à la sculpture. Deux ou trois fois par année, ces élèves exposent leurs œuvres au Séminaire. Et l'on a pu voir leurs progrès à la Toussaint. Il y aura une autre exposition vers la fin de l'année.

Denis Lavigne, pte,  
Prefet des études



Eleven-year-old Dolce McKibbon of Westmount Park School displays two puppets from "Alice in Wonder-

land." Alice is on the left, and the Mad Hatter, right. Dolce is a member of the school's puppet theatre group.

Staff Photos by Gerry Davidson

## Pupils and Puppets Combine Talents

Even Lewis Carroll with his Mr. Carroll's imagination, fertile imagination would be amazed at how a group of Montreal children visualize his "Alice in Wonderland" characters.

This Thursday, the puppet theatre group at Westmount Park School will show friends, classmates and parents what they see "through the looking glass" using the papier maché hand puppets they have made during the past 20 weeks.

The 20 children, aged 10 to 12, have been taking a special extra-curricular class once a week sponsored by the Home and School Association and taught by Mrs. Eudice Garmaise.

Mrs. Garmaise is a graduate of the Montreal Museum of Fine Arts' School of Art and Design and its teacher-training program. She is also a graduate of the Ecole des Beaux Arts.

"This is the fifth year the Home and School has sponsored this course. We have done 'A Christmas Carol,' 'Pinocchio' and several others, all on the school reading lists," Mrs. Garmaise said.

At the beginning of the year, the children are first read the story and then read it themselves, taking the different parts until they are thoroughly familiar with it and begin to form definite ideas about the characters involved.

### Characters Chosen

"Then the children choose the characters they want to portray and we begin making the puppet heads. This year we chose papier maché because it is a difficult medium and would present a greater challenge to the children," she said.

"Each child makes two puppets and acts two roles, often simultaneously with a puppet on each hand."

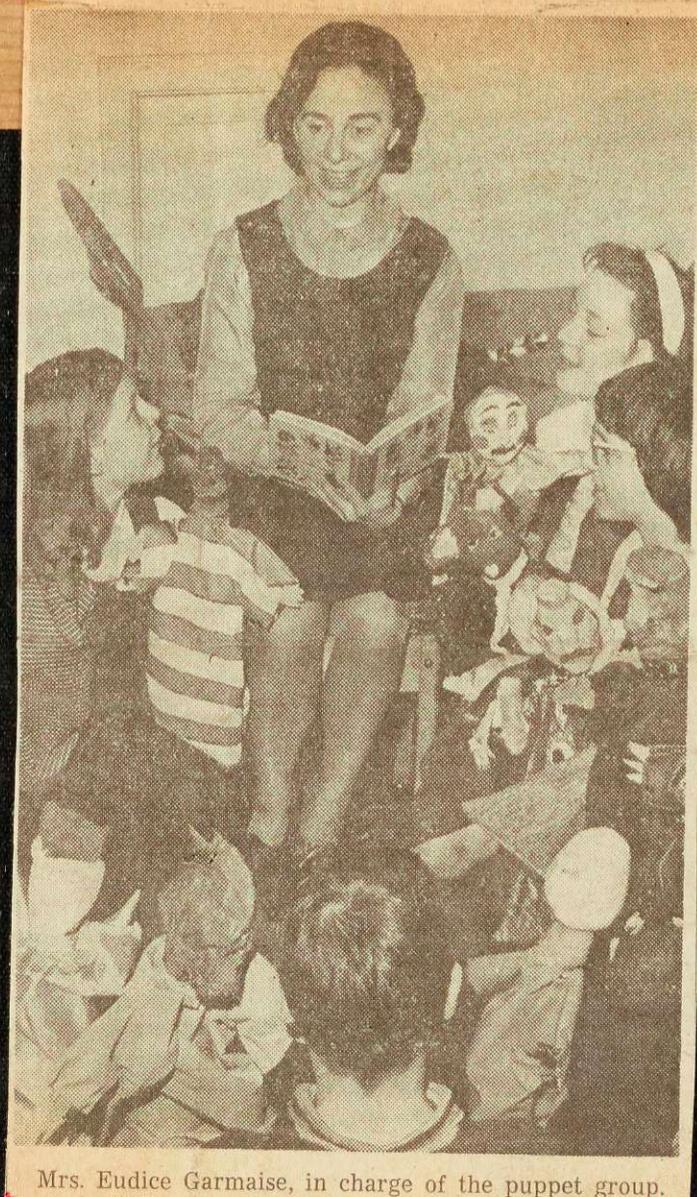
"The puppets can be as fantastic as they like as long as they represent characters. We are interested primarily in the creative and esthetic aspects of their work," she said.

Fantastic (and ingenious) they are. All are recognizable for the characters they are but all go well beyond the limits of

such places as the atelier of Theatre du Nouveau Monde, a play at the same theatre, a tour through the National Theatre School and a performance of the Abrotsov Puppets.

"At the end of the year, the Home and School gives a scholarship to the best child in the group to attend the School of Art and Design at the Museum," Mrs. Garmaise said.

Throughout the year, the group is taken on field trips to



Mrs. Eudice Garmaise, in charge of the puppet group, reads "Alice in Wonderland" as the children listen.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Montreal Gazette, Que.

March 25, 1964

## Want To Paint? Here's Chance

"Artists in Action" will provide an opportunity for all comers to try their hand at drawing or painting at the Montreal Museum of Fine Arts tonight.

The last of the current season's series, the evening will begin at 8 p.m. in the Lecture Hall. The series is presented by the museum's School of Art and Design under the direction of Dr. Arthur Lismer.

Materials and models will be provided for the public, free of charge.



THE MONTREAL STAR, FRIDAY, APRIL 3, 1964

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Montreal Gazette, Que.

March 25, 1964

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Bowden's NATIONAL PRESS CHECKING SERVICES  
226 RICHMOND ST WEST TORONTO  
**(n) p (c)**

staff photo by Mac Juster

Tina Roy, at work in her downtown studio, adds the finishing details to her first one-man exhibition. Mickey, the kitten on the chair, is a constant companion.

Show Opens April 14

## Grandmother Gets Ready For Abstract Art Exhibit

By DORIS GILLER

Faint lovers of abstract art take heart: Your source of bafflement has troubled at least one artist.

"I never could understand it before," the young-looking grandmother of two admitted in an interview.

An art student at the Beaux Arts before she married, she said her subjects were realistic portraits, landscapes and still life canvases.

Since that time, she has had to raise four children on her own.

She turned to dancing and became half of the "Tina and Monte" dance team, appearing in night clubs and theatres and on television.

Eight years ago she and her partner opened two dance schools here.

"I loved dancing, it was so different from being a housewife," the attractive, dark-haired woman said. "But three years ago everything changed. I stopped dancing and went back to art school."

Studying days at the Montreal Museum of Fine Arts and nights at the Beaux Arts opened the door to understanding.

According to the convert,

abstract painting is an ex-

pression of the artist's mood. The marriage of color, line and feeling will produce a canvas that is a "souvenir of my emotions," never to be duplicated again.

"I know that painters should have one style and stick to it," said the artist whose canvases can be abstracts two inches thick with paint, or semi-abtracts that are perfectly flat. "But I like to do many things and will try anything that amuses me."

Her first showing is the result of what might be termed a Hollywood fantasy. A canvas left in the Art Centre for framing brought a customer inquiry and a sale. The customer was the first of many to ask the artist's name, and owner Gérard Leduc asked that she prepare a show.

There will be about 40 abstracts and several sculptures in the exhibition.

Excited about the coming show, Tina Roy hopes to be able to travel and study in Europe. "After all," she laughed, "now that I'm a grandmother I can leave the children. It's never too late to do what we like."

Marjorie V. Delacourt, a director of the Ottawa Art Association who specializes in landscapes and flowers, is giving an exhibition of her work at the Capitol Theatre. It continues until April 7.

Mrs. Delacourt studied at the Museum of Fine Arts and the Ecole des Beaux Arts in Montreal. She has 30 oil paintings on view in the foyer and mezzanine of the Capitol. She derives her inspiration from scenes in this area, including Ottawa's Strathcona Park and the Gatineau.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Montreal (N.D.G.) Monitor  
Quebec  
March 12, 1964

## Art School Arts and Letters Festival

# Two win art scholarships

8/11

By Miriam Armstrong

A NINE-YEAR-OLD boy who entered the N.D.G. Arts and Letters Festival Art Contest for the last three years and placed first in each time, this year won the highest honor, one year's tuition at the Montreal Museum of Fine Arts.

His name is Eric Lehner, of 5517 Westbourne avenue, and he is in grade 4 in Shaare Zion Academy. He entered an oil painting of a "Winter Scene" in the N.D.G. Arts and Letters Festival.

"It was a secret until I got a letter telling me," said Eric mischievously, "but I heard my mother talking about it!"

Judges of the contest were Adam Sherriff-Scott, RCA, and R. Trujillo. The contest is sponsored annually by the Shaare Zion Sisterhood, under the chairmanship of Mrs. G. Berenbaum.

### Surprise!

The second scholarship, also for tuition at the Montreal Museum of Fine Arts, was won by Estelle Chodat, 4641 Madison avenue, a pupil in grade 11 at Monklands High School. Estelle, who is 17 years old, commented "This is a surprise!"

An "additional" scholarship for tuition with Mr. Trujillo, was won by Shelley Lulu, of 4948 Circle road, a student in grade 7 at Iona School. There was no mistaking the sheer joy in her voice when The Monitor reporter happened to be the first to tell her the news.

### All the winners

Complete list of Art Contest winners is as follows:

● Kindergarten: 1. Linda Lange.

● Grade 1 — First: Marianne Takaes; second: Donna

Hynes; honorary mention: Philip Boudreau, Linda Giagnacovo, Joseph Kuczmarska.

● Grade 2 — First: Diane Mather; second: Irene Cygan; honorary mention: Marcia Traynor, Donald Callahan, Ralph Gruenewald.

● Grade 3: — First: Shirley Armstrong; second: Barbara Szablowska; honorary mention: Alison Nowlan, Laurie Kace, R. Ian Christie, Judy E. Koenig.

● Grade 4 — First: Eric Labner; second: Margaret McGuiness; honorary mention: Claire Lesage, Stephen Elbert, Allan Payne, David Stasiuk, John Kuschak.

● Grade 5 — First: Jacqueline Labendz; second: Casimira Barcaro; honorary mention: Lesley Soden, Peter Laflamme, Martin Lipnowski, Sharon Blanchard, Monica Proulx.

● Grade 6 — First: Shirley Simpson; second: Joel Amsel; honorary mention: Marlene L'Abbe, Joan McCracken, Michelle Rawson, Debbie Hart.

● Grade 7 — First: Shelley Lulu; second: (tie) Brian Buchanan, Charlie D. Lo; honorary mention: Rhona Konrad, Lorraine Kieran, Karen Kelley.

● Grade 8 — First: Wendy Clare; second: Marilyn Berzon; honorary mention: Audrey Keyes, Patricia Sweet.

● Grade 9 — First: Liane Oneist; second: (tie) Eliane Labendz, Jackeline Solomon;

THE MONTREAL STAR, TUESDAY, APRIL 7, 1964

# Art Winners Named

Award winners of the School of Art and Design of the Montreal Museum of Fine Arts were announced by the principal, Dr. Arthur Lismer, at the opening of the school's annual exhibition in the lecture hall of the Museum. Dr. Evan Turner, director of the museum, presented the prizes and scholarships that made up the awards.

The exhibition, which is made up of the works by students of the school, continues until April 18. Various subjects are on view, including drawing, painting, illustration, design, modelling, sculpture and commercial art.

Winners of continuation scholarships are:

Junior course, (first year), Pamela Brickenden, first in drawing; Elaine Labendz, first in design, and Bernard Lelliott, first in painting; (second year), Louise Kussner, first in painting, and David Croydon, first in drawing and modelling. Honors, Jennifer Hanley.

First year: Colin M. McSween, first in painting and illustration, honors in four subjects; Michael Fernandes, first in modelling and drawing, honors in three subjects, and Anthony F. Hylton, first in commercial art and design, honors in three subjects. Honors, Gail Adelson, Elsa Renzaa, Barbara Rubin, Ginette Sauvé, Barbie Walker and Judy Wells.

Second year: Christopher Marchant, first in basic design, first in drawing (Friday); Elizabeth Evans, first in modelling, honors in four subjects; Airdrie A. Wilson, first in drawing (Wednesday), honors in three subjects and Roderick Ferguson, first in painting. Honors, Cassie Arzab, Sylvie Bertolini, Mrs. Mary Devaney, Gunner E. Kaersueng, Margot Lafleur and Linda Singer.

Third year: Martha Wilson, first in modelling, honors in three subjects; Lily Floyd, first in painting; Margaret B. MacKay, first in drawing (Friday), honors in three subjects, and

Alice Hoskins, first in basic design, honors in two subjects. Honors, Lucie Paré, Alex Tisington, Lynn Walker and Neil Godin.

Diplomas (granted for three years satisfactory training): Helen Bertram, Ursula M. Blake, Susan Campbell, Thomas C. Davis, Alice Hoskins, Anna M. Knight, Margaret B. MacKay, Lois M. McCann, Shari Newton, Lucie Paré, Alex Tisington, Lynn Walker, Martha Wilson, Lily Floyd and Neil

Evening school: Ryan Larkin, first in life drawing; Monique Ferron, first in basic design; Gena D. Velcoff, first in modelling, Mrs. T. M. Williams, first in elementary drawing, and Elizabeth Charland, first in commercial art. Honors, Robert Messenger, Kathleen Anderson, Gunter Nolte, Jonas Szollosy, Penelope Rubin, Barbara Cross, Mrs. Simone de Newbourg, Rini Nolet, Jerry Dubée, Allan Close, Bodil Jepson and Gina Rakoff.

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226 RICHMOND ST WEST-TORONTO

Chicoutimi Le Phare  
Chicoutimi, Que.  
(Weekly)

Wednesday, March 18, 1964  
*Scholarships*

L'Oeil présente à sa Galerie

d'Art un jeune peintre saguenéen

X-13-M

Aux amateurs de peinture de la région, l'Oeil, présentera à sa Galerie d'Art le jeune peintre Saguenéen, Hugh John Barrett.

Le nom de monsieur Barrett n'est plus à faire ici. Professeur attitré des Beaux Arts à l'Ecole Guillaume Tremblay et à la section des Beaux Arts de Québec du Centre des Loisirs d'Arvida.

Monsieur Barrett est l'un des peintres des plus actifs que nous ayons bien qu'il ne soit des nôtres que depuis quelques années.

Né à Montréal en 1936, il a fait des études d'Arts d'abord à l'Institut des Arts Appliqués ensuite au Musée of Montreal School of Design et finalement à l'Ecole des Beaux Arts de Montréal d'où il est diplômé.

Malgré son jeune âge monsieur Barrett a déjà plusieurs expositions à son crédit. Commençant par une exposition au Salon du Printemps pour les moins de 30 ans à Montréal, il donna ensuite une exposition solo dans la même ville et depuis son arrivée dans la région il a exposé à Jonquière, Bagotville, Arvida et à Alma.

La Galerie qui est située à 369, rue Racine, Chicoutimi, est ouverte tous les jours aux heures d'affaires jusqu'au 21 mars.

Bowden's NATIONAL PRESS  
CHECKING SERVICES

226 RICHMOND ST WEST - TORONTO

Montreal The Gazette  
Montreal, Que.  
Daily Circ. 134,500

Saturday, March 21, 1964

Awards Presentation Today

**N.D.G. Festival Winners Named**

The climax of the Notre Dame League were, for Grades 6 and 7 bendz, Casimira Barcaro, Leslie de Grace Arts and Letters Fes- — Sherrill Barth, Karen Mar- ley, Soden, Peter Laffamme, tival will be reached today with zak, Ross Galbraith; Grades 8 Martin Lipnowski, Sharon Blan- awards presentations to winners and 9 — Maria Fitzsimmons, Joan- chard, Monica Proulx; Grade 6 Smith, Margaret O'Brien; — Shirley Simpson, Joel Amsel, story and art competitions. Grades 10 and 11 — Neva Hop- Marlene L'Abbe, Joan McCrae- kins, John Lazarus, Esther Ra- ken, Michelle Rawson, Debbie Hart; Grade 7 — Shelley Lupa, vinsky. Art competition winners were, Brian Buchanan and Charle D. Montreal Museum of Fine Arts for kindergarten — Linda Lange; Lo (tie), Rhona Konrad, Lon- were won by nine-year-old Eric Lechner, 5517 Westbourne Ave., Grade 1 — Marianne Takacs, Rainne Kieran, Karen Kelley; Donna Hayes, Philip Bourdeau, Grade 8 — Wendy Clare, Mari- and Estelle Chodat, 17, of 4641 Linda Giagnacovo, Joseph Kucz- lyn Berson, Audrey Keyes, Pat- Madison Ave.

An additional scholarship for art study with R. Trujillo was won by Shelley Lupu, 12, of 4948 Circle Rd. In the Donald Callahan, Ralph Gru- newald; Grade 3 — Shirley Arm- marks; Grade 2 — Diane Ma- rie Cygan, Marcia Tray- nevald; Grade 9 — Liane Gneist, Eli- nevald; Grade 10 — Robert Czer- strong, Barbara Szablowska, Al- Julian Szulhop. Judges for the book review contest, sponsored by the N.D.G. Library, were Miss Therese Christie, Judy Koenig; Grade 4 grand; Grade 10 — Robert Czer- strong, Barbara Szablowska, Al- Julian Szulhop. Marc Bert- Donald (tie), Vivian Collin's, Jacqueline-Rose-Marie Labendz, Aron Rosenthal; Grades 6 and 7 — Debbie Witzers, George Poray Wybranowski and Bruce Donald (tie), Vivian Collin's, Grades 8 and 9 — Danny Reich- man, Robyn Belkin; Grades 10 and 11 — Judy Rita Cohen Carole Fainstat, Toomas Ru- berg.

In the following list of winners, prizes won will be first, second and honorable mention respectively.

Book Reviews, Grades 4 and 5 — James Gormley and Myra Sourkes (tie), Eileen Gough, Jacqueline-Rose-Marie Labendz, Aron Rosenthal; Grades 6 and 7 — Debbie Witzers, George Poray Wybranowski and Bruce Donald (tie), Vivian Collin's, Connie Isenberg, Shlomo Litwin Intermediate — Kathleen Gough Robyn Belkin, Susan Brydges Laura Lee, Senior — Carol Fainstat, Esther Ravinsky, Ja Fong.

Winners of the short story contest sponsored by Chairman Mr E. Godel's Jewish Junior Welfare Fund.

Bowden's  
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226 RICHMOND ST. WEST - TORONTO

Quebec L'Action  
Quebec, P.Q.  
(Daily Circ. 47,040)

Thursday, March 26, 1964

*Education Dept.*

**Les guides  
du Musée**

X-13-M  
Le sous-ministre des affaires culturelles, M. Guy Frégault croit qu'il faudra prochainement songer à doter le Musée provincial de guides expérimentés qui, du moins pendant la saison touristique, pourront donner de véritables cours aux intéressés. M. Frégault admet qu'il n'est pas facile de trouver des guides qui seraient suffisamment compétents pour ce genre de travail. Il faudra donc songer à entraîner ces personnes.

Au Musée des Beaux-Arts de Montréal, certains guides bénévoles attachés à des groupes ou sociétés artistiques s'occupent de diriger les jeunes et les touristes.

Bowden's  
**NATIONAL PRESS  
CHECKING SERVICES**  
226 RICHMOND ST. WEST - TORONTO

The Suburban  
Montreal (Que.)  
March 27, 1964.

W

*School Award*

HAMPSTEAD

MONTRAL WEST

## FESTIVAL AWARD WINNERS

Z-13-M  
At the recent climax of the Notre Dame De Grace Arts and Letters Festival, a scholarship award, comprising one year's tuition at the



Montreal Museum of Fine Arts was won by nine-year old ERIC LECHNER of 5517 Westbourne Avenue.

Other award winners were Da-

niel Feist, 592 Luck Avenue, 2nd in the elementary Essay Competition; Robyn Belkin, 5780 Fairside Avenue, 2nd in the intermediate Essay category; and Esther Ravinsky, 4843 Westhill Avenue, second in the Senior Essay competition.

In the piano solo competitions, Shirley Gero of Westminster School received honourable mention in the fifteen years old and under class. Eli Gorn and Simon Levine received Certificate of Merit awards for piano duet, and Lloys Brown of Westminster School received a Certificate of Merit for this guitar work. In the eleven years old and under class, Frances Levine of Edinburgh School won first prize.

In the poetry Corner--Category B-- Abner Boskey won second prize. And in the spoken poetry cate-

gory, Robert Wood received honourable mention in Boys' Grade 2. In Boy's Grade 4, Daniel Feist, 592 Luck Avenue, won first prize, and in Boys' Grade 5, Stephen Pincus, 5696 Melling Avenue, tied for second spot.

In Girls spoken Poetry, Lynn Bloom, 194 Sheraton Drive, received honourable mention in grade Grade 7, Elizabeth Tansey, 30 Merton Crescent, placed first, and Kathleen Kane, 104 Sheraton Drive, received honourable mention. Among the Grade 9 girls, Kay Brainin, 85 Finchley Road, received an honourable mention.

Book Review winners included Vivian Collins, 114 Finchley Road

in the Grade 6-7 class. She received an honourable mention for her review of "Secret Passage". Another winner was Robyn Belkin, 5780 Fairside Avenue, who placed second in the grade 8-9 class for her review of "My Friend the Dog".

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Montreal Star  
 Montreal, Que. (Daily Circ.)  
 (M-F 195,650 Sat. 213,020)

Monday, March 23, 1964

*School*



Jane Reichman, 10, and her brother Danny, 13, compare prizes at the grand finale of the N.D.G. Arts and Letters

Staff Photo by Mac Juster  
 Festival Saturday. Jane won junior aggregate award, and Danny, senior aggregate and the grand trophy.

## *MAY 1 1964* Museum 'Picasso Contest' Student Winners Listed

Winners in the Montreal Museum of Fine Arts' "Picasso Contest" for students were announced yesterday.

Frances Knox, 16, of 351 Redfern Ave., led the list with a perfect score. She is a student at Trafalgar school.

The contest consisted of 10 questions based on the exhibition "Picasso and Man," which was presented at the Museum during the month of March. All children visiting the exhibition were eligible to take part.

The winners, announced by Mary-Louise Funke, supervisor of the museum's education program, will receive their awards at a reception in the museum's council room at 4:30 p.m., May 15.

As top prize-winner, Miss Knox will receive an Eskimo graphic by Kiakshuk.

Her sister, Victoria, who is 17, is second prize-winner.

The other winners, their ages, addresses and schools:

Tom Perlmutter, 16, 6415 Lennox Ave., Herzlia High; Jean

Hodgson, 17, 9 Riverview Ave., Westmount High; Steven Cohen, 16, 4451 Madison Ave., Monklands High; Nicole Giroux, 15, 1586 DeMontigny, Sec. Marie-Reine.

Rhona Glazer, 14, 64 Roxton Cres., Montreal West High; Francine Caisse, 15, 4530 Chapleau, Marie-Reine (class.); George Samilski, 15, 1533 Van Horne, Cardinal Newman (An.); Mario Brunet, 13, 405 Woodlea, St. Clément; Lucie Daignault, 16, 9300 Blvd. St. Michel, Inst. Familial Reine-Marie.

Lorraine Blanchard, 16, 9300 Blvd. St. Michel, Inst. Familial Reine-Marie; Deborah Helen Dexter, 10, 4379 Melrose, Willingdon; Carol Caouette, 15, 9300 Blvd. St. Michel, Inst. Familial Reine-Marie; and Antoinette Mastriacomo, 16, 9300 Blvd. St. Michel, Inst. Familial Reine-Marie.

The prizes vary from Picasso reproductions to books and postcards dealing with the Spanish painter's work.

# Brother and Sister Capture Top Honors in Arts Festival

A young brother and sister grand aggregate trophy. His Carole Fainstat, Esther Ravin-

captured top honors in the sister Jane, 10, won the junior letters festival Saturday.

Danny Reichman, 13, son of

Mr. and Mrs. O. Reichman of 6560 Cassidy street, won the senior aggregate award and the one second. He entered five categories, taking top honors Neva Hopkins, John Lazarus, in spoken poetry, piano duet Esther Ravinsky.

and book review and placing second in public speaking.

Jane entered eight contests, winning three first prizes in spoken poetry, piano duet and Linda Giagnacovo, Joseph Kuczynski; Grade 2 — Diane MacGuiness, Claire Lesage, Stephen Elbert, Allan Payne, David t

Grade 3—Shirley Armstrong, Barbara Szabolowska, Allison Nowlan, Laurie Kace, Peter Laflamme, Martin Lip- nowski, Sharon Blanchard, Mon-ica Proulx; Grade 6 — Shirley Simpson, Joel Amsel, Marlene t

L'Abbe, Joan McCracken, Michelle Rawson, Debbie Hart; Grade 7—Shelley Lulu, Brian Buchanan and Charle D. Lo (tie), Rhona Konrad, Lorraine Kieran, Karen Kelley; Grade 8 — Wendy Clare, Marilyn Berson, Audrey Keyes, Patricia Sweet.

Grade 9—Lane Gneist, Elizabeth Labendz and Jacqueline Solomon (tie), Julian Sznipow, Roberto Gonzalez, Marc Bertrand; Grade 10—Robert Czerny, Richard Wasiljynski, Christina Vizvary, Raleen Lyons, Ted Remerowski, Raleen Lyons, Estelle Chodat, Mary Hoffer, Linda Mannix. A special McLaughlin, Susan Hoffer.

## Awards and Trophies

Other awards and trophies presented Saturday before about 200 parents and friends included the Paul Earl Memorial Trophy for the highest aggregate among schools. This was accepted by Elizabeth Tansey, 12, who earned the most points among the girls of her school. The West End Public Speaking Club Trophy was awarded to Linda Mannix. A special award to the outstanding musician in the festival went to Alda McCaffrey, 19.

Spelling bee trophies were awarded to the following school teams: junior spelling bee, Wellington School; intermediate spelling bee, Wagar High School; senior spelling bee, West Hill High.

Taking second places in the aggregate awards were Carole Fainstat, second senior aggregate, and Jacqueline Labendz, second junior aggregate.

Also presented with prizes Saturday were the winners of the book review, essay, short story and art competitions.

Scholarship awards comprising one year's tuition at the Montreal Museum of Fine Arts were won by nine-year-old Eric Lechner, and Estelle Chodat, 17.

An additional scholarship for art study with R. Trujillo was won by Shelley Lulu, 12.

In the following list of winners, prizes won will be first, second and honorable mention respectively.

Book Reviews, Grades 4 and 5 — James Gormley and Myra Sourkes (tie), Eileen Gough, Jacqueline-Rose-Marie Labendz, Aron Rosenfeld; Grades 6 and 7 — Debbie Withers, George Poray Wybranowski and Bruce Donald (tie), Vivian Collins, Grades 8 and 9 — Danny Reichman, Robyn Belkin; Grades 10 and 11 — Judy Rita Cohen, Carole Fainstat, Toomas Ru-

berg.

Essay winners were: Elementary — Jacqueline Rose-Marie Labendz, Daniel Feist, Sandra Bronet; Junior — Joanne Cohen, Wendy Pinkney, Jewel Boro, Connie Isenberg, Shlomo Litwin, Intermediate — Kathleen Gough, Robyn Belkin, Susan Brydges, Laura Lee; Senior —

# Canadian Press clipping Service

A division of Maclean-Hunter

481 University Ave., Toronto 2.

The Star Wkly., Toronto, Ont.

April 4, 1964

611

THE ladies were deeply absorbed in their painting. In a room set aside for classes at the Montreal Museum of Fine Arts a dozen matrons were taking time out last January to do a still life. Arthur Lismer stalked from easel to easel with a humorously sceptical air, a gaunt figure whose clothes hung comfortably from bony shoulders. He stopped and pointed at one of the masterpieces. The lady looked up, her face defensive and anxious. "Oh, that's lovely." Lismer at last remarked, his Yorkshire voice almost devoid of expression. "Couldn't you get a bit more contrast into it, though? A bit of drama?"

The lady stared angrily at her work. "Oh you're so right, you're so right." She began to stab at it with her brush. Lismer, one of the original painters of the Group of Seven, has been a teacher of art for more than 40 years. But although he's done his share of the training of professional and serious artists he has been just as much interested in the teaching of children and amateurs. In 1927 he established children's classes at the Art Gallery of Toronto. They are still carrying on, and in the years between have brought thousands of young people to a fuller enjoyment of form and color and creativity.

Like all great teachers, Lismer leads his pupils from the front rather than from the rear. If he has much to impart it's because he has always been an excellent painter in his own right.

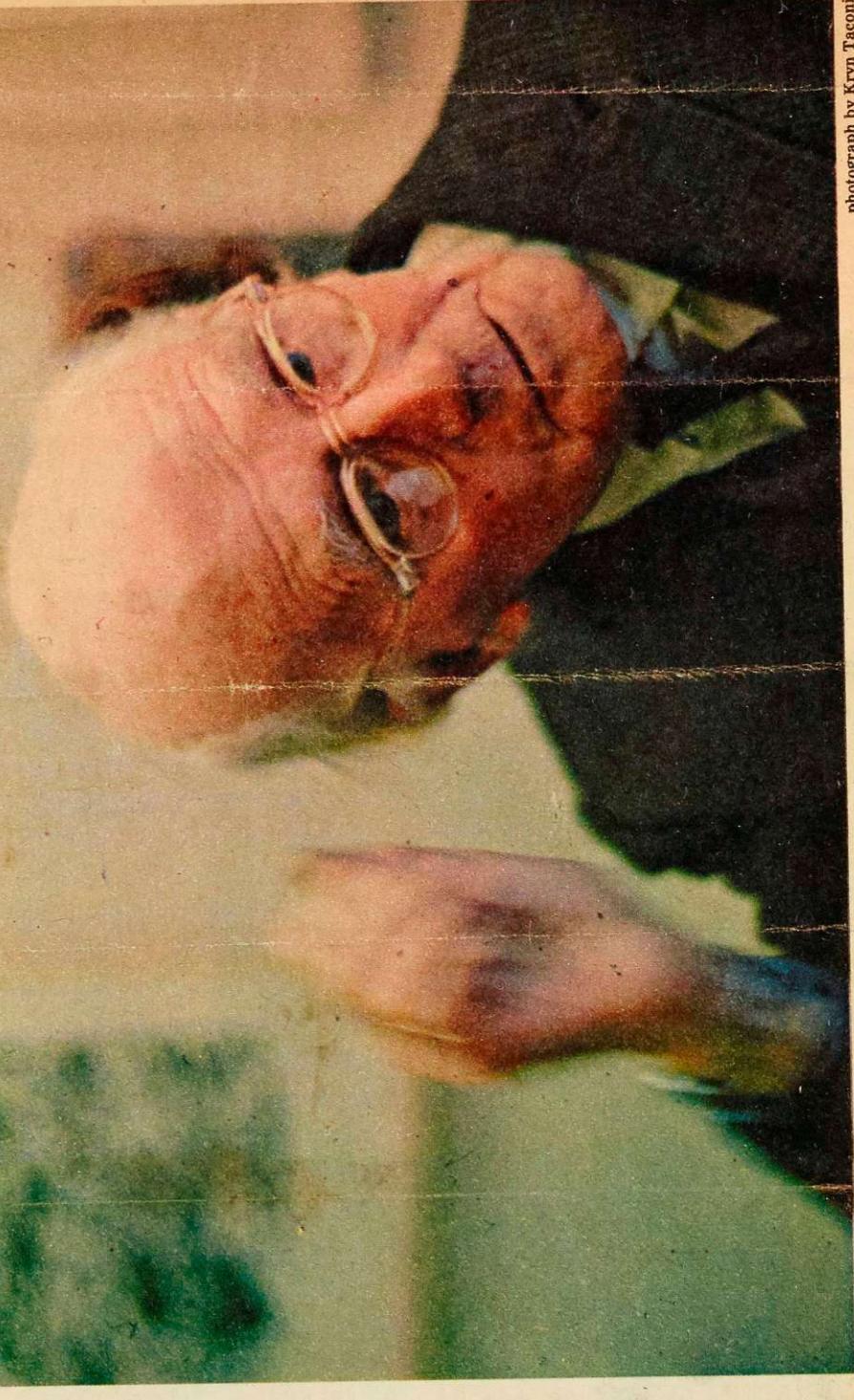
He was bred, like his friend Varley, among the bleak moors and black satanic mills of England's Yorkshire. His best work, as if haunted by that implacable landscape, has always been black and white.

Lismer came to Toronto in 1910 and worked for the engraving house of Grip Ltd. In the Canadian art world, though no one realized it at the time, that was where the action was. On the staff were Tom Thomson, J. E. H. MacDonald, Frank Carmichael, Franz Johnston and other artists who were to become famous.

In 1925 Lismer became vice-principal of the Ontario College of Art. He spent a year in South Africa in 1936 advising education departments on the development of art programs, and the following year went on to New York's Columbia University as visiting professor of fine art. In 1941 he began his classes with the Montreal Museum of Fine Arts.

Lismer married his Sheffield sweetheart in 1912, and has lived with her happily ever since. "I've never been an experimenter with women like Varley," Lismer says with a grin. At 78 Arthur Lismer is as skilful with his brush as ever. And the serenity and warmth of his personality are unadulterated.

## ARTHUR LISMER



photograph by Kryn Taconis



SAND LAKE, ALGOMA  
by Arthur Lismer  
from the C.S. Band Collection

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Art Centre  
Montreal Star, Que.

April 7, 1964

THE MONTREAL STAR, TUESDAY, APRIL 7, 1964

## 871 Art Winners Named

Award winners of the School of Art and Design of the Montreal Museum of Fine Arts were announced by the principal, Dr. Arthur Lismer, at the opening of the school's annual exhibition in the lecture hall of the Museum. Dr. Evan Turner, director of the museum, presented the prizes and scholarships that made up the awards.

The exhibition, which is made up of the works by students of the school, continues until April 18. Various subjects are on view, including drawing, painting, illustration, design, modelling, sculpture and commercial art.

Winners of continuation scholarships are:

Junior course, (first year), Pamela Brickenden, first in drawing; Elaine Labendz, first in design, and Bernard Lelliott, first in painting; (second year), Louise Kussner, first in painting, and David Croydon, first in drawing and modelling. Honors, Jennifer Hanley.

First year: Colin M. McSween, first in painting and illustration, honors in four subjects; Michael Fernandes, first in modelling and drawing, honors in three subjects, and Anthony F. Hylton, first in commercial art and design, honors in three subjects. Honors, Gail Adelson, Elsa Rensaa, Barbara Rubin, Ginette Sauvé, Barbie Walker and Judy Wells.

Second year: Christopher Marchant, first in basic design, first in drawing (Friday); Elizabeth Evans, first in modelling, honors in four subjects; Airdrie A. Wilson, first in drawing (Wednesday), honors in three subjects and Roderick Ferguson, first in painting. Honors, Cassie Arzab, Sylvie Bertolini, Mrs. Mary Devaney, Gunner E. Kaersueng, Margot Lafleur and Linda Singer.

Third year: Martha Wilson, first in modelling, honors in three subjects; Lily Floyd, first in painting; Margaret B. MacKay, first in drawing (Friday), honors in three subjects, and

Alice Hoskins, first in basic design, honors in two subjects. Honors, Lucie Paré, Alex Tisington, Lynn Walker and Neil Godin.

Diplomas (granted for three years satisfactory training): Helen Bertram, Ursula M. Blake, Susan Campbell, Thomas C. Davis, Alice Hoskins, Anna M. Knight, Margaret B. MacKay, Lois M. McCann, Shari Newton, Lucie Paré, Alex Tisington, Lynn Walker, Martha Wilson, Lily Floyd and Neil Bodil Jepson.

J. Godin.  
Evening school: Ryan Larkin, first in life drawing; Monique Ferron, first in basic design; Gena D. Velcoff, first in modelling, Mrs. T. M. Williams, first in elementary drawing, and Elizabeth Charland, first in commercial art. Honors, Robert Messenger, Kathleen Anderson, Gunter Nolte, Jonas Szollosy, Penelope Rubin, Barbara Cross, Mrs. Simone de Newburg, Rini Nolet, Jerry Dubée, Allan Close, Bodil Jepson and Gina Rakoff.

npcc  
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226 RICHMOND, ST. W., TORONTO, CANADA

Art C

Montreal Daily Gazette  
MONDAY, DECEMBER 23, 1963



CHRISTMAS PAGEANT: Children aged 3 to 14 attending the Art Centre at the Montreal Museum of Fine Arts on Friday presented a pageant of the Nativity, along with an exhibition of paintings and murals illustrating the story of Christmas. The children performed twice before audiences in the lecture hall of the museum. Shown here is their concept of the three wise men bearing gifts after the birth of Christ. (Gazette Photo Service)

# Dovan nous dit le pourquoi des expositions de peinture

Depuis quelques mois, on entend beaucoup parler, autour de nous, d'expositions d'art. A Sherbrooke-Art a présenté des œuvres canadiennes dans des domaines aussi variés que la joaillerie, les émaux et la peinture; dernièrement naissait l'Association pour l'Avancement des Arts formée principalement de professeurs et d'élèves de l'Ecole des Beaux-Arts de Sherbrooke; cette Association vise à intéresser le plus de gens possible aux arts de la palette et du pinceau. Il y a aussi les quelques expositions particulières ou de galeries qui visitent occasionnellement notre ville.

Dernièrement, Dovan présentait à Sherbrooke des peintres qui connaissent actuellement une grande popularité. Nous avons eu l'occasion de le rencontrer et de lui poser la question, pourquoi des expositions d'art . . . ?

approche l'harmonie, la beauté et la vérité absolue.

Cette culture sait "sortir" de chaque artiste qui doit, vivre dans un climat favorable à l'élosion de ce qu'il a à donner. Dovan ajoute: "Il existe dans l'art un nationalisme parce que l'homme s'exprime par les formes, les objets parmi lesquels il vit; il traduit la pensée de son milieu, de son pays; il atteint ou cherche à atteindre une vérité absolue en partant de lui-même, donc, de conclusions personnelles. D'autre part,

Le but des expositions est donc "d'exposer", tout ce que nous avons conçu, est de le mettre à la disposition du public afin qu'il compare avec son optique à lui.

## Servir

"Il y a plusieurs manières de servir mais servir l'art est une des tâches les plus difficiles et les plus agréables



**Francesco Guardo**, peintre d'origine italienne, a travaillé au Vatican où il a signé les fresques de l'appartement des Papes. Il a réalisé celles de l'oratoire St-Joseph.

## Donner

Dovan dit: "Quand nous parlons d'art, de beaux-arts, nous parlons d'une pensée, d'une culture, qui, sous la forme d'un objet d'art, renferme une pensée, pensée forte, concentrée dans les dimensions de l'œuvre, une pensée d'avant-garde qui exprime d'une part un désir d'atteindre la beauté, l'harmonie absolue et d'autre part, une approche de la vérité absolue. Sans ces conditions préalables, il n'y a pas d'art. Il ne reste que fumisterie et pouderie aux yeux."

A travers les siècles, les grands artistes ont donné, depuis les miettes jusqu'à la totalité de leur talent à notre culture actuelle. Quand on parle de l'art canadien, on parle d'une mine d'or qui existe, qui est découverte, mais pas encore exploitée. La culture canadienne est une partie même de ce qui fait le peuple du Canada, l'essentiel de son esprit, la façon dont il



Marie-Versaille, une Canadienne qui peint depuis toujours et qui connaît actuellement une vogue unique.

Marie-Versaille, une Canadienne qui peint depuis toujours et qui connaît actuellement une vogue unique.

## Exposition

Actuellement, à Drummondville, une exposition de peinture à lieu. On peut admirer des toiles de la jeune Marie-Versaille, du jeune Ludwig de Guardo, de Baran, de Dovan, Postevy, Porovskiy et Potvin. C'est à nous de les découvrir.

"Les expositions veulent éduquer le public, lui enseigner que, par exemple, une pièce richement meublée où on retrouve mauvaise reproduction d'une œuvre originale. Les toiles qui vibrent de l'esprit de l'artiste qui les a signées ne sont pas que des pièces décoratives et vides (i.e. Picasso et des Michel-Ange, les reproductions beaucoup trop cher).

"Les artistes d'aujourd'hui ne sont pas plus favorisés que



**Ludwig**, jeune abstraitiste. à la fois qu'il soit. Les expositions veulent permettre au grand public d'accéder aux œuvres d'art, de les voir, de les connaître.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

*Art C*  
Montreal Gazette, Que.

April 9, 1964

## Museum School Exhibits Work

871

The annual exhibition of the School of Art and Design at the Montreal Museum of Fine Arts opened Saturday.

The exhibition consists of the work of the School's students in design, painting, sculpture, drawing, modelling, illustration and commercial art and will be on view in the Museum's lecture hall for two weeks.

Principal, Dr. Arthur Lismer, announced awards of prizes and scholarships to students in the different years of day and evening division courses. Prizes were presented by Dr. Evan Turner, Director of the Museum.

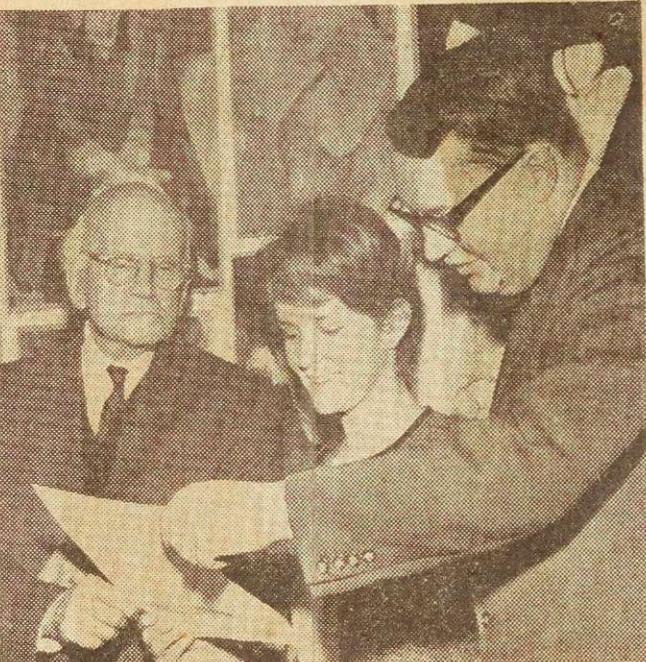
Postgraduate scholarships into the School of Art and Design were awarded to Martha Wilson, first in modelling, Lily Floyd, first in painting, Margaret B. MacKay, first in drawing, and Alice Hoskins, first in basic design, all third year students.

Continuation scholarships into evening courses of the school were awarded to Ryan Larkin, Monique Ferron, Gena D. Belcoff, Mrs. T. M. Williams, and Elizabeth Charland.

Second year students winning continuation scholarships were Christopher Marchant, Elizabeth Evans, Airdrie A. Wilson, and Roderick Ferguson.

Continuation scholarships into second year courses went to Colin M. McSween, Michael Fernandes, and Anthony F. Hylton, all first year students.

Students in the Junior Course who won continuation scholarships were Pamela Brickenden, Elaine Labenz, Bernard Lelliott, Louise Kussner, and David Croydon.



(Gazette Photo Service)

**ART SCHOOL AWARD:** Martha Wilson who took honors in three subjects and a first prize in modelling looks over a scholarship certificate for post-graduate study at the Montreal Museum of Fine Arts School of Art and Design. She received the award Saturday from the school principal, Dr. Arthur Lismer, left, and Museum Director Dr. Evan Turner, right.

Bowden's  
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Montreal Le Devoir  
Montreal, Que.  
(Daily Circ. 37,400)

Friday, December 20, 1963

### Les enfants sont invités aujourd'hui au Musée des B.-Arts

13-M  
Une séance récréative de Noël pour les enfants aura lieu dans la salle des conférences du Musée des Beaux-Arts de Montréal aujourd'hui. Il y aura deux représentations, à 4h. et à 8h.

Simultanément, une exposition sur le thème de la Nativité, par les enfants du Centre d'art du Musée, sera ouverte au public pour une période de deux semaines, a annoncé le directeur de l'école, M. Arthur Lismer.

Le public est cordialement invité et l'entrée est libre.

Défilant devant la crèche, les Rois et leur suite offriront à Marie et à l'Enfant, l'or, l'encens et la myrrhe, au son des cantiques de Noël.

Les murales et les tableaux accrochés tout autour de la salle raconteront l'histoire de Noël.

La séance et l'exposition ont été préparées par des enfants de trois à 14 ans qui suivent les cours du Centre d'art.

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Montreal The Gazette  
Montreal, Que.  
(Daily Circ. 134,500) 9

Thursday, April 9, 1964

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A. 13-M

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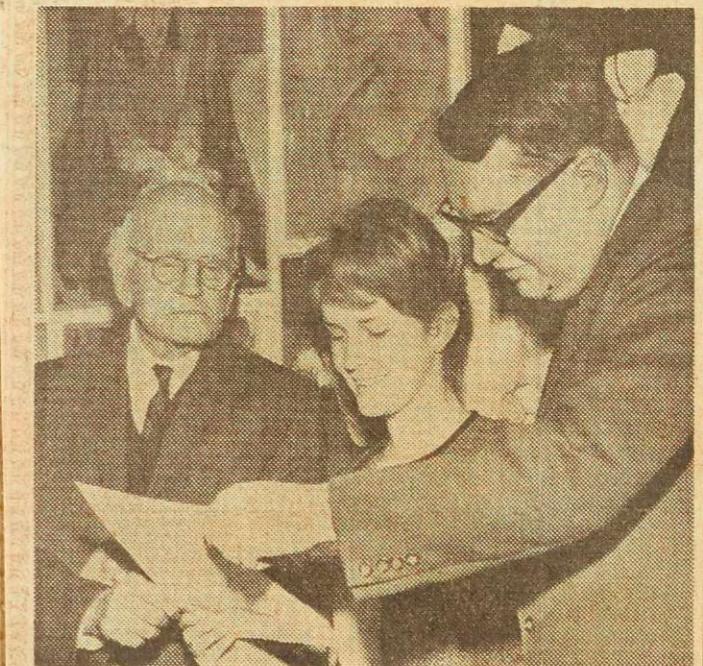
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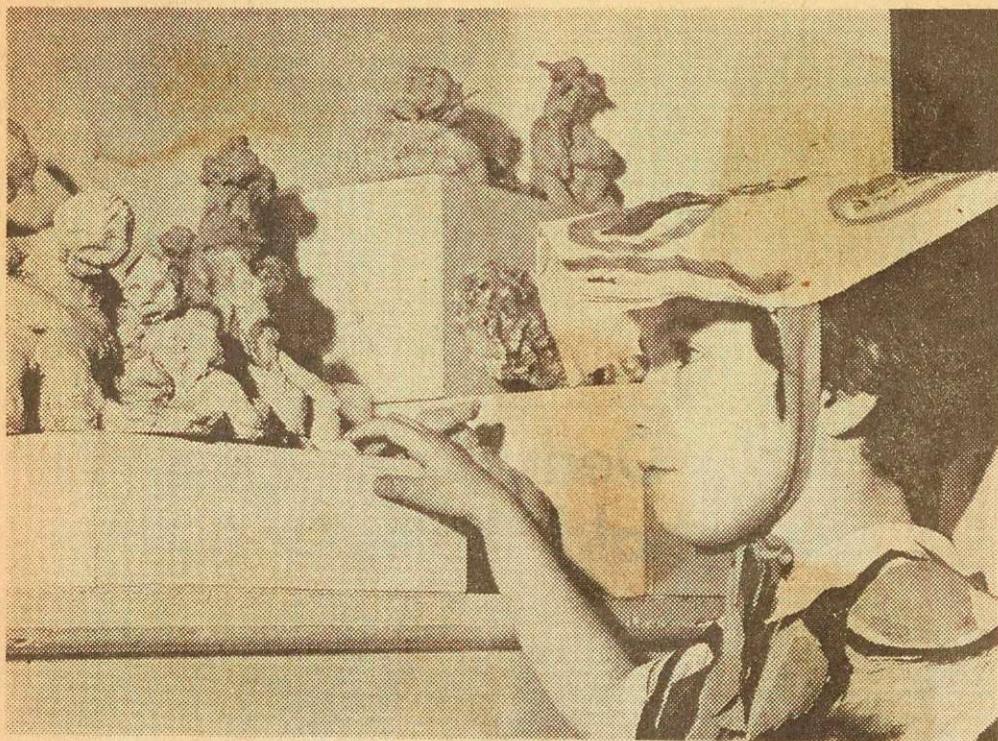
(Gazette Photo Service)

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Gazette

MONDAY, APRIL 27, 1964



HAND-PAINTED DRESS: Little Evelyn Cook wore a paper dress and hat she had painted herself to the opening of an art exhibition at the Museum of Fine Arts. Evelyn belongs to

the five-year-old class at the Art Centre. Her drawings, paintings and modellings and those of children, aged from 3 to 14, will be on display for the next two weeks.

(Gazette Photo Service)

Gazette



JUNIOR ART: Seven-year-old Brent Nordin proudly shows his mother a watercolor his younger brother had done — and it was amazingly good. But so was most of the work

— paintings, sketchings, and clay figures done by children aged 3 to 14 on exhibit yesterday at the Montreal Museum of Fine Arts. The youthful artists all attend the Art Centre run by Dr. Arthur Lismer. Their works will be on exhibit for two weeks.

(Gazette Photo Service)

## Canadian Press Clipping Service

A division of Maclean-Hunter  
431 University Ave., Toronto 2,

Montreal Gazette, Que.  
April 20, 1964

### Juniors' Art Exhibit Due

871  
Works by children aged three to 14 who attended the Art Centre of the Montreal Museum of Fine Arts during the last year will go on exhibit Friday, April 24.

There will be two opening ceremonies — at 3:30 p.m. and 8 p.m.

Dr. Arthur Lismer, who directs the Art Centre, said the exhibition will include drawings, paintings and modelling.

The show will remain on view in the museum's Lecture Hall for two weeks.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
431 University Ave., Toronto 2,

Montreal Star, Que.  
April 20, 1964

### Children's Art Show To Open Here Friday

871  
The Montreal Museum of Fine Arts will exhibit for two weeks starting Friday at 3:30 p.m. and 8 p.m., drawings, paintings and modelling by children aged three to 14 who attended the art centre during last year.

The show will remain on view in the museum's Lecture Hall for two weeks.



Five-year-old Luc Bourgie turns to see how six-year-old Alice Lafleche is doing as the young visitors try their hands at painting at Montreal Museum of Fine Arts annual exhibition which opened yesterday.

## Children Put Art On Show

By HELEN ROCHESTER

While it may not be quite up to the Spring Exhibition, the uninitiated or the biased might find more appeal in a different kind of exhibition which opened at the Montreal Museum of Fine Arts yesterday.

The highly representational works on display for the next two weeks in the main lecture room are the products of hundreds of little artists with big imaginations.

The Children's Art Exhibition contains the drawings, paintings and modelling of children aged three to 14 who attended the art centre during the past year. Some 250 children attend the weekly sessions, which begin in October, at the museum's School of Art and Design under the direction of Dr. Arthur Lismer.

"The children are divided into classes according to their ages, with about 20 or 30 in each class," said Miss Audrey Taylor, who is in charge of the children's classes.

The school has about 25 teachers altogether, of whom seven or eight are permanent staff. The remainder are teacher-trainees.

The paintings, characterized by their vivid coloring and varied subject matter, represent themes ranging from Viking adventures to simple pictures of the artist's home.

At yesterday's opening Dr. Lismer spoke briefly to about one hundred parents and friends who gathered for the event. The highlight was a procession of the three-to-five-year-olds wearing masks which they had painted themselves and carrying stick puppets whose paper costumes the children had designed.

Miss Taylor, who has been teaching for 30 years, said that methods of teaching art to children has changed considerably for the better.

"The period during which a child is able to paint freely is so brief that we must catch it promptly or it is lost forever," she said.



Four-year-old Elaine and her mother, Mrs. Sam Horn study sculpture exhibit. Elaine, a first year student, holds papier-mache costumed doll she made.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Montreal Star, Que.  
January 24, 1964



Staff Photo by Paul Lataice

Artist Marie Allard of Ville d'Anjou stands before her painting with pro-mayor Paul-Emile Sauvageau at the opening of the Young Painter exhibition.

## Art Show Attracts All Classes

Some say culture is a luxury only the wealthy can afford. What happened last night belies this.

Approximately 70 people from every social background witnessed the opening of the Young Painter exhibition by pro-mayor Paul-Emile Sauvageau last night.

Impeccably dressed business-men, young and old, rubbed shoulders with dark-spectacled, elbow-patched students while manoeuvring in front of the 56 canvases in the lobby of the Maisonneuve Recreation Centre. A man wearing the uniform of an east-island oil company stood in a corner, contemplating a collage, while another man, in a bulky knit sweater and fedora, paced up and down in front of a group of water-colors.

One small boy, scuffling about in fleece-lined boots, dragged a scarf past gum-chewing girls in ski slacks and sweaters discussing an abstract.

Most of the works of the 33 painters displayed are abstracts, but a few collages and water-colors are also on view.

Sixty-two artists, under the age of 30, were invited to submit works to a three-man selection jury. Maurice Raymond, director of studies at the Montreal School of Fine Arts, Paul Giard, art critic and president of the Canadian section of the World Association of Art Critics, and Pierre Gendron, artist and art teacher, received 157 works.

The exhibition will be open

from 1:30 to 10 p.m. until Feb. 23.

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228 RICHMOND ST. WEST - TORONTO

Montreal Star  
Montreal, Que. (Daily Circ.)  
(M-F 195,650 Sat. 213,020)

Tuesday, April 7, 1964 *MC*

## Art Winners Named

*M. 13-M*  
Award winners of the School of Art and Design of the Montreal Museum of Fine Arts were announced by the principal, Dr. Arthur Lismer, at the opening of the school's annual exhibition in the lecture hall of the Museum. Dr. Evan Turner, director of the museum, presented the prizes and scholarships that made up the awards.

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First year: Colin M. McSweeney, first in painting and illustration, honors in four subjects; Michael Fernandes, first in modelling and drawing, honors in three subjects, and Anthony F. Hylton, first in commercial art and design, honors in three subjects. Honors, Gail Adelson, Elsa Rensaa, Barbara Rubin, Ginette Sauvé, Barbie Walker and Judy Wells.

Second year: Christopher Merchant, first in basic design, first in drawing (Friday); Elizabeth Evans, first in modelling, honors in four subjects; Airdrie A. Wilson, first in drawing (Wednesday), honors in three subjects and Roderick Ferguson, first in painting. Honors, Cassie Arzab, Sylvie Bertolini, Mrs. Mary Devaney, Gunner E. Kaersuang, Margot Lafleur and Linda Singer.

Third year: Martha Wilson, first in modelling, honors in three subjects; Lily Floyd, first in painting; Margaret B. MacKay, first in drawing (Friday), honors in three subjects, and

Alice Hoskins, first in basic design, honors in two subjects. Evening school: Ryan Larkin, first in life drawing; Monique Ferron, first in basic design; Gena D. Velcoff, first in modelling, Mrs. T. M. Williams, first in elementary drawing, and Elizabeth Charland, first in commercial art. Honors, Robert Messenger, Kathleen Anderson, Thomas C. Davis, Alice Hoskins, Anna M. Knight, Margaret B. MacKay, Lois M. McCann, Shari Newton, Lucie Paré, Alex Tisington, Lynn Walker, Martha Nolet, Jerry Dubée, Allan Close Wilson, Lily Floyd and Neil Bodil Jepson and Gina Rakoff Godin.

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## Canadian Press Clipping Service

*A division of Maclean-Hunter  
481 University Ave., Toronto 2,*

Montreal-Matin, Que.  
April 20, 1964 *PC*

### Exposition

#### De 3 à 14 ans

*871*  
Une exposition des enfants de trois à 14 ans qui ont fréquenté le Centre d'art du Musée des Beaux-Arts de Montréal au cours de l'année, s'ouvrira vendredi, le 24 avril.

Il y aura deux cérémonies d'ouverture, l'une à 3 h. 30 de l'après-midi et l'autre à 8 h. du soir. M. Arthur Lismer, directeur du Centre d'art, a spécifié que l'exposition groupera des dessins, des toiles et des sculptures.

#### Au Musée des Beaux-Arts

### Art esquimau

Les œuvres d'art graphique que les Esquimaux de Cap Dorset ont réalisées au cours de l'année 1963 sont maintenant en vente au Musée des Beaux-Arts de Montréal.

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## Canadian Press Clipping Service

*A division of Maclean-Hunter  
481 University Ave., Toronto 2,*

*PC* Truro News, N.S.

April 22, 1964

## Canadian Press Clipping Service

*A division of Maclean-Hunter  
481 University Ave., Toronto 2,*

*PC* Yarmouth Light, N.S.

April 23, 1964

## Canadian Press Clipping Service

*A division of Maclean-Hunter  
481 University Ave., Toronto 2,*

*PC* Art Class Sees Film Of Renowned Artist

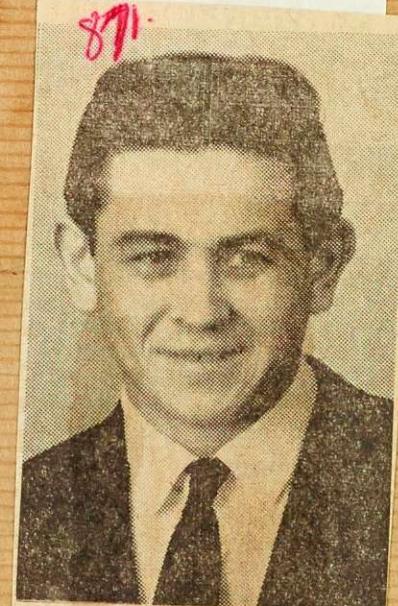
The Art Class of Mrs. Elizabeth Pierce, together with a few privileged visitors, had the opportunity of seeing a film of the renowned Canadian artist, Arthur Lismer, R.C.A., at work.

This coloured film is the joint production of the Montreal Museum of Fine Arts and the National Gallery of Canada. It was shown by Mr. Harold Langille, head of the Adult Education classes of Yarmouth.

Arthur Lismer's work with young children was depicted most delightfully; and it was also shown with his teacher training classes.

The latter part of the film gave Mr. Lismer in his own studio, painting a Canadian landscape. A number of his landscape paintings also appeared on the screen.

Arthur Lismer is one of the original members of the Group of Seven. It will, perhaps, be a surprise to some people to be reminded that, from 1916 to 1919, he was Principal of the Nova Scotia College of Art. — Grace S. Lewis.



**LED CLASS**—Gary McSweeney, son of Lorne McSweeney, Truro jeweler who has been awarded a \$200 scholarship at the Montreal Museum of Fine Arts. A first year student there, Mr. McSweeney led his class in Painting and illustration and received Honors in four other subjects.

The Art Scene

# Children's Artwork At Museum Display

BY ROBERT AYRE

TAKEN over by the children of Arthur Lismer's Art Centre, the lecture hall of the Museum is brimming with color and fun. This year's topic is exploration and settlement and it has scattered the youngsters — they range in age from three to fourteen — from the tropics to the Arctic.

One child, evidently of Scottish extraction, got as far as the North Pole, labelling it with a good rolling double "Norrrr." Another R —

brought the Vikings and the Eskimos together in friendly trade. The natives of kindlier climes enjoy their "dolce far niente" under the sun while the pioneers labor to tame the Canadian wilderness.

Archaeological artifacts have been created out of plasticine and clay, there are paper collages, girls painted on burlap are provided with real ceramic beads, and the show is topped off by a series of stunning murals painted as co-operative projects.

Tearing ourselves away from this refreshing world, we went upstairs to the Norton Gallery to see the sculpture of Miss Audrey Taylor, who is in charge of the children's classes, and found ourselves in the same carefree world, though without the color and with a great deal more sophistication and humor.

Thirty years working with the very young have certainly not dulled Miss Taylor's innocent eye and her eagerness to discover and invent, her delight in scavenging odds and ends of metal and wood and turning them into droll inhabitants of her private Oz. Anything goes — scissors and keys and wires for "Ma Petite," delicately drawn on the air; an ironing board and a pair of shoe trees for a solemn Pharaoh; ice tongs for a nest of elegant singing birds; the leg of a table for a playing baby and the ornamental iron foot of a stove for a baby sitter; hinges, spanners, nuts and bolts, springs, bells . . . There are

elaborate constructions, like the ingenious Tractor and the three men at the table carousing on hardware, but I like the simpler ones better. It isn't fair to the Toronto painter Dennis Burton to put him in the same gallery. The goings-on below made it hard to concentrate on his collages and paintings though both he, too, has a saucy wit, both in his titles and his patterns. He is rather hit and miss in a variety of styles, abstract, figurative, sometimes

looking in the direction of Pop Art, sometimes a little cheap. His "Dairy Queen Lover" has a sort of Chinese look in three flavors, vanilla, strawberry and chocolate. "American Heroes and Foes" is the most ambitious work, composed of scraps of colored comics and Chinese newspapers.

As far as I am concerned,

visits to Tina Roy's show at the Art Centre on McGill College avenue and René Gagnon's at the Royal Gallery are lost journeys. Miss Roy imitates Georges Mathieu with no hint of his grace and speed, and in rags of thick paint goes crudely sensational. She needs discipline. Mr. Gagnon, born in Saguenay in 1927, paints his own country and bleak Unigava with slick swipes. Once or twice, I thought I detected promise, but he turns them out by the dozen and the formula does not include perception or feeling.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

La Presse, Montréal, Qué.  
April 22, 1964

521 de l'avenue Clarke.  
AU MUSEE DES BEAUX-ARTS

**A-13-M**  
l'exposition des enfants, par les élèves du Centre d'art, se tiendra au Musée des Beaux-Arts de Montréal, du 25 avril au 3 mai, dans la salle des conférences. Le vernissage aura lieu le vendredi 24 avril, à 4 h., et le même soir à 8 h.

Invitation cordiale aux membres, parents et enfants.

Bowden's  
**N P C**  
NATIONAL PRESS  
CHECKING SERVICES  
228 RICHMOND ST. WEST - TORONTO

Montreal The Gazette  
Montreal, Que.  
(Daily Circ. 134,500)

Monday, April 20, 1964

### Juniors' Art Exhibit Due

Works by children aged three to 14 who attended the Art Centre of the Montreal Museum of Fine Arts during the last year will go on exhibit Friday, April 24.

There will be two opening ceremonies — at 3:30 p.m. and 8 p.m.

Dr. Arthur Lismer, who directs the Art Centre, said the exhibition will include drawings, paintings and modelling.

The show will remain on view in the museum's Lecture Hall for two weeks.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Yarmouth Herald, N.S.  
April 22, 1964

**871**  
Art Class  
Enjoys Film

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Grace S. Lewis,

Bowden's  
**N P C**  
NATIONAL PRESS  
CHECKING SERVICES  
228 RICHMOND ST. WEST - TORONTO

Montreal-Matin  
Montreal, Que. (Daily)  
(Circ. M-F 120,110 Sat. 94,033)

Monday, April 20, 1964

### Exposition

**De 3 à 14 ans**  
**A-13-M**

Une exposition des enfants de trois à 14 ans qui ont fréquenté le Centre d'art du Musée des Beaux-Arts de Montréal au cours de l'année, s'ouvrira vendredi, le 24 avril.

Il y aura deux cérémonies d'ouverture, l'une à 3 h. 30 de l'après-midi et l'autre à 8 h. du soir. M. Arthur Lismer, directeur du Centre d'art, a spécifié que l'exposition groupera des dessins, des toiles et des sculptures.

### Au Musée des Beaux-Arts

## Art esquimau

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APRIL 29, 1964

Montreal Star  
 Montreal, Que. (Daily Circ.)  
 (W-F 195,650 Sat. 213,020)

Monday, April 20, 1964

Children's Art Show

To Open Here Friday

A-13 M  
 The Montreal Museum of Fine Arts will exhibit for two weeks starting Friday at 3:30 p.m. and 8 p.m., drawings, paintings and modelling by children aged three to 14 who attended the art centre during last year.

Sherbrooke Daily Record  
 Sherbrooke, Que.  
 (Daily Circ. 8,000)

Monday, April 20, 1964

School of Art

Montreal sculptor's work

**Exhibit opens Friday**

X-13-H

An exhibition by Montreal sculptor Marcel Braitstein will be shown in Howardene beginning Friday, April 24th, and runs until Monday, May 4, under the auspices of Sherbrooke Art.

Born in Belgium in 1935, Braitstein came to Montreal in 1951. He received a diploma from the Ecole des Beaux Arts in Montreal and in 1958 went to Mexico for two years of further study.

In 1960 he received a Canada Council scholarship which he used for two years of travel and study in Europe. He is now an instructor in the advanced sculpture class at the Montreal Museum of Fine Arts.

His works form part of the permanent collections of the Montreal Museum of Fine Arts, Winnipeg Art Gallery, the Art Gallery of Toronto.

Braitstein has also had one-man shows in Mexico, Belgium and Montreal.

The official opening of the exhibition will be held on Thursday night, April 23 for members only. The public is invited to view the show, free of charge, from April 24 on.

Sherbrooke La Tribune  
 Sherbrooke, Que.  
 (Daily Circ. 44,040)

Sunday, April 12, 1964

School of Art

**Exposition de Braitstein  
 offerte par Sherbrooke-Art**

X-13-M

SHERBROOKE — Sherbrooke Art présentera une exposition supérieure de sculpture du Musée des Beaux Arts de Montréal. Il a tenu des expositions solos à Mexico, Montréal et Bruxelles. Pour son exposition de la fin d'avril, il apportera à Sherbrooke une quarantaine d'articles.

C'est ce que nous apprenait cette semaine la présidente fondatrice, Mme Carrier Fortin. Cette exposition aura lieu au domaine Howard, du 23 avril au 4 mai; et les heures de visite seront, comme d'habitude, entre 2 heures à 5 heures p.m., et 7 heures et dix heures le soir.

Marcel Braitstein est né en Belgique d'où il émigra au Canada en 1951. Diplômé des Beaux-Arts de Montréal en 1958, il séjourna deux ans au Mexique où il put se familiariser avec les formes artistiques de ce pays. Boursier du Conseil des Arts deux années de suite, il travailla alors en Europe. De

puis, il est professeur au cours supérieur de sculpture du Musée des Beaux Arts de Montréal. Il a tenu des expositions solos à Mexico, Montréal et Bruxelles. Pour son exposition de la fin d'avril, il apportera à Sherbrooke une quarantaine d'articles.

Sherbrooke La Tribune  
 Sherbrooke, Que.  
 (Daily Circ. 44,040)

Friday, May 15, 1964

School of Art

**Mme Jeannine Beaubien  
 parlera des 300 ans du  
 théâtre en Amérique**

O-13-M

SHERBROOKE — Mme Jeannine Beaubien sera la conférencière invitée lors du dernier dîner de la saison du Women's Canadian Club, mercredi, le 20 mai, à une heure, à l'hôtel New Sherbrooke. Sa causerie s'intitulera alors "A bird's eye view of 300 years of theatre in America."

Biographie

Née à Montréal, Jeanine Beaubien est la petite-fille du juge Napoléon Charbonneau et la fille du juge Jean-Pierre Charbonneau. Elle a épousé Claude P. Beaubien, vice-président de l'Aluminium Company of Canada.

Elle a terminé ses études secondaires bilingues à Villa Maria, à Montréal. Elle fit partie du "Children's Little Theatre", de Camille Bernard, étudia le piano et le ballet pendant huit ans, et suivit, à l'Université de Montréal, des cours de langues étrangères et d'appréciation de l'art. Elle prit des cours de peinture avec Marian Scott, Lismore, de Tonnancour et Webber à l'école du Musée des Beaux-Arts de Montréal. Elle a aussi fait partie du club des potiers où elle a étudié la céramique et a suivi des cours de chant avec Anna Malenfant et de pose de voix avec Lucie de Vienne-Blanc.

En 1942, alors qu'elle habitait Arvida, Mme Beaubien a fondé la Société d'Art dramatique d'Arvida et fut membre active du Women's Canadian Club. En 1945, elle démenagea à Québec où elle fit de la radio et du théâtre avec le Québec Art Theatre. Elle fut aussi vice-présidente du Women's Canadian Club local et lorsqu'elle partit pour Mont-

réal en 1948, elle allait être nommée présidente. A Montréal, elle a travaillé aux comités féminins de Pro-Musica et de l'orchestre symphonique. Elle a aussi paru dans des films et participé régulièrement à des émissions de télévision.

Sa plus importante réalisation est sans doute le théâtre



international de "La Poudrière", à l'île Ste-Hélène qu'elle fonda en 1958. Elle avait auparavant fait du théâtre avec les Compagnons de St-Laurant, les St. Genesius Players, les Canadian Players, le Mountain Playhouse et le Brae Manor de Knowlton.

Elle a été la première canadienne à recevoir une bourse universitaire de la Royal Society of the Arts, de Londres.

**Canadian  
 Press  
 Clipping  
 Service**

A division of Maclean-Hunter  
 481 University Ave., Toronto 2,

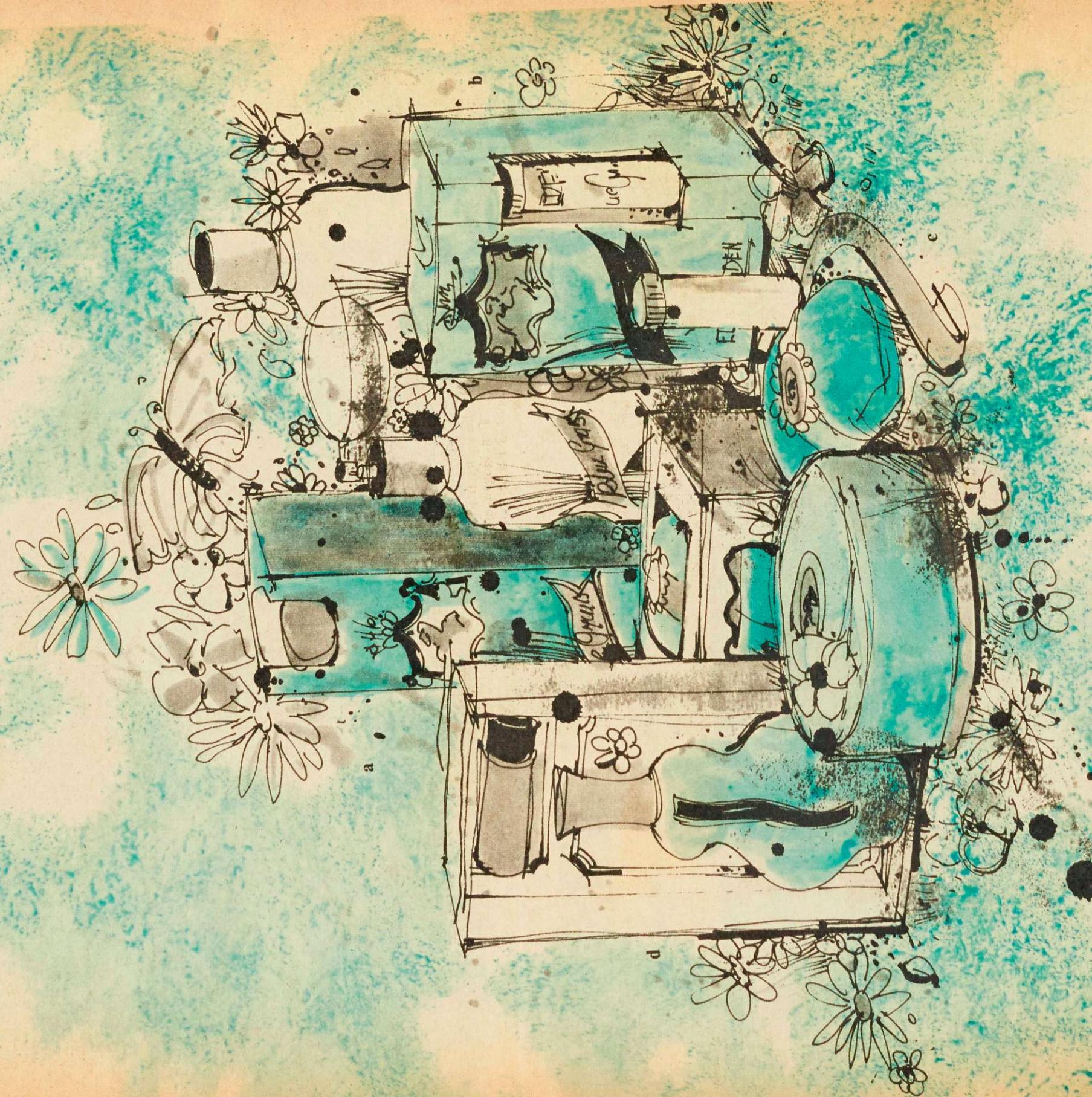
The News, St. John's, Que.

May 7, 1964

8M1 Curt Cook, who has been attending the Montreal Museum of Fine Arts School in Montreal during the winter months, is now at home with his parents, Mr. and Mrs. Roy C. Cook.

# Elizabeth Arden

It's Blue Grass Time...with gifts for you!



BLUE GRASS—a fragrant bouquet of delicate flowers from Grasse, France—created for you by Elizabeth Arden. Make this a Blue Grass Summer. Take advantage of Miss Arden's offer of gifts for you at Blue Grass Time, now available in the finest shops in every town.

a. BLUE GRASS FLOWER MIST with gift atomizer.....	\$3.00
b. BLUE GRASS FLOWER MIST with gift of Fluffy Milk Bath.....	\$3.00
c. BLUE GRASS DUSTING POWDER with gift of Hand Soap.....	\$3.00
d. BLUE GRASS FRAGRANCE SET Perfume Mist and Perfumair .....	\$5.50

Choose from these Gift Time specials and the many other Blue Grass preparations. You'll find them at the stores listed on the opposite page.

Elizabeth Arden

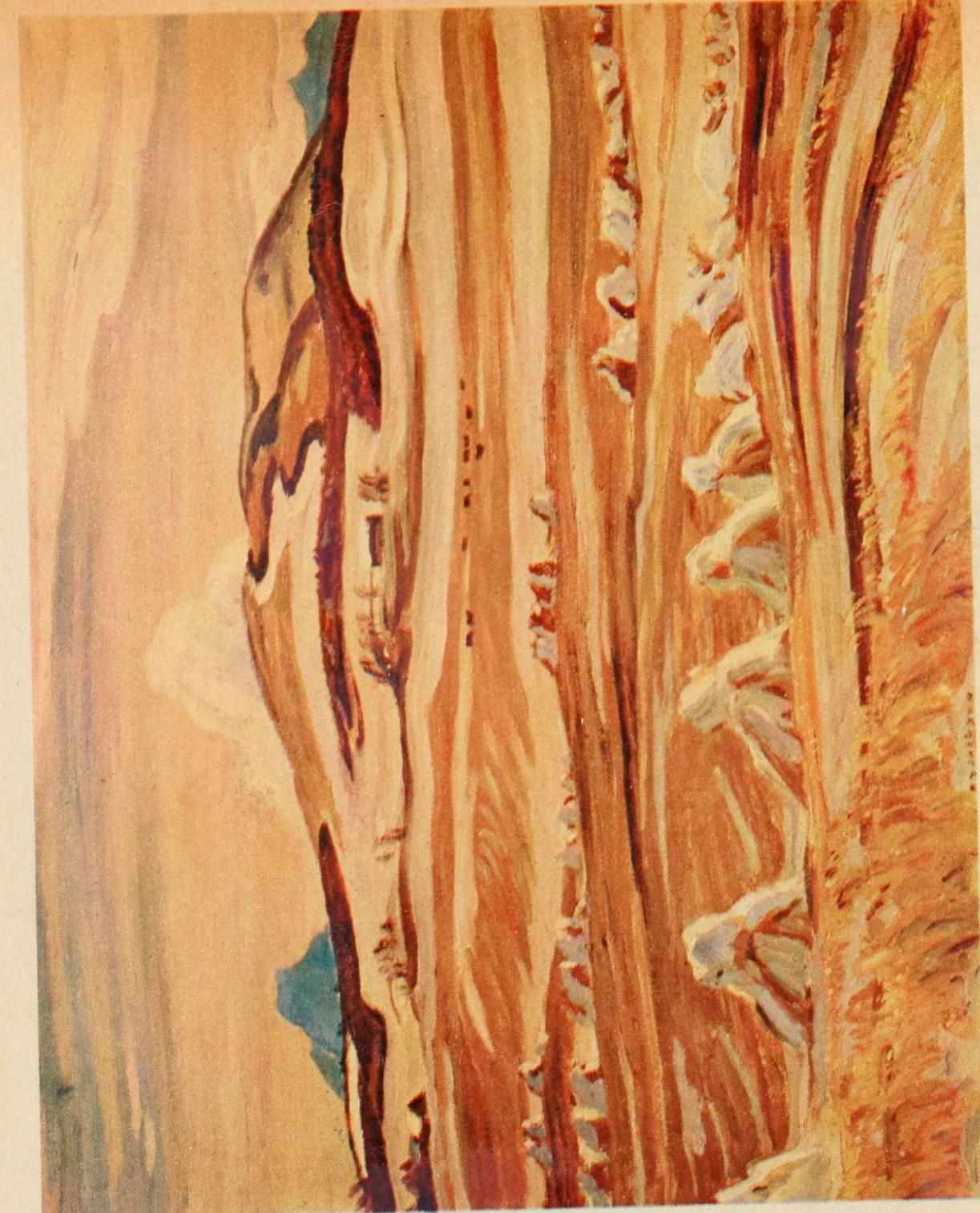
TORONTO

LONDON

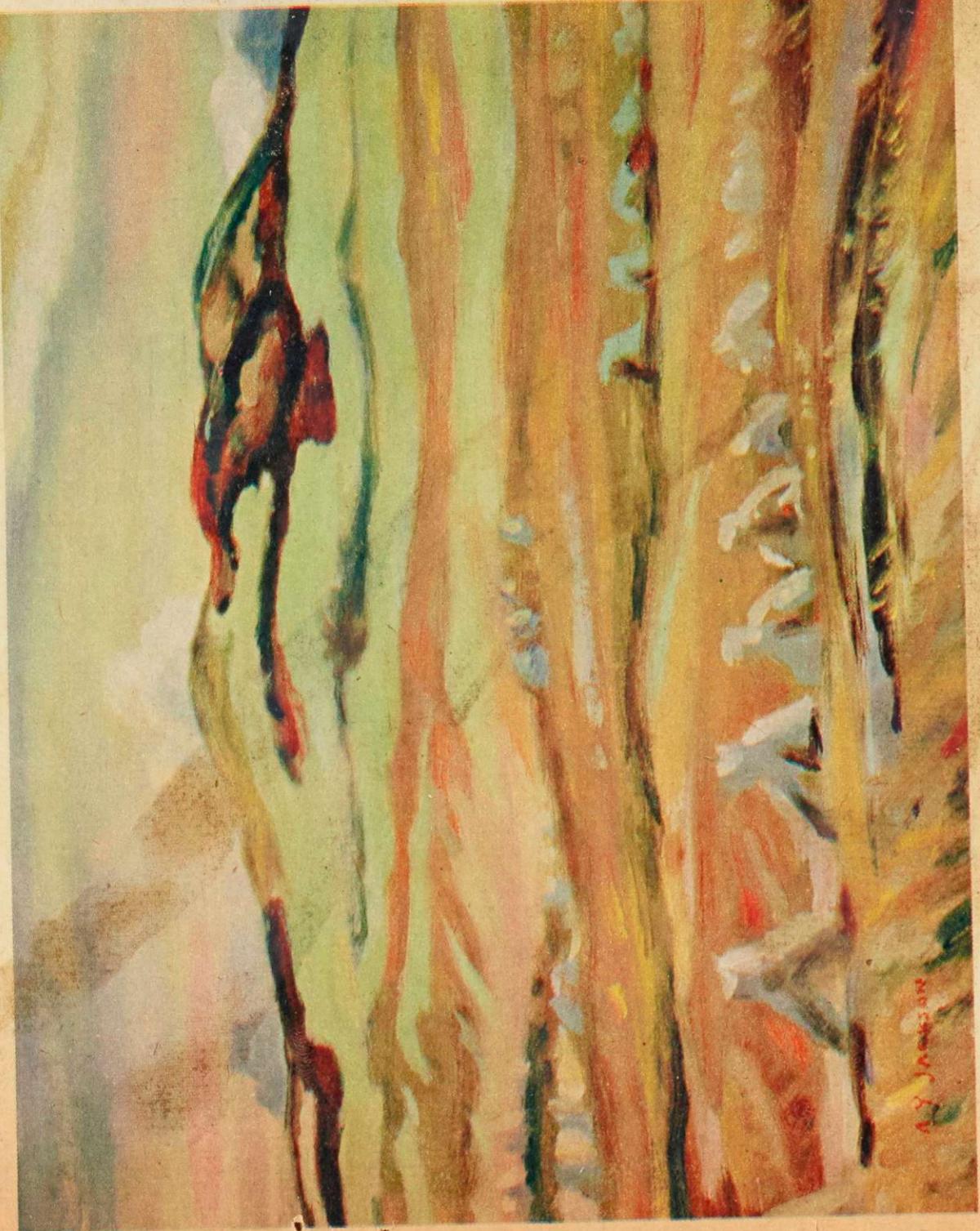
PARIS

NEW YORK

Weekend Magazine No. 22, 1964 - 19



Original of A. Y. Jackson's  
Twin Buttes, 1951,  
hangs in National Gallery  
at Ottawa. Many of  
the paintings were copies  
of Jackson's work.



Copy was titled Alberta  
Landscape, and sold  
for \$185. The indignant  
comment of Jackson  
when he saw it was: "They  
left out the cows."

By Bill Brown  
Weekend Magazine Staff Writer

**I**NSP. JAMES ERSKINE of the Ontario Provincial Police thinks he must be the most knowledgeable cop in the country when it comes to art.

As part of a fraud investigation, Erskine acquired more than 100 paintings, most of them bearing the great names of Canadian art — Tom Thomson, A. Y. Jackson, Arthur Lismer, J. E. H. MacDonald, Krieghoff, and Emily Carr. Erskine set up his gallery in a room at O.P.P. headquarters in Toronto. It was viewed by a number of artists, including A. Y. Jackson, who stopped in astonishment before one large painting called Bait St. Paul, Lower St. Lawrence. It bore his name.

In the foreground was a Laurentian scene. But, in the background, were towering, snow-capped peaks — right out of the Rocky Mountains. The painting was done on hardboard, which Jackson never used.

"Jackson kept coming back to that one and staring at it," says Erskine. "He just couldn't believe it."

Another painting, attributed to Lismer, was done on plywood marked "Made in Japan." Plywood did not exist when the painting was supposed to have been done. One painting, carrying a reasonably accurate facsimile of the Tom Thomson stamp, was actually a reverse copy of a Jackson painting.

"They're fakes," said Jackson, "and even as fakes they're crude."

Some were copies of existing paintings, others were works of lesser artists whose style resembled that of well-known Canadian painters. At auction sales in Toronto they had brought prices ranging from \$65 to \$1,350.

And, in most cases, the frames were worth more than the paintings.

In quantity, at least, it was the biggest fraud in Canadian art history.

It began in 1962 when the National Gallery, alarmed at the number of spurious Canadian paintings that had turned up during the previous two years, asked the Ontario Attorney-General's office to investigate. The job was turned over to Erskine, who headed the O.P.P.'s newly-formed Anti-Rackets Squad.

"The first thing I did," says Erskine, "was to spend days studying everything I could find on Canadian art."

Then, flanked by Sgt. John Ross, of the Metropolitan Toronto Police Fraud Squad, and by adviser A. J. Cason, the youngest living artist of the famed Group of Seven, Erskine set out on the trail of the fake paintings. He found they all had been sold at auction by Toronto auctioneer Ben Ward Price on behalf of a man named Leslie W. Lewis, or at Lewis's own establishment, the Haynes Art Gallery in Toronto.

Ward Price said he had known the 63-year-old Lewis as an art dealer for 30 years and, since 1945, had sold more than 500 paintings a year for him. But he had acted only as an auctioneer, taking a commission of 20 per cent, and had never had reason to question the authenticity of the paintings.

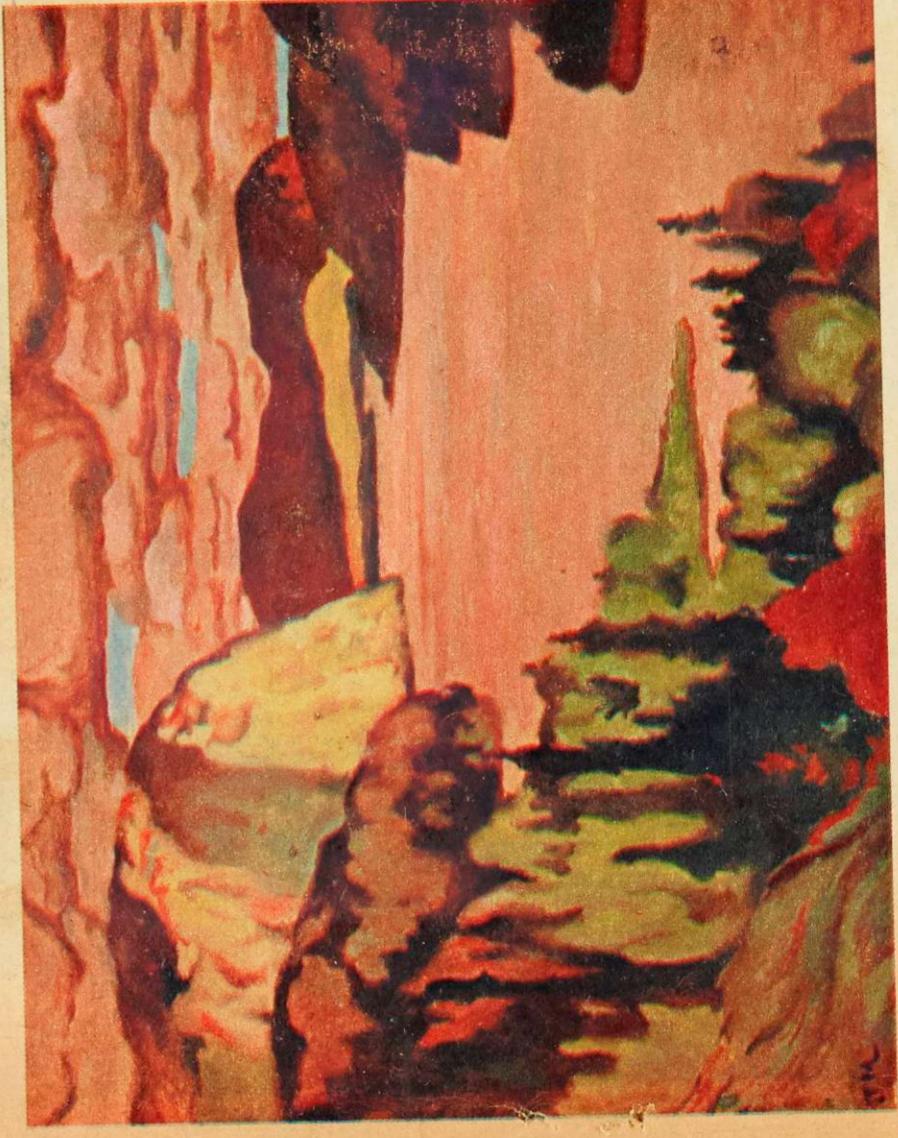
WHEN police arrived at the Haynes Gallery with a search warrant, Lewis apparently could not understand what all the trouble was about. The sales were all in the day's work. It was a case of let the buyer beware. "The reason I am in trouble," he said, "is because I thought that anything goes at an auction sale. This happens in England all the time and there is no fuss about it. You see Van Dykes and Constables and others being sold that are not by the artist and this has been going on for years. You often see people sitting copying paintings in Washington and later, if they are sold in Australia, they would be sold as being genuine."

The police took a less broad-minded view and, on May 23 last year, Lewis was arrested and charged with fraud. But there was still the problem of where the paintings had come from and who had done them. The search of Lewis's gallery turned up cancelled cheques for \$4,150, paid to a Neil Sharkey and to the Scottish Art Gallery in Toronto. Sharkey, 31, had worked for Lewis as a picture cleaner and framer and, later, had opened his own gallery. In need of money, he began to get ideas when he was hanging some of Lewis's pictures prior to Ward Price auctions.

*Continued on next page*

## THIS ART WAS A CRIME

*Innocent buyers paid thousands for paintings they thought were the work of Canada's greats*



The fake version was re-titled The Northland, Algoma, and brought \$600 at an art auction.



The real version of The Solent Land, by J. E. H. MacDonald, is also to be found in the National Gallery.

Bowden's  
**NATIONAL PRESS  
CHECKING SERVICES**  
226 RICHMOND ST. WEST - TORONTO

Regina The Leader-Post  
Regina, Sask.  
(Daily. Circ. 55,550)

Saturday, May 23, 1964

## Club painting *13-M* for gallery

While most of the contents of the Regina Boat Club's boathouse by Wascana Lake have been auctioned or sold, and the building left to ruin, its most valuable adornment has been saved.

This is the club's most treasured possession, an eight feet by six feet oil painting, depicting a First World War convoy ploughing through a stormy North Atlantic, and bearing a plaque commemorating club members killed in action in the First World War.

The painting — commissioned by the club in 1920, entitled A Convoy at Sea, and painted by noted Montreal artist Arthur Lismer—is to hang on display in the Norman Mackenzie Art Gallery from early June onwards.

"We worked hard to acquire the painting, and we're very happy to have it permanently," said Ron Bloore, gallery director, Friday.

"Two months ago the club was considering selling the painting, but we decided its value was too great to let it go," Mart Wilkinson, executive member of the now disbanded club, revealed Friday.

It may have ended up outside the province or the country, so we donated it to the gallery, he explained.

The painting cost the club \$750 when it was bought in 1920.

Members have not had it valued since, but an informed authority suggests it may be worth \$3,000 to a collector.

One factor involved may be the increased reputation of its creator. Mr. Lismer is now director of the famed Montreal Museum of Fine Arts.

Since late March, the art treasure has been stored in HMCS Queen, and was transferred to the gallery for safe keeping April 21.

Bowden's  
**NATIONAL PRESS  
CHECKING SERVICES**  
226 RICHMOND ST. WEST - TORONTO

Montreal The Monitor  
Montreal, Que.  
(Weekly. Circ. 8,600)

Thursday May 21 1964

• NOTES — Congrats to Candy Clarke, 4655 MacMahon avenue, who has been named for a special "Award of Merit" in the Five Roses Young Canada Bake-offs. This makes Harold G. Phillips a proud grandfather . . . An orchid to Deborah Helen Dexter, 4379 Melrose avenue, who was a winner in the Montreal Museum of Fine Arts "Picasso Contest". The ten-year-old Deborah is a student at Willingdon School . . . Cote des Neiges Presbyterian Church celebrates its 100th anniversary on Sunday. The kirk had a dual use . . . week days as a school for the English speaking children and Sunday for the minority group of Protestants of Cote de Neiges, St. Laurent and Snowdon. James Snowdon was one of the founders . . . his family's name was connected with most activities in what was known as Snowdon Junction — corner of Queen Mary road and Decarie blvd. . . Jim Gillespie, Fielding avenue, loud in his praise for the Montreal Chapter SPEBSQSA 14th Annual Parade of Quartets and Harmony show at Plateau hall on Saturday. The Barbershoppers have a fine program lined up and expect to have a capacity audience

Bowden's  
**SCHOOL OF ART DESIGN  
NATIONAL PRESS  
CHECKING SERVICES**  
226 RICHMOND ST. WEST - TORONTO

Ottawa Citizen  
Ottawa, Ont.  
(Daily. Circ. 76,390)

Saturday, July 11, 1964

### *B-13-M* Valley School of Arts

Art director for the Valley School of the Arts this year is Ann Redford from the Montreal Museum of Fine Arts. A graduate of the Vancouver School of Art, she has exhibited at the Vancouver and Victoria art galleries and the Young Contemporaries' Exhibition at London, Ont.

## TIPS from the TOP

*The Gazette*

By

Arthur Lismer  
Principal School of Art and Design  
(Montreal Museum of Fine Arts)

July 18, 64

So you want to be an artist! Well, it is a good life and the artist is the only one who can starve, gracefully. The word "artist" covers a multitude of sins of omission and commission. If you do want to be an artist, it means that you are one of several things:

- You are one already.
- You think there is money in it.
- Or you imagine that artists are born and not made.

Worthy sentiments and of course, to the artist who is hard working, there are rewards—eventually. Somebody invented the term "commercial artist" — it commonly means there is a living in it and perhaps money.

Again the word artist—commercial, professional or otherwise, means the feeling for design or craftsmanship, accurate techniques—and above all, creative ideas.

The term "commercial artist" covers a multitude of ways of earnings a living; designers, inventors, furniture, etc. . . The advertising arts—fine lettering, bold design, and above all ideas.

But whether you want to be a painter, sculptor or designer—in other words a professional artist, preparation and training is essential and disciplinary, as in commercial art.

Therefore, I would advise a good period of art training in a good art school where the active disciplines of hand and eye—are well taught.

This is essential—one cannot learn these things by correspondence; the personal contact with masters of the crafts and the training of the hand and eye are absolutely essential.

Give such study a year or two—things cannot happen overnight, you may be young, ambitious and hopeful—but art, commercial or otherwise is a discipline and worthwhile, and you have got to be good at it — good hunting!



## Canadian Press clipping Service

A division of Maclean-Hunter

481 University Ave., Toronto 2.

Sherbrooke Record, Que.

July 16, 1964

# Art for children's sake taught in bilingual Cowansville centre

COWAN SVILLE — Art Classes for Children are being held every Tuesday morning, from 10 to 12 a.m. at the Bruck Club Art Centre in Cowansville. The classes are under the direction of Miss Marion Hawthorne, an artist and graduate of the Instructors' Course of the Montreal Museum of Fine Arts where she studied under Dr. Arthur Lismer, famous Canadian Artist and teacher.

The Children's Classes

By JOAN MORGAN  
(Record Correspondent)

were a dream of the president and Ladies' Committee of the Bruck Club Centre. They became a reality last summer when Miss Hawthorne started her classes with an enrollment of 22. This year there are 54 enrolled and many more who would like to join. Space has become a problem and there just simply isn't any more room at present.

The children range in age from 5 to 15 years and come from various parts of the district. There are even four who are driven from Greenfield Park each week by their mother in order to attend. Last week, there were two visitors from Australia, the grandchildren of Mrs. Pickering, one of Miss Hawthorne's wonderful volunteer helpers. Miss Nunn is another Volunteer who attends class each week to help with the supervision. Miss Hawthorne said that her volunteers were indispensable and added greatly to the smooth running of the classes.

Besides the volunteers, Miss Hawthorne has two staff assistants, Miss Muriel Hosk-



Senior class at Cowansville Art Center learns painting in two languages.

very pretty. Paige Lindsay, of Cowansville, 9 years old, had finished a picture that showed a girl exploring the bottom of the sea where she had found a treasure cave. Her boat was floating on the surface above and Paige said she was going to report what she had discovered. There was a pretty floral design on either side of the painting.

David Hoskins, a young man with a lot of imagination had depicted an astronaut boarding a rocket for far flung planets which he included in his painting. He said that he wanted to be either a spaceman or a farmer when he grew up and that he and his brother Brian were saving their money to build a barn.

Carol Arbour of Adamsville, one of the older children said that she enjoyed the classes very much. She wants to teach when she finishes school and thinks her artistic abilities will be of help.

Miss Hawthorne said that the classes will last for ten weeks, ending on September 1st, when an exhibition of the children's work will be held at the Center. She said that besides the work the children do, she always shows them the work of some great artist or sculptor and tells a little about the person. This week she was talking about the caveman and his paintings.

Miss Hawthorne also says that the amount the children pay for their lessons (\$5 per session) does not cover the cost of the materials used. The Committee of the Art Centre takes care of the rest.

At the end of the lesson, the children helped the teachers to clean up and short order everything neatly away in its place. Then the teachers said that all children met their parents safely outside.

5 and 6 year olds had over painted on recently was things that fly or float above the ground. The children produced a great variety of things from humming birds and butterflies to airplanes and space ships. There is always a lot of individualism in the results of the classes, she says.

The older children were working together in a separate room from the younger tots. They were either standing or sitting at easels. The younger ones had their work spread out on the floor of a big room. All the children were using temporary paint, just the primary colors and were mixing colors right on the paper.

It was amazing to see how much control even the little

ins and Miss Suzanne Bertrand, Miss Bertrand is completely bilingual and is an enormous help to Miss Hawthorne as the teaching is both in French and English. French speaking children work side by side, chatting back and forth, and learning each other's language.

Miss Hawthorne said that the object of the classes was not only to teach the children to use various media correctly, but also to give them a chance to express their own creative ideas. She said that she never gives them specific directions but rather an idea to start with, and the materials and lets them go at it on their own.

One topic that the children

were a dream of the president and Ladies' Committee of the Bruck Club Centre. They became a reality last summer when Miss Hawthorne started her classes with an enrollment of 22. This year there are 54 enrolled and many more who would like to join. Space has become a problem and there just simply isn't any more room at present.

The children range in age from 5 to 15 years and come from various parts of the district. There are even four who are driven from Greenfield Park each week by their mother in order to attend. Last week, there were two visitors from Australia, the grandchildren of Mrs. Pickering, one of Miss Hawthorne's wonderful volunteer helpers. Miss Nunn is another Volunteer who attends class each week to help with the supervision. Miss Hawthorne said that her volunteers were indispensable and added greatly to the smooth running of the classes.

Besides the volunteers, Miss Hawthorne has two staff assistants, Miss Muriel Hosk-

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Kingston Whig-Standard  
Ontario  
July 22, 1964

Etherington Art Centre

## Children's Art to Be on Display July 29

871  
Strange things will be seen on a screen outside the Agnes Etherington Art Centre July 29.

Children between the ages of six and 13 will take a half-hour to show the public what they've accomplished in a summer of art classes.

Outstanding attraction is expected to be four short shadow plays between 7-7:30 p.m. A chorus of children tells the story while the drama is acted out by puppets held up on a stick.

The children will also act in costumes of their making. There will be displays of painting and clay modelling completed over the past six weeks.

The children have had two

adjoining rooms of the engineering drawing section of Ellis Hall to themselves. Facilities at the art centre are taken up with teen-age and adult summer art classes.

It is the 11th summer the course has been run by Audrey Taylor, head of children's art at the Montreal Museum of Art.

Turning out the maximum number of young people who will go on to be artists isn't the main aim of the children's course, she explained.

"Parents as much as teachers are responsible for the fears or inhibitions in children," she said. Fear of being wrong prohibits some children from taking a full part in free art forms.

She pointed out that children's art is a world-wide phenomenon. It is most highly developed in the rice paper art of Japan, she said.

experience when they arrive "It's an absolutely different way for them to spend the summer than they would have experienced if they had played with the children on the block."

The instructor said talent is recognizable even in six-year-olds. But some children are afraid to express themselves.

"I used to think it would be fun to be married to a painter because painting is such a solitary kind of life."

She admits there were conflicts between being an artist and being a mother, a teacher and even a grandmother. Now, she devotes each morning and most afternoons to her work. In the past, raising a son and taking time off to teach painting made long periods of intensive work difficult. But she always had the feeling of wanting to get down to painting.

"I never had any problem about getting down to work." The problem was, she said, "catching up" with her ideas.

Even when she visited New York or took time out to study other artists, she found that just "breathing in" was not enough.

"I have this feeling that if I wait, I'll lose something."

She recalled a time when her husband took a year off to travel on a Canada Council study grant, and she joined him for a few months.

School of Art

Sault Ste. Marie Daily Star  
Sault Ste. Marie, Ont.  
(Daily Circ. 17,530)

Monday, December 16, 1963



NATIONAL PRESS  
CHECKING SERVICES

226 RICHMOND ST WEST TORONTO

Page 22 THE SPECTATOR

## Breathing in, Not Enough 9

## Poets are Good for Solitary Artists

13-M

By JANET KASK

MONTREAL (CP) — Marian Scott is a small, quiet woman with a strong sense of continuity in her life as an artist and in her paintings themselves.

Mrs. Scott is the wife of Frank Scott, well-known Canadian poet, dean of law at McGill University and champion of civil liberties. Being married to a poet, she says, is good for an artist.

"I used to think it would be fun to be married to a painter because painting is such a solitary kind of life."

During the last few years Mrs. Scott feels she has been going through a "transitional period." Now, she dislikes giving titles to her works.

Her earlier paintings have a transcendental quality. In the

"I had to take along some series Cells and Fossils she Work didn't come from any crayons and water colors — to crosses what she describes as sudden inspiration, but grew out of previous work.

Brown-eyed Mrs. Scott has been painting "as long as I can remember."

A look at her work during the last 20 years gives a hint of how an artist becomes "abstract." Her first paintings were strong, well-defined formal scenes. In one of her earlier series called Tenants, she was preoccupied with the winding staircases of old Verdun in the southwest section of Montreal Island.

She prefers not to explain her works. She finds it difficult to put into words.

"You can see where I started from," she said in referring to her early work. Now she is "so interested in certain formal relationships of rhythm and texture" that the subject becomes almost ambiguous, and the painting takes on "a life and energy of its own."

She works slowly, she said.

In one work, primary organisms are superimposed on a human form. Another was inspired by aboriginal cave paintings.

Mrs. Scott studied at the Montreal Museum of Fine Arts, the Ecole des Beaux-Arts here and at the Slade School in London, England.

Her works are in permanent collections in museums across Canada from Quebec to Vancouver, including the National Gallery at Ottawa, and as far away as the Bezalel Museum in Jerusalem. In 1943 she painted a mural of the histology department at McGill University.

She has had one- and two-man exhibitions and her work has been included in several international shows.

The Scotts have a son, Peter, now teaching at the University of California at Berkeley, and two grandchildren.

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Montreal Star, Que.

May 4, 1964

Scholar of Art

871



Esther Wertheimer, director of the St. Laurent Art Society, and Mayor Marcel Laurin of St. Laurent, dis-

cuss painting, "Mon Petit Village," by Montrealer Omer Letourneau. The exhibit won first mention.

## St. Laurent Art Show 'Mark of Maturity'

The fifth annual spring exhibition of the St. Laurent Art Society continues today with what its people are more than 100 paintings and sculptures on view at the sub-whole of the city hall's main floor, with another dozen sculptures decorating the main entrance.

A joint effort of the society opened on the weekend by Mayor Marcel Laurin who called it an agreeable annual event and termed it "a mark of maturity." Lauding the society for its initiative and raising this year's show as "a magnificent work," the mayor declared such events "reflect credit on our city" and said "they help develop the culture and refine-

William Showell, for a pastel entitled "Woman With Red Hair," second mention.

Suzan Clarkson, for a work entitled "Form," won the first prize in sculpture. Their exhibits were among 34 chosen by a jury composed of the Quebec Sculptors Association.

Robert Ayre, Alfred Tinsky and Louis Muhlstock, Another 70 exhibitors came from well known and materials:

Louis Bock, artist and sculptors invited to Wednesday night. Robert Vener, for a painting submit works.

Many of the items are for painting; Thursday night Gordon Webber, teacher at the Samoa first prize; Omer Letourneau, for an oil painting a new technique Sunday and the Public is in and McGill will deliver an illustrated lecture on trends in modern painting; and Friday night

Evening lectures and demon- strations, scheduled for eight o'clock, continue until Friday. Esther Wertheimer, the society's director and instructor from life; tomorrow night at Northmount YMCA, will demonstrate simplified methods in oil painting for beginners.

Prize Winners

Winners receiving prizes from the society's director, Esther Wertheimer, were: Robert Vener, for a painting done in vinyl acetate entitled "Samoa first prize;" Omer Letourneau, for an oil painting a new technique Sunday and the Public is in and McGill will deliver an illustrated lecture on trends in modern painting; and Friday night

Evening lectures and demon- strations, scheduled for eight o'clock, continue until Friday. Tonight Oscar Delall, RCA, demonstrates portrait painting from life; tomorrow night at Northmount YMCA, will demonstrate simplified methods in oil painting for beginners.

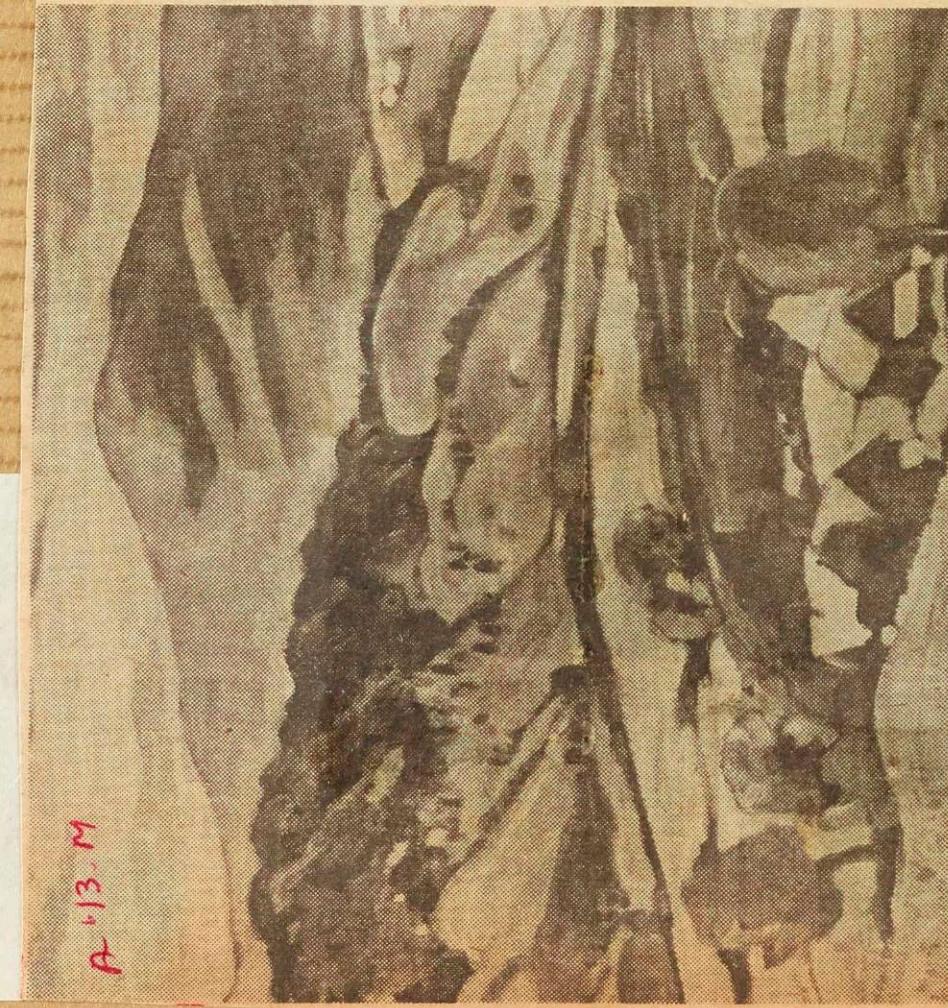
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Borden's NATIONAL PRESS  
n p c CHECKING SERVICES

Montreal The Gazette  
Montreal, Que.  
Daily Circ. 134,500

Saturday, April 25, 1964



"RIVER NEAR SUTTON, QUEBEC", a painting in oils, by Nora Collyer included in her current solo exhibition in Walter Klinkhoff's (Downstairs) Gallery, at 1200 Sherbrooke St. W.

## Norah Collyer

**A**fairly nostalgic showing of good Canadian painting of a certain period in danger of being overlooked is on view at the Walter Klinkhoff Galleries. The artist of these recent works is Nora Collyer, of Foster, P.Q.

Nora Collyer was born in Montreal. She studied at the former Art Association (now the Montreal Museum of Fine Arts) under Cleland and Brymner and went as a young girl on many sketching-class trips to the Laurentians and Eastern Townships with the late Canadian artist Maurice Cullen who died in 1934. Her paintings today retain more of that individualistic painter's influence than that of Canada's then contemporary Group of Seven.

Miss Collyer's technique is never harsh. Her various paintings and sketches of rural provincial subjects such as villages, farmhouses, autumn woods and individual trees, or riverscapes of the Lower St. Lawrence region bear the softly textured effect of suede, of gloxinia leaves, or of ancient velvet. While her approach is essentially feminine, it also is structural and definite.

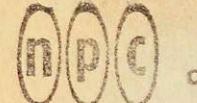
Albert H. Robinson, writing in 1932 in his book "Canadian Landscape Painters" about the group of Canadian women painters of which Miss Collyer then formed part has stated that (at that time) "the work of even our most modern painters is tempered with sanity and painted with sincerity." While Miss Collyer's art today remains true to that particular period, it should not be labeled as "old-fashioned", for it retains continuing individuality and vitality.

The Montreal group of women painters referred to by Mr. Robson included — apart from Miss Collyer — Anne Savage, Kathleen Morris, Sarah Robertson, Mabel Lockerby, Ruth Henshaw, Marjorie Glass, Ethel Seath, Prudence Heward and Mabel May.

"Speaking broadly", Mr. Robson has continued in his article, "they display . . . subtlety in their use of color, a stressing of rhythm of line and . . . simplicity in their planes. While it would be untrue to say they are in any sense imitative of Morrice, still there is perhaps a Morrice influence in their use of color."

Miss Collyer who taught drawing and painting at Tralgar School (1925-30), did voluntary teaching at the University Settlement, the Griffin Town Club and in the Occupational Therapy Department of the Children's Memorial Hospital has exhibited in Montreal, Ottawa, Toronto, Hamilton, etc., at various Spring Exhibitions in the Montreal Museum of Fine Arts, the Royal Canadian Academy, the Ontario Society of Art, the Cowansville Art Center and with the Canadian Group of Painters. Her work was seen at the Coronation Exhibition, London, Eng. (1937), the New York World's Fair ('39) and in other important exhibitions. She was a member of the former Beaver Hall Group of Montreal.

DOROTHY PFEIFFER.



NATIONAL PRESS  
CHECKING SERVICES

226 RICHMOND ST. W., TORONTO, CANADA

School of Art  
Design 9

Sudbury (Ottario) Star  
MONDAY, DECEMBER 23, 1963

## Being Married to Poet Inspirational <sup>13M</sup> Canadian Artist Marian Scott Says

MONTREAL (CP) — Marian Scott is a small, quiet woman with a strong sense of continuity in her life as an artist and in her paintings themselves.

Mrs. Scott is the wife of Frank Scott, well-known Canadian poet, dean of law at McGill University and champion of civil liberties. Being married to a poet, she says, is good for an artist.

"I used to think it would be fun to be married to a painter, because painting is such a solitary kind of life."

She admits there were conflicts between being an artist and being a mother, a teacher and even a grandmother. Now, she devotes each morning and most afternoons to her work.

Her earlier paintings have a transcendental quality. In the series Cells and Fossils she crosses what she describes a the millennium between primeval life and the present, which together become the future.

In one work, primary organisms are superimposed on a human form. Another was inspired by aboriginal cave paintings.

She prefers not to explain her works. She finds it difficult to put into words.

"You can see where I started from," she said in referring to her early work. Now she is "so interested in certain formal relationships of rhythm and texture" that the subject becomes almost ambiguous, and the painting takes on "a life and energy of its own."

### SLOW PROCESS

"I had to take along some crayons and water colors — to keep in touch."

Brown-eyed Mrs. Scott has been painting "as long as I can remember."

Mrs. Scott studied at the Montreal Museum of Fine Arts

A look at her work during the last 20 years gives a hint of how an artist becomes "abstract." Her first paintings were strong, well-defined formal scenes. In one of her earlier series called Tenants, she was preoccupied with the winding staircases of old Verdun in the southwest section of Montreal, England.

Her works are in permanent collections in museums across Canada from Quebec to Vancouver, including the National Gallery at Ottawa, and as far away as the Bezalel Museum in Jerusalem. In 1943 she painted

The Scotts have a son, Peter now teaching at the University of California at Berkeley, and two grandchildren.

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## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Westmount Examiner, Que.

June 12, 1964

School of Art

## PALETTE PATTER

by VALENTINA RAHR

Norma Meagher Escaravage, is exhibiting about thirty-five paintings in oil and pastels at the Coin des Arts, CNR Concourse, West Area for the balance of the month of June. Active in Quebec City as an artist for five years, she is an energetic person and this shows in her work. Natural colors of vegetation, street scenes and landscapes, and views of Quebec City make up the show. Upper and Lower town views of Old Quebec were recorded with Betty Baldwin, her first art instructor. Then followed lessons with F. Iacurto.

Esther Wertheimer

An exhibition of oil paintings by founder and director of the St. Laurent Art Society Esther Wertheimer, is on view at Coin des Arts, CNR Concourse, West Area, until the end of June. About twenty works showing familiar street views of Montreal, Older Montreal, Peel street, scenes of St. Catherine street east, and west.

"Montreal at Night" shows dark skies reflected on wet pavements, and although the colors are dark there is much light on buildings and in the street signs and street lights.

Cote Vertu and Roy East are a contrast, and painted in palette knife with pastel colors not unlike the Van Goghs of his later period. Miss Wertheimer studied at Ecole des Beaux Arts, Montreal Museum of Fine Arts, Alexander Bercovitch and Harold Beament, ARCA.

A good basis of drawing and a knowledge of how to use color, are the reasons for her popularity in Quebec before coming to Montreal. Here she attended Ecole des Beaux Arts, Montreal Museum of Fine Arts, Alexander Bercovitch and Harold Beament, ARCA.

Her works are in private collections, and she has exhibited in Cowansville Art Beaux Arts, and Montreal Museum of Fine Arts. "Bonsecours" is the only street scene of Montreal. Many winter scenes, landscapes, wild seascapes, and portraits make up the show. "Île d'Orléans" is typical of that area, depicting the Norman style of residence so popular

Centre, Mountain Playhouse, and other exhibitions, including the recent one held by the St. Laurent Art Society in May. By popular request, some classes for artists are being formed to be held during the afternoons and evenings. For information please telephone 387-7309 during the day, and RI. 4-0765 during evenings or weekends.

Bowden's  
n p c  
NATIONAL PRESS  
CHECKING SERVICES  
226 RICHMOND ST. WEST - TORONTO

Montreal-Matin  
Montreal, Que. (Daily)  
(Circ. M-F 120,110 Sat. 94,08)

Thursday, December 19, 1963  
Art Centre

MONTRÉAL  
PÉLÉ-MÈLE  
au-jour le jour

### 13-M DEPOUILLEMENT

C'est dimanche, le 22 décembre que se déroulera à 2 h. de l'après midi, le dépouillement d'arbres de Noël pour les enfants de la ligue de quilles de l'Association de l'Union nationale du comté de S. Louis. Plus de 200 enfants bénéficieront de cette fête.

### DINER-CAUSERIE

Le diners-causerie du Credit Women's Club de Montréal a eu lieu hier soir en la salle Cartier de l'hôtel Berkeley. Le major Hollman officier commandant de l'Armée du Salut, fut le conférencier.

### PARTIE D'HUITRES

La division 14,850 de la National Union of Operating Engineers of Canada organise, à l'intention de ses membres, une partie d'huitres qui aura lieu demain, le 20 décembre, à la salle du CEOC, 4450, rue St-Denis, à 8 h. 30 du soir. L'entrée est libre pour tous les membres.

### BEAUX-ARTS

Des enfants de 3 à 14 ans, qui suivent des cours au centre d'art du Musée des Beaux-Arts de Montréal, présenteront une séance créative pour les enfants, de 4 h. à 8 h. du soir, demain, le 20 décembre, à la salle des conférences du musée. Il y aura également une exposition de tableaux et de murales illustrant la Nativité.

Shawbrooke Daily Record  
Shawbrooke, Que.  
(Daily Circ. 8,990)

Friday, May 15, 1964

Shawbrooke Daily Record  
Shawbrooke, Que.  
(Daily Circ. 8,990)

May 15, 1964

## Women's Canadian Club speaker

Madame Jeanine Beaubien  
will be the guest speaker at the Women's Canadian Club at their final meeting for the season on Wednesday, May 20 at the New Sherbrooke Hotel at 1 p.m., and has chosen as her topic A bird's eye view of 300 years of theatre in America.

Born in Montreal, she is the granddaughter of the Honorable Albinum Company of Canada. Madame Beaubien has studied extensively. Her secondary education, which was bilingual, was received at the Villa Mar-

## Bowden's NATIONAL PRESS n/p/c CHECKING SERVICES

Montreal Le Presse

Montreal, Que. (Daily Circ.)

M-F 246,360 sat. 262,570)

Wednesday, April 29, 1964



Madame Jeanine Beaubien

Convent in Montreal. Her other studies include Camille Barnard's, Children's Little Theatre; stories and has performed with the Montreal Symphony Orchestra under the direction of Wilfred Pellerin. She has made recordings of Cocteau's plays. She was the founder of the Montreal International Festival of Arts (the official name of La Poudrière) in 1958 where in 1942 she founded La Société d'Art Dramatique d'Art and has been its director since 1945. She moved to Quebec City part in their productions, where she appeared with the Quebec Art Theatre and for six months had her own radio program on the English station. She performed with the St. Gensius Women's Canadian Club of Laurentian, Quebec and was in-coming president when she moved back to Montreal in 1948. In Montreal, she has the rare distinction of being the first woman in Canada to receive a fellowship from the Royal Society of the women's committee from 1956 to 1958. She is currently a member of the Women's Executive Committee of the Montreal Symphony Orchestra, and has speaking appearances and the Sherbrooke Club has been fortunate in arranging to have her as guest speaker at their annual meeting.

Club studying ceramics, has had lingual theatre group of La Vienne-Blanc and Eleanor Stirling which is currently presenting a Cocteau Festival of French plays. She was the founder of the Montreal International Festival of Arts (the official name of La Poudrière) in 1958 where in 1942 she founded La Société d'Art Dramatique d'Art and has been its director since 1945. She moved to Quebec City part in their productions, where she appeared with the Quebec Art Theatre and for six months had her own radio program on the English station. She performed with the St. Gensius Women's Canadian Club of Laurentian, Quebec and was in-coming president when she moved back to Montreal in 1948. In Montreal, she has the rare distinction of being the first woman in Canada to receive a fellowship from the Royal Society of the women's committee from 1956 to 1958. She is currently a member of the Women's Executive Committee of the Montreal Symphony Orchestra, and has speaking appearances and the Sherbrooke Club has been fortunate in arranging to have her as guest speaker at their annual meeting.

**à Voter \*\*\***

**N L'ASS. CONTRE LA SCÈNE ROSE EN PLAQUES — L'Ass. association contre la scérose en plaques tiendra son "tagday" annuel le vendredi 1er mai. Les bénéfices serviront à la construction d'un édifice pour la réadaptation. Des volontaires sont demandés. Pour renseignements on peut communiquer avec Mme H. Anchel à RE: 8-5325 ou avec Mme Evelyn G. Opal à 484-9028 ou 482-4269.**

**A LA SOCIETE DES ARTISTES DE ST-LAURENT — La Société des artistes de St-Laurent annonce l'ouverture de sa 5e exposition du printemps pour le samedi 2 mai à 9 h. p.m. à l'Hôtel de Ville de Saint-Laurent, au 777 du boulevard Laurier. Me Marcel Laurin, maire de Saint-Laurent, ouvrira cette exposition qui se tiendra du 3 au 10 mai.**

Voici le programme de la semaine :

**Dimanche 3 mai à 3 h. p.m.** — Andrés Zadorozny, artiste professeur et conférencier, parlera de l'art actuel.

**Lundi 4 à 8 h. p.m.** — Oscar Delalla R.C.A. fera la démonstration d'un portrait vivant.

**Mardi 5 mai, à 8 h. p.m.** — Marcel Braitschein, président du Québec pour l'ass. des Sculpteurs fera une démonstration de modelage et parlera des différentes méthodes et du matériel dont se servent les sculpteurs.

**Mercredi 6 mai, à 8 h.** — Louis Beckmont démontrera et expliquera les procédés de l'acquarelle.

**Jeudi 7 mai, à 8 h. p.m.** — Gordon Webber, professeur au "Montreal Museum of Fine Arts" de l'Université McGill, donnera une causerie illustrée sur les tendances de la peinture moderne.

**Vendredi 8 mai, à 8 h. p.m.** — composer 650-3357 ou 661-1105.

Bowden's  
NATIONAL PRESS  
CHECKING SERVICES

228 RICHMOND ST. WEST - TORONTO  
Montreal  
Sarnia Observer  
Sarnia, Ont.  
(Daily Circ. 15,870)

Thursday, December 19, 1963

Schott of Art



MARION SCOTT AND ONE OF HER PAINTINGS

## Says Being Married To Poet Helps Woman In Her Painting

By JANET KASK

Montreal (CP) — Marian Scott is a small, quiet woman with a strong sense of continuity in her life as an artist and in her paintings themselves.

Mrs. Scott is the wife of Frank Scott, well-known Canadian poet, dean of law at McGill University and champion of civil liberties. Being married to a poet, she says, is good for an artist.

"I used to think it would be fun to be married to a painter, because painting is such a solitary kind of life." She admits there were conflicts between being an artist and being a mother, a teacher and even a grandmother. Now, she devotes each morning and most afternoons to her work. In

the past, raising a son and taking time off to teach painting made long periods of intensive work difficult. But she always had the feeling of wanting to get down to painting.

"I never had any problem about getting down to work." The problem was, she said, "catching up" with her ideas.

### CAN'T LOSE TIME

Even when she visited New York or took time out to study with other artists, she found that just "breathing in" was not enough.

"I have this feeling that if I wait, I'll lose something." She recalled a time when her husband took a year off to travel on a Canada Council study grant, and she joined him for a few months.

"I had to take along some crayons and water colors — to keep in touch." Mrs. Scott has been painting "as long as I can remember."

A look at her work during the last 30 years gives a hint of how an artist becomes "abstract." Her first paintings were strong, well-defined formal scenes. In one of her earlier series called "Tenants," she

was preoccupied with the winding staircases of old Verdun in the southwest section of Montreal Island.

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### SLOW PROCESS

She works slowly, she said. Work didn't come from any sudden inspiration, but grew out of previous work.

Mrs. Scott studied at the Montreal Museum of Fine Arts, the Ecole des Beaux-Arts here and at the Slade School in London, England.

Her works are in permanent collections in museums across Canada from Quebec to Vancouver, including the National Gallery at Ottawa, and as far away as the Bezalel Museum in Jerusalem. In 1943 she painted a mural of the histology department at McGill University. She has had one- and two-man exhibitions and her work has been included in several international shows.

The Scotts have a son, Peter, now teaching at the University of California at Berkeley, and two grandchildren.

1134



NATIONAL PRESS  
CHECKING SERVICES  
6 RICHMOND ST. W., TORONTO, CANADA

School of Art

Star-Record Record  
THURSDAY, OCTOBER 31, 1963

# With Cowansville 12, Tuesdays are for art

13-14

By FRED PATTENMORE  
(Record staff reporter)

COWANSVILLE — Each year a number of men and women from Cowansville and the surrounding area decide to pull themselves away from the television set on Tuesday evenings and pursue "the finer things of life" with the Cowansville Art Centre's studio group. The activities of the studio group include painting and puppetry. This year's class of amateur painters has 12 members instructed as in the past by Marion Hawthorn of Brigham. The members of the class are beginners. During their work Tuesday evenings they learn to draw the objects placed before them and then produce a painting.

This Tuesday, when the Beard sought them out, they were found in their usual habitat on the third floor of the Bruck Mills Club, working away patiently amidst the pleasant aroma of oil and turpentine as they attempted to produce studies of various groupings of apples and grapes, sundry vases and draperies.

Marion Hawthorn drifted

about looking at the work be-

ing done and giving the occasional helpful hint. She is experienced in teaching painting. A native of Montreal, she studied the teaching of art at the Montreal Museum of Fine Arts real Museum of Fine Arts. She painted under Arthur Lismer and has been involved in a number of the centres he has established in Montreal and the surrounding area. This is her fifth year with the Cowansville studio group.

Membership in the Art Centre is a prerequisite for those who wish to join the studio group.

The course lasts only ten weeks, with one lesson each week, but, for only two dollars a year, members have access every Tuesday to the studio in the Bruck Mills Club as well as being invited to attend the various functions sponsored by the centre.

Each year's course culminates in an exhibition of works completed during the course.

This year these will consist mainly of still life compositions, although Miss Hawthorn intends to give her class a chance at a bit of painting from a live model in the next few weeks.

The puppetry group work along with the painters on Tuesday evenings. They make their puppets

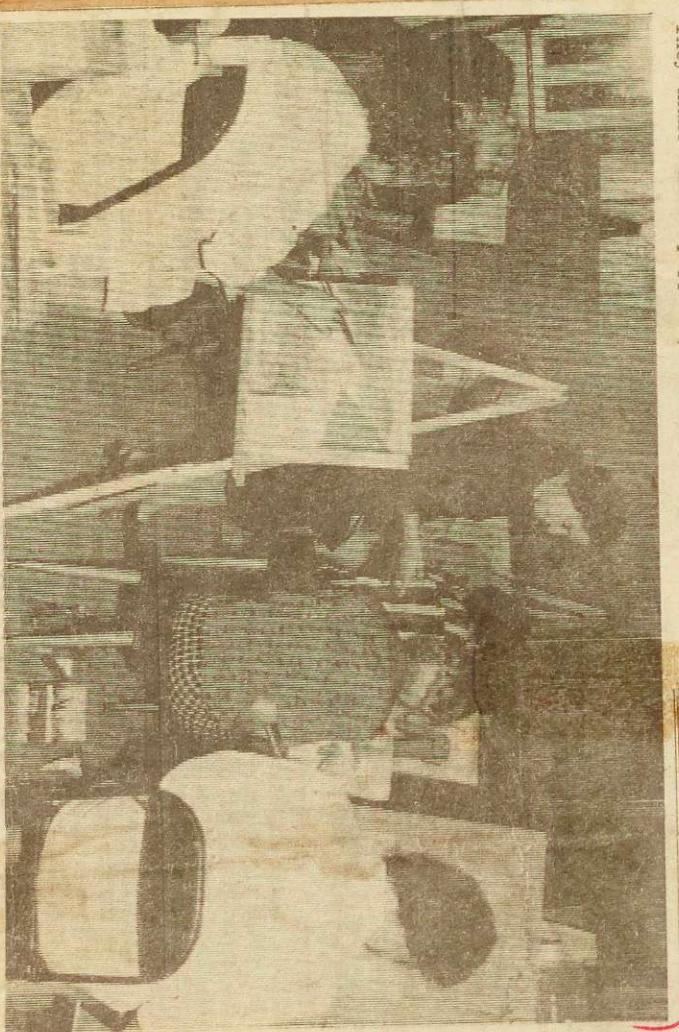


PUPPETEERS — Eleanor Archer, Mrs. Edith Pickering, Paul Archer and Mrs. Vin-

cent Leonard, shown left to right, show off some of the little people turned out by Cowansville Art Centre.

entirely by themselves. The heads are made of plastic wood and the bodies of stuff. They are then strung, clothed and manipulated by the group.

This year they hope to present a complete marionette stage stored at the centre. This spring they presented their production of the Nutcracker.



STUDIO GROUP PAINTERS — As the members of the painting class that forms part

of the Tuesday evening stu-

dio group at the Cowansville Art Centre work on their compositions, Marion Hawthorn, standing, moves about

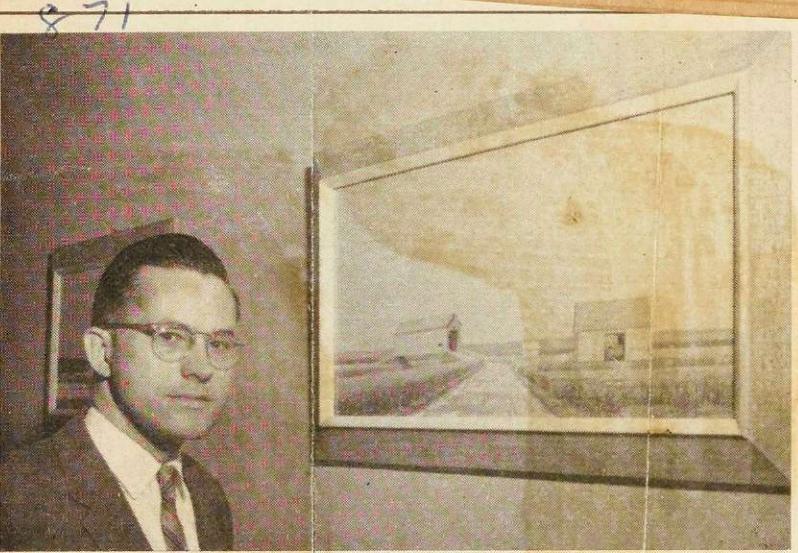
slowly giving her pupils the occasional helpful hint.

(Record photos by Studio Eclair)

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

School of Art  
Canadair News  
Montreal, Que.  
November 1963



Glenn Adams and one of his paintings that was exhibited in New York earlier this year.

## Engineer By Day — Artist By Night

Glenn Adams is an employee with an artistic hobby. During the day he is an engineer employed on the CL-84 VTOL project. Five years ago he took up painting as a hobby and early last September, in company with six other young Canadians, had his paintings introduced in New York at the Banfer Galleries. Six of his paintings were hung in an exhibition under the general title of 'New Images from Canada'. Glenn and the other Canadian artists painted from nature, each focusing on subject matter that personally appealed to them.

Glenn was born in Montreal and attended McGill University, where he received his B.Sc. in 1949, M.Sc. in 1950 and Ph.D. in 1953. He has worked for the Company as an aircraft engineer since 1957.

He has attended numerous evening classes at the Montreal Museum of Fine Arts and McGill University as well as summer school at Mount Allison University, Sackville, N.B. He took a seven month leave of ab-

sence from Canadair to spend the 1962-63 academic year studying at Mount Allison under Alex Colville and L. P. Harris. Glenn works with a relatively new type of paint known as Liquetex which is particularly suited to his style of painting.

Dorothy Adlow, an art critic writing in the Christian Science Monitor of October 4, 1963 said of Glenn's work, "Whether Mr. Adams concentrates on portrayal of a bridge or a boat, he works with a highly controlled hand; attending with extraordinary patience to details. While the procedure seems to be characterized by a dry factualness, in total effect the pictures show a primitive freshness."

"I have this feeling that if I wait, I'll lose something." She recalled a time when her husband took a year off to travel on a Canada Council study grant, and she joined him for a few months.

"I had to take along some crayons and water colors — to keep in touch."

Brown-eyed Mrs. Scott has been painting "as long as I can remember."

A look at her work during the last 20 years gives a hint of how an artist becomes "abstract." Her first paintings were strong, well-defined formal scenes. In one of her earlier series called Tenants, she was preoccupied with the winding staircases of old Verdun in the southwest section of Montreal Island.

### DISLIKES TITLES

During the last few years Mrs. Scott feels she has been going through a "transitional

Bowden's  
**NATIONAL PRESS CHECKING SERVICES**  
228 RICHMOND ST WEST - TORONTO

School of Art

Kirkland Lake Northern Daily  
Kirkland Lake, Ont. New  
(Daily Circ. 6,560)

Saturday, December 21, 1963

## Brown-Eyed Canadian Artist *13-M* Married To Renowned Poet

By JANET KASK

MONTREAL (CP) — Marian Scott is a small, quiet woman with a strong sense of continuity in her life as an artist and in her paintings themselves.

Mrs. Scott is the wife of Frank Scott, well-known Canadian poet, dean of law at McGill University and champion of civil liberties. Being married to a poet, she says, is good for an artist.

"I used to think it would be fun to be married to a painter, because painting is such a solitary kind of life."

She admits there were conflicts between being an artist and being a mother, a teacher and even a grandmother. Now, she devotes each morning and most afternoons to her work. In the past, raising a son and taking time off to teach painting made long periods of intensive work difficult. But she always had the feeling of wanting to get down to painting.

"I never had any problem about getting down to work." The problem was, she said, "catching up" with her ideas.

### CAN'T LOSE TIME

Even when she visited New York or took time out to study other artists, she found that just "breathing in" was not enough.

"I have this feeling that if I wait, I'll lose something."

She recalled a time when her husband took a year off to travel on a Canada Council study grant, and she joined him for a few months.

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A look at her work during the last 20 years gives a hint of how an artist becomes "abstract." Her first paintings were strong, well-defined formal scenes. In one of her earlier series called Tenants, she was preoccupied with the winding staircases of old Verdun in the southwest section of Montreal Island.

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## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

School of Art  
Prince Albert Herald, Sask.

December 14, 1963

## Many Conflicts Between *871* Being Artist And Mother

MONTREAL (CP) — Marian Scott is a small, quiet woman with a strong sense of continuity in her life as an artist and in her paintings themselves.

Mrs. Scott is the wife of Frank Scott, well-known Canadian poet, dean of law at McGill University and champion of civil liberties. Being married to a poet, she says, is good for an artist.

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A look at her work during the last 20 years gives a hint of how an artist becomes "abstract." Her first paintings were strong, well-defined formal scenes. In one of her earlier series called Tenants, she was preoccupied with the winding staircases of old Verdun in the southwest section of Montreal Island.

### DISLIKES TITLES

During the last few years Mrs. Scott feels she has been going through a "transitional period." Now, she dislikes giving titles to her works.

Her earlier paintings have a transcendental quality. In the series Cells and Fossils she crosses what she describes as the millennium between primeval life and the present, which together become the future.

In one work, primary organisms are superimposed on a human form. Another was inspired by aboriginal cave paintings.

She prefers not to explain her works. She finds it difficult to put into words.

Mrs. Scott studied at the Montreal Museum of Fine Arts, the Ecole des Beaux-Arts here and at the Slade School in London, England.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

School of Art  
Ottawa Le Droit, Ont.

December 13, 1963

## Marian Scott aime peinture et poètes

par JANET KASK

MONTREAL (PC) — Marian Scott est une femme très stable dans sa vie en tant qu'artiste et dans ses œuvres picturales elles-mêmes. Elle est l'épouse de Frank Scott, poète canadien, doyen de la Faculté de Droit de McGill et champion des libertés civiles. Elle déclare qu'il est bon pour une artiste d'être mariée à un poète.

Elle reconnaît par ailleurs que sa vie d'artiste et de mère, de professeur et même de grand-mère, sont entrés en conflit. Elle consacre maintenant ses matinées et la plupart de ses après-midi à son travail. Dans le passé, elle a dû élever son fils et enseigner la peinture.

Mme Scott rappelle par ailleurs le temps où son mari a consacré une année à voyager grâce à une bourse du Conseil des arts; elle se joignit à lui pendant quelques mois. Elle a précisé à ce sujet: "J'ai dû prendre quelques crayons et de la peinture à l'eau, pour maintenir le contact."

Elle a d'abord fait de la peinture figurative, mais ses œuvres sont maintenant abstraites. Elle n'aime pas donner de titres à ses tableaux et préfère ne pas les expliquer.

Mme Scott a étudié au Musée des Beaux-Arts et à l'Ecole des Beaux-Arts de Montréal et à la Slade School, à Londres.

Ses travaux figurent dans les collections permanentes du Canada, de Québec à Vancouver en passant par la Galerie Nationale et dans des endroits aussi lointains que le musée Bezalel, à Jérusalem. Elle a fait, en 1943, une peinture murale pour le département d'histologie de McGill.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

School of the  
Globe & Mail  
Toronto, Ont.  
July 10, 1964

## Batik Murals <sup>871</sup> To Be Shown In Florence

Montreal — Batik murals created by Gail Lamarche, a Montreal artist, have been chosen by the federal Government for display at the Artisans' Exhibition in Florence. They also will be shown at an industrial fair in Germany.

Miss Lamarche explained in an interview that the art of the batik was first practiced in Java. The technique involves working with wax and color.

Miss Lamarche has studied at the Beaux Arts School and taken courses at the Montreal Museum of Fine Arts. She teaches design to children in primary schools.

Symbols such as the sun appear often in Miss Lamarche's batik murals. One she has called High Mass recalls the form and richness of an embroidered church vestment.

The biggest mural in the show is about eight feet square and the most expensive costs \$800.

One of the murals won a prize last year in the Canadian National Exhibition at Toronto. Other samples of Miss Lamarche's work have been displayed during the Shakespearean Festival at Stratford.

14



Star Photo by David Bier

Gail Lamarche, whose batik murals will circulate in Europe this summer explains the technique involved prior to the vernissage of her Montreal show.

THE MONTREAL STAR, TUESDAY, JUNE 30, 1964

Prolific Producer Of Designs

## Artist's Batiks Going to Europe

By LISA BALFOUR

Batik murals by a petite Montreal artist will be exhibited in Italy and Germany this summer due chiefly to the recent recognition of her talents by the Federal Government.

Gail Lamarche said in an interview yesterday that two examples of her batiks had been chosen by the government for display in the Artisans' Exhibition in Florence, Italy, and an industrial fair in Germany. Starting today, examples of her colorful, organic designs can be seen at the Artlenders, 318 Victoria avenue. The exhibition will continue through July 31.

Surrounded by the free and geometric abstract patterns of her creations prior to the vernissage yesterday, Miss Lamarche explained that the art of the batik was first practised in Java. "The word itself is Javanese," she said, and indicated the fine lines created in some of her batiks by a special Tjangting pen, made in Java.

"The technique of batik-making utilizes wax as a base for the palest color," she said. "Other colors, starting with the palest and working up to the strongest are then applied. They are prevented from running into the white color by the wax which has dried on the material." Only with the fine Tjangting pen can the spider-thin lines be described on the wax base, she concluded.

Although she has done oil paintings and is still a prolific producer of designs, Miss Lamarche said that the latter were mostly for the purpose of working up a composition for her batiks. She admits to being influenced by all sorts of creations whether traditional or primitive, oriental or western, but prefers to control the liberty of her choice of influence.

"My primary reactions are set down in my first sketches," she said, adding that it might

take three weeks before she had succeeded in composing a design which seemed a totality of her expression. "It's an evolutionary process by which I work," the artist said.

Symbols, such as the sun, appear often in her batik murals. One, in reds and golds, is dedicated to Paul Valery, whose verse "A l'Aurore" is described across the surface of a huge crimson sun. Other examples bear abstract titles such as "Improvisation II" or "Introspection." "High Mass," recalls the form and richness of an embroidered church vestment, its basic color being royal purple. "Myth in Shirt Sleeves" is a symmetrical design which Miss Lamarche said indicates her sense of humor.

### Big Mural

The biggest mural in the show is about eight feet square. The most expensive one costs approximately \$800. "Three Organic Forms" won a prize at last year's Canadian National Exhibition, according to its creator who said it had been one of the three she had submitted to the Federal Government to be chosen for the European displays.

"The other two murals, now in Europe, will be included in the travelling Canadian Handicrafts Exhibition which will be seen in several countries," she said.

The bilingual artist has studied at the Beaux Arts School and taken night courses at the Montreal Museum of Fine Arts. She teaches design to children in primary schools, an experience which she finds most rewarding and stimulating to her own work.

A visit to Zurich in 1961 revealed to her the possibilities inherent in batik creations. She has been working in this genre of expression since that time. Visitors to Stratford, Ont., will have seen examples of her work there during the past two years.

## Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

School of the  
Cape Breton Post  
Sydney, N.S.  
May 14, 1964

## For Talented Youth

A salute is forthcoming here to the Nova Scotia Junior School of the Arts to be held at Camp Kadimah in Lunenburg County from August 23 to September 2nd. The school is jointly sponsored by the Department of Education and the Nova Scotia Federation of Home and School Associations.

Camp Kadimah will accommodate about 100 boys and girls ranging in age from 15 to 18. They will receive instruction and participate in projects of fine arts, theatre, music and sports. An event of this nature calls for heralds blowing trumpets.

The fine arts to be studied include painting, drawing, murals, graphic design and printing techniques.

The theatre studies will concentrate on mime, improvisation, make-up, voice and stagecraft.

The music studies will be divided into classes for operatic and choral music, conducting, music appreciation and instrumental music.

Discussion groups will be conducted along with instruction in sports and recreation.

The school staff will be headed by Joe Chiasson, Cape Breton Regional representative of the Adult Education Division. Sports and recreation will be supervised by Charles Griffith.

The art director will be Robert Kell who has taught at the Children's Art Centre in Montreal; he was educated at the Montreal Museum of Fine Arts and the Banff School of Fine Arts.

Genevieve Archibald, drama advisor of the Adult Education Division will be the theatre director. Operatic and choral music director will be Frances Tyrell of the School of Music Armdale. Instrumental music will be directed by C.P.O. Kenneth Blake of HMCS Cornwallis. Others of the staff will include a chief counsellor, a camp nurse and, not least, a camp cook.

Application forms are available from the Adult Education Division, Box 578, Halifax.

## Woman Artist Married To Known Poet

**MARYNET KASK**

MONTREAL (CP) — Marian Scott is a small, quiet woman with a strong sense of continuity in her life, as an artist and in her paintings themselves. Mrs. Scott is the wife of Frank Scott, well-known Canadian poet, dean of law at McGill University and champion of civil liberties. Being married to a poet, she says, is good for an artist.

"I used to think it would be fun to be married to a painter, because painting is such a solitary kind of life."

She admits there were conflicts between being an artist and being a mother. Now, she devotes each morning and most afternoons to her work. In the past, raising a son and taking time off to teach painting made long periods of intensive work difficult. But she always had the feeling of wanting to get down to painting.

"I had to take along some crayons and water colors — to keep in touch."

Brown-eyed Mrs. Scott has been painting "as long as I can remember." Even when she visited New York or took time out to study other artists, she found that just "breathing in" was not enough.

"I have this feeling that if I wait, I'll lose something," She recalled a time when her husband took a year off to travel on a Canada Council study grant, and she joined him for a few months.

In one work, primary organisms are superimposed on a human form. Another was inspired by aboriginal cave paintings.

**DISLIKES TITLES** During the last few years Mrs. Scott feels she has been going through a "transitional period." Now, she dislikes giving titles to her works.

Her earlier paintings have a transcendental quality. In the series Cells and Fossils she crosses what she describes as the millennium between primitive life and the present, which together become the future.

In one work, primary organisms are superimposed on a human form. Another was inspired by aboriginal cave paintings.

**SLOW PROCESS** She works slowly, she said. Work didn't come from any sudden inspiration, but grew out of previous work.

Mrs. Scott studied at the Montreal Museum of Fine Arts, the Ecole des Beaux-Arts here, and at the Slade School in London, England.

Her works are in permanent collections in museums across Canada from Quebec to Vancouver, including the National Gallery at Ottawa, and as far away as the Bezalel Museum in Jerusalem. In 1943, she painted a mural of the history department at McGill University. She has had one-man exhibitions and her work has been included in several international shows.

The Scotts have a son Peter, now teaching at the University of California at Berkeley, and two grandchildren.

**ADVANCE—FOR WED.** Dec. 11

**NOTE FUTUR** — Dated

## Archambault: "Mon intransigeance me coûte des regrets

par Guy ROBERT

"J'ai longtemps été un casseur de sculptures et un brûleur de dessins, je regrette aujourd'hui de ne plus avoir vécu dans ma jeunesse avec mes peccés. Mon intransigeance m'a coûté de nombreux regrets."

Louis Archambault, professeur de sculpture à l'Ecole des Beaux-Arts de Montréal, est un artiste peu connu à Montréal; ses principales œuvres, jusqu'ici, ont été un mur de terre cuite et d'aluminium de 10 x 125 pieds au pavillon canadien de l'Exposition de Bruxelles en 1958; le mur-écran de 54 pièces de l'aéroport d'Ottawa; plusieurs compositions architecturales pour le gouvernement fédéral. A Montréal, nous connaissons surtout le soleil de la Sun Life, les récentes œuvres de la Place des Arts, la murale de la bibliothèque Fraser.

Archambault n'aime pas la littérature, le joli glaçage autour de l'aventure plastique, les mots qui tentent de donner une constance à des œuvres qui n'en ont pas. Je travaille directement, sans avoir à aller commenter deux fois par jour mon ouvrage; il sagit d'agrémente à la vie du spectateur quotidien par les jeux de pleins et d'évidences. Il n'est pas toujours facile de le faire, et plusieurs projets ne sont pas propices à équilibre entre la sculpture et l'architecture. Au Canada, surtout, il faut inventer les procédés, les techniques, et l'amitié impatiente de notre pays nous propulse brusquement dans l'épopée, l'héroïsme. Zadkine a mis deux ans à faire une tête de Van Gogh; ici, on nous donne six mois pour faire un mur! Il nous faut le courage de l'ignorance, la temérité d'improviser des gestes immenses, à la taille de notre paysage."

Ceci se vérifie particulièrement dans la composition de l'aéroport d'Ottawa, où douze types de voyageurs de l'espace habitent six rectangles; on y remarque surtout cet érotisme discret mais ferme d'Archambault, où les jeux d'angles et de courbes, d'arêtes et de creux, de motifs agressifs et élémentaires évoquent continuellement les conjugaisons de l'homme et de la femme. Autres thèmes privilégiés chez Archambault, celui de la famille, celui du couple, celui d'Adam et Ève. Dans l'exposition, il fait des études de tiges soudées avec remplissage de papiers et de cartes, ce qu'il nomme ses "spectacles temporaires"; puis c'est le prototype en résine, construit en flocons de vermiculite ou d'amianto, possède une richesse de coloris et un air naturel qui valent toutes les plus précieuses patines. Le ton mat, avec quelques coups de feu au chalumeau, et ce sera tout, une fois réglé le problème des coutures..."

Les dessins d'Archambault, qui se trouvent par centaines dans les tiroirs de son atelier-bureau, m'ont enthousiasmé; je le dis sans aucune exagération. Et c'est avec grand plaisir que j'ai entrepris avec lui ce pèlerinage dans les fermentations secrètes des œuvres. On oblige trop souvent que, derrière cette sculpture monumentale de la place publique, il y a des dizaines de maquettes en papier; ensuite, après de nombreuses études, les reliefs, les graphismes qui seront repétées dans le bronze ou l'aluminium, dont plusieurs en couleurs; pour cette seule sculpture, nous avons retrouvé plus de 300 études.



"Chaque fois, c'est la même chose. Les dessins s'accumulent par rouge, sans tension. Je retarde le plus possible le moment fatal, puis, après m'être assez fait souffrir, je me résigne; je joue d'abord tous les jeux, ceux du chien qui cache son os, ceux de l'incertitude, des accidents contrôlés (sauoir jusqu'où on peut se couper un doigt...) le cérémonial se déroule implacablement, à rituel m'entraînent souvent à changer d'idée brusquement la toute dernière minute... Mais le dessin, c'est facile; la sculpture a bien d'autres exigences que celles du libre crayonnage, la sculpture est directement conditionnée par les nécessités précises de la fabrication,"

Devant mon admiration insistante concernant ses dessins, Louis Archambault me concéde ceci: "J'ai tellement dessiné que j'en suis venu à dessiner convenablement". Je m'obstine pourtant à penser qu'Archambault est un maître-dessinateur comme il ne s'en trouve pas beaucoup; par exemple, cette suite de centaines d'oiseaux en vol, à raison de 6 à la page, cette recherche dépendante et attentive du geste exact, cette série de dix études de "machines à voler", projets de pièces monumentales qui devraient dépasser 50 pieds d'envergure, en fer soude polychrome; suggestion idéale et exemplaire pour une grande œuvre à l'Expo 1967.

"Je travaille curieusement. Au stade de l'impunité, je dessine abondamment; puis, après avoir fait semblant de perdre beaucoup de temps, ce qui développe un sentiment de culpabilité et ce qui fait monter la tension, j'aborde la sculpture avec détermination. Je travaille de 6 à 11 heures, le matin, alors que j'essaie une nouvelle journée; je travaille de 6 à 11 heures, le matin, alors que tout est calme ici, à Saint-Lambert; ensuite, je ferai la vie quotidienne du banlieusard en vol, à raison de 6 à la page, cette recherche dépendante et attentive du geste exact, qui me semble avoir beaucoup contribué à Vence, en 1953-54, au tourant de l'œuvre du sculpteur alors que la famille était à Vence, en 1953-54; cette œuvre est un souvenir enchanté par les provocations et les défis; et dans la leçon de Louis Archambault, le lieu d'un examen de conscience, romane méditerranéenne: c'était pour Archambault le stress continu sur son rôle comme artiste, le bon collègue standard est débranlé par les provocations et les frustrations soutenues, le stress continu sur pourtant à se libérer. A partir de 1945, des dessins se sont accumulés. Archambault s'engageait dans sa grande carrière, et les dessins se sont accumulés. Archambault débute dans la grande œuvre, marie, beauvais, en 1936-39, en céramique; puis cinq ans de manufacture de guerre, marie, beauvais, à l'Ecole du meuble, à l'Ecole des beaux-arts, quelques repos à la campagne, Musée à l'Ecole du meuble, le grand fleuve des archéologues qu'on retrouve en Egypte ou en Afrique, celles aussi du grand fleuve des archéologues qu'on retrouve à fond dans chacun de mes gestes".

C'est surtout ce que j'ai apprécié chez Archambault: un travail solide, une présence attirante, sans gesticulation ni parade; discret, réservé, un peu secret; un homme qui travaille sans commentaires; un artiste de taille, que son pays d'appartenance suffisamment, ce qui cause des pertes de temps et d'énergie inutiles. Archambault n'est pas "un jeune artiste prometteur", ou un canadien qui devrait encourager dans la politique de l'achat chez nous; Archambault dépasse le niveau régional ou folklorique, s'impose bien au-delà des frontières de l'apostolat national, et nous pouvons regretter que trop de ses œuvres se trouvent à l'extérieur du Québec. C'est pourquoi, depuis quelque temps, ça va très vite; nous n'avons même pas le temps de nous rendre compte jusqu'à quel point ça va vite, où ça nous conduit... Hélas!



NATIONAL PRESS  
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226 RICHMOND ST. WEST-TORONTO

Don Mills-York Mills Mirror  
Don Mills, Ont.  
(Weekly. Circ. 14,460 Pd. 350)

Wednesday, July 1, 1964

## Name vice-principal

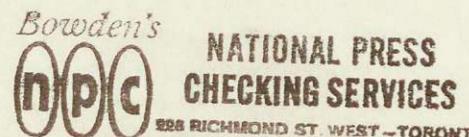
*S-13-M*  
John Bennett, 18 Brian Cliffe, is new vice-principal of Monarch Park collegiate.

He begins his duties in September.

Bennett has been a member of the art staff at Northern Secondary collegiate for 17 years and was recently appointed assistant head of the department.

He was organizer and vice-principal of the Saturday-morning university-taster classes at Northern.

Vice-president of the Ontario Society of Artists, he contributes regularly to the association and has won top price in the Montreal Museum of Fine Arts contest. At Northern, he taught figure drawing.



NATIONAL PRESS  
CHECKING SERVICES

226 RICHMOND ST. WEST-TORONTO

Calgary Herald,  
Calgary, Alta.  
(Daily. Circ. 81,570)

*School of Art*  
Friday, June 5, 1964

## 3 Calgarians To Display Art

*L-13-M*  
Three Calgarians will display works in the National Art Gallery when Canada's Sculpture and Painting Exhibition opens Friday in Ottawa.

The exhibition ends Sept. 13. Katie von der Ohe, whose sculptures have been used in several local churches, will be the youngest and only female artist exhibiting.

She was educated at the Alberta College of Art, the Montreal Fine Arts Museum and New York City's sculpture centre.

John Snow, 915 18th Ave. S.W., and R. J. Spickett, 2427 Elbow Dr., also will display paintings.

## Canadian Press Clipping Service

*A division of Maclean-Hunter*  
481 University Ave., Toronto 2  
*School of Art*  
Nanaimo Free Press, B.C.

June 16, 1964

## Local Artist Holds One-Man Exhibition At Port Alberni

*87*  
PORT ALBERNI — More than 60 different pieces of art work were shown in an exhibition given by Robert C. Aller, at his residence here Sunday.

The works were mostly his own but there were also pieces of his private collection.

Mr. Aller's work shows the use of lino cuts, black and white color, pastels and water colors.

He first studied painting with the Vancouver School of Art, and also with the school of art and design in the Montreal Museum of Fine Arts, where he was a pupil of Dr. Arthur Lismer, one of the original group of seven.

Awarded the 1953-54 Swedish scholarship, he continued his studies in Konstfackskolan, Stockholm. During this period of 16 months in Europe, he also studied art collections of England, Germany and Fennoscandia.

In 1951, while residing in Montreal, Mr. Aller was com-

missioned by the Aluminum Union Ltd., to do a series of paintings depicting aluminum industrial developments in Northern Quebec.

Some of these paintings are in the private collection of the aluminum company's and others in the company's offices in Rome, Italy. Other Aller works are now in private collections in Canada, the U.S.A., England, Sweden, Iceland, Finland, Germany, Italy and the Netherlands.

In Port Alberni, where he is past president of the Alberni Valley Art Group, Mr. Aller has taught children's "Painting in the Park" for several summers, and in Nanaimo, as well as Saturday classes for youngsters and special art classes at the Indian Residential School.

This is the first time he has had an exhibit of his own work in the Alberni Valley, where he is widely known as a teacher and for his interest in native art.

## Canadian Press Clipping Service

*A division of Maclean-Hunter*  
481 University Ave., Toronto 2

*School of Art*  
Calgary Herald, Alta.

June 5, 1964

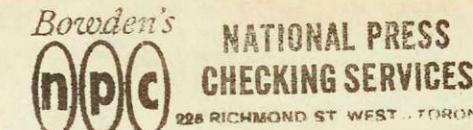
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NATIONAL PRESS  
CHECKING SERVICES

226 RICHMOND ST. WEST-TORONTO

Montreal The Monitor  
Montreal, Que.  
(Weekly. Circ. 8,600)

*School of Art*  
Thursday, June 4, 1964

## Four exhibitions highlight art scene

*Z-13-M*  
By VALENTINA RAHR

Norma Meagher Escaravage, is exhibiting about 35 paintings in oil and pastels at the Coin des Arts, CNR Concourse, West Area for the balance of the month of June.

Active in Quebec City as an artist for five years, she is an energetic person and this shows in her work. Natural colors of vegetation, street scenes and landscapes, and views of Quebec City make up the show.

Upper and Lower town views of Old Quebec were recorded with Betty Baldwin, her first art instructor. Then followed lessons with F. Iacurto.

A good basis of drawing and a knowledge of how to use color, are the reasons for her popularity in Quebec before coming to Montreal. Here she attended Ecole des Beaux-Arts, and Montreal Museum of Fine Arts.

"Bonsecours" is the only street scene of Montreal. Many winter scenes, landscapes, wild seascapes, and portraits make up the show.

\* \* \*

An exhibition of paintings made up of flowers studies, landscapes and abstracts by Isabel Roberts is on view at Coin des Arts, CNR Concourse.

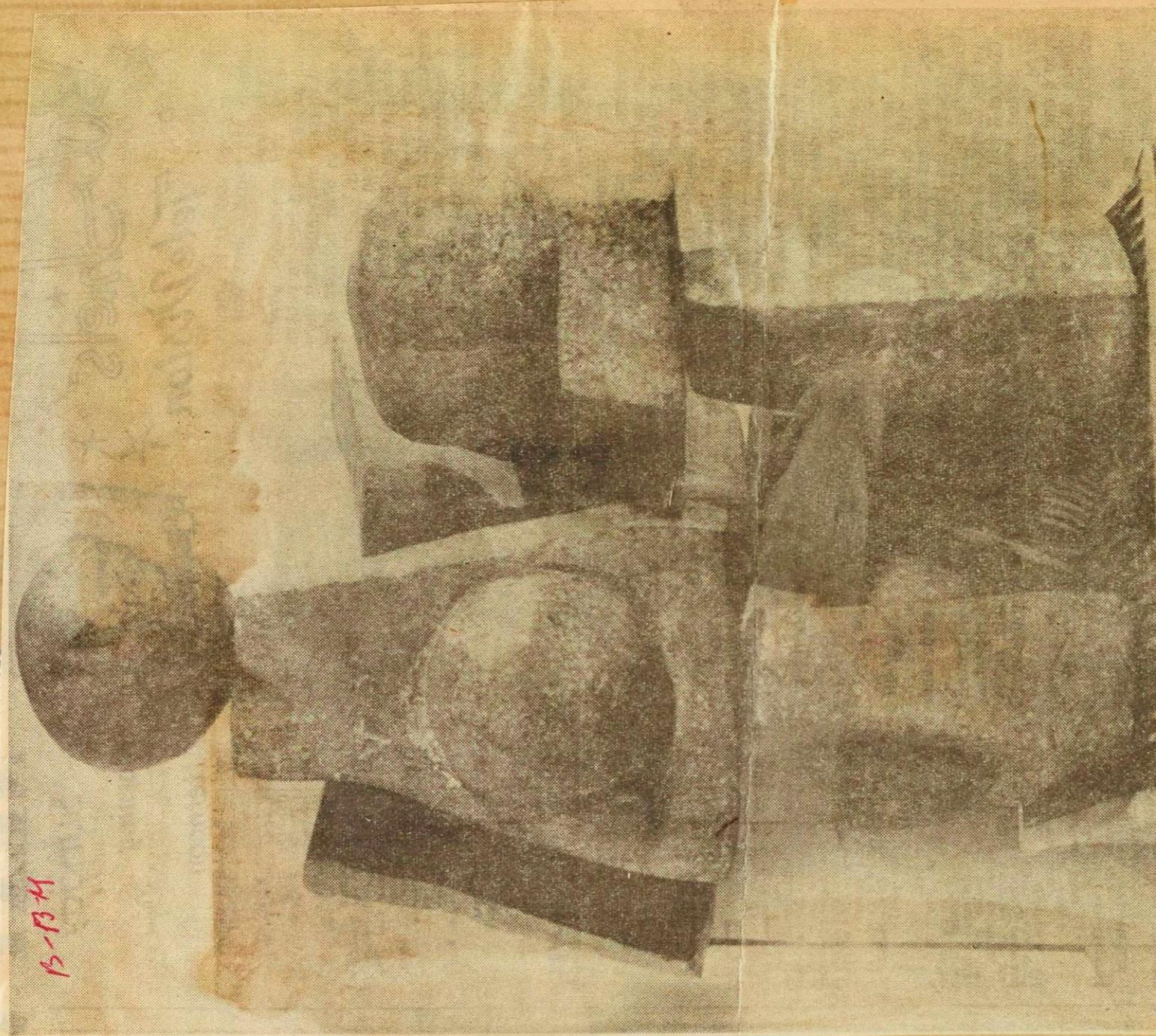
(Continued on page 9) *OF*

About 20 works showing fa-

Bordens NATIONAL PRESS  
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226 RICHMOND ST WEST - TORONTO

Calgary Herald,  
Calgary, Alta.  
(Daily. Circ. 81,570)

Saturday, July 4, 1964  
*School of Art*



15-134

He worked as a display artist in Toronto from 1949 to 1951 and then returned to Calgary. In 1955 he won a scholarship to study at the Institute Allende, San Miguel de Allende, Mexico, and has also been in Japan. He joined the staff of the Alberta College of Art in 1957. One of the youngest artists in the

**CALGARY SCULPTURE IN SHOW**  
... cast stone by Katie van der Ohe

sculpture exhibition and the only female. Katie van der Ohe was born in Peers, Alta., and studied at the Alberta College of Art from 1955 to 1958. She had additional training in the Montreal Museum of Fine Arts and the Sculpture Centre in New York.

Two years ago she received a grant

from the Canada Council. She has shown her work in the Montreal Museum spring show in 1958; in the Winnipeg Show 1959 to 1961; the Young Contemporaries Exhibition in London, Ont., in 1960; and the Canadian Outdoor Sculpture Exhibition at the National Gallery in 1962.

School of Art general

Montreal Star  
Montreal, Que. (Daily Circ.)  
(M-F 195,650 Sat. 213,020)

Saturday, November 30, 1963

## The Last Of The Big-Time Impressionists

13-H

By Raymond Heard

THERE is a lyrical, lilting tone in the name Taira—and her paintings, now on view at L'Art Francaise, have the same quality.

Taira, born in Kiev, came to Canada when she was a year old. She studied at The Montreal Museum of Fine Arts, entered the commercial art world to design textiles and illustrate story-books, and continued her studies in Los Angeles, New York and Paris. This is her first exhibition.

The exhibition consists largely of still-life paintings and a few landscapes. Hers is a colorful, impressionistic world of potted flowers, old chairs and old streets.

I must confess that I got a highly impressionistic vision of the exhibition when I saw it on opening-night. The gallery was packed with people: talking, laughing, jostling and sipping sherry. It wasn't exactly the sort of atmosphere that gives one the time—or the space—to critically appraise so many paintings.

TAIRA CONFESSES that she has been influenced by Bonnard, Cézanne, Matisse and Vaillard. Her debt to Cézanne is obvious

in her landscapes, where cube-like houses are piled closely together in the fashion of the master. A view of Mount St. Bruno, Quebec, looks like a direct imitation of Cézanne's famous view of Mont Saint Victoire.

If the landscapes reflect Cézanne, the still-life paintings derive a lot from Matisse. They are warm, colorful and honest.

Taira creates her paintings in less than an hour apiece from her sketch-book, which is filled with notes and details of her travels. She insists hers is not a representational art, but she is not just another graphic artist—thank goodness.

In private life Taira is the wife of a Montreal businessman. When she is not painting she is looking after her four children, including twins.

MICHEL ROSTAND, a large exhibition of whose paintings will be at the Mount Royal Art Centre until December 8, is a flamboyant personality who claims to be "the last of the Impressionists." (The title fell away, many critics believe, when Bonnard died in 1947.)

Mr. Rostand left his native

France to come to Canada in 1951. He started painting in earnest in 1946 when a clairvoyant in Nice told him he would become an artist and achieve fame. He did sunny, realistic paintings of the streets and buildings in Nice for a few years, but by the time he came to Canada he was an impressionist.

Since coming here, Mr. Rostand has enjoyed a lot of publicity (most of it deserved, one feels) and his work has gone into the collections of Queen Elizabeth II, Prime Minister Diefenbaker, former President Eisenhower and New York Governor Nelson Rockefeller.

Possibly the most striking feature of Rostand's technique is the smallness of his paintings. Some of them are the size of



Taira

postcards, yet many are powerful in mood and proportion.

Mr. Rostand seems bold enough to tackle any subject: the

rape of the Sabines, a scene from a New York nightclub (in which the strippers are captured in all their vulgarity), workers sweating in a purple-black coal mine, the battle of Austerlitz, a gay opera ball, Nero fiddling while Rome blazes behind him.

THERE IS SPIRIT, passion and blood in these and many other paintings. But in a few one feels that the size of the canvas is too small to contain the grand style of the artist or the breadth of his subject.

Mr. Rostand has achieved a remarkable three-dimensional effect — it almost looks like relief-sculpture — in a bleak scene showing Napoleon and a motley line of his men drowning in the snow on the road home from Moscow. Here he has used a palette knife instead of a brush, building up the paint so that the soldiers and their Emperor stand out strikingly from the rest of the canvas.

If one theme can be traced in Mr. Rostand's work it is fire and light. In the elegant miniatures, the ballrooms and dance-halls, in the scenes of war and agony, red and orange burns bright in the background.

School of Art

Montreal (Quebec) Star  
TUESDAY, NOVEMBER 19, 1963

## Leads a Successful Double Life

# She Combines Art and Homemaking

**13.M**  
Taira Rapoport is the newest example of the woman who can lead a successful double life and combine a family and home with a profession.

Her secret, she says, is good management, concentration and family co-operation.

Taira—as she is known pro-

fessionally—will open her first one-man show tonight at La Galerie L'Art Français, 370 Laurier avenue west. It will run through Dec. 3.

Her exhibition of some 50 oil paintings is the result of a year's concentrated effort in her Trafalgar Heights home.

"None are abstracts," says

Taira, a self-confessed spiritual heir of the "Impressionistic school" and a devotee of Paul Cézanne.

Taira collects works by Canadian artists and counts Arthur Lismer and William Armstrong among her teachers. She has studied at the Montréal Museum of Fine Arts, Sir George Williams

University the Chouinard Art Académie in Los Angeles and the Académie Julian in Paris.

Taira began her art career as a commercial artist designing textiles, children's fashions and illustrations for children's books. Since her marriage to a Montreal businessman, Taira has given up commercial art in favor of creative art.

"I really don't think that commercial art in any way injures the purely creative imagination," says Taira. "Commercial art and creative painting are really a total part of one's whole artistic experience."

Taira said that, without her family's consent and support she could never have continued her profession. They're a great help," says Taira of her husband and four daughters, ages 15, 12 and three. The youngest are twins.

"Luckily, all my children are in school so I can work four hours every morning without interruption. I work quickly and put a great deal of concentration into my morning hours."

Taira was born in Kiev and came to Canada with her parents when she was a year old.

"When I first started to paint I was known as Taira Hoffman. I thought it would be too confusing if I dropped my maiden name and too complicated if I added my married name. To simplify things I just call myself Taira.

"My name is a contraction of two Russian girls' names. I think it's a rather pretty name, don't you?"



Taira Rapoport will give her first one-woman show at La Galerie L'Art Français starting tonight. The exhibition of still life and landscapes will run through Dec. 3.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

School of Art  
Halifax Mail-Star, N.S.

May 27, 1964

# Not Necessary To Study To Know What You Like In Art

**871**  
"You don't need to know anything about art to know what you like," says Margot Mackay, young Halifax-born artist whose studies show great promise.

"All a person needs is a bit of thought and effort when looking at works of art — then your reaction is valid no matter how little you know," she says.

She's quick to add, however, that knowledge is helpful — "a bit of study goes a long way in art appreciation."

### FIRST PRIZE

What Margot knows about art could certainly not be described as little. Her studies at the Montréal Museum School of Fine Art and Design last year netted her first prize in drawing, with honors in painting, graphics and sculpture.

Her plans for next year are wavering between a return to the Montréal school and entrance in the Medical Illustration course at the University of Toronto.

On the subject of Canadian art, Margot is non-committal. She does admit, however, that interest and enthusiasm in art in Canada is awakening, "if only people would do more after they awaken than sit up and rub their eyes."

Margot's studies last year were made possible by two scholar-

ships — one from the Montréal Museum School of Fine Art and Design, the other from the Nova Scotia Talent Trust.

"It was a valuable year," she says. Margot's interest in the arts is not limited to those that are graphic — studies in classical guitar take a fair amount of her free time, winter and summer.

In fact, these two interests often merge; her favorite subjects for drawing are human figures — musicians in action more often than not.

"I very often sketch at symphonies," Margot relates.

She does most of her sketching in the summer months and some of these sketches are later worked up into paintings. For a medium she now favors oil.

What does she think of non-objective art?

"Well, I appreciate it — it gives the observer much scope for his imagination usually.

"For myself, I prefer impressionistic results in painting; in drawing, I strive to be more realistic — to produce a truthful image of what I see."

Realistic or impressionistic, the results of Margot's work are demonstrating to teachers, supporters and to others who have seen it, that here is a real talent in the making.



MARGOT MACKAY

## Canadian Press Clipping Service

A division of Maclean-Hunter  
491 University Ave., Toronto 2.

The Windsor Star, Ont.

April 11, 1964

871



Featured in F. H. Varley's retrospective exhibition opening Sunday at Willistead Art Gallery is his classic, "Stormy Weather," coming here for the occasion.

## Varley Art on View

By KENNETH SALTMARCHE since going to Toronto in 1912, Varley still draws and still paints with a fair share of the old fire and the familiar magic. Trained as a figure and portrait painter, pictures in the Willistead exhibition were done only last October. The Group of Seven was made up, in the beginning, of these Lismore, F. H. Varley, Franklin Carmichael, Frank H. Clatner Franz, Johnston, J. E. H. MacDonald and A. Y. Jackson. However, departed very far or very long from the figure which remains his primary love. Varley's earliest successes date from the end of the First World War and in the early 20s he firmly established his post-war career among the outstanding artists of his time. Little wonder that it comes as a surprise to many to find that there are still very-much-alive men who pioneered the movement.

Varley, of course, is a case in point. Although he was born in a Yorkshireman and he trained in Antwerp, he is every inch a Canadian painter and has been der then that many show sur-

prise that, in his 84th year, he has produced as impressive a body of work as any Canadian before or since. Trained some questions about the members of the Group of Seven who are still active. The Group, founded in 1920, has become so much a part of our history that it comes as a surprise to many to find that there are

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## Les enfants sont invités aujourd'hui au Musée des B.-Arts

Une séance récréative de Noël pour les enfants aura lieu dans la salle des conférences du Musée des Beaux-Arts de Montréal aujourd'hui. Il y aura deux représentations à 4h. et à 8h. Simultanément, une exposition sur le thème de la Nativité, par les enfants du Centre d'art du Musée, sera ouverte au public pour une période de deux semaines, annoncé le directeur de l'école, M. Arthur Lismore.

Le public est cordialement invité et l'entrée est libre. Défilant devant la crèche, les Rois et leur suite offriront à Marie et à l'Enfant, l'or, l'encens et la myrrhe, au son des cantiques de Noël.

Les murales et les tableaux accrochés tout autour de la salle raconteront l'histoire de Noël.

La séance et l'exposition ont été préparées par des enfants de trois à 14 ans qui suivent les cours du Centre d'art.

## Canadian Press Clipping Service

A division of Maclean-Hunter

491 University Ave., Toronto 2.

Le Devoir, Montréal, Qué.  
December 20, 1963

of December

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The picture, a large one, has been lent by the National Gallery of Canada for the Willistead showing and is a focal point of the exhibition. One only needs to look at this monumental canvas to sense the importance of Varley as a painter and, since it reflects much of the spirit of the Group, of the Group of Seven as an important force in Canadian art at a time when it was sorely needed.

Peterborough Examiner  
Peterborough, Ont.  
(Daily Circ. 22,360)

Wednesday, December 11, 1963



MARIAN SCOTT CONSIDERS PAINTING SUBJECT SECONDARY  
Abstract Work Takes on Life, Energy Of Its Own

## Grandmother's Art Has 'Life And Energy'

By JANET KASK

MONTREAL (CP) — Marian Scott is a small, quiet woman with a strong sense of continuity in her life as an artist and in her paintings themselves.

Mrs. Scott is the wife of Frank Scott, well-known Cana-

dian poet, dean of law at McGill University and champion of civil liberties. Being married to a poet, she says, is good for an artist.

"I used to think it would be fun to be married to a painter, because painting is such a solitary kind of life."

She admits there were conflicts between being an artist and being a mother, a teacher and even a grandmother. Now, she devotes each morning and most afternoons to her work. In the past, raising a son and tak-

"I have this feeling that if I wait, I'll lose something."

She recalled a time when her husband took a year off to travel on a Canada Council study grant, and she joined him for a few months.

"I had to take along some crayons and water colors — to keep in touch."

Brown-eyed Mrs. Scott has been painting "as long as I can remember."

A look at her work during the last 20 years gives a hint of how an artist becomes "abstract." Her first paintings were strong, well-defined formal scenes. In one of her earlier series called *Tenants*, she was preoccupied with the winding staircases of old Verdun in the southwest section of Montreal Island.

### DISLIKES TITLES

During the last few years Mrs. Scott feels she has been going through a "transitional period." Now, she dislikes giving titles to her works.

Her earlier paintings have a transcendental quality. In the series *Cells and Fossils* she crosses what she describes as the millennium between primeval life and the present, which together become the future.

In one work, primary organisms are superimposed on a human form. Another was inspired by aboriginal cave paintings.

She prefers not to explain her works. She finds it difficult to put into words.

"You can see where I started from," she said in referring to her early work. Now she is "so interested in certain formal relationships of rhythm and texture" that the subject becomes almost ambiguous, and the painting takes on "a life and energy of its own."

### SLOW PROCESS

She works slowly, she said. Work didn't come from any sudden inspiration, but grew out of previous work.

Mrs. Scott studied at the Montreal Museum of Fine Arts, the Ecole des Beaux-Arts here and at the Slade School in London, England.

Her works are in permanent collections in museums across Canada from Quebec to Vancouver, including the National Gallery at Ottawa, and as far away as the Bezalel Museum in Jerusalem. In 1943 she painted a mural of the histology department at McGill University.

She has had one- and two-man exhibitions and her work has been included in several international shows.

The Scotts have a son, Peter, now teaching at the University of California at Berkeley, and two grandchildren.

"I had to take along some crayons and water colors — to keep in touch."

Brown-eyed Mrs. Scott has been painting "as long as I can remember."

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

School Days  
Halifax Chron.-Herald, N.S.

December 17, 1963

# Renowned Performers Once Helped By 'Trust'

RON MacDONALD

The Nova Scotia Talent Trust, set up in 1944 to help deserving provincial students to further their education in the arts, has assisted 51 students to the tune of \$71,285 in that period.

The range of the grants awarded is \$200 — \$1,200 per year, with the average grant per year about \$500. The average total grant per student is \$1,500. There are seven to 14 students given assistance annually.

These grants have been awarded for further study in music, fine art, drama, ballet and modern dance. In the music field recipients have studied voice, piano, organ, violin, clarinet and trumpet.

The talent trust was incorporated to aid students of proven ability, particularly candidates who might not otherwise be able to continue their studies.

### FOR ADVANCED WORK

Awards are generally for advanced study at a stage that it is not possible to undertake in the Atlantic provinces, but in exceptional cases grants may be made to the undergraduate level.

The Talent Trust is a non-governmental independent body assisted in its operation by the department of education and provided a continuing government grant of \$2,000 per year.

It was originally established to help Halifax contralto Portia White. Since then 21 men and 29 women have received these grants.

Those persons who have been helped by the Talent Trust have left their names on the world of the arts at home and abroad.

The first talent trustee, Miss White, is teaching in Toronto in a public school at present and as well gives private lessons. One of her pupils, Loro Farrell, is scheduled to play the lead role in the musical comedy, *The Fantasticks*, which

his performance as the male lead Rudolph in *La Boheme*. This production was put on by the Canadian Opera Company last fall in Toronto, and represents Mr. Arab's biggest success to date.

Audrey Farnell, long a prominent voice in Nova Scotian musical circles, is now in Vancouver, where she makes frequent appearances with oratorio and orchestral groups, as well as appearances with the CBC.

Victor McCorry, who studied piano and organ in London, has been in Montreal for several years, where he is the organist in two churches, and is on the staff of the Conservatorium of McGill University. He is a professor of accompaniment and does vocal coaching.

### HALIGONIAN HAILED

John Arab, Halifax, has been hailed by the Toronto critics for

### CAREERS IN ART

Margot MacKay and Ursula Blake, both of Halifax, are students at the Montreal Museum of Fine Art, where they are taking art and art education, in preparation for a teaching career in art.

Ronald Murdock, tenor, of Merigomish, is studying under Bernard Diamant in Montreal. Mr. Diamant previously taught Canada's most famous singer, Maureen Forrester.

Eleanor Robbins, contralto, from Yarmouth, is studying with Sergi Radamsky in Germany and Italy. At the same time she is appearing with a German opera company in Rendsberg.

Winnipeg Free Press, Man.  
December 11, 1963

CANADIAN PRESS CLIPPING  
481 UNIVERSITY AVE., TORONTO  
A MACLEAN-HUNTER SERVICE  
The Canadian Jewish Chron.  
Montreal, P.Q.  
August 30, 1963

## Sculptor Stanley Lewis Awarded Congress Grant

Stanley Lewis, talented young Montreal sculptor and print-maker, has been awarded a special grant by the Canadian Jewish Congress which will enable him to visit Israel to do research work based on archeological discoveries in Biblical art. In result of this work the publication of a portfolio of stonecut prints illustrating the Ten Commandments is scheduled to be completed in 1964.

Aiming to stimulate and sponsor creative efforts, the Canadian Jewish Congress has in the past made grants in the field of music and literature through commission and publication. The grant to Mr. Lewis marks the first time that such assistance has been given to an artist in recognition of the significance of his work and the valuable contribution to Jewish and Canadian culture.

Lewis, a native Montrealer, studied at the Montreal Museum of Fine Arts School of Art and Design and graduated as top student with an honor diploma in graphic design and sculpture. In 1952 he was awarded a full tuition scholarship at the Instituto Allende, San Miguel Mexico. He also received grants from the Elizabeth T. Greenshields Memorial Foundation to study in Italy for several years. At present Professor of Sculpture at the Montreal Museum of Fine Arts School of Art and Design, Stanley Lewis has had numerous one-man shows of sculptures and prints in Canada, the U.S.A., Mexico and abroad. The City of Montreal recently honored the artist with a special exhibit at the Centre d'Art de Mont-Royal.

The artist will leave for Israel coming Fall for a lengthy stay, with a schedule of intensive research and artistic work in Jerusalem, the Negev Desert and various ancient cities and places where important archeological discoveries have been made recently.

CANADIAN PRESS CLIPPING  
481 UNIVERSITY AVE., TORONTO  
A MACLEAN-HUNTER SERVICE  
Westmount Examiner, Que.  
August 30, 1963

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PAINTER-GRANDMOTHER MARIAN SCOTT  
Catching Up On Her Artistic Ideas

## Montrealer Marian Scott

By JANET KASK

MONTREAL (CP) — Marian Scott is a small, quiet woman with a strong sense of continuity in her life as an artist and in her paintings themselves. Mrs. Scott is the wife of Frank Scott, well-known Canadian poet, dean of law at McGill University and champion of civil liberties. Being married to a poet, she says, is good for an artist.

"I used to think it would be fun to be married to a painter, because painting is such a solitary kind of life," She admits there were conflicts between being an artist and being a mother, a teacher and even a grandmother. Now, she devotes each morning and most afternoons to her work. In the past, raising a son and taking time off to teach painting made long periods of intensive work difficult. But she always had the feeling of wanting to get down to painting.

"I never had any problem about getting down to work," The problem was, she said, "catching up" with her ideas. Even when she visited New York or took time out to study with other artists, she found that just "breathing in" was not enough.

"I have this feeling that if I wait, I'll lose something," She recalled a time when her husband took a year off to travel on a Canada Council study grant, and she joined him for a few months. "I had to take along some crayons and water colors — to keep in touch."

## Continuity In Life Of Artist

Brown-eyed Mrs. Scott has been painting "as long as I can remember," she said in referring to her early work. Now she is "so interested in certain formal relationships of rhythm and texture" that the subject becomes "almost ambiguous, and the painting takes on "a life and energy of its own."

### SLOW PROCESS

She works slowly, she said. Work didn't come from any sudden inspiration, but grew out of previous work. Mrs. Scott studied at the Ecole des Beaux-Arts here and at the Slade School in London, England. Her works are in permanent collections in museums across Canada from Quebec to Vancouver, including the National Gallery at Ottawa, and as far away as the Bezalel Museum in Jerusalem. In 1943 she painted a mural for the histology department at McGill University. She has had one- and two-man exhibitions and her work has been included in several international shows.

The Scots have a son, Peter, now teaching at the University of California at Berkeley, and two grandchildren. She prefers not to explain her works. She finds it difficult to put into words.

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# Subject Secondary in Paintings, Have Life, Energy of Their Own

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## Can't Lose Time

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Scott describes her work as having advanced from an early formality to an abstract stage where subject is secondary and the painting takes on "a life and energy of its own."

—CP photo

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Ottawa Journal  
Ottawa, Ont.  
(Daily Circ. 75,700)

Wednesday, December 11, 1963

## Marian Scott aime la peinture et poètes

par JANET KASK

Montreal (PC) — Marian Scott est une femme très stable dans sa vie en tant qu'artiste et dans ses œuvres picturales elles-mêmes. Elle est l'épouse de Frank Scott, poète canadien, doyen de la Faculté de Droit de McGill et champion des libertés civiles. Elle déclare qu'il est bon pour une artiste d'être mariée à un poète.

Elle reconnaît par ailleurs que sa vie d'artiste et de mère, de professeur et même de grand-mère, sont entres en conflit. Elle consacre maintenant ses matinées et la plupart de ses après-midi à son travail. Dans le passé, elle a dû élever son fils et enseigner la peinture. Mme Scott rappelle par ailleurs le temps où son mari a consacré une année à voyager grâce à une bourse du Conseil des arts; elle se joignit à lui pendant quelques mois. Elle prendra quelques crayons et de la peinture à l'eau, pour maintenir le contact.

Elle a d'abord fait de la peinture figurative, mais ses œuvres sont maintenant abstraites. Elle n'aime pas donner de titres à ses tableaux et préfère ne pas les expliquer. Mme Scott a étudié au Musée des Beaux-Arts et à l'Ecole des Beaux-Arts de Montréal et à la Slade School, à Londres. Ses travaux figurent dans les collections permanentes du Canada, de Québec à Vancouver en passant par la Galerie Nationale et dans des endroits aussi lointains que le musée Bezalel, à Jérusalem. Elle a fait, en 1943, une peinture murale pour le département d'histologie de McGill.

## Artist's Painting Advances From Formal to Abstract

BY JANET KASK

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Medicine Hat News  
Medicine Hat, Alta.  
(Daily. Circ. 7,550) School

Thursday, December 12, 1963

## Abstract work favored

### 13-M Artist strives for 'vitality'

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A look at her work during the last 20 years gives a hint of how an artist becomes "abstract." Her first paintings were strong, well-defined formal scenes. In one of her earlier series called Tenants, she was preoccupied with the winding staircases of old Verdun in the southwest section of Montreal Island.

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Pour les élèves de deuxième et de troisième année, le cours est à 9 heures, le même soir, jeudi, 10 octobre. Pour toute demande de renseignements, prière de téléphoner LO 2-8218 ou LE 7-3367.

Lachute L'Argenteuil, Que.

October 9, 1963 School

## Cours d'arts plastiques pour les adultes

Comme nous l'annonçons la semaine dernière dans nos colonnes, c'est jeudi de cette semaine que reprennent pour la saison, les cours d'arts plastiques du Centre d'Art d'Argenteuil, section des adultes. Ces cours, on le sait, sont dispensés par M. Giuseppe Fiore, professeur au Musée des Beaux-Arts et à l'Ecole des Beaux-Arts de Montréal.

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Lachute (Que.) L'Argenteuil  
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Trail Daily Times  
School  
Trail, B.C.  
(Daily. Circ. 6,290)

Thursday, December 12, 1963

## 13-M Poet's Wife Has Strong Sense Of Continuity In Her Life As Artist

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**Female Artist's Life  
Has Great Continuity**

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CANT' LOVE TIME Even when she visited New York or took time out to study other artists, she found that just "breathing in" was not enough.

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**Marriage To Poet Good For Artist** *13-M*

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## Admits Home, Art Career Conflict

*13 M*

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**MRS. MARION SCOTT**  
*Painting Solitary Life*

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*itchener-Waterloo Record  
itchener, Ont.  
Daily.Circ. 37,830) *Scot**

Thursday, December 12, 1963

Montreal Star  
 Montreal, Que. (Daily Circ.)  
 (M-F 195,650 Sat. 213,020)

Saturday, February 15, 1964

Schrod N. Orr

Design

## Paintings For The Party

H-13.M

By Raymond Heard

**I**F THE outcome of the two federal by-elections in Montreal this week is any criterion, the New Democratic Party is more popular among artists than artisans.

Pathetically few voters in the largely working-class constituencies of Laurier and St. Denis supported the New Democrats at the polls on Monday.

Yet a few days earlier, Montreal's art colony turned out in force to help the NDP fight the election campaign.

No fewer than thirty-two local painters, graphic artists and sculptors donated their works to an NDP art exhibition and sale, which was held at L'Echoppe, 3466 St. Denis Street. The price asked for their works ranged from a modest thirty dollars—for a small but charming etching by Rita Briansky—to more than three-hundred dollars, for a forest of bristling steel spikes by Armand Vaillancourt.

AMONG THE OTHER Montreal painters and sculptors represented at the exhibition-sale were Patrick Ewen, John Fox, Jean-Paul Mousseau, Goodridge Roberts, Toby Steinhouse, Honore Zagorin, Guido Molinari, Moe Reinblatt and Robert Roussel.

The event, Mrs. Michael Oliver, the co-ordinator told me, was a great success. A horde of

works were bought by party supporters and non-supporters who could tell a bargain when they saw one.

The variety and range of the exhibition was, as the notice predicted it would be, fairly remarkable. One got the impression that the artists had sent in paintings and sculptures of real merit rather than merely seizing the opportunity to get rid of inferior wares.

As might have been expected, the Rhinoceros Party found cause to parody the NDP exhibition-sale with a mock auction of important Canadiana—among it Queen Victoria's bloomers and Mr. Pearson's Nobel Peace Prize.

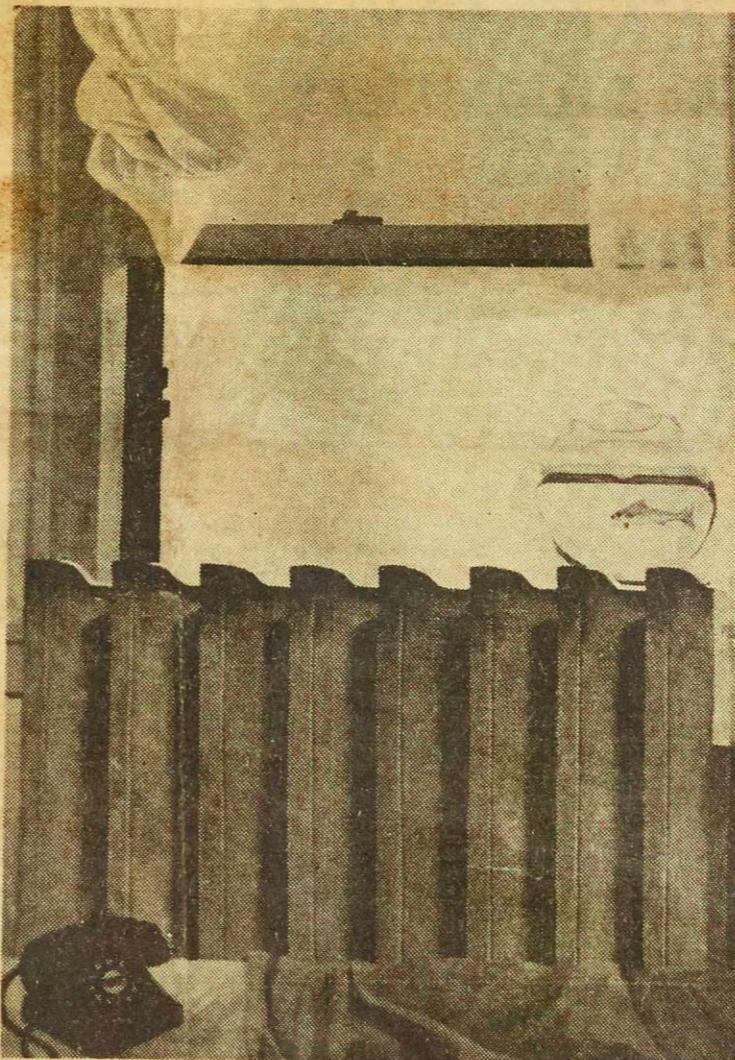
Notwithstanding this attempt to poke fun at the New Democrats for wedging art and politics, the NDP show seems to have broken new ground: further exhibition-sales are planned to collect funds.

The Liberals and Tories may have a monopoly of funds (and votes) in Montreal. But the NDP appears to have a near-monopoly of artistic talent. Which is more than can be said for Social Credit.

IT'S HARD TO type-cast Lee Leibl, an exhibition of whose paintings will be on view to the public in the Penthouse Gallery (4150 Sherbrooke Street West) until February 28.

Perhaps the best label for her is "geometric abstractionist."

Miss Leibl uses circles, squares, triangles and other patterns to build up still-lifes, landscapes and cityscapes. She can abstract the confusion of a farm, the blur of a downtown



"The Three Silences," 30"x40", oil on canvas by Dawn Rattray.

skyline or a table of still-life objects into precise, but colorful patterns.

The result is fascinating — although in some of her paintings (for instance, "The Village") too much geometry gets a bit confusing.

A word is in order about Miss Leibl's use of colors: they are bright, fresh and almost naive, bringing to mind the spontaneity of a child's paintbox.

In one canvas, Number 14, Miss Leibl lets herself go in a free-flowing rhapsody of color. Number 9, a black-and-white

back as possible. You need a lot of distance to digest some of the geometric patterns.

FINALLY, a belated note about Dawn Rattray's exhibition, which closed this week at the Klinkhoff Gallery.

Every painter, it seems, has an obsession—Picasso's for instance, is bulls and maidens. Miss Rattray's (which is as healthy as anyone else's, I suppose) is windows . . . Windows which seem to seal off the clear, blue sky and the sun from a gloomy interior world peopled by stiff, stoic suffering souls.

Her "Face at the Window" is a masterly study in terror. "The Sick Room" is realistic, but depressing—a scene, if ever there was one, from a kitchen-sink British drama. "Pieta" is charged with the stench of death.

I didn't like "Music," which presented a stoney-faced Belafonte figure, in striped shirt, dolefully serenading a lover. But "The Three Silences" — fish-bowl, window and a phone that never rings (or so it seems)—was an admirable mood painting.

Miss Rattray's work may be stiff, distant and without warmth. But that's probably the way she finds life, so you can't damn her for painting it that way.

Miss Rattray, whose medium is oils, is 28, and originally from Fredericton. She has lived in Montreal for the last ten years. She studied at the University of New Brunswick, Queen's University, and the Montreal Museum school.

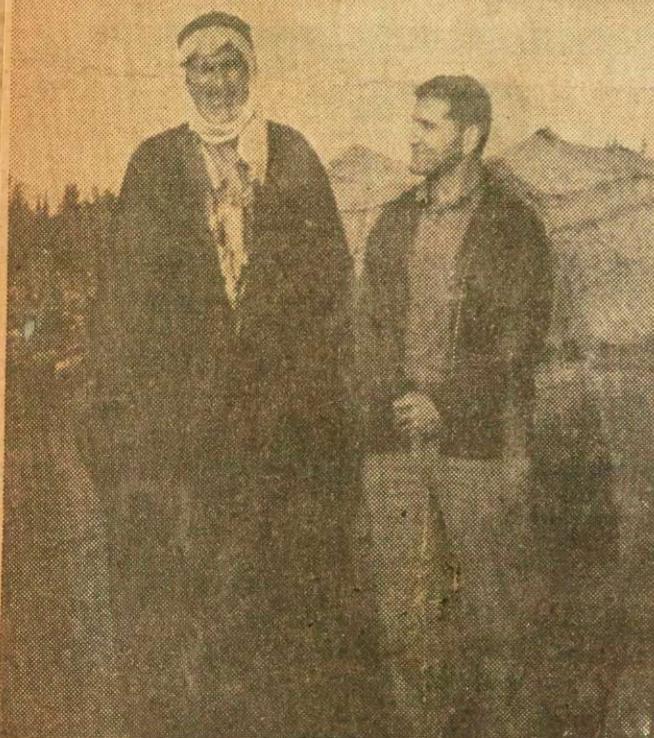
School of Art  
Montreal (Que.) Gazette  
THURSDAY, DECEMBER 5, 1963

## Sculptor Does Research In Israel

By BILL BANTEY

*13-M*  
Sculptor Stanley Lewis, who retraced the steps of Michelangelo in 1958, recreating his tools and copying some of his works, is now engaged in research in Israel preparatory to the execution of a portfolio of stonecut prints illustrating the Ten Commandments.

Lewis, 33, a teacher at the Montreal Museum of Fine Arts' School of Art and Design, is in the Holy Land for six months on the basis of a special grant from the Cana-



Lewis with Bedouin sheik in Israel.

dian Jewish Congress. It is the first time the congress has awarded such a grant.

In a letter, Lewis said he is studying in Jerusalem, the Negev and ancient cities and places where significant archaeological discoveries have been made in recent years.

He has also stayed at the Israeli artist colony, Ein Hod, and visited with Gaalyahu Cornfeld, biblical scholar and

author of *From Adam to Daniel — From Daniel to St. Paul*.

"I've gathered a wealth of material and I will shortly start on the Ten Commandments portfolio," Lewis wrote.

He plans to use Jerusalem stone and to prepare 100 portfolios — that is to say, 100 prints of each of the 10 works.

His Ten Commandments stonecut prints are due to be completed in 1964.

New Glasgow News, N.S.  
December 11, 1963

## Poet's Wife Paints School Mornings, Afternoons

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Le Lac Saint Jean  
Alma, Que.

Weekly Circ. 2,420)

*School of Art — Design*  
Wednesday, February 12, 1964

## Peintres et invités du Groupe Canadien à Arvida

*D 13-M*  
Les peintres suivants, dont des œuvres ont été exposées à Bruxelles, Montréal, New York, Ottawa, Québec, Stratford, Toronto, Vancouver, Winnipeg, exposeront des tableaux entre le samedi 15 et le dimanche, 23 février, en l'hôtel de ville de la Cité d'Arvida.

**Henri W. Jones** — Membre du Groupe Canadien; se mérita un prix en 1955 à la Winnipeg Art Gallery; en 1961 au Salon du Printemps du Musée des Beaux-Arts de Montréal; et le premier prix en 1963 de l'exposition du Groupe Canadien.

**Gentile Tondino** — Professeur à l'Université McGill et au Musée des Beaux-Arts de Montréal, dont certaines œuvres font partie de la collection de ce musée et de celui de la Galerie Nationale à Ottawa, est membre du Groupe Canadien.

**Louise Brunet** — Poursuit brillamment ses études artistiques au Musée des Beaux-Arts de Montréal, a exposé en 1963 à titre d'invité du Groupe Canadien.

**Louise Parent-Vidal** — Etudia à Paris un an à l'Ecole Nationale des Arts Décoratifs; enseigne présentement au Musée des Beaux-Arts de Montréal.

# 871 The Last Of The Big-Time Impressionists

By Raymond Heard

*Sent by*  
**T**HREE is a lyrical, lilting tone in the name Taira—and her paintings, now on view at L'Art Francaise, have the same quality.

Taira, born in Kiev, came to Canada when she was a year old. She studied at The Montreal Museum of Fine Arts, entered the commercial art world to design textiles and illustrate story-books, and continued her studies in Los Angeles, New York and Paris. This is her first exhibition.

The exhibition consists largely of still-life paintings and a few landscapes. Hers is a colorful, impressionistic world of potted flowers, old chairs and old streets.

I must confess that I got a highly impressionistic vision of the exhibition when I saw it on opening-night. The gallery was packed with people: talking, laughing, jostling and sipping sherry. It wasn't exactly the sort of atmosphere that gives one the time—or the space—to critically appraise so many paintings.

**TAIRA CONFESSES** that she has been influenced by Bonnard, Cézanne, Matisse and Vaillard. Her debt to Cézanne is obvious

in her landscapes, where cuba-like houses are piled closely together in the fashion of the master. A view of Mount St. Bruno, Quebec, looks like a direct imitation of Cézanne's famous view of Mont Saint Victoire.

If the landscapes reflect Cézanne, the still-life paintings derive a lot from Matisse. They are warm, colorful and honest.

Taira creates her paintings in less than an hour apiece from her sketch-book, which is filled with notes and details of her travels. She insists hers is not a representational art, but she is not just another graphic artist—thank goodness.

In private life Taira is the wife of a Montreal businessman. When she is not painting she is looking after her four children, including twins.

**MICHEL ROSTAND**, a large exhibition of whose paintings will be at the Mount Royal Art Centre until December 8, is a flamboyant personality who claims to be "the last of the Impressionists." (The title fell away, many critics believe, when Bonnard died in 1947.)

Mr. Rostand left his native

France to come to Canada in 1951. He started painting in earnest in 1946 when a clairvoyant in Nice told him he would become an artist and achieve fame. He did sunny, realistic paintings of the streets and buildings in Nice for a few years, but by the time he came to Canada he was an impressionist.

Since coming here, Mr. Rostand has enjoyed a lot of publicity (most of it deserved, one feels) and his work has gone into the collections of Queen Elizabeth II, Prime Minister Diefenbaker, former President Eisenhower and New York Governor Nelson Rockefeller.

Possibly the most striking feature of Rostand's technique is the smallness of his paintings. Some of them are the size of



Taira

postcards, yet many are powerful in mood and proportion.

Mr. Rostand seems bold enough to tackle any subject: the

rape of the Sabines, a scene from a New York nightclub (in which the strippers are captured in all their vulgarity), workers sweating in a purple-black coal mine, the battle of Austerlitz, a gay opera ball, Nero fiddling while Rome blazes behind him.

**THERE IS SPIRIT**, passion and blood in these and many other paintings. But in a few one feels that the size of the canvas is too small to contain the grand style of the artist or the breadth of his subject.

Mr. Rostand has achieved a remarkable three-dimensional effect — it almost looks like relief-sculpture — in a bleak scene showing Napoleon and a motley line of his men drowning in the snow on the road home from Moscow. Here he has used a palette knife instead of a brush, building up the paint so that the soldiers and their Emperor stand out strikingly from the rest of the canvas.

If one theme can be traced in Mr. Rostand's work it is fire and light. In the elegant miniatures, the ballrooms and dance-halls, in the scenes of war and agony, red and orange burns bright in the background.

## Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

School of Art  
Halifax Mail-Star, N.S.

March 5, 1964

## 871 Know The Face . . . ?



Wednesday's personality was Dr. Donald MacKay, principal of the Nova Scotia College of Art.

Dr. MacKay is widely recognized in his field and he holds the Allied Arts medal, given annually by the Royal Architectural Institute of Canada, to persons outstanding in fields allied with the architectural profession.

He was awarded the bronze medal at the "Art of the Western Hemisphere" exhibition in 1940.

He is president of the Maritime Art Association, and past-president of the Canadian Graphic Arts Society and the Nova Scotia Society of Artists, and is vice-president of the Canadian Society for Education Through Art, a national association of art teachers of all levels from children's classes to university groups.

He is also a fellow of the Royal Society of Artists.

Fredericton-born Dr. MacKay accepted his position with the college following the Second World War during which he served as a war artist with the Royal Canadian Navy. His war murals can be seen at the Halifax Memorial Library.

He is a member of the Royal Canadian Navy Sailing Association and of the United Services Institute.

A widower, his only daughter, Margot is doing post-graduate work at the Museum of Fine Arts in Montreal.

Montreal En Ville  
 Montreal, Que.  
 (Bi-Weekly) *Scholar of Art*

## Canadian Press Clipping Service

A division of Maclean-Hunter

481 University Ave., Toronto 2.

*Scholar of Art*

Regina Leader Post, Sask.

March 16, 1964

## STRIPED PAINTING RETURNS

Those wild, striped paintings are back again.

This time, the Norman MacKenzie Art Gallery is featuring a show until March 20 by the Montreal artist, Guido Molinari, whose expressions have attracted considerable international attention.

The Norman MacKenzie Art Gallery purchased his award winning Painting, Opposition Retangulaire, from the 1962 Montreal Spring Show. Molinari has greatly increased the size of his canvases, but the same vitality and spirit characterize his work, remains.

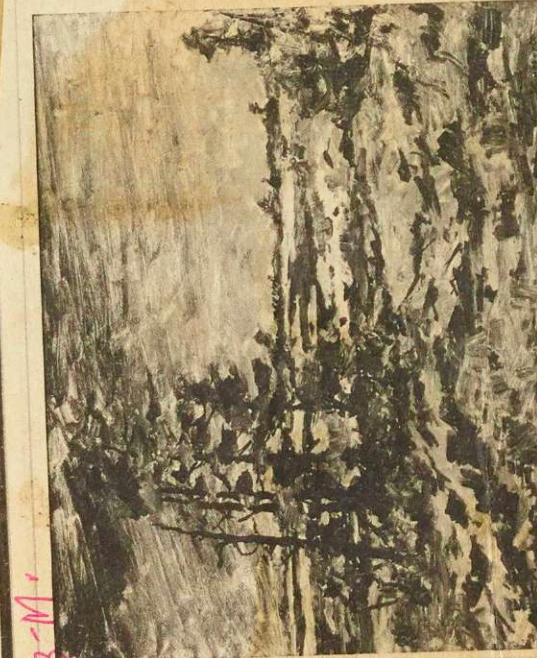
He is a true colorist, and has not deviated from the strong bands of chromatic experimentation which experts in the field earlier said wouldn't last.

Vibrant strips of yellow on yellow, greens with blue, loud orange with ochre, makes this show a challenge to the viewer's eye.

Regnans saw several of his works in 1962 when the gallery included them in a show of seven well-known Canadian artists.

Molinari is a product of the famous Ecole Dex Beaux-Arts de Montreal, and is presently a teacher at the school of art and design of the Montreal Museum of Fine Arts.

His paintings have won many awards in Canada and the United States. — D.J.



## NOS PEINTRES CANADIENS

### GOODRIDGE ROBERTS

William Goodridge Roberts was born in Barbados of a Canadian literary family in 1904. He settled with his family in infancy in Fredericton, New Brunswick. His art schooling was extensive and thorough. He studied at the Ecole des Beaux-Arts in Montreal and later at the Arts Students League, New York, under John Sloan, Max Weber and Boardman Robinson.

After spending a time in Ottawa and Montreal, he taught at Queen's University, Kingston, Ontario (1933-6). He also taught at the School of the Art Association of Montreal (1939-43 and after 1945). He painted in England while he was an official war artist with the Air Force (1943-5).

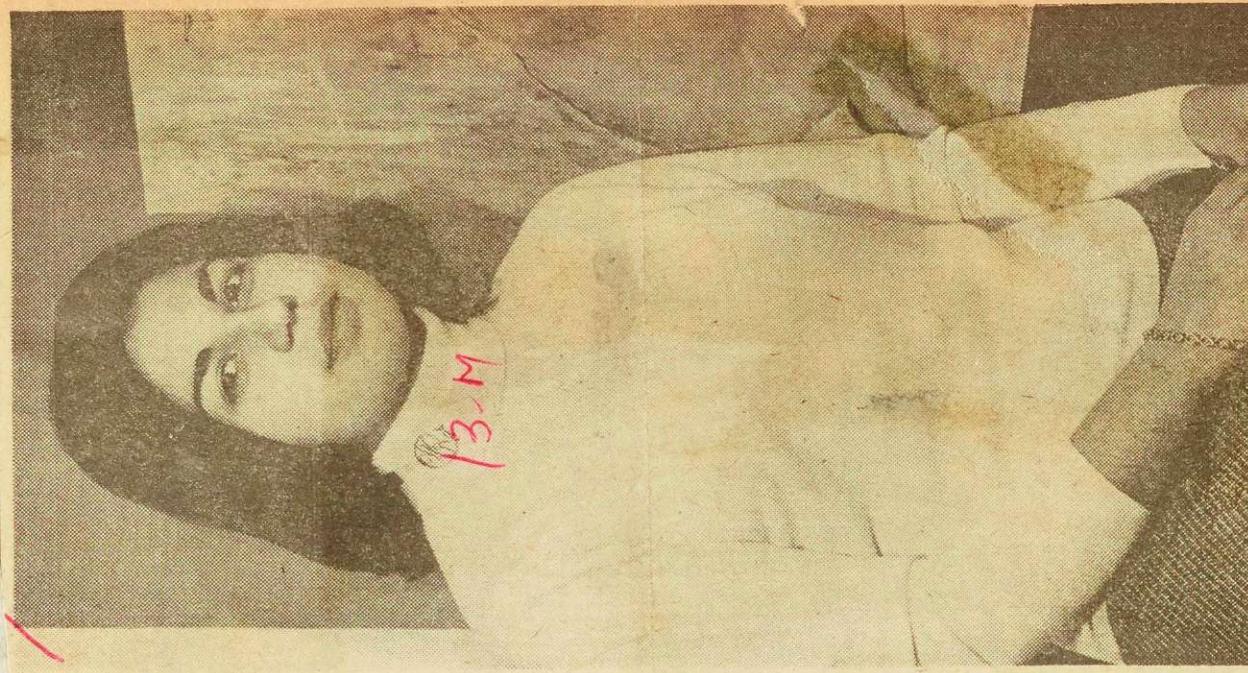
He was elected associate member of the Royal Academy in 1952. By receiving a government scholarship he was able to work became a full member of the Royal Academy in 1953 to 1955. He was the resident artist at the University of New Brunswick (1959-60).

Mr. Roberts is a painter of landscape, figures and still life. He is a well known and admired Canadian artist, who will be particularly remembered for his

broad and fresh brush work, giving his paintings a long lasting freshness and vitality.

He now resides in Montreal.

(Renseignements fournis par la Galerie Royale, 1420 Sherbrooke Ouest.)



Miss Ninette Rawas, McGill student who placed second in the annual art exhibit for McGill students.

### Her First Entry

## McGill Art Winner Plans More Study

By LAUREEN HICKS

Westmount High School. She also admits her background had "something to do with it, too."

Born in Egypt, where she lived two years, she moved to Italy and stayed eight years. It was there that she became aware of the beauty around her.

"There was so much of it in Italy. In Milan, where we lived, I could see the Duomo — the cathedral — from my window. I can still see it in my mind. It is so beautiful."

Ninette studied last year at l'Ecole des Beaux-Arts here. "I have always painted. But I became serious after a practical art course at McGill in second year."

She calls herself French by nationality, but "I am now a Canadian citizen," she said:

"I don't like the word career. Painting is just part of me now. I will always paint. I had planned to go to Europe to study art after graduation, but it does not look as if I will make it this year. I'll work and make enough money first, then I'll go to Europe."

The dark-haired girl attributes much of her interest in art to her grade IX teacher at

## Canadian Press Clipping Service

A division of Maclean-Hunter  
 481 University Ave., Toronto 2.

*Scholar of Art*

Halifax Mail-Star, N.S.

March 7, 1964

Donald Cameron MacKay, South Park Street, has left for Montreal to visit his daughter, Miss Margot MacKay, who is doing post graduate study at the Museum of Fine Arts in Montreal. Mr. MacKay will attend a meeting at the National Gallery of Canada in Ottawa before returning to Halifax.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

The Varsity

Toronto, Ontario  
February 21, 1964

## A splendid addition

by PAUL RUSSELL

87/Two Figures X

The Art Committee has recently made a splendid addition to the Hart House permanent collection of Canadian art. The painting I refer to is "TWO FIGURES N. 10" by Graham Coughtry.

Mr. Coughtry, born in St. Lambert, Quebec in 1931, studied at the Montreal Museum of Fine Art and at the Ontario College of Art. He won scholarships for travel to Europe in 1951 and 1953. During the last decade he has gained considerable prestige due to solid representation in such major exhibitions as the Guggenheim International (1958), the Carnegie International (1958-59), the Biennial do Musu de Arte Moderna de Sao Paulo (1959), and the Venice Biennale (1960).

During the fifties he was known for his subtle colored abstracts. His particular talent as a colorist and his extraordinary feeling for paint were pronounced qualities in these earlier works.

But Mr. Coughtry returned to the figure. His abstractions had always tended to evoke a figurative image as opposed to the action painting of someone like Riopelle. Furthermore, in figure painting, his great skill as a draughtsman and the rich sensuality of his brushstroke stand him in good stead.

In 1962, the artist began work on the TWO FIGURE SERIES — a visually expressive exploration of the love act. Such a theme could easily tend towards the erotic and the banal. No painting in the series crosses this border. Mr. Andrew Hudson gave a very graphic description of Coughtry's style at this point in the December 1963 edition of Canadian Art:

"Coughtry's present concern is to make his semiabstract, rather clumsy, boneless figures as ultraexpressive as possible and yet still credible



"Two Figures N. 10" by Graham Coughtry.

as figures. To do this he has limited their color and form to a range of bright flesh tones heaped up in cakes of paint that struggle within a restless complex of curves and diagonals. To further accentuate his figures he subdues or ablates his background colors with a uniform trickle of muddy paint."

"TWO FIGURES N. 10" is a large canvas (60 by 72). With its beautiful and dynamic shapes and colors it is a fascinating painting. The two figures are separated — the only painting in the series where this is the case. The male figure hovers diagonally above a stretched out languorous female form. The vivid, contrasting colours are juxtaposed dramatically — a cold blue outlining a smouldering orange. The whole effect is a shimmering image of melting colours — very beautiful and frankly sensual. The figures

The painting is on view in the Reading Room at Hart House this week.

Pointe Claire Lakeshore News  
School of Art  
Quebec  
October 10, 1963

## 87 Children's art classes begin in Dorval Oct. 19

The Parks and Recreation Dept. of Dorval once again this year will hold art classes for children from 6 - 14 years of age. These classes are scheduled to start Oct. 19 at St. Stephen's School, Saturday mornings from 9:30 a.m. to 11:00 a.m.

Mrs. Mary Woodhouse will conduct these classes, assisted by Miss Suzanne Martin; Mrs. Woodhouse has had one year at Ecole des Beaux-Arts and two years at the Montreal Museum of Fine Arts.

These classes consist of 20 lessons in drawing, painting and clay modelling. Lessons will be held Saturday from 9:30 a.m. to 11:00 a.m.

Registration may be made by filling in the forms printed in the paper or by contacting the city's recreation leader, Jacques de Villemure.

As a public service to our readers and every one interested in painting as a hobby we repeat that the art classes given by the Centre d'Art d'Argenteuil, under the tutelage of Mr. Giuseppe Fiore, art instructor at the Ecole des Beaux-Arts in Montreal, have re-opened Thursday evening of this week.

The second class, for pupils of the second and third year, took place at 9 p.m., on the same evening.

All new pupils enlisted or wishing to join in, were requested to attend the first class at 7 p.m. last Thursday evening, October 10th, at 360 Main Street, in Lachute.

For information, please call LO 2-8218 or LF 7-3367.

Hawkesbury (Ont.) Echo  
FRIDAY, OCTOBER 11, 1963

ART CLASSES IN LACHUTE NOW OPEN

Scholarship

**Canadian Press Clipping Service**

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Montreal-Matin, Que.  
December 19, 1963

87 BEAUX-ARTS

Des enfants de 3 à 14 ans, qui suivent des cours au centre d'art du Musée des Beaux-Arts de Montréal, présenteront une séance créative pour les enfants, de 4 h. à 8 h. du soir, demain, le 20 décembre, à la salle des conférences du musée. Il y aura également une exposition de tableaux et de murales illustrant la Nativité.

School of Art  
Peterborough Examiner, Ont.  
December 11, 1963



MARIAN SCOTT CONSIDERS PAINTING SUBJECT SECONDARY  
Abstract Work Takes on Life, Energy Of Its Own

## First One-Man Show *School of Art* For Local Housewife

Mrs. Joseph Rapoport — the Montreal artist who paints under the name Taira — has found the answer to the problem of combining what amounts to a full-time career as an artist, with managing a home and bringing up four daughters.

She gets up very early in the morning, get the children off to school and then puts in four hours of hard work before lunchtime.

She works in isolation in a studio which is just a stone's throw from her home. "I just have to cross a lawn to get to the studio which means I'm in contact with home if I'm needed."

Taira, whose first one-man show opens today at L'Art Francais Art Gallery, believes working in isolation is important to her work and it is possibly due to this method of work that she has managed to prepare in one year more than 50 paintings for this exhibition.

### On The Spot

"I know that I work quickly — my teachers have told me that," she said in an interview. "Sometimes I produce more than one painting in a week and sometimes I can't produce any in a week." She travels quite a bit — into the country around Montreal and sometimes abroad. Last summer she went to the south of France and to Italy and did a lot of sketching. "I love a

change of scenery. I can't stay in the studio and whip up a painting from my imagination. I've had to be on the spot. I make sketches and when I get into the studio I have material to work from."

Taira was born in Russia but came with her parents to Canada when she was a year old. Her first art training was at the Montreal Museum of Fine Arts. She worked first as a commercial artist and then went into textile design. This last work she describes as "a stepping stone" into oils. "This work lasted until just after the last war. The children started coming then (her eldest daughter Zendy is 15) and I found it impossible to walk around with a large portfolio."

"I'm nervous about this show," Taira said, adding that "all the paintings are impressionistic, not abstract. But the average person seems to like what they see." One of the things she believes draws people to her work is the colors. "They are very warm." warm."

With her painting and her growing family — (besides Zendy she has 12½-year-old Karen and twin daughters Robin and Bonnie, who are in nursery school) it would seem Taira would have no time for other interests. However, she loves the ballet and makes time to work for Les Grands Ballet Canadiens, as vice-president of the Montreal branch. She has also found time this year to serve on the decoration committee for the Museum Ball, being held in December.

## Canadian Press Clipping Service

*School of Art*  
Museum  
Museum

Canadian Jewish Review

Gardenvale, P.Q.

OCTOBER 1 1962

## Montreal Sculptor Gets Grant From C.J.C. *School of Art*

Stanley Lewis, Montreal sculptor and print-maker, was awarded a special grant by the Canadian Jewish Congress which will enable him to visit Israel to do research work based on archeological discoveries in Biblical art. In result of this work the publication of a portfolio of stonecut prints illustrating the Ten Commandments is scheduled to be completed in 1964. The Canadian Jewish Congress in the past has made grants in music and literature through commission and publication. The grant to Mr. Lewis marks the first time that such assistance has been given to an artist in recognition of the significance of his work and the valuable contribution to Jewish and Canadian culture.

Mr. Lewis, a native Montrealer, studied at the Montreal Museum of Fine Arts School of Art and Design and graduated as top student with an honor diploma in graphic design and sculpture. In 1952 he was awarded a full tui-

sion scholarship at the Instituto Allende, in San Miguel, Mexico. He also received grants from the Elizabeth T. Greenshields Memorial Foundation to study in Italy for several years.

At present Professor of Sculpture at the Montreal Museum of Fine Arts School of Art and Design, Mr. Lewis has had numerous one-man shows of sculptures and prints in Canada, the U.S.A., Mexico, and abroad. The City of Mont-

# Work of Montreal Artist <sup>871</sup> In Permanent Museums From Que. to Vancouver

By JANET KASK

MONTREAL (CP) — Marian Scott is a small, quiet woman with a strong sense of continuity in her life as an artist and in her paintings themselves.

Mrs. Scott is the wife of Frank Scott, well-known Canadian poet, dean of law at McGill University and champion of civil liberties. Being married to a poet, she says, is good for an artist.

"I used to think it would be fun to be married to a painter, because painting is such a solitary kind of life."

She admits there were conflicts between being an artist and being a mother, a teacher and even a grandmother. Now, she devotes each morning and most afternoons to her work. In the past, raising a son and taking time off to teach painting made long periods of intensive work difficult. But she always

had the feeling of wanting to get down to painting.

"I never had any problem about getting down to work." The problem was, she said, "catching up" with her ideas.

#### CAN'T LOSE TIME

Even when she visited New York or took time out to study other artists, she found that just "breathing in" was not enough.

"I have this feeling that if I wait, I'll lose something."

She recalled a time when her husband took a year off to travel on a Canada Council study grant, and she joined him for a few months.

"I had to take along some crayons and water colors — to keep in touch."

Brown-eyed Mrs. Scott has been painting "as long as I can remember."

A look at her work during the

last 20 years gives a hint of how an artist becomes "abstract." Her first paintings were strong, well-defined formal scenes. In one of her earlier series called Tenants, she was preoccupied with the winding staircases of old Verdun in the southwest section of Montreal Island.

#### SLOW PROCESS

She works slowly, she said. Work didn't come from any sudden inspiration, but grew out of previous work.

Mrs. Scott studied at the Montreal Museum of Fine Arts, the Ecole des Beaux-Arts here and at the Slade School in London, England.

Her works are in permanent collections in museums across Canada from Quebec to Vancouver, including the National Gallery at Ottawa, and as far away as the Bezalel Museum in Jerusalem. In 1943 she painted a mural of the histology department at McGill University.

She has had one- and two-man exhibitions and her work has been included in several international shows.

In one work, primary organisms are superimposed on a human form. Another was inspired by aboriginal cave paintings.

She prefers not to explain her works. She finds it difficult to put into words.

"You can see where I started from," she said in referring to her early work. Now she is "so interested in certain formal relationships of rhythm and texture" that the subject becomes almost ambiguous, and the

Wednesday, December 11, 1963

Wed., Dec. 11, 1963

871

# Wife Of Poet-Law Dean Has Art Ideas To Spare

By JANET KASK

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"had the feeling of wanting to get down to painting."

"I never had any problem about getting down to work." The problem was, she said, "catching up" with her ideas.

#### DISLIKES TITLES

During the last few years Mrs. Scott feels she has been going through a "transitional period." Now, she dislikes giving titles to her works.

"I have this feeling that if I wait, I'll lose something."

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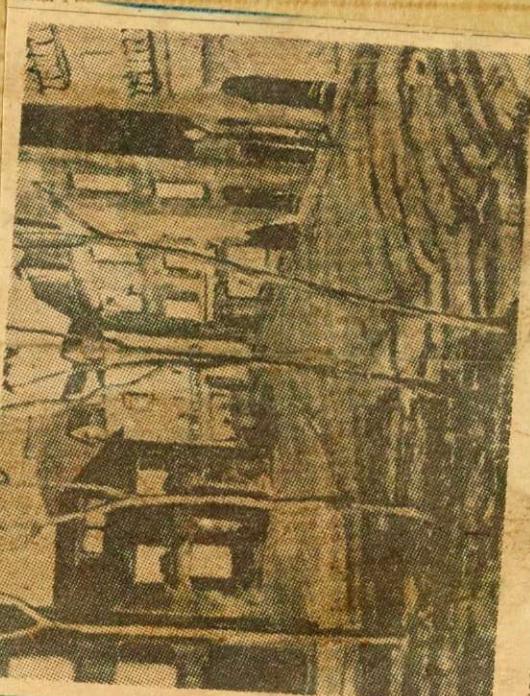
Her earlier paintings have a transcendental quality. In the series Cells and Fossils she crosses what she describes as the millennium between primordial life and the present, which together become the future.

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"PLACE DU TERTRE, MONTMARTRE, PARIS" a recent painting  
by Irene Shaver.

Sherbrooke Daily Record  
Sherbrooke, Que.  
(Daily Circ. 8,990)

Thursday, December 12, 1963

*School of Art*  
~~has studio in Montreal~~

## Waterloo's artistic Jones boy makes good

By ALICE BUCKLAND  
(Record correspondent)



Henry Jones relaxes at his studio.

School of Art  
Westmount(Que.) Examiner  
FRIDAY, NOVEMBER 15, 1963

## This Week in Westmount

13-M BEATRICE TOBIN ASSELIN, Atwater avenue, president of the national Liberal Women's Federation of Canada, still receiving cards, telegrams, flowers and telephone messages congratulating her on winning the election. On the walls of her off white living room are paintings by Canadian contemporary artists, Lillias Torrance Newton (who was commissioned to paint Her Majesty Queen Elizabeth and Prince Philip), Goodridge Roberts and Hutchison. At one time Mrs. Asselin attended

classes at L'Ecole des Beaux Arts and the Montreal Museum of Fine Arts, studying under Mrs. Newton.

Members of WLS Council and others entertained students from schools in the Province of Quebec who attended the conference this week . . . MRS. JOHN H. DUNNE, The Boulevard, met this week to talk over plans for St. Mary's Ball which takes place on November 22 at the Queen Elizabeth Hotel with Mrs. F. L. McPhail, Mrs. Harold Stanford. Proceeds from the event

will be given to assist the hospital .

JEAN DESMARAIS, member of the Independent Art Association Academy road, originator and director of the "Panorama de L'ART," the mammoth exhibition of paintings which took place at Place Ville Marie last June, is holding a one man show of his own works this week at the Ritz Carlton Hotel in the Green Room and the Silver Room until Sunday November 17 inclusive. Interesting portraits of prominent Montrealers and Westmounters are on view . .

ATWATER LIBRARY this week opened a hobby show of entries made up by members of the institution. On display are the following: jewellery, handicrafts, ceramics, paintings, needle point pieces, paintings on velvet, hobby work from the children from St. Laurent Neighborhood House, Chinese ornaments, hand loomed articles, and many other original works. An outstanding entry is a series of Eskimo miniature heads, mounted and colorful, which were made up by artist Paul Andre. The show will continue until November 26.

### Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Westmount Examiner, Que.  
August 21, 1964



## PALETTE PATTER

by VALENTINA RAHR

About fifty oil paintings are on view at Coin Des Arts, CNR Concourse, East Area until September 4, by Norma Escaravage. Painting in the Academic style, she has managed to capture the atmosphere of Old Quebec and Old Montreal in her historic scenes. An excellent portrayal of Peggy's Cove in oils, with rocks, boats, piers, and skyline reflection in the water, is a good example of the variety and capacity of expression this artist is capable of showing. "Hay Scene" is a typical rural Quebec scene with farmhands and heavy work horses carrying out a hay harvest.

Other paintings are: The Towers on Sherbrooke west, Bonsecours Church, St. Louis Gates in Quebec, Portraits in pastels, winter scenes, landscapes, street scenes, historic sites, and seascapes.

R. F. McMillan

exhibits here

A collection of decorative

abstractions in water color by R. F. McMillan is on view until September 4 in the Lobby of the Avenue Theatre, Greene avenue. Mrs. McMillan, a Montreal painter, has studied with the Late Wilfred Barnes and at Sir George Williams, School of Fine Arts, Montreal Museum of Fine Arts.

She has also completed a course in fine arts at Westport, Connecticut. This is the first public showing of her works in Montreal. The colors are vivid and show much energy and activity.



Bowden's  
**NATIONAL PRESS  
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Halifax The Chronicle-Herald  
Halifax, N.S.  
(Daily. Morn. Circ. 69,420)

Wednesday August 19 1964

*Ecole d'arts de  
de la Géorgie*

## Annual Junior School Of Arts

*6-13-14*  
Instructions in art, theatre, voice and instrumental music will be given to 105 students of senior high school age at the 8th annual Nova Scotia Junior School of the Arts, it was announced Tuesday.

The school at Camp Kadimah, on Lunenburg County's Lake William, opens Sunday and continues to Sept. 2.

Instructors include Robert Kell of Montreal's Museum of Fine Arts, who will give instruction in painting, drawing, murals, graphic design and painting technique.

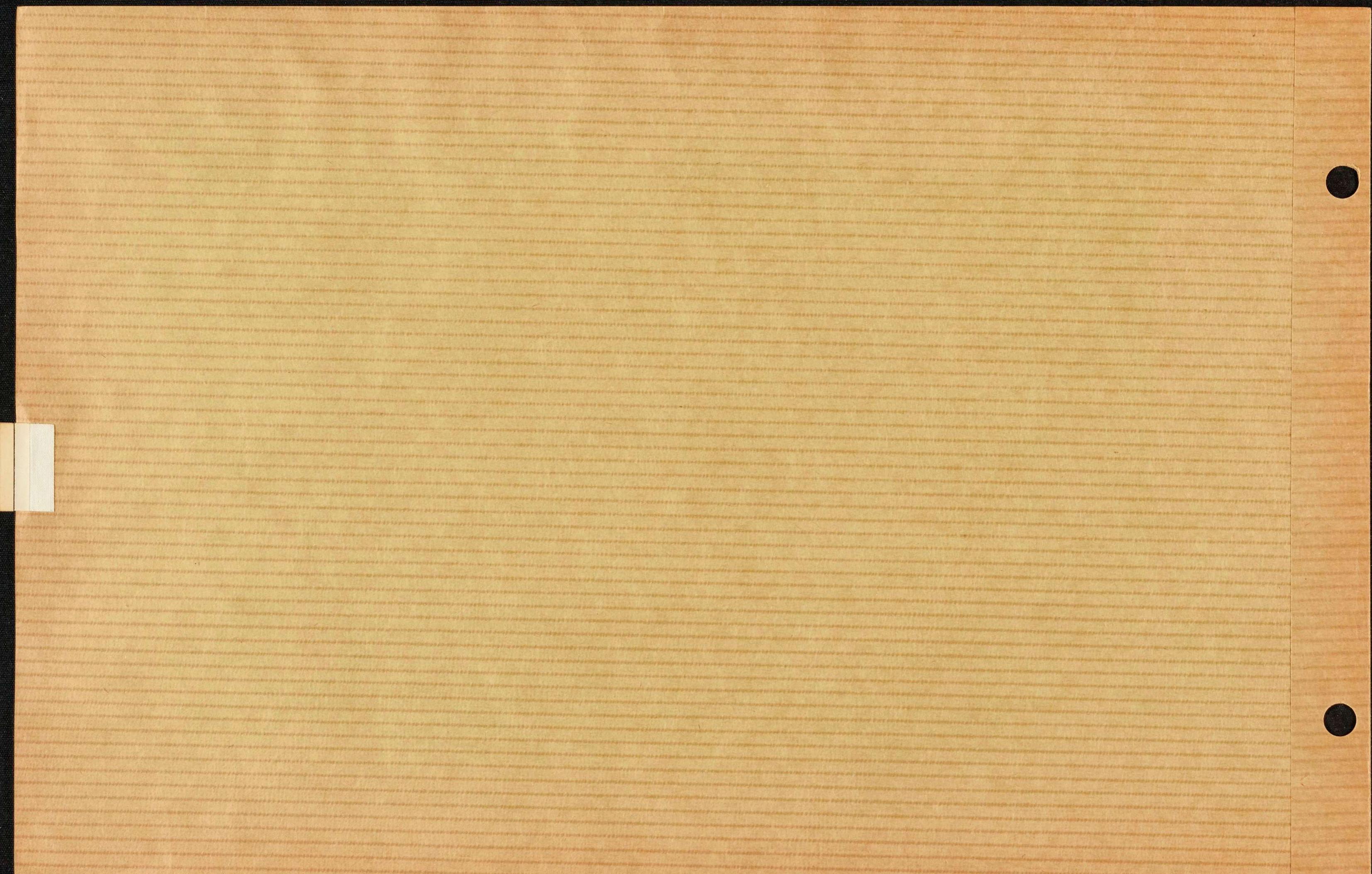
The school is sponsored by the Nova Scotia Federation of Home and School Associations and the provincial Department of Education.



LYMAN EXHIBITION

John Lyman

LYMAN, John



*Lyman*  
Canadian Art  
Ottawa, Ont.  
(Con-Mag. Bi-Monthly C. 5,970)

January & February 1964

**JOHN LYMAN 13·M**  
**at the Montreal Museum of Fine Arts**

It's the season for retrospectives. Canada is taking honouring her old-timers — those who led the *X* oils

and a handful of drawings and water colours which were on view at the Montreal Museum of Fine Arts in September, to be shown later at the National Gallery of Canada and the Art Gallery of Hamilton, date from the early 1900s to the present day and are as accurate a record of the artist as one could hope to get. *L'art c'est l'homme* is evident in every painterly if sedate brushstroke on these generally subdued canvases, modest in size, intent and content. As an artist obviously aware of the aesthetic act and of his special talents, Lyman approached his work as a craftsman of sensibility and intelligence.

At no time did he make any serious attempt to strike out in radical directions. He was not concerned with peeling away layer by layer the often dry wrapper of habitual seeing. Nor did he present fresh discoveries concerning the structure and meaning of our habitat. Eclectic by nature, traveller, teacher and professor, he always carefully selected the subject-matter of his paintings from an attractive if fairly narrow range. His work reaffirms, not the spectacular, but the visible pleasures of beaches, landscapes, bays, lagoons, nudes and portraits. The dominant impression of the show is that of tender emotion recaptured in the tranquil terms which the artist chose to meet the challenge of the outside world. There is no hint of abstraction, no thought of collage or other foreign accoutrements which seem to be such a necessary part of modern technique. The canvas is not an enemy which the painter must attack nor is it a showcase for a personal display of pyrotechnics. It is a friend to be treated with respect, with kindness, to be cherished, not as the expression of an *alter ego* but as a reflection of his own cultured personality.

But if Lyman did not lift our vision to new horizons and if he turned his brush away from recording any semblance of man's inhumanity to man or to note nature's destructive forces, he was nonetheless a painter with feelings of strength and passion. Although not too many canvases accentuate this the few that do so are striking in design and eloquent in meaning. They justify any artist's lifetime devotion to his craft. *Nude Combing Her Hair*, for instance, has a sensuous fullness of form, warmth and vibrancy.

This feeling for lyrical line is found in the Bermuda pictures, in the beautiful *St George Harbour* with its deep, green bush in the foreground and the subtle, pink ambience of the houses which are cleverly angled out toward

the harbour. You can stand on Lyman's beaches and share the experience with him, since the artist does not pretend to any esoteric interpretation or unusual symbolism in order to confound the viewer.

John Lyman has always possessed that attitude about which John Marin liked to refer to with such fervour — "You must love that peach-tree before you can paint it." Lyman created an *œuvre* out of which came, among other things, a strong sense of what is known as "Lyman colours." His love for what he selected from the world around him does him honour and makes him respected the profession of artist.

LAWRENCE SABBATH



Exposition Albert Marquet  
1964



*Le Droit*

## Grande exposition Marquet, au Musée, à compter du 10

Une grande exposition consacrée à l'oeuvre d'Albert Marquet aura lieu au Musée des beaux-arts, du 10 janvier au 2 février. Le vernissage aura lieu le jeudi 9 janvier, à 9 heures, sous la présidence de M. Georges-Emile Lapalme, ministre des affaires culturelles.

Voici quel est le programme d'activité du musée pour le mois courant.

Oeuvres graphiques de maîtres européens d'avant 1900: jusqu'au 16 janvier, Galerie de l'Etable. Cette exposition fait ressortir le fait que les œuvres graphiques originales des grands maîtres sont à la portée de tous les collectionneurs.

Les œuvres présentées à la Galerie de l'Etable proviennent, pour la plupart, de collections privées de Montréal et sont toutes antérieures à 1900. Parmi les artistes représentés, citons: Dürer, Cranach, Rembrandt, Daumier, Gauguin, Ensor et Degas.

Albert Marquet: du 10 janvier au 2 février. Souvent associé aux Fauves, Albert Marquet (1875-1947) fut l'un des artistes parisiens les plus originaux du début du siècle. Il comptait parmi ses amis Matisse et le peintre canadien James Wilson Morrice. Cette rétrospective, la plus importante qui ait été consacrée en Amérique du Nord à l'oeuvre de Marquet, a été organisée par Mlle Gilberte Martin-Méry, conservateur du musée de Bordeaux, ville natale de l'artiste. Les cent trente peintures, aquarelles et dessins seront exposés à Montréal, Ottawa et Québec sous les auspices du ministre des affaires culturelles du Québec, M. Georges-Emile Lapalme.

Galerie XII: du 10 au 26 janvier, Galerie Norton. Peintures d'Anita Carson, d'Ottawa, et de Jack Shadbolt, de Vancouver.

Les Trésors de Toutankhamon: du 23 janvier au 23 février. Peu de découvertes archéologiques ont captivé l'imagination du public, au cours de notre siècle, autant que celle de la tombe de l'enfant-roi Toutankhamon, et de son incroyable contenu. Cette découverte eut lieu en 1922. On sait peu de chose de la courte vie de ce monarque, mais les objets funéraires trouvés à ses

côtés comptent parmi les plus grands trésors de l'art égyptien. C'est donc avec un plaisir tout particulier que le Musée présente trente-trois objets provenant de cet ensemble, et qui ont été prêtés par le ministère des antiquités de la République Arabe Unie. L'exposition est organisée par la Galerie nationale du Canada. Par suite des frais considérables de transport et d'assurance de ces objets d'une valeur inestimable, il sera demandé un modique droit d'entrée à l'exposition.

Jamm Collectionne: du 27 janvier au 27 février, Galerie de l'Etable. Cette exposition est organisée par les Jeunes Associés.

Galerie XII: du 31 janvier au 16 février, Galerie Norton. Peintures de Fenwick Lansdowne, de Toronto, et de Tony Urquhart, de London (Ontario).

Albert Marquet (1875-1947) has been rated one of the most original artists in Paris during the early years of this century.

## Lapalme Lifts Curtain On Marquet Exhibition

Cultural Affairs Minister Georges-Emile Lapalme last night opened the \$16,000,000 Marquet exhibition at The Montreal Museum of Fine Arts.

The 130 paintings, watercolors, drawings and graphics were brought here from Bordeaux, France, as the second half of an exhibition exchange between Quebec and France. (The first was about two years ago when Canadian art was displayed in Bordeaux.)

Albert Marquet (1875-1947) has been rated one of the most original artists in Paris during the early years of this century.

The exhibition, organized by Miss Gilberte Martin-Méry, curator of the Bordeaux Museum, will remain here until Feb. 2 when it will be moved to the National Gallery of Canada in Ottawa and then to the Musée Provincial, Quebec City.

Also taking part in the official opening was Jean Benais, deputy mayor of Bordeaux, who said he was aware of animosity by French Canadians toward

France because they feel that it had abandoned New France to the English.

"Well, let us not think of it as if the pages of history have been torn out; instead let us think of it as if the book were merely closed and now, with exchanges such as this, we are reopening the book."

More than 200 persons attended the opening.

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More than 200 persons attended the opening.

*La Presse*  
61/64

## M. Lapalme à l'exposition Marquet

QUEBEC. (PCF) — M. Georges-Emile Lapalme, ministre des Affaires culturelles, présidera le 9 janvier l'inauguration d'une exposition des œuvres du peintre français Albert Marquet, au Musée des Beaux-Arts de Montréal.

Les œuvres de Marquet seront ensuite transportées à Ottawa; à la mi-mars, elles seront exposées à Québec.

M. Jean Benais, maire-adjoint de Bordeaux, où naquit le peintre Albert Marquet, participera à l'inauguration de l'exposition des œuvres de Marquet à Montréal.

*Mtl Star*  
Jan 11, 1964

*Le Droit* 11/164

## LES EXPOSITIONS

### Marquet au musée des B.A.

Dans les livres d'art, Marquet est généralement classé comme un représentant de l'aventure fauve. Mais, en se rendant au musée, on pourra aussi refaire, grâce à lui, l'histoire de l'art d'un demi-siècle. Car Marquet, homme paisible et peintre de transition n'était sûrement pas un novateur. Comme beaucoup de grands peintres, il s'est imprégné de ceux qui l'ont précédé, (Corot, Manet, les Impressionnistes, Cézanne, le Douanier Rousseau) et de ceux qui l'ont entouré, (Matisse, Dufy ...)

Peintre raisonnable, il ne prend jamais les bouchées doubles, il avance à pas feutrés, timidement, avec des retours en arrière qui lui permettent d'assimiler les expériences picturales auxquelles il s'intéresse.

Marquet a beaucoup vu, connu et compris. Son "Sergeant de la coloniale" nous transmet avec brio la leçon apprise de Manet. Du "Fifre", on retrouve la position statique, les contours appuyés, les couleurs contrastées se détachant sur un fond flou, presque irréel.

Par les touches rapides et les ombres colorées, il prolonge les expériences de lumière et de couleur des impressionnistes.

Mais c'est à Cézanne qu'il doit le plus.

"Les toits", peints en 1906, possèdent de Cézanne: la construction solide, la juste répartition des masses et la simplification des objets qu'il ramène presque à des formes géométriques. Expérience que Marquet pousse plus loin que Cézanne puisqu'il crée, dans cette toile, des plans encore plus définis par des forts contrastes de couleurs en aplats. (Dans l'évolution continue de l'art, nous retrouverons cette même simplification des formes chez Bernard Buffet qui lui, stylisera souvent, au point d'appauvrir et de vider de toute poésie).

Autre influence prédominante chez Marquet: celle de Corot,

dont il a conservé l'intimisme et les atmosphères vaporesuses, peignant des coins de rivières noyées dans la brume. Par contre, Marquet ajoute la couleur, donne du mouvement par un geste plus large et plus dégagé que celui de Corot. D'une manière simple et touchante, il excelle à rendre la fluidité des eaux et la transparence de l'air embué.

me. Dans "La fenêtre à la Goulette", de 1926, c'est la force de la couleur et l'abréviation de l'image chère à Matisse que nous reconnaissons. Apparentes à la légèreté de Dufy, les multiples taches de couleurs vives de "La fête aux Sables d'Olonne" sont des évocations brèves, mais si directes, si bien posées qu'elles recréent, tout un climat, tout un moment.

Alors que Marquet était capable d'assimiler la logique et l'intelligence d'un Cézanne, il ne pouvait pas retrouver la simplicité d'âme et de moyens d'un Douanier Rousseau, comme il a essayé de le faire, dans "Marée basse au Pyla", jolie carte postale d'une fausse naïveté où l'on sent très bien que Marquet n'est pas dans son élément.

peintre de Marquet était suffisamment fort pour CREER, à partir de fortes influences, des toiles personnelles de grande qualité.

Allant dans le même sens que d'autres peintres de son époque, il libère sa touche, la rend plus rapide: la ligne, la forme, la couleur organisent des rythmes inattendus et neufs. "Le Port de Fécamp" et "Le Louvre" sont parmi les meilleures œuvres exposées au Musée actuellement. Par des toiles comme celles-là, Marquet devient quelque peu précurseur, peut-être sans le vouloir. C'est par elles et par ses dessins, qu'il se montre le plus original. Car son trait rapide, cursif, saisit le mouvement sur le vif, capte la vie avec une acuité et une sûreté extraordinaires. Son dessin simplifié, elliptique, suggère, sans jamais décrire d'une façon banale. Sensible à l'objet qu'il dessine, Marquet en donne l'essentiel, par des formes réduites à des signes comme ceux des Japonais. "Sur le quai de Hambourg" et "Couple dansant" suffisent à montrer quel dessinateur hors pair est Marquet !

Il faut voir les 130 œuvres de Marquet: huiles, bois, aquarelles, dessins, céramiques, exposées actuellement au Musée. (D'autant plus qu'ici, nous devons nous satisfaire le plus souvent de reproductions qui ne sont qu'une vague approximation de la peinture et n'en permettent pas une connaissance vraie et intime. Comparer avec l'original, la reproduction de la page-couverture du catalogue permet de mesurer l'infidélité d'un procédé de reproduction quel qu'il soit).

Cette exposition qui fait revivre une grande période de l'histoire de l'art a été montée avec soin et illustre avec précision les différentes étapes de l'œuvre de Marquet.

*les  
Beaux-arts  
par  
Laurent LAMY*

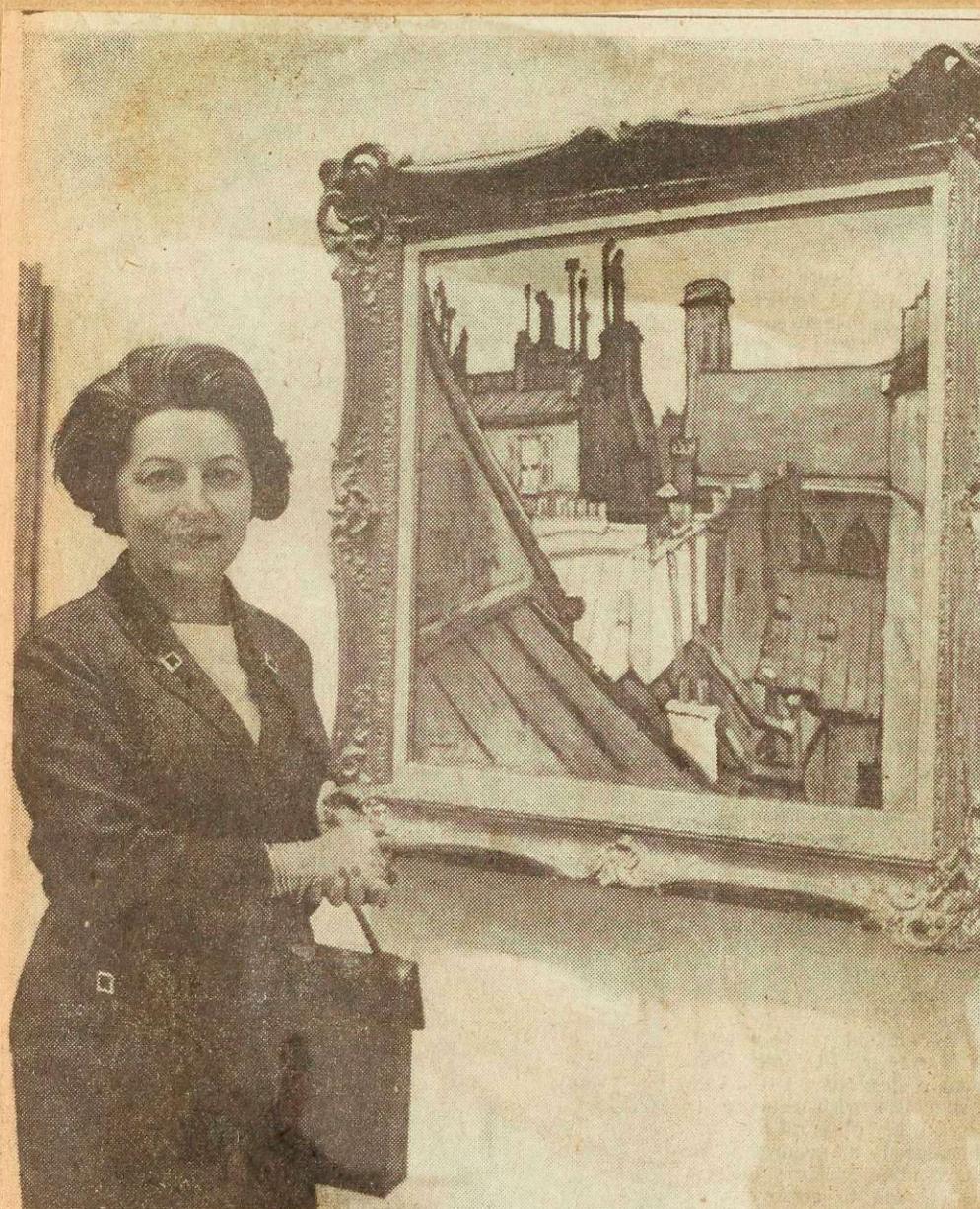
Bien que contemporain de Picasso, de Braque et de Gris, Marquet se tient à l'écart du cubisme, mais il est une des figures marquantes du fauvisme.

Sans jamais opter totalement pour une tendance, sans jamais pousser une expérience jusqu'à ses limites, le tempérament de

11/164

Montreal Star

10 January 1964



Staff Photo by Paul Lagace

Miss Gilberte Martin-Méry, curator and director of the Bordeaux Museum in France, stands by one of some 60 oil paintings in the Albert Marquet exhibition which opened last night at the Montreal Museum of Fine Arts. The exhibition will continue through Feb. 2.

### Hers Is a Peripatetic Job

## Bordeaux Director Is Here To Open Museum Exhibition

By JOYCE GOODMAN

Miss Gilberte Martin-Méry in no way considers her job as curator and director of the Bordeaux Museum in France an unusual one for a woman.

"There are many women curators of museums and art galleries in France," she says, "Particularly in Paris."

But the Mont Pelliére-born woman modestly conceded that few held posts as demanding or as peripatetic as that of head of the Bordeaux Museum.

Her job brought her to Montreal for last night's opening of the Albert Marquet exhibition at the Museum of Fine Arts and, within a few weeks, will take her on to

Israel for the opening of an exhibition of French paintings in Tel Aviv.

Miss Martin-Méry assembled both travelling shows in addition to carrying out her own home-based responsibilities, and, despite a hectic schedule, appeared charming and chic in a trim brown suit for an interview at the local museum yesterday.

Miss Martin-Méry explained she had organized the Albert Marquet exhibition through the co-operation of the Quebec Department of Cultural Affairs as part of a current cultural exchange between Bordeaux and Canada.

"In the spring of 1962 we had an exhibition of Canadian paintings and such treasures as early Canadian furniture and Eskimo carvings. This show is one way of saying 'thank you.'

Miss Martin-Méry believes the Marquet exhibition now at the city museum is the first major show of the Bordeaux-born artist's work in Canada, and she knows of only two Marquet works in Canadian collections. One hangs in the National Gallery in Ottawa and a second in a private home in Toronto.

The current exhibition of some 60 oil paintings, 50 drawings, watercolors and book illustrations will be on view here through Feb. 2. It will then go on to Ottawa and Quebec City.

For her own museum, Miss Martin-Méry is preparing an exhibition entitled "Woman and Painting" to illustrate the history of woman in art from the primitives to Picasso.

"Every painter has a feminine type," she explained.

### Art Notes

Exhibition by Students of the Painting Section of the Montreal Ecole des Beaux Arts, at 125 Sherbrooke St. W. Jan. 13-25. Mon. through Thurs.: 2-10 p.m. Fri., Sat. and Sun.: 2-5 p.m.

Montreal Museum of Fine Arts: **Albert Marquet Retrospective**; Paintings by Anita Carson, Ottawa and Jack Shadbolt, Vancouver (Stable Gallery).

An exhibition grouping works by some of the contemporary Canadian artists concerned with depicting the human figure, or the world surrounding it is on view at Galerie Agnes Lefort, 1504 Sherbrooke St. W. Included

are recent paintings by Jean-Paul Lemieux; new drawings by John Fox; paintings by Cioni Carpi; drawing and sculpture, by Marcel Braithwaite and Anne Kahane. Works by six comparative newcomers to the Montreal scene also are presented: Graham Coughtry — his work hangs in the Museum of Modern Art, New York, the Albright-Knox Museum, Buffalo and in various Canadian museums.

William Kurelek — represented in the collection of the Museum of Modern Art, New York; Gerard Clarke — one of his paintings was acquired recently by the Montreal Museum of Fine Arts; Greg Cunoe, Ivan Eyre and Glenn Adams are young Canadian painters in the realist tradition. The exhibition continues until Jan. 28

SCOPE (McGill University) is currently presenting its Students Art Exhibition in the lobby of the Engineering Building on the campus.

Gallery 160 Contemporary Graphics features a showing of Canadian and European Prints. (1640 Sherbrooke St. W.)

Exhibition of Early Canadian Painters Works, at Galerie L'Art français, 370 Laurier Ave. W. Painters represented: J. M. Barnsley, William Brymner, Suzor-Cote, Maurice Cullen, O. R. Jacobi, J. Y. Johnstone, T. Mower Martin.

Recent paintings by Charles Gagnon at Galerie Camille Hebert, 2075 Bishop St., Jan. 15-22.

# Patrimoine artistique de Bordeaux révélé au Canada

par Cécile BROSSEAU

**I**L Y A DEUX ANS, en mai 1961 la ville de Bordeaux accueillait Québec. Cette année c'est le Canada qui accueille Bordeaux. M. G.-E. Lapalme, ministre aux Affaires culturelles inaugure hier soir, au Musée des Beaux-Arts de Montréal l'exposition du peintre bordelais : Albert Marquet contemporain et ami de Matisse et de Rouault. M. Claude Robillard, vice-président du Musée a souhaité la bienvenue à M. Jean Benais adjoint au maire de Bordeaux et à Mlle Gilberte Martin-Mery, conservateur des Musées classés à Bordeaux. Juste avant l'inauguration officielle, le ministre aux Affaires culturelles, a rappelé l'hospitalité du maire de Bordeaux M. Jacques Chaban-Delmas, président de l'Assemblée nationale. M. Lapalme a aussi rendu hommage à Mlle Martin-Mery qui avait préparé l'exposition canadienne à Bordeaux et qui cette année est également responsable de l'exposition Marquet.

#### L'œuvre

"Les grandes étendues, les eaux vives des rivières ou les reflets mouvants des grands lacs auraient fort bien convenu à Albert Marquet. Peut-être même eut-il l'occasion de parler de ce vaste territoire avec son contemporain James Wilson Morrice, venu travailler à Paris, aux alentours de 1890, lorsque ce dernier découvrait

les débuts du fauvisme. Il suffisait à Marquet de voir l'eau, ou une fenêtre ouverte sur la vie pour qu'il soit heureux ; d'un trait incisif, il saisissait le mouvement du chaland qui passe, ou brossait à larges touches l'entrée d'un paquebot dans un port. Des lampions décorent-ils une place ? Il plantait là son chevalet et en quelques minutes, la vie renaissait sur la toile. Quelques points noirs lui suffisaient pour recréer une foule en liesse."

Ainsi s'exprime Gilberte Martin-Mery qui nous présente l'œuvre du peintre dans une préface au catalogue de la présente exposition.

#### Gilberte Martin-Mery

C'est la troisième fois que Mme Martin-Mery vient au Canada, elle y a déjà fait un séjour d'un mois. Elle a été très heureuse de retrouver la neige de nos Laurentides, dimanche dernier, scintillant sous un soleil éclatant. Espérons que la pluie déconcertante des dernières heures ne lui laissera pas



M. Georges-Emile Lapalme, ministre aux Affaires culturelles, inaugure hier soir au Musée des Beaux-Arts de Montréal l'exposition Marquet. On le voit ici en présence de M. Jean Benais, adjoint au maire de Bordeaux, devant une œuvre du célèbre peintre bordelais.



Mme Georges-Emile Lapalme, épouse du ministre aux Affaires culturelles, M. Claude Robillard, vice-président du Musée des Beaux-Arts de Montréal, et M. Guy Frégault, sous-ministre aux Affaires culturelles, admirent une huile de Marquet. Cette photo

a été prise hier soir à l'occasion de l'inauguration officielle de l'exposition du peintre bordelais. Toiles, aquarelles, dessins de cet artiste contemporain de Matisse et de Rouault sont en montre au Musée des Beaux-Arts de Montréal.

photo Réal St-Jean, LA PRESSE



Mlle GILBERTE MARTIN-MERY

**U**N MUSÉE IMPORTANT peut jouer, pour une communauté donnée, plusieurs rôles importants. Un de ces rôles, et non le moindre, est bien celui d'éduquer, d'aider au développement des connaissances artistiques d'une ville, d'une province, d'un pays. Le plus grave reproche à faire à notre musée de la rue Sherbrooke est bien celui de ne pas organiser assez souvent des expositions importantes, des expositions instructives. Consolation, il y aura une importante exposition Picasso dans peu de temps, et, consolation encore, voici, depuis jeudi, une exposition Marquet, un des fameux Fauves parisiens de 1905. L'année 1964 augure mieux que celle écoulée.

#### D'où viennent les Fauves ?

C'est justement Marquet qui amena ce vocable de "Fauves". Le célèbre critique Louis Vauxcelles, en regardant un petit bronze de Marquet (car il a

été aussi un peu sculpteur, comme Matisse d'ailleurs), au Salon des Indépendants, se serait écrié : "Donatello parmi les fauves !". Le bronze était d'un style vaguement florentin ! L'expression allait demeurer.

Le Fauvisme ne dura, officiellement que trois ans, 1905-1907. Le groupe s'était formé de jeunes peintres, qui venaient de différentes académies et ateliers. Braque, avant de se signaler avec le cubisme, en fit partie et aussi celui qui allait devenir une sorte de portraitiste mondain, Van Dongen. Mais l'emploi volontaire, abusif aux yeux du public du temps, des couleurs pures, chez Marquet comme chez Matisse datait de 1901. Et on sait que c'est à Monet et à toute la bande des impressionnistes que ces nouveaux venus devaient cette réforme salutaire par la lumière et les tons purs qui la mettait en relief. Les "terres" des anciens, des classiques et de plusieurs peintres réalistes, étaient écar-

tées délibérément.

Le Fauvisme voulait réunir les théories de deux grands impressionnismes. Le point de vue essentiellement décoratif de Gauguin et celui, plus psychique, dirait-on aujourd'hui, de Van Gogh. Au Salon d'Automne de 1905, prenait corps solidement, autour d'Henri Matisse, le grand chef écouté et suivi, le style Fauviste.

#### Qui fut

#### Albert Marquet ?

Donc, depuis le 9 janvier, les amateurs de peinture française sont invités à se rendre au Musée. Ils pourront apprécier l'art de "ce doux fauve qui n'use de la liberté conquise que pour traduire, par des plans simples et des valeurs justes, les merveilles du ciel et de l'eau", au dire de l'historien d'art, Robert Rey.

Comme Matisse et Rouault, il fut un élève du brillant animateur Gustave Moreau, ce guide libéral et ce peintre des fables mythologiques. Marquet

n'avait peut-être pas le génie d'un Matisse ou d'un Cézanne, mais, comme eux, il aimait la mesure et l'équilibre et, au milieu des grandes manifestations libératrices, il tentera d'introduire ces notions qu'il tenait des essentielles à l'art de peindre. Nous sommes au centre de la réaction devant le vertige des excès de l'impressionnisme.

Et, on ne s'étonne pas de voir poindre le cubisme, donc l'intelligence, l'intellectualisme

en peinture. Il viendra, ce cubisme intelligent, après le déferlement démoniaque des expressionnistes allemands.

Albert Marquet fut donc un Fauve modéré, surtout si on songe au lyrisme débordant d'un Bonnard, aux compositions dramatiques d'un Georges Rouault, aux délires tendres et surchargés d'un Dufy, enfin à la tristesse maladive d'un Vlaminck. On dira même que son art fut à l'opposé de celui de Matisse. Ses intentions picturales, comme ses recherches, furent bien moins savantes, moins compliquées dans leurs ébauches. Enfin, chacun pourra en juger, cette quinzaine, au Musée.

"Délicatesse" est, en effet, le terme qui revient le plus souvent sous la plume des historiens à propos de Marquet. Mais, il sut obtenir, toujours, une grande vibration lumineuse. Pourtant Marquet utilise souvent des harmonies grises, voire glauques. Cependant, parfois, il saura faire montre d'une grande subtilité et aussi de hardiesse par ses coloris, peinture parente de celle du chef de file Matisse.

Tous ses amis, Vlaminck, Dufy, Derain, cherchaient, comme lui, à édifier leur peinture, le plus solidement possible. En ceci, et sous l'égide de Matisse, on continuait le patient travail de Cézanne. Car, le vif éblouissement déclenché par la révolution impressionniste n'était certes pas un phare. Comme Cézanne, Matisse savait canaliser les énergies, les aspirations nouvelles et cette recherche d'une plus grande sincérité, d'une honnêteté sans éclat, sans trouvaille audacieuse. La réaction,

Car, déjà, la réaction, l'autre, contre le naturalisme, le réalisme était chose lointaine, chose acquise. On réagissait maintenant contre Monet, Seurat, Gauguin, Van Gogh. Toutefois, il fallait toujours, sans cesse, lutter contre l'enseignement

qui, lui, demeurait contre vents et marées, académique et prudent. Donc, à partir des couleurs vives d'un Gauguin, de la construction réfléchie de Cézanne, les Fauves se cherchaient une cage dorée !

#### Du côté des ports et de la nostalgie...

Marquet se détournera même de Matisse. Ce dernier avait utilisé le pointillisme cher à Picasso, à Signac et si brillamment illustré par Seurat, il avait médité les Orientaux (imitant quelque peu Delacroix) puis les Gothiques mais Matisse trouva sa veine, si riche, dans les arabesques, la couleur pure posée en à plat sur des dessins d'une déformation savamment calculée, toujours décoratifs.

Marquet, lui, traina sa boîte de couleurs vers les ports, ceux d'Hambourg, d'Alger, d'Italie (Naples), quétant la lumière marine. Il fit d'innombrables vues de la Seine. Pourtant, paradoxalement, il fit cette quête de lumière avec sa gamme volontairement limitée, sa matière peu généreuse, parcimonieuse même. Il sut rendre une sorte de "spleen" beaudelaïrien sur ses toiles, des visions nostalgiques parfois intenses.

Jamais il ne tombera dans le mélodrame pictural comme le Fauve Vlaminck. Son précis sens de la mesure, son goût de l'harmonie lui servaient de garde-fou ! La présente expo Marquet est sous les auspices du ministère des Affaires culturelles.

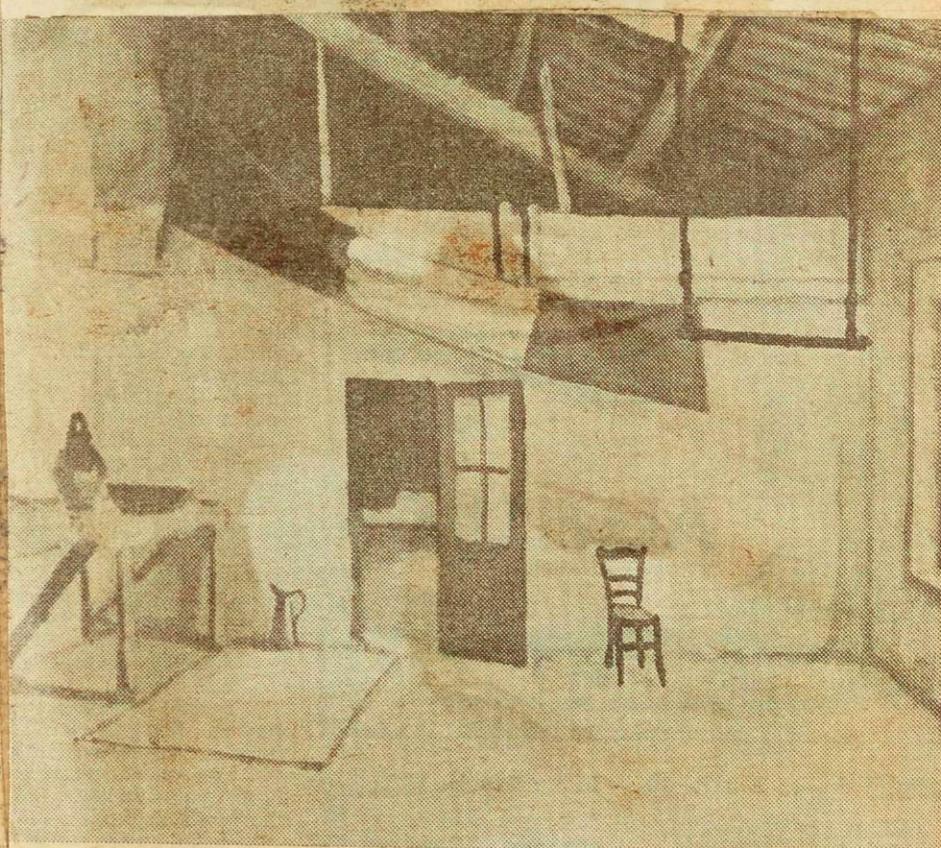
## BEAUX-ARTS



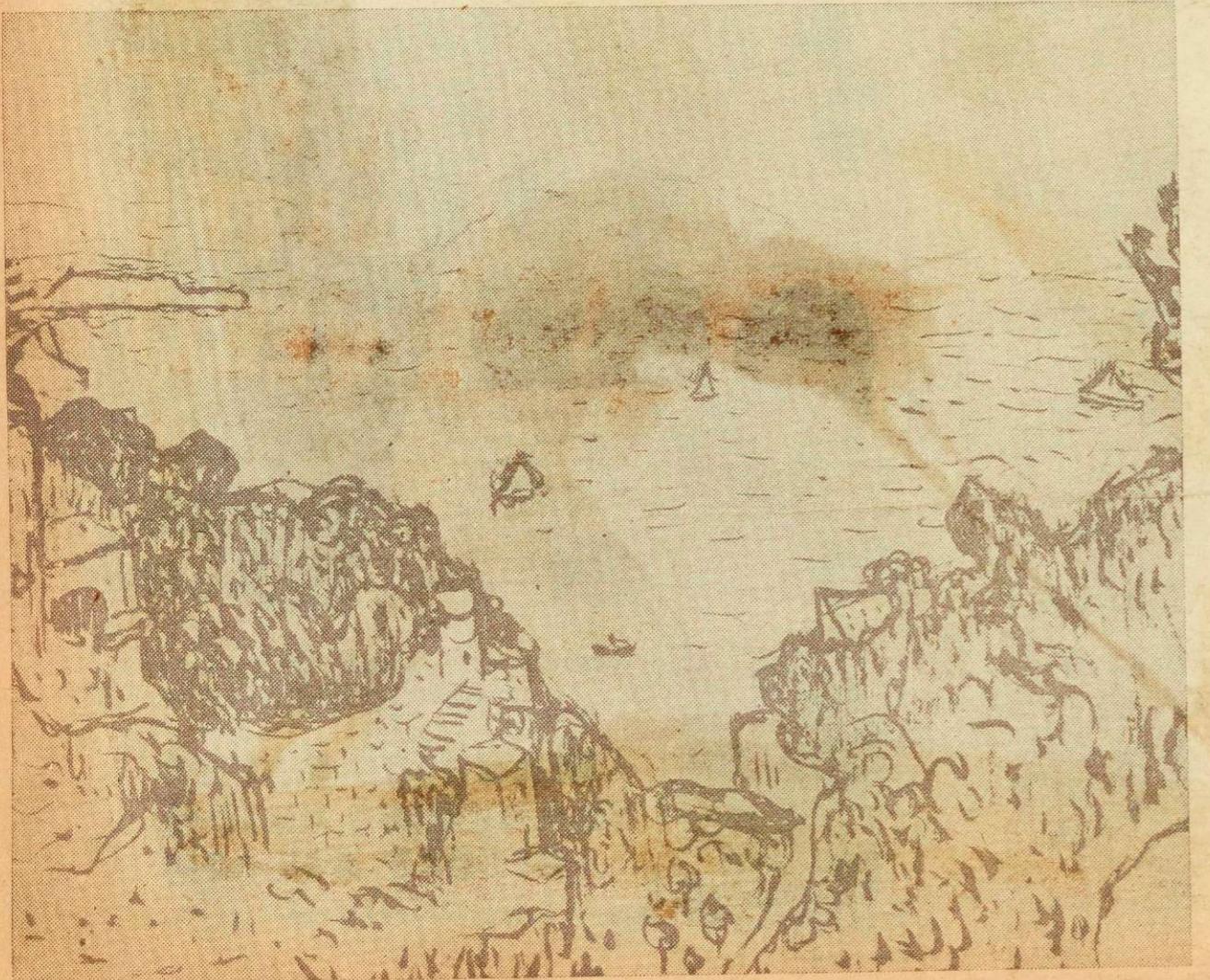
CLAUDE JASMIN

### Au Musée des Beaux-Arts :

# Marquet, le Fauve



Une toile de Marquet : "L'atelier à Marseille"



Albert Marquet : Le port de Naples (dessin à l'encre de Chine)

*Montreal Gazette*  
10 Janv. 1964.



PORTRAIT DU PERE ET DE LA MERE DE L'ARTISTE by Albert Marquet one of the most original artists of Paris whose work is being honored by a major retrospective exhibition at the Montreal Museum of Fine Arts until Feb. 2.

The 130 paintings, watercolors, drawings and graphics have been assembled by Miss Gilberte Martin-Méry, conservateur of the art gallery in Marquet's native city of Bordeaux, France.

The exhibition — the most important ever devoted to his work on this continent — will be shown later at the National Gallery of Canada, Ottawa, and the Musée Provincial, Quebec City.

## Bordeaux Museum Director Traces Career Development <sup>10/11/64</sup>

Gilberte Martin-Méry is one of those rare individuals who knew from childhood what direction she wanted her life to take.

"When I was a little girl studying in Paris, I played in the Luxembourg Gardens. I used to run away from the gardens to a museum near-

themselves discovered, was Canadian art. "It was excellent publicity. Now people meet and talk about Canadian art, and at present we have exhibitions of four Canadian artists in Paris."

The Bordeaux Museum organizes at least one very important exhibition a year, she

for Bordeaux Museum—is one called "Woman and Painting." It is Miss Martin-Méry's idea and will present paintings of women from the point of view of many artists including Rubens, Renoir, Modigliani, Goya and Picasso. Said Miss Martin-Méry: "Every painter has a feminine type. The exhibition we plan will show many of these types and will culminate in Picasso's demolition of woman."

She explained her last remark. "When Picasso ceases to love a woman, he destroys her." In the exhibition she will show examples of his "demolition of woman" in his art.

Mis Martin-Méry has never had any ambitions to paint. She believes, in fact, "It is impossible, certainly for me, to be a critic and a painter at the same time. I think painters make very bad critics."

## OF INTEREST TO WOMEN

by." Today, she is curator of the Bordeaux Museum at Bordeaux France, and has been in Montreal in connection with an Albert Marquet exhibition at the Montreal Museum of Fine Arts.

"I knew from the time I was a small girl that I would follow this career," she said in an interview yesterday. Thursdays, a day which she recalled as a free day for French schoolchildren, she would go to the Louvre and wander through the galleries.

Miss Martin-Méry has been curator of the Bordeaux Museum for 14 years. Her responsibilities are broad and would, in North American terms, probably entitle her to call herself museum director.

She calls the Marquet exhibition, "an exchange to thank Canada for its exhibition." She refers to an Art in Canada exhibition which was shown at Bordeaux last year.

"This is the first time such an exchange with Quebec has taken place," said Miss Martin-Méry. It was extremely valuable to Canada from the cultural point of view, since it was "a discovery for people from Bordeaux and for people from all over France." What visitors, and museum people

said, explaining that this is the first time she has organized a big exhibition for overseas showing. (There are 60 oils, 50 drawings plus water colors and illustrated books included in the Marquet exhibition).

However, Miss Martin-Méry flies out of Montreal today to return home where she will be immediately immersed in completing plans for an exhibition her museum is readying for Tel Aviv. She is excited about this venture. We'll be exhibiting about 100 of our most important paintings there.

This is interesting because, at the moment, the cultural development in Tel Aviv is quite extraordinary." She hopes a similar exhibition will be planned in the future for showing in Quebec, but such an exhibition would require some changes in make-up. "This would be necessary because tastes are different."

One of her more interesting projects — which will be the next big exhibition planned

*Le Devoir*  
Jan. 10 1964.

## G.-E. Lapalme et l'adjoint du maire de Bordeaux ont échangé des présents

Le ministre des affaires culturelles du Québec, M. Georges-Emile Lapalme, a reçu hier à déjeuner l'adjoint du maire de Bordeaux, M. Jean Benais, qui est arrivé à Montréal pour assister à l'ouverture de l'exposition Marquet au Musée des Beaux-Arts.

A cette occasion, M. Benais a offert à M. Lapalme une gravure du port de Bordeaux datant du 18e siècle et à Mme Lapalme un décanteur à vin typique de la région de Bordeaux. Le ministre, pour sa part, a offert à M. Benais un choix de livres, dont "Les meubles anciens du Canada français", "L'Île d'Orléans", "Vieilles églises et vieux manoirs de la province de Québec", un ouvrage sur Pellon de Guy Robert et les "Poèmes" d'Alain Grandbois. En outre, le ministère a offert au musée de Bordeaux une assiette en émail d'un artisan du Québec; ce don a été reçu par Mlle Gilberte Martin-Mery, du Musée de Bordeaux, qui a été responsable, il y a deux ans, de l'organisation de l'exposition "L'art au Canada", tenue dans le cadre du festival de Bordeaux, et qui s'est également chargée de l'organisation de l'exposition Marquet.

Enfin, M. Benais et M. Lapalme ont échangé des médailles commémoratives.

M. Lapalme a souligné que le peintre Marquet était un ami intime du peintre canadien Morris, et que l'exposition qui s'ouvre à Montréal est en quelque sorte l'exposition de l'amitié.

M. Benais a rendu hommage à l'œuvre accomplie par M. Lapalme et a souligné qu'avant l'arrivée au pouvoir du présent gouvernement à Québec, les contacts entre la France et notre province étaient loin d'être aussi faciles qu'ils le sont maintenant.

Parmi les invités au déjeuner, hier, il y avait Mme Ray-

mond Bousquet, épouse de l'ambassadeur de France au Canada, M. Philippe Benoit, consul de France à Montréal, et M. Guy Frégault, sous-ministre des affaires culturelles.



Le ministre des Affaires culturelles, M. Georges-Emile Lapalme, et l'adjoint au maire de Bordeaux, M. Jean Benais, ont échangé des cadeaux hier à l'occasion d'un déjeuner offert par le ministère pour marquer l'ouverture de l'exposition Marquet.  
(Photo Le Devoir)

## La triste peinture de MARQUET

J'ai compris les réticences des historiens. J'ai compris l'avarice de certains muséologues qui écrivent. Marquet ? Un pauvre Fauve ! Un triste Fauve ! C'est pas riche comme peinture. La visite au Musée vaut pour quelques bons dessins et pour "Le pin à Alger" (1932). Le reste ? Misère ! Que l'histoire de l'art en traine du bois mort ! C'est misère ! Que cette pauvre peinture est triste, déprimante ! Petites natures influençables, n'allez pas voir ces Marquets-là !

Sa palette s'éclaire faiblement quand il suit docilement Matisse. Il ne le suit pas assez ! Tant pis. Sa brume ne joue pas le beau rôle que lui font jouer les grands de l'impressionnisme. Vive Matisse. Et justement, on se demande pourquoi on ne reçoit pas, via les ministères à Kulture(!), une expo du Fauve Matisse, du Fauve Rouault, du Fauve Dufy ? Des grands Fauves quoi ? Parce que Marquet est né à Bordeaux et que, l'an dernier... bla, bla, bla !

Et l'expo est mal montée, sans ordre chronologique (au moins donnez-nous le côté historique).

Répétons-le, le Musée a grand besoin d'une toilette neuve. D'une cure de rajeunissement. Il faut faire quelque chose, je ne sais pas, organiser une "grande corvée", repeindre les murs, enlever le papier-peinture... Ça vaudrait la peine de vendre quelques grands chromos qui moisissent dans les caves de l'institution. Vraiment, il n'y a plus aucune raison, en 1964, qu'un musée conserve cet air grandiloquent, délabré, cette allure de ruines luxueuses. Le Musée de Mont-

réal, rue Sherbrooke, doit se préparer à 1964 et à 1967.

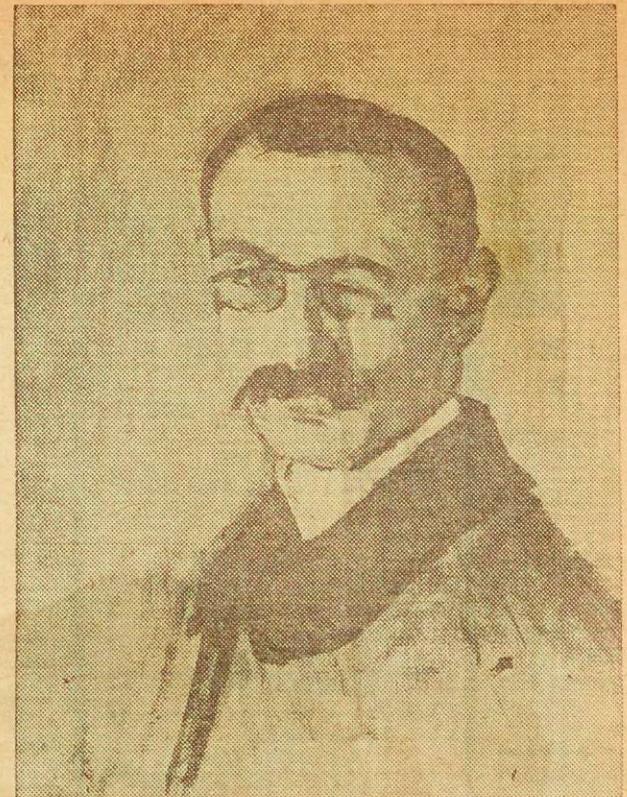
La triste peinture d'Albert Marquet en ce cimetière d'ancien riche décadent c'est le bouquet ! C'est gênant de demander aux jeunes (écoliers ou étudiantes des écoles d'art) d'y aller admirer, aimer l'art. Je suis certain qu'aller au Musée, c'est en revenir avec un cafard noir.

Pour en revenir à Marquet, il faut dire que cette épuration, cette sorte de sobriété, à l'époque, faisait scandale. Il faut souligner que la peinture nageait toujours, dans les beaux salons et dans les académies, dans le signalage, dans l'habileté technique à répétition. Historiquement, même Marquet aidait à nettoyer l'art de peinture de son lourd attelage réaliste, naturaliste.

Mais le visiteur de 1964, lui, n'est certes pas obligé de tenir un compte rigoureux des aléas du temps. Il regarde. Point. Depuis, l'art des enfants s'est répandu, la sobriété a été élevée au rang sacré, le dépouillement est monnaie courante dans l'art qui se fait. Et, même, les peintres du dimanche, primitifs, autodidactes sont chantés, et souvent, louangés.

Alors que reste-t-il des batailles des années 1863-1906 ? Un mérite historique qui n'est pas mince et, bien sûr, des peintres valables : Bonnard, Seurat, Monet, Renoir, Van Gogh, Lautrec, Degas, Cézanne... j'en passe, c'est certain. Chose non moins certaine, ça n'est pas cette exposition qui nous fera ajouter le nom de Marquet à cette liste... bien trop brillante pour son piètre talent.

Et ces petits dessins insignifiants... non, vraiment. Le bout du monde !



Portrait de l'artiste par lui-même, toile, 1904

La Presse 25 Janv 1964.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Montreal Star, Que.  
December 21, 1963

## French Art Arrives In City

Fresh evidence of the growing cultural ties between Quebec and France has arrived here in an aircraft from Bordeaux.

The aircraft carried a collection of sketches and paintings by the distinguished French artist, Albert Marquet. A retrospective exhibition of his work will be staged at the Montreal Museum of Fine Arts for a month, starting on Jan. 10.

The airlift of paintings was arranged by the provincial Department of Cultural Affairs in collaboration with the Bordeaux Museum. Martin-Mery, curator of the Bordeaux museum, accompanied the paintings.

Marquet, who was born in Bordeaux in 1875 and died in 1947, was a leading member of the Fauve Group and a close friend of Matisse and James Wilson Morrice, one of Canada's greatest painters.

Marquet worked in France, the Netherlands, Germany and Algiers. His sketches, considered among the best produced by any contemporary French artist, are extremely plastic, despite their economy of line. He illustrated several books, and did many lithographs, watercolors, drawings and etchings.

After it has been at the Montreal Museum of Fine Arts, the exhibition will go to Ottawa and Quebec and other centres.

Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, said today the Marquet exhibition will be one of the most important exhibitions in the museum's 1964 calendar.

Bowden's NATIONAL PRESS  
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n p c

Marquet

Montreal The Gazette  
Montreal, Que.  
(Daily Circ. 134,500)

Thursday, January 2, 1964

### ON AND OFF

## THE RECORD

• **FELL OR PUSHED?**: The Christmas Eve death in Bordeaux Jail of Armand Duhamel, held awaiting judgment on a charge of possessing stolen bonds, may go into the record as accidental, but it would be difficult to persuade certain knowledgeable police investigators that is the case. This was the first time that Duhamel, often questioned and freed any length of time behind bars, had spent such that he might have been persuaded to talk concerning matters of which he had intimate knowledge, that knowledge being still at large. Absence of police investigation of his death is taken as indication there was no evidence of foul play. It wouldn't be the first time that a potential threat was silenced, even behind bars.

• **THE PASSING OF THE FLAT 50**: They've been missing for some years, but the absence of flat 50's of cigarettes came to notice only over this holiday season. They used to be a staple of the business and the tin boxes made handy containers for all manner of things after they had served their original purpose. The package was an expensive one for the manufacturers and had to be hand-packed. They were gradually replaced by a festive "sleeve" into which two packets of 25 fit comfortably. Since the flats were largely a holiday item, many a dealer was stuck with them afterwards. With the "sleeve" the packs can be slipped out and moved as ordinary merchandise. Anyway, a flat 50 used to be an accepted minor league Christmas gift. Today it's a carton.

• **QUOTEABLE QUOTES**: Longueuil's generosity in offering fill for the World's Fair site could hit a stumbling block if it turns out to be true that the fill in question belongs to the National Harbours Board. . . . The Laurentian Snow Festival at Ste. Agathe runs this year from Jan. 12 to Feb. 20, with the first procedure the choosing of a queen to reign over the festivities . . . . Wonder if anyone will enter a claim this year for the reward money offered for the solution of last year's terrorist bombings and arrest and conviction of those responsible? . . . The NANA (No Address — No Acknowledgement) Organization has been revived by an irate resident of St. Lambert plagued annually by Christmas cards bearing no return address. How about the ones signed merely with a surname? . . . How did bagels originate? A tv researcher had to give up this week after seeking vainly for the answer.

• **PERSON TO PERSON**: Denis White, long-time boxing stalwart, Olympic contestant, and Hall of Fame fighter, has retired with the Canadian National. . . . The Terry (CJAD) and Bernice McConnell's marked a New Year's Day wedding anniversary yesterday . . . . TV Personality Pauline Vezina, p.r. gal at au Lutin qui Boutife, recovering in a private hospital after surgery years to set up and operate in Montreal a Canadian bureau for World Wide Medical News Service . . . . Dr. Stewart Smith weds Patty Springate of tv today, with the reception at Ruby Foo's mission, in St. Mary's Hospital for his annual checkup . . . . Quebec Minister of Cultural Affairs Hon. Georges Lapalme opens the Albert Marquet Exhibition in the Montreal Museum on Tues. day, Jan. 9.

• **SHOW BUSINESS**: The Van Johnson production current in the Queen Elizabeth's *Salle Bonaventure* has been conceived, executed and polished with all the care of a full-scale musical. The star carries his own musical director and bongo drummer for the act, created and produced by Lynn Duddy and Jerry Bresler. It starts rather slowly but builds to a climax in the 76 Trombones number and a medley from *The Music Man*, in which Johnson and Nelson Eddy, Johnson kids his movie career with good effect. The whole is an act well worth seeing.

# Marché aux puces ou marché de dupes...

par Laurent LAMY

## L'Exposition d'artisanat 1963

L'exposition d'artisanat qui a lieu chaque année au Palais du Commerce, donne une idée assez juste de l'ensemble de notre artisanat. Comme au Marché aux Puces (1), les belles pièces y prennent figure de trouvailles et il faut déployer une patience d'archange pour isoler les objets de qualité, du fatras habituel.

La confusion y est totale et entretenu d'année en année.

Pour être juste, je dois souligner, à la foire de décembre dernier, une initiative heureuse: l'exposition de jouets anciens, rassemblés par les soins d'un spécialiste, M. Séguin. Ravissants d'ingénierie et de fraîcheur, ces jouets témoignaient d'une finesse et d'une simplicité et d'une hardiesse que l'on aurait du mal à retrouver dans la magreleite "Barbie" (2). Mais l'art n'a pas d'âge et l'on découvrait dans les chevaux de bois une candeur toute proche de la naïveté d'un Marino Marini.

A côté de ce kiosque charmant, le kiosque le plus laid de l'exposition: celui du Ministère du Tourisme, de la Chasse et de la Pêche, ministère responsable de l'exposition et duquel dépend maintenant la Centrale d'Artisanat. Le kiosque: une mer houleuse en carton-pâte, animé par des moteurs ronronnantes, chef-d'œuvre de mauvais goût, du genre des annonces en mouvement que l'on a vues pendant des années devant les cinémas Midway et Starland, à l'angle des rues St-Laurent et Sainte-Catherine. Même ces cinémas ont cru bon d'abandonner le genre!

Autre initiative du Ministère: un fascicule publicitaire lancé à l'occasion de l'exposition de décembre, et dont les pages encombrées sont dignes d'un prospectus pour hôtel de troisième ordre et en tous points fidèles à l'exposition elle-même: même manque d'homogénéité et de rigueur.

Ce ne sont là que des exemples. Toutes les expositions de la Centrale se valent, avec de



très légères améliorations d'année en année. Quand la Centrale expose à Vancouver, les Bourgault et tutti quanti y sont aussi. Je cite les Bourgault parce qu'ils sont très connus et qu'ils représentent ce qu'il y a de plus mauvais à la Centrale, mais ils ne sont pas les seuls à rabâcher sans cesse le passé!

### Une sélection s'impose

A cette exposition, j'ai compris que sur les 105 exposants, environ 70 n'avaient pas place dans une exposition de cet ordre, financée et patronnée avec les deniers publics. Le gouvernement n'a pas le droit d'encourager la production de camelote et encore moins de subventionner les gens qui la fabriquent.

Un bon nombre, parmi ces 70 artisans sont "irrécupérables". Pour eux, deux solutions:

— ou bien la Centrale les abandonne et ils iront vendre ailleurs leur pacotille. (Ce qu'ils ne manqueront pas de faire; le mauvais goût est assez répandu dans le public pour les sauver de tout désastre financier).

— ou bien ils acceptent d'utiliser leur habileté manuelle pour exécuter des pièces faites d'après des prototypes de bonne qualité esthétique, créés par des artisans ou des designers.

Si on leur consent une aide, c'est pour utiliser leur habileté, puisque laissés à leur initiative personnelle, ils sont incapables de créer et même d'améliorer leurs travaux.

Certains artisans se plient trop facilement aux demandes d'un vaste public et sont incapables de faire leur autocritique. Ils auraient besoin d'être conseillés d'une façon compétente. Situation délicate à accepter, difficile à réaliser sur le plan pratique, mais indispensable pour hausser le niveau de la qualité.

Sur les 105 exposants de décembre dernier, 35, à mon avis, produisent des œuvres valables, méritent qu'on les encourage et qu'on fasse connaître leurs œuvres.

Parmi ces 35, quelques-uns

peuvent continuer à créer des œuvres uniques. Les autres pourraient créer des prototypes que des artisans habiles manuellement reproduiraient en grande série, dans leurs ateliers. Déjà un céramiste procède de cette façon et les résultats sont plus qu'intéressants.

Il n'existe pas de différence de valeur entre ces deux types de créateurs, mais une différence de nature. Une œuvre unique peut être aussi mauvaise qu'un objet de série et vice versa.

Les œuvres des artisans-créateurs souffrent de la promiscuité d'œuvres faciles, vulgaires, quand elles ne sont pas affreuses. Après avoir été aidés par la Centrale à leurs débuts, ces artistes se dépêchent souvent de l'abandonner dès qu'ils sont arrivés à un certain degré de réussite et de sécurité. Le cas se produit régulièrement.

Et au lieu d'une épuration par la base, on assiste à une "hémorragie par le haut", pour reprendre le mot de Michelle Lasnier. Pourtant, les techniques qu'utilisent les meilleurs artisans et l'élan créateur qui les anime pourraient, dans un climat différent, être des stimulants pour l'ensemble des artisans.

— ou bien ils acceptent d'utiliser leur habileté manuelle pour exécuter des œuvres faites d'après des prototypes de bonne qualité esthétique, créés par des artisans ou des designers.

Le Ministère des Affaires culturelles s'occupe des lettres et des arts, mais pourquoi laisse-t-il de côté, l'artisanat? L'a-t-on assez dit et répété qu'il n'existe plus de démarcation entre arts et artisanat. "Artiste ou artisan—qu'importe!" dit Jean Simard et il précise: "Qu'avons-nous à faire de catégories, en effet, quand la "vertu de l'art" est présente et réelle notre joie.... Aussi, à vrai dire, la classification traditionnelle en "arts du beau et arts de l'utile", nous paraît-elle, désormais académique. Comme si l'utile ne pouvait être beau, et inversement?" (3)

La Centrale est administrée par sept membres dont deux seulement à ma connaissance, produisent des œuvres valables, méritent qu'on les encourage et qu'on fasse connaître leurs œuvres.

Alors, pourquoi ne pas aider les artistes, quels que soient

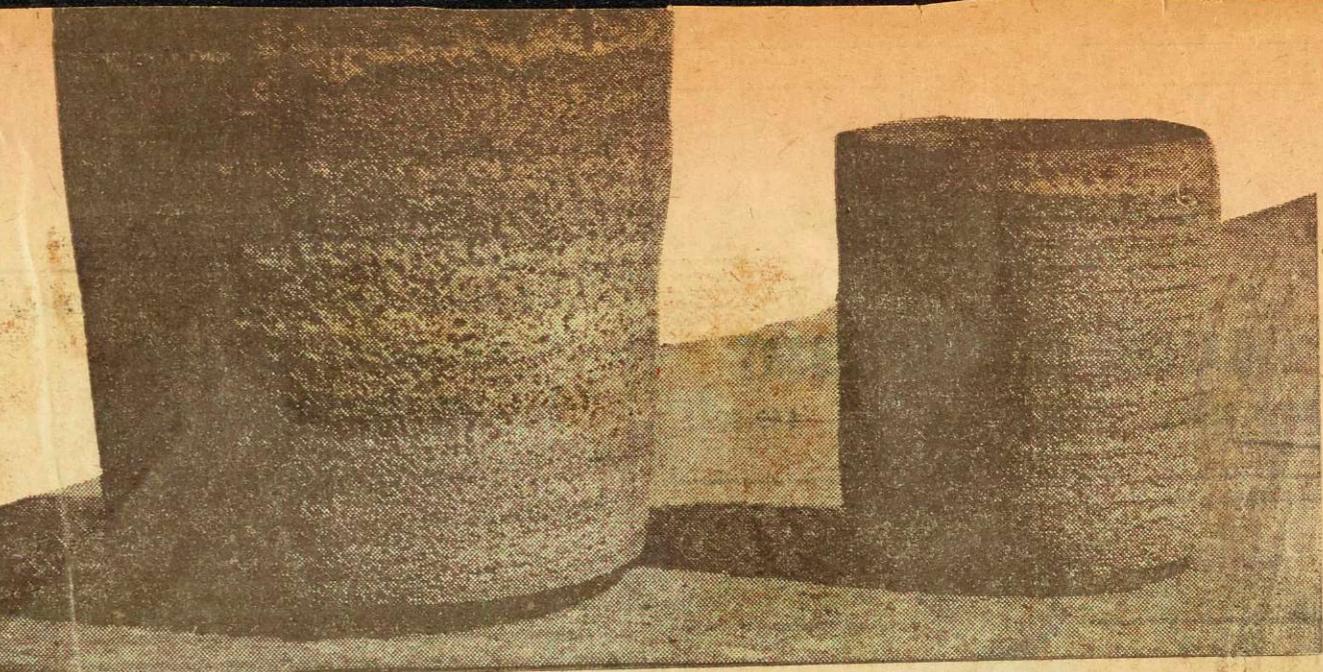
bre d'années, il est sûrement l'homme capable de transiger avec les gouvernements et il peut apporter de petites améliorations. Mais il est incapable de discernement en face des œuvres. N'est-il pas le premier à présenter à la télévision et à la radio, des œuvres ressortissant à un artisanat sans âme et sans vie, et à insister pour faire croire que tout ce qui est à la Centrale est beau. Par contre, devant des visiteurs étrangers, il montre de la même façon des œuvres d'un esprit complètement différent.

Quant à l'ensemble des Directeurs, peut-être n'est-il pas superflu de rappeler leur prise de position: "La Centrale n'a d'autre préoccupation que de faire ses frais, de devenir une entreprise lucrative et ne veut rien avoir à faire avec l'aspect esthétique du problème." C'est clair, net, et sans bavure.

La Centrale se propose donc de vivre en prélevant 22% sur les œuvres. Le gérant, M. Paul Bouvette sera seul juge de la qualité des œuvres. Puisque dorénavant la Centrale ne vise que la rentabilité, ce n'est pas cette année, encore, qu'on élaguera le bois mort (au sens propre et au sens figuré)!

Pourquoi l'artisanat ne relève-t-il pas des Affaires culturelles, comme les autres formes d'art?

Guy Vial, Gilles Derôme, Claude Jasmin, tous ont déploré, et moi avec eux, le manque de qualité, d'orientation, de sélection et d'homogénéité. Dans son article, paru dans "Châtelaine", Michelle Lasnier parle du cas connu depuis longtemps du "Den Permanente", coopérative danoise d'artistes et d'artisans, où 75% des œuvres sont refusées et où chacune des œuvres est soigneusement sélectionnée. Quand on voit, à quelles résultats est parvenu ce petit pays, tant sur le plan esthétique que commercial, on pourrait, je crois, utiliser l'exemple.



leurs moyens d'expression? Le Gouvernement n'hésite pas à patronner des expositions de peinture. Celle du peintre français Marquet en ce moment au Musée. Cette initiative est bonne. Mais, celle d'appuyer les artisans-artistes de chez nous serait tout aussi bonne. Le Gouvernement a dépensé, pendant des années, les deniers publics pour aider tous les artisans sans distinction. Pourquoi laisser tomber ceux qui aujourd'hui obtiennent d'excellents résultats?

### Aurons-nous un jour un artisanat présentable?

Peut-être, mais seulement — quand la réorganisation aura été faite et qu'un seul critère comptera: la qualité esthétique et la qualité de fabrication;

— quand d'une façon concrète, on aura aboli les préjugés entre art, artisanat et industrie. L'esthétique, elle, n'a pas changé. Mais les moyens, les procédés ne sont plus les mêmes. Le travail fait à la main, même s'il apporte une chaleur humaine, n'est pas nécessairement bon. Le fait-main n'est pas et n'a jamais été un passeport de qualité.

Il faudrait qu'à l'avenir on envisage l'artisanat dans un sens plus large, en profitant de toutes les forces vives que représentent nos artistes. Il faudrait aussi que le gouvernement choisisse "enfin" des promoteurs compétents.

Guy Vial, Gilles Derôme, Claude Jasmin, tous ont déploré, et moi avec eux, le manque de qualité, d'orientation, de sélection et d'homogénéité. Dans son article, paru dans "Châtelaine", Michelle Lasnier parle du cas connu depuis longtemps du "Den Permanente", coopérative danoise d'artistes et d'artisans, où 75% des œuvres sont refusées et où chacune des œuvres est soigneusement sélectionnée. Quand on voit, à quelles résultats est parvenu ce petit pays, tant sur le plan esthétique que commercial, on pourrait, je crois, utiliser l'exemple.

Hier artisanat.  
Aujourd'hui, arts décoratifs, formes utiles, esthétique industrielle

Si le mot "artisanat" continue parfaitement pour désigner ce que nos ancêtres nous ont laissé de mieux, il n'est plus satisfaisant aujourd'hui. Autrefois, artisan désignait celui qui façonnait avec soin, sensibilité et amour des objets utilitaires, en faisant

— preuve d'invention. Mais depuis, les mots, "artisan", "artisanat", ont été liés chez nous à tant de malentendus et de critiques, il est tellement enraciné d'archaïsme, qu'il faudrait le remplacer par "arts décoratifs", dans certains cas, "formes utiles", "esthétique industrielle" dans d'autres cas.

Ces termes désignent mieux certaines réalisations artistiques. Si le mot "artisanat" est resté, c'est que la chose elle-même n'a pas suffisamment évolué et que les arts décoratifs et l'esthétique industrielle ont du mal à s'installer dans notre communauté, dans notre vie de tous les jours.

Que deviendra l'"artisanat"?

Les perspectives d'avenir sont sombres. Aucune optique. Aucune direction. Aucun enthousiasme. Du mercantilisme.

Le Ministère du Tourisme, de la Chasse et de la Pêche tire des coups de feu en l'air et menace de même de faire finir toute l'affaire en queue de poisson....

(1) Le Marché aux Puces à Paris est le rendez-vous des brocanteurs, qui dans un hétéroclite, indescriptible, offrent toutes sortes de rebuts et au dire des connaisseurs... des occasions inespérées.

(2) Pour ceux qui n'ont pas de filles, Barbie est la dernière née des Poupees aux U.S.A. Aussi connue du petit monde féminin que l'a été du monde adulte, celle qui aurait pu lui servir de modèle: Christine Keeler.

(3) Jean Simard, "Répertoire", Le Cercle du Livre de France, Montréal 1961, pages 76 et 77.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

La Presse, Montréal, Qué.  
January 9, 1964

## LES ARTS

811 *M. Marquet*

GRACE à un octroi complémentaire de \$5,000 du Ministère des Affaires culturelles et à la générosité toujours renouvelée des membres du Théâtre Lyrique de Nouvelle France, l'opéra "Les Pêcheurs de perles", de Bizet, sera présenté au Palais Montcalm, dans le cadre du Carnaval de Québec, les jeudi 6 et lundi 10 février en soirées, de même que le samedi 8 février en matinée.

Cette jeune compagnie, qui a déjà à son actif des succès comme "Lakmé", "Le Barbier de Séville", "La Bohème", "Tosca" et "Werther", se rejouit de la généreuse compréhension du Ministère des Affaires culturelles et désire l'en remercier chaleureusement. C'est un fait reconnu que dans **tous** les pays du monde, **tous** les théâtres lyriques sont déficitaires et ne peuvent vivre que grâce à l'appui financier de l'Etat et à la générosité du public.

C'est l'ambition des administrateurs du Théâtre Lyrique de Nouvelle France de terminer l'exercice financier 1963-64 sans dettes et ils peuvent maintenant envisager avec confiance cette éventualité.

### ENTRE PARENTHESES

LES Saltimbanques se sont donné pour tâche de faire connaître de nouveaux auteurs au public montréalais. Après Romain Weingarten et Armand Gatti c'est maintenant Karl Wittlinger,

## Expo de peintres français à Mtl

MONTREAL (PC) — Une exposition des œuvres du peintre français Albert Marquet a été inaugurée jeudi à Montréal.

Cette collection des œuvres de Marquet, un peintre de Bordeaux décédé en 1947, sera également exposée à Ottawa et à Québec. Il s'agit d'une initiative des autorités municipales de Bordeaux où une exposition des œuvres de l'artiste canadien Borduas avait eu lieu il y a deux ans.

Le ministre des Affaires culturelles, M. Georges-Emile Lapalme, était au nombre des 200 invités qui ont assisté à la cérémonie d'ouverture. Il était accompagné du maire suppléant de Bordeaux, M. Jean Benais, qui a apporté les toiles de l'artiste bordelais.

Après avoir signalé dans son allocution de circonstance que certains Canadiens français éprouvent encore du ressentiment à l'endroit de la mère-abandonnée la Nouvelle-France au 18e siècle, le maire suppléant de Bordeaux a enchaîné: "Qu'on considère le passé comme si le livre d'histoire avait tout simplement été fermé à cette époque et maintenant, avec des échanges telles que celles-ci, rouvrons une nouvelle fois le livre".

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2.

Sherbrooke La Tribune, Que.  
January 14, 1964

## AUJOURD'HUI

AU Musée des Beaux-Arts, à 9 h., ouverture officielle de l'exposition Albert Marquet sous la présidence de M. Georges-Emile Lapalme, ministre des Affaires culturelles. Cette exposition, qui se poursuivra jusqu'au 2 février, réunit 130 peintures, aquarelles, dessins et gravures de cet artiste français.

### ENTRE PARENTHESES

LES Saltimbanques se sont donné pour tâche de faire connaître de nouveaux auteurs au public montréalais. Après Romain Weingarten et Armand Gatti c'est maintenant Karl Wittlinger,

CLOSE INSPECTION: Jean Benais, left, deputy mayor of Bordeaux, France, presents Mayor Jean Drapeau with a City of Bordeaux medal as Cultural Affairs Minister Georges-Emile Lapalme, right, looks on. Mr. Benais is

(Gazette Photo Service)

here to open the Albert Marquet exhibition at the Montreal Museum of Fine Arts tomorrow night. Marquet was a native of Bordeaux and the exhibition was arranged by that city's museum.



Bowden's  
**n p c** NATIONAL PRESS  
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226 RICHMOND ST. WEST - TORONTO

Montreal The Gazette  
Montreal, Que.  
(Daily Circ. 134,500)

Wednesday, January 8, 1964

Bowden's  
n p c

NATIONAL PRESS  
CHECKING SERVICES

226 RICHMOND ST. WEST-TORONTO

Montreal Star  
Montreal, Que. (Daily. Circ.)  
(M-F 195,650 Sat. 213,020)

Friday, January 10, 1964

## Lapalme Lifts Curtain <sup>13-M</sup> On Marquet Exhibition

Cultural Affairs Minister Georges-Emile Lapalme last night opened the \$16,000,000 Marquet exhibition at The Montreal Museum of Fine Arts.

The 130 paintings, watercolors, drawings and graphics were brought here from Bordeaux, France, as the second half of an exhibition exchange between Quebec and France. (The first was about two years ago when Canadian art was displayed in Bordeaux.)

Albert Marquet (1875-1947) has been rated one of the most original artists in Paris during the early years of this century.

The exhibition, organized by Miss Gilberte Martin-Méry, curator of the Bordeaux Museum, will remain here until Feb. 2 when it will be moved to the National Gallery of Canada in Ottawa and then to the Musée Provincial, Quebec City.

Also taking part in the official opening was Jean Besnais, deputy mayor of Bordeaux, who said he was aware of animosity by French Canadians toward

France because they feel that it had abandoned New France to the English.

"Well, let us not think of it as if the pages of history have been torn out; instead let us think of it as if the book were merely closed and now, with exchanges such as this, we are reopening the book."

More than 200 persons attended the opening.

## Rétrospective Marquet au Musée des Beaux-Arts de Montréal

<sup>13-M</sup>  
Une exposition rétrospective de l'oeuvre d'Albert Marquet (1875-1947), qui fut l'un des artistes parisiens les plus originaux du début du siècle, se tient au Musée des Beaux-Arts de Montréal du 10 janvier au 2 février.

Elle a été inaugurée jeudi, le 9 janvier par l'hon. Georges-Emile Lapalme, ministre des Affaires culturelles du Québec, sous les auspices duquel a été organisée cette exposition.

Il a commencé à peindre à la manière fauve ne 1898. Comme Pissaro, il aimait les usines, les paquebots et les nouvelles industries de son époque.

Les 130 peintures, aquarelles,

dessins et gravures ont été réalisés par Mlle Gilberte Martin-Méry, conservateur du musée de Bordeaux, où naquit Marquet.

On associe souvent ce peintre aux Fauves. Il a compté parmi ses amis le peintre canadien James Wilson Morrice, R.C.A.

Cette exposition est la plus importante rétrospective qui ait

été consacrée à son oeuvre sur ce continent. Elle sera ensuite montrée à la Galerie nationale du Canada, à Ottawa, et au musée provincial, à Québec.

A 20 ans, Marquet a fréquenté l'Ecole des Beaux-Arts de Paris en compagnie d'artistes tels que Matisse et Rouault.

Après avoir été exposées à Montréal jusqu'au 2 février, les œuvres de l'artiste Albert Marquet seront montrées à Ottawa, du 14 février au 8 mars et à Québec du 20 mars au 15 avril.

Bowden's  
n p c  
NATIONAL PRESS  
CHECKING SERVICES  
226 RICHMOND ST. WEST-TORONTO

Montreal La Presse  
Montreal, Que. (Daily. Circ.)  
(M-F 246,860 Sat. 262,570)

Monday, January 6, 1964

## M. Lapalme à l'exposition Marquet

<sup>13-M</sup>  
QUEBEC (PCF) — M. Georges-Emile Lapalme, ministre des Affaires culturelles, présidera le 9 janvier l'inauguration d'une exposition des œuvres du peintre français Albert Marquet, au Musée des Beaux-Arts de Montréal.

Les œuvres de Marquet seront ensuite transportées à Ottawa; à la mi-mars, elles seront exposées à Québec.

M. Jean Benais, maire-adjoint de Bordeaux, où naquit le peintre Albert Marquet, participera à l'inauguration de l'exposition des œuvres de Marquet à Montréal.

## Rétrospective de l'œuvre de Marquet

Trois-Rivières Le Nouvelliste  
Trois-Rivières, Que.  
(Daily. Circ. 38,550)

Friday, January 17, 1964

PORTRAIT DU PERE ET DE LA MERE DE L'ARTISTE by Albert Marquet one of the most original artists of Paris whose work is being honored by a major retrospective exhibition at the Montreal Museum of Fine Arts until Feb. 2.

The 130 paintings, watercolors, drawings and graphics have been assembled by Miss Gilberte Martin-Méry, conservateur of the art gallery in Marquet's native city of Bordeaux, France.

The exhibition — the most important ever devoted to his work on this continent — will be shown later at the National Gallery of Canada, Ottawa, and the Musée Provincial, Quebec City.



Une exposition rétrospective de l'œuvre d'Albert Marquet (1875-1947), qui fut l'un des artistes parisiens les plus originaux du début du siècle, se tiendra au Musée des Beaux-Arts de Montréal jusqu'au 2 février. Elle fut inaugurée jeudi, le 9 janvier, à 9 heures du soir, par l'hon. Georges-Emile Lapalme, ministre des Affaires culturelles du Québec, sous les auspices duquel a été organisée cette exposition. Les 130 peintures, aquarelles, dessins et gravures ont été réalisés par Mlle Gilberte Martin-Méry, conservateur du musée de Bordeaux, où naquit Marquet. On associe souvent ce peintre aux Fauves. Il a compté parmi ses amis le peintre canadien James Wilson Morrice, R.C.A. Cette exposition est la plus importante rétrospective qui ait été consacrée à son œuvre sur ce continent. Elle sera ensuite montrée à la Galerie nationale du Canada, à Ottawa (Voir: Rétrospective page 19).

Bowden's NATIONAL PRESS  
n p c CHECKING SERVICES  
226 RICHMOND ST. WEST - TORONTO

Montreal La Presse  
Montreal, Que. (Daily Circ.)  
(M-F 246,860 Sat. 262,570)

Tuesday, January 7, 1964



**BORDEAUX VISITE MONTREAL** — M. Georges-Emile Lapalme a accueilli, hier soir à sa descente d'avion, M. Jean Besnais, adjoint au maire de Bordeaux. Pour le recevoir, il était accompagné de l'attaché culturel français à Montréal, M. Bernard. M. Jean Besnais (dernier à droite), est venu inaugurer l'exposition des œuvres du peintre bordelais Albert Marquet, inauguration qui aura lieu le 9 janvier au soir.

photo LA PRESSE

Bowden's NATIONAL PRESS  
**n p c** CHECKING SERVICES  
226 RICHMOND ST. WEST - TORONTO

## Montreal reçoit les œuvres du peintre Marquet

En réponse à l'exposition de peintres canadiens, qui s'est déroulée à Bordeaux, France, il y a maintenant deux ans, cette ville nous envoie environ 139 tableaux de son peintre le plus prestigieux : Albert Marquet.

A cette occasion, M. Georges-Emile Lapalme, ministre des Affaires culturelles, a accueilli hier soir, à sa descente d'avion, M. Jean Besnais, adjoint au maire Chaban-Delmas, de Bordeaux, et président de l'Assemblée législative française.

Venant de Paris, par Air-France, M. Besnais est dit heureux de pouvoir rendre à la province et au Canada, le geste posé en mai 1961, alors que grâce à M. Lapalme, une certaine d'œuvres de peintres canadiens, ainsi que quelques autres œuvres de peintres européens, tirées de musées privés ou de galeries privées, avaient été pendant un mois exposées à Bordeaux.

Pour sa part, M. Lapalme a souhaité la bienvenue au représentant du maire de Bordeaux, qui vient spécialement à Montréal pour inaugurer cette exposition et qui restera en nos murs jusqu'au 10 janvier.

L'exposition des œuvres d'Albert Marquet comprend environ 60 toiles, 50 dessins et plusieurs aquarelles et illustrations de livres. Le tout est évalué à \$1,600,000. Ces œuvres sont arrivées au Canada par un avion d'Air-France, et elles étaient convoyées par Melle Gilberte Martin-Méry, conservatrice du musée de Bordeaux.

Cette exposition sera inaugurée, le 9 janvier, par le ministre des Affaires culturelles, M. Georges-Emile Lapalme, ainsi que par MM. Jean Besnais et Jean Drapeau, à 9 h. p.m., au Musée des Beaux-Arts de Montréal.

L'exposition durera jusqu'au 2 février, puis elle sera transférée à Ottawa où, du 14 février au 8 mars, les œuvres de Albert Marquet pourront être admirées à la Galerie nationale. Enfin, elles seront exposées, du 20 mars au 15 avril, au Musée provincial de Québec.

Le peintre Albert Marquet fut l'un des artistes parisiens les plus originaux du siècle. Souvent associé aux Fauves, il était l'ami de Matisse et du peintre canadien James William Morrice. Né en 1875, il est décédé en 1947.

▼ 13 M  
Ottawa Le Droit  
Ottawa, Ont.  
(Daily Circ. 33,770)

Thursday, January 9, 1964

## Aux Beaux-Arts **Inauguration de l'exposition A. Marquet**

Une exposition rétrospective de l'œuvre d'Albert Marquet (1875-1947), qui fut l'un des artistes parisiens les plus originaux du début du siècle, se tiendra au Musée des Beaux-Arts de Montréal, du 10 janvier au 2 février.

Elle sera inaugurée, le jeudi 9 janvier, à 9 heures du soir, par l'hon. Georges-Emile Lapalme, ministre des Affaires culturelles du Québec, sous les auspices duquel a été organisée cette exposition.

Les 130 peintures, aquarelles, dessins et gravures ont été réunies par Mlle Gilberte Martin-Méry, conservateur du Musée de Bordeaux, où naquit Marquet.

On associe souvent ce peintre aux Fauves. Il a compté parmi ses amis le peintre canadien James Wilson Morrice, R.C.A.

Cette exposition est la plus importante rétrospective qui ait été consacrée à son œuvre sur ce continent. Elle sera ensuite montrée à la Galerie nationale du Canada, à Ottawa, et au musée provincial, à Québec.

A 20 ans, Marquet a fréquenté l'Ecole des Beaux-Arts de Paris en compagnie d'artistes tels que Matisse et Rouault. Il a commencé à peindre à la manière fauve en 1898. Comme Pissarro, il aimait les usines, les paquebots et les nouvelles industries de son époque.

Marquet a beaucoup voyagé en Europe et en Russie et il a vécu en Algérie pendant quelques années.

Bowden's NATIONAL PRESS  
CHECKING SERVICES  
**(n p c)**  
222 RICHMOND ST. WEST-TORONTO

Montreal Le Devoir  
Montreal, Que.  
(Daily Circ. 37,400)  
Friday, January 10, 1964



Le ministre des Affaires culturelles, M. Georges-Emile Lapaume, et l'adjoint au maire de Bordeaux, M. Jean Benais, ont échangé des cadeaux hier à l'occasion d'un déjeuner offert par le ministère pour marquer l'ouverture de l'exposition Marquet. (Photo Le Devoir)

## G.-E. Lapalme et l'adjoint du maire de Bordeaux ont échangé des présents

Le ministre des affaires culturelles du Québec, M. Georges-Emile Lapaume, a reçu hier à déjeuner l'adjoint du maire de Bordeaux, M. Jean Benais, qui est arrivé à Montréal pour assister à l'ouverture de l'exposition Marquet au Musée des Beaux-Arts.

A cette occasion, M. Benais a offert à M. Lapaume une gravure du port de Bordeaux datant du 18e siècle et à Mme Lapalme un décanteur à vin typique de la région de Bordeaux. Le ministre, pour sa part, a offert à M. Benais un choix de livres, dont "Les meubles anciens du Canada français", "L'Île d'Orléans", "Vieilles églises et vieux manoirs de la province de Québec", un ouvrage sur Pellan et Guy Robert et les "Poemes" d'Alain Grandbois. En outre, le ministère a offert au musée de Bordeaux une assiette en émail d'un artisan du Québec; ce don a été reçu par Mlle Gilberte Martin-Merry, du Musée de Bordeaux, qui a été responsable, il y a deux ans, de l'organisation de l'exposition "L'art au Canada", tenue dans le cadre du festival de Bordeaux, et qui s'est également chargée de l'organisation de l'exposition Marquet.

M. Benais a rendu hommage à l'œuvre accomplie par M. Lapaume et a souligné qu'avant l'arrivée au pouvoir du présent gouvernement à Québec, les contacts entre la France et notre province étaient loin d'être aussi faciles qu'ils le sont maintenant.

M. Benais a rendu hommage à l'œuvre accomplie par M. Lapaume et a souligné qu'avant l'arrivée au pouvoir du présent gouvernement à Québec, les contacts entre la France et notre province étaient loin d'être aussi faciles qu'ils le sont maintenant.

Parmi les invités au déjeuner, hier, il y avait Mme Ray-

## Marquet Retrospective

THE ALBERT MARQUET Retrospective Exhibition at the Montreal Museum of Fine Arts comes somewhat too soon after that of Canadian artist, John Lyman, to carry its own impressive impact. Lyman's work was in much the same vein, although Marquet's expression appears in its utter simplicity of approach to be closer to humanity and livelier than that of the more analytically-minded Lyman. Those persons complaining of the apparent superabundance of nonfigurative painting in our Museum's recent exhibitions will be no doubt among the first to acknowledge that art of all styles and periods is given recognition.

Born in Bordeaux in 1875, died in 1947, Albert Marquet exhibited at the original Fauve show in Paris, in 1905. However, he never shared either the ideas, or the style, of the other participants.

Marquet has been said to have "developed into a good latterday Impressionist, specializing in simple landscapes and town views, executed with an undemanding technique, but with a nice perception of tonal values. (Dict. of Art and Artists, 1960).

Marquet was a great friend of Matisse, who was his elder by about seven years. Another of Marquet's friends was the late Canadian artist-in-Paris, J. W. Morrice, whose more luscious - in - color paintings occupy an adjoining gallery in the Montreal Museum. Little of the influence of either of these well - known painters' work appears as overly obvious in Marquet's quietly atmospheric, yet sprightly expression.

The one painting in the present exhibition which to my mind somewhat blatantly echoes Matisse remains, "La Fenêtre à la Goulette" (wood). The work represents a vase of flowers on a windowsill, with a sea-vista in the background. As the two artists mentioned were close friends and frequent painting companions, the apparent imitation may have been deliber-

Gazette 25/164

# ART

painting was always true to himself.

As works by famous names among the Fauves, the Impressionists and the early Post - Impressionists become more and more difficult of access, due to absorption into various international collections, the lesser-known painters of those periods are bound to enjoy resurgence in the competitive world of art. Marquet, although renowned in his native Bordeaux and in other parts of Europe, is not well-known as yet, in North America.

Occasionally, as in some of his foggy seaside scenes, Marquet's technique becomes so relaxed, as to render his expression almost negligible. He awakens us up, however, when he adds to his paintings of beaches and city streets, his scurrying, little, ant-like figures.

One gains from further observation of this restful exhibition an impression of the artist as eminently a human being well worth knowing. He appears to have been a painter who enjoyed life to the full, in a quietly humorous, sympathetic, manner. An artist without a trace of overweening ambition, malice, or professional jealousy. He deserves the extra international recognition now accorded him.

During his lifetime, Albert Marquet participated in only fifteen exhibitions in Paris, Cairo, Prague, Amsterdam, Basle and Zurich. Since his death, his work has been shown in Africa, Spain, Sweden, England, Denmark, Israel, the United States, Germany, Tokyo and the U.S.S.R.

Paintings in the present exhibition come from the Musée des Beaux Arts, Bordeaux.

DOROTHY PEIFFER

Quebec L'Evenement  
 Quebec, P.Q.  
 Daily Morn. Circ. 11,340)

Thursday, January 9, 1964

## M. Jean Benais, maire adjoint de Bordeaux

# (3-M) "Un fait qu'il faut admettre, les Français ne connaissent pas le Canada"

par Monique Duval

"Les Français ne connaissent pas le Canada; c'est inimaginable qu'en 1964, nous en soyons encore là... Les efforts tentés par quelques Français de bonne volonté depuis les dernières années ont donné quelques résultats, certes, mais très insuffisants. Il faut bien l'admettre, les Français ne connaissent pas le Canada..." nous a déclaré le maire-adjoint de Bordeaux, M. Jean Benais, en visite officielle à Québec.

Venu à Montréal pour présider à l'ouverture officielle de l'exposition Marquet au musée des

Beaux-Arts, il a profité de son séjour dans le Québec pour venir dans la capitale et rendre visite aux autorités civiles. Cette exposition Marquet, qui fait suite à une exposition d'œuvres canadiennes tenue à Bordeaux il y a deux ans, fait partie du programme élaboré par M. Benais et quelques compatriotes pour augmenter les relations entre Bordeaux et le Québec.

"Oui" continue-t-il, "puisque nos professeurs ont omis de nous parler du Canada, puisque nous n'avons, conséquemment rien appris sur le sujet et puisque, également, nous avons une det-

M. Benais souhaite intensifier

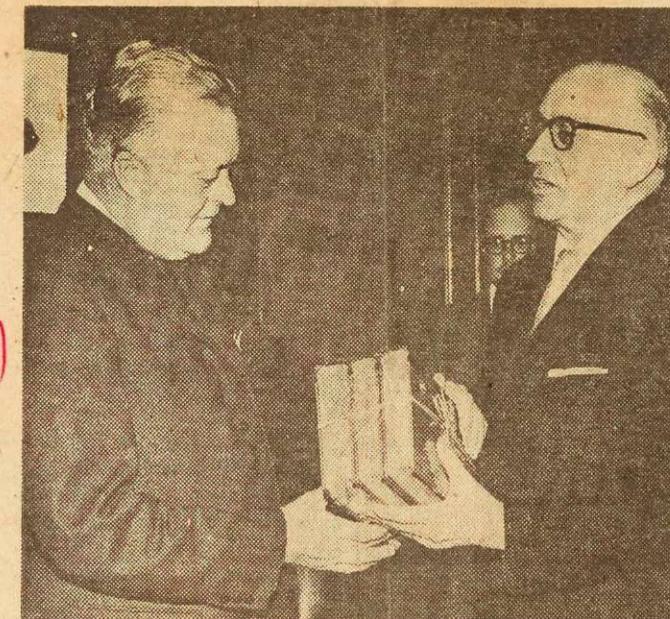
les échanges d'étudiants, d'universitaires, de professeurs. Ce sera un premier pas vers la con-

de la réalisation de ce projet. Ses projets concernent également des échanges de livres, de

y a quelques années: Bordeaux, capitale de la province d'Aquitaine, et Québec, capitale de la province de Québec. Ce mouvement a rencontré des difficultés mais il survit et l'un de ses principaux piliers, M. Benais, est bien décidé à tout faire pour le renforcer et le rendre efficace dans ses résultats. Dans un avenir rapproché, il compte réunir à Bordeaux quelques citoyens animés des mêmes sentiments que lui et désireux, eux aussi, de faire connaître le Québec aux Bordelais. D'autre part, le ministère des Affaires culturelles du Québec collabore entièrement.

M. Benais met son espoir dans la famille. Il sait, pertinemment, que ses citoyens seraient très heureux de recevoir chez eux leurs "cousins" du Québec. A vivre ensemble, on se connaît mieux, on s'apprécie davantage et l'amitié franco-canadienne a tout à gagner. Le triple point de vue culturel, économique et social intéresse M. Benais dans ces relations Bordeaux-Québec et il demeure confiant dans l'élaboration de son plan.

Petit fait historique intéressant à rappeler: Le 21 décembre 1761, soit deux ans avant la signature du traité de Paris,



ECHANGE BORDEAUX-QUEBEC — Le premier ministre du Québec, M. Jean Lesage, et le maire adjoint de Bordeaux, France, M. Jean Benais, ont échangé, hier soir, dans la salle du conseil des ministres, des vœux, des hommages mutuels et des cadeaux à l'occasion du passage, à Québec, du représentant de cette ville jumelle de Québec. M. Lesage a présenté à M. Benais deux émaux, l'un pour le maire de Bordeaux, M. Jacques Chaban-Delmas et, l'autre, pour lui-même. De son côté, M. Benais a offert au premier citoyen de notre province des œuvres de Montesquieu, un des plus illustres fils de cette ville française.

Mme Martin-Méry, conservatrice des Musées de Bordeaux, organisatrice de cette exposition, a pris également place à bord de l'appareil en compagnie des Conservateurs des Musées canadiens.

naissance mutuelle des Bordelais et des Canadiens français.

En plus, il a l'intention d'organiser des voyages au Canada et déjà des plans sont jetés en vue

peintures, d'œuvres littéraires et artistiques.

Le distingué visiteur nous rappelle que le mouvement Bordeaux-Québec a été institué il

la Chambre de Commerce de Guyenne envoyait une pétition au comte de Choiseul et lui demandait de ne pas céder le Canada à l'Angleterre.

Bordeaux, ville de 270,000 habitants (50,000 avec les environs), port de mer important, porte vers l'Afrique et l'Améri-

que, patrie de Montesquieu et de Montaigne, connaît présentement un essor considérable qui fait prédire qu'elle sera dans quelque dix ans une métropole avec un million d'habitants. Capitale de la Côte d'Argent elle fut le lieu de départ d'un grand nombre de nos ancêtres.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
 481 University Ave., Toronto 2,

Le Nouvelliste  
 Trois Rivières, Qué.  
 December 21, 1963

Trésors artistiques  
 de Bordeaux en route  
 pour le Canada

BORDEAUX, France (Reuter) — Les trésors artistiques du Musée de Bordeaux sont partis d'ici par avion, en route pour le Canada, où ils seront montrés en exposition spéciale au Musée des Beaux-Arts de Montréal.

M. Benais is scheduled to arrive at the Montreal International Airport at 7 p.m. Monday where he will be greeted by Quebec Cultural Affairs Minister Georges Emile Lapalme.

The exhibition will be opened Jan. 9 at 9 p.m.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
 481 University Ave., Toronto 2,

Montreal Star, Que.  
 January 4, 1964

## French Official Due in Montreal

Jean Benais, deputy mayor of France will be in Montreal next week for the Bordeaux opening of the Albert Marquet retrospective exhibition at the Montreal Museum of Fine Arts.

Mr. Benais is scheduled to arrive at the Montreal International Airport at 7 p.m. Monday where he will be greeted by Quebec Cultural Affairs Minister Georges Emile Lapalme.

The exhibition will be opened Jan. 9 at 9 p.m.

## Canadian Press Clipping Service

A division of Maclean-Hunter  
 481 University Ave., Toronto 2,

Montreal Gazette, Que.  
 January 6, 1964

anity," he told reporters.  
 Georges Lapalme, Quebec Cultural Affairs Minister, will

officially open the exhibition of works by the 20th century French painter Albert Marquet at the Montreal Museum of Fine Arts Jan. 9. Jean Benais, deputy mayor of Bordeaux, Marquet's birthplace, will also attend.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Montreal Gazette, Que.  
January 4, 1964

## 871 Bordeaux Mayor Due Here

Jean Benais, deputy mayor of Bordeaux, France, is coming to Montreal to attend the official opening of the Albert Marquet retrospective exhibition at the Montreal Museum of Fine Arts Jan. 9 at 9 p.m. The Quebec Cultural Affairs Lapalme.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Le Devoir, Montréal, Qué.  
December 20, 1963

## Tableaux du Musée de Bordeaux à Montréal

BORDEAUX — Une très importante exposition sur le thème "L'Art au Canada" avait été organisée à la Galerie des Beaux-Arts de Bordeaux, à l'occasion du "Mai de Bordeaux".

Cette année, ce sont des chefs-d'œuvre du Musée de Bordeaux qui vont être exposés au Musée de Montréal. Ces tableaux d'une valeur de 500 millions d'anciens francs ont été embarqués à bord du Boeing d'Air-France Bordeaux-Paris, qui a quitté Mérignac dans l'après-midi.

Mme Martin-Méry, conservateur des Musées de Bordeaux, organisatrice de cette exposition, a pris également place à bord de l'appareil en compagnie des Conservateurs des Musées canadiens.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,  
The Globe & Mail

Toronto, Ont.  
January 8, 1964

## 871 Bordeaux Art Arrives to Start 3-City Exhibit

Montreal (CP)—Jean Benais, deputy mayor of Bordeaux, France, has arrived in Montreal with 139 works by the Bordeaux-born artist Albert Marquet.

The paintings, drawings, illustrations and other works will be exhibited in Montreal, Ottawa and Quebec City between Jan. 9 and April 15.

Bordeaux and Quebec became twin cities in 1962. Marquet died in 1947.

Mr. Benais was met at Montreal International Airport by Georges Lapalme, Quebec Cultural Affairs Minister.

Arriving with the deputy mayor was the curator of the Bordeaux Museum, Gilberte Martin-Méry.

The works by Marquet will be exhibited at the Montreal Museum of Fine Arts until Feb. 2.

From Feb. 14 to March 8 they will be on show at the National Gallery, Ottawa, and then go on exhibition at the Quebec City Museum, March 20.



NATIONAL PRESS CHECKING SERVICES  
226 RICHMOND ST WEST - TORONTO

Montreal Star  
Montreal, Que. (Daily Circ.)  
(M-F 195,650 Sat. 213,020)

Saturday, December 21, 1963

## French Art Arrives In City

Fresh evidence of the growing cultural ties between Quebec and France has arrived here in an aircraft from Bordeaux.

The aircraft carried a collection of sketches and paintings by the distinguished French artist, Albert Marquet. A retrospective exhibition of his work will be staged at the Montreal Museum of Fine Arts for a month, starting on Jan. 10.

The airlift of paintings was arranged by the provincial Department of Cultural Affairs in collaboration with the Bordeaux Museum, Martin-Méry, curator of the Bordeaux museum, accompanied the paintings.

Marquet, who was born in Bordeaux in 1875 and died in 1947, was a leading member of the Fauve Group and a close friend of Matisse and James Wilson Morrice, one of Canada's greatest painters.

Marquet worked in France, the Netherlands, Germany and Algiers. His sketches, considered among the best produced by any contemporary French artist, are extremely plastic, despite their economy of line. He illustrated several books, and did many lithographs, watercolors, drawings and etchings.

After it has been at the Montreal Museum of Fine Arts, the exhibition will go to Ottawa and Quebec and other centres.

Dr. Evan H. Turner, director of the Montreal Museum of Fine Arts, said today the Marquet exhibition will be one of the most important exhibitions in the museum's 1964 calendar.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Le Nouvelliste  
Trois Rivières, Qué.  
January 11, 1964

## 871 L'exposition des œuvres de Marquet est inaugurée

MONTREAL (PC) - Une exposition des œuvres du peintre français Albert Marquet a été inaugurée jeudi soir, à Montréal.

Cette collection des œuvres de Marquet, un peintre de Bordeaux décédé en 1947, sera également exposée à Ottawa et à Québec. Il s'agit d'une initiative des autorités municipales de Bordeaux où une exposition des œuvres de l'artiste canadien Borduas ait eu lieu il y a deux ans.

Le ministre des Affaires culturelles, M. Georges-Emile Lapalme, était au nombre des 200 invités qui ont assisté à

mars et à Québec du 20 mars au 15 avril.

# Canadian Press Clipping Service

A division of Maclean-Hunter  
481 University Ave., Toronto 2,

Montreal Gazette, Que.  
January 8, 1964

## 871 Albert Marquet Exhibition Set At Museum Here

Albert Marquet (1875-1947), one of the most original artists of Paris in the early years of the century, is to be honored with a major retrospective exhibition of his work Jan. 10 to Feb. 2 at the Montreal Museum of Fine Arts.

The exhibition is to be opened at 9 p.m. on Thursday, Jan. 9, by Hon. Georges-Emile Lapalme, Quebec Minister of Cultural Affairs, under whose auspices the exhibition has been organized.

The 130 paintings, watercolors, drawings and graphics have been assembled by Miss Gilberte Martin-Méry, conservateur of the art gallery in Marquet's native city of Bordeaux, France.

The exhibition—the most important ever devoted to his work on this continent—will be shown later at the National Gallery of Canada, Ottawa, and the Musée Provincial, Quebec City.