ECOLE D'AR

SCHOOL OF ART & DESI

LE CENTRE D'ART – SCHOOL OF ART + DESIGN – DR. LISMER. (1964-65)

Ecole d'art du Musée
School of Art and Design

MTL - STAR / 27 oct - 64



Stanley Lewis' "Head of a Bedouin," at Galerie Libre.

Art Scene

Two Exhibitions Of Israeli Art

By ROBERT AYRE

EXHIBITIONS of unusual interest are being offered in local galleries just now by two sculptors, both of them associated with Israel. Stanley Lewis, at Galerie Libre through Nov. 3, has recently returned to Montreal, his home city, after a sojourn in Israel on a grant awarded by the Canadian Jewish Congress, bringing with him sculptures and stone prints on Hebrew subjects. Kosso Eloul, at Galerie Camille Hébert to Oct. 28, is an Israeli artist who came here this summer to work in the international sculpture symposium on Mount Royal and is now about to return home, by way of New York, London, and Paris.

To take the visitor first, Kosso was born in Mourom, Russia, in 1920 and went to Israel when he was a child of four. He lives at Ramat Gan, near Tel-Aviv, where he began his studies. Later he was at the Chicago Art Institute. He has exhibited in many European exhibitions and in the United States and Japan as well as in Israel, and has received a number of commissions and prizes, including the Haifa municipal sculpture prize in 1958 and the commission for the Eternal Flame bronze in the National Memorial in Jerusalem.

His work has nothing to do with nationalism, either in looking back to ancient tradition or celebrating present achievements and aspirations. As you will recognize in "Optimax," the monument he leaves on the mountain, the cube of stone split by the wedge, he is concerned with the forces and balances of nature expressed in abstract architectural terms.

contrasted with the deeply human head of a Bedouin, the character brought out by the rough-hewn carving. I do not remember a more moving piece by this young sculptor.

The Canadian Jewish Congress award which took him to Israel was for the production and publication of a portfolio of 11 stone prints of the Ten Commandments — the extra one of the figure of Moses with the tablets of the law. It seems to me that Lewis has made noteworthy progress in the development of prints. The spirit and drama of the text are realized in strong space-filling design, consistent throughout. All the stones were destroyed after a printing of 100, except one, which will be presented to the Congress.

Born in Montreal in 1930, Stanley Lewis studied in the Museum school, later going on scholarships to the Institute Allende in Mexico, where he became an instructor in stone lithography. A Greenshields grant took him to Italy for three years and he was technical advisor to Irving Stone for his novel on Michelangelo, "The Agony and the Ecstasy."

Gazette
Montreal Gazette, Que.
October 23, 1964

20 871

Montreal Painter By Choice

Ary Exhibits Here

By SANDRA DOLAN

SYLVIA ARY is truly a Montreal painter. She has lived here all her life, studied at the Montreal Museum of Fine Arts and paints Montreal landscapes and people.

"Each place has its own particular quality, its own lighting, atmosphere and feeling. And it takes a long time to capture these," said Mrs. Ary.

Mrs. Ary is the daughter of Russian-born artist, the late Alexander Bercovitch, and has been painting since she was a child. She started doing commissioned portraits and had her first paintings accepted at the Spring Exhibition at the Montreal Museum at the age of 17.

Titles Obscure

"Looking around at the paintings of today, I notice that most of them have universal themes and obscure titles like "Time' and 'Relativity.' Now I don't want to be derogatory about them but I never could paint this way.

"The things I paint are from life and are not purely intellectual."

Mrs. Ary added that she tries to capture "not only the emotional thing" but also the reality of a scene.

Sometimes she puts her impressions directly on canvas but in other instances Mrs. Ary will draw a very detailed sketch or painting of what she sees and later try to recapture the feeling using the sketch as a starting point.

Shows Portraits

In her one-woman show open until November 7 at the Artlenders on Victoria Ave., there are a number of portraits—of single and groups of figures.

She has used live models for her single portraits. There are three paintings of a young Negro girl Mrs. Ary had seen in a department store and asked to pose and one of a young French-Canadian girl from her neighborhood.

"But the figures in the group painting are purely imaginative. The theme is something I have seen or remembered — The Spectators, Night People and People on a Street Corner — the people have no names."

Teaches Art

Mrs. Ary lives with her husband and four children in Chomedey but comes into Montreal often to paint. She has done a great many paintings of Old Montreal and the harbor. Recently she painted the river at Chomedey.

One day a week Mrs. Ary teaches painting at Adath Israel synagogue.

"When children are small," she said, "they draw what and how they want—and this is good.

"But when they get a little older they should learn about the craft of painting. It is very important to learn the rudiments before drawing free expression and to draw in black and white before attempting color." Mrs. Ary studied under Edwin Holgate, Anne Savage, Jacques de Tonnancour, Fritz Brandtner and Will Ogilvie.

Spotlight On Education

The School of Art And Design

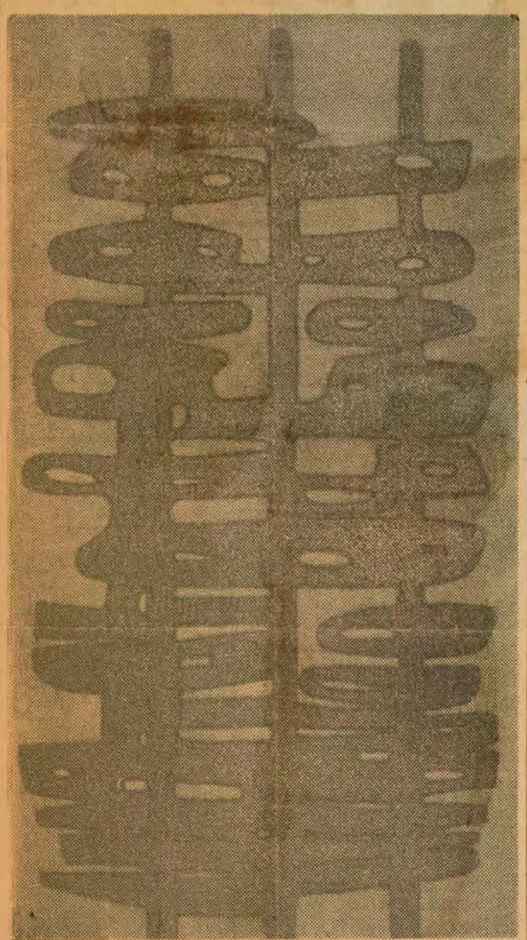
A Chat And Chuckle With Arthur Lismer

ART

By REA MONTBIZON

"THE OLD IGNORANT academic person is dead. He is no longer snarling and spitting at the youth doing experiments." These words were recorded on tape earlier this summer not by an avant garde revolutionary, but by one who completed his formal education 57 years ago, and first visited Canada's most favorite painting grounds around the Georgian Bay the year before the firing of the shots of Sarajevo.

Dr. Arthur Lismer was at his ironical best. Those who know him realize that his delightful sense of humor does not contribute towards clarifying the meaning of his words. With tongue in cheek attitude he will put on his straightest face and the most scholarly expression, while the best impish grin may accompany a statement of deep significance. His conversation is as spirited as ever, still richly spiced with deliberate understatement and spontaneous apercu. But a certain amount of interpretation is often required in the decoding of his messages.



TOWERING CASTLE: Etching and equatint by Estelle Hecht, one time student at the School of Art and Design under Dr. Lismer and Moe Reinblatt.

"Could you name a few successful artists of the day who have come through the Museum's School of Art and Design?" I enquired unwittingly. "I could recall for reference a whole lot of them, but," Dr. Lismer hesitated, "I don't know, I suppose it will appear in their obituary notices; it usually does, you know. Before that the artist himself does not usually refer to the School. Take the one who is applying for a job: The man he is applying to might have studied at the School himself and perhaps he does not think much of it, you see?"

About the official status of the School, whose Principal he has been for the last 24 years. Dr. Lismer later clarified: "We are out in the open. We are not an academic course, and there is, of course, a difference between an Art School and a University.

No entrance requirements are specified; either academic qualifications nor presentation of work are necessary prerequisites for enrolment. "Often we get students without other gifts," remarked the Principal, eyes atwinkle, "there is always the daughter who will eventually get married. Some become artists unexpectedly. We don't know whether a man or a woman has professional calibre. Artists do not have specific characteristics; gift has to be discovered. The average number we graduate is low, even though enrolment is high. Students change their mind, they are lured away by business. But we must bear in mind that Education in Art is a liberal education in itself."

Dr. Lismer's mention of high enrolment made me curious to know whether this meant that the School was filled to capacity. "This is a difficult term," he replied, "actually it is. We have limited space in the Museum on the top floor and extended space into this building" (The Arts Centre on Ontario Ave.) into certain subterranean passages and places known only to ourselves, where we poke students in and things like that. You might say that we are always filled to capacity but we can always squeeze in another few."

Then speaking about the method of instruction and the instructors themselves, Dr. Lismer stressed that the School does not subscribe to any one method of teaching, and that every instructor has his own technique. "The teachers are good, first rate artists in themselves. They would not be teaching for a penance; they teach because they are interested in teaching."

Many of the instructors at the Museum School are French or have integrated into the French language and culture. During the past season such artists as Gentile Tondino, Claude Tousignant and Guido Molinari were instructing in painting and basic design; while Marcel Breitstein gave a course in sculpture.

I asked Dr. Lismer whether classes were conducted in both languages at the Museum School.

"About 30 per cent of the students are French," said Dr. Lismer. "When I am asked about the language the instruction is in, I say 'Oh, it's bilingual!' In fact, over one third of the staff is French."

I remarked that I thought it wonderful that French students could be addressed in their own language. "Oh no," said Dr. Lismer, "it's not what they want at all. The English student is far more practical. 'Will you give me a job?' This sort of thing. But the French student is much more alert and alive and open to education. He wants to learn English at the same time. And after all, le sujet de l'art c'est le plus universel en tout le monde. It's a language in itself, don't you see?"

On the universal plane, I was led to ask the laureate Olympian (but a delightfully human one) about his personal views on the role of art education and Education Through Art.

In Dr. Lismer's view "INSEA" (International Association for Education Through Art) is one of those international agencies in which people from all "parts of the world have joined to demand more respect for art or to challenge the neglect of it. To demand recognition of the importance of art in education to demand more time and training opportunities, as art is not just developing skills but also fine personalities. Because, in addition to all its other roles art is an instrument of perception and of learning, that is perhaps most valuable in the whole curriculum, though only recently coming into its own."

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Ecole d'art
Montreal Gazette, Que.
September 5, 1964

OCT 31 G



Portrait By Prudence Heward At Continental Galleries

Nostalgic Homecoming

TO A GREAT number of Montreal art lovers the Prudence Heward exhibition at the Continental Gallery on Drummond Street (until November 14) will be very much a family affair. Not only because many still remember the late artist who died in 1947 when she was only 51, but also because her work reflects so much of the spark that kept Canadian art alive in the earlier part of the century.

Miss Heward had been a student of William Brymner and Randolph Hewton at the school of the Art Association, and her early works show the thorough training she received. But even her most tame and conventional work carries the stamp of profound involvement and of great gift. The artist never fails to tell of her own personal relationship to her subject, she never depicts without comment and interpretation; and her comment is warm and sympathetic at all times.

People and landscapes are considered to be Prudence Heward's main interest, but from time to time one is permitted to share in the artist's secret about her first and foremost love: painting itself. Many of her canvases reveal the kind of selective perception which perceives in compositions, seeing only that which it wishes to see.

This large collection of works from the artist's estate also shows her involvement with the spirit of her time, the spirit of the Group of Seven. (In 1933 Prudence Heward became one of the founding members of the Canadian Group of Painters). Two delightful small paintings of water and tree trunks tell of affinities with Tom Thomson, often one feels the influence of A. Y. Jackson and Arthur Lismer and in an adventuresome mood, Miss Heward even swung her brush to paint a Lawren Harris sky.

But it seems that Prudence Heward has just as much enjoyed experimenting on her own, as four distinctive styles can be discovered in this exhibition alone. Possibly, her greatest gifts are her expressionistic portraits, of which the study of her sister, Mrs. Basil Nares, (not present here but shown in the memorial exhibition at the National Gallery in 1947) is still the most memorable one. Yet in portraiture as well as in her landscape work her styles vary. From an early academism the artist appears to have briefly passed through an impressionistic stage, before being swept into the general expressionist mood of her time. Somewhere in between came a rigid period in which she tightened her composition and adjusted her technique to suit the clear simplified forms based on the analytical approach of Cezanne or, possibly André Lhote. Such a painting is her bird's eye view of a railway station, and to a certain extent the portrait of the pensive young girl against the landscape-townscape background which is reproduced on this page.

However, the largest number of the many small oils in this show are done in a strangely loose style which seems to seek a liberation it cannot quite achieve.

There is not much light and dark contrast in Miss Heward's work and form is more often stated through local color than through light and shadow. Her palette ranges wide, it can be sensuous or subtle, sophisticated or naive; it is attractive in the harmonious winter mauves of the "McGill College grounds" as well as in the lush "Devonshire" greens or the lively Canadian farmyards.

Possibly, the very young feel somewhat lost in this show, but to Prudence Heward's own generation it will surely mean a nostalgic homecoming.

R. M.

Canadian Press Clipping Service

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

Ottawa Citizen, Ont.
October 3, 1964

871

Exhibition at Little Theater foyer

Dorothy Hagyard will show 21 paintings — mostly portraits and character studies — in the Little Theatre Foyer from Oct. 9 through Oct. 17.

Mrs. Hagyard studied with Arthur Lismer at the Montreal Museum of Fine Arts and the late George Pepper at the Ontario College of Art, also briefly with Bob Rosewarne and Anita Carson in Ottawa. She exhibited at the "Mall" and with the Ottawa Art Association. She won the Association award for her painting "Amber".

Canadian Press Clipping Service

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

The Evening Times-Globe
St. John, N.B.
September 2, 1964



WILLIAM DEGARTHE, noted Canadian marine painter, shows visitors Mrs. Myrtle Hahn, Hamilton, Ont., and Miss Fran Shiels, 25 Elliot Row, some of his 25 paintings now on display at the Atlantic National Exhibition. Mr. deGarthe, now living in Peggy's Cove, N.S., has been in Saint John for the past three days.

Marine Artist At 'Ex'

Says Era Of 'Moderns' Has Passed Its Peak

One of Canada's foremost marine artists says there are no standards today to judge good art from bad.

"This is an era of transition," said 57-year-old Finnish-born William E. deGarthe, "and only time will tell that which is the important art and that which is not.

"There are, of course, technical academic standards from which to judge a painting, but so many new forms of expression are emerging today that evaluation by accepted criteria difficult."

Mr. deGarthe now works d lives at Peggy's Cove ar Halifax. Twenty-five his paintings are on disy at the Atlantic Nation- Exhibition this week.

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"Today, though, I believe that tremendous surge of 'modern' paintings has passed its peak, are and life in general is definitely in a state of flux.

"There are, however, signs that there is a 'return to normalcy' in the art world—that is to more readily communicative forms of art."

Mr. deGarthe traced some of the great influences on artists in the past century.

He said, firstly the invention of the camera affected the artist's approach. Previously, to paint accurately what he had seen was a practical necessity. With the camera this no longer was true.

Secondly, the general influence of the Freudian concepts, the two World Wars and the changing society of the 20th century, left its mark on art, he said.

"Painters, like other artists, sought to express the new world patterns in new ways," said Mr. deGarthe.

As for himself, Mr. deGarthe said his work has been profoundly influenced by the sea. He said he chose the coast of Nova Scotia to live because of its nearness to the sea and because it reminded him vaguely of the Scandinavian coast.

Mr. deGarthe was born in Finland of Swedish parents. He came to Canada in 1926 and studied at the Museum of Fine Arts, Montreal, Mount Allison University, the Arts Students League, New York, and later in Paris and Rome.

He has had 10 one-man shows, in Europe, West Indies, Canada and the United States.

Mr. deGarthe is the recipient of many awards and prizes for his work and has produced more than 500 finished painting, many of which have been seascapes or the themes of which have been of the sea.

Canadian Press Clipping Service

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

Daily Commercial News & Building Record, Toronto, Ont.
September 11, 1964

See 1,500 at CGRA Golden Anniversary

OTTAWA, Sept. 10—When the Golden Jubilee Convention of the Canadian Good Roads Association is held in Montreal in October, more than 1,500 delegates will be on hand to take part in the celebrations.

Representatives from many parts of the world, including the United States, the USSR, and New Zealand, will oin Canadian delegates from every province in marking the 50th Anniversary of the founding of the Association in Montreal in May 1914.

Governments, industries, educational institutes and individuals involved in the planning, construction and maintenance of roads and streets and in highway transportation will participate in this year's Parliament of Roads to be held at The Queen Elizabeth from October 19 to 22. President of CGRA is Hon. Dr. F. W. Rowe, Minister of Highways, Newfoundland.

The Prime Minister, Rt. Hon. Lester B. Pearson, will address the annual dinner on Wednesday, Oct. 21.

Pierre Dupuy, Commissioner-General of the 1967 World Fair, will be the speaker at the closing luncheon on Thursday.

A special event this year will be a luncheon on Tuesday, Oct. 20, sponsored by the Dept. of Roads of Quebec, which is also celebrating its 50th anniversary, at which the Minister, Hon. Bernard Pinard, will be the speaker.

At this luncheon Mr. Pinard will unveil plans for a commemorative arch to be erected in honor of the good roads poineers.

This will be located on a site along the Trans-Canada Highway close to the $75,000,000 bridge-tunnel crossing of the St. Lawrence River at Boucherville.

A plaque for the monument will be donated by the Canadian Good Roads Association.



PRIME MINISTER PEARSON

secretary of the Interprovincial Council of Roadbuilders.

Following the roadbuilders' reports will be a debate: "Resolved that more road construction contracts should specify end results rather than construction procedures and should include the furnishing of all materials by the contractor."

In the traditional Roads Round-Up session on Thursday morning, Oct. 22, federal and provincial representatives will report on work in progress and future plans.

Safety will be featured at one general session on Wednesday morning, Oct. 21, when a panel looks at the topic "Safe Roads Deserve Safe Vehicles."

This will be followed by a second panel discussion on "Quebec's Forward-Looking Highway Safety Legislation."

There will be eight technical

(Continued on Page 10)

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

St. Johns News
St. Johns, Que.
Weekly. Circ. 1,940)
Thursday September 3 1964

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Mr. Curt. Cook unfortunately fell, during the course of his work, and fractured two fingers of his right hand. Curt. will soon be leaving for Montreal to commence his second term of study in the School of the Montreal Museum of Fine Arts, and we trust that his hand will shortly be restored to usefulness.

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Mr. deGarthe, who works almost entirely objective representative, said he feels the art flux of today a natural thing.

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Ability Insurance

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at CGRA

(Continued from Page 9)

sessions, two running concurrently each afternoon:

Monday — Construction and Maintenance: Traffic Operations.

Tuesday — Geometric Design and Transportation Planning: Bridges and Structures.

Wednesday — Pavement Design and Evaluation: Municipal Roads and Streets.

Thursday—Soils and Materials: Economics, Finance and Administration.

During these technical sessions several symposia will be featured.

On Monday afternoon, Oct. 19, five technical papers will be presented on quality control, including procedures used in autoroute construction, training of inspectors and supervisors, asphalt pavement construction, signifcance of quality control, and surface treatment.

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In addition to the working sessions and many committee meetings, a number of social functions have been planned for the delegatees.

As well as the official dinner and luncheons, there will be the opening Road Gang reception on Monday evening, followed by The Silver Screen—a showing of films including "Candid Camera on the Past", a photographic history of CGRA conventions of other years.

Following the annual dinner will be a special program by the noted boys' choir, Les Petits Chanteurs de Granby.

The convention will come to a close on Thursday evening featuring Piute Pete, well known square dance caller and entertainer, and music for dancing by Nat Raider's orchestra.

The ladies are included in all the social and formal events of the convention and have a well planned program of their own.

Their events will get off to a start each day with coffee served in the hospitality suite by courtesy of the Quebec Road Builders' Association.

A highlight of their activities, sponsored by the City of Montreal, will be a tour of the city, lunch at the Chalet, atop Mount Royal, and a fashion show by a group of Montreal's leading courturiers.

A tour of the Museum of Fine Arts, followed by tea, is being sponsored by the Dept. of Roads of Quebec.

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Bowden's NPC NATIONAL PRESS CHECKING SERVICES 226 RICHMOND ST. WEST—TORONTO

St. John's News
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Friday September 3 1964

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UTILITEE

(Continued from Page 9)

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Ability Insurance

HAMILTON—G. A. Corner, clerk and treasurer of the Town of Dundas, is credited with being first to propose that where applicable, Boards of Control elections should be for five men, and the candidate receiving highest vote would automatically become mayor. In that way, service of veteran experienced men would not be lost through defeat if running for mayor. Ald. William Powell, of City Council here, points out that in the last election, Hamilton lost service of long-term mayor Lloyd Jackson and Controller Jack MacDonald. Their experience, Mr. P... ...holds ... was too valuable

Canadian Press Clipping Service
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École d'art et de dessin
La Patrie, Montreal, Que.
September 10, 1964

La Patrie / spectacles

871

l'ART pour tous

par SUZANNE LAMER

MONTREAL, SEMAINE DU 10 AU 16 SEPTEMBRE 1964 / 45

Elles sont très claires et le relief y est magnifique.

MARCEL BRAITSTEIN :

Belge de naissance Marcel Braitstein vit au Canada depuis 1951 et se spécialise surtout dans la sculpture en acier soudé.

Ce jeune artiste de 29 ans étudia à l'Ecole des Beaux-Arts de Montréal ainsi qu'au Mexique. Avec ses oeuvres, il remporta plusieurs prix, dont un au Salon de sculpture du printemps en 1961 et un autre au Concours de la province. Ses sculptures peuvent être admirées tant à Montréal qu'à Winnipeg et Québec. Marcel Braitstein est maintenant professeur à l'Ecole des Beaux-Arts du Musée de Montréal.

Une des sculptures de Braitstein intitulée "LE PRECHEUR" porte admirablement bien son nom. On sent en regardant ce personnage qu'il veut par sa prédication emmener les gens à penser comme lui. Très bien proportionnée et vraiment bien travaillée cette sculpture en acier soudé ne manque pas d'attirer notre attention.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
École d'art et de dessin
Pointe Claire Lakeshore News
Quebec
September 24, 1964

871

Winter art classes for Dorval area

The Parks and Recreation Department of Dorval will hold three groups of art classes this year; Class A, 6-14 years; Class B, teens, 15-19; and Class C, adults.

Mrs. Mary Woodhouse will again conduct these classes. Mrs. Woodhouse studied at Ecole des Beaux Arts and also spent two years at the Montreal Museum of Fine Arts.

The Children's Art Classes, 6-14 years, will include besides drawing and painting arts and crafts, Indian headdresses and woodcarving. This course of 20 sessions begins October 17 and continues until March 20.

The teen classes, 15-19, will have a more advanced course. They will study the technical aspects of drawing and painting. The 20-session course will be held Saturday afternoons from October to March.

Sketching classes for adults, where they may practise their skill or learn how to sketch, will start October 14 to run until March 17. Easels will be supplied.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Westmount Examiner, Que.
October 16, 1964



"WOMAN WITH A SHAWL", an oil (16 by 20& by Montreal artist Sylvia Ary, included in her exhibition at the Artlenders, 318 Victoria avenue, Westmount, October 20 to November 7. Hours are 10 a.m. to 5.30 p.m. Tuesday through Saturday and 8 to 10 Thursday evenings.

Sylvia Ary shows art work

An exhibition by the Montreal artist, Sylvia Ary, with figure studies and city streets as subjects, opens October 20 at the Artlenders, 318 Victoria Avenue, Westmount.

For the past several years this artist's work was viewed in solo shows here, at Quebec and Toronto. In group exhibitions her painting was shown in other centers including New York.

Sylvia Ary took to painting as a young child. Her first teacher was her father, the late Alexander Bercovitch, Russian-born artist who achieved a wide reputation when he settled in Montreal during the early 1920's.

Later she studied at the Montreal Museum of Fine Arts under Edwin Holgate, Anne Savage, Jacques de Tonnancour, Fritz Brandtner and Will Ogilvie.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Vancouver Times, B.C.
October 15, 1964

J. WALTER THOMPSON CREATIVE DIRECTOR



RONALD WOODALL

Ronald Woodall has been appointed creative director of the Vancouver office of J. Walter Thompson Co. Ltd., according to an announcement by William H. Erskine, president. Mr. Woodall has worked with several large art studios, a major national retail chain, a leading international direct mail house, and one of Montreal's leading advertising agencies, in addition to free-lance writing and art directing. He has an excellent background and experience in the service of a wide range of national accounts. Mr. Woodall was educated at the Montreal Museum of Fine Arts and Sir George Williams University.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Montreal The Monitor
Montreal, Que.
(Weekly. Circ. 9,600)
Thursday October 8 1964

Art show features Holland

The one-woman show of Miriam R. Holland opening at the Gemst Art Gallery, 5380 Sherbrooke street west, on Friday, October 9, for two weeks, consists of pastels and oils by the Montreal-born artist.

Miriam R. Holland trained at the New School of Design, Boston, at the Beaux Arts, Montreal, where she won the Maurice Cullen Prize for landcapes, and at the summer art schools of Provincetown and Rockport, Massachusetts. She travelled extensively in England and France on sketching tours.

A teacher of painting at Sir George Williams University, Town of Mount Royal High School and Trafalgar School, she continued her studies at the Montreal Museum of Fine Arts.

Miss Holland exhibited for many years in the Spring Exhibitions at the Montreal Museum, with the Royal Canadian Academy Montreal and Toronto Exhibitions, and at many private and public exhibitions.

Canadian Press Clipping Service

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

Montreal (N.D.G.) Monitor
Quebec
October 8, 1964

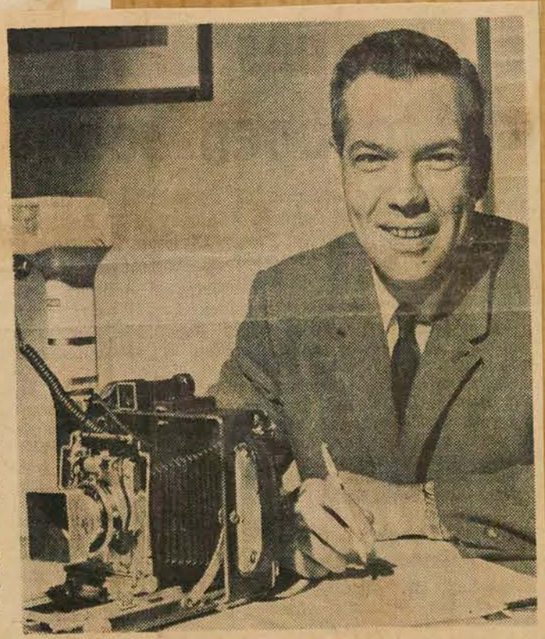
BREN FITZSIMONS, Monitor photographer, is looking for two harmonica players.

No, not to model for pictures, but to play music, perhaps on the professional circuit if the applicants are good enough.

You see, Bren was once a member of a trio of harmonica players called the Three Bobs who toured the province and had a regular program on Radio CKAC. The trio broke up when one of the troupe quit, and Bren just drifted away from music and concentrated on his other pursuits: photography and hand engraving.

Lately Bren has said he would like to take up music again, but he needs two others with similar interests to re-create a good trio.

Bren has had a varied career, besides his music: when he finished school he became an expert hand engraver, then a professional musician, he studied as a commercial artist, and now is a professional photographer.



AS PHOTOGRAPHER

This picture was taken of Bren yesterday and shows him in more familiar surroundings — with his press camera. Although he doesn't play the harmonica much anymore, he is an avid collector of records which feature that type of music.

The bells are ringing

At one time or another Bren did the hand engraving for the trophies for the N.D.G. Arts and Letters Festival, and did the engraving for the ship's bells of the destroyer-escort HMCS St. Laurent.

"The firm where I worked," he recalled, "got a call to see if we could do the engraving for the bells; when the boss hesitated, I said sure, send them up.

"They sent them up alright, but I thought they were only small, little bells. They turned out to be great, big ones — they must have weighed a ton."

Well, maybe not a ton, but Bren spent some days doing the hand engraving with the bells on a board across his knees.

Later, Bren studied commercial art at the Museum of Fine Arts, Canadian School of Commercial Art and Sir George Williams University.

But he took a job in a photo store where he became interested in developing pictures. From there he turned to photography for a living.

As a photographer, Bren does commercial work as well as news work, but has the news photographer's dislike for photographing weddings.

"It's hard to be different," he says.

One of the many problems which face a photographer is the too common statement by women that they are not photogenic.

"It doesn't bother me any more," he says, "and I just ignore them."

Another pet peeve is the subject who goes to great lengths to tell him how to take the picture. This is followed closely by the person who gives him an assignment and neglects to tell him to expect, and what is required.

Early hours !

Bren says he is a "night people" — that is, he enjoys working best from midnight to about 3 a.m. He says he cannot adopt his life to a time-table, but yet he is noted for prompt arrival at assignments — not two minutes before, not two minutes after, but right on the dot !

Like most photographers, his hobby is not photography, and his wife, the former Antoinette (Tony) Leprohan, complains that pictures of their two children, Mark Charles, two, and Carolyn Ann, three months, are few and far between.

Bren's hobby is collecting pipes, and once was a collector of tropical fish. The pipe-collecting hobby, though, has stayed with him. Showing them off recently he apologized for some dust on his pipe rack, stating that's a job for him — his wife wouln't dare go near it !

Bren says that he likes photography, but admits to a private dream about "living in the island somewhere and forgeting everything.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal Star, Que.
October 24, 1964

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Sugar And Spice And Everything Nice

By Raymond Heard

IF YOU doubt whether poor taste in art reached its zenith during the last quarter of the Nineteenth Century and the first decade of the present, visit the Art Centre on Mount Royal.

"A Half-Century of Quebec Painting" is the title of an exhibition that groups the work of more than twenty artists, all of them born well before 1880.

Most of the paintings reveal all the vulgarities of the Academy: the cloying sentimentality and sugar-coated Gothicism that was perfected by Bouguereau. The faces of the subjects, whether they be swains, fisherfolk or the daughters of the landed gentry, have that irritating cocker-spaniel look of innocence we associate with the early Mary Pickford.

There are exceptions, notably James Wilson Morrice's small "Colline aux deux Masses Vertes," which was painted as late as 1920. At least Morrice was aware of the existence of Cézanne!

WHAT IS SO ANNOYING about this Victorian and early Edwardian "academic" painting —and what was done here in Quebec was fairly typical of other Western countries—is that it is so patently contrived. Everything—even the trees and the shafts of sun—(or moon-) light—seems posed. These are not real people, but emotionless dummies, rigid and colorless.

Some of the painters represented in the art centre exhibition were accomplished draughtsmen. William Brymner (1855-1925) skillfully depicts the inter-play of light and shade in an indoor setting titled "Femme au Métier" (1910). But his toiling housewife lacks the one quality that the painters he is trying to emulate — the Dutch Masters—achieved: spirit.

This exhibition is a joint presentation of the Provincial Museum and the Montreal parks department. It closes on November 1. It is worth seeing, if only to underline how far Quebec art has come in this last generation.

How much progress has been made is evident on Mount Royal when you leave the art centre and walk across the lawns to the west. Here are scattered the works left by a group of sculptors from many parts of the world after a summer of endeavor.

These starkly modern (and monumental) sculptures, which have already been reviewed in detail on these pages, look like the relics of a computer-age Stonehenge. The collection, if we can call it that, is dominated by Quebecer Roussil's steel "cathedral" of spikes and spires. Roussil's production is centuries (let alone a generation) apart from the 35-odd paintings and sketches in the nearby exhibition.

RONALD DAVIES, who lives with his wife and three children on a farm near West Shefford in the Eastern Townships, is one of the province's most popular artists.

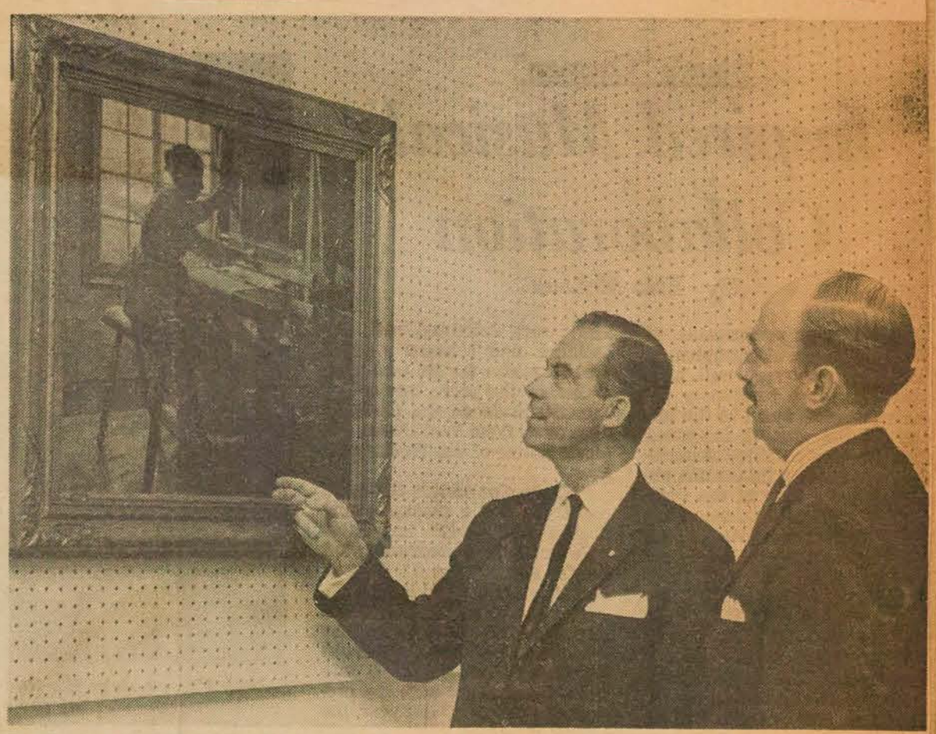
His work is permanently on view in Davies House, a small gallery run by his mother, Mrs. Barbara Davies, at 4908 Sherbrooke Street West. I visited the gallery last week and was impressed by Mr. Davies's bright, clean landscapes and studies of horses.

Mr. Davies, his mother told me, "paints for people's pleasure." He confines his vision to subjects he understands, loves and lives with: animals, the Quebec landscape in all its moods, and the New England coast, which he visits each year.

Born in Montreal, Mr. Davies studied at the Montreal Museum of Fine Arts, under Dr. Arthur Lismer, between 1957 and 1958. He has been awarded scholarships in illustration, graphic arts and live drawing, and won a Dominion Textile prize for textile design.

Mr. Davies, of course, is not in the "mainstream" of modern Quebec painting. But you couldn't call him a throwback to the Academy school represented at the Mount Royal exhibition.

Rather, he's a loner bent on finding his own way. If his work is uncomplicated, it's because that's the way the world appears to him.



Guy Fregault (left), deputy minister of cultural affairs, and pro-mayor Claude Melancon view "Femme au Metier" (1910) by William Brymner (1855-1925) in the exhibition, "A Half-Century of Quebec Art," at the Mount Royal Art Centre.

The Gazette

E, FRIDAY, NOVEMBER 6, 1964 21

Exhibits Here

Rita Briansky's paintings and drawings will be presented in a solo exhibition at the Artlenders, 318 Victoria Ave., opening next Wednesday. She has exhibited in New York, Philadelphia and overseas and was in the 2nd International Biennial Exhibition of Prints at Tokyo and Osaka in 1960-61. The Canada Council of fered her a grant in 1962 and UNICEF is reproducing one of the etchings for its 1966 calendar.

She studied in Montreal first under the late Alexandre Bercovitch then at the Montreal Museum of Fine Arts, Ecole des Beaux Arts and the Art Students' League, New York. Her show continues until Nov. 28.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Charlottetown Patriot, P.E.I.
October 27, 1964



ISLAND BEAUTY ON CANVAS

Island interest amazing, says Charlottetown artist

By MAUREEN DRISCOLL

"A poor life this is, full of care We have no time to stand and stare."

H. Barry Bugden is at his happiest when he can stand, paint brush in hand,gazing over some quiet peaceful scene dreaming of how it will look on canvas.

Mr. Bugden, who was born in England, began studying art in Canada. He was instructed in commercial art by Dr. Clair Bice, cureator of the Fine Arts Museum in London, Ont., and by Gentile Tondino who is associated with the Montreal Museum of Fine Arts. In England and Spain he studied portraiture on Canada Council Scholarships

"A lyric painter of realism" is Mr. Bugden's self- description. The theme of many of his paintings is the peaceful serenity of Prince Edward Island. He works on more than one painting at a time, finding that if he does part of a painting and leaves it to work on another he will get a whole new view point when he returns to the first one. Every spare moment of his time is spent either painting or reading about it.

Mr. Bugden is president of the Maritime Art Association, the executive of which met in Charlottetown on Saturday. The M.A.A. is made up of local organizations in centres throughout the Maritimes.

Having received many commissions for landscapes and portraits Mr. Bugden has sold paintings widely throughout the United States. He has been asked to give a showing in Toronto the first week in February and has received a tentative inquiry from Boston about which nothing has been definitely decided.

"There has been an upsweep of interest in art recently across Canada and an amazing interest in P.E.I., which was probably boosted by the opening of the Confederation Art Gallery," Mr. Bugden stated. He said, "This gallery is a magnificent setting for all kinds of paintings. I am looking forward to the day when the Robert Harris paintings will be on display again, as they have been a constant source of inspiraion." There is to be a special room for these paintings in the gallery.

Before coming to P.E.I. 18 years ago with the Navy, Mr. Bugden was a commercial artist in Ontario for seven years. He does such things as letterheads and booklets and is the only commercial artist on P.E.I. He recently opened "The Studio" on Kent Street in Charlottetown, which carries a complete line of artists supplies including the new acrylic polymer paints. He also has some good frames for oil paintings which were formerly hard to get on P.E.I.

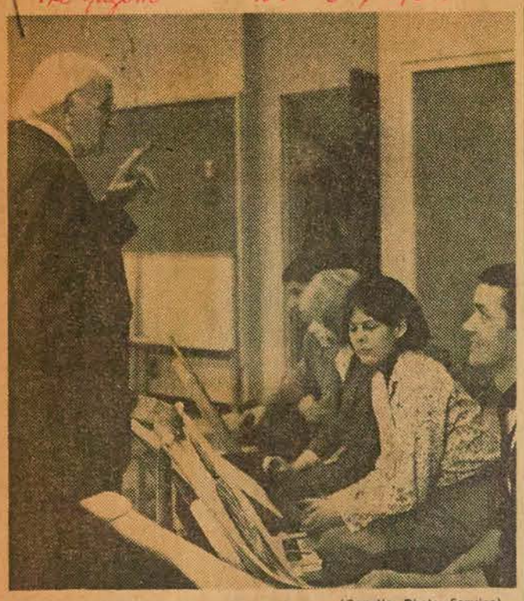
Mr. Bugden is married to the former Agnes Ross of London, Ont. They have three children —Sharon, a former Charlottetown ballet teacher now married, Velle— a commercial art student, and Derek in high school. Mrs. Bugde, is an expert weaver.

The Bugdens had an excellent response to their "open House" invitation for the opening of "The Studio" and were very pleased with the "great interest" shown by city people.

To all aspiring artists Mr. Bugden suggests hard work and long hours as a key to success.

When asked if he had any special hopes for the future he replied, "I desire only to improve my work." So with the endless ambition which has guided him thus far, Barry bugden will continue to hold some of the world's passing beauty in the glory of paints and canvas.

The Gazette Nov. 6, 1964



(Gazette Photo Service)

Dr. Arthur Lismer at work

Arthur Lismer Accepts Cameras —For People 'Who Can't Draw'

By EDNA BLAKELY

The interview was difficult because Arthur Lismer kept disappearing back to his class downstairs.

Finally he came and sat in his second floor office, cluttered with papers, momentos and art. There were four chairs in the room, but only the one in front of his desk was empty.

Here the 79-year-old artist sat, ramrod straight, his white hair curling gently over the back of his collar and his white eyebrows curling upwards to his forehead. His eyes twinkled behind lightly-rimmed glasses.

Eventually the photographer got his pictures — some in the classroom and some in the office.

"The only reason people carry cameras is because they can't draw," he told his class — intent on drawing a young model, her hair falling across her face.

"How would you feel if someone else put 15 pounds on you?" he chided gently looking over the shoulders of one of his pupils.

Back upstairs he talked—often tongue in cheek — about Canada's new flag design and present day art — "present day" because he doesn't like the term "modern" art.

"Calling it modern art like a reproach. We don't call it 'modern' science.

"I have no feeling against it if it belongs to the present day and it does. It respects the spirit of today . . . machinery and the discords and noise of traffic."

"An artist is in his own day and we can't expect him to be mid-Victorian. That was of our grandmother's day and there is no use regretting the past."

Art is merely keeping in step with science and industry.

Dr. Lismer, who spends a great deal of his time teaching, says that modern art cannot be taught but there are modern ways of teaching. "You can help students get in touch with universal things as they are."

What does he think of pop art?

"They're the comic strips of art." Often pop art is a caustic and truthful comment on life.

"Usually it's badly drawn but people like art as badly drawn as they could do it themselves." But pop art serves a purpose too.

"It's getting people over their seriousness about art." There is no great mystique surrounding art and it is not so profound as many people thought.

People used to like pictures "that behaved themselves." Advances in science have led the way to abstracts.

About the flag?

"I'm much concerned about its unimportance." Dr. Lismer, one of the founding members of the famous Group of Seven, would put the problem into the hands of a good designer — a designer of the modern world (the Empire State Building rather than the Taj Mahal type).

Dr. Lismer is one of 40 Canadian artists and sculptors whose work is included in the eighth annual November Art Auction held by the Herman Abramowitz Chapter of Hadassah.

The exhibition, on the ninth floor foyer of the T. Eaton Company, will be opened Wednesday, Nov. 11 at 11.15 a.m. by D. W. Buchanan, supervisor of cultural themes for Expo '67. The exhibition continues to Nov. 21 and winds up with an auction at the Windsor Hotel, Tuesday, Nov. 24 with Ian Fraser as auctioneer.

Canadian Press Clipping Service

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

Westmount Examiner, Que.
October 9, 1964

Miriam Holland exhibit opens

The one woman show of Miriam R. Holland opens today at the Gemst Art Gallery, 5380 Sherbrooke street west, on Friday, October 9, for two weeks consists of pastels and oils by the Montreal-born artist.

Miriam R. Holland trained at the New School of Design, Boston, at the Beaux Arts, Montreal, where she won the Maurice Cullen Prize for landscapes, and at the summer art schools of Provincetown and Rockport, Massachusetts. She travelled extensively in England and France on sketching tours.

A teacher of painting at Sir George Williams University, Town of Mount Royal High continued her studies at the Montreal Museum of Fine Arts.

Miss Holland exhibited for many years in the Spring Exhibitions at the Montreal Museum, with the Royal Canadian Academy Montreal and Toronto Exhibitions, and at many private and public exhibitions. Her portraits, School and Trafalgar School, she now widely scattered, includes one of Canon Allan P. Shatford, wh hangs in St. James the Apos... ...rish Hall.

Plagued by illness all her life Miriam R. Holland died at an early age in 1953. The curator of her prolific collection is her sister, Miss Winsome Holland of Montreal.

Canadian Press Clipping Service

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

The Canadian Jewish Chron.
Montreal, P.Q.
October 23, 1964

WOMEN ON THE GO

BY RAE RESNICK

Two female sculptors, Ethel Rosenfield and Claire Hogenkamp, whose work is now on exhibit at an all-women show at the West-End Art Gallery, the former showing a stone figure as representative of her work, the latter showing a group in wood to represent her, and both innovators in the use of plastics as a medium, reflect a highly Canadian combination of respect for the authority of tradition that has endured and a fascination with the new, the very new products of modern technology which both use.

Many fields traditionally have been associated with men and sculpture is one of them. Perhaps with good reason. Since sculpture also is associated with tremendous blocks of marble whittled by muscle plus hammer and chisel.

Ethel Rosenfield, small-boned and giving the impression of being too fragile to haul out the garbage, managed magnificently with a 600 pound block of stone she whittled down to a 350 pound figure on exhibition called, "Genetrix," meaning, "Mother of the World." She is the only female in Montreal working in stone full-time. With the use of an air compressor and mechanical tools, she completed Genetrix in four months, working three to four hours a day. Without the use of power pressure it would have taken her a year.

Born in Poland, Ethel Rosenfield studied sculpture at l'Ecole des Beaux Arts in Montreal with Louis Archambault, Sylvia Daoust and Armand Filion. She exhibited widely in Montreal and in various parts of Quebec, London and Sarnia, Ontario. Her first one-man show was at Mansfield Book Mart in February of this year. She is one of the founding members of the Quebec Sculptors Association. She works in bronze as well as in stone and in plastic.

Claire Hogenkamp (Mrs. Alfred Pinsky) works in wood, plaster, stone and mixed media which includes the use of plastic as a means of joining different materials together. When the problem is insoluble in traditional materials, she will turn to current technology where she may find something developed for industry will work in sculpture. She found a plastic that handles like plaster and hardens like steel. In joining the plaster legs of a figure to a body and torso carved of wood, she needed something that would contract and expand with the wood or the plaster would crack when the wood expanded. She found what she needed in a plastic used for industry. In what she is doing, she is unique in Montreal.



Claire Hogenkamp

"New things," she said, "have to be done and said and can be done much more easily and dynamically with new materials which express our age."

Born in The Hague, Holland, she won a scholarship to study at Sir George Williams School of Art. She also studied at the University of New Brunswick and the Museum of Fine Arts School of Art and Design in Montreal. She taught in Pointe Claire, the Roslyn School and Iona Avenue School. She exhibited in the Beaverbrook Art Gallery in Fredericton, N.B., and in the Canadian Painter-Etchers and Engravers Annual Travelling Exhibition of 1964. Last year, she was one of a two-man show exhibiting at the Montreal Peace Center. The other "man" was Julie Szabloski.

Fifteen artists are represented, thirteen of them painters, at this all-women exhibition which runs till October 31 at the West End Art Gallery, 1358 Greene Avenue.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Westmount Examiner
Montreal, Que.
(Weekly. Circ. 2,710)

Friday November 13 1964

Briansky Show at Artlenders

A solo exhibition of paintings and drawings by Rita Briansky opened at the Artlenders 318 Victoria avenue, Westmount, Wednesday.

This Montreal artist's work, viewed in a number of one-woman shows and group exhibitions, is familiar to many here.

Elsewhere her work was in exhibitions in all leading centers in this country, in New York, Philadelphia and overseas. Her work was in the 2nd International Biennial Exhibition of Prints at Tokyo and Osaka, 1960-61.

Rita Briansky was awarded a diplôme d'honneur for her entry at the Salon International Féminin, Vichy and Algiers, 1960-61. In 1961 and again in 1963 she received third prize at the National Exhibition of Prints at Burnaby, B.C. The Canada Council awarded her a grant in 1962. UNICEF is reproducing one of her etchings for its 1966 Calendar.

She studied here first under the late Alexandre Bercovitch, then at the Montreal Museum of Fine Arts, Ecole des Beaux Arts and then at the Art Student's League, New York.

Her show at the Artlenders continues until November 28.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Kingston Whig-Standard
Ontario
October 30, 1964

American Art Featured As Study Group Topic

871

A number of Kingstonians are being presented with the opportunity to satisfy an increasing interest in American Art through a study group presented by the Women's Committee of the Art Collection Society of Kingston. Enrolment in the group has exceeded capacity.

Leading the study group will be Madame Malenka Hruby of the National Gallery staff who has conducted several similar outstanding study groups in the past years.

The study will be presented in a series of three discussions at the Agnes Etherington Art Centre. The first two will be held Nov. 3 and 10 and the final session on Nov. 18.

Madame Hruby's first evening will be devoted to Emergence of American Character and will cover such developments as The Ten, The Ash Can, News from Europe: and the Armory Show.

In her second group she will discuss The New Deal, including the West Coast Movement and the New York School.

The final evening will be devoted to the Contemporary Scene and will include such current schools as the Hard Edge, the Optical Shock, the New Realists and Pop Art.

The series will coincide with the American Impressionists Exhibition at the Art Centre, which opens Nov. 10.

Madame Hruby is a native of Czechoslovakia where she graduated from the Professional School for China Industry in



MME. MALENKA HRUBY

Karlsbad and from the Ecol des Beaux Arts in Geneva.

In Montreal she has take courses at the Ecole des Beau Arts with Stanley Cosgrove an at the Montreal Museum of Fin Arts with Patrick Lansley. She also attended Sir George Williams College.

Madame Hruby has conducted a seminar on the history of art for College St. Alexandre, Que. and for the National Council of Jewish Women.

She has also led study groups for the National Gallery Association and teaches painting for the Collegiate Institute of Ottawa and at the Municipal Art Centre.

The study group which she will conduct in Kingston is being presented by the Women's Committee in keeping with its aim to inform and develop interest and support of art in the community.

Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Westmount Examiner, Que.
October 30, 1964

871



PALETTE PATTER

by VALENTINA RAHR

The West End Art Gallery on Greene avenue is having an interesting display of paintings and sculpture by fifteen Canadian women artists. Oils, water colours, drawings, collages, marble sculpture, make up the exhibition.

HAZEL SAYER, partner of Mrs. L. Millman, Sherbrooke west, and director of the gallery, stated that many enthusiastic and encouraging things have been said by visitors regarding the paintings they carry on consignment and in their permanent collection. Canadians seem to be greatly interested in learning about the works produced by painters in Canada.

A coast-to-coast exhibition, representing artists from Vancouver to the Maritimes, it is well worth visiting. The show, which was to have wound up last weekend, has been extended by popular request for another week.

Ethel Rosenfield's marble figure "Genetrix" has brought many comments from visitors.

Two portraits in oils by Louise Carrier, award winner several times for her works, are on view at the West End Art Gallery. Both are studies, reminiscent of the Old Masters techniques, especially in handling of the eyes, which have the limpid look of many madonnas painted by European artists.

Betty Galbraith Cornell is represented by several boat scenes in oils.

Anne Savage former art instructor at the Montreal Museum of Fine Arts, and connected with the Montreal School Board for many years, has two colourful flower studies.

Mollie Bobak of New Brunswick is showing some very delicate water colors.

Rita Briansky has an interesting study in lucite and oils of a "Pot of Leaves."

The self portrait of Kathleen Hamilton shows vibrancy, and feeling.

Addi Gardham's "Still Life" is a water color showing experience in using this difficult medium.

Ghitta Caiserman Roth's colored print of a "Clown" in ink and wash is expressive.

About twenty five paintings are on view by West End Artist **Irene Shaver** in the Lobby of the Sheraton-Mount-Royal Hotel for three weeks. Autumn landscapes done with a palette knife with rich yellows and greens show the continued looseness of style used by this artist since returning from her European tours. Views of Bonsecours Church, and other Old Montreal scenes, including one of Montreal's skyline; flower studies, and landscapes of the Eastern Township and the Adirondack Mountains make up the show. Some of the most interesting paintings depict the vibrant yellows, and startling reds of Canada's fall foliage.

Irene Shaver has taken part in many exhibitions in Montreal, and environs, and has several solo shows to her credit. For further information please telephone 484-0614, or WE. 3-4989.

Until November 7 at the GEMST gallery, 5380 Sherbrooke west, J. Belcham Smith is presenting an exhibition. Subject matter is varied but this artist's real interest lies in the field of portraiture. Born in Gypsum, Colorado, of Canadian parents, she subsequently moved to Western Canada and studied with the late Lemoine Fitzgerald at the Winnipeg School of Art. Later lived in Ottawa, Ont., and continued her art studies with F. H. Varley. For the past several years, has lived in Como, Que. where she was associated with the Lake of Two Mountains Sketching Group, under the direction of James Crockart. Has shown to date in group exhibitions and her work is represented in many private collections both in Canada and the United States.

Women Today

Gazette October 23-65



Sylvia's Neighbor: Artist Sylvia Ary has hung her portrait of her neighbor in Chomedey — Marie Therese With The Long Hair — in her one-woman exhibit currently at the Artlenders. A Gazette photographer captured the resemblance between the artist and her model — the upswept eyebrows, almond-shaped eyes and generous mouths.

(Gazette Photo Service)

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Calgary Herald, Alta.
November 4, 1964

Calgarian's Art Work At National Exhibition

Calgary sculptor Katie von der Ohe has won a $100 award from the Winnipeg Art Gallery for her work Man and Woman, on exhibit at the ninth biennial Winnipeg show.

In addition, Miss von der Ohe's work Broken Secret (cast bronze) has been purchased by the art gallery for $325.

The show, which continues to Nov. 7, features 81 paintings, 21 sculptures and 41 graphics by contemporary Canadian artists.

Of these, 15 works were chosen for awards and 14 were purchased by the gallery.

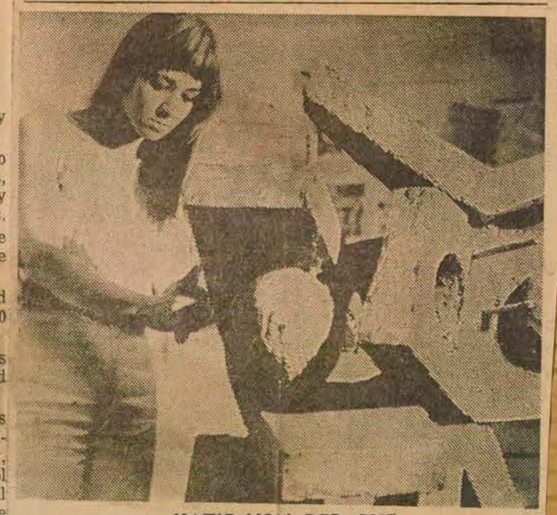
Miss von der Ohe's Man and Woman, cast stone, has a $2,000 price tag.

Miss von der Ohe teaches sculpture at the Calgary Allied Arts Centre Friday evenings.

The 27-year-old artist has studied four years at the Alberta College of Art, Calgary, one year at the Montreal School of Art and Design at Montreal Museum, and two years at the Sculpture Centre in New York, on a Reeves Foundation scholarship.

In 1962, she received a $1,300 Canada Council grant and was one of 22 Canadian sculptors to exhibit at the Canadian Outdoors Sculpture Exhibition in Toronto.

THE CALGARY HERALD Wed., Nov. 4, 1964 39



KATIE VON DER OHE
. . . with work, Man And Woman

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Pembroke Observer, Ont.
November 17, 1964

Margot Mackay Listens And Draws

HALIFAX (CP) — Margot Mackay often does more than merely listen to the music when she attends a symphony concert.

An artist, she likes to sketch musicians in action and may sometimes be found working away with her sketchbook at a concert.

Miss Mackay, who approaches music from another angle—she studies classical guitar—won first prize in drawing and took honors in paintings, graphics and sculpture last year following study at the Montreal Museum School of Fine Art and Design.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Penticton Herald, B.C.
November 17, 1964

Concert Artist

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Globe & Mail
Toronto, Ont.
November 19, 1964

Draws Players At Symphony

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
St. Catharines Standard, Ont.
November 18, 1964

THE ST. CATHARINES STANDARD, Wednesday, Nov. 18, 1964 17

Attends Concerts To Sketch

HALIFAX (CP) — Margot Mackay often does more than merely listen to the music when she attends a symphony concert.

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
St. Thomas Times-Journ., Ont.
November 18, 1964

Sketches as She Listens to Music

HALIFAX (CP) — Margot Mackay often does more than merely listen to the music when she attends a symphony concert.

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
November 17, 1964

Artist Works At Concerts

Canadian Press

HALIFAX—Margot Mackay often does more than merely listen to the music when she attends a symphony concert.

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ecole
Charlottetown Patriot, P.E.I.
November 19, 1964

pily payments.

871

Artist pursues work at concert

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Bowden's
npc NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Burlington Gazette
Burlington, Ont.
(Weekly. Circ. 5,830)
Ecole d'art
Thursday November 12 1964

Etchings Displayed By Alice Peck Gallery

13-13-14

A fine showing of etchings is currently being displayed at the Alice Peck Gallery on Lakeshore Road. These are aqua-tint process etchings in shades of white, grey and black, skillfully done by Rita Briansky of Montreal (Mrs. J. Prezament).

Known as the best selling etcher in Canada, her most popular print is titled "Serenade" and depicts a young girl playing the recorder instrument. The artist specializes in adolescent poses, and is noted for her pensive studies of children. The display shows children in all types of moods, activities and postures. They are shown sleeping, meditating, walking in the rain, looking into a mirror and picking flowers, and are titled simply "Abandonment", "Solitude" or "Adolescence".

In contrast to this collection, is a solitary print titled "Retired" which captures the mood of an elderly man lost in memories of the past.

Rita Briansky was born in 1925 in Poland and studied art at the Montreal Museum of Fine Arts, Ecole des Beaux Arts in Montreal and at the Art Students' League in New York. She has exhibited in New York, Philadelphia and every major city in Canada. She participated with two other Canadians in the Second International Biennial Exhibition of Prints in Tokyo and Osaka in 1960 - 61, and won honorable mention at the International Women's Exhibition at Vichy, France, during the same period.

She was awarded a Canada Council Grant in 1962 and her work is now found in the permanent collections of art galleries in Hamilton, Sarnia Montreal, St. John's, New Brunswick, Vancouver and Windsor. Rita Briansky is a member of the Society of Canadian Painter-Etchers and Engravers and the Canadian Society of Graphic Art.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Daily News, St. John's, Nfld.
November 17, 1964

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Does Sketches At Concerts

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ecole d'Art
Calgary Herald, Alta.
November 17, 1964

ARTIST DRAWS AT CONCERTS

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ecole
Cape Breton Post
Sydney, N.S.
November 19, 1964

871

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ecole
Fredericton Gleaner, N.B.
November 18, 1964

871

Sketches Symphony Musicians

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Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Montreal Star, Que.
November 24, 1964



Staff Photo by Lloyd Blackham

Miss Edna Tedeschi displays a few of the murals done by her young pupils which will add to the decor for the "Shaggy Dog" dance being held at the Ritz Carlton Dec. 22 and in aid of the Animal Protection League of the Province of Quebec.

Shaggy Dog Dance

Children's Murals to Be Decor

By ETHEL TIFFIN

A smiling, dark-eyed woman who teaches art in a number of Montreal schools says children "do lovely things at a young age. The teacher plants a seed and they take it from there."

The seed planting primarily means encouraging a child to use his imagination.

"A young child lives in a world of imagination," says Edna Tedeschi who is overjoyed that murals by her young pupils (they're bound to be, too) will be used as décor for the "Shaggy Dog" dance for sub-debs taking place Dec. 22 at the Ritz Carlton Hotel.

Edna Tedeschi, who also teaches at the Museum of Fine Arts, says the purpose of art education for the young child — her pupils range from five to 16 — is not to train him to be an artist but to encourage his natural desire for creation and expression and to give him experiences which will aid in developing to the full extent of his needs and capacities.

The boy or girl learns to think, remember, to observe and to imagine. A child's work should be an individual expression not a copy, not planned according to a formula or dictated rule. The work of others artists, good paintings and illustrations, are part of his study of observation. This helps develop good taste and appreciation of good design, fine color and expressive form. It all adds to the enjoyment of life, the artist believes.

"The more appreciative of art a child becomes he learns to 'see' better and becomes more sensitive in his own work. He develops skill and techniques. These come easily, are easily taught, when the child is in the process of doing something he enjoys and feels the need for."

Studio 9

Miss Tedeschi was interviewed in the St. Catherine street Studio known as Studio 9 she shares with other artists.

"We're all practising artists but it's not easy to exist by one's painting alone, so we all work outside as well. But I love my work with the children. They're fascinating to teach and it's encouraging to watch them grow and express themselves."

Children are wonderful with color, Edna Tedeschi says. "They dote on strong colors, reds, oranges, blues and greens, and combine them with gay abandon. A very young child always considers his painting better than those of his fellows. Later on, as they grow a little older and more discerning they see merit in the work of others.

"When they're painting their excitement is intense. You never have to push them. They really go all out when they work.

"Young children make haste when they paint. It's like a burst of joy. They have no premeditation or fear like the older ones."

Mechanical

Boys paintings' show a strong preference for mechanical things, Miss Tedeschi says. "They're keen about cars, airplanes, power boats, trains. Both boys and girls like painting animals and pets especially horses, dogs, cats and birds."

Impressions of parents are another favorite of the budding artists. Mother usually has her back turned and she's busy in the kitchen, or she's looking at TV or off shopping complete with bags. Father generally appears to be resting.

As the children begin to learn to mix paints they show a definite partiality for pink and rosy shades, particularly the girls, Edna Tedeschi said. She hopes to have an exhibition of her own work in the early spring.

"My paintings have been called lyrical semi-abstracts by critics. They're not true abstracts."

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Edmonton Journal, Alta.
November 19, 1964

Artist Likes Action Art

HALIFAX (CP) — Margot Mackay often does more than merely listen to the music when she attends a symphony concert.

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

Peterborough Examiner
Peterborough, Ont.
(Daily. Circ. 22,360)
Monday November 16 1964

Artist Sketches Musicians During Concert

HALIFAX (CP) — Margot Mackay often does more than merely listen to the music when she attends a symphony concert.

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

Moose Jaw Times-Herald
Moose Jaw, Sask.
(Daily. Circ. 8,330)
Monday November 16 1964

Musicians In Action Sketched By Artist

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

Medicine Hat News
Medicine Hat, Alta.
(Daily. Circ. 7,894)
Tuesday November 17 1964

Musicians sketched

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

St. Jean le Richelieu, Que.
November 12, 1964

A LA POINTE AUX CAFES

Lydia Tessier expose ses toiles

Saint-Jean est gâtée actuellement. Non seulement les amateurs de spectacles sont choyés, mais aussi ceux qui s'intéressent aux arts plastiques. Cet été, nous avions à la Plaza Val-Richelieu, une intéressante exposition des artistes de la région; actuellement, à Sabrevois, on peut voir au Collège, les oeuvres de quatre artistes professionnels de grand talent et, à La Pointe aux Cafés, se succèdent sans arrêt des expositions nous révélant de jeunes artistes locaux dont plusieurs méritent notre admiration.

Ainsi, actuellement, on peut voir à ce dernier endroit, les oeuvres de Lydia Tessier, jeune artiste de Saint-Jean, qui étudie depuis deux ans au Musée des Beaux-Arts de Montréal. L'ensemble comprend neuf huiles et trois encres. Ces trois derniers dessins sont, à mon avis, supérieurs au reste de l'exposition; il s'en dégage une grande puissance et une maîtrise de l'instrument qu'on ne retrouve pas dans les toiles.

Les neuf toiles à l'huile qu'on nous présente, ne méritent pas toutes également notre admiration. Les couleurs, appliquées par taches, à la manière des impressionnistes, gardent une allure parfois trop primitive; nous souhaiterions y trouver un peu plus de subtilité dans les nuances.

Notons cependant, "Femme âgée" dont la sûreté du dessin, la pureté des coloris et la grande sensibilité savent nous émouvoir. Nous aimons également "Banff", autre toile beaucoup plus dégagée de la matière, dont le mouvement est remarquable. En résumé, nous croyons que cette première exposition nous laisse présager une artiste au talent sûr dont la personnalité commence déjà à se révéler. Nous attendons avec impatience, la prochaine! Pierre Meunier

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Western Star, Cornerbrook, Nfld.
November 24, 1964

Music lover sketches at symphonies

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Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Lethbridge Herald
Lethbridge, Alta.
(Daily, Circ. 19,115)

Thursday December 3 1964

Sketches Musicians In Action

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Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Kingston Whig-Standard
Kingston, Ont.
(Daily, Circ. 24,104)

Thursday December 10 1964

Musical Sketches Show Orchestra Members in Action

HALIFAX (CP) — Margot Mackay often does more than merely listen to the music when she attends a symphony concert.

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Job Counselor

by LORI BROCK

THE ROAD TO AN ART CAREER

By
Arthur Lismer
Principal School of Art and Design
(Montreal Museum of Fine Arts)

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.

The term "commercial artist" covers a multitude of ways of earning 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!

C. Miller Services Ltd., '63

DO YOU have any problem concerning job, future education or career? Take advantage of my free counselling and Advisory Serpice; write to: **"The Job Counsellor,"** P.O. Box 6036, Montreal 3. No phone calls can be accepted.

CAREER SERIES AVAILABLE! Aware of the dilemma facing young people today in the all-important choice of a life-time career, The Gazette in conjunction with my column, the Job Counselor, published a series of eleven careers during the past summer months.
The great volume of requests for copies that followed publication has caused us to reprint and they are now offered to all who are interested.
We will be happy to provide them also to schools, technical and trade institutes, colleges, universities and any educational, vocational or guidance organizations. Simply fill in and mail the coupon below. If you have any problems, include those also with your letter.

THE GAZETTE "YOUTH CAREERS" FREE!
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Mail to "JOB COUNSELOR", The Gazette
P.O. Box 6036, Montreal 3, Que.

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

Chomedy The Citizen
Chomedy, Que.
(Weekly)

Wednesday November 25 1964

CHOMEDEY RICH IN ARTISTIC TALENT

Exhibit of Paintings and Sculptures At Chomedey City Hall On To Dev. 20

W-13-M

An exhibition of paintings and sculptures by Chomedey and other Ile Jesus artists at the new Chomedey City Hall runs to December 20.

Following is a partial list of these artists and their works hanging in this exhibit.



The exhibition of paintings and sculptures at the new Chomedey city hall attracted people of all ages during the three-day celebration of the opening of the new civic center.

SYLVIA ARY
1289 Forest
681-6434

Born in Moscow, Sylvia Ary Came to Canada with her family when she was still a child. She took a four year course in artistic training at the Montreal Museum of Fine Arts. To date, 8 exhibitions of her paintings have taken place in Montreal. The most recent was a solo exhibition at the "Artlenders Gallery in Montreal.

1 "Rivière des Prairies"
— 38" X 32 $300.00
2 "Woman with red shawl"
— 28" X 24 $200.00
3 "Corner of the street"
— 42" X 31 $300.00
4 "Grey Day"
— 31" X 25 $225.00

MAURICE AUZAT
56 — 89ème Ave.
681-4266

Born in France, Mr. Auzat had his artistic training in Paris at Ecole des Beaux-Arts, where he attended courses for these years. Livinng in Canada for the past 14 years, he has had many exhibitions of his paintings with groups of painters in Montreal and Toronto. He is "Artistic director" for Canadian National Railway.

5 "Conflagration"
— 20" X 30 $100.00
6 "L'oiseau Bleu"
— 20" X 30 $125.00
7 "Impression No 3"
— 46" X 68 $300.00

M. BARRY BARAN
282, boul. Labelle
681-9144

Born in Poland, he came to Canada in 1949. He attended different art schools in Italy and England. Recent exhibitions of his paintings have taken place in Hollywood in 1960, in Florida (1961), in Moscow (1963). Many of his paintings have been shown at several group exhibitions in Montreal, Toronto, and London Ont.

8 "La Mer"
— 24" X 36 $550.00
9 "Lac"
— 20" X 28 $350.00
10 "Payasage"
— 16" X 24 $175.00

M. E. CHIODINI
185 Denonville
681-4279

Born in Montreal, Mr. Chiodini attended the regular four year course at "Ecole des Beaux-Arts" in Montreal. Painter and sculptor his works of art have been exhibited on several occasions at the "Théâtre des Saltimbanques". He has also taken part in many group exhibitions in Montreal and Toronto. Chiodini is an expert decorator and puppet theatre artist; he has been working with CBFT in Montreal, ever since television was born in our country.

11 "Visione de colore"
— 16" X 18 $65.00
12 "Espace coutumier"
— 30" X 21 $160.00

PAUL DELIMAL
21 a, boul. Clermont
Laval-des-Rapides

Born in France, Paul Délimal came to Canada in 1949. He received most of his artistic background in Paris schools. Painter, sculptor and inventor, he has been a participant in several art exhibitions. One of his sculptures has been considered by the judges for the annual provincial contest. Monsieur Deimal is presently employed by the city of Montreal in the town plannings department.

13 "Valentina-femme de l'espace"
— coulé bronze $3,000.00
14 "Agonie de l'hélice"
— coulé bronze $2,500.00
15 "Paysage martien"
$500.00

IRENA DZIEBOWSKA
1481, O'Neil
663-1791

Born in Poland, Irena Dziebowska spent World War II in a German concentration camp. In 1945, she won a scolarship to complete her artistic studies at the Royal Academy of Brussels. In 1948, after she received her degree, Irena Dziebowska was invited to participate in several exhibitions in many Belgian cities. In Canada since 1951, she has been steadily looking for new techniques and her work has been praised by many art critics, following exhibitions of her paintings to many ethnic groups in Montreal.

16 "Le Chêne"
— 18" X 15 $45.00
17 "Aquarium"
— 26" X 30 $50.00
18 "Le Bouquet"
— 26" X 30 $80.00
19 "Automne"
— 20" X 26 $50.00
20 "Roses"
— 20" X 16 $45.00

GIUSEPPE FIORE
1038, Dicken Circle
688-3240

Born in Italy, Mr. Fiore had his first artistic training at "Naples University, followed by a couple of years of training in Paris and Brussels. He then, came to Canada where he registered at the Montreal "Beaux-Arts school" where he obtained a degree in "Aptitudes Pedagogiques" in 1958. He went back to France in 1963 and also visited Italy. Monsieur Fiore, who already has to his credit so many realisations as a painter and sculptor, has seen his works exhibited at least twenty times in different cities of our province and especially in Montreal. He participated at a number of exhibitions in Italy. Several of his pieces are actually the pride of important private collectors in Europe and in North America. Monsieur Fiore is a teacher at the "Montreal Ecole des Beaux-Arts" and at the Chomedey Art Centre.

21 "Ho, volato!"
— 30" X 40 $300.00
22 "Espace No 3"
— 36" X 28 $150.00
23 "Le retour"
— 36" X 28 $150.00
24 "Le 26 septembre 1918"
— 14" X 18 $ 60.00
25 "Opus 13"
— 40" X 48 $400.00

CLAUDE GIRAUD
73 — 90ème Ave.
681-4534

Born in Montreal, Mr. Giraud attended the courses at the Montreal Beaux-Arts school for five years. He hen spent a year in Europe studying different techniques. Back in Canada he participated in numerous groups of painting exhibitions. He is employed by CBFT, as a decorator.

26 "Architecture murale"
— 14" X 18 $125.00
27 "La mère et son enfant"
— 12" X 12 $175.00

NORMAN LEIGH HOSSELL
182 Denonville
681-9827

Born in Rio de Janiero, Brazil, Mr. Hossel spent most of his youth England where he acquired his artistic background. He obtained his "National Diploma in Design" in Blackpool England. At that time he participated in two important group exhibitions in England where he was quite successfull. This is the first time any of his artistic work has been shown in Canada. His profession, free lance textile designer.

28 "Habanera"
— 40" X 28 $150.00
29 "Crépuscule"
— 28" X 14 $125.00

(List will be continued next week)

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Canadian Art, Ottawa, Ont.
November 1964

CANADIAN ART

November/December 1964 Issue No. 94



The Adoration by children at the Montreal Museum Art Centre (see page 338). Photo: LeBrun

$1.50

Childhood and the World of Art

871

Lismer, Arthur

by Michael Ballantyne

The ability to see the world through the fresh, inquisitive eyes of a child is an invaluable asset for the artist and teacher. For the past fifty years Arthur Lismer has fulfilled both roles with unflagging verve and great distinction



There is no doubt that to the innumerable people who have worked with him and studied under him – in Halifax, Toronto and Montreal – Arthur Lismer is the greatest teacher they have known. This eminent Canadian, now in his eightieth year and an internationally

Christmas Celebration (10′ x 25′) a mural in tempera on paper. Some twenty 14-year-old children completed it in a single morning in the Montreal Museum Art Centre





Jan Wyers. 1888-
Winter Harvest
Oil on board. 22" x 28½"
Coll: Dr Ferdinand Eckhardt, Winnipeg

Christmas – at least in our climate – is always connected with the idea of winter, light, homeliness, humanity. All these elements are united in this picture by the "primitive" Canadian, Jan Wyers. A horse sled passes in the sunset, it is loaded with logs to be rushed home for heat. A man sticks on them almost like a fly. The colours are: blue-purple man, green sled, purple-grey horses, blue-white snow, sunset in all colours of the rainbow, orange-yellow clouds on a blue sky – as no sophisticated artist would dare to paint. The contrast of warmth and brilliance with the cool snow conveys almost the very sparkling effect of a Christmas tree.
– Ferdinand Eckhardt, Director, The Winnipeg Art Gallery



French School
Kneeling Angel. c. 1420
Limestone. 14¾" high
The Montreal Museum of Fine Arts
Gift of Miss Mabel Molson

For years a small benign angel, his original colouring gone, has been a source of delight for visitors to the Montreal Museum of Fine Arts. Quality of execution and rational organization of massive forms link the sculpture to styles of eastern French *ateliers* active during the waning of the Middle Ages. The angel kneels with a protective gesture. Was he companion to the Christ Child in a composition of the nativity in a rood screen where he also served as a silent witness to the devotions of Bourbon or Burgundian nobles? I like to think so.
– David G. Carter, Director, The Montreal Museum of Fine Arts



◄ Janet Mitchell. 1915-
Celestial Night. 1954
Oil on canvas. 26" x 30"
The National Gallery of Canada

Christmas is a time of miracles, as was the first Christmas. In this painting by Janet Mitchell the trees stand still and the stars shine with a brighter light and all nature waits in anticipation of another miracle.
– John Macgillivray, Director, The Edmonton Art Gallery □

renowned authority on art education for children, has been Director of Education at the Montreal Museum of Fine Arts since 1940. He has always been beyond the routine conception of a teacher – a leader, in the words of a close associate, of people through education.

But if one is asked to say precisely what it is that Dr Lismer teaches, and how, one cannot really do justice to the remarkable rapport which illumines his relationship with his students. Like some small children he must be seen and heard to be appreciated. Perhaps a tribute such as the National Film Board devoted to him in 1951 is the best way of capturing his infinitely variable and essentially indefinable personality.

What, then, does he teach? No dogma, no system, no discernible style – rather an attitude, a critical curiosity, enthusiasm. This latter is a key word in his philosophy. "The major, perhaps the first task of education," he wrote a few years ago (*Canadian Art*, Spring 1957), "is to arouse enthusiasm for it. Without imagination, official imagination as well as that of the child, we are handicapped as teachers, if we ignore the creative expressions of childhood, for these are the clues to personality, growth and character. We cannot do it by 'process,' by machinery. It must be done by 'thought.'



". . . He used to grab the largest piece of paper he could find . . . and in a few swift strokes a sketch would magically appear . . . " (A photo from the Art Centre files)



cover:
The Adoration. About a dozen 10- and 11-year-olds created this painted clay creche at the Art Centre. The largest of the figures is about a foot high. (Photo: Dick LeBrun)

It is this lively visual activity so common to childhood, this emotional and expressive ally of the intelligence in action, called child art, that provides the field and the promise of better things in education."

It is undeniable that art education in this country is completely bound up with his name, although his reputation extends far beyond it. Victor D'Amico, the director of the Department of Education at New York's Museum of Modern Art, calls Lismer one of creative art education's "great pioneers and staunchest supporters. It is difficult for me to think of him as Canadian; he seems American because of his generous contribution and encouragement to American art teachers and American art education. But when I was in Italy and Brussels, the educators there also claimed him as their own, so it is clear that his influence transcends national boundaries and that he has world stature. I see his impressive, tall figure with a cloak about his shoulders, white fringes of hair standing out from his temples, and



". . . You must deal with the children as personalities. Art is not a knowledgeable thing, you're *releasing* the whole time . . ." (Photo from the 1951 film *Lismer* by the National Film Board)

a benign smile on his face which would hearten any child. While many current educators quibble about what creative is, Arthur Lismer quietly adds to the foundation he built almost a half-century ago. He may be getting older but his childlike spirit gleams in his blue-grey eyes, and that is what the children see."

Perhaps one secret of his extraordinary success with children is the fact that he doesn't teach them at all in the normal sense of the word. But the gay, irrepressible manner, the utter lack of self-consciousness and self-regard, are an ideal tonic for his classes. "He used to come in like a whirlwind," one of his former students (now married and with children of her own in the museum's classes) remembers. "Everything would stop and all the kids gathered round him like flies. He used to grab the largest piece of paper he could find, whip out a drawing pencil, and in a few swift strokes a sketch would magically appear. Then he was gone again."

Now this is not to suggest that there is anything melodramatic or vaguely "progressive" about the means Dr Lismer employs, and he would never condone the attitude of the Toronto principal who told Mordecai Richler that "when the kids in this school grow up, they can hire secretaries to spell for them." His charges are

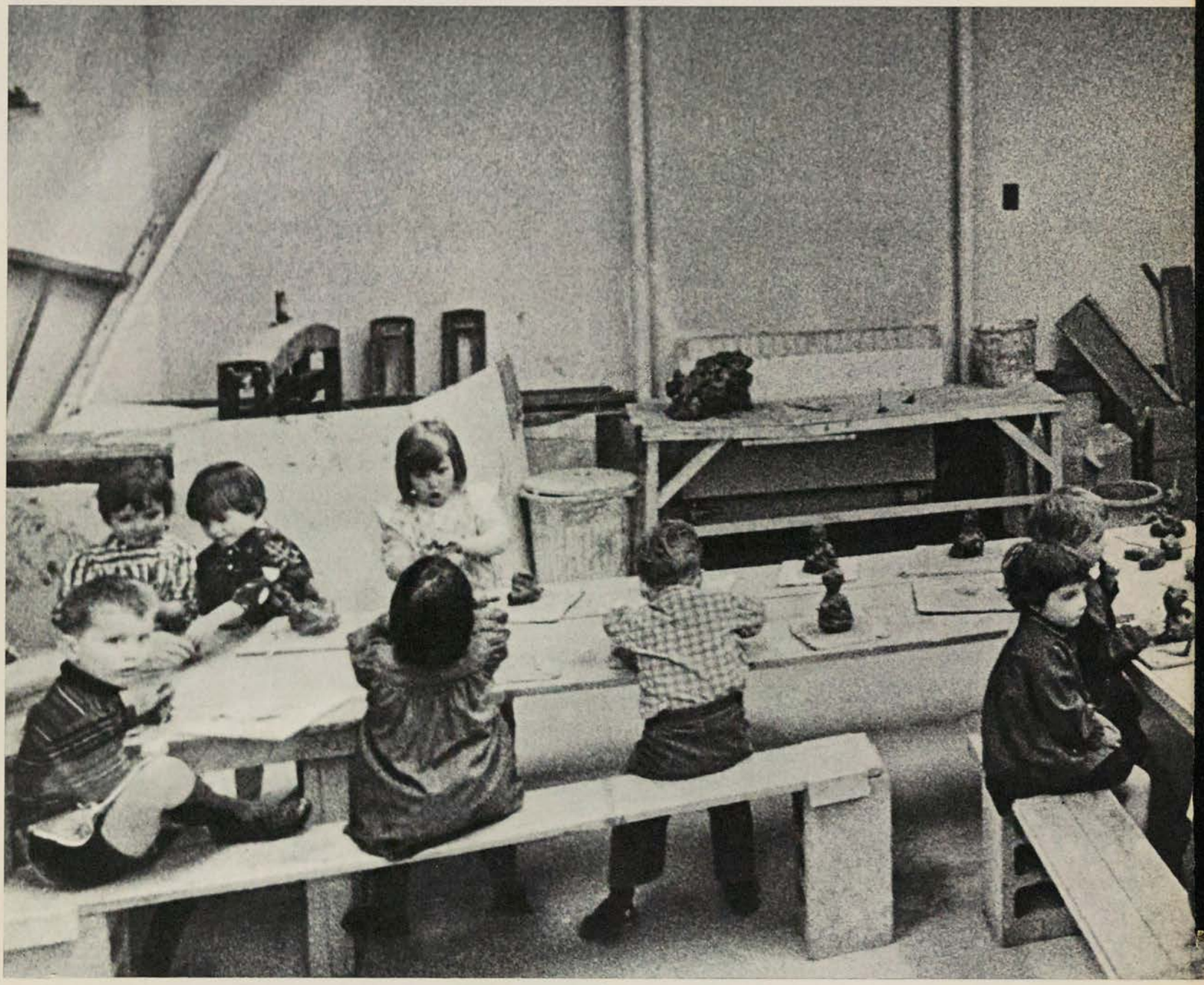


"... His charges are encouraged to do their own thinking and their own work with a minimum of fuss or over-zealous direction ..." (Photo from the 1951 film *Lismer* by the National Film Board)

encouraged to do their own thinking and their own work with a minimum of fuss or over-zealous direction. He hasn't the slightest interest in the usual academic distinctions, fitting the children into neat categories, prizes. "We're not concerned with a fixed program," he told me. "You must deal with the children as personalities. Art is not a knowledgeable thing, you're *releasing* the whole time, and what we try to do is train our teachers to treat the child as a *developing* human being. All our teachers are artists themselves and because an artist loves his own freedom he will respect it in the child, the sense of freedom and individuality.

"We are not worried about words, about neatness, job prospects in the future, and so on. I know that school principals and inspectors still think they have to worry about developing talent and ability, the executive qualities, but children aren't at all impressed with what is supposed to be good for them and how they're going to earn a living. The development of the personality is the keynote of the whole artistic experience. The thing to remember is that you start with a child and you help a child to be a child whilst he is one."

As far as Lismer is concerned, then, what is centrally vital is the act of creation. Everything else is secondary,



". . . No one is encouraged to be a genius, instead they are all encouraged to be children . . . " (A photo from the Art Centre files)

a by-product of the main activity. At the same time since all his projects are group projects, the children learn to relate to each other, to work together, while they are encouraged to express their individual fantasies, their joys and sorrows. No one is encouraged to be a genius, instead they are all encouraged to be children.

One obvious reason for Lismer's success in encouraging children to be themselves is his ability to think and react like a child himself, to reach them on their own level without condescension or browbeating. And he can do this because he has retained a freshness of attitude to new experience. "In all the years I've known him he's been exactly the same," says Audrey Taylor, who has worked with him since he came to Montreal. "He is a super-sensitive, witty man who jokes a great deal but behind the uninhibited exterior a highly critical intelligence is always at work. And he's got himself exactly where he wants to be."



They first met when Miss Taylor was a student at the Ontario College of Art in Toronto and Lismer was vice-principal and, in her phrase, "the live wire." "There were two types of people on the teaching staff then," she recalled, "members of the Group of Seven and the others who were rather more academic, craftsmen rather than artists. What we loved about Lismer and his friends was that they treated the students as people. He used to spend every Friday evening with us, discussing our work and chatting about all kinds of things."

Norah McCullough of the National Gallery is another Canadian who worked with Lismer in the days when the Art Gallery of Toronto was setting up an education department at the instigation of the late Dr Harold Tovell. The program expanded rapidly during the 1930s under the chairmanship of Charles W. Band, aided by funds from the Carnegie Corporation and the enthusiastic support of Torontonians. "Those were exacting, exciting days and although Dr Lismer was in no sense an easy master, those who worked for him were his devoted satellites. What I choose to remember about Arthur Lismer is his wry humour, his gift of sympathy for all young people and his enduring friendship for me. He has illumined the world of the arts for more than two generations of Canadians, and as one of them I will not forget how much I owe him."

Lismer's concern is with the *whole* child, not just that part of him that can be spared for art an hour or two each week. Most of his old students can bear witness to this. W. J. Withrow, Director of the Art Gallery of Toronto, has a vivid memory of the time when "he gave me a personal lecture in one of the crowded buildings of the C.N.E. I was 11 years old at the time and had been in the Art Gallery of Toronto's children's classes for some five years, but I was still impressed by the fact that he should recognize me under these circumstances. He had, without any preliminary form of address other than calling my name, asked me why I did not have my sketch pad with me. Much to the entertainment of the passers-by, Dr Lismer proceeded to give me a full-dress lecture on the value of always carrying drawing materials. This episode illustrates both his very personal approach to students and his 24-hour commitment to the art of teaching."

People are sometimes surprised that "a crude country like Canada" can produce exciting, distinctive children's art. Canadian youngsters, Lismer feels, "like things in the raw . . . they haven't been inoculated with the virus of respectability." The credit is his. "No one," said Evan Turner, "has made a more valuable contribution to art in Canada than he has done over the past 50 years." □

Canaletto on View in Three Canadian Cities

by Jean S. Boggs

The first retrospective exhibition a museum has had of the works of the Venetian eighteenth-century painter, Canaletto (1697-1768), was arranged by Mr W. G. Constable, cataloguer of Canaletto's works, and Dr Jean S. Boggs, who recently resigned as curator of The Art Gallery of Toronto for a Chair at Washington University, St Louis. Dr Boggs, in the following article, talks of Canaletto's art and describes the highlights of the exhibition which will be at The Art Gallery of Toronto, October 17 to November 15, The National Gallery of Canada, December 4 to January 10, and The Montreal Museum of Fine Arts, January 29 to February 28, 1965



1 *The Vegetable Market and S. Giacomo di Rialto* c. 1746. Oil. 46¾" x 50¾" National Gallery of Canada

2 *Badminton Park from the House.* Oil. 33½" x 48"
His Grace the Duke of Beaufort, Badminton House



Canaletto has always been known as a painter of cities. He has occasionally recorded just water or land, but as if either were infinitely monotonous, curving only slightly and scientifically toward the horizon. Three drawings, lent to the exhibition by Her Majesty the Queen, are like this; they are limitless visions of the Venetian lagoons. When Canaletto spent almost ten years in England, from 1746 to either 1755 or 1756, he was compelled, by the commissions of the landed aristocracy, to paint that land of which it was so proud. For the third Duke of Beaufort he not only recorded Badminton House but the view from Badminton House (plate 2), which the present Duke of Beaufort is lending to the exhibition. In this landscape beyond the terrace, a sea of grass extends – as still as a lagoon – to trees on the horizon.

These rare sea- and landscapes by Canaletto are enlivened by one of the ingredients which attracted him to cities – and that is the action of people, of animals, of carriages and of boats. In the three Windsor drawings and in the great painting of the *Bacino di S. Marco* which Boston, alas, can only lend to Toronto and Ottawa, the gondolas dart across the smooth surfaces of the water and the diagonals of the gondoliers' bodies provide quick accents on the sheets of paper or canvas. At Badminton on the other hand there are dots of sheep, the poses of the ladies and gentlemen, the movement of the carriages and the inevitable confrontation of two dogs. To Canaletto both sea and land would have been incomprehensible without such animating activity.

Curiously, although Canaletto clearly saw human beings as an essential element in his works, there are very few figure studies by him. Mr W. G. Constable, the organizer of the exhibition and author of its catalogue, published three rare figure paintings, which he attributed to Canaletto, in the February issue of *Apollo*. In the exhibition the only figure sketches as such will be both sides of a drawing (plates 3 and 4) at the Courtauld Institute of the University of London; it has a particular interest for us since both are studies for men in one of the four paintings by Canaletto in the National Gallery of Canada; *The Vegetable Market and S. Giacomo di Rialto* (plate 1) which is normally just called *The Vegetable Market*. The frontal figure, whom one finds detached as an interested observer toward the right and front of the painting, stands, in spite of his apron, with a conspicuous masculine solidity. Even the back of the man in the cape toward the right of him, for which the other drawing was made, has a substantial earthy quality. Neither seem too far removed from the characters in the plays of the Venetian playwright, Goldoni (1707-1793), who was one of Canaletto's contemporaries.

And Canaletto obviously saw human activity, if not necessarily human drama, in every corner of the cities he painted. In *The Vegetable Market* one can become preoccupied with the figures, from women hanging out laundry on the roof of the church of S. Giacomo to the lonely soliloquizer in the lower left corner of the painting. One can move curiously by the shops selling gold and silver and up over the stairs of the Rialto Bridge, with more shops on either side of it. And even when there is no explicit reference to human beings it is implied in details like the flower pots on the top of the church or the remains of the vegetable market.

To consider Canaletto a great figure painter would, however, be an error. There is no point when the people he painted are something more than bold characterizations perceived from a distance and never dominating the environment in which they are found.

below:
3 *Man Standing. c.* 1740
Drawing. 11⅞" x 6⅞"
The Courtauld Institute of Art, University of London

below right:
4 *Man Standing*
Reverse of no. 3







right:
6 *The Piazzetta Looking South.* 1730s
Oil. 21⅜" x 28¾"
Herron Institute of Art, Indianapolis

5 *London: Northumberland House. c.* 1752
Drawing. 11⅜" x 18½"
Minneapolis Institute of Arts

Sometimes they assume a certain mystery because of the enigmatic masks Venetians wore at festivals; it is true in the painting from Indianapolis (plate 6) in which the mystery is increased by the glimpse of the crowds in the balcony of the Ducal Palace in the background. In England (plate 5) Canaletto's figures seemed to become more robust than ever, as if he were anticipating the heartiness and violent action of English draughtsmen like Thomas Rowlandson (1756-1827).



Important as the actions of human beings were to Canaletto, they were less important than the buildings of his cities. Although his own was never unpeopled nor without the animation of evidence of human habitation, architecture must, nevertheless, in itself have been Canaletto's consuming passion. He would fondly paint the screen wall of a façade – even of a much restored and asymmetrical one like the romanesque church of S. Giacomo di Rialto (plate 1). When that screen wall was richer, like the sixteenth-century



8 *Distant View of St Paul's Cathedral.* 1746-55
Drawing. 11" x 20⅜"
Albright-Knox Art Gallery, Buffalo (Elisabeth H. Gates Fund)

7 *Venice: The Feast Day of S. Roch. c.* 1735
Oil. 58½" x 78½"
The Trustees of the National Gallery, London



façade of the Scuola di S. Rocco (plate 7) in the great painting in London, he lovingly revealed every flute, every capital, every moulding and gave one a tangible sense of the projections of the columns and the recession into the doors. Sometimes the façades recede, like the Ducal Palace in the painting in Indianapolis (plate 6) as if they were diagonal flats on a theatre stage, but with every architectural form examined and caressed.

Canaletto also enjoyed the density of certain buildings. It is particularly apparent in the partially buried Arch of Septimius Severus (plate 9) in which sculpture, and even foliage, seem to emphasize its thickness. And the domed baroque church of SS. Martina and Luca beside it seems almost equally solidly three-dimensional. But he was even more conscious of space: through scale – the movement of people through it – and its atmosphere.



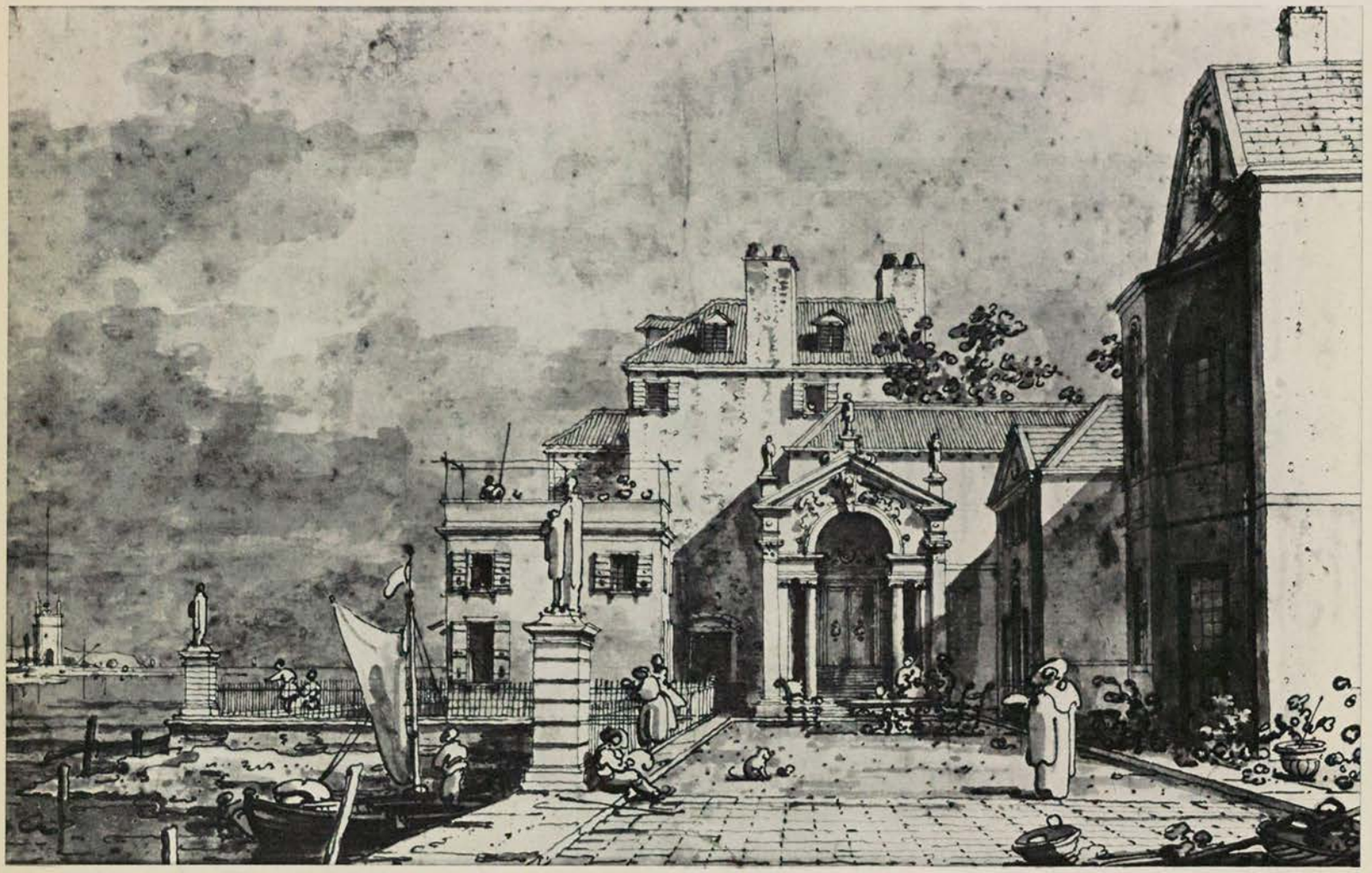
9 *The Arch of Septimius Severus with SS. Martina e Luca*. 1742
Oil. 20¾" x 27⅞"
Cincinnati Art Museum

Perhaps in the imaginary compositions, which combine known buildings in a form we call *capricci*, he most clearly revealed his spatial sensitivity. One of these is being lent to the exhibition by the Victoria and Albert Museum (plate 10). In this combination of a Venetian Lagoon with buildings Canaletto had remembered from London, he revealed how surely he composed architecture in space and with what sympathy for the human enjoyment of it. And light and shadows, even human shadows, both bind and animate it.

Venice was obviously the city Canaletto loved most – and not just because he knew it best. He might show some interest in the reconstruction of the Jacobean Northumberland House (plate 5) or in Wren's great dome of St Paul's seen dramatically from under one of the arches of Westminster Bridge (plate 8) – but London did not have the same variety of architecture nor of architecturally limited space as his native Venice. There he could paint the Byzantine wonders of St Mark's, the Gothic translucency of the Ducal Palace, the soaring baroque wonder of Santa Maria della Salute – and all the other countless kinds of buildings, both magnificent and modest, which Venice provided.

Although Canaletto's paintings and drawings are always animated and quite heavily accented, his style remains impersonal. And Canaletto's personality does elude us, as much in the few records of his life as in his works. We are told he could be difficult, cranky even; but somehow one suspects he was one of the most modest of men who wanted to be no more conspicuous than the other inhabitants of the cities he painted. □

10 *Capriccio with Reminiscences of London*
After 1756
Drawing. 7⅞" x 12¼"
Victoria and Albert Museum, London



XXXII Esposizione Biennale Internazionale d'Arte di Venezia

by Charles S. Spencer

This was the Venice Biennale, contemporary art in 33 national pavilions and the palaces and galleries of Venice, 20 June to 18 October 1964. On this basis Spencer, who writes for art journals around the world, predicts the art of the near future. Canada sent work by Town and Mayhew

One thing the Venice Biennale could never be is boring. It might display few manifestations of the most important contemporary art but it has its diverting, and, on occasions, serious aspects.

More than anything else the Biennale is the most important international magnet for artists, critics, galleryists, collectors and the *art monde* hangers-on from every continent. The receptions and parties are the occasions for gossip, promotion, sales and general artistic enterprise. They are the scenes of endless debates, prior to the official opening of the Biennale, on the prospective prize winners. This "political" side of the Biennale is its least attractive aspect; the desperate diplomacy out-manoeuvres the lobbies of the United Nations.

The Biennale of Venice was inaugurated in 1895 but it is probably only since the end of the last war that the event has taken on such an important commercial influence. This is a reflection of the whole development of art dealing and promotion in the last 20 years. The choice of the prizes is in the hands of a seven-man international jury appointed in some obscure manner. Presumably the responsibility lies with the president and committee of the Biennale which are appointed by the Venice Council.

As is now common knowledge, the major prize winners were Robert Rauschenberg for painting and Zoltan Kemeny for sculpture. The latter had not only been well forecast but met with almost unanimous agreement. The two major Italian prizes went to the sculptors Cascella and Pomodoro, it having been rightly decided that no painter was deserving. These are the official prizes presented by the Biennale itself.

Next in importance are the four prizes presented by the American collector David E. Bright, two to artists under 45. These went to the Yugoslav sculptor Ruzic and the Venezuelan Soto. The more mature awards were presented to the French sculptor Ipousteguy, one of the most impressive artists of the Biennale, and the Italian painter Roberto Crippa.

Minor prizes included the Japanese painter Domoto, the Italian Carla Accardi, the Swedish graphic artist Renqvist, the distinguished Dutch painter Lucebert, the Swiss sculptor Luginbühl and the Italian painter Savelli.

The Unesco prize for painting was somewhat surprisingly awarded to the English painter Roger Hilton.

So far as the Biennale generally is concerned, it takes some time for impressions and trends to emerge from the three or four thousand objects exhibited in 33 pavilions, apart from the work displayed in various palaces and galleries in Venice itself. Most of it is of ephemeral character and not a little plain boring; but there is no more convenient means of seeing art produced in almost every corner of the globe. However, what one sees is largely chosen by government officials.

This year the undoubted over-all impression is the importance of sculpture over painting, both in quality and quantity, and the gradual replacement of traditional forms of painting by various mixed media – assemblage, electrical devices, relief panels, etc.

Unfortunately missing were one-man retrospectives of important artists of the near past or the present, which were formerly included. These not only provided exhibitions of great interest and pleasure but were yardsticks with which to judge more recent efforts. Only two such exhibitions were to be found in Venice, the large retrospective by Jean Dubuffet at the Palazzo Grassi, and the memorial exhibition to the Spanish sculptor Julio Gonzales included in the French pavilion. Significantly no other painter in Venice compared with the virtuosity and single-minded vision of Dubuffet, whilst Gonzales emerged as a pioneer figure in the whole development of modern metal sculpture.

On the whole painting at Venice was poor and uninteresting. The only serious rivals to Rauschenberg were the Dutch painter Karel Appel, the veteran Frenchman Bissière, and the Japanese Saito. Certainly Rauschenberg has a professional panache and vitality almost unique at Venice; but speaking for myself, I find it a decorative, theatrical art, unlikely to last.

On the other hand, because of the overwhelming weight of the sculpture generally, the U.S. contribution emerged with some distinction. This was largely due to the work of Kenneth Noland and the late Morris Louis in the pavilion itself. In contrast to the mish-mash of vague romanticism or aggressive expressionism elsewhere, these two artists displayed a cool, dignified classicism. Their work has an artistic, and spiritual maturity, particularly the paintings of Noland, and also reveals a curious kind of withdrawal from social involvement which may well reflect the situation of the artist in the U.S.

The consulate building included the painting of Rauschenberg and work by Jim Dine, Jasper Johns, Frank Stella, John Chamberlain and Claes Oldenburg. This diverse group made a far less distinctive impression.

The principal sculpture prize to Zoltan Kemeny, showing in the Swiss pavilion, was widely acclaimed. For myself he provided the major Biennale exhibition. Born in Hungary in 1907, Kemeny has lived in Zurich for many years. He creates extraordinary sculptural

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Arvide-Jonquière-Kénogami
L'Industrie, Qué.
December 9, 1964

871 école

Les peintres professionnels exposent à Arvida jusqu'au 13 décembre

Arvida — Les peintres professionnels du Saguenay exposent leurs oeuvres jusqu'au 13 décembre, au hall d'entrée de l'hôtel de ville d'Arvida. Préparée sous les auspices du Comité des arts et métiers d'Arvida, cette exposition mettra en lumière des travaux de Jean-Guy Barbeau, Hugh Barrett, Laurent Bouchard, Yves Goulet, Gilles Hébert, Pauline Labrecque, Camille Leduc-Barrett, Normand Lefebvre, Claude Matton, Henri Montgrain, Gratien Morin et Guy Tremblay.

Durant cette exposition, les amateurs d'art de la région pourront, à loisir, analyser la production artistique de tous ces gradués de l'Ecole des Beaux-Arts de Québec, du Musée des Beaux-Arts de Montréal, et de l'Ecole des Beaux-Arts de Montréal ,qui demeurent présentement dans la région.

Cette exposition d'envergure est ouverte au public, sur semaine, entre 7 et 10 heures du soir, et, le samedi et le dimanche, à compter de 2 hres jusqu'à 5 heures de l'après-midi, et entre 7 et 10 heures le soir.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
L'Action, Quebec, Que.
December 4, 1964

école

4-12 (1 fs)

871

Expo du Comité des Arts d'Arvida du 4 au 13 décembre

Le comité des Arts et Métiers d'Arvida présente du 4 au 13 décembre une exposition d'oeuvres des peintres professionnels du Saguenay.

Seront exposées des oeuvres de Jean-Guy Barbeau, Hugh Barrett,, Laurent Bouchard, Yves Goulet, Gilles Hébert, Pauline Labrecque, Camille Leduc-Barrett, Normand Lefebvre, Claude Matton, Henri Montgrain, Gatien Morin et Guy Tremblay.

Cette importante exposition permettra au public de constater la production artistique des gradués de l'Ecole des Beaux-Arts de Québec, du Musée des Beaux-Arts de Montréal et de l'Ecole des Beaux-Arts de Montréal et qui présentement résident au Saguenay.

Les oeuvres seront exposées dans le hall d'entrée de l'hôtel de ville de la cité d'Arvida : heures des visites de 7 h. à 10 h. sur semaine, et les samedis et dimanches de 2 à 5 heures et de 7 à 10 heures.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
The St. Vital Lance, Manitoba
December 16, 1964

école

871

An Art show commencing Dec. 4 through to Dec. 30 at the Fleet Gallery features the paintings and drawings of Patrick Landsley of Montreal. Mr. Landsley was born in Winnipeg Aug. 13, 1926, and studied at the Winnipeg School of Art and the Montreal Museum of Fine Arts. In 1951 he won a Canadian Foundation Scholarship for overseas study. He is represented in the Museum Province of Quebec, Sir George Williams University and many private collections across Canada as well as this year's Western Art Circuit.

Since 1954 Mr. Landsley has been teaching at the Montreal Museum of Fine Arts. He is also on the Fine Arts staff of McGill University. Patrick Landsley captures and reflects the world around him in a very special poetry. His work is friendly and pleasing, with great strength and design qualities. The paintings are beautifully framed, ready to add to your enjoyment through the Christmas season and for years to come.

A holiday selection of pottery at the Gallery features the work of Errol Jonnasson this month as well as other interesting pieces by Charles Scott and Muriel Guest.

A collection of West Coast sketches in ink and water colour by Edith Carter of Vancouver complete this most interesting show.

The Alberta Print and Graphic Show continues through to Jan. 15, at the Fleet Gallery.

The Gallery is now open two evenings per week, Wednesday and Thursday, 7 - 10 p.m., and every afternoon Monday through Saturday, 1:30 - 5:00 p.m.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
La Patrie, Montreal, Que.
December 17, 1964

La Patrie / spectacles

871 école

l'ART pour tous

par SUZANNE LAMER

Exposition-cadeaux à l'Art Français

Une exposition-cadeaux, quelle merveilleuse initiative de la part d'une galerie à cette période de l'année ! En effet, la galerie l'Art Français, comme à chaque année au temps des Fêtes, présente à sa clientèle des œuvres des peintres de sa collection, et dont les prix varient entre $30 et $150. C'est dire que, si vous voulez offrir un cadeau de choix et qui sera certainement apprécié, une visite au 370 ouest de la rue Laurier est à conseiller. De plus, si vous, madame, recevez en cadeau une somme d'argent et que depuis longtemps vous rêvez de vous offrir un tableau original à prix raisonnable, eh bien, l'occasion est toute trouvée.

Afin de montrer que la qualité est à l'honneur à l'Art Français, nous vous présenterons quelques artistes qui y exposent leurs œuvres.

Taira

Originaire de Kiev, Russie, Taira devint citoyenne canadienne alors qu'elle était très jeune. Elle acquit la plus grande partie de sa formation artistique au Musée des Beaux-Arts de Montréal.

Sa première exposition d'aquarelles fut rapidement vendue, et la réalisation d'illustrations pour livres d'enfants lui ouvrit toutes grandes les portes du monde artistique.

Taira exécuta également des tissus peints, domaine où elle obtint encore un brillant succès. Ses réalisations furent utilisées par les plus grands fabricants de tissus, et vendues par les plus importantes maisons de commerce tant au Canada qu'aux Etats-Unis.

C'est après avoir terminé les cours supérieurs de peinture à l'Académie des Beaux-Arts Chouinard, de Los Angeles, qu'elle ouvrit son propre studio de dessin commercial.

Elle étudia sous la direction d'Arthur Lesmer et de William Armstrong, tous deux de Montréal. A New York, elle fut guidée par Morris Davidson et Seong Moy. De plus, elle suivit les cours de l'Académie Julien, à Paris. Elle est également membre du "Studio 9" de Montréal.

Stanley Cosgrove

Cet artiste renommé est né à Montréal en 1911. Il étudia à l'Ecole des Beaux-Arts de 1930 à 1937 et à l'Association d'Art de Montréal sous la direction d'Edwin Holgate, en 1938. Une bourse du gouvernement de la province lui permit, de 1939 à 1943, de poursuivre ses études en peinture murale à Mexico avec, pour maître, Orozco.

De retour à Montréal en 1944, il devint professeur d'huiles et de fresques à l'Ecole des Beaux-Arts de notre ville.

Il tint plusieurs expositions aux Etats-Unis, en France, au Brésil, au Mexique et par tout le Canada.

On trouve des oeuvres de Stanley Cosgrove dans les collections permanentes de la Galerie Nationale d'Ottawa, de la Galerie d'Art de Toronto, du Musée provincial de Québec et du Musée d'Art moderne de New York.

Soulignons que ses oeuvres sont recherchées par de nombreux connaisseurs.

Fleurimont Constantineau

Des scènes du Vieux Montréal nous sont également présentées par cet artiste, [illegible] Français.

Professeur diplômé d[illegible] sin à l'Ecole des Beau[illegible] de Montréal en 1931, Co[illegible] tineau y est actuellemen[illegible] fesseur de dessin ainsi[illegible] la Commission des écol[illegible] tholiques de Montréa[illegible] plus il fut animateur et [illegible] tructeur de chars all[illegible] ques pour des défilés [illegible] Saint-Jean-Baptiste.

Il est dommage que l[illegible] ce nous manque pour [illegible] entretenir de tous les [illegible] tes qui prennent part à [illegible] position - cadeaux de l'[illegible] Français, mais nous esp[illegible] vour avoir donné un a[illegible] des choses magnifique[illegible] vraiment de qualité que [illegible] pourrez y trouver.

Bowden's
NATIONAL PRESS CHECKING SERVICES
725 RICHMOND ST. WEST—TORONTO
Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)
Thursday December 17 1964

M-13-M



Star Photo by David Bier

Sarah Gersovitz examines some of the abstract prints which she runs off on an old proof press in her crowded basement studio in Notre Dame de Grace.

Sarah Gersovitz' Work

Artist's Abstract Designs Reprinted on Old Proof Press

By LISA BALFOUR

In a Montreal basement studio, crowded with copper plates, is an old proof press which saw commercial use before the days of automation.

On it, Sarah V. Gersovitz prints copies of her abstract designs, some of which are now on exhibition at the 1640 Gallery on Sherbrooke street west.

The artist, whose versatility has been recognized by awards for etching, woodcuts, linocuts, and monotypes, is presently absorbed in graphic art where "combinations of color are infinite."

During a recent interview in her minute and overcrowded studio, Mrs. Gersovitz articulated a proud, independent spirit of artistic integrity.

She is aware of distinct stylistic variations in her work from that executed by her contemporaries experimenting in the same medium.

Although she is of Polish origin, the Montrealer maintains that she is "European in neither birth, training, nor travel."

Born in 1920, she studied with Herman Heimlich and at the Montreal Museum of Fine Arts. She won a scholarship in drawing (under Jacques de Tonnancour), a scholarship in design (under Gordon Webber), and a prize in graphics (under Moe Reinblatt).

Subsequently she continued her training at the Applied Arts School in Montreal under Louis Parent.

Mrs. Gersovitz says she finds her main artistic challenge in transforming the human figure into abstract compositional elements of space, form and color.

The results, as can be observed at Estelle Hecht's Gallery until the end of the month, are humorous, fantastic, lyrical, satirical or philosophically profound.

Variety is achieved through the artist's interpretation of the material at hand.

For example, her studio contains examples of richly textured abstract monotypes whose titles are entirely earth bound.

One, "The Kitchen Sink," illustrates the elevation of a particular object to the plane of a universal generalization.

More frequently, Mrs. Gersovitz searches for a myth, a fantasy, or even a philosophical conclusion. Some of the titles of her graphics indicate this quest for "essences."

"Humor creeps into my work as an expression of irreverence," said Mrs. Gersovitz with more than a hint of irony. But she added that her tendency to satirize conventions is curbed by convention itself, plus society and her family life which act as disciplinary forces.

A professional for 12 years, the artist has evolved new techniques of expression "almost as though by accident."

And since she works to please herself, Mrs. Gersovitz is free to explore each new vista as it presents itself.

At present, the basic techniques of print making act as her jumping off point.

"And design remains all important," said the Montrealer who claims that her style changes according to the medium in which she works rather than with the passage of time.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Montreal Panorama, Que.
December 1964

87/

MUSEUMS

Montreal Museum of Fine Arts—Open from 10 a.m. to 5 p.m. Tuesday through Saturday and from 2 p.m. to 5 p.m. on Sunday, closed Monday, at 1379 Sherbrooke Street West. No admittance charge; free guided tours. As well as permanent exhibits of ancient art, period furniture, china, jewellery, Canadiana, etc., the museum holds special exhibitions of outstanding collections and contemporary artists:

December 17 to January 24—A collection of paintings, "Retrospective J. M. Barusley".

December 16 to January 5—Society of Canadian Painters, Etchers and Engravers.

December 1 to 6—Paintings by Jori Smith and Richard Lacroix.

December 1 to 10—Art exhibition entitled "Creativity Knows no Age", in the Stable Gallery.

Films—at 6.30 and 8.30 (free of charge)

December 2—Art Film.

December 16—Art Film.

Children's Christmas Pageant—Close to Christmas, at the Museum (VI. 2-8091).

Museum situated

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ottawa Journal, Ont.
December 19, 1964

871

CHIEF STONE CARVER

Eleanor Milne Retraces Canadian Story in Stone

By KIT IRVING
of The Journal

Miss Eleanor Milne, first woman to be Canada's Chief Stone Carver, doesn't think of stone as hard and unyielding. She described it this way:

"Stone is delicate as the human skin — to get it clean, one uses the mildest soap; to shape it, the lightest touch of a hand tool."

She explained that one of her present jobs was cleaning the stone walls in the Canadian Parliament Buildings.

A harsh soap can react chemically with limestone to produce a powdery film, she said.

PEBBLED EFFECT

To avoid this marring effect she and a team of seven stone carvers are "shampooing" the walls with mild soap, and removing the layers of grime with fine - toothed bush hammers. This resurfaces the walls, leaving a pebbled effect.

The hall leading to the Parliamentary library took six months to clean in this way. And Miss Milne said the wall-cleaning in general is 10 years ahead of schedule.

Her main work, however, is stone carving. There are many areas left for this purpose in the Centre Block, and she is the fifth stone carver to take up the task that was begun over 40 years ago, when this new building was opened.

Two of her predecessors, Mr. Cleophas Soucy and Mr. William Oosterhoff, did the carvings that depict the 10 provinces in the entrance to the Centre Block.

Since her appointment three years ago — Miss Milne was chosen over 21 other candidates for the post of Chief Stone Carver — she has been recording a history of the Canadian people in the main Rotunda of the House of Commons.

Her story in stone begins with the caveman, 50,000 years ago, and follows the events of settlement and growth in Canada to the coming of the Loyalists.

LIFE-SIZE

From Eskimo to Viking, from the arrival of the settlers' prairie schooner to the building of the first school: she depicts, in almost life-size figures, people and events that have contributed to our Canadian way of life.

"These scenes are meant to show that many diverse cultures in Canada have united to build a nation," she explained.

Stone carving requires several stages of preparation. When she has an idea, Miss Milne makes a presentation drawing. This is checked for historical and political accuracy before she shapes a clay model, one third the size of the proposed carving.

The clay model is then copied in plaster and set on the scaffold where a pointing machine makes an enlarged outline of it on the stone.

The rough carving, she said, is then done with air hammers. These power tools vibrate an attached cutting part through the stone, sweeping off large chunks at a time.

Air hammers can be used for finishing, but Miss Milne finds she gets more accurate results with her chisel and a wooden mallet.

DETAILS

Her team of stone carvers do the rough outline of each figure — she adds the details. Fingers, eyes, wrinkles, folds of clothing — all take shape under her hands.

It takes Miss Milne about six hours to carve a face in low relief (one inch thick); about a month to do a four-foot human figure in the round.

Her working hours are between midnight and seven in the morning. This is to avoid any disturbance of Parliament.

"I don't think anyone ever adjusts to working at night." She explained that she ate her breakfast at three in the afternoon, but in spite of getting a good sleep, she was always drowsy by four the next morning.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
December 21, 1964

871

Children Ready Museum Show

The annual Children's Pageant of Christmas and exhibition is to be held at the Montreal Museum of Fine Arts Wednesday in the museum's lecture Hall.

Created and produced by children aged 3 to 14 attending the museum's art centre, the pageant is to be presented at 4 p.m. and 8 p.m.

Dr. Arthur Lismer, director of the art centre, has invited parents, members, teachers and children to attend.

The museum, along with its library and offices will be closed Dec. 24, 25 and 26, for the Christmas Holiday.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Metro Express
Montreal, Que.
December 21, 1964

871

Le spectacle des enfants au Musée

La séance annuelle des enfants à l'occasion de Noel et l'exposition des petits élèves du Centre d'art du Musée des Beaux-Arts de Montréal aura lieu mercredi, dans la salle de conférence du Musée.

Le spectacle, qui sera présenté deux fois, à 4 h et 8 h, a été créé et sera interprété par des enfants de 3 à 14 ans.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué.
December 22, 1964

Centre d'art

le bruit de la ville

POUR NOEL 871

La séance de Noel et l'exposition des petits élèves du centre d'art du musée des BA de Montréal aura lieu demain, à 16 hres. Lieu : la salle de conférence du musée.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)
Tuesday December 22 1964

Centre d'art

POUR NOEL W-13-M

La séance de Noel et l'exposition des petits élèves du centre d'art du musée des BA de Montréal aura lieu demain, à 16 hres. Lieu : la salle de conférence du musée.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)
Tuesday December 22 1964

SÉANCE POUR LES ENFANTS

W-13-M

La séance annuelle des enfants à l'occasion de Noël et l'exposition des petits élèves du Centre d'art du Musée des Beaux-Arts de Montréal aura lieu le mercredi, 23 décembre, dans la salle de conférences du Musée.

Le spectacle, qui sera présenté deux fois, à 4 h. et 8 h., a été créé et sera interprété par des enfants de 3 à 14 ans.

M. Arthur Lismer, directeur du Centre d'art, a lancé une invitation spéciale aux parents, aux membres, aux instituteurs et aux enfants qui désirent assister à cette séance.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Vancouver Times, B.C.
December 21, 1964

Action sketches captured during live concerts

871

HALIFAX (CP) — Margot Mackay often does more than merely listen to the music when she attends a symphony concert.

An artist, she likes to sketch musicians in action and may sometimes be found working away with her sketchbook at a concert.

Miss Mackay, who approaches music from another angle — she studies classical guitar — won first prize in drawing and took honors in paintings, graphics and sculpture last year following study at the Montreal Museum School of Fine Art and Design.

BOWDEN'S canadian press clippings
École
Photo-Journal
Montreal, Que.
(Week-End. Circ. 163,350)
Wednesday December 23 1964



Sa carrière de modèle dura le temps de ses études au Conservatoire, mais elle sait encore prendre la pose.

Elle fut une petite fille honteuse de sa Cadillac!

par Rudel-Tessier

Il était une fois une jeune fille et un jeune homme.

Ils se virent, ils s'aimèrent, et en dépit de l'opposition des parents de la jeune fille ils se marièrent et ils eurent beaucoup d'enfants.

Mais comme les parents l'avaient craint et l'avaient prédit, ils furent très malheureux, comme c'est souvent le cas dans les histoires qui ne finissent pas comme les contes.

Est-ce que j'ai dit que le beau jeune homme était Indien? Il l'était. Pas tout à fait bien sûr, mais il avait dans ses veines de ce sang qui a la vertu de détruire tous les autres sangs. Ce Montagnais descendait aussi d'un roi : de ce Peter MacLeod qui fut roi du royaume du Saguenay.

La jeune fille, elle, était une fille de petits bourgeois où cela comptait beaucoup de ne pas être pauvre comme presque tout le monde, et d'avoir son brevet d'institutrice. Le garçon, lui, était un ouvrier. Mais il avait un beau métier. Il était boulanger et leurs enfants se souviennent encore, à Montréal ou à Paris, et sans doute au pays du Grand Manitou, de la bonne odeur du pain chaud qui embaumait le fournil et toute la maison des premières années de leur jeunesse.

Alors ils auraient pu être heureux car ils s'aimaient, mais le jeune boulanger fut bientôt atteint d'un mal terrible dont même les riches ne guérissent jamais, et le spectre horriblement visible de la Pauvreté prénommée Misère s'installa dans la maison qui avait maintenant l'odeur du pain sec et de la mort qui guette les enfants dans les maisons des pauvres.

Un jour, des gens très riches entrèrent dans la maison et quand ils repartirent ils emportaient une toute petite fille. Une petite fille de cinq ans qui, hier, s'est souvenue, les yeux perdus dans le souvenir de son enfance, de ce jour-là.

— Je suis allée à l'école dans une Cadillac conduite par un chauffeur en livrée . . .

Cette petite fille arrachée à la misère s'appelle maintenant Suzanne Valéry.

Mais pas plus que Charlotte Duchesne et Moustique elle n'a échappé à la misère, car elle n'avait pas huit ans quand elle n'en put plus de ne pas être une petite Duchesne comme les autres, quand elle n'en put plus de ravaler sa honte d'être riche . . .

— J'ai demandé d'être mise à l'orphelinat avec mes soeurs, m'a-t-elle raconté.

Puis après un moment elle a ajouté quelque chose de terrible.

— Ce jour-là, j'ai éprouvé ma première vraie joie et pourtant quand on m'a coupé les cheveux, c'était comme si les ciseaux avaient tranché dans ma chair.

— Vous n'aviez pas été heureuse chez vos parents adoptifs ?

— Non . . . Mais ce n'était pas leur faute. Ils étaient merveilleux et ils m'aimaient. Mais je n'avais pas le droit d'être heureuse de ce bonheur-là. On ne peut pas être heureux d'un bonheur dont on a honte.

Elle m'a expliqué.

— J'allais voir mes soeurs en Cadillac et j'arrivais les bras chargés . . . Il y avait mes robes, mes cheveux et leurs pauvres uniformes d'orphelines. Et leurs têtes tondues ! Quand je songe à tout cela, à ce qu'a été ma vie, quand je regarde la fille que je suis, c'est de cela que je suis le plus fière : d'avoir compris à sept ans que c'était affreux, insupportable. Mais cela me fait un peu peur d'avoir été si terriblement lucide si jeune.

— Vous êtes toujours lucide ?

— Je ne sais pas . . . En ce moment je suis heureuse d'un bonheur qui m'appartient, que j'ai voulu et que je veux mériter. Je suis lucide, oui. Il y a longtemps que je sais ce que je fais. J'ai été raisonnable très tôt. Charlotte était mon aînée de huit ans et pourtant il y avait longtemps que

(suite à la page suivante)

Cont' 15

BOWDEN'S canadian press clippings
Ecole
Photo-Journal
Montreal, Que.
(Week-End. Circ. 163,350)
Wednesday December 23 1964

Ouvert ce soir et mercredi soir jusqu'à 9h., jeudi ouvert de 9 h.a.m. à 5 h. 30 p.m.



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MANTEAUX MOUTON de Perse teint noir	Rég. $650	$377
MANTEAUX MOUTON de Perse gris	Rég. $650	$377
MANTEAUX MOUTON de Perse gris	Rég. $497	$294
MANTEAU MOUTON de Perse teint noir	Rég. $397	$294
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MANTEAUX MOUTON de Perse gris	Rég. $359	$199
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JAQUETTES RAT MUSQUE rasé et teint	Rég. $299	$199
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MANTEAU EN PHOQUE d'Alaska teint Fouke	$1188
JAQUETTE VISON Pastel ....Naturel	$1050
MANTEAU Foncé Naturel d'élevage	$1088
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ETOLES EN VISON Gris pâle naturel	$788
MANTEAUX EN VISON teint noir	$888
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JOURS DE FERMETURE DURANT LES FETES

Mardi et mercredi 22 et 23 décembre ouvert de 9 h. a.m. à 9 h. p.m. Jeudi 24 décembre ouvert de 9 h. a.m. à 5 h. 30 p.m. — Vendredi 25 décembre — Jour de Noël — Magasin fermé — Samedi 26 décembre ouvert de 9 h. a.m. à 5 h. 30 p.m.

Du lundi 28 au mercredi 30 décembre ouvert 9 h. a.m. à 9 h. p.m. Jeudi 31 décembre ouvert de 9 h. a.m. à 5h. 30 p.m. — Vendredi 1er janvier — Jour de l'An — Magasin fermé — Samedi 2 janvier ouvert de 9 h. a.m. à 5 h. 30 p.m.

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BOWDEN'S canadian press clippings
École
Photo-Journal
Montreal, Que.
(Week-End. Circ. 163,350)
Wednesday December 23 1964

Elle fut

(suite de la page précédente)

j'étais sa grande soeur quand elle est morte . . .

Nous avons parlé longuement de Charlotte Duchesne (et de Moustique qui a la nostalgie du Canada à Paris). Charlotte Duchesne dont la vie fut marquée au coin de son double héritage : son indianité qui la conduisit dans les bois où elle est morte tragiquement, noyée dans les eaux du printemps, et ses rêves qui étaient comme le prolongement des rêves de sa mère.

— Un jour vous avez quitté l'orphelinat . . .

— Oui . . .

— Avec, dans votre baluchon, votre vocation pour le théâtre ?

— Oui . . . Toute petite j'étais montée sur les planches . . . J'ai même gagné un concours radiophonique à cinq ans. A quatorze ans j'ai fondé une troupe à Chicoutimi, une troupe qui existe encore et qui est allée (sans moi) jouer au Festival dramatique national, à Vancouver. Mais j'ai travaillé. Mon père est complètement invalide depuis plus de vingt ans . . . J'ai été employée de banque . . . C'est d'ailleurs comme employée de banque que je suis venue à Montréal. Mais moi j'avais une idée derrière la tête. En arrivant, je me suis présentée au concours d'entrée du Conservatoire . . . sans imaginer que je pouvais être refusée. Heureusement j'ai été acceptée ! Mais je ne pouvais plus rester à la banque, alors pour gagner mon pain quotidien j'ai fait toutes sortes de métiers qui ne m'empêchaient pas d'aller aux cours : serveuse, vendeuse, employée de bureau . . .

— Et vous réussissiez à gagner assez ?

— Pour ne pas mourir de faim, oui ! Mais je me nourrissais si mal que j'en ai attrapé le scorbut ! J'ai été sauvée par le hasard. Je fréquentais beaucoup le Musée et les galeries. Un jour, au Musée des Beaux-Arts, j'ai fait la connaissance du peintre Arthur Lismer, qui dirige l'école du Musée. J'ai posé pour les élèves de l'école et pour plusieurs peintres. C'est ce métier qui m'a permis de me guérir très vite de mon scorbut et de finir le Conservatoire sans soucis d'argent. Mais je travaillais tellement que j'en avais des étourdissements !

— Et vous êtes sortie du Conservatoire . . . Avec des prix ?

— Un deuxième prix de comédie moderne.

— Et vous avez eu des rôles ?

— Tout de suite ! J'ai été engagée pour "Joie de vivre" tout de suite. J'étais cette jeune journaliste qui revenait dans sa petite ville natale, après des études en Sorbonne, s'il vous plaît !

— Un rôle qui revenait souvent ?

— La première année très souvent, la deuxième année un peu moins et la troisième année presque pas. Mais c'est l'année de ma sortie du Conservatoire que j'ai joué le "Journal d'Anne Frank" pour le Théâtre universitaire. Au Festival, la même année, j'ai joué "Mademoiselle Jaire" — un rôle qui m'a valu le prix de la meilleure comédienne à ses débuts. Et il y eut "les Choréphores", tout de suite après. Cela nous amène à l'été suivant. J'ai passé cet été-là à Percé, comme professeur d'expression corporelle au Centre d'art. Et après ? Après, j'ai joué dans "le Bel Indifférent" de Cocteau avec les Satellites, sur la scène du Centre d'essai de l'Ecole des Beaux-Arts.

— Et "Antigone" ?

— Vous avez vu ?

— Non . . .

— Eh bien, j'ai monté "Antigone", l'"Antigone" d'Anouilh... J'ai fait la mise en scène, j'ai fait les costumes de mes mains . . . et j'ai joué le rôle d'Antigone. J'avais une idée, une idée à laquelle je crois encore . . . mais que je n'ai pas suivie jusqu'au bout . . . par timidité . . . par lassitude aussi . . . Et, justement, le juge-critique, Paul Hébert, m'a reproché cela : de ne pas être allée jusqu'au bout de mon idée.

— Vous devez avoir envie de reprendre la pièce . . .

— Oh, non ! Ni la pièce ni le rôle ! Il fallait que je me sorte Antigone du système ! C'est fait ! Maintenant je suis heureuse et surtout je me suis laissé apprivoiser par la vie. Mais c'est un souvenir . . . J'ai éprouvé ce soir-là tous les sentiments : l'orgueil et l'humilité, la panique et l'exaltation !

— Si je me souviens bien, c'est pour Antigone qu'on vous a décerné le prix de la meilleure comédienne ?

— Oui.

(suite à la page suivante)



Elle tourne en ce moment un long métrage réalisé par Gilles Carle : "Un cactus dans la neige" . . .



Un jour, pour se débarrasser de son complexe d'Antigone, elle mit en scène et interpréta elle-même "Antigone" d'Anouilh . . .

Que Noël vous apporte
joie et optimisme;
santé et succès.

HOLT RENFREW & CIE, LIMITÉE

Elle fut...

(suite de la page précédente)

— Et la chanson ?

—C'est une longue histoire !... Je vous l'ai dit, à cinq ans je chantais. Mais je suis revenue à la chanson quand je me suis jointe à la troupe de Raymond Lévesque pour la revue qu'il présenta à la Tête de l'Art. Je jouais dans les sketches, mais j'y chantais aussi. Je ne pensais pas alors que ce serait autre chose qu'une parenthèse. L'été venu, je suis partie pour chez moi — pour Chicoutimi où on venait d'ouvrir un Centre d'art dont on m'offrait la direction artistique. Tout l'été, j'ai donné des leçons d'art dramatique à des enfants et à des jeunes gens, et avant de rentrer à Montréal, j'ai présenté mes élèves au public, dans un spectacle fait des scènes du répertoire pour les plus grands et d'une scénette que j'avais inventée, pour les petits. Nous avons donné cinq représentations.

— Vous ne passez jamais l'été à Montréal ?

— Ça m'est arrivé une fois ! C'est épouvantable ! Comment font les autres ?

— Vous n'aimez pas Montréal ?

— Mais j'adore Montréal ! J'ai envie de m'en aller seulement quelques mois de l'année ! Les autres fois que j'ai envie de m'en aller, c'est seulement quand il me prend une faim de viande de (sic) bois !

Elle m'a expliqué !

— C'est comme cela que nous appelons, nous, le gibier à poil et à plumes !

— Et l'été dernier ?

— L'été dernier, j'ai chanté, ne vous déplaise ! Un long été, d'ailleurs. J'ai fait partie du spectacle du Totem, à Piedmont, avec Guy Godin et André Lejeune, d'avril à septembre.



(Photos Roger Lamoureux)

Elle descend des pionniers du Lac-Saint-Jean, des premiers habitants du royaume du Saguenay et de Peter MacLeod !

— Et votre carrière de comédienne ?

— Oh, je n'y ai pas renoncé ! Je crois que c'est possible de faire à la fois carrière de chanteuse et de comédienne. Du moins je l'espère.

— J'ai entendu dire que vous tourniez un film en ce moment...

— Un film que nous avions commencé il y a un an, mais qu'il a fallu interrompre faute de neige. Nous venons de recommencer le tournage et de nous mettre à prier pour qu'il neige. Pour qu'il neige beaucoup ! C'est un film de Gilles Carle, intitulé "Un cactus dans la neige". Est-ce que je dois ajouter qu'il s'agit d'une fantaisie sur la neige ?

— J'avais compris qu'il s'agissait d'un long métrage dramatique...

— Mais oui ! C'est une fantaisie, mais qui a une forme dramatique. Et il s'agit d'un film avec scénario et dialogues écrits.

— Ce sera bon ?

— J'en suis certaine !

— C'est votre premier film ?

— Non, j'avais un rôle dans "le Festin des morts"...

— Vous avez joué beaucoup de rôles d'Indiennes ?

— Non, c'était le premier. Mais j'ai aussi joué dans un film anglais. Une courte comédie de l'Office national du Film, "Instant French".

— Votre tour de chant se compose de quoi ?

—J'ai un tour de chant exclusivement canadien, qui va des chansons de Madame Bolduc aux chansons des poètes. Dans "le Cactus" je chante "le Rapide blanc" sur tous les rythmes imaginables. C'est une chanson formidable ! En ce moment je me fais accompagner par le piano et l'harmonica, mais je suis à la recherche d'un guitariste. La guitare et l'harmonica se marient mieux.

Je n'avais fait qu'entrevoir Suzanne Valéry depuis pas mal de temps. C'est visible qu'elle a changé. Elle s'en rend compte, d'ailleurs.

— Je suis devenue gaie, m'a-t-elle expliqué. Je me suis laissé apprivoiser par le bonheur ! Avant, je n'aimais vraiment que mon métier, la nature et ma famille. Maintenant, les gens m'intéressent. Je me sens en équilibre — je veux dire bien équilibrée.

En riant, elle ajouta :

— Des fois je me dis que je suis devenue une fille très saine.

Puis elle m'a dit :

— Beaucoup de gens s'intéressent à moi, m'aiment, et cela me fait chaud au coeur. Je trouve ça formidable. Avant, j'étais terriblement exigeante. J'exige beaucoup moins des autres, maintenant... et ils me donnent davantage.

Suzanne Valéry travaille toujours beaucoup.

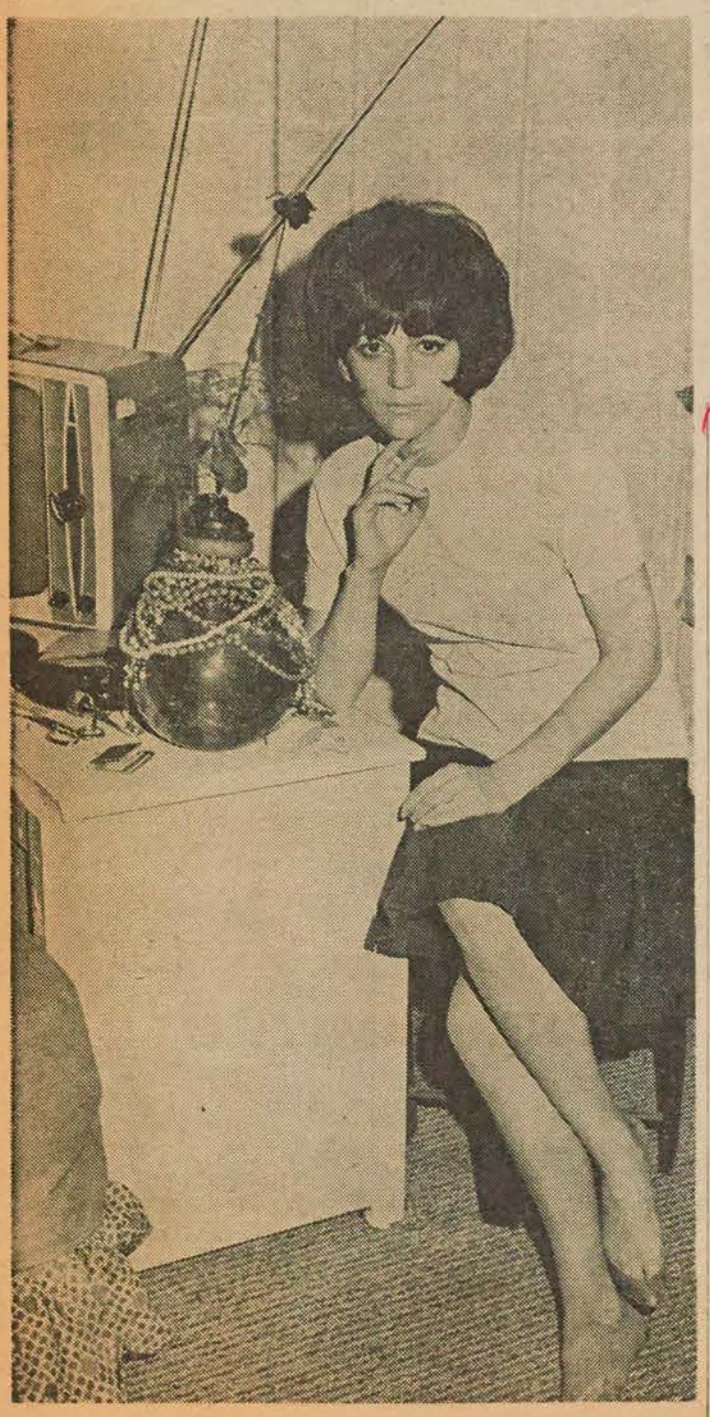
— Le travail, pour moi, c'est comme une nécessité. Il me nourrit comme le pain.

Elle dit aussi qu'elle a été longtemps orgueilleuse.

— Mon orgueil m'a servie longtemps, puis il m'a nui... Maintenant je suis moins orgueilleuse.

— Vous, vous n'avez pas envie de partir ? lui ai-je demandé (mais me doutant de sa réponse).

— J'ai eu le mal canadien, moi aussi. J'ai rêvé de Paris. J'y suis allée. J'y ai été en touriste, puisque je disposais de deux mois seulement et que je voulais voir l'Italie et la Suisse. Mais cela m'a suffi pour me rendre compte que j'étais Canadienne, que je n'avais pas envie de m'exiler... Et puis en ce moment je suis heureuse. Je serais même capable de passer l'été à Montréal !



Toute Montagnaise qu'elle est, elle a joué un rôle de Huronne dans "le Festin des morts".

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Canadian Press Clipping Service
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entre dat
Montreal Gazette, Que.
December 23, 1964

871

Hold Pageant

The annual children's pageant of Christmas and exhibition will be staged at The Montreal Museum of Fine Arts tomorrow, in the museum's lecture hall.

Created and produced by children aged three to 14 attending the Museum's Art Centre, the pageant will be presented at 4 p.m. and at 8 p.m.

Dr. Arthur Lismer, director of the Art Centre, issued a special invitation to parents, members, teachers and chilren to attend.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
January 8, 1965

SCF Supporter

école

871

Her Art Profits Support Young Girl

By JOYCE GOODMAN.

A Hong Kong teenager faces a brighter future today because a Dorval housewife paints on the dining room table.

Mrs. R. F. McMillan, an Oshawa-born painter who lives in the Montreal suburb with her banker husband and two children, has invested her art profits in the Save the Children Fund for the last five years.

She has put the subscribed $60 a year necessary for the support of 16-year-old Ho Wai Kuen for the last five years. She has also sent the Hong Kong teenager presents regularly at Christmas and at her birthday.

"My hope is that I can also help Ho Wai Kuen through university," said Mrs. McMillan, whose most recent exhibition of watercolors went up at the Canadian National Railway station this week. "She is enrolled in St. Thomas School in Hong Kong now and wants very much to be a teacher."

Mrs. McMillan corresponds regularly with Ho Wai Kuen through an interpreter.

Studied Art Here

A former art student at the Montreal Museum of Fine Arts and Sir George Williams University, Mrs. McMillan has exhibited her pictures — chiefly landscapes, abstracts and clowns — at the Avenue Theatre in Westmount and the Arco Gallery in Niagara Falls. She also sells her work privately.

Her canvases now on view at the downtown railway station range from $25 to $75.

"I also pay for all my painting materials and framing costs," said Mrs. McMillan. "And any additional art lessons or art courses I may take. The profits belong to Ho Wai Kuen."

Mrs. McMillan says she gets "annoyed" with people who regard her painting as "a nice hobby".

"My painting I consider my profession and my housework, my hobby," she says. "I sit down at the dining room table every day and work over my watercolors. When the children come home from school, the brushes and paper get put away and I start supper." Her two children are Donnie, eight, and Carolyn, five.

"The children have long understood that my painting is a serious business with me, and I have no trouble with their getting into the paints. They respect what I am trying to do, and so does



Staff Photo by Gerry Davidson

Six-year-old commuter, Joanne Barriere, gets a first-hand art lesson from artist Mrs. Ruth McMillan at the Canadian National Railways Central Station. Mrs. McMillan opened her exhibition of watercolors at the station this week.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
école
West Vancouver
Lions Gate Times, B.C.
December 31, 1964

871

New art classes offered

Winter and spring classes in drawing, painting and print making are being offered local residents by the Village Art Centre.

Classes will be held at the centre at 1385 Marine Drive under the direction of Neil J. Godin, a graduate of the department of education school of art and design at the Montreal Museum of Fine Arts.

Registrations are being taken now for sessions for adults, 7:30 to 8:30 evenings and 1 to 2:30 afternoons, for children from 9 to 10:15 Saturday mornings and teenagers from 10:30 to noon Saturdays. Adult classes start Jan. 6 and children's Jan. 9.

Other sessions may be offered if registration warrants.

In addition to regular classes, special events such as films, lectures and demonstrations will be offered and field trips for landscape paintings and sketching will be incorporated in the courses.

Students may register at the Village Art Centre by dropping in or phoning 926-1214.

Double à enlever
BOWDEN'S canadian press clippings
école
Hollyburn Lions Gate Times
West Vancouver, B.C.
(Weekly. Circ. 5,060)
Thursday December 31 1964

New art classes offered

13M

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BOWDEN'S canadian press clippings

Montrealer
Montreal, Que.
(Con-Mag. Mthly. C. 19,070)

1965 - January 1965

P. 13 - M



MARVEL ON MOUNTAIN STREET

by Gerald Taaffe

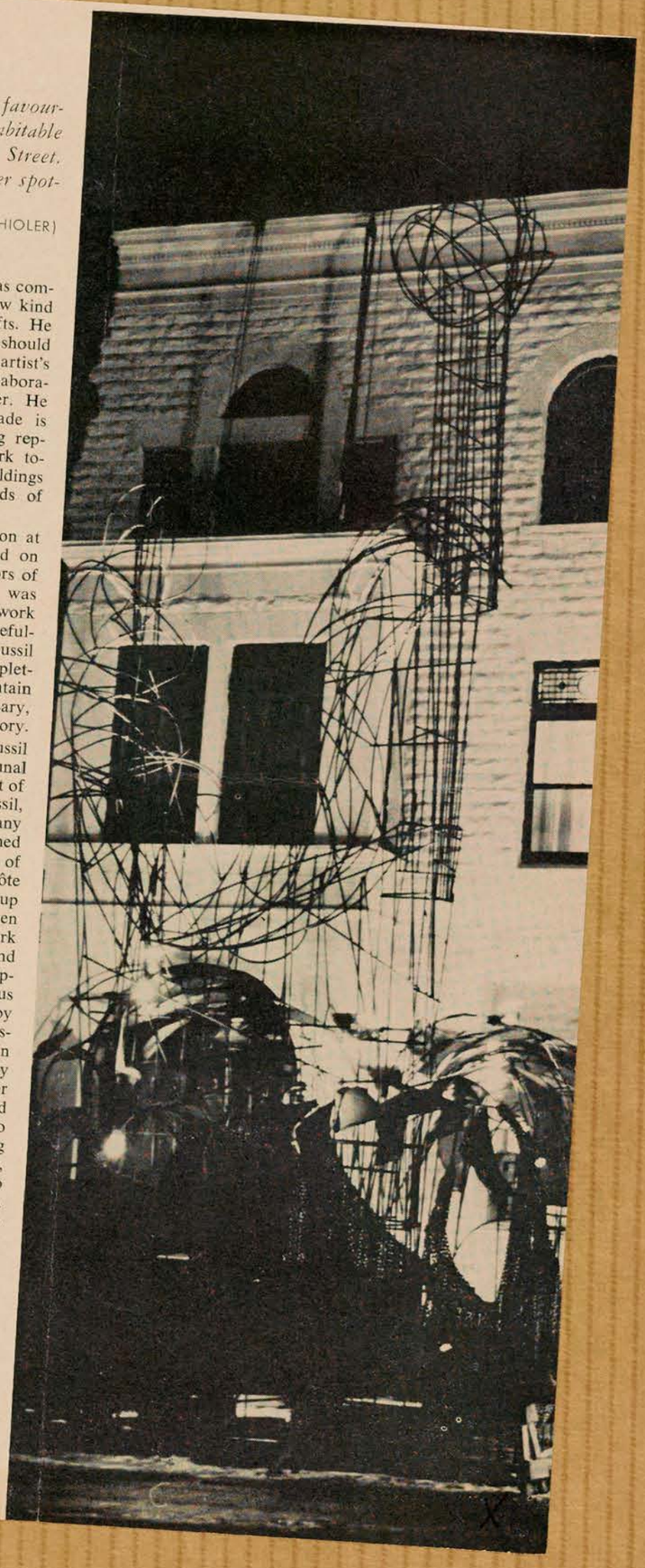
HUNDREDS of Montrealers watched Robert Roussil at work on his outdoor sculpture in Mountain Street. At times they knew as much about it as the controversial Montreal sculptor himself. "I feel a work grow around me," says Roussil, his massive, shaggy-bearded face glowing with innocent enthusiasm, "I have to live it. Work in it. When people would stop and ask questions they too were participating in the work. I like having people around when I work." The work encloses a stairway leading to what will be eventually a combination restaurant and drug store. It consists of a passage of horse-shoe shaped steel rods, draped on the sides with heavy chains and partially covered with triangular sheets of worked copper. Above this base rises a series of high steel loops which suggest a resurgent human figure. Roussil worked alone on the project, without engineers and architects, since it posed no particular structural problems, and he was given carte blanche by the restaurant owner who commissioned the work.

"I wouldn't have done it if he didn't give me complete freedom," says the thirty-eight year old sculptor. "What's more I don't approve of artists being commissioned to execute works on building projects. Usually you are just used to cover up something, to make something decorative." In the case of the construction on Mountain Street he feels that he has made a complete entity, one that isn't reduced to a purely decorative function, and there is no doubt that it easily dominates the rather modest building in front of which it has been constructed. As for such artistic *causes célèbres* as the gaudy murals overlooking the waiting rooms of many of Canada's airports, Roussil feels that they are misguided, "a degradation of art by architecture."

While not denying the possibility of a marriage of art, engineering and architecture, Robert Roussil feels that the final work should be a complete organic unity. He is excited at the idea that people will actually enter his construction on Mountain Street. To Roussil, all art should be used, it fills a real need. He is basically against the idea of galleries and collections. Another of his works, a massive construction built this summer on the green slopes of Mount Royal, during a sculpture symposium, has also been used — by kids who liked clambering around inside it. When park authorities chased off the children, Roussil was the first to protest. "That's what it was meant for. Let the kids play in it as much as they want. It won't hurt them or the sculpture." Like the structure on Mountain Street, the piece on the mountain itself was meant to be a habitable sculpture.

Robert Roussil, *at left, in one of his favourite haunts — the passageway of the 'habitable sculpture' he has created on Mountain Street. At right is the completed structure under spotlights.*

(PHOTOS BY TORBAN SCHIOLER)



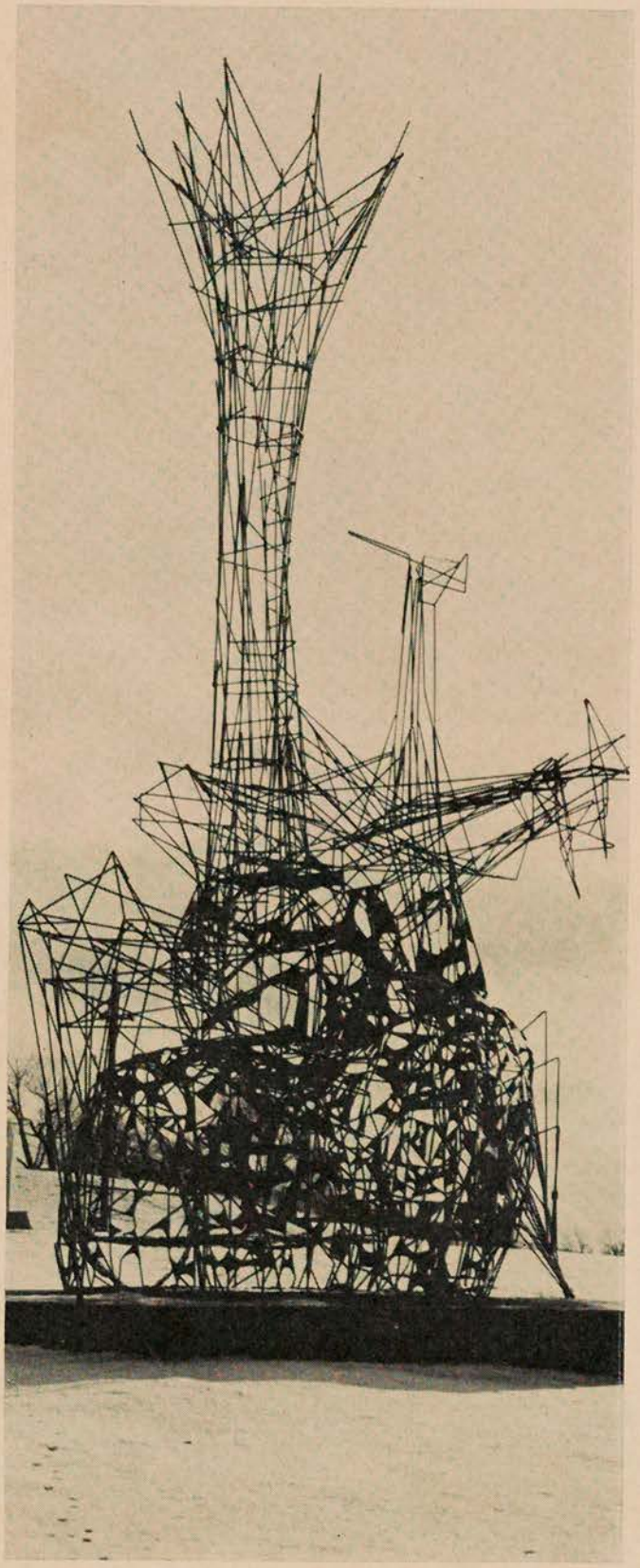
Roussil feels that the two habitable works he has completed in Montreal are only the precursors of a new kind of collaboration between the various building crafts. He feels that each home, each office or public building, should be a work of art in itself, not as the fruit of the artist's work alone, but as the end result of an intimate collaboration between artist, architect, engineer and builder. He would like to see the day when the building trade is dominated by what he calls corporations, including representatives of all these disciplines, who would work together on each structure. As Roussil sees it, the buildings would be both delightful and suitable to the needs of today's society.

In fact, he had hoped to have such a corporation at work during the sculpture symposium that was held on Mount Royal this summer. He was one of the sponsors of this international get-together, and his original idea was for men of different disciplines, a corporation, to work together on a single structure of lasting value and usefulness. Instead, each of the sculptors, including Roussil and his Montreal sidekick, Armand Vaillancourt, completed his own work of art, leaving it behind on the mountain in return for room, board, and, where it was necessary, travel expenses. It was, in Roussil's mind, a limited victory.

The idea of an artistic community has haunted Roussil for many years. In the early fifties he had a communal sculpture atelier in St. Adele. His most ambitious project of the type, though, was in France, in the mid-fifties. Roussil, finding himself in Paris and penniless, like so many other rebellious young French Canadian artists, shunned the Left Bank and made his way to the little village of Tourettes sur Loup, in a neglected corner of the Côte d'Azur, between Grasse and Nice. There he found a group of dilapidated buildings, olive presses which had been abandoned many years before. With incredible hard work he transformed one of the buildings into a habitation and sculpture atelier. He turned out many of the wood sculptures for which he is best known, twisted, voluptuous figures, human-seeming, but within the forms suggested by the wood itself. (It is only in the past two years that Roussil's metal structures have begun to appear, and only in the two latest structures, in Montreal, that he seems truly at ease in the new medium). He was joined by other artists, and began to transform another of the abandoned olive presses, this time into a completely equipped studio for ceramists and potters. By the time the second building was completed the community had expanded considerably, there was even a resident poet, and Roussil planned to convert two more of the buildings. One would be a foundry for sculpture, and the other a little theatre. It has never been completed, and Roussil has taken to returning home to Canada with increasing frequency, but the dream remains. Right now he is working with a Montreal poet and film-maker in the realization of a group creation.

ROUSSIL'S fame first came as a result of an incident which is a perfect example of what some call his guilelessness and others his "instinctive sense of publicity." It began with the rather joking gift of a tree from a journalist crony. To Roussil, though, the tree was more of

On Mount Royal *is Roussil's first attempt at creating a 'habitable sculpture'. Of course no one has moved in to live there, but neighborhood kids had a good time playing inside it until park authorities shooed them away.*



a challenge than a pleasantry. He carved a massive and highly realistic couple entwined together amorously and brought it to the Ontario Street entrance of the Montreal Museum of Fine Arts. Since the museum was closed he went off to refresh himself until opening time. While he was gone a member of the Museum Committee came by and was so shocked at the sensuous lines of the carving peeping through the rough cloth in which Roussil had wrapped it that she called the police. The police came, were shocked too, and carted the massive carving off to the station. Roussil returned to find no statue, but plenty of stories as to what had happened to it. He phoned the newspapers, and, together with a flock of eager journalists, made his way down to the station. A photographer lifted his camera to his eye, aiming it at the carving, and a resourceful policeman whipped out his handkerchief and covered the offending portions of Roussil's work. And so the photograph appeared in next day's paper. By this time the police were more embarrassed than censorious, and they returned the work quietly to its author.

According to Roussil this cut off opportunity for further employment at the Montreal Museum of Fine Art's school. He had been trained there rather than at the Ecole des Beaux Arts, the traditional stepping-off point for French Canadian artists, partially because his limited formal schooling made him ineligible for the provincially operated Ecole. In time he became the instructor in sculpture at the Museum's school, and, according to its director, Dr. Arthur Lismer, he was a first rate teacher. Dr. Lismer laughs when he recalls the incident of the censored carving, calling it "a perfectly Roussil-ian action." At the time, says Dr. Lismer, Roussil was an immensely likeable person but erratic, to say the least. He was in a rather ill-defined state of revolt against society. "Actually what Robert (Roussil) did would have been perfectly acceptable in a different kind of society. It would have been well received in France, for example. But in the Montreal of the time it was just misbehaviour." A few years later Roussil was involved in still another brush with the police censor and found an energetic and daring champion in the person of Agnès Lefort, owner of the gallery in which he was exhibiting. At one moment Miss Lefort faced criminal prosecution for displaying her Roussil, but the charges were finally withdrawn.

While keeping his instinctive sense for publicity, Roussil is now accepted as one of Canada's best sculptors on the merits of his work. He is an enthusiast, demolishing all logical objections to his schemes with energy and conviction. Like a true believer, he tends to feel that the public is ripe to receive his message. When he tells of the reaction of the spectators to his construction on Mountain Street he tends to put his own words in their mouths. To the question, "How did the bystanders react ?", he answers, "They said it was good to see a sculpture which fulfills the needs of life today." A darker sort of enthusiast would see evil schemes surrounding him, frustrating his journey towards the light. Not Roussil. His eccentricities are a form of love for mankind, and his projects, however they are received, are left as a sort of testimony to this feeling.

The structure on Mountain Street bears witness to Roussil's often unappreciated desire to serve mankind. Even if you don't want to enter the restaurant-cum-pharmacy it hides, there is a temptation to enter the chain-draped stairway and look up, past the copper forms, to the airy loops of steel. Mountain Street, already an elegant and charming concourse, is given that much more character. Roussil himself often returns to look at his work. He enters it, touches it. One suspects he is enchanted. It would be ungrateful not to share his enthusiasm.

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal (N.D.G.) Monitor
Quebec
School
January 7, 1965

$71

Local artist to exhibit at YM-YWHA

Marion Aronson will exhibit recent works in pastels, at the YM-YWHA of Montreal, from Monday, January 18 to Sunday, January 31 in Room 35 of the Y, 5500 Westbury avenue. The exhibit will be open to the public daily from 9 a.m. to 10 p.m. (except Friday evening and Saturday).

Marion Aronson received her art education at the Montreal Museum of Fine Arts under Goodridge Roberts, William Ogilvie and Edwin Holgate. She was the recipient of a Fine Arts Scholarship from the Museum. She studied child art education with Dr. Arthur Lismer and Miss Andrey Taylor at the Art Centre.

Miss Aronson has exhibited her works in one-man shows in the Montreal Museum of Fine Arts and in Ottawa. She was represented in the Travelling Women's Art Show throughout Canada, the Winnipeg Art Show, and the National Bi-Centennary of Hadassah. She has taught at the Strathearn School and for the past 15 years the children's art class at Congregation Shaar Hashomayim. Miss Aronson has received favourable criticism and recognition from various art critics during her career as an artist.

The Art Projects Committee of the Snowdon Adult Education Department of the YM-YWHA of Montreal is presenting the work.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
School
St. Catharines Standard, Ont.
January 13, 1965

$71

In Montreal

MP's Daughter-in-Law Has Art Exhibition

MONTREAL — Artist Ruthven F. McMillan, daughter-in-law of MP Dr. W. H. McMillan and Mrs. McMillan of Thorold, a professional painter living in Dorval, Que, currently has an exhibition of 22 water colors on display in the Coin des Arts in Montreal's Central Station.

A former art student at the Montreal Museum of Fine Arts, Mrs. McMillan also attended Sir George Williams College. In 1962 she graduated from the Famous Artists School in Westport, Conn.

Mrs. McMillan has exhibited her work, chiefly landscapes, abstracts and clowns, at the Quebec Provincial Exposition and the Arco Gallery in Niagara Falls. Her first public show was held in the Avenue Theatre in Westmount (Montreal).

For Fund

She also sells her work privately. Her newest group of watercolors which are on exhibition in the downtown Canadian National Railways Central Station range from $25 to $75.

For the past five years, Mrs. McMillan has invested some of the returns from the sale of her paintings in the Save the Children Fund.

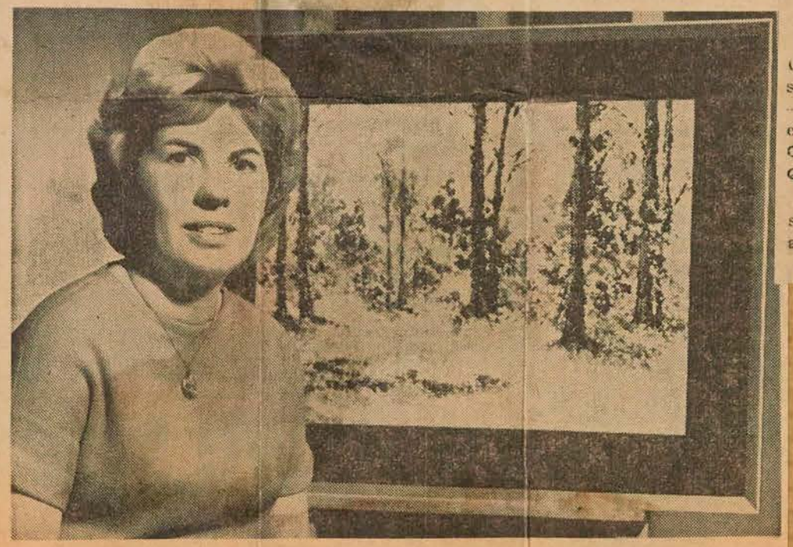
She has subscribed the required $60 a year for the financial support of a 16-year-old Hong Kong teen-ager who hopes to become a school teacher.

Mrs. McMillan corresponds regularly with Ho Wai Kuen through an interpreter and sends her gifts each Christmas and on her birthday. Ho Wai Kuen is now studying in St. Thomas School in Hong Kong.

Mrs. McMillan is the wife of William H. McMillan, son of Dr. and Mrs. W. H. McMillan who now holds an executive position in the main branch of the Royal Bank in Montreal.

Mr. McMillan entered the Royal Bank in Thorold 18 years ago. He has since been employed in other branches, including Oshawa, Toronto and St. John N.B., before his most recent appointment in Montreal.

Mr. and Mrs. McMillan were married in 1955 and have two children.



Artist Ruthven F. McMillan, of Dorval, Que., stands beside Autumn Gold — one of her 22 watercolors now on exhibition in the Coin de Arts, in the CNR Central Station, Montreal. Mrs. McMillan's paintings will be on display until Feb. 3.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
School
Thorold News, Ont.
January 14, 1965

$71



Artist Ruthven F. McMillan, (Mrs. W. A. McMillan,) stands beside her painting "Autumn Gold" — one of 22 watercolors now on exhibition in the "Coin des Arts" C.N. Central Station, Montreal, Quebec.

Eye-catching "Autumn Gold" — shimmering glowing color — is attracting much attention in the current exhibition in the "Coin des Arts". Mrs. McMillan's technique with watercolor is said to be unique. It results, in all her 22 paintings now being shown in a delightful feeling of lightness and color, whether it be in this Autumn Gold or her several-times repeated variations of form

Mrs. McMillan is a native of Montreal. She studied at the Montreal Museum of Fine Arts, Sir George Williams College and under the direction of the Late Wilfred Barnes.

In 1962 she graduated from the Famous Artists Schools, Fine Arts Course of Westport, Conn.

Her work has been seen at the Aarco Gallery, Niagara Falls, and at the Quebec Provincial Exposition Her first public show was at the Avenue Theatre, Westmount Quebec, in August.

Ruthven is the daughter-in-law of Dr. and Mrs. W. H. McMillan of Clairmont St. Mrs. McMillan of Thorold, accompanied by her sister, Miss Sadie M. Fraser of Petrolia attended the exhibition last week.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
The Suburban
Montreal, Que.
January 15, 1965

871

MARION ARONSON EXHIBIT AT Y.M.-Y.W.H.A.

Marion Aronson will exhibit recent works in pastels, at the Y.M.-Y.W.H.A. OF MONTREAL, from Monday January 18th to Sunday, January 31st in Room 35 of the Y, 5500 Westbury Avenue. The Exhibit will be open to the public daily from 9.00 A.M. to 10.00 P.M. (except Friday evening and Saturday.)

Marion Aronson received her art education at the Montreal Museum of Fine Arts under Goodridge Roberts, William Ogilvie and Edwin Holgate. She was the of a Fine Arts Scholarship from the Museum. She studied child art education with Dr. Arthur Lismer and Miss Audrey Taylor at the Art Centre. Miss Aronson has exhibited her works in one-man shows in the Montreal Museum of Fine Arts and in Ottawa. She was represented in the Travelling Women's Art Show throughout Canada the Winnipeg Art Show, and the National Bi-Centennary of Hadassah. She has taught at the Strathearn School and for the past fifteen years the children's art class at Congregation Shaar Hashomayim. Miss Aronson has received favourable criticism and recognition from various art critics during her career as an artist.

The Art Projects Committee of the Snowdon Adult Education Department of the Y.M.-Y.W.H.A. OF MONTREAL is pleased to present the work of Marion Aronson to the public.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Loyola News, Montreal, P.Q.
January 28, 1965

Canadian Painting Exhibit

871

Art To Color Hall

Thirty-two paintings by Canadian artists will be exhibited at Loyola beginning Thursday, February 4, and continuing until Sunday, February 12.

The exhibit will be held in the east corridor of Hingston Hall.

Among contributions, which are on loan from the Dominion Art Gallery of Montreal, are paintings by two of the Group of Seven (well-known Canadian artists), A. Y. Jackson, who submitted a design for the new Governor-General.

In the Loyola section Mr. T. Slattery, Loyola's legal advisor, and former graduate of the college, and Mr. H. Hogan, father of a former alumnus, will have four paintings each on display.

Walter Klinkhoff Galleries have agreed to loan two works by Dr. Lismer, principal of the School of Fine Arts. This school is affiliated with the Museum of Fine Arts.

Honorary chairman of the exhibit will be the Very Reverend Patrick G. Malone, S.J., President of Loyola. It is being sponsored by the Canadian Affairs Committee affiliated with the International Affairs Society.

On the opening night of the showing there will be a "Vernissage", a private showing, to 150 businessmen and dignitaries from the Montreal area.

The exhibit will be open to the general public on Thursday and Friday from 7:00 until 9:30 p.m., and on Saturday and Sunday from 3:00 until 9:00 p.m.

The purpose of the exhibit has been described by the organizers as an attempt to further appreciation for Canadian art.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Westmount Examiner, Que.
January 22, 1965

871



PALETTE PATTER

by VALENTINA RAHR

In the second public showing of her works, R. F. McMillan has twenty-two water colour paintings of boat scenes, clowns, landscapes and flower studies.

Her boat scenes show rich greens and blues; landscapes show golds and sepias of our rich Canadian autumns; colorful clowns; bottle and glassware designs are decorative; a painting of a football game shows action and movement in red and gold and green; "Call of the Tide" a boat scene is interesting and interprets the call of the sea.

Born in Montreal, R. F. McMillan studied art at the Montreal Museum of Fine Arts, Sir George Williams School of Fine Arts, and worked under the Late Wilfred Barnes, R.C.A. She graduated from the Fine Arts School at Westport, Connecticut, in 1962.

The exhibition is being held at Coin des Arts, CN Concourse, east area, until February 3.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Charlottetown Patriot, P.E.I.
February 5, 1965

Bugden showing opened

871

TORONTO (CP)—Contemporary artist Barry Bugden of Charlottetown Thursday night opened a two-week exhibit of 100 of his latest works.

Angus MacLean, Progressive Conservative member of Parliament for the Prince Edward Island constituency of Queens, opened the exhibit.

It was the first such showing for the 50-year-old artist outside P.E.I.

"And I must say that I looked on the whole thing with fear and trembling," Mr. Bugden said in an interview. "However, the results already are very gratifying."

Within an hour of the opening sold stickers were placed on six paintings ranging in price from $30 to $400.

Mr. MacLean said Mr. Bugden is the first Prince Edward Islander to "have a show of this type in many years."

A native of Hastings, England, Mr. Bugden is president of the Maritime Provinces Artists Association. He has studied under Clare Bice of the Museum of Fine Arts at London Ont., and Gentile Tondino of the Montreal Museum of Fine Arts. He was awarded a Canada Council grant in 1960, which he used to study art in England and Spain.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Charlottetown
Guardian, P.E.I.
Feb. 6, 1965

Budgen Art Exhibit Well Received In Ont.

871

Paintings by Barry Bugden were sold within an hour of the opening of an exhibition of 100 of his works in Toronto.

The paintings ranged in price from $30 to $400.

The exhibition of the local artist's work opened yesterday and will be running at the Studio Showcase Ltd. for two weeks.

The showing was opened by Angus MacLean, Queens MP, who said Mr. Bugden is the first Islander to "have a show of this type in many years."

This the first such showing for the 50-year-old artist outside the province.

"And I must say that I looked on the thing with fear and trembling," Mr. Bugden said in an interview, "however the results are very gratifying."

A native of Hastings, England, Mr. Bugden is president of the Maritime Provinces Artists Asociation. He has studied under Clare Bice of the Museum of Fine Arts at London, Ont., and Gentile Tondino of the Montreal Museum of Fine Arts. He was awarded a Canada



H. BARRY BUGDEN

Council grant in 1960, which he used to study art in England and Spain.

Mr. Bugden terminated his employment in May of last year with Maritime Electric Company Limited, where he was advertising and public relations supervisor for 12 years, in order to devote full time to commercial and fine arts.

He has wide experience in the commercial art field, having been a commercial artist in London, Ont., for seven years before moving to this province.

Paintings of Island scenes and portraits by Mr. Bugden have been well received by Islanders and visitors to the province and now hang in many private collections in Canada and the United States.

conference the province made the concessions to Western Deuterium Company Limited to allow the company to submit a competitive bid to Atomic Energy of Canada Limited.

Ottawa sources said four bids have been submitted for the plant: Deuterium of Canada Limited of Glace Bay, N.S., Dynamic Power Corporation of Calgary, Western Deuterium Company Limited of Victoria and Imperial Oil Company Limited. No decision on the bids was expected for some time.

He said the province made the move in a "determined" effort to have the plant constructed near Estevan.

Bids for construction of the plant closed Jan. 29, and Mr. Thatcher said both Western Deuterium and the province are optimistic the bid will be accepted.

Mr. Thatcher said the Nova Scotia government provided 100 - per - cent financing of the country's first heavy - water plant at Glace Bay and that Saskatchewan will "put up a great deal of money" if the bid for the second plant is approved.

Atomic Energy of Canada, a federal Crown corporation, is the sole user of heavy water in the country. Supply plants are built by private firms which submit price bids to the corporation.

Penticton Herald
Penticton, B.C.
(Daily, Circ. 5,435)
Wednesday, February 24, 1965

D 13-M

Paint 'Only Icing' Says Area Artist

By BETTY CLOUGH

An exhibition of recent paintings by Naramata artist, Perce Ritchie, is showing now in the Kelowna Regional Library, and will remain until March 1.

Perce (Mrs. Fred) Ritchie, is a painter with a great respect for the importance of a solid grounding in drawing. She spent a year in Paris studying drawing with a sculptor who had been a pupil of Bourdelle.

For four years she then learned to draw and paint at the Art School in Montreal Museum of Fine Arts, under Edwin Holgate, Will Ogilvie, Lilias Newton, Goodridge Roberts and others. After the war, she had two courses in sculpture with Gisella Lamprecht, and night classes with Jacques de Tonnancourt.

Her paintings have appeared in Spring Shows at the Montreal Museum of Fine Arts and the Manitoba Society of Artists, Winnipeg, and have toured with exhibitions in the west, including Women Painters of B.C.

LOOK AND SEE

In the classes which she has taught to children and young people in Montreal, Painting in the Parks, and at the Okanagan Summer School of the Arts, and in her current adult class at Naramata, Mrs. Ritchie emphasizes the necessity of learning to look and to see, and to paint in one's own way.

About her own work she says: "The emotional impact of whatever I paint is one of my strongest motives — to create a feeling rather than an impression. The construction, pulling together, the sculpture of a painting, its drawing, its movement, is all important to me. The paint is only the icing on the cake."

"The only influences on my work, I believe, are writers, Hemingway, for his honest approach, clear, strong, simple, no adjectives, no waste space or thought. I would like to be able to paint like this."

RIGHT SUBJECT

As soon as she finds the right subject, she konws she must paint it. Sometimes her inspiration is intellectual, because she in interested in contributing to a cause. This is true of one of the paintings in the Kelowna exhibition, called Someone's Crying, Lord," which shows a Negro, seated with his guitar, singing the folk song.

Metro Express
Montreal, Que.
February 22, 1965

Table ronde sur la peinture

871

SOCIETE D'ETUDE ET DE CONFERENCES: La peinture fera l'objet d'une table ronde à la prochaine réunion de la Société d'étude et de conférences, mardi soir, 23 février, à 8 h. 30, à l'hôtel Windsor. La Société après avoir, l'an dernier, invité les directeurs de quatre troupes théâtrales à discuter devant ses membres des diverses disciplines du théâtre, a cru bon d'inviter cette année quatre de nos peintres les plus renommés

Les peintres qui prendront part à cette table ronde et qui exposeront certainenes de leurs toiles à cette occasion, sont; mesdames Henriette Fauteux-Massé et Denyse Gadbois, messieurs Jacques de Tonnancour et Jean Goguen. Mme Fauteux Massé est peintre et poète; Mme Gadbois est professeur au collège Marie-de-France, M. de Tonnancour est professeur à l'école des Beaux-Arts et M. Goguen est professeur au musée des Beaux-Arts.

The Victory
St. Eustache, Que.
February 4, 1965

AROUND THE AREA

871

By Kit Cumming
473-5652

Commuters may be interested in an exhibition of paintings in the "Coin des Arts" in Central Station, commencing on February 3rd.

They are the work of Mrs. Joyce Kellock, whose father, Mr. Alex McLaren is a well known artist now living in Two Mountains. Mrs. Kellock says she can't remember a time when she did not have a paint brush in her hand. When she was 10 years old she attended Mr. Lismer's classes in the Museum of Fine Arts, and on graduating from West Hill High entered Sir George Williams School of Art under Mr. Jas. McCorkindale.

Upon completion of the course, she was invited to become one of the instructors, and taught there for six years.

Mrs. Kellock lives in Roxboro and still enjoys painting. Besides taking care of husband Jim and three children, she finds time to conduct art classes — two groups of adults and one class of children which is sponsored by the "Y".

Kelowna Courier, B.C.
February 17, 1965

One-Man Art Show On Exhibit At Kelowna Branch Library

871

The one-man art show of Mrs. P. M. Ritchey, Naramata, is on display in Kelowna Library board room, Mrs. E. T. Sherlock, publicity chairman for Kelowna Art Exhibit Society said today.

"The society sponsors a number of displays by Canadian artists throughout the year, for the public to view free of charge," said Mrs. Sherlock.

"Mrs. Ritchey's paintings, which are semi-abstract and realist, will be on display for two weeks, from Monday, Feb. 15 until Monday, March 1.

"Mrs. Ritchey was born in Point a Pic, Quebec. She studied drawing in Paris with sculpture M. Muguet, a pupil of Bourdelle.

ART SCHOOL

"She had four years of drawing and painting at the Art School, Montreal Museum of Fine Arts, under Edwin Holgate, William Ogilvie, Lilias Newton, and Goodridge Roberts," Mrs. Sherlock said.

Mrs. Ritchey said the emotional impact of my paintings is one of my strongest motives. I try to create a feeling rather than an impression.

"The construction is also very important to me. It pulls together the sculpture of a painting, its drawing, and its movement.

"It is necessary to be able to feel behind something. The paint is the icing on the cake. The only influences on my work are writers, such as Ernest Hemingway. He had an honest approach which was clear, strong, simple, no adjectives, and no waste of space or thought," Mrs. Ritchey said.

CLASSES

Mrs. Ritchey taught childrens' art classes at the St Andrew's Youth Centre, Montreal, and young peoples' classes in the Okanagan Summer School of Fine Arts. She is now regional organizer for the summer and winter sessions in the Okanagan Summer School.

Also, Mrs. Ritchey is the



MRS. RITCHEY

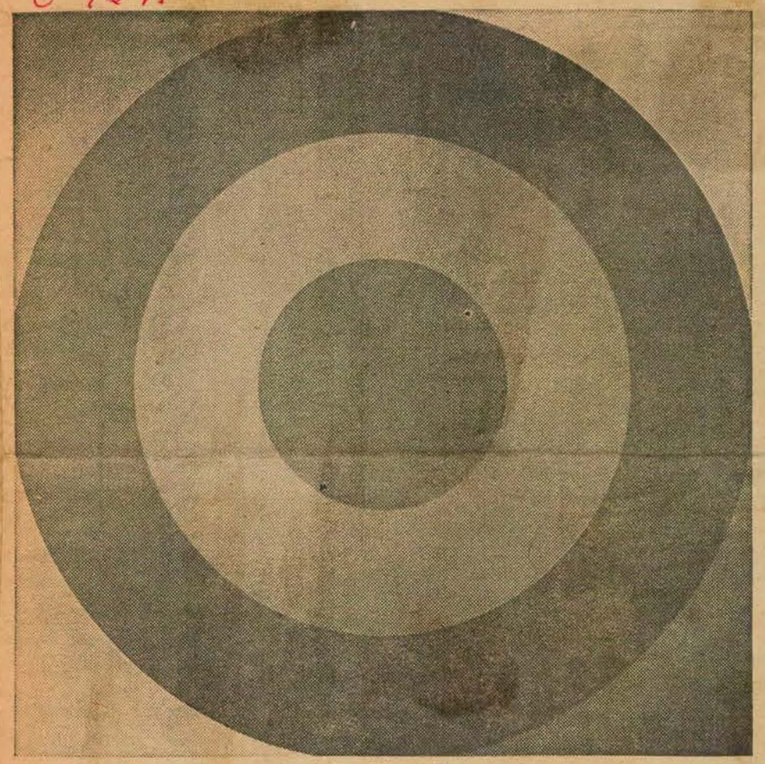
teacher of a small adult art class in Naramata.

Her exhibitions have been shown at the Montreal Museum of Fine Arts; Manitoba Society of Artists, Winnipeg; the University of British Columbia; in the Western tour of B. C. Painters; Western Canada Art Circuit. Women Painters of B.C.

Après les lignes de Barbeau, les cercles de Tousignant

DE NEW YORK

simone auger



"L'empêcheur de tourner en rond", huile, 72" x 72". Cette toile (aux tons rouge, bleu et vert) de Tousignant fera partie d'une expo de groupe, prochainement au Museum of Modern Art de New York.

IL Y A un mois, j'avais le plaisir de rencontrer le bien connu Marcel Barbeau, à l'ouverture de son exposition à l'East Hampton Gallery. Le 2 février, c'était au tour d'un second Montréalais de s'y faire remarquer. Claude Tousignant tenait son premier "one-man show" new yorkais à la spacieuse galerie de la 56e rue.

Accompagné de sa jolie femme, l'ex-Denise Pelletier, peintre, qui n'a de semblable à l'autre Denise que le nom, il reçut aimablement les visiteurs venus contempler ses cercles vert et rouge, noir et blanc, noir sur noir, jaune sur jaune, dont les vibrations optiques nous firent si bien cligner des yeux que nous crûmes naïvement assister à une exposition Op Art.

"Je ne considère pas que je fais de l'Op Art", nous dit Tousignant qui, avec sa sombre moustache, son épaisse chevelure et son profil latin, ressemble davantage à un Français de l'insouciant Midi qu'à un nord-américain du froid Canada.

Elève du School of Art and Design du Musée des Beaux-Arts de Montréal pendant quatre ans, étudiant à Paris de 1952 à 1953, Tousignant eut sa période automatiste, plus près toutefois de l'abstrait lyrique que de l'expressionnisme abstrait. En 1956, il se faisait "hard edge" et devenait l'ami des lignes et quadrilatères qui allaient par la suite caractériser ses tableaux. Vers la fin de 1963, il passait des structures rectangulaires aux structures sphériques. Il optait pour le cercle qui, mieux que le carré, permet "le trompe-l'oeil et l'intervalence d'espace".

En 1964, ces cercles se faisaient optiques presque en dépit de leur auteur.

"Je ne cherchais pas le truc visuel, dit-il. D'ailleurs, certains de mes tableaux ne sont pas optiques. Voyez le jaune sur jaune, par exemple. C'est seulement à force d'utiliser des couleurs pures que je suis arrivé aux couleurs qui me plaisent le plus"... et dont la coexistence, comme il se doit dans les expériences optiques, agace la rétine de l'oeil.

Interrogé sur le sens de cette peinture qui cherche à irriter, quand le but traditionnel de l'art fut de séduire, Tousignant s'exclame : "Mais, je trouve ça beau, moi !"

Et de fait, ces cercles d'une rigoureuse précision ont une incontestable beauté plastique, — celle des couleurs pures, sagement et savamment juxtaposées.

A compter du 25 février, l'un des meilleurs exemples de ce nouveau Tousignant fera partie, avec une toile de Molinari, d'une importante exposition de groupe au Musée d'Art Moderne de New York. Des peintres de diverses nationalités, mais travaillant dans le sens des Barbeau, Tousignant, Molinari, y seront représentés. Le Musée organise à cette occasion au moins deux vernissages et un diner-gala avec cravate noire et tout l'apparat.

Tousignant, toutefois, ne sait s'il reviendra pour l'occasion. Il comptait, le soir du 3 février, rester une semaine à New York et retourner ensuite à ses pinceaux. Mme Tousignant qui exposa, si je ne m'abuse, à un des Salons du Printemps montréalais, ne reprendra pas pour sa part les siens, qu'elle abandonnait il y a environ un an et demi.

Ses chats siamois, et ses crochets qu'elle manie avec des doigts de fée, s'il faut en juger par l'élégante robe de soie bleu qu'elle avait confectionnée elle-même, se chargeront de son temps libre et de ses talents artistiques.

En bref...

Boeing-Boeing, qui a eu tant de succès à Paris et à Londres, risque de faire "Patate" à New York. Telle l'illustre "Patate" de Marcel Achard, la comédie de Marc Camoletti est en passe de devenir un four. On n'est pas du tout amusé par le héros aux trois fiancées. Tout Paris a ri ? Londres a gardé l'adaptation de Beverly Cross à l'affiche pendant trois ans ? C'est que les Français et les Anglais "sont incroyablement tolérants". Vérité en-deçà des frontières, erreur au-delà.

Un autre auteur, Américain celui-là, eut aussi son "samedi de la matraque". Sa comédie apparaissait à Broadway le mardi soir, et en disparaissait, blessée à mort, quatre jours plus tard. "Il y a deux petits garçons dans **The Family Way** de Ben Starr, écrivit un critique, et ils m'ont aidé à me faire une opinion sur le programme d'aide à l'éducation du Président Johnson. Je suis pour. Il va permettre d'enseigner l'alphabet aux enfants, et aussitôt qu'ils seront capables de lire, ils seront capables de lire des manuscrits, et dès qu'ils seront capables de lire des manuscrits, ils seront en position de refuser des pièces telles que "The Family Way"...

Tiny Alice, drame confus d'Edward Albee sur le réel et l'illusoire, continue par contre de prospérer. Tous veulent se faire une opinion sur la prétentieuse "petite Alice". Un savant lecteur écrivit au "New York Times" que Alice venait du grec "alicia", qui signifie vérité et que, par conséquent, il n'y avait rien d'autre à Tiny Alice qu'une "petite vérité". Ainsi donc, si les critiques eussent mieux connu le grec, "Tiny Alice" n'eût été du grec pour personne.

Le poète américain **Carl Sandburg,** qui fêtait le mois dernier ses 87 ans, n'a pas quant à lui oublié son latin. Croyant à la maxime de Juvénal, "mens sana in corpore sano", il fait tous les jours, étendu par terre, l'exercice suivant : il ouvre lentement les jambes, puis soulève un lourd fauteuil de chêne au-dessus de sa tête trois fois d'affilée. Cela, croit-il, devrait le maintenir moralement et physiquement sain pour un an encore, ou douze. "C'est inévitable, c'est inexorable, c'est écrit dans les livres", lui a-t-on entendu dire un jour. "J'ai eu deux arrière-grands-pères et un grand-père qui sont morts à un âge divisible par 11. Si je ne meurs pas à 88 ans, je mourrai à 99 ans."

La connaissance des mathématiques fait aussi grand bien aux détenteurs des droits d'Ian Fleming. Albert Broccoli et Harry Saltzman ont refusé une offre de $1,500,000 de la Columbia Broadcasting System, qui voulait porter à la télévision les romans consacrés à James Bond. Ils ont tiré trois films aux profits mirifiques des aventures de l'Agent Secret 007. D'autres sont prévus. Pourquoi faire des soustractions quand on peut faire des additions ?

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Saturday, February 20, 1965

A la Société d'étude et de conférences

La peinture fera l'objet d'une table ronde à la prochaine réunion de la Société d'étude et de conférences, le mardi soir 23 février, à 8 h. 30, à l'hôtel Windsor. La Société après avoir, l'an dernier, invité les directeurs de quatre troupes théâtrales à discuter devant ses membres des diverses disciplines du théâtre, a cru bon d'inviter cette année quatre de nos peintres les plus renommés à venir défendre à leur tour, et sous l'habile direction du Dr Paul Dumas, collectionneur et critique bien connu, les subtilités de ce grand art qu'est la peinture.

Les peintres qui prendront part à cette table ronde et qui ont fort aimablement consenti à exposer certaines de leurs toiles à cette occasion, sont : Mmes Henriette Fauteux-Massé et Denyse Gadbois, MM. Jacques de Tonnancour et Jean Goguen. Mme Gadbois est professeur au collège Marie-de-France, M. de Tonnancour est professeur à l'école des Beaux-Arts et M. Goguen est professeur au musée des Beaux-Arts. Cette réunion sera sous la présidence de Mme Philippe Ewart, présidente de la S.E.C.

Lethbridge Herald
Lethbridge, Alta.
(Daily, Circ. 19,115

Tuesday, March 9, 1965

Art Display At Library

A display of paintings by Owen Chicoine and Patrick Landsley will be on exhibition at the main branch of the Public Library for two weeks.

On view will be 11 paintings by each artist. Mr. Chicoine was born in Belle-Anse (Gaspesud). He taught in the Montreal Museum School of Fine Arts for three years.

Mr. Landsley was born in Winnipeg. He was given a scholarship and studied in Paris. In 1955 he won a prize at the annual Winnipeg Art Show.

The Evening Times-Globe
St. John, N.B.
March 5, 1965

Art Display At Netherwood

A collection of paintings by Mrs. R. H. Grant, assistant to the director of creative arts at the University of New Brunswick, today went on display at Netherwood School For Girls, Rothesay. The paintings will remain at the school until March 19.

Mrs. Grant, the former Brigid Toole, studied at the University of New Brunswick summer school under Alfred Pinsef, at the Montreal Museum School of fine arts, the Ecole Des Beaux Arts, and the Art Students League in New York.

She has exhibited her work in several Maritime art shows, in the Beaverbrook Art Gallery, Fredericton, and the Confederation Gallery, Charlottetown. She has also had two one-artist shows at the UNB art centre.

Cubs Receive

Peterborough Examiner
Peterborough, Ont.
(Daily, Circ. 24,252)

Tuesday, March 9, 1965

Artist Forgets Valuable Work

MONTREAL (CP) — Famed artist Arthur Lismer chuckled today and said he cannot remember painting Breezy Day, Georgian Bay which was found recently in a storeroom at the New Brunswick Museum.

"It sounds like one of my titles but I didn't paint it within the last 20 years," said Mr. Lismer, 80, one of the four surviving artists of the famed Group of Seven.

J. Barry Lord, art curator of the museum, said he discovered the painting in a storage room, where it had been placed at least 13 years ago, wrapped in paper labelled: "Not good enough for collection."

Mr. Lord said the painting is valuable and one of the" more important rediscoveries" in the last two years. It depicts a landscape in an Ontario region.

Mr. Lismer is still active in painting and is principal of the School of Art of the Montreal Museum of Fine Arts.

Brantford Expositor, Ont.
March 3, 1965

Rita Briansky Etching Exhibition Opens at Glennyrst



Kathy is one example of the Briansky etchings.

An exhibition of 44 etchings by Rita Briansky opens today at Glenhyrst. It will run to March 21.

Also on display will be a set of Japanese prints and a painting of Newfoundland's 1961 forest fires by Alexander Millar.

Miss Briansky, born in Poland in 1925, came to Canada as a child. She studied art with Alexandre Bercovitch at the Montreal Museum of Fine Arts and at Montreal's Ecole des Beaux Arts and with the Arts Students' League in New York.

Her prints won honorable mention at the International Women's Exhibition at Vichy, France, and in Algiers. She participated with two other Canadians in the second International Biennial Exhibition of Prints in Tokyo and Osaka, 1960-61.

Miss Briansky has just completed a set of illustrations for "Rubaboo 4," an anthology of Canadian short stories for children between ages 10 and 12.



Rebirth is the title of this Briansky work.

The Evening Times-Globe
St. John, N.B.
March 9, 1965

Lismer Doesn't Remember Painting

'Sounds Like My Title'

Famed artist Arthur Lismer chuckled today in Montreal and said he cannot remember painting Breezy Day, Georgian Bay which was found recently in a storeroom at the New Brunswick museum.

"It sounds like one of my titles but I didn't paint it within the last 20 years," said Mr. Lismer, 80, one of the four surviving artists of the famed Group of Seven.

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He said it was wrapped in paper labelled: "Not good enough for collection."

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Mr. Lismer is still active in painting and is principal of the School of Art of the Montreal Museum of Fine Arts.

Standard-Freeholder
Cornwall, Ontario
March 10, 1965

Artist Chuckling

MONTREAL (CP) — Famed artist Arthur Lismer chuckled today and said he cannot remember painting Breezy Day, Georgian Bay which was found recently in a storeroom at the New Brunswick Museum.

"It sounds like one of my titles but I didn't paint it within the last 20 years," said Mr. Lismer, 80, one of the four surviving artists of the famed Group of Seven.

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Mr. Lismer is still active in painting and is principal of the School of Art of the Montreal Museum of Fine Arts.

Owen Sound Sun-Times, Ont.
March 10, 1965

Famed Artist Can't Recall Georgian Bay Painting

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Mr. Lismer is still active in painting and is principal of the School of Art of the Montreal Museum of Fine Arts.

"An artist should try all the media of art before deciding which one to major in," advises Mrs. Cohen. She practises what she preaches and holds diplomas in painting, sketching and sculpturing from the Museum of Fine Arts, and one in fashion designing from Sir George Williams University. At present she is studying advanced art under Richard Billmeier at SGWU.

Star 3/16/65

UNE TETE

Marcel Braitstein, sculpteur, fera une démonstration de son art ce soir à 20h., dans la salle de conférences du Musée des Beaux-Arts. Il sculptera une tête d'après modèle. Cette séance de sculpture fait partie de la série "Les Artistes à l'oeuvre", dirigée par M. Arthur Lismer, directeur de l'Ecole d'art du Musée. L'entrée est libre.

24/3/65

Saanich Star, B.C.
April 1, 1965

Gallery Awards $1000 Prize

"Two Figure Series XVI" by Graham Coughtry has been selected as best painting in the Canadian Group of Painters Exhibition and has been awarded the $1,000 prize for 1965, at Victoria Art Gallery.

John Graham Coughtry was born in St. Lambert, Quebec. He studied at the Montreal Museum School and the Ontario College of Art. He won scholarships for travel in Europe in 1951 and 1953 and has exhibited in New York at the Guggenheim Museum.

The Exhibition of the Canadian Group of Painters continues at the Art Gallery of Greater Victoria until April 4.

Quebec Chronicle-Telegraph
Quebec, Que.
(Daily, Circ. 5,701)

Wednesday, March 10, 1965

Artist Cannot Recall Painting

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"It sounds like one of my titles but I didn't paint it within the last 20 years," said Mr. Lismer, 80, one of the four surviving artists of the famed Group of Seven.

J. Barry Lord, art curator of the museum, said he discovered the painting in a storage room where it had been placed at least 13 years ago.

He said it was wrapped in paper labelled: "Not good enough for collection."

Mr. Lord said the painting was valuable and one of the "more important rediscoveries" in the last two years. It depicts a landscape in an Ontario region.

Mr. Lismer is still active in painting and is principal of the School of Art of the Montreal Museum of Fine Arts.

Brantford Expositor, Ont.
March 10, 1965

His Art? Can't Recall

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Fredericton Gleaner, N.B.
March 10, 1965

Lismer Cannot Recall Painting 'Rediscovery'

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The Evening Times-Globe
St. John, N.B.
March 8, 1965

Museum Room Reveals Painting Of Value

A painting worth thousands of dollars has been recovered from a dingy storage room of the New Brunswick Musium.

After at least 13 years in obscurity, the painting, "Breezy Day, Georgian Bay," was rediscovered by J. Barry Lord, new art curator at the Museum.

The work—which he called important to art history in Canada—is by Arthur Lismer, one of the last four surviving artists of the famed Group of Seven in Canada.

Lismer is now director of the art school attached to the Montreal Museum of Fine Arts. He was born in Sheffield, England in 1885 and came to Canada in 1911.

Mr. Lord said the painting is dated and signed, but that the date is unclear and could be either 1912 or 1914. He believes it is 1914.

The 25-year-old curator said that Canadian connoisseurs will immediately recognize the work—based on a landscape in a north-Ontario region—as one of "more important rediscoveries" in the last two years, and probably several more to come.

"It is evidently a work of some considerable value," said Mr. Lord, adding he would let any exact monetary appraisal of the painting be left up to experts in that field.

He said the ill-effects the painting has suffered through long storage and previous poor handling are seen in a layer of grime, dust and splashes of varnish across the canvas. But, he said, the work can be restored almost to its original form.

The work was found in a paper wrapping labelled: "Not good enough for collection." He said he opened it out of curiosity.

The curator said this painting illustrates a "transitional point" in Lismer's career.

Mr. Lord said that he is going to trace, through Lismer and art sources mainly in Ottawa and Toronto, the exact movements of the painting since it was completed.

He said records show the Museum acquired the canvass in 1936 as a gift from a Mrs. H. A. Powell and her daughter, Miss Pauline Powell, both of Saint John. He said he has no way of knowing as yet whether these people are still living, but he believes that Miss Powell might be.

The gift was accepted by the late Dr. William MacIntosh, a naturalist who was both curator and director of the Museum in that time of depression.

Mr. Lord said the painting was dirty at the time and that Mr. MacIntosh presumably shelved it in a storage room. Apparently, about 16 years later, the canvass was brought out of storage. This time it was wrapped and dated before being shelved again.

The curator said there are markings on the frame of the painting which give clear indication that it was exhibited and sold at a "patriotic auction" in 1915.

Mr. Lord said that more will be known about the condition of the surface of the canvass and its value after it has been sent to Ottawa for cleaning.



ART CURATOR at the New Brunswick Museum, J Barry Lord, scans over the finer points of an Arthur Lismer canvas which he discovered in storage at the Museum.

St. Laurent News, Que.
March 11, 1965

Music Hath Charms

The Art Exhibition Department of the YM-YWHA of Montreal will be proud to present to the public for the first time in a solo exhibition an artist of unusual interest, on March 15.

RAE COHEN, whose exhibition in room 35 of the Snowdon Branch of the Y, 5500 Westbury avenue, will run until April 1st, is a most versatile and provocative artist. She is an accomplished and dedicated professional musician, whose deep involvement with the principals and capacity for expression of music itself has inspired her painting. In most of her work can be seen a sincere and intense attempt to extend the experience of music beyond the aural and to add to it another visual dimension. The very atmosphere of orchestral performance, the moods and depth of experience of the solo performer, the emotional response of the listener often only implied, the color quality of certain types of music or reactions to it, are all invoked in Mrs. Cohen's mode of expression.

It is apparent that Rae Cohen is in the process of working through an attempt to reproduce in visual terms not the fact of music, but the experience and condition of music itself. She accomplishes this to some extent by tonality and gesture, and though this is still far from abstract music, her painting is still strictly speaking, quite figurative.

Mrs. Cohen will be presenting along with these paintings about music, and musicians which verge on being music themselves — several expressive landscapes and Quebec scenes.

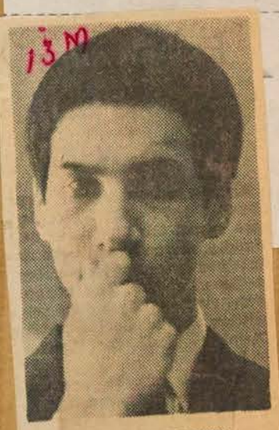
Mrs. Cohen is a musician of talent and devotion. She has studied music most of her life, and is an active member of the Montreal Philharmonia, with which orchestra she has served as violinist for many years. She is a Montrealer by birth, and her art education includes a Diploma from the Montreal Museum of Fine Arts, which she attended with scholarships and honors. Extension studies were completed at Sir George Williams University, and with many of Montreal's most distinguished teachers, among whom are Dr. A. Lismer, G. Tondino, F. Sheriff-Scott and Richard Billmeier. Although Mrs. Cohen has never exhibited in a one-man show, she has displayed work in various group exhibitions, including Square des Arts, St. Laurent Art Exhibition, Gemst Gallery, and Galerie Irla Kert.

This exhibition is of particular interest and gratification to the Y and all its members and supporters, since Mrs. Cohen is in every sense one of our own colleagues as well as one of our proteges. She has contributed consistantly and directly to Y programs in Cote St. Luc since its inception there by instructing children's art classes and by working as an arts and crafts specialist in the children's summer Urban Camp program. It can be said that she represents in spirit and fact, the aims and purposes of the Association.

The exhibition will be opened officially on Sunday evening March 14th at 8 p.m., and will continue to be opened to the public from March 15th to April 1st from 9 a.m. to 10 p.m. daily (except Friday evening and Saturday).

Pointe Claire News & Chronicle,
Montreal, Quebec.
(Weekly, Cir. 12,710)

Thursday, March 11, 1965



ARTHUR LIPSETT

Film-maker to address Forum Tues.

A man whose films bother churchgoers will be the speaker at the Lakeshore Forum in the Lakeshore Unitarian Church, Tuesday night, in Pointe Claire. He is Arthur Lipsett, whose film "Very Nice, Very Nice" reached final ballot in the 1961 Academy Awards in Hollywood. His subject is contemporary expression in films.

Mr. Lipsett will show this film and two more recent productions, 21-87 and Free Fall, and then invite discussion All the films were produced by the National Film Board, where Mr. Lipsett is employed.

Before becoming a film-maker in 1960, Mr. Lipsett was a student at the Montreal Fine Arts Museum. He is a sculptor, he says. He began film-making as an artist in the animation unit of the National Film Board. Soon, however, he had taken to making photographs with a Lieca stills camera and matching his candid views of the world with bits of sound track discarded by other film-makers. The result was Very Nice, Very Nice, which caught attention in many countries and almost brought a new Oscar to Canada.

What he is after in films, Mr. Lipsett is going to discuss at the Forum meeting, though he says the films speak for themselves.

Montreal The Monitor
Montreal, Que.
(Weekly. Circ. 8,600)

Thursday, March 11, 1965

Art exhibit opens at YM

The Art Exhibition Department of the YM-YWHA of Montreal will present to the public for the first time a solo exhibition of the works of Rae Cohen starting on March 15.

The exhibition, in room 35 of the Snowdon Branch of the Y, 5500 Westbury avenue, will run until April 1.

An accomplished and professional musician, her expression of music inspires her painting, she has said.

Rae Cohen is in the process of working through an attempt to reproduce in visual terms the experience and condition of music. Among the paintings are several landscapes and Quebec scenes.

A native Montrealer, her education includes a diploma from the Montreal Museum of Fine Arts. Extension studies were completed at Sir George Williams University.

The exhibition is open to the public from 9 a.m., to 10 p.m., daily with the exception of Friday evenings and Saturdays.

Metro Express
Montreal, Que.
April 10, 1965

• LA DISTRIBUTION des diplômes et des prix aux élèves de L'ECOLE D'ART DU MUSEE DES BEAUX-ARTS se fait aujourd'hui, le 10 avril, à 15 heures a annoncé a annoncé M. ARTHUR LISMER, directeur de l'Ecole.

M. David G. Carter, directeur du Musée, présentera les prix.

Une exposition des travaux d'élèves commencera en même temps au Musée et se poursuivra jusqu'au 18 avril.

Montreal Gazette, Que.
April 23, 1965

Children's Art On Display

The annual exhibition of works by children attending the Art Centre of the Montreal Museum of Fine Arts will go on display today.

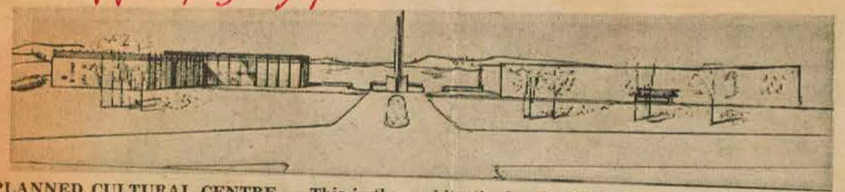
Dr. Arthur Lismer, principal of the centre, announced there will be two opening ceremonies —at 3.30 p.m. and 8 p.m.

The exhibition, to be presented in the museum's Lecture Hall, will continue for two weeks. It includes children's paintings, drawings and sculpture.

Sherbrooke Record
Sherbrooke, Que.
(Daily, Circ. 9,140)

Saturday, March 20, 1965

10th season at Art Centre active



PLANNED CULTURAL CENTRE — This is the architect's sketch of the proposed $250,000 Cultural Centre to be built in Cowansville. The provincial government has approved the plan. Included in the Centre is a library, a theatre and an art gallery.

COWANSVILLE — (Staff) — The Cowansville Art Centre, entering its 10th season April 1964 last season presented, along with its permanent collection of paintings, seven guest exhibitions, numerous art classes, and a number of film and lecture evenings on different aspects of art.

The permanent collection of art contains about 30 paintings, including those of such well known painters as A. Y. Jackson, Prudence Heward, Nora Collier, and Anne Savage.

The Art Centre occupies three floors of the Bruck Mills Club House, located at 255 Main Street.

During the past year, art courses were offered for both young and old.

The seven guest exhibitions included a show of paintings produced by children at art classes held for them during the past summer.

Another exhibition of members' works was presented last fall with 60 of the club's 250 members showing two paintings each. This event was very well attended, and a poll, conducted among the visitors to the exhibition, chose Andre Brazeau, as the best painter of the exhibition.

The viewers chose J. Cowan, of Sutton, and Leon G. Larocque, of Cowansville, as the second place winners of the exhibition, in a tie vote.

Other exhibitions during the year included: an original graphics showing, on loan from the Montreal Museum of Fine Arts; an exhibition featuring the paintings of Betty Galbraith Cornell, Hesill Boutbee, Madeline Boyer, and Arlette Carreau-Kingwell; another with the paintings of Shayna Paing; and a showing featuring the paintings of many well known artists belonging to the Independent Art Association of Montreal.

The final exhibition of the season, was the showing of the paintings of Mrs. Dorothy Harris McLarren, a contempory Montreal painter who teaches art classes at St. Helen's school, Dunham.

All the above guest exhibitions ran for a period of two weeks.

This coming season the Art Centre plans to show exhibitions from the National Gallery, The Montreal Museum of Fine Arts, private collections, and the Bank of Montreal Exhibition, among the others.



ART DISPLAY — One of the many painting exhibits at the Cowansville Art Centre in 1964 was that of Shayna Laing. A Montreal artist, Shayna Laing paints mainly in the impressionistic style. At the right she talks to press secretary Mrs. H. Brennian of Cowansville during her exhibition presented on July 17.
(Record photo by Studio Eclair)

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325

Friday, April 9, 1965

PRIX O-13-M

La distribution des diplômes et des prix aux élèves de l'Ecole d'art du Musée des Beaux-Arts se fera demain à 15h., a annoncé M. Arthur Lismer, directeur de l'Ecole. M. David G. Carter, directeur du Musée, présentera les prix. Une exposition des travaux d'élèves commencera ce même jour au Musée et se poursuivra jusqu'au 18 avril.

Opinions, The Citizen
Chomedey, Que.
March 31, 1965

A toute âme bien née . . .

Une jeune Belge de Chomedey obtient le plus haut pointage lors d'un festival à N.D.G.

La jolie Jacqueline Labendz, âgée de onze ans, qui habite à Chomedey depuis quelque temps a obtenu le plus haut pointage lors du récent festival des Arts et Lettres de Notre-Dame de Grâce.

Pas moins de trois mille étudiants ont participé à ce concours.

Elève de la sixième année à l'école Hillcrest Elementary School, a concouru avec huit essais comprenant la poésie parlée, le ballet, la musique, la revue des livres, histoires, l'art d'écrire, l'art et les catégories bilingues.

Elle s'est attribué le premier prix dans l'art et les catégories bilingues et elle a obtenu plus de points que tous les autres concurrents.

Alos qu'elle était âgée de trois ans, Jacqueline Labendz qui habite au 1226 Shorecrest, à Chomedey, débutait dans l'art de la danse avec quelques leçons de ballet et elle est maintenant l'une des brillantes danseuses qui étudie avec les professeurs de : Les Grands Ballets Canadiens. En plus de la danse elle prend des leçons de piano et récemment elle commençait un cours d'art au Montreal Museum of Fine Arts.

Elle a gagné trois bouquins, une montre de Birk's (the junior aggregate award) et le trophée William Hamilton pour l'obtention du plus grand nombre de points accumulés par un concurrent.

La soeur de Jacqueline, Elianne âgée de 16 ans, a déjà gagné le prix "Senior Aggregate Prize" au cours d'un festival antérieur.

Née à Bruxelles, en Belgique, Jacqueline est venue au Canada alors qu'elle était âgée de 4 ans et l'année dernière sa famille venait s'installer à Chomedey, venant de Notre-Dame de Grâce.

Félicitations à cette talentueuse jeune fille.



Mlle Jacqueline Labendz recevant le trophée William Hamilton des mains de M. J. V. Carroll.

Trois Rivieres Le Nouvel-
Trois Rivieres, Que. liste
(Daily, Circ. 42,140)

Saturday, April 24, 1965

Exposition annuelle d'oeuvres d'enfants

O 13-M

L'exposition annuelle d'oeuvres d'enfants du Centre d'a du Musée des Beaux-Arts d Montréal a débuté hier.

Les travaux seront exposés pendant deux semaines dans la salle de conférences du Musée. Ils groupent des peintures des dessins et des oeuvres sculptées.

Montreal Gazette, Que.
April 9, 1965

Awards Planned

The Montreal Museum of Fine Arts' school of art and design present its annual awards and diplomas to students at 3 p.m. tomorrow in the museum, principal Arthur Lismer said today.

Museum director David G. Carter is to present the awards to the students, whose work will be on display from April 10-18 in the museum.

Le Devoir, Montréal, Qué.
April 23, 1965

ENFANTS

L'exposition annuelle d'oeuvres d'enfants du Centre d'art du Musée des beaux-arts commence aujourd'hui. M. Arthur Lismer, directeur du centre, a annoncé qu'il y aura deux cérémonies d'ouverture: l'une à 15 h. 30 et l'autre à 20 h. Les travaux seront exposés pendant deux semaines dans la salle de conférences du musée. Ils groupent des peintures, des dessins et des oeuvres sculptées.

Le Petit Journal
Montreal, Que.
(Week-End. Circ. 269,350)

Sunday, April 11, 1965

Les expositions

O 13-M

Musée des Beaux-Arts

82e SALON DU PRINTEMPS. — Jusqu'au 9 mai.

ECOLE D'ART ET DE DESSIN DU MUSEE (Salle des conférences). — Jusqu'au 18 avril.

la Presse
avril 23-65

Hier

O 13-M

Au Musée des Beaux Arts à 3 h. 30 et 7 h. 30: vernissage de l'exposition d'oeuvres d'enfants.

AUJOURD'HUI

AU Gésù, à 8 h. 30 : cinquième soirée du Festival des Collèges : "L'Ours et la lune", de Claudel, présenté par des élèves du collège Basile-Moreau.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Tuesday, March 16, 1965

P13M



Staff Photo by Lloyd Blackham

Mrs. Rae Cohen is currently holding her first solo art exhibition at the Snowdon branch of the YM-YWHA of Montreal. This will continue until April 1.

Imaginative Woman Artist

Orchestral Beauty Motivates Painter

By GILLIAN ROSS

Imagine someone who plays the violin in an orchestra, and then comes home to paint in brilliant or sombre colors a movement that was played.

Mrs. Rae Cohen, who is currently showing 30 of her paintings at an exhibition at the YM-YWHA is such a person. Her exhibition opened Sunday night and will continue till April 1 at the Snowdon branch of the YM-YWHA.

"An artist should try all the media of art before deciding which one to major in," advises Mrs. Cohen. She practises what she preaches and holds diplomas in painting, sketching and sculpturing from the Museum of Fine Arts, and one in fashion designing from Sir George Williams University. At present she is studying advanced art under Richard Billmeier at SGWU.

However, of all the kinds of art she has tried, Mrs. Cohen's preference is for fine arts. "I have found that it is only through painting that I can express my feelings."

Her "stages" in painting are piled high against and cover the sudio and sitting room walls of her Kensington avenue home. They include some portraits, and landscapes, of which her favorite is a view of the Simon River valley at St. Sauveur des Monts in the fall.

Street Scenes

Street scenes, "especially those pokey little ones in Quebec city" interest Mrs. Cohen very much. She often takes a quick run to Quebec city, sketches the streets, and returns home to paint them. She sometimes dabbles in newer art forms such as a montage but finds that this takes up more time then she can afford to give.

"Music painting," influenced by her violin playing with the Montreal Philharmonia, an amateur group, is her most recent effort. Her paintings show the bright and lively colors of the andante movement and the heavy black of the strong vive movement.

"A most difficult painting to do was Ovation," declared Mrs. Cohen. The painting depicted the happiness of the orchestra receiving the ovation by means of a sunset of colors.

Such a busy artist might not be expected to find time for other activities but Mrs. Cohen does. The mother of two boys, age 14 and 21, she is an active worker at the YWHA.

She teaches the various forms of art to children between the ages of five and 12 at two classes weekly. The children use such material as wire, nails, sticks and paper to create their paintings. "The very young children do nothing but scribble and tear paper at first," said Mrs. Cohen, "but soon, a noticeable improvement occurs in their work."

The parents of the children she teaches have told her that they feel these art lessons are helping their children to develop faster at school. According to Mrs. Cohen art makes children more observant of what goes on around them. "I tell them to notice things when they leave the building, such as how a tree moves in the wind."

Her advice to parents is to allow their children to take up some form of art or music as early as possible. Her own sons have been taught to appreciate classical music, and the youngest started art classes at the age of three.

Sea Stones

Collecting stones from a beach has a special significance for Mrs. Cohen. "Studying such stones which have been molded by the movement of the sea is a way of discovering sculpture," she explained. Several unusually shaped stones from her collection came from the East coast of the States where she often vacations with her family.

Her sculptures included a 6½ foot wood of a girl and a smooth green sandstone abstract of a mother and child. "Physically wood is more difficult to deal with but I prefer it to stone," declared the sculptor.

Mrs. Cohen previously displayed her work at various exhibitions, including the St. Laurent Art Exhibition, the Gemst Gallery and the Irla Kert Gallery.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Wednesday, April 28, 1965



Une artiste qui promet

O/13-M

Mlle Sylvie Bertolini a obtenu les principaux honneurs de la dernière année de l'Ecole d'art du Musée des Beaux-Arts. Elle est première en dessin de modèle vivant, première en sculpture et elle a reçu des distinctions en peinture et art publicitaire. L'Ecole d'art est dirigée par le peintre Arthur Lismer.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Friday, April 30, 1965

Wins Art Awards

P13M



Miss Sylvie Bertolini, who won first award in life drawing, first in sculpture and honors in painting and design in the final year of the School of Art and Design of the Museum of Fine Arts.

IN ART Montrealer April 65

Montreal Museum of Fine Arts: To April 4th, Images of the Saints. April 9th to May 9th, 82nd Annual Spring Exhibition. To April 22nd, in the Stable Gallery, Dimension 2½. During April, Annual Student Exhibition and Annual Children's Exhibition. April 28th to May 14th, Canadian Ceramics. In Gallery X11, April 2nd to 18th, Mary Bruce and Mario Merola. April 23rd to May 9th, René Durocher and Serge Lemoyne.

Le Nouvelliste
Trois Rivières, Qué.
April 27, 1965

Exposition de peinture consacrée à Arthur Lismer

Le Musée des Beaux-Arts de Montréal consacre une exposition au peintre Arthur Lismer un des grands noms de l'art canadien et membre du célèbre Groupe des Sept, en l'honneur de ses 25 années d'association avec le Musée.

Il est en effet directeur de l'Ecole d'art du Musée ainsi que du Centre d'art pour enfants, dont la réputation est internationale, depuis 1940. Le peintre et éducateur a prêté en cette circonstance une trentaine de dessins en grisaille qui sont exposés dans la galerie Morrice du Musée jusqu'au 9 mai. Ces oeuvres proviennent de sa collection personnelle.

Sa célèbre technique avec les enfants suit la courbe de ses recherches en peinture. Les critiques ont souligné la sûreté de métier, les couleurs audacieuses et la vigueur de son style.

Les toiles et dessins d'Arthur Lismer figurent dans les plus grands musées du monde et nombre de collections particulières.

Montreal Star, Que.
April 24, 1965

Child Art Show Opens At Museum

Cannibalistic cavemen, crowded city dwellers, Persian fairies and Chinese potentates are only a few of the imaginative subjects contained in the latest exhibition to open at the Montreal Museum of Fine Arts.

"Courage born of ignorance, some say. I prefer to call it unconscious intuition," said Dr. Arthur Lismer, principal of the Museum's Art Centre, commenting on the annual two week exhibition of works by children attending the Centre which opened yesterday.

"So many adult artists envy the freedom of a child, his marvellous idea of space, movement and design," he said.

Children should be encouraged to express themselves in art, he told the parents present for the afternoon opening.

"Let them scribble all over the walls . . ." he said as mothers tittered nervously and children screamed with glee," but do pin up sheets of paper first, if you must," he added.

Dr. Lismer felt that the standards of this year's show were a little higher than previous years.

One painting, a large mural depicting primitive man, was created in two hours by 15 individual 13-year-olds. Deciding generally what they would paint, each set to work on his section without too much consultation with his neighbor.

Montreal Gazette, Que.
April 24, 1965

Dr. Lismer's Advice To Parents: 'Don't Stand In The Child's Way'

Dr. Arthur Lismer, director of the Art Centre at the Montreal Museum of Fine Arts, who lacks nothing in the way of courage, stood bravely before a gallery of proud parents and turgid children yesterday to dissect the anatomy of the child artist.

Around the walls of the museum's lecture hall were the triangle men with the centipede feet, the way-out bashed-in creations of clay and other familiar outpourings of youth artistry.

The Annual Children's Exhibition of painting, drawing and sculpture was underway.

In truth, said Dr. Lismer, it was an improved and highly impressive display — several hundred offerings from three to 15-year-olds.

"Here," said Dr. Lismer, "we see courage born of ignorance. How many professional artists can enfold the freedom of the child in capturing the same quality of space, composition, movement and exploration?

"How many professionals could join in combining to achieve this mural (primitive man by a team of 10-to-15-year-olds) without bumping into each other and chewing each other out?

"Or how many could accomplish it in the short span of a single morning?"

What kills the child's creative spirit?

"Adults," said Dr. Lismer flatly.

"Adult criticism and talk of tone and color and like jargon. Don't stand in the child's way.

"Let him go to town. Let him bring out whatever is in him. Let him scribble on the walls, decorate the house.

(Disturbed murmur from assembled parenthood.)

"You could always cover part of the walls with paper."

By Keith Cronshaw



DR. ARTHUR LISMER

added the doctor hastily.

A father asked him if he saw signs of real promise within the exhibition.

"My dear sir," said the doctor, "the most appalling mish-mash here today could develop into something in the future. No one can predict development. Some may flower in the future, others are burned out at the age of three.

"I don't believe in this stuff about the artist as a nipper cutting his thumb and seeing beauty and form within the spreading gore.

"All I know is that the artist can never recapture the speed and spontaneity of childhood."



Staff Photo by Lloyd Blackham

Dr. Arthur Lismer, principal of the art centre at the Montreal Museum of Fine Arts, has an attentive audience at the annual exhibition of works by children attending the centre, which opened yesterday.

Dimanche-Matin
Montreal, P.Q.
April 25, 1965

Exposition enfantine au Musée



L'exposition annuelle d'oeuvres d'enfants se poursuit actuellement au Centre d'art du musée des Beaux-Arts. Les travaux seront exposés pendant deux semaines dans la salle de conférence du musée. Ils groupent des peintures, des dessins et des oeuvres sculptées. Ci-dessus, une bambine donnant la dernière touche à la peinture qu'elle a soumise à l'attention du jury.

La Presse, Montréal, Qué.
April 30, 1965



Première à l'Ecole d'art

Mlle Sylvie Bertolini a obtenu les principaux honneurs de la dernière année de l'Ecole d'art du Musée des Beaux-Arts. Elle est première en dessin de modèle vivant, première en sculpture et elle a reçu des distinctions en peinture et art publicitaire. L'Ecole d'art est Lismer.

Montreal-Matin, Que.
April 29, 1965



EN GRISAILLES : Le Musée des Beaux Arts de Montréal consacre une exposition au peintre Arthur Lismer, un des grands noms de l'art canadien et membre du célèbre groupe des Sept, en l'honneur de ses 25 années d'association avec le Musée. Il est en effet directeur de l'Ecole d'art du Musée ainsi que du Centre d'art pour enfants, dont la réputation est internationale, depuis 1940. Le peintre a prêté en cette circonstance une trentaine de dessins en grisaille qui sont exposés à la galerie Norrice du Musée jusqu'au 9 mai.

Montreal Gazette, Que.
April 26, 1965

Museum Shows Lismer Works

Arthur Lismer, a formidable name in Canadian art for the last half-century and a member of the famed Group of Seven, is being honored at the Montreal Museum of Fine Arts with an exhibition marking his 25-year association with the institution.

Principal since 1940 of the museum's School of Art and Design as well as its Art Centre for children, Dr. Lismer has loaned some 30 of his pen drawings in grisaille for the exhibition on view in the Morrice Gallery until May 9.

The drawings are from his personal collection.

LISMER Le Devoir 27/4/65

Le musée des B.A. consacre actuellement une exposition au peintre Arthur Lismer. On sait que cet artiste est membre du célèbre groupe des Sept, mouvement "rebelle" qui fut l'un des plus distinctifs de l'histoire de l'art au Canada. Lismer, tout en poursuivant ses recherches personnelles, a fondé un Centre d'art des enfants à Toronto dont l'enseignement est hautement considéré. Les toiles et les dessins de Lismer figurent dans les plus grands musées du monde ainsi que dans de nombreuses collections particulières.

Comment sorts 24-30 avril 65

ART

MUSÉE DES BEAUX ARTS
MUSEUM OF FINE ARTS
82ème Salon du Printemps. 82nd Annual Spring Salon. From April 9th to May 9th.

—GALERIE XII
Exposition Mary Bruce et Mario Mérola - peintures et reliefs. Du 2 au 18 avril.
Exposition des oeuvres récentes de René Durocher et Serge Lemoyne. Du 23 avril au 9 mai.

—GRAND SALON
"Travaux d'étudiants" Du 10 au 18 avril.
"Travaux d'enfants" - étudiants au musée. Du 23 avril au 9 mai.

Le musée ouvre ses portes au public chaque jour de 10.00 a.m. à 5.00 p.m.; les mercredis soirs jusqu'à 10.00 p.m.; les dimanches de 2:00 à 5:00 p.m.
(1379 ouest, rue Sherbrooke - 842-8091)

Cafétéria - ouvert tous les jours de 11:00 a.m. à 2.30 p.m. et de 5:30 à 8:30 p.m.
Repas légers - tous les jours de 10.00 a.m. à 4:30 p.m.

Huntingdon Gleaner, Que.
April 28, 1965

Children's Art Class Finishes Another Successful Year

The second annual Exhibition of Children's Art by the class sponsored by the Activities Committee of the Seigniory Park Homeowners' Association was held Sunday, April 25, at the Seigniory Park Country Club. Over one hundred paintings and drawings were shown. An invitation was extended to the Co-operative Pre-School, and a group of paintings by kindergarten and nursery school children was also on display. The children show considerable talent, and the comments of visitors were both favourable and encouraging.

This class has met on Saturday mornings through the Fall and Winter seasons, using the facilities of the Seigniory Park Country Club, which were most generously provided, with limitless co-operation from the manager, Mr. Jennings, and his staff. Mr. Foster, particularly, has been of immense help.

The instructor was Keith Strike, who is a commercial artist. His basic purpose was to promote and encourage the sense of freedom that is the greatest charm of children's art, and results in true self-expression. This poses no problems with younger, pre-school children, but older children need courage when confronted with a large, blank sheet of paper. It would seem that the perfection of textbook illustrations, and a certain amount of conformity in art expected in schools can actually damage artistic expression and thwart real talent. Certainly nothing is easier to kill than creativity and imagination. It could be argued that they will struggle through if they are really there, but in the automated society that our children face, the arts and appreciation of them may be more important than they have ever been. For this reason, Mr. Strike believes that every child should have art lessons, if only for the development of taste.

Many of the thirty children whose work was shown have been in the class for two terms or more. They have acquired same basic knowledge of perspective and foreshortening, and this past term, it was a delight to see them putting their knowledge to use in the solving of construction and design problems.

Two Saturday mornings were given to the showing of films from the National Film Board. These, of course, are world-renowned for their excellence, and the response of the children was all that could be wished. Another very worth-while effort was a trip to the Montreal Museum of Fine Arts.

It is doubtful that a better-behaved group of children could be found, and they are to be commended for their dedication and interest. Certainly, they were self-motivated. Discipline was very relaxed, because it was almost wholly unnecessary.

At each class, several parents were on hand as volunteer assistants. They put in very busy mornings, distributing art materials, cleaning up, and sometimes mopping up. It is remarkable that so many came, so willingly, and some returned again and again. Without their help, there could not have been an art class.

This year's show was not judged, nor were prizes given. Last year, the judges strongly advised against putting such a premium on the creativity of children. They stressed that hard work and solid progress could go unrecognized by anyone but the children's teacher.

Montreal Star, Que.
April 12, 1965

20 Receive Scholarships At Museum

Twenty scholarships were awarded Saturday to students attending the School of Art and Design of the Montreal Museum of Fine Arts.

Dr. Arthur Lismer, principal, announced the awards won by students who successfully completed Day, Evening and Junior Courses.

He also opened the annual exhibition of students' art, including 300 works, which will be on view for two weeks in the Museum's lecture hall.

David G. Carter, museum director, presented the awards, including five postgraduate scholarships to the following third year students: Sylvie Bertolini, Cassie Arzab, Margot Lafleur-Angus, Mary Devaney, Rod Ferguson.

Continuation Scholarships into First Year: Junior Course winners: Jennifer Hanley, Richard Jirat-Wasuitynsky, Sandra Marshall.

Continuation scholarships into second year: First Year Day Course winners: Paul Gottschau, Serge Laroche, Margaret Glen.

Continuation scholarships into third year were awarded to Michael Fernandes, Leonore Blume, Gary C. McSween, Karl Szpitalewski.

Continuation scholarships in evening courses were won by Allan Close, Winnifred Geller, Rosalyn Anisman, Marguerite Turner, Penelope Rubin.

School diplomas were granted to the following full-time students who completed three years' training: Margot Lafleur-Angus, Cassandra Bertolini, Elizabeth Evans, Mary Devaney, Rod Ferguson, Diane Hayes, Janet Logan, Christopher Marchant, Melita Mildon, Joan Pattington, Louise Poitras, Elaine Revenco, Nicole Robert, Bruce Taylor, Lydia Tessier.

Calgary Herald
Calgary, Alta.
(Daily, Circ. 84,160)

Thursday, April 29, 1965

Japanese Children's Work Highlights Painting Display

By DAVID THOMPSON
[Special To The Herald]

Whenever an aritst has avoided duplicating photography and has expressed abstract thoughts and ideas instead of the worst slavish mimicry of nature, art galleries have rung with complaints that six - year - olds could do better.

This is usually uttered by people who possess the extraordinary gift of fully understanding a painting in four seconds flat.

After visiting the many diverse displays currently in the Calgary Allied Arts Centre, I am wondering if there can be an element of truth in this phrase.

There are three principal displays, Japanese and Viennese children's art, drawings by Saskatchewan artists and paintings by Owen Chicoine and Patrick Landsley, a two-man show circulated by the National Gallery.

Some of the paintings by the Japanese children possess a spirit which can only result from a sincere understanding of nature and true appreciation of the essence of things.

Such a spirit is hard to find in the other shows.

Owen Chicoine and Patrick Landsley, from Quebec, paint in quite different situations, concerned with depicting their surrounding landscapes.

Mr. Chicoine operates a small art gallery in Mal Bay. Mr. Landsley is teaching in the fine arts department of McGill University. The styles of interpretation in the paintings are very personal and totally different although both men studied at the Montreal Museum of Fine Arts under Arthur Lismer.

★ ★ ★

It is difficult to get a true impression of their ideas since only half of the paintings catalogued are on show. Chicoine's works are depicted in bold geometric areas of oil color freely textured in colors which sometimes seem lacking in contrast.

The connection with the titles and the finished article is difficult to realize. Perhaps a better understanding of the artist and his surrounding countryside would help. Mr. Landsley's landscapes, by complete contrast, possess an almost surrealist quality with smooth, sculptured outlines which float across the canvas.

The masses are depicted with violent contrast and sometimes very disturbing colors. The interpretation of nature is here much more obvious, but equally unprepossessing.

★ ★ ★

A drawing by the very essence of its simplicity can possess impact that is not readily attainable in a more labored painting. We have seen such examples recently in the work of Calgary's Bill Duma in the graphics exhibition.

The drawings by Saskatchewan artists give little evidence of this power. Rather they appear to be a series of experiments towards an uncertain goal. There are a few brighter moments. Cock and Fool, two figures by McGregor Hone, who has been instructing in art in Regina for many years, is boldly executed in heavy brush strokes, and retains a sense of humor.

Janet Fleming's Counter Rhythm in Ink is a successful composition with subtle variations of tone. Otherwise one cannot get too excited about this display which generally is devoid of enthusiasm.

Il Corriere Italiano
Montreal, Que.
May 14, 1965



TOP STUDENT of the School of Art and Design of the Montreal Museum of Fine Arts is Sylvie Bertolini. She ranked first in life drawing and sculpture, and was awarded honors in painting and design. Dr. Arthur Lismer is head of the school.

Ottawa Journal, Ont.
May 1, 1965

★ ★ ★

Arthur Lismer, member of the famed Group of Seven, is being honored by a special exhibition at the Montreal Museum of Fine Arts marking his 25 years association with the institution. The drawings being shown until May 9 are from his personal collection.

Ottawa Citizen, Ont.
May 8, 1965

At Montreal Museum

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Metro Express
Montreal, Que.
May 5, 1965

Lismer, du Groupe des Sept, expose au Musée

LE MUSEE DES BEAUX-ARTS DE MONTREAL CONSACRE UNE EXPOSITION au peintre Arthur Lismer, un des grands noms de l'art canadien et membre du célèbre Groupe de Sept, en l'honneur de ses 25 années d'association avec le Musée.

Il est en effet directeur de l'Ecole d'art du Musée ainsi que du Centre d'art pour enfants, dont la réputation est internationale, depuis 1940. Le peintre et éducateur a prêté en cette circonstance une trentaine de dessins en grisaille qui seront exposés dans la galerie Morrice du Musée jusqu'au 9 mai. Ces oeuvres proviennent de sa collection personnelle.

Grand et mince, le visage encadré d'une couronne de cheveux blancs, M. Lismer est né à Sheffiedl, en Angleterre. Il a étudié à l'Ecole d'art de Sheffield et à l'Académie Royale des Beaux-Arts d'Anvers. Il est venu au Canada en 1911 et s'est d'abord installé à Toronto. De 1916 à 1919, il fut directeur du Collège d'art de Nouvelle-Ecosse.

UN DES FONDATEURS, DU GROUPE DES SEPT

C'est en 1919 qu'il devient l'un des fondateurs du Groupe des Sept, mouvement rebelle qui fut peut-être le plus distinctif de toute l'histoire de l'art au Canada.

La même année, il fut nommé vice-directeur du Collège d'art de l'Ontario où il est demeuré jusqu'à sa nomination, en 1927, comme chef du service éducatif de la Galerie d'art de Toronto. Il a alors fondé le Centre d'art des enfants de Toronto.

Il était membre de l'Académie Royale Canadienne et de la Société des Artistes de l'Ontario quand on lui a offert en 1940 la direction del'Ecole et du Centre d'art du musée de Montréal.

Sa célèbre technique avec les enfants suit la courbe de ses recherches en peinture. Les critiques ont souligné la sûreté de métier, les couleurs audacieuses et la vigueur de son style.

Les toiles et dessins d'Arthur Lismer figurent dans les plus grands musées du monde et nombre de collections particulières.

Ottawa Citizen
Ottawa, Ont.
(Daily, Circ. 75,948

Saturday, May 8, 1965

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Montreal Gazette, Que.
May 4, 1965



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Red Deer Advocate, Alta.
May 21, 1965

Children's Art Shown

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Speaking to a group of adults in the Montreal Museum of Fine Art during its annual children's exhibition, he pointed to one work and said:

"Here we see courage born of ignorance. How many professionals could join in combining to achieve this mural without bumping into each other and chewing each other out?"

Then he posed a question: "What kills the child's creative spirit?

"Adults," he replied. "Adult criticism and talk of tone and color and like jargon.

"Don't stand in the child's way. Let him go to town. Let him bring out whatever is in him. Let him scribble on the walls, decorate the house. You could always cover part of the walls with paper."

Peterborough Examiner, Ont.
May 21, 1965

Adults Kill Creativity In Children

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"My dear sir, the most appalling mish mash here today could develop into something in the future. Some may flower in the future. Others are burned out at the age of three."

Amherst Daily News & Sentinel, Nova Scotia
May 22, 1965

Need Freedom From Adult Supervision

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London Evening Free Press
London, Ont.
May 22, 1965

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Cape Breton Post
Sydney, N.S.
May 22, 1965

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Calgary Herald
Calgary, Alta.
(Daily, Circ. 84,160)

Saturday, May 22, 1965

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Oshawa Times, Ontario
May 25, 1965

Freedom Plea For Child Act

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The Evening Times-Globe
St. John, N.B.
May 25, 1965

Lismer Says Child Artists Need Freedom

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Timmins Press
Timmins, Ont.
(Daily, Circ. 12,

Tuesday, May 25, 1965

Let Child Paint Freely: Lismer

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North Bay Nugget
North Bay, Ont.
(Daily, Circ. 15,748

Wednesday, May 26, 1965

Feels child artists need freedom

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Charlottetown Patriot, P.E.I.
May 25, 1965

Adults get advice from noted artist

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Kitchener-Waterloo
Record, Ont.
May 25, 1965

Adult 'Worst Influence' in Child Art

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Vancouver Times, B.C.
May 25, 1965

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St. John's Telegram, Nfld.
May 25, 1965

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St. Catharines Standard
St. Catharines, Ont.
(Daily, Circ. 29,422)
Saturday, May 22, 1965

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Stephen, N.B. Gazette May 15-65

IT SEEMS THAT just about everybody has a hand in Museum Week opening Tuesday. Nine decorative panels will form a backdrop for Mrs. Seisho Kuwabara when she demonstrates the art of Japanese flower arranging on Floralies Day on Tuesday. These delightful Oriental designs are the work of children of the Art Centre who made them under the director of Dr. Arthur Lismer.

Western Star, Cornerbrook, Nfld.
May 29, 1965

Child artists need freedom from adults

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The Times and Conservator
Brampton, Ont.
May 25, 1965

Child Requires Freedom For Artistic Development

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Moose Jaw Times-Herald
Saskatchewan
May 26, 1965

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New Glasgow News, N.S.
May 25, 1965

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Kitchener-Waterloo
Record, Ont.
May 22, 1965

Adult 'Worst Influence' in Child Art

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Winnipeg Free Press, Man.
May 26, 1965

Urges More Childhood Freedom

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Halifax Chron.-Herald, N.S.
May 25, 1965

Child Artists Need Freedom

CLAIMS PAINTER

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Hamilton Spectator
Hamilton, Ont.
(Daily, Circ. 115,225)

Saturday, May 29, 1965

Says Adults Stifle Tots' Creativity

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La Patrie, Montreal, Que.
May 20, 1965

La Patrie / spectacles

l'ART pour tous

Par LOUISE DESNOYERS

Galerie Waddington : Norman Laliberté

Norman Laliberté est né dans le Massachusetts, de parents canadiens-français. Il a passé une grande partie de son enfance à Montréal. Il a étudié au Musée des Beaux-Arts de Montréal mais aussi à Worcester, Mass. et à Chicago. Il a enseigné dans diverses universités américaines, avant de jeter l'ancre à New York, qu'il considère comme la capitale de l'art actuel.

Il tint une de ses premières expositions de groupe en 1948 à notre Musée des Beaux-Arts. Dernièrement, il y avait deux de ses oeuvres à l'expo "Images des saints", organisée par ce même musée. De 48 à 65, il a exposé aux Etats-Unis, au Canada, en Allemagne, en Espagne et en Angleterre. En 58, notamment, il exposait aux côtés d'artistes tels que Rouault, Chagall et Buffet, au Collège Pomona.

Ses oeuvres ont été admirées, mais elles ont aussi été controversées. Le magazine américain "Jubilee" a dit que ses bannières avaient sauvé du désastre le pavillon du Vatican de la Foire de New York. Ses dessins et bannières, très souvent d'inspiration religieuse, sont cependant loin de l'art religieux traditionnel.

Il dit de lui-même : "Un artiste qui se conforme à une certaine école risque de tomber dans le marasme. Les expériences artistiques, comme les épreuves chimiques, résultent souvent en de nouvelles formules capables de faire mieux connaître la pensée de l'artiste. C'est ce que j'essaie de faire".

Pour le pavillon du Vatican, il avait créé 88 grandes bannières. Son exposition actuelle en compte huit de dimensions plus restreintes évidemment. Il se sert de morceaux d'étoffes qu'il colle sur le tissu de fond. Le contraste des couleurs est frappant. **Wedding Night** est cocasse. Les colporteurs d'amour — **Love Peddlers** — sont attendrissants. Les deux profils de **Black Soldiers** qui s'affrontent en noir sur blanc sont saisissants. Sa **Pieta** aux formes non dégrossies, au visage dur, aux gestes maladroits, exprime le désespoir d'une manière difficile à égaler.

Ses dessins, au nombre de 22, sont des craypas. C'est un nouveau médium, combinaison de crayons de cire et de pastel. Les couleurs, les rouges, les ors, ont quelquefois l'intensité de vitraux. Des traits fins soulignent les contours avec soin comme le font les enfants. La composition est morcelée comme dans les mosaïques. Mais la maladresse n'est qu'apparente ; la simplicité enfantine est voulue. La **Crucifixion**, le **Woe Woe Woe to the inhabitants of the earth** nous touchent plus, nous atteignent plus profondément que ne l'ont fait la plupart des œuvres religieuses traditionnelles.



NORMAN LALIBERTE,
« *Hommage to Picasso/Bird* » *(bannière)*

Galerie l'Art français : Bourassa

Bourassa est né à Montréal en 1927. Après des études supérieures, il se dirige vers l'Ecole des Beaux-Arts où, en '52, il se mérite un diplôme en sculpture. Il passe ensuite trois années à l'atelier libre, à travailler la sculpture sur pierre. De '53 à '55, il enseigne au Musée des Beaux- et aux élèves en architecture de McGill. Depuis 1955, il est décorateur à Radio-Canada et il donne des cours du soir à l'Ecole des Beaux-Arts.

Il a exposé en différents endroits de Montréal, à la Galerie XII du Musée, au carré St-Louis, au carré Dominion, sur l'île Ste-Hélène à maintes reprises.

A l'Art Français, on peut voir de lui des dessins aux crayons de feutre, des encres, des huiles et trois sculptures. Le Vaisseau d'or est une maquette pour une fontaine qui a été primée lors du concours des fontaines de Montréal. Ses dessins ont beaucoup de relief, donné sans doute par Bourassa-le-sculpteur. Les encres ressemblent à des enluminures de livres précieux, à des soies chatoyantes ou à de riches brocarts. Les huiles ont des formes très définies, tranchées même. Des pointes légèrement arrondies s'avancent, se découpant nettement sur le fond. Les couleurs sont fortes, des bleus ont beaucoup de profondeur, mais la texture est trop luisante. Il est facile de le deviner, c'est vers les encres de Bourassa que vont mes préférences.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Wednesday, May 5, 1965

Exposition de Bourassa

La prochaine exposition à la Galerie l'Art Français, sera celle du peintre Bourassa dont on pourra admirer les oeuvres à partir du 10 mai.

Bourassa est un diplômé en sculpture de l'école des Beaux-Arts, année 1952, consacration qui fut suivie de trois ans de spécialisation en sculpture sur pierre.

Professeur de sculpture au Musée des Beaux-Arts, il enseigne aussi aux élèves architectes de McGill, jusqu'en 1955. Depuis lors, il est aussi décorateur à Radio-Canada.

Bourassa a exposé à maints endroits, dont: Librairie Tranquille, Galerie l'Actuelle, Carré St-Louis, Ecole des Hautes Etudes Commerciales, Galerie XII, Musée des Beaux-Arts, Ile Ste-Hélène (Caserne), Hélène de Champlain, Carré Dominion, Cercle Unitaire français, Galerie les Ecores à Duvernay.

Le soir du vernissage de l'exposition Bourassa aura aussi lieu le lancement du premier roman de Jean-Louis Garceau, "Libera" édité par Orphée.

Daily News, St. John's, Nfld.
May 31, 1965

Child Artists Need Freedom From Supervision Of Adults

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Nanaimo Free Press, B.C.
June 2, 1965

Child Artists Don't Need Adult Help

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Owen Sound Sun-Times, Ont.
May 8, 1965



OWEN SOUND ARTIST TO EXHIBIT IN TORONTO—Gundega Cenne studies picture material in this photograph taken by her husband. Her first "one-man" show is opening Saturday, May 8 in St. John' Latvian Lutheran Church Hall, Toronto and running through to May 21.

Local Artist To Have Exhibition In Toronto

Though a comparative newcomer to Owen Sound, Gundega Cenne has already made many friends here and artists in this city have come to know her work, so there is much interest in her forthcoming exhibition of paintings opening May 8 at St. John's Latvian Lutheran Church Hall in Toronto and running through to May 21. During the latter part of that time Mrs. Cenne will also be showing pictures in the Tom Thomson Memorial Art Gallery. The artist is the wife of Dr. Ivars Cenne, who is associated with Dr. Milton Bye in his practice.

Mrs. Cenne graduated from the Montreal High School for Girls in 1951 winning a scholarship and a silver medal and being voted the most outstanding student of the graduating class. Her career as an artist began rather unexpectedly, when the School Board asked her, then a Grade 10 student, to do two film strips for them, The Little Red Riding Hood and The Three Bears. These were used for the purpose of teaching French in the junior grades.

She then attended McGill University, School for Teachers, which upon graduation entitled her to teach in Elementary School. Studying and teaching at the same time, she proceeded to obtain a B.A. with a major in Fine Arts from Sir Williams University. Among the teachers who influenced her most, names now familiar to most Canadians were Jacques de Tonnacour and Ghitta Caiserman (painting) Orson Wheeler (Sculpture). During this period, 1955, she was awarded the Board of Governors' gold medal for Creative Expression. Mrs. Cenne continued with part time studies at The Montreal Museum of Fine Arts and at Queen's University, Kingston, and at this time was also illustrating two books for the Macmillan Publishing Company, Toronto.

Mrs. Cenne taught for the Protestant School Board of Greater Montreal for eight years, the last six as an Art Specialist at Northmount High School, Montreal's largest at that time, with 1700 students. She painted and exhibited with others as much as time would permit, but this show in Toronto is her first "one-man" show. It comprises 39 paintings using several media, oils, mixed media, liquitex and charcoal and water color. The brochure for the exhibition has a charming study titled, Nuns an dU ing study titled, Nuns and Umbrellas, and the other titles are intriguing, such as Children and the Pear Tree, Breakfast-Cape Cod, The Lonely Ones, Lilies on a Blue Table, Portrait of Catherine - Ann, Stars in the Trees, still life, flowers, Never on Sunday, Willows in the Spring, Shore - birds etc.

As an Art teacher, Mrs. Cenne took part in a series of lectures on the teaching of Art to young people under the direction of Arthur Lismer, member of the Group of Seven.

Though not many Owen Sound people may see this exhibition in Toronto, they have already seen at least two of Mrs. Cenne's paintings for she has shown in the last two Lyceum Club Spring Exhibitions and it is hoped that her pictures will be seen here in the gallery soon. Mrs. Cenne has one young son.



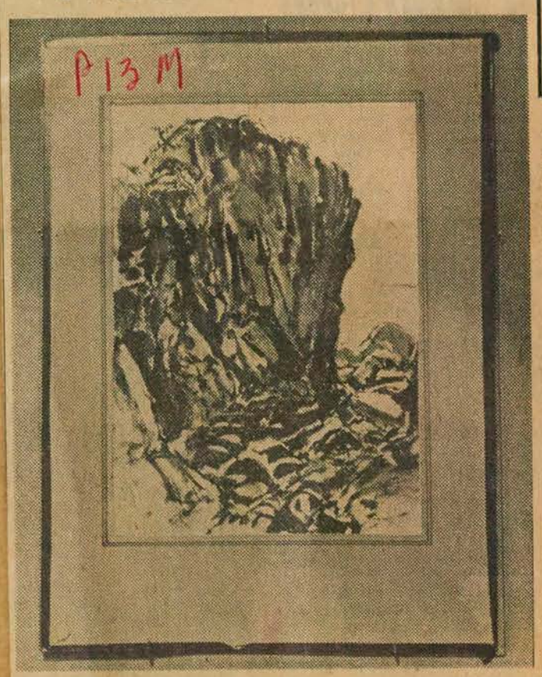
BOURASSA : « *Le vaisseau d'or* »

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday, May 1, 1965

Tribute To Lismer

P13M



Ink Drawing from Vancouver Island by Arthur Lismer.

ART

WHAT finer homage could a great man receive than a living document of his own contribution? The loveliest bouquet for Dr. Arthur Lismer's silver anniversary of his association with the Montreal Museum of Fine Arts was sent over from the Art Centre for Children — his own creation. Each one of the youthful works in the children's exhibition (in the lecture hall until May 9) is a tribute to his great gift — a unique tradition in the art training of the young.

Coinciding with the spectacular children's show downstairs, a quieter exhibition of personal works by Arthur Lismer has been organized to mark the occasion of his anniversary. It is a collection of some 30 pen drawings on display in the Morrice Gallery, and, like the children's show, open until May 9.

The thought of Dr. Lismer's contribution makes one feel very small, indeed. We waste thousands of words on the ideological battle raging among the rival factions in the field. But how many words have we devoted to the effort of estimating our debt to this grand old man of Canadian art?

Unfortunately this space demands that we limit ourselves to the current exhibition. Within their unassuming and uniform presentation, the drawings and grissailles from the artist's summer hideout on Vancouver Island are remarkably varied. An earlier seen collection, I think it was the harvest of one summer, had not made the same deep impression. The present exhibition appears to be a selection from the artist's choicest leaves.

Dr. Lismer has been returning to the forest and the shore for a number of years, returning to his old love — pristine, untamed nature.

The eye is as keen as ever, but the spirit has mellowed. Selective perception of the dramatic qualities in nature has given way to a more penetrating view of trees and water, rocks and plants. A greater intimacy is felt in these recent works marked by a more contemplative quality than any of the younger Lismer's one recalls.

When the artist comes across shapes that fascinate him he no longer singles these out in simplification and expressive exaggeration. There is no room for effectful design for its own sake in this tranquil art. There is only room for the essential, the innate qualities of shapes and moods, and the sense of oneness with nature. You are no longer left on the outside looking into the depths of Lismer's Pacific forests. Your own sensitivity permitting, you are admitted into their own mysterious interiors. Without losing himself in detail, the new Lismer brings out the tactile qualities of a boulder or a tree trunk as essentials of their character rather than simply translating their typical shapes into corresponding design. The artist approaches the serenity of Chinese masters. This happens when he puts everything in while bringing everything out of a single pine tree, or a narrow view of misty waters from behind some primeval rock. Sometimes he moves closer to the incomparable Durer, as when he patiently and lovingly explores every detail on the uncurling leaves of a weed, or every thorn and hairy petal of a thistle.

Drawing for Dr. Lismer of course means homecoming to his own first and foremost medium. On coming to Canada 50 years ago he started as a graphic artist sketching for a Toronto newspaper. But it soon became clear that the tall young Englishman trained in his native Sheffield as well as in Antwerp, was meant for greater things. He became an active rebel against a sterile academism, an eloquent theorist and a great educator. His role in the Group of Seven is now a permanent chapter in the history of Canadian art.

All this makes Arthur Lismer's anniversary exhibition at the Museum very much a family occasion, intimate, warm and a trifle nostalgic. But let no one be under the impression that the response to the youngest work of this old hand was predetermined by sentiments about the artist himself. Quite the contrary. It was the work that brought on the wish to pay tribute to its creator.

And because he is a man who just couldn't stand a solemn ending — three cheers and a tiger for Arthur Lismer.

REA MONTBIZON

Montreal Star, Que.
May 22, 1965

871

Dollmaker Strives For Historically Accurate Models



Miss Madeleine Saucier sews the final stitch on a Colonial lady from Canada's early days. Looking on at the left, is Madeline de Vercheres, an early French Canadian heroine.

By NORMA KELLY

Red River outfits, the delight of mothers and the despair of little girls, have been preserved for posterity.

And even the little girls grown up cannot help but regard them with a certain nostalgia when they see them on the dolls made by Madeleine Saucier.

The red tuque with the tassel, the leggings, and the navy blue coat with the brass buttons she has painstakingly recreated in miniature for her dolls.

But this is relatively contemporary subject matter because usually she delves deep into Canadian history books and even the Ottawa archives to get accurate models to recreate.

In her workroom English and French Canadian heroes and heroines rest amicably, side by side, on the shelves, with almost the whole Compagnie Franche de la Marin standing guard.

The Compagnie was resurrected in authentic uniform for duty on St. Helen's Island and now Miss Saucier has recreated them in miniature. The most difficult aspect of creating the more than 100 soldier dolls was figuring out some way of making the drums for the drummers and the swords which the entire company carried in their belts.

Finally Miss Saucier designed a tiny reproduction of the original sword and had them made up by patients at Dieppe House, a home for epileptics. The drums she made in felt. But her flag is what she is really proud of — "I had thought of doing the flag in silk and then drawing and painting on the insignia but that would have taken weeks and weeks," said Miss Saucier.

Her solution — a felt flag with felt insignia cut out and sewn on.

Felt Useful

Felt is the chief material used in Miss Saucier's dollmaking. "The dolls are made of felt and many times their costumes are too. It's faster to sew with because one doesn't have to turn any of the seams."

The felt for the faces and bodies of the dolls is treated with a special hardening agent which is Miss Saucier's best kept secret. "Every dollmaker who works in felt has to discover his own method of hardening it because no one will tell." And neither would Miss Saucier.

Felt dolls have been in existence for hundreds and hundreds of years but there has always been difficulty in preserving them. "Many synthetics cannot be used because they ruin the felt."

Miss Saucier who began making dolls when she was a child has just recently begun to make them in large numbers. "There have been Europeans who requested the dolls to add to their collections but I would never mass produce them," said Miss Saucier who also has a collection of dolls from almost any country one could name.

Her dolls are sold in specialty and gift shops and are in local museums but Miss Saucier feels that too much time and trouble is needed to create historical dolls to do it on a mass scale.

"The dolls are dressed completely, each piece is handsewn and as authentic as I can make it. My next project," said the sculptor — artist — seamstress, is to dress the dolls in authentic materials of the period but this is rather hard to do in this age of synthetics. But still, none of the Saucier dolls would be seen in anything but materials available in their era, such as cotton, wool, silk and felt.

Miss Saucier studied sculpture and art at both Sir George Williams University and the Montreal Museum of Fine Arts. She later continued her studies under the late Adam Sherriff Scott.

As a modern-day dollmaker Miss Saucier is unique. She has designed her own molds for the bodies and heads of the dolls. "It's much like sculpturing only the finished product isn't in bronze or marble but felt."

She paints the faces herself and says one of her future ambitions is to make real portrait dolls taking the models from historical pictures. Right now her dolls are distinguished by their eyelashes which, says Miss Saucier, "are not usually found on dolls of this kind."

Like many others in Montreal Miss Saucier has been bitten by the Expo bug and she has already begun to make dolls which will be on sale in 1967. Her studio, in her apartment, is filled to the brim with dolls on shelves and dolls in boxes. "They're nice to have around but sometimes," said Miss Saucier, "it's difficult to find room to work."



Drummer of the Compagnie Franche de la Marin, one of Canada's earliest regiments. The regiment is on duty at St. Helen's Island.



Staff Photos by Lloyd Blackham and Gerry Davidson

Three of the first dolls Miss Saucier made are photographed with their most recent counterparts. First was the tiny girl in a red tuque and leggings carrying snowshoes, then came a more formal reproduction of the classic Red River outfit in the medium sized doll and finally, the most recent, a 12½-inch doll on the left. On the right is one of the first dolls she made, a small girl of 100 years ago in her Sunday best, and behind is a recent edition with saran instead of wool hair. Besides making dolls Miss Saucier collects dolls from all over the world.

Montreal Star, Que.
May 25, 1965



Star Photos by Paul Taillefer and David Bier

Mrs. Jone Baker winds skein of blue wool onto shuttle to continue wall rug started on loom. She spends as much as six weeks on one rug by the time wool is dyed, design is thought out and weaving is completed.

They Shun Homey Labels

Attitudes Typical of Artists

By LAUREEN SWEENEY

The young woman artist of today has many faces. She considers herself, perhaps more on the whole than women in other fields, primarily a professional person, be it painter, sculptor, weaver, potter.

She often shuns the labels of housewife and mother, though not the roles. They usually form two of her many faces.

She likely has a hobby — cooking or sewing. She prefers not to talk about it.

Her husband, if she is married, probably works in an allied field, but she does not appreciate being related to him professionally. Her thirst for individuality, fame, emancipation and success thrives on her own professional name.

Into such a pattern fit Jone Baker and Louise Doucet, both regarded by the Canadian Handicrafts Guild here as being among the top people of their crafts.

Both wish their profession to be divorced from their personal life. Home must take second place.

Jone, a Montreal weaver of vividly-colored wall rugs and Louise, a North Hatley potter devoted to the techniques of Japanese master potters, share an exhibit at the guild's Galeries des Artisans this month.

The exhibition lasts until June 3.

Miss Doucet, a fine arts graduate from the Montreal Museum of Fine Arts, studied ceramics with Giles DeRome and Gaetan Beaudin.

"It is seven years since I first started to learn about pottery," she admits. She has already won the Artisan of the Year award in 1963 from the Montreal Chamber of Commerce women's section as well as the good design award in the Canadian Ceramics exhibit of '63, and second prize in the decorative section of the Concours des Arts de la Province de Quebec.

Two months ago she was awarded the British American Oil prize in Canadian Ceramics exhibit for 1965.

Jone Baker, tries to keep a strict nine to five daily routine in the upstairs workshop of her Westmount home despite three tiny children. She studied weaving at the Toronto Technical School.

She won the Canadian Cotton Council award at the Guild's arts and crafts of Canada exhibit in 1963 and has exhibited her rugs at the Canadian National Exhibition. One was purchased by the Canadian Government Exhibition Commission for display in Berlin and Florence.

New Techniques

The search for new techniques in weaving and potting occupies much of their time.

For Louise Doucet, the search has brought her face to face with the culture of Japan. "Japanese potters were masters of technique," she explained. "I am experimenting with ash glazes and the Bizen style."

The Bizen style, she said, was developed by potters of ancient days in the Japanese village. They covered their pots with wood during the firing process. The wood fell onto the pots as ash, forming various designs and melting into a fine glaze.

"I plan to go to Japan in September, and work at various Japanese workshops. I'll work all summer to earn my passage."

To be self-supporting is the aim of both Louise and Jone. Both earn their "keep".

Jone Baker can produce some dozen wall rugs a year which she considers salable. "Any others, I keep for myself, some I rip up to use the yarn."

Her workshop holds scores of mohair and cotton skeins. In one corner hang skeins of brilliant orange, red and violet which she dyed herself. An unpainted spinning wheel, smooth with age stands beside several winders, and a large loom.

The exhibition of 12 wall rugs on show now represent her year's work. Most are already sold.



Louise Doucet feels roughened surface of one of her 60 ceramic items on exhibit at Canadian Handicrafts Guild. It is finished in a Japanese ash technique.

The Sentinel-Review
Woodstock-Ingersoll, Ont.
June 1, 1965

Young Artists Need No Adults Says Painter

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"Don't stand in the child's way. Let him go to town. Let him bring out whatever is in him. Let him scribble on the walls, decorate the house. You could always cover part of the walls with paper."

Asked by a man in the audience whether he saw signs of real promise in the exhibition of painting, drawing and sculpture, Dr. Lismer said:

"My dear sir, the most appalling mish mash here today could develop into something in the future. Some may flower in the future. Others are burned out at the age of three."

Port Arthur News-Chronicle
Port Arthur, Ont.
(Daily, Circ. 15,214)

Monday, June 7, 1965

Adults Dampen Child Artists

MONTREAL (CP) — What budding child artists need is freedom from adult supervision, says Arthur Lismer, noted Canadian painter.

Speaking to a group of adults in the Montreal Museum of Fine Art during its annual children's exhibition, he pointed to one work and said:

"Here we see courage born of ignorance. How many professionals could join in combining to achieve this mural without bumping into each other and chewing each other out?"

Then he posed a question: "What kills the child's creative spirit?"

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Winnipeg Tribune
Winnipeg, Man.
(Daily, Circ. 78,057)

Wednesday, June 2, 1965

You adults, keep your hands off

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Welland-Port Colborne
Tribune, Welland, Ontario
June 5, 1965

Child Artists Need Freedom Says Painter

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Standard-Freeholder
Cornwall, Ontario
June 3, 1965

Leave Child Artist Alone

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Sarnia Observer, Ontario
June 3, 1965

Child Artists Should Be Adult - Free

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Sault Ste. Marie Star, Ont.
June 8, 1965

New Artists Need Freedom From Adults

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Port Hope Guide
Port Hope, Ont.
(Daily, Circ. 2,909)

Tuesday, June 15, 1965

Adults Crush Artistic Talent

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The Evening Times-Globe
St. John, N.B.
June 14, 1965



ENGAGED — Mr. and Mrs. Nathan Levine of Moncton and Saint John are pleased to announce the engagment of their daughter, Frances Louise to A. Joseph Shuster, son of Mrs. Helen Shuster of Montreal. Miss Levine graduated from McGill University with a bachelor of science degree and from MacDonald's College with a teachers diploma. Mr. Shuster studied arts at the Fine Arts Museum of Montreal and is an active sportsman. He is associated with Canadiana Electrical Company of Canada. The wedding will take place at the Tiferes Israel Synagogue in Moncton on July 4. Mr. and Mrs. Shuster will reside in Montreal.

Moncton Transcript, N.B.
June 16, 1965



ENGAGED — Mr. and Mrs. Nathan Levine of Moncton and Saint John are pleased to announce the engagment of their daughter, Frances Louise to A. Joseph Shuster, son of Mrs. Helen Shuster of Montreal. Miss Levine graduated from McGill University with a bachelor of science degree and from MacDonald's College with a teachers diploma. Mr. Shuster studied arts at the Fine Arts Museum of Montreal and is an active sportsman. He is associated with Canadiana Electrical Company of Canada. The wedding will take place at the Tiferes Israel Synagogue in Moncton on July 4.

X)

Charlottetown Patriot
Charlottetown, P.E.I.
(Daily Even. Circ. 4,577)

Saturday, June 19, 1965

Large, extensive collection contemporary art works

Last week the CIL exhibition opened at the Confederation Art Gallery, 57 works by 48 contemporary Canadian artists.

Among the artists represented are some of the top names and some of the more controversial names in Canadian art today.

There are works by people such as Jean - Paul Riopelle, a Montrealer who has been living in Paris since 1947. Riopelle is internationally known for his non-figurative works. Harold Town of Toronto is another top name that is represented in this exhibition, as are, Jean- Paul Lemieux of Quebec, Alex Colville of Sackville, N.B., Jack Humphrey, of Saint John, R. York Wilson of Toronto, Kazou Nakamura of Vancouver and Michael Snow of Toronto.

The CIL collection was assembled in 1962 to mark the 100th year of business of Canadian Industries Limited. It is the intention of the company to maintain the collection as a living group of contemporary Canadian paintings, which will serve to encourage Canadian artists, and make their work better known throughout the country.

Paintings from the collection have been loaned for exhibitions in London, New York, Paris, Boston and the collection has been seen in 25 cities and towns across Canada.

Richard Beauchamp, assistant curator was asked to pick the three paintings he liked the most in the collection. Mr. Beauchamp was very taken with the works of the Vancouver artist, Kazuo Nakamura. There are three paintings of his in the collection. Three Plants, by him, was the first choice of Mr. Beauchamp.

His second choice was La Soeur Blanche, by Jean- Paul Lemieux.

There is a Lemieux in the permanent collection of the Art Gallery, the mural of the three fathers of Confederation in the lower concourse.

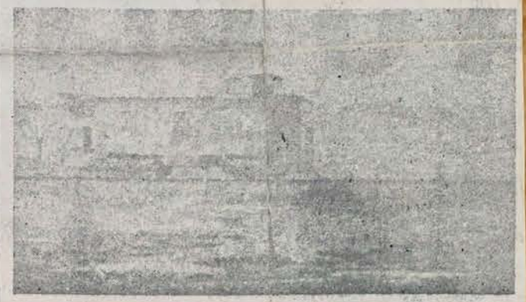
The third choice of the assistant curator was, Winter Landscape by the Montreal artist, Gentile Tondino, a teacher at the School of the Montreal Museum of Fine Arts.

He also mentioned Paul Emile Borduas, Composition 1959 as being a fine example of the artist's work.

At the opening of the exhibition on Tuesday night, which was attended by over 200 invited guests including CIL officials from Montreal, Halifax, Saint John, Sydney and Truro, perhaps the most talked about painting was, Mutation Asymetrique Rouge Fonce, by Guido Molinari of Montreal. Mutation is a series of green, yellow, orange and red vertical stripes about two inches wide. Mr. Molinari is a leading Canadian colorist and his lessons are optical ones.



COMPOSITION 1957 BY JEAN-PAUL RIOPELLE



76518 BY GLENN ADAMS

Among the works that visitors will find most interesting in this collection are: Composition 1957 by Jean-Paul Riopelle; the two works by Harold Town, Sky Panel, and Homage to Cubism; Willis Ronanow's North Side; Milk Truck and Children in a Tree by Alex Colville; the two small works of Jacques Godefroy de Tonnancour, Open Fields, and Distant Mist; and 76518 by Glenn Adams, an aircraft engineer living in Montreal.

Moncton Times
Moncton, N.B.
(Daily Morn. Circ. 13,433)

Wednesday, June 16, 1965



ENGAGED — Mr. and Mrs. Nathan Levine of Moncton and Saint John are pleased to announce the engagment of their daughter, Frances Louise to A. Joseph Shuster, son of Mrs. Helen Shuster of Montreal. Miss Levine graduated from McGill University with a bachelor of science degree and from MacDonald's College with a teachers diploma. Mr. Shuster studied arts at the Fine Arts Museum of Montreal and is an active sportsman. He is associated with Canadiana Electrical Company of Canada. The wedding will take place at the Tiferes Israel Synagogue in Moncton on July 4.

X)

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Monday, June 21, 1965

Au CRIBLE

O 12-M

Les collages d'Irène Chiasson sont exposés à la galerie LE CRIBLE, 131 chemin Chambly, Longueuil, jusqu'au dimanche le 4 juillet prochain.

Irène Chiasson est née à Senneterre. Elle a fait ses études d'infirmière avant de s'adonner à la peinture. Après avoir étudié à l'Ecole des Beaux Arts de Montréal pendant quatre ans, elle s'est spécialisée dans la gravure au Musée des Beaux Arts de Montréal en 1962. Elle a tenu des expositions individuelles à la Galerie Rita Huot, Montréal, en avril 1963; à la Galerie Legault, St-Jérôme, en décembre 1963; au Bar des Arts, en février 1964; à la Galerie Le Crible, Longueuil, en mai 1964 et à La Pointe aux Cafés, St-Jean, en mars 1963.

Les collages d'Irène Chiasson apportent un renouveau à cette technique artistique. Ils nous plongent dans un monde fantastique où les symboles organiques sont empreints d'une forte présence onirique et poétique.

BEAUX-ARTS



CLAUDE JASMIN

La Presse
1er Mai 1965

O 13-M

Céramique canadienne, Lismer et Lemoyne



MAURICE SAVOIE :
Pot et bonbonnières façonnés à la main (Prix Simpsons et Simpsons Sears, pour grès de qualité exceptionnelle)

Directement du Royal Ontario Museum (c'est fou comme Toronto est dans nos murs ces temps-ci !), le Musée de la rue Sherbrooke présente une exposition des meilleurs céramistes du Canada tout entier.

En vous rendant à cette expo du Musée, vous prendrez conscience du talent de nos potiers. Toute la poterie utilitaire est d'une tenue impeccable. Et je veux souligner certaines créations en terre cuite qui sont des ouvrages d'imagination. Le vase polygonal de Chambers (Toronto), le "raton" stylisé, avec talent, de Hazell (Toronto), le grès fait par croûtes de Lewis (Toronto), ainsi que sa "Mère et enfant" en grès noir, la faïence modelée de Lindoe (Medicine Hat), le pot sculpté de McClure (Westmount), la sculpture au fer oxydé de Midanik (Toronto), l'"Adolescence noire" de Mignosa (Nelson, C.-B.), le grès sculptural de Rothschild (Don Mills), une femme surdouée; tous ces objets méritent nos éloges.

Chez les potiers : le très beau vase façonné de Maurice Savoie, la théière de Gaétan Beaudin, le vase de Kidick, la gamelle de Ron Roy, la porcelaine de Gordon Barnes.

Profitez également de votre visite au Musée pour voir Lemoyne et aussi pour admirer le dessin d'Arthur Lismer, directeur de l'Ecole du Musée.

"Bois et rivages" est une petite exposition, à l'étage et dans une salle archi-mal éclairée, qui est exemplaire. On sait comment l'enseignement du dessin est négligé un peu partout, on sait aussi que bon nombre de nos artistes pratiquent peu cet "art de l'intelligence". Lismer démontre qu'il est maître de son crayon. Ses "bois et ses rivages" sont autant d'images précises et tout de même chargées d'une sorte d'expressionnisme ou de symbolisme touffu, abondant, baroque parfois.

Canadian Jewish Review
Montreal, Que.
(Con-Mag. Weekly. C. 7,940)

Friday, July 2, 1965

Maritimes Section

M-12-M

Mr. and Mrs. Nathan Levine, of Moncton, N. B., announce the marriage of their daughter, Miss Frances Louise Levine, to A. Joseph Shuster, son of Mrs. Helen Shuster, of Montreal, Quebec, to take place on Sunday, July 4, at six o'clock, at Tiferes Israel Synagogue, in Moncton. Miss Levine is a graduate of McGill University with the Bachelor of Science degree; and received the Teachers degree from Macdonald College School for Teachers. Mr. Shuster studied Art at the Montreal Museum of Fine Arts.

Maurice Tanzman, of Saint John, N. B., died on Saturday, May 29, at Saint John, General Hospital, Convalescent Annex. He is survived by two brothers: William Tanzman, of Arlington, Virginia; and Dr. Joseph Tanzman, 617 Sand Cove Road, Lancaster, N. B. He was the son of the late Mr. and Mrs. Jacob M. Tanzman (Helen B. Schocken). Funeral services took place from Shaarei Zedek Synagogue. Rabbi Abraham D. Feffer officiated, assisted by Cantor J. Freedman. Burial was at Shaarei Zedek Cemetery. Mr. Tanzman was born in Warsaw, Poland. He came to Canada at an early age, residing in Saint John for more than fifty years. He was a member of Shaarei Zedek Synagogue.

Dr. and Mrs. Norman G. Schneeberg, of Philadelphia, Pa., announce the engagement of their daughter, Miss Susan Leslie Schneeberg, to Merrill Hirsch Bronstein, son of Mr. and Mrs. Jack Bronstein, of Wyncote, Pa. Miss Schneeberg attended the University of Wisconsin, in Madison, Wisconsin; and is now a senior at the University of Pennsylvania, in Philadelphia. Mr. Bronstein, a graduate of Akiba Hebrew Academy, and Kenyon College, in Gambier, Ohio, is attending Chicago Medical School. The marriage will take place in August. Miss Schneeberg is the granddaughter of Mr. and Mrs. Charles Schneeberg, of Philadelphia; and of Mr. and Mrs. Carl J. Bassen, 48 Germain Street, Saint John, N. B.

Louis Fransblow, of Bathurst, N. B., aged sixty-two years, died on June 7, at Hotel Dieu Hospital. He is survived by six brothers: Edward Fransblow, of Montreal, Quebec; Harry Fransblow, of Newcastle, N. B.; Hyman Fransblow, of Tracadie, N. B.; William Fransblow, and Joseph Fransblow; both of Bathurst; and Max Fransblow, of Saint John, N. B.; and two sisters: Mrs. A. M. D. Guss (Bernetta), of Saint John; and Mrs. Nathan Cohen (Kay), of Moncton, N. B. Funeral services took place from Shaarei Zedek Synagogue, in Saint John. Rabbi Abraham Feffer officiated. Burial was at Shaarei Zedek Cemetery.

Miss Sandra Budovitch, a student at Boston University, in Boston, Mass., is visiting her parents, Mr. and Mrs. Samuel Budovitch, 143 Charlotte Street, Fredericton, N. B.

Mr. and Mrs. Samuel Budovitch, and Miss Sandra Budovitch, and Sherril, 143 Charlotte Street, Fredericton, N. B., visited their son-in-law, and daughter, Mr. and Mrs. Gordon Robert Fischel, and daughter, Lisa Beth, of Toronto, Ont.

In Moncton, N. B., for the marriage of Miss Frances Louise Levine, daughter of Mr. and Mrs. Nathan Levine, of Moncton, to A. Joseph Shuster, son of Mrs. Helen Shuster, of Montreal, on July 4, at Tiferes Israel Synagogue, will be: the mother of the groom-to-be; Mr. and Mrs. A. Russman, brother-in-law, and sister of the groom-to-be, and Eta, and Jerry; J. Landau; all of Montreal; and Mr. and Mrs. Joseph Schwartz, of Detroit, Michigan; all cousins of the groom-to-be; Mr. and Mrs. I. Landau, of Ottawa, Ont.; and Mr. and Mrs. M. Landau, of Detroit, Michigan; all uncles, and aunts of the groom-to-be.

Portage La Prairie Graphic
Portage La Prairie, Man.
(Daily, Circ. 3,116)

Wednesday, July 14, 1965

Let Kids Do Their Own Art

F-12-M

MONTREAL (CP) — What budding child artists need is freedom from adult supervision, says Arthur Lismer, noted Canadian painter.

Speaking to a group of adults in the Montreal Museum of Fine Art during its annual children's exhibition, he pointed to one work and said:

"Here we see courage born of ignorance. How many professionals could join in combining to achieve this mural without bumping into each other and chewing each other out?"

Then he posed a question: "What kills the child's creative spirit?"

"Adults," he replied. "Adult criticism and talk of tone and color and like jargon.

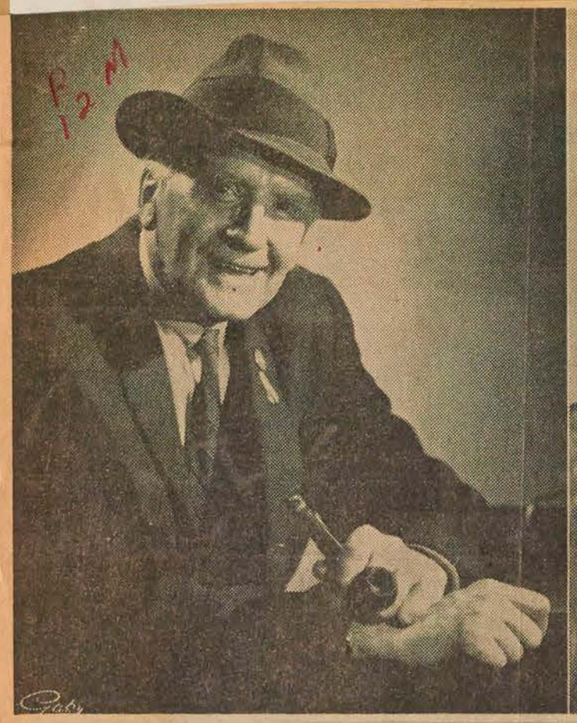
"Don't stand in the child's way. Let him go to town. Let him bring out whatever is in him. Let him scribble on the walls, decorate the house. You could always cover part of the walls with paper."

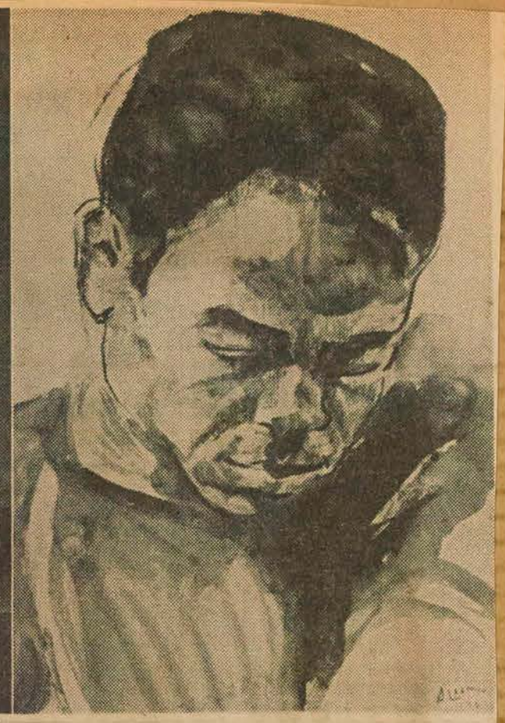
Asked by a man in the audience whether he saw signs of real promise in the exhibition of painting, drawing and sculpture, Dr. Lismer said:

"My dear sir, the most appalling mish mash here today could develop into something in the future. Some may flower in the future. Others are burned out at the age of three."

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Wednesday, July 14, 1965





Artist and Work: Arthur Lismer and his drawing on exhibition in the Gaby Collection

Two Views Of Artists: Their Work, Gaby's Photos

Gaby, the world-travelled Montreal portrait photographer, is to show his private collection of paintings and sculpture and his pictures of the artists who executed them July 15 — Aug. 15 at the Montreal Museum of Fine Arts.

The exhibition is entitled Two Views of Canadian Artists: Their work, Gaby's Photographs.

Shown publicly for the first time, the exhibition consists of 60 works by 56 Canadian artists.

Gaby is internationally-known for his portraits of such world figures as Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendes-France, Ben Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer and countless others.

His portraits of the artists represented in the exhibition are as different in technique as the works of the artists themselves, ranging from the traditional to a more abstract approach. Some of the portraits are studies of the artists while others show them at work in their ateliers.

The artists represented are:

Leo Ayotte, Marcel Barbeau, Harold Beament, Leon Bellefleur, Louis Belzile, Claude Bérubé, Jacques Besner, Lorne Bouchard, Madeleine Boyer, Marcel Braitstein, Rita Briansky, Ghitta Caiserman-Roth, Sylvia Daoust, Roland Dinel, Rudolf Duguay, Henriette Fauteux-Massé, Olivier Ferland, Giuseppe Fiore, John Fox.

Aristide Gagnon, Yves Gaucher, Pierre Gendron, Paul-Emile Genest, Lise Gervais, Claude Goulet, Pierre Heyvaert, Jean-Jacques Huet, Jacques Hurtubise, Francesco Iacurto A. Y. Jackson, Louis Jaque, Sylvia Lefkovitz, Stanley Lewis Arthur Lismer, John Little.

Laure Major, Natalia Mola, Guido Molinari, Rita Mount, Kazuo Nakamura, H. C. Noordhoek, Lewis Paget, Alfred Pellan, Claude Picher, Pierre Renault, Jack Reppen, René Richard, Goodridge Roberts, Albert Rousseau, Stanley Rozynski, Hans Schleeh, Gord Smith, Phil Surrey, Thérèse Tardif-Côté, Yves Trudeau and Elizabeth Wynn Wood.

Gaby — his full name is Gabriel Desmarais — broke into photography by sheer accident. Until 1947, when he was 20 and working as a bank teller, he had never so much as taken a snapshot.

Then, on impulse one winter afternoon, he bought a second-hand Voigtlander and strolled down to Montreal's LaFontaine Park to while away the time shooting ice skaters. To his astonishment, several of them asked whether they could buy prints. At 25 cents a print, his new hobby soon turned into a money-making business.

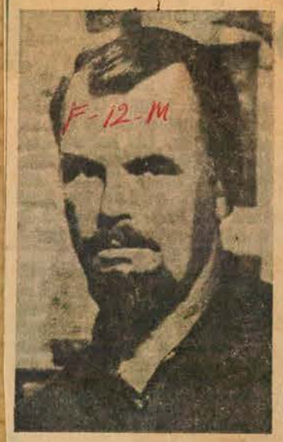
Gaby still makes money in photography — but things have changed a lot. A Gaby portrait now fetches $100.

He has become a favorite of theatrical and political celebrities, was soon discovered by society.

Some figures — including Prime Minister Pearson, former Governor-General Massey, the late Maurice Duplessis, Haiti's Paul Magloire—have bought hundreds of personal prints each.

Brandon Sun
Brandon, Man.
(Daily, Circ. 12,336)

Thursday, July 15, 1965



PATRICK LANDSLEY
. . . one-half of team

Two-Man Show To Open Today

By KAYE ROWE
Sun Staff Writer

Winnipeg - born Patrick Landsley shares honors in what might be termed a team two-man show at Brandon Allied Arts Centre for a solid four-weeks run commencing July 15. The graduate from the Winnipeg school of art (1947-49) has 11 paintings, while his French-Canadian counterpart, Owen Alexander Chicoine, originally of Gaspe-sud, has a similar number.

The Prairie painter turns to landscape for his inspiration influenced by his instructors of student days, L. Lemoine Fitzgerald and Joseph Plaskett, and of post-graduate studies in Montreal guided by Arthur Mismer and the non-representationalist, Jacques de Tonnancour. He also studied in Paris on a Canada Foundation scholarship under Fernand Leger and Gustave Singier.

Choosing to live in Montreal since 1954, he has been on teaching staffs of the Montreal Museum of Fine Arts and the fine arts department of McGill U. He also taught art for three years at Lower Canada College.

Pat Landsley was a fellow student at Winnipeg with several personalities who have subsequently marched forward in art fields, including Edythe Gregson Holden, now of Portage la Prairie, originally of Brandon.

Owen Chicoine was wounded in Normandy in the Second World War. He later studied in Montreal Museum of Fine Arts under Arthur Lismer, to graduate as the top student in painting. He has taught art to veterans, to students at his alma mater, has travelled in Europe and Mexico.

He rejects the patterns of living in one of the larger Canadian metropolitan areas, chooses to live, work and exhibit in his own small studio gallery at Mal Bay, Gaspe south.

An artist who refuses to be glibly articulate about the methods and inspirations of his work, he quotes C. A. Jung, "The creative man is a riddle that we may try to answer in various ways, but always in vain."

Visitors to town will enjoy the opportunity to see typical Canadian paintings on exhibition. The art centre is open every day except Monday from 2 -5 p.m.

Montreal Gazette, Que.
June 26, 1965

871

Le Groupe de Nicolet

By Rea Montbizon

'SJEANNE' is the unassuming signature on four or five exploratory oil paintings and collages in the exhibition 'Le Groupe de Nicolet,' on view until the end of this month at the Galerie L'Art Vivant at the corner of Crescent and Burnside. But that signature signifies more than just a participating exhibitor. Sjeanne is the spiritus mogens of the group, an extraordinary nucleus of ferment.

This 'Group' is no group in the ordinary sense. It consists of an art teacher and 12 of her students of the College Classique at the Couvent des Soeurs de l'Assomption de Nicolet. The students are adolescent girls between the ages of 15 - 18, and their teacher, Soeur Jeanne de Sainte-Marguerite, is a young nun with softly sculptured features and a pair of alert and penetrating eyes, who was trained at the Ecole de Beaux Art of Quebec under Jean-Paul Lemieux.

Some of you might be aware of the work by Soeur Jeanne. Originally, she was trained as a chemist, and I am told that it was her work at the microscope that brought on her interest in art. Now, her results with adolescents, the most difficult group in the field of art training, tell us that she is one of that rare breed, the born art teacher.

This exhibition not only touches on the inexhaustible subject of art education, it illustrates in a positive way some of the basic ideology behind the much discussed need of art for adolescents, i.e. for art in secondary education.

The idea for this show was born when Hugues de Jouvancourt of Galerie L'Art Vivant saw last year's show of student art under the auspices of the FAGECCQ at the Montreal Museum, in which Mariette Lamey of Nicolet won the first prize for her yellow/black painting of the standing figure of a schoolmate. Duly impressed, M de Jouvancourt went to Nicolet to find out more about the environment and the training of the young artist and found in the large school workshop the extraordinary teaching situation created by Soeur Jeanne and her students. The encounter resulted in an invitation to plan for the present show.

— Still Life Without Boredom —

The works in this exhibition are mostly studio painted with still life the predominant subject. The very conditions that promise dullness and uniformity. Instead, this is a stimulating exhibition by any standard and a unique presentation of its own kind.

Suzanne Lacroix with her canvas "La Nappe rayee," shown in our illustration, might offer you the best example of the exploratory approach fostered by her teacher. Her line feels its way as she works, sensitive to the shapes it describes as well as to the design it creates, aware of relationships, among details as well as between the parts and the whole; never losing consistency, unity, the gestalt of the artist's personal interpretation.

Another exciting still life in remarkably deft handling is shown by Carmen Laine. Her palette is adventurous but restrained, complex but remarkably refined for an artist her age. A bottle in the flesh color of a Bing cherry, flanked by one object in shades from the deep sea and another in the soft yellow of Naples, attains magical importance. The copper patina and orange shapes next to the yellow, the two greens of the background, bring a strange vitality to this 'nature morte', adding complexity without destroying the balance.

Louise Baribeau's approach is less emphatic but not less charming for its lightness and elegance. Hélène Renauld carries this to the extreme and achieves through her faint line and pale washes a delicate intimacy of her own.

At the other end is the work of Louise Proux, complex, fully articulated and admirably resolved.

—Each Need Its Own Answer—

The figure paintings transmit this sense of design to no lesser degree. Mariette Lamey sets her figures down with poised assurance, stated by little more than outline and local color. Facial features are hinted only faintly or fully omitted, yet without loss. Both, Mariette Lamey and Suzanne Lacroix are remarkably strong on hands, using them in the manner of Van Gogh or Egon Schiele, whose work they probably never saw.

But the more haptically minded, the more bodily feeling type of expressionist temperament has not been neglected by the remarkable teacher of Nicolet. Nicole Marcoux's "Visage d'Enfant" is astounding. The young painter must have had encouragement and guidance where and when she most needed it, and in the exactly right dosage. The somewhat awkward, somewhat labored figure of "La Couventine" by Marie Caron, makes an impact of its own.

Nicole Foteaux brings dramatic quality to her "Paysage", a near abstract and the least controlled of all works. And at the other extreme, the most disciplined creation, if only by the nature of its material, is the stained glass "Vitrail" by Charlotte Fauteaux, an abstract, composed of very small facets, well organized and decorative in its own way.

In a class quite by itself is the sweetly naive work of Solange Levesque with her little angels, more Bemelmans than religious; suggesting a psychologically interesting personality.

Last but not least Soeur Jeanne herself. A practising artist, Sjeanne the teacher has chosen to put herself as the experimenter which she no doubt is. By her own work I am still slightly puzzled. It seems that here is a searching creativity, that her wish is to uncover, to penetrate and visually capture phenomena from other areas of awareness. But she holds back. It seems to me that there is a tendency towards more conceptual art. Hints of this are in her small collage as well as in the large fibrisistic "La vie silencieuse des feuilles". As she is trained in the sciences, her awareness is naturally broadened. But the impasto "Paysage" on which she seems to have worked with coarse rollers, reveals something of a tamed fury. There is something that tells of an artist who has not gone all the way and one wishes she had.

As a teacher, Soeur Jeanne's achievement is extraordinary. She has initiated her students into the secret powers of control, but has not stifled their liberty. She has nipped in the bud all stickly sentimentality without destroying sentiment, developed a superior selectivity, fostered that quality for which I have no other name but artistic truth. This extraordinary teacher has helped her students to become perceptive young artists, prepared them to continue their individual search on their own. Some have already decided to become professional artists, and we know that in the not too distant future we shall hear of them again.



LA NAPPE RAYEE", still life by Suzanne Lacroix.

ART

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

"I bequeath to The Montreal Museum of Fine Arts the sum of _____ dollars." _____



MARIETTE LAMEY'S STANDING FIGURE, the prizewinning painting of last year's student exhibition at the Museum of Fine Arts.

Montreal (N.D.G.) Monitor
Quebec
July 15, 1965

Local art news

Two exhibitions noted

By VALENTINA RAHR

An exhibition of paintings by artist Rae Cohen is on view in the lobby of the Cinema Ville Marie daily until July 25. Semi impressionistic in style, Miss Cohen's works mainly represent the strong emotional and artistic influence of music in her life.

"Soloist" in red and blacks is an oil painting of a cellist at a performance. "Moderato" in gold, sepia and blues is a horizontal canvas depicting a group of musicians in an orchestra. "Caprices" is again a female figure playing a harp, in golds, whites and warm tones of sepia. "Yellow Lillies" shows the experience the artist has in executing flower studies, and other subjects. "Etude" in golds and warm browns is an oil painting of a violinist.

* * *

About 60 paintings in oils, and mixed media, and a number of linocuts are on view at Coin des Arts, CNR Station, by Shayna Laing until July 29 inclusive.

After several one-man shows in Montreal and Central America, "Shayna," as she signs her work, has still managed to preserve the movement, and restless activity so characteristic of her landscapes, seascapes and character studies. Moody and emotional, her water colours retain the same characteristics as her oils.

"Web of the Wind" in smooth pinks and greys, is a character study depicting sensitivity and imagination. Fall scenes, in brilliant colours, night scenes, and seascapes show a variation mood. The black and white linocuts and wood block prints depict a series of themes based on Greek mythology, and are exciting.

A Montrealer, Shayna Laing has studied art at Ecole des Beaux Arts; sculpture at the Montreal Musuem of Fine Arts under Hilde Bolt; and privately with Sigmund Konrad. Her works are in private collections in Central America, England, United States and Canada.

La Patrie, Montreal, Que.
June 30, 1965

La Patrie / *spectacles*

L'ART pour tous

Par LOUISE DESNOYERS

Galerie Waddington : David Silverberg

DAVID SILVERBERG est Montréalais. Il a étudié au Musée des beaux-arts de Montréal. Après avoir reçu son B.A. de McGill, il continue ses études avec Alfred Pinsky, William Hayter puis à Paris à l'Atelier 17. Il a aussi suivi des cours à l'Ecole des beaux-arts de Paris et à l'Institut des arts décoratifs de Grenoble.

Depuis 1960, il a exposé en groupe à Montréal, dans les provinces maritimes à Frédéricton et à Charlottetown, à Cleveland et à New York. Il a tenu des expositions personnelles dans la province, à Toronto, à New York, à Londres et à Lyon en France.

Cette année même, avant son exposition actuelle à la galerie Waddington, il a exposé à Munich, à Vienne, à St-Jean, Terre-Neuve et à Halifax. Il est aussi assistant professeur en arts graphiques à l'université Mount Allison.

Silverberg dessine d'une manière formidable. En quelques coups de crayon, il fait vivre de beaux visages au nez épaté, aux lèvres charnues. Ses femmes sont belles et sensuelles, sans vulgarité. Quelques traits lui suffisent pour exprimer des sentiments poussés au paroxysme.

J'ai admiré la grâce du Charmeur, j'ai été émue par la détresse de l'Enfant et du Juif Solitaire dans son univers froid. Ses études d'animaux fantastiques, Kudu, Orangatan, Bébé Gorille, prouvent une grande liberté d'exécution. Plusieurs toiles sont monochromes. Des verts, des rouges pourprés, des ors, des gris argentés apportent ainsi un maximum d'effet.

Ce jeune artiste recourt souvent au symbolisme dont les évocations restent quelquefois obscures et nous laissent perplexes.



DAVID SILVERBERG :
"Les acrobates"

Montreal Star, Que.
August 21, 1965

Hayter Retrospective Coming

By Lisa Balfour

STANLEY WILLIAM HAYTER has probably influenced and inspired more printmakers around the world than any other artist in our time. This he has accomplished largely through the electric dynamism of his egocentric personality and the now famous Atelier 17 which he founded in Paris about thirty-eight years ago.

From all corners of the globe, artists have flocked to this Montparnasse studio workshop to experiment in the techniques of printmaking. And most have emerged from the experience bearing the unmistakable stamp of the master craftsman's technical prowess and artistic vision.

Among the Montrealers who have sought instruction and inspiration in Hayter's Atelier are Richard Lacroix, director of the Quebec subsidized Atelier Libre de Recherches Graphiques de Montreal, Tobie Steinhouse and Shirley Wales, who now lives in Southern France.

HAYTER HIMSELF is represented in most major museums throughout the world and he has been widely exhibited in Europe, South America, and the U. S. On September 14, what will probably be his first Canadian retrospective, covering the period 1947 to 1964, will open in Montreal's newest art gallery.

Christened the "1640" and located at 1445 Crescent street, the new gallery will continue the policies of the now defunct 1640 Gallery which Miss Estelle Hecht ran for four years on Sherbrooke street west.

This means that Miss Hecht — with Mrs. Silvia Ender, her partner in the new 1640 venture — intends to go on selling and exhibiting "high calibre etchings, prints, and watercolors at moderate prices." Moreover, the co-directors are planning to show sculpture.

AN. ARTIST herself, Miss Hecht used Bill Hayter's book "New Ways of Gravure" — published in 1949 — when she was a student in Moe Reinblatt's etching course at the School of Art and Design attached to the Montreal Museum of Fine Arts.

She recalls that Hayter — who was born in London over 60 years ago — is a chemistry and geology graduate of King's College, Cambridge, and that he worked as a chemist in Persia before coming to Paris to establish his famous Atelier in 1927.

"He is a recognized innovator in the field of graphic arts," Miss Hecht said. "And he is responsible for discovering new methods of etching and engraving, especially in color. Which means, among other things, that artists now need use only one plate to create a multi-colored print, whereas before Hayter's time, they had to make a separate plate for every different color they wished to apply to the finished product."

HAYTER — WHO considers himself a mathematician and a painter — is known for his fastidious perfectionism and rigorous studio discipline. These traits have influenced internationally known printmakers Elizabeth Guggenheim of Switzerland, Krishna Reddy, the Indian-born joint director of Atelier 17 who participated in last year's International Sculpture Symposium on Mount Royal, and Helen Phillips, the American sculptress and printmaker who is also Hayter's wife.

Featured in the 1640 Gallery retrospective will be about 20 works, revealing the printmaker's evolving style. The earlier ones, expressed in terms of black and white, show a predominant interest in line and composition, whereas the more recent prints seem to vibrate with their lyrical sweep and swirl of color and texture.

As Mrs. Ender points out, Hayter seems mesmerized by the effects of water. "He loves the sea and is a skin diver himself," she says. "He also uses water drops to give his work texture."

Titles like Veiled Water, Floating Form, Red Flow and Wave reinforce this preoccupation in prints which Hayter develops as variations on one color theme.

FOLLOWING THE Hayter exhibition, Gallery 1640 will show two Atelier 17 artists, Charles Lloyd and Carmen Garcia. In November, Charlotte Brainerd of Toronto will be featured followed by a spring show by Helen Piddington, the Victoria-born printmaker now living in Paris and working at Atelier 17. In March, John K. Esler, professor at the Alberta College of Art, Calgary, and Winston Leathers of Winnipeg, will share an exhibition.

Outlining this program, Miss Hecht recalled that until recently, printmaking was largely associated with the craft of reproduction. But now, she says, artists bring their inventiveness and imagination to bear on the techniques involved. Hence the medium has been reclaimed from its "work-a-day" reputation.

"Famous artists like Rembrandt, Goya, Durer and Picasso elevated printmaking to a high degree of artistic expression," she added. "But Hayter is largely responsible for the modern revival of interest in the craft as an art."



Staff Photo by John Daggett

Jo-Jo, the mynah, looks proud and happy as he perches on Mrs. Dean Cotton's wrist. The talking bird was a birthday present a friend gave her three years ago. His favorite tune is "Alouette." He whistles it.

Talks, Whistles, Coughs, Giggles

Jo-Jo The Mynah Plays Town Crier

By ETHEL TIFFIN

Jo-Jo is a bilingual bird.

Nothing quite so commonplace as the accepted bilingualism of La Belle Province distinguishes the talking mynah. Jo-Jo speaks excellent English and if he's in the mood may occasionally lapse into what may be the language of his homeland — India.

One of three pets owned by Mrs. Dean Cotton of Westmount (the others are Little One, a Lhasa Aspo, whose Tibetan origin determines her ties with Asia, and Gypsy, a papillion), Jo-Jo was a birthday present from a friend.

"I would never have thought of buying myself a mynah before I had Jo-Jo. He calls Henry Cotton, Mrs. Cotton's son, every morning with a cheery "Time to get up, Henry," pauses and often adds: "Aw, hell."

Good Vocabulary

Every word Jo-Jo says is clearly enunciated and his vocabulary is fairly extensive and growing all the time. "We've only had him a few years," says his owner, "and he's picking up new words constantly."

Often he mimics guests to their astonishment but never dismay. "They laugh, and usually Jo-Jo laughs with them. Friends often say: 'Now I know exactly how I sound,' and encourage him to more mimicry."

first neighbor and asked who the unseen second talker was. Jo-Jo called out, "Hello, John" (yes, his name is John) and he was even more mystified. "He (John) has moved away now," said Dean Cotton, "but I'm sure he'll never forget Jo-Jo."

Since Jo-Jo seems to be the raison d'être for this story, a description of his appearance might be fitting. A gleaming iridescent bird of black plumage, he has a bright yellow beak matched by scallops or wattles of fine yellow feathers back on his head. His wing tips are trimmed with white.

He whistles (his wolf whistle is terrific) and "Alouette" is his favorite tune,

and when he asked me what I thought I'd like to paint, I said: 'I'm primarily interested in portraits.' His reply was almost instantaneous: 'Suppose we see if you can hold a brush'."

Dr. Lismer's wit, humor and teaching ability appeal to Mrs. Cotton. In fact, she praised the three teachers she has had since she began painting. The other two are A. Sherriff Scott and Renaldo who takes a number of Mr. Scott's pupils.

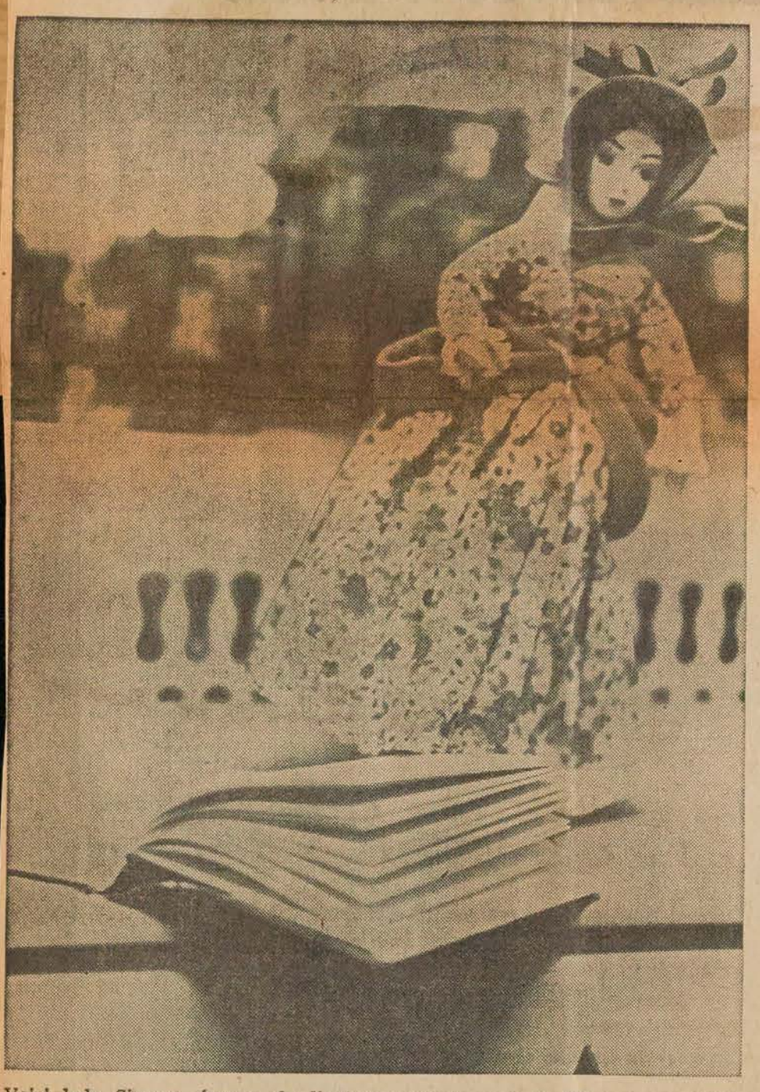
Abstracts and knife paintings are two of Dean Cotton's

O 12-M La Presse August 23-65

Des poupées canadiennes taillées à même l'histoire



Le costume "Red River" toujours en vogue a une histoire mystérieuse



Voici lady Simcoe, épouse du lieutenant-gouverneur de l'Ontario en 1793.

Madame Madeleine Saucier-Morin était destinée à fabriquer des poupées. Par goût, déjà vers l'âge de sept ans, elle se fabriquait de petits personnages en cire ou en glaise. Son goût devait se préciser au temps où elle fréquentait Villa-Maria. C'est là qu'elle a pris ses premiers cours de dessin et de sculpture. Plus tard, elle devait poursuivre des études en sculpture à Sir George Williams et en portrait au Musée des Beaux-Arts de Montréal.

Devant la demande répétée d'amis et de connaissances réclamant des poupées pour offrir en cadeau, Mme Saucier-Morin se mit vraiment à l'oeuvre. Il y a environ cinq ans qu'elle travaille à confectionner des poupées taillées à même l'histoire du Canada. Sur les étagères, Madeleine de Verchères fait bon ménage avec Mme Hélène de Champlain tandis que Lady Simcoe ne semble pas se plaindre de la promiscuité des membres des Compagnies Franches de la marine et de la petite vivandière.

Il y a deux ans, Le "Fashion Group of America" lui commandait 17 poupées à l'occasion d'un festival de la mode internationale. Il faut voir l'Espagnole, la Grecque, la Hollandaise, la Danoise, la Française de Normandie, l'Américaine des premiers temps de la colonie et toutes les autres pour comprendre

Texte : Cécile Brosseau

Photos : J.-Yves Létourneau, LA PRESSE



Mme Madeleine Saucier-Morin, dans son atelier

avec quel souci du détail Madeleine Saucier-Morin exécute son travail. Bas, dessous multiples, robes à corsages et à jupes compliqués, coiffes ou chapeaux, accessoires et bijoux, cheveux coiffés à la mode de l'époque, rien ne manque pour donner à toutes ces poupées leur aspect de vérité.

La fabrication d'un original

Notre interlocutrice avoue qu'il lui faut parfois deux et même trois semaines pour créer une poupée. Elle choisit d'abord le personnage. Elle se renseigne alors dans l'histoire, puis elle consulte des livres spécialisés dans le costume. Quand il s'est agi de poupées étrangères elle a fréquenté pendant des jours les consulats des pays afin d'avoir des précisions et des sources d'information sûre. Puis elle dessine un croquis.

Mme Madeleine Saucier-Morin a mis des années avant d'arriver au procédé qu'elle emploie. Pour la tête, elle se sert d'abord d'un moule en plâtre, puis d'un moule en plomb sur lequel est façonné le feutre qui portera l'empreinte des traits originaux.

Les cheveux sont faits de fils de sarang. Les sourcils, les lèvres et les yeux sont peints tandis que les cils sont insérés au-dessus des yeux. Le corps, les jambes et les bras sont maléables tandis que la tête est vraiment mobile. Les poupées peuvent être installées debout à l'aide d'un petit support en bois ou tout simplement assises.



Un reflet de la France . . .

mentaire, dans un pourcentage de cinq pour cent, grandissent avec une déficience optique qui pourrait se corriger grâce à un traitement commencé dans le bas âge.

Cette déficience provient d'un manque de coordination de la vision de l'enfant après sa naissance. Sans un traitement adé-

cette condition de la vue devient plus difficile à traiter à mesure que l'enfant avance en âge, et après huit ans, une guérison complète s'avère impossible.



Au temps des Compagnies Franches de la marine, de gauche à droite : le tambour-major, le porte-drapeau, le commandant et le simple soldat.

FILMS

1964 - 1965

Films

Sept. 28 64
Gazette

Russian Film Set Sept. 30

Alexander Nevsky, a 1938 Soviet film conceived as a weapon against Fascism and praised by Stalin himself, will launch the 1964-65 free film program at the Montreal Museum of Fine Arts Sept. 30.

The 108-minute film, a patriotic epic designed to move every Russian man, woman and child and prepare them to meet any war which came with a sense of optimism, will be presented twice in the Museum's Lecture Hall — first at 6.30 p.m., then at 8.30 p.m.

Both showings are open to the general public, free of charge.

Miss Mary-Louise Funke, supervisor of the museum's education department, said three difficult types of films will be shown in this year's program. The first covers feature works of the period 1930-1940 by leading producers; the second, short subjects dealing with the arts; and third, films loaned by embassies and consulates and surveying recent developments in their respective countries, with emphasis on the arts.

Alexander Nevsky was written and directed by Sergei Mikhailovich Eisenstein, a man who, in 1935, was severely reprimanded and "banished" by the Central Communist Committee as a formalist.

With the menace of Fascism growing, however, the Soviet leaders thought it necessary to rouse the Soviet masses to a sense of their own historical development.

To prevent Eisenstein from gradually transforming the script during production, Mosfilm, which had spent 2,000,000 rubles on a previous project which Eisenstein had directed and which had never been finished for reasons of "deviation," appointed D. I. Vassiliev to work with him as co-director. He was to aid Eisenstein in keeping the film within the bounds of a clear political line and a story which everyone could follow.

Completed in the record time of little more than a year, Alexander Nevsky was released in Moscow Nov. 23, 1938. It was a triumph, exactly suited to the spirit of the time.

Stalin is said to have slapped Eisenstein on the back and declared: "Sergie Mikhailovich, you are a good Bolshevik after all!"

le 28 sept. 64 Le Devoir

SIX

théâtre

Le bruit de la ville

TONNERRE DE RIRES

Le Rideau Vert, on le constate chaque soir, n'a rien négligé pour faire du premier spectacle de sa 16ème saison un succès frénétique et durable. Grâce à François Campaux, l'auteur, Andrée Lachapelle, Martine Simon, Roger Garceau et André Montmorency, les interprètes, ces "Enfants de coeur" font salle comble.

EISENSTEIN

"Alexandre Nevsky" (1938), un des chefs-d'oeuvre d'Eisenstein, sera présenté le 30 septembre lors de la première séance de films d'art de la saison 64-65 au musée des Beaux-Arts. Deux catégories dans la saison : sélection de grands cinéastes (1930-40) ; courts métrages internationaux se rapportant à l'art.

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226 RICHMOND ST. WEST—TORONTO

Montreal Star
Montreal, Que. (Daily Circ.)
(M-F 174,650 Sat. 213,020)

Monday September 28 1964
films

1938 Russian Film Slated at Museum

The Montreal Museum of Fine Arts will open its free film program Wednesday with the 1938 Russian classic Alexander Nevsky. It will be shown at 6.30 and 8.30 p.m.

Other films will deal with recent developments in the world and in the arts.

7 Le Devoir 7 Oct, 64 SEPT

variétés

Au Musée des B. A. 2 films sur l'art africain

Deux films sur l'art africain, "Sous le masque noir" et "L'Amitié noire", seront présentés aujourd'hui au Musée des Beaux-Arts. Ce sera la deuxième séance d'une série de programmes gratuits.

La première représentation aura lieu à 6 h. 30 et la deuxième à 8 h. 30 du soir. Le public est cordialement invité et l'entrée est libre.

"Sous le masque noir" est un film de 50 minutes réalisé en 1938 qui offre un panorama de l'histoire culturelle de l'Afrique. La sculpture des tribus de l'ancien Congo belge nous raconte la vie et les croyances du noir. Le film explique le symbole du masque et montre l'influence des chefs et des sorciers sur les artistes.

"L'Amitié noire", filmé en 1946, fut conçu par Jean Cocteau, qui en est aussi le narrateur, et photographié par François Villiers. Remarquable document sur la culture du Tchad en Afrique Equatoriale Française, il montre des oeuvres d'art, des produits d'artisanat et en particulier, des danses de cérémonie qui n'avaient jamais été filmées auparavant.

30 sept, 64

CE QUI SE PASSE (*suite*)

Sept.

MUSIC (suite)

A la Place des Arts (suite)

Orchestre Symphonique de Montréal, 8:30 p.m. (Matinée, 23 sept. 3:30 p.m.)

"Tartans on Tour" chanteurs et danseurs écossais, ($2-2.50), 849-4259

Orchestre Philharmonique de New York, chef d'orchestre Josef Krips, ($2.50 – 7.50), 849-4259

Theodore Bikel, chanteur de folklore, ($2 – 4.50), 849-4259, 8:30 p.m.

Ballet de Leningrad, ($3 - $10), 932-2171, 8:15 p.m.

• • • • •

Orchestre "La Philharmonia", chef d'orchestre Louis Haritver, Gymnase Strathcona, 520 Chemin de la Côte Ste Catherine, 279-8139, 8:15 p.m.

"Ireland on Parade", chanteurs danseurs irlandais, Forum, 2313 Ste-Catherine ouest, 932-6131, 8 p.m.

Concert du "Montreal Star" Forum, 2313 Ste-Catherine ouest, 932-6131, 842-2211, 8:30 p.m.

Jamboree de CFOX Nashville, Forum 2313 Ste-Catherine O., WE 2-6131, 697-2250, 8 p.m.

Danses contemporaines, Théâtre de la Place, Place Ville-Marie, 861-6665, 8:30 p.m.

Tour de chant
La Comédie Canadienne, 84 oues rue Ste-Catherine, 861-3339, Lun.-Sam. 8:30 p.m. Dim. 7:30 p.m.

CINEMA

"Alexandre Nevsky" Eisenstein, (Sous-titres anglais), Musée des Beaux-Arts, 1379 ouest rue Sherbrooke, (entrée gratuite) 842-8091, 6:30 p.m., 8:30 p.m.

17/10/65 Star October 17-65

Museum Film Series

October 21

Delta Phase I, Portrait of Frans Hals, Holland Today, It must Be a Stranger. This program is arranged by the Consulate General of the Netherlands.

November 4

Ecstasy (Czech).

November 11

An Evening with Arthuro Toscanini.

November 18

UNESCO Festival.

(These are some of the films scheduled by the Montreal Museum of Fine Arts, in their Art Film Series 1964-1965. Two showings of each film are scheduled at 6.30 and 8.30 in the Lecture Hall. Admission is free.)

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
October 7, 1964

Museum Screens

Sous le masque noir and L'Amitié noire, two French films dealing with the art of Africa will be presented at the Montreal Museum of Fine Arts today in the second of the free film programs of the current season.

The first showing will be at 6.30 p.m., the second at 8.30 p.m.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
October 7, 1964

African Art Films Slated at Museum

"Sous le Masque Noir" and "L'Amitié Noire," two French-language films dealing with African art will be presented at the Montreal Museum of Fine Arts tomorrow.

The first showing will be at 6:30 p.m., the second at 8:30. Both will be open to the public free of charge.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué.
September 28, 1964

EISENSTEIN

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

Wednesday August 26 1964

O13-M

Film au musée des B.A.

La dernière représentation de films d'été au Musée des Beaux-Arts aura lieu à 4 h., mercredi après-midi, le 26 août.

Le programme a été préparé par l'Office National du Film, en collaboration avec le service éducatif du Musée. L'entrée est libre.

Les trois films à l'affiche sont: "St. Lawrence Seaway", un documentaire historique sur la voie maritime du Saint-Laurent; "Trans-Canada Journey", une visite de l'immense territoire du Canada à bord d'un avion à réaction; et "Lonely Boy", l'histoire vécue, sur la scène et derrière les coulisses, d'un chanteur d'origine canadienne, Paul Anka.

Le Devoir, Montréal, Qué.
August 26, 1964

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Montreal-Matin
Montreal, Que. (Daily)
(Circ. M-F 120,110 Sat. 94,03

Tuesday August 25 1964

FILMS

L'histoire de Paul Anka

O-13-M

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Le programme a été préparé par l'Office National du Film, en collaboration avec le service éducatif du Musée. L'entrée est libre.

Les trois films à l'affiche sont: "St. Lawrence Seaway", un documentaire historique sur la voie maritime du Saint-Laurent; "Trans-Canada Journey", une visite de l'immense territoire du Canada à bord d'un avion à réaction; et "Lonely Boy", l'histoire vécue, sur la scène et derrière les coulisses, d'un chanteur d'origine canadienne, Paul Anka.

Canal
Metro Express
Montreal, Que.
February 3, 1965

871

UN FILM SUR VENISE, intitulé "Ville intemporelle", est montré tous les jours au Musée des Beaux-Arts de Montréal durant l'exposition Canaletto.

Aux jours impairs, le commentaire du film est en français; aux jours pairs, il est en anglais.

Les représentations ont lieu dans la galerie XII à midi quinze sur semaine et à 2h.15 le dimanche.

Le film a été produit par l'Office National du film du Canada et réalisé par Colon Low. Sa durée est de quinze minutes.

Le film présente la ville sous deux points d'observation: Venise telle que Canaletto l'a vue en son temps et Venise telle qu'elle nous apparaît aujourd'hui.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Thursday, March 11, 1965

MONTREAL MATIN

La peinture FLAMANDE

Un film sur l'âge d'or de la peinture flamande sera présenté au Musée des Beaux-Arts mercredi, le 3 mars, dans le cadre du "film d'art".

Il y aura deux représentations, l'une à 18 h. 30 (6 h. 30) et l'autre à 20 h. 30 (8 h. 30), dans la salle de conférences du Musée. Toutes deux sont offertes gracieusement au public.

Ce film, qui a remporté le Grand prix du Festival de Venise, analyse les oeuvres de huit peintres flamands des XVe et XVIe siècles. Il a été réalisé en Belgique en 1953. L'accompagnement sonore est composé d'oeuvres musicales de l'époque et le commentaire se fera en anglais.

4/3/65

Le mois de mars au musée des Beaux-Arts

4-13-M

Plusieurs activités sont au programme au Musée des Beaux-Arts pour le mois de mars:

Mercredi 24 mars, 8 h., Salle des conférences: "Les artistes à l'oeuvre", sous la direction de M. Lismer. Les membres sont invités à amener leurs amis.

Jeudi 25 mars, 8 h. 30, Salle des conférences: Conférence accompagnée de projections par Mr. Hazen Sise, M.R.A.I.C., A.R.I.B.A.: "Polonia Phoenix, An architect looks at the New Poland" Invitation cordiale aux membres du Musée et à leurs amis.

Mercredi 31 mars: "Film d'art". Deux représentations, à 6 h. 30 et 8 h. 30, Salle des conférences. "Films expérimentaux ou comiques?": La conquête du pôle (Méliès, 1912, France); Meshes of the Afternoon (Deren, 1943-58, U.S.A.); Wedlock (Spiegel & Stonner, 1951, U.S.A.); Football as it is played today (Anderson, 1962, U.S.A.); La femme-image (Borremans, 1960, Canada); films de trucage Pathé colorés au pochoir.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Wednesday, March 3, 1965

...invitations de ... et minuit.

Ce soir au musée

O-13-M

Un film sur l'âge d'or de la peinture flamande sera présenté au Musée des Beaux-Arts ce soir, dans le cadre du "film d'art".

Il y aura deux représentations, l'une à 18 h 30 (6 h 30) et l'autre à 20 h 30 (8 h 30), dans la salle de conférences du Musée. Toutes deux sont offertes gracieusement au public.

Ce film, qui a remporté le Grand prix du Festival de Venise, analyse les oeuvres de huit peintres flamands des XVe et XVIe siècles. Il a été réalisé en Belgique en 1953.

Currents events 27/3/65

SPÉCIAL

AT THE MUSEUM OF FINE ARTS

Wednesday, March 31st. "Art Film Series" showings at 6:30 and 8:30 p.m.

Experimental or Comic Films?

"La conquête du pôle" (Méliès, 1912, France);
"Meshes of the Afternoon" (Deren, 1943/58, U.S.A.);
"Wedlock" (Spiegel & Stonner, 1951, U.S.A.);
"Football as it is played today" (Anderson, 1962, U.S.A.);
"La femme-image" (Borremans, 1961, Canada).

These activities are taking place in the Lecture Hall of the Museum and the admission is free.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Wednesday, February 17, 1965

O-13-M

Il n'y aura pas de séances de cinéma, ce soir, au Musée des Beaux-Arts, en raison des délibérations du jury du 82e Salon du Printemps.

Metro Express
Montreal, Que.
March 3, 1965

871

Un film sur l'âge d'or de la peinture flamande sera présenté au Musée des Beaux Arts, ce soir, dans le cadre du "film d'art". Représentations dans la salle de conférence du Musée.

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)

Synday, February 7, 1965

L'expo Canaletto

O13-M

Un film sur Venise, intitulé "Ville intemporelle", est montré tous les jours au Musée des Beaux-Arts de Montréal durant l'exposition Canaletto. Aux jours impairs, le commentaire du film est en français; aux jours pairs, il est en anglais. Les représentations ont lieu dans la galerie XII à midi quinze sur semaine et à 2 h. 15 le dimanche.

Canaletto est un maître vénitien du XVIIIe siècle qui a peint Venise avec peut-être plus de minutie qu'aucun autre artiste. Le film explore le riche héritage artistique que cette ancienne ville des Doges a légué à tous les hommes.

Le film présente la ville sous deux points d'observation: Venise telle que Canaletto l'a vue en son temps et Venise telle qu'elle nous apparaît aujourd'hui.

Les écoliers de 10 à 16 ans qui vont voir l'exposition peuvent participer à un concours sur l'exposition et gagner un des 15 prix qui seront distribués aux meilleurs concurrents.

Le concours est organisé par le Service éducatif du Musée et il vise à encourager les élèves à visiter l'exposition, qui est un des grands événements artistiques de l'année en Amérique du Nord.

L'exposition se terminera le 28 février. Elle groupe près de 145 oeuvres du maître, notamment 2 toiles et 21 dessins de la collection de la reine Elisabeth.

Des volumes et reproductions de Canaletto seront offerts aux gagnants. Les questionnaires, fournis gratuitement par le Musée, doivent être retournés au plus tard le 3 mars.

Montreal Star, Que.
March 27, 1965

871

Fine Arts Museum To Show Comic Films

The Montreal Museum of Fine Arts, 1379 Sherbrooke street west, will present six films March 31, under the general heading, Experimental of Comic Films?

There will showings at 6.30 and 8.30 p.m. Both are open to the public free of charge.

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

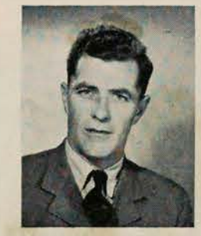
Boxoffice (Canadian Edition)
Kansas City, Miss., U.S.A.
(Bus-Mag. Weekly)

Monday October 19 1964

M-13-M

The Marianopolis College Alumnae Ass'n is sponsoring a premiere benefit of "My Fair Lady" at the Alouette Theatre October 29 to aid the college's scholarship fund . . . Festivals of Walt Disney and Shakespeare films were featured at the Centre de Culture Cinematographique, 3860 St. Urbain St., during the week.

Sarto Mercier, a native of St. Pacome de Kamouraska, has joined Cie France-Film here after 24 years in the Royal Canadian Air Force, during which he served in ten Canadian provinces, the Yukon and Northwest territories, and with the Canadian embassies in South America and Europe. He established a motion picture theatre at a Vancouver Island air base, and did film work for the embassies. He mustered out while at Edmonton in 1961, then moved to suburban St. Brunio last June.



Sarto Mercier

The Museum of Fine Arts presented a special series of films on the arts of Africa, consisting of "Sous le Masque Noir" and "L'Amitie Noire" . . . 20th-Fox's "La Bonne Soupe" attracted fine business at the Champlain and Cremazie theatres in its fourth week at both . . . At the Elysee's Salle Resnais "The Insect Woman," a Japanese film, and at the Eisenstein's Hall, "La Peau Douce" proved good attraction . . . Jean-Pierre Desmarais of Select Films spent a week vacationing at Acapulco, Mexico. On his return, Desmarais and a friend spent several days hunting around Lake Agil. Accompanied by an Indian guide, they brought down a big seven-year-old moose . . . Bill Trow is also enjoying the hunting season. Accompanied by his son Jimmy and his nephew James Baird, they went duck-hunting at Montmagny on the St. Lawrence.

La Presse 5 mars 65

Au Musée des Beaux-Arts, à 6 h. 30 et 8 h. 30, séances cinématographiques sur les fleurs et les jardins, en français et en anglais.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal-Matin, Que.
September 29, 1964

UN FILM ANTI-FACISTE

"Alexandre Nevsky", un film réalisé en 1938, qui avait été conçu comme une arme contre le facisme et que Staline lui-même a loué publiquement, sera présenté le 30 septembre lors de la première séance de films d'art de la saison 1964-65 au Musée des Beaux-Arts de Montréal.

Ce film épique de 108 minutes, qui devait, selon ses auteurs, émouvoir tout homme, femme et enfant russes et les préparer à accepter la guerre avec optimisme, sera projeté deux fois dans la salle de conférences du Musée, à 6 h. 30 et 8 h. 30 du soir.

Les deux représentations sont ouvertes au public et l'entrée est gratuite.

Mlle Marie-Louise Funke, chef du service éducatif du Musée, a déclaré que cette année, le Musée offrira trois sortes de films d'art: des oeuvres de long métrage réalisées de 1930 à 1940 par des metteurs en scène de grande réputation; des courts métrages se rapportant aux arts en général et enfin, des films empruntés à des ambassades et consultats qui relateront les plus récents progrès des pays intéressés, en mettant l'accent sur leurs réalisations artistiques.

Serge Mikhailovich Eisenstein, qui a écrit et dirigé "Alexandre Nevsky".

Les sous-titres sont en anglais. Nicolai Cherkassov joue le rôle d'Alexandre Nevsky, prince de Novgorod qui prit la tête d'une insurrection russe contre les Teutons au XIIIe siècle, au moment où la Russie était dévastée par le règne des Mongols.

La musique est de Serge Prokofiev et la photographie d'Edouard Tissé, un collègue de longue date de Eisenstein.

Il y a peu de dialogue et la cantate de Prokofiev devient partie intégrante des brillants effets visuels du metteur en scène. Les mouvements de foule, par exemple, sont considérés comme des maîtres du genre.

OCT 10.

Museum Film Series

Oct. 14—The Good Earth, based on the book by Pearl Buck.

Oct. 21—Delta Phase I, Portrait of Frans Hals, Holland Today, It Must Be a Stranger. This program is arranged by the Consulate General of the Netherlands.

(These are two of the films scheduled by the Montreal Museum of Fine Arts, in their Art Film Series 1964-1965. Two showings of each film are scheduled at 6.30 and 8.30 in the Lecture Hall. Admission is free.) MTL STAR

Bowden's NPC NATIONAL PRESS CHECKING SERVICES 226 RICHMOND ST. WEST—TORONTO

Le Journal De Montreal,
Montreal, Que.
(Daily)

Wednesday October 7 1964

Films africains

O 13-M

Deux films sur l'art africain, "Sous le masque noir" et "L'Amitié noire", seront présentés au Musée des Beaux-Arts aujourd'hui. Ce sera la deuxième scéance d'une série de programmes gratuits.

La première représentation aura lieu à 6h. 30 et la deuxième à 8h. 30. Le public est cordialement invité et l'entrée est libre.

Le premier, réalisé en 1958, offre un panorama de l'histoire culturelle de l'Afrique, tandis que le second, filmé en 1946, constitue un remarquable document sur la culture du Tchad, en Afrique équatoriale française.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES 226 RICHMOND ST. WEST—TORONTO

Le Courrier de Laviolette
Grand'Mere, Que.
(Weekly. Circ. 3,130)

Thursday October 15 1964

Le musée de Montréal présente des films Hollandais

F-13-M

Sur l'initiative du Musée des Beaux-Arts de Montréal, il y aura présentation publique de films hollandais à l'auditorium de ce musée le mercredi 21 octobre. Au programme figureront les films suivants: La Hollande d'aujourd'hui, Le Portrait de Frans Hals, La Phase première du Delta, Le Carrousel militaire de l'Otan.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES 226 RICHMOND ST. WEST—TORONTO

Quebec Le Soleil
Quebec, P.Q.
(Daily.Even. Circ. 139,720)

Thursday October 15 1964

Films hollandais à Montréal

W-13-M

Sur l'initiative du Musée des Beaux-Arts de Montréal, il y aura présentation publique de films hollandais à l'auditorium de ce musée le mercredi 21 octobre. Au programme figureront les films suivants: La Hollande d'Aujourd'hui, Le Portrait de Frans Hals, La Phase première du D... Le Carrousel militaire de l'Otan.

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 October 7 1964

African Art Films Slated at Museum

C 13-M

"Sous le Masque Noir" and "L'Amitié Noire," two French-language films dealing with African art will be presented at the Montreal Museum of Fine Arts tomorrow.

The first showing will be at 6:30 p.m., the second at 8:30. Both will be open to the public free of charge.

Montreal Gazette, Que.
March 27, 1965

Comic Films

871

Six films under the heading "Comic or Experimental?" are to be shown at 6.30 and 8.30 p.m. Wednesday at the Montreal Museum of Fine Arts, 1379 Sherbrooke St. West.

The free public program will consist of: "La Conquette du Pole," Melies, 1912, France; "Meshes of the Afternoon," Deren, 1943-58, U.S.; "Wedlock," Spiegel and Stonner, 1951, U.S.; "Football Today," Anderson, 1962, U.S.; "La Femme Image," Borremans, 1960, Canada; and Pathe Stencil-Tinted Trick Films.

La Presse, Montréal, Qué.
March 30, 1965

ENTRE PARENTHÈSES

871

AU Musée des Beaux-Arts, demain soir, à 6 h. 30 et 8 h. 30, projection de six courts métrages, sous le titre "Films lock" (Spiegel & Stonner, 1951, U.S.A.); "Football as it is played today" (Anderson, 1962, U.S.A.); "La femme-image" (Borremans, 1960, Canada); et des films de trucage Pathé colorés au pochoir. Entrée libre.

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Monday, March 29, 1965

Au MUSÉE: du cinéma expérimental, comique

O 13-M

SIX COURTS METRAGES SERONT PRESENTES AU MUSEE DES BEAUX-ARTS, mercredi, sous le titre "Films expérimentaux ou comiques?"

Il y aura deux représentations, à 6 h.30 et 8 h. 30. Toutes deux sont ouvertes au public et l'entrée est libre.

Au programme: "La Conquête du Pôle" (Méliès, 1912, France); "Meshes of the Afternoon" (Deren 1943-58, U.S.A.); "Wedlock" (Spiegel & Stonner, 1951, U.S.A.); "Football as it is played today" (Anderson, 1962, U.S.A.); "La femme-image" (Borremans, 1960, Canada); et des films de trucage Pathé colorés au pochoir.

2 oct. 64 Le Devoir

Le bruit de la ville

FEYDEAU

A la Poudrière, "La Main passe" continue d'être un grand succès. La comédie de Feydeau en est à sa 9e semaine et s'apprête à garder l'affiche en novembre.

TRUFFAUT

Samedi 7 novembre, à 19 h. 30 et 21 h. 30, à l'université de Montréal, les étudiants en chirurgie dentaire présentent "Jules et Jim", de François Truffaut, et "Histoire d'eau", de Godard-Truffaut, avec Jean-Claude Brialy.

MACHATY

"Extase", du grand cinéaste tchèque Gustav Machaty, tourné en 1932 et mettant en vedette Hedy Lamarr, sera présenté au Musée des Beaux-Arts le mercredi 4 novembre, à 18 h. 30 et 20 h. 30. Dans la série des films d'art du Musée.

Films
Montreal-Matin, Que.
March 4, 1965

La peinture FLAMANDE

871

Un film sur l'âge d'or de la peinture flamande sera présenté au Musée des Beaux-Arts mercredi, le 3 mars, dans le cadre du "film d'art".

Il y aura deux représentations, l'une à 18 h. 30 (6 h. 30) et l'autre à 20 h. 30 (8 h. 30), dans la salle de conférences du Musée. Toutes deux sont offertes gracieusement au public.

Ce film, qui a remporté le Grand prix du Festival de Venise, analyse les oeuvres de huit peintres flamands des XVe et XVIe siècles. Il a été réalisé en Belgique en 1953. L'accompagnement sonore est composé d'oeuvres musicales de l'époque et le commentaire se fera en anglais.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Le Dynamique de la Mauricie
Saint-Tite, Que.
October 16, 1964

871

Le musée de Montréal présente des films Hollandais

Sur l'initiative du Musée des Beaux-Arts de Montréal, il y aura présentation publique de films hollandais à l'auditorium de ce musée le mercredi 21 octobre. Au programme figureront les films suivants: La Hollande d'aujourd'hui, Le Portrait de Frans Hals, La Phase première du Delta, Le Carrousel militaire de l'Otan.

La Presse, Montréal, Qué.
March 3, 1965

LES ARTS

871

"The Golden Age of Flemish Painting" (Belgique, 1953). Ce film, primé au Festival de Venise, analyse l'oeuvre de huit peintres flamands des XVe et XVIe siècles. Dans le cadre de la série "Film d'art".

La Presse, Montréal, Qué.
April 13, 1965

Au Musée des Beaux-Arts

Le Musée des Beaux-Arts présentera, le mercredi 5 mai, dans la salle des conférences, un film sur l'arrangement des fleurs, qui devrait interesser toute personne ayant l'intention de s'inscrire au concours floral du Musée. Il y aura représentation à 6 h. 30 et à 8 h. 30 p.m. Entree gratuite. Pour renseignements, on peut communiquer avec Mme J.-A. Massue-Monat en composant 486-7050.

Montreal Star, Que.
April 7, 1965

871

German Film At Museum Tonight

The Montreal Museum of Fine Arts will present a 1931 German film "Emil und der Detektiv," tonight at 6:30 and 8:30 p.m.

The film with English subtitles is based on a popular novel by Erich Krastner. It is a story of a young boy and his pursuit of a thief. The film turns into a veritable children's crusade.

The film, open to the general public, is free of charge.

AUJOURD'HUI

Au Musée des Beaux-Arts (salle des conférences), à 6 h. 30 et 8 h. 30, projection de

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

Montreal-Matin
Montrea .Que. (Daily)
(Circ. M-F 120,110 Sat. 94,030

Friday October 30 1964

C'est un classique

F-13-M

Hedy Lamarr à ses débuts

"Extase", un film tchèque tourné en 1932 et mettant en vedette Hedy Lamarr sera présenté au Musée des Beaux-Arts le mercredi 4 novembre, à 6 h. 30 et 8 h. 30 du soir.

Le spectacle est offert gratuitement au public.

Le film a été dirigé et réalisé par Gustav Machaty. Les sous-titres sont en anglais.

Cette représentation fait partie de la série des films d'art du Musée.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Metro Express
Montreal, Que.
October 21, 1964

Les Pays-Bas en vedette

871

Les Pays-Bas seront en vedette dans la troisième des séances de films du Musée des Beaux-Arts aujourd'hui. Il y aura deux représentations, à 6h. 30 et 8h. 30 du soir.

Le programme, qui a été choisi par le consulat général des Pays-Bas, sera en anglais. Il comprendra quatre courts métrages: "Delta Phase I" "Portrait of Frans Hals", "It Must Be A Stranger" et "Holland Today".

"Holland Today" raconte la lutte constante des Hollandais contre l'envahissement de la mer, la récupération de régions entières, la planification d'un territoire à population très dense et l'industrialisation de la Hollande depuis la deuxième grande guerre. Le film montre les Hollandais au travail et au jeu.

"It Must Be A Stranger" utilise des dessins d'enfants sur la Saint-Nicolas, que l'on célèbre dans les Pays-Bas le 5 décembre au soir, veille de la fête du saint préféré de la gent enfantine. L'entrée est libre.

La Presse, Montréal, Qué.
March 31, 1965

AUJOURD'HUI

Au Musée des Beaux-Arts, à 6 h. 30 et 8 h. 30, dans le cadre de la série "Films d'art", projection de six courts métrages: "La conquête du pôle" (Méliès, 1912, France); "Meshes of the Afternoon" (Deren, 1943-58, U.S.A.); "Wedlock" (Spiegel & Stonner, 1951 U.S.A.); "Football as It Is Played Today" (Anderson, 1962, U.S.A.); "La femme-image" (Borremans, 1960, Canada). Egalement au programme: films de trucage Pathé colorés au pochoir. Entrée libre.

La Presse, Montréal, Qué.
April 7, 1965

871

Au Musée des Beaux-Arts à 6 h. 30 et 8 h. 30: projection d'"Emil und die Detektiv", film allemand de Lamprecht.

current events
April 10-65

SPÉCIAL

AT THE MUSEUM OF FINE ARTS
"Art Film" Series/"Film d'Art"
Wednesday, Mercredi April 14 - 6:30 et 8:30 p.m. - "L'Atalante" et "Zéro de Conduite" de Jean Vigo. Versions françaises et sous-titres anglais.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Le Devoir, Montréal, Qué.
October 29, 1964

MACHATY 871

"Extase", du grand cinéaste tchèque Gustav Machaty tourné en 1932 et mettant en vedette Hedy Lamarr, sera présenté au Musée des Beaux-Arts le mercredi 4 novembre, à 18 h. 30 et 20 h. 30. Dans la série des films d'art du Musée.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Grand'Mere Le Courrier de Laviolette, Qué.
October 15, 1964

871

Le musée de Montréal présente des films Hollandais

Sur l'initiative du Musée des Beaux-Arts de Montréal, il y aura présentation publique de films hollandais à l'auditorium de ce musée le mercredi 21 octobre. Au programme figureront les films suivants: La Hollande d'aujourd'hui, Le Portrait de Frans Hals, La Phase première du Delta, Le Carrousel militaire de l'Otan.

Star April 10/65

At The Museum

April 14—Art Film series, "L'Atalante," directed by Jean Vigo, France, 1934, English subtitles and "Zero de conduite," also by Jean Vigo, Lecture Hall, 6.30, 8.30 p.m.

April 28 — Art Film Series, "The Private Life of Henry VIII" (England, 1933) directed by Alexander Korda. The cast includes Charles Laughton, Robert Donat, Merle Oberon, Binnie Barnes and Elsa Lanchester, Lecture Hall, 6.30 and 8.30 p.m.

April 29 — Illustrated lecture by George Swinton on "Eskimo Art and Life Today," Lecture Hall, 8.30 p.m.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal Star, Que.
October 30, 1964

871

'Ecstasy' to Be Shown At Fine Arts Museum

"Ecstasy," a Czechoslovakian film created in 1932 and featuring Hedy Lamarr, will be presented at The Montreal Museum of Fine Arts Wednesday, Nov. 4 at 6.30 and 8.30 p.m.

The showings are open to the general public free of charge and are part of the Museum's regular art film series.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

L'Evenement, Quebec, Qué.
October 15, 1964

Films hollandais à Montréal

871

Sur l'initiative du Musée des Beaux-Arts de Montréal, il y aura présentation publique de films hollandais à l'auditorium de ce musée le mercredi 21 octobre. Au programme figureront les films suivants: La Hollande d'Aujourd'hui, Le Portrait de Frans Hals, La Phase première du Delta, Le Carrousel militaire de l'Otan.

Canadian Press Clipping Service

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

Metro Express
Montreal, Que.
October 13, 1964

"The Good Earth" au Musée

"The Good Earth", film qui a remporté plusieurs prix d'interprétation et de réalisation, sera projeté au Musée des Beaux-Arts de Montréal mercredi, dans le cadre du film d'art.

Il y aura deux représentations, à 6 h. 30 et 8 h. 30 du soir.

"The Good Earth", tiré d'un best-seller de Pearl Buck qui fut traduit sous le titre "Un Coeur fier", sert de compléement à l'une des expositions présentement au Musée, la "Collection Finlayson de peintures chinoises".

Réalisé aux Etats-Unis en 1937, le film met en vedette Paul Muni et Louise Rainer. Tous deux ont remporté l'Oscar du cinéma américain pour leur interprétation des rôles principaux et le film même a reçu le célèbre "Academy Award".

TOURNAGE DIFFICILE

On commença à faire ce film à Hollywood en 1933. Une vingtaine d'écrivains s'essayèrent à transposer le roman.

Le premier directeur, George Hill, après quelques démarches préliminaires en Chine, mit brusquement fin à ses jours par le suicide. Victor Fleming le remplaça mais il dut abandonner après avoir contracté la malaria. Enfin, Sidney Franklin réussit à compléter le film au coût total de $2,500,000.

Le film est remarquable par ses extérieurs. Un orage, la sécheresse et une irruption de locustes lui donnent un accent authentique. Quelques scènes furent filmées en Chine; d'autres, en particulier celles qui montrent en gros plan des insectes s'abattant sur les champs, furent prisent au cours d'une invasion de sauterelles dans l'Utah. Des lentilles microscopiques avaient été attachées à la caméra.

RESUME DU FILM

Les lents ravages de la famine en Chine poussent un village entier au désespoir. Wang et sa famille résistent à la tentation de vendre leur terre pour obtenir de la nourriture mais malgré tout, ils doivent s'en aller vers le sud dans l'espoir d'obtenir du travail dans la grande ville.

Mais les conditions de vie y sont pires encore. Comme il n'y a pas d'ouvrage, ils se mettent à mendier, puis à voler la nourriture. Wang sombre dans le désespoir lorsqu'il réussit enfin à obtenir un emploi de débardeur qui l'oblige à soulever sans arrêt des poids très lourds.

Des soldats s'installent dans la ville. Les travailleurs se demandent ce que cela signifie. L'un d'entre eux parle de révolution et Wang veut savoir ce que c'est. Son compagnon lui répond qu'il n'en est pas sûr mais il croit que la révolution a quelque chose à voir avec la nourriture.

Pour filmer ce roman, la société Metro-Goldwyn-Mayer a loué 500 acres de terrain en Californie qu'elle a transformés en territoire chinois, y compris la muraille de Chine et des roues à aube importées.

Les 350,000 pieds de tournage furent finalement réduits à 14,000 pieds. Le film dure 132 minutes.

L'entrée est libre.

Montreal Star, Que.
April 14, 1965

French Pre-war Films On Display at Museum

"L'Atlante" and "Zero de Conduite," two pre-war films of French production will be shown to the public free of charge at 6:30 p.m. and 8:30 p.m. tonight at the Montreal Museum of Fine Arts, 1379 Sherbrooke street west.

Le Devoir, Montréal, Qué.
April 14, 1965

MUSEE

"L'Atalante" et "Zéro de conduite", deux films réalisés par Jean Vigo, en 1934 et 1933, respectivement, seront présentés au Musée des Beaux-Arts ce soir. Il y aura deux représentations, à 18 h. 30 et 20 h. 30 Tous deux sont ouvertes au public et l'entrée est libre. Le Musée des Beaux-Arts, de même que les bureaux et la bibliothèque du Musée, seront fermés vendredi 16 avril et lundi 19 avril, à l'occasion du Vendredi saint et du lundi de Pâques.

Canadian Press Clipping Service

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

Montreal-Matin, Que.
October 14, 1964

soir, au club du Mont Stephen.

Ce soir, à 6 h. 30 et à 8 h. 30, le film "The Good Earth" qui s'est mérité plusieurs trophées internationaux, sera présenté au musée des Beaux-Arts.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES 226 RICHMOND ST. WEST—TORONTO

Current Events - Montreal
Montreal, Que.
(Con-Maz. Weekly. C. 9,270)

Saturday October 31 1964

SPÉCIAL

FILM MUSEUM/CINÉMATHÈQUE CANADIENNE

Programme — Semaine du 2 au 5 novembre

le 2: "Le Procès", G. W. Pabst, Autriche '47 (v.o.,s.t. français)

le 3: "Les Dames du Bois de Boulogne", Robert Bresson, Franch '44 (v.o.,s.t. français)

le 4: "El Cochecito, Marcel Ferreri, Espagne '60 (v.o.,s.t. français)

le 5: "Hommage à Gilles Groulx" —Les Raquetteurs — '59; Normetal — '60; Golden Gloves — '61; Voir Miami — '62

Lundi et mardi à 8:00 mercredi et jeudi à 6:30 (630 rue McGill)

MONTREAL MUSEUM OF FINE ARTS

Showing of "Ecstasy", Czechoslavakian film created in 1932 and featuring Hedy Lamarr, will be presented at the Montreal Museum of Fin Arts on Wed. Nov. 4 at 6.30 and 8.30 p.m.

CONGRÈS — CONVENTONS

Public Relations Society of America; Queen Elizabeth Hotel (Nov. 6 - 11).

National Office Management Association; Queen Elizabeth Hotel (Nov. 1 - 6).

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)

Saturday October 31 1964

Museum Film Series

November 4
Ecstasy (Czech).

November 11
An Evening with Arturo Toscanini.

November 18
UNESCO Festival.

(These are some of the films scheduled by the Montreal Museum of Fine Arts, in their Art Film Series 1964-1965. Two showings of each film are scheduled at 6.30 and 8.30 in the Lecture Hall. Admission is free.)

Bowden's NPC NATIONAL PRESS CHECKING SERVICES 226 RICHMOND ST. WEST—TORONTO

Le Journal De Montreal,
Montreal, Que.
(Daily)

Thursday October 29 1964

Les films d'art du Musée de Montréal

"Extase", un film tchèque tourné en 1932 et mettant en vedette Hedy Lamarr, sera présenté au Musée des Beaux-Arts le mercredi, 4 novembre, à 6h.30 et 8h.30 du soir.

Le spectacle est offert gratuitement au public.

Le film a été dirigé et réalisé par Gustav Machaty. Les sous-titres sont en anglais.

Cette représentation fait partie de la série des films d'art du Musée.

Metro Express
Montreal, Que.
April 14, 1965

Deux films de Vigo au Musée

"L'Atalante" et "Zéro de conduite", de Jean Vigo, deux films réalisés en France en 1934 et 1933, respectivement, seront présentés au Musée des Beaux-Arts ce soir.

Il y aura deux représentations, à 6h.30 et à 8.30. Toutes deux sont ouvertes au public et l'entrée est libre.

Le dialogue est en français. Il y aura des sous-titres en anglais.

"L'Atalante", c'est l'histoire mi-tendre mi-amère d'un couple récemment marié qui doit vivre dans une péniche.

"Zéro de conduite" raconte la révolte d'un groupe de jeunes garçons contre la discipline rigide et les dures conditions de vie d'un petit pensionnat français.

Canadian Press Clipping Service

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

Metro Express
Montreal, Que.
November 2, 1964

Le film tchèque "Extase", au Musée

"Extase", un film tchèque tourné en 1932 et mettant en vedette Hedy Lamarr sera présenté au Musée des Beaux-Arts mercredi, à 6h.30 et 8h.30 du soir.

Le spectacle est offert gratuitement au public.

Le film a été dirigé et réalisé par Gustav Machaty. Les sous-titres sont en anglais.

Cette représentation fait partie de la série des films d'art du Musée.

Le Journal de Montréal, Qué.
March 31, 1965

CE SOIR

Au Musée des Beaux-Arts

Six courts métrages seront présentés au Musée des Beaux-Arts ce soir sous le titre "Films expérimentaux ou comiques?".

Il y aura deux représentations, à 6.30 h. et à 8.30 h. Toutes deux sont ouvertes au public et l'entrée est libre.

Au programme: "La Conquête du Pôle (Méliès, 1912, France); "Meshes of the Afternoon" (Deren, 1943-58, U.S.A.); "Wedlock" (Spiegel & Stonner, 1951, U.S.A.); "Football as it is played today" (Anderson, 1962, U.S.A.); "La femm-image" (Borremans, 1960, Canada); et des films de trucage Pathé colorés au pochoir.

Montreal Gazette, Que.
April 14, 1965

Museum Films

L'Atalante and Zero de Conduite, two films produced in France in 1934 and 1933, respectively, are to be shown at the Montreal Museum of Fine Arts tonight at 6 p.m. and 8:30 p.m., at no charge to the general public. They are in French with English sub-titles.

Montreal Star, Que.
April 28, 1965

Benoit Bastien to Jean Guy Bastien, $24,000, Reg. 1819519.

Montreal Museum Will Show Henry VIII Film

The general public is invited to attend a presentation film on The Private Life of Henry VIII at the Montreal Museum of Fine Arts this evening.

The film surveys the matrimonial adventures of Henry VIII, as portrayed by Charles Laughton. There will be two free showings, 6:30 and 8:30 p.m.

La Presse, Montréal, Qué.
April 28, 1965

ore.

Au Musée des Beaux-Arts, à 6 h. 30 et 8 h. 30 : "The Private Life Of Henry VIII", d'Alexander Korda, avec Charles Laughton et Merle Oberon. Entrée libre.

Aujourd'hui également, trois vernissages : céramiques canadiennes au Musée des Beaux-Arts, Louis-Jaque Beaulieu à la galerie Camille-Hébert, et Réal Arsenault à la Galerie Libre.

LE DEVOIR
21 nov 1964

le bruit de la ville

MEXIQUE

Deux films sur le Mexique seront présentés au Musée des Beaux-Arts à 18h.30 et 20h.30, ce soir, dans le cadre de la série "Film d'art". Le programme, qui a été organisé par le Comité de l'UNESCO de Montréal, comprend deux films en anglais: "Arch in Maya" et "Orozco Murals".

LE CHANDELIER

Au canal 2, dimanche, à 21h. le Théâtre d'une heure présentera la comédie de Musset, "Le Chandelier", adaptée par Jean-Louis Roux et interprétée par Monique Leyrac, Roland Chenail et Georges Carrère. Réalisation d'Aimé Forget.

VIGNEAULT

Gilles Vigneault revient à Montréal pour un soir et c'est pour chanter dimanche prochain à l'Enclos, 9905 Parthenais.

VOIX

Lundi 7 décembre, à la Place des Arts, quatre de nos plus belles voix d'opéra au concert

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Canadian Press Clipping Service

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

Montrealer, Montreal, P.Q.
October 1964

IN ART

Museum of Fine Arts: To October 6th, paintings from the Hershorn collection. October 1st to November 1st, R. W. Finlayson Collection. October 1st to November 1st, Saidye and Samuel Bronfman Collection of Canadian Art. October 1st to November 1st, New Acquisitions. Films: (Showings 6:30 and 8:30) October 7th, African Documentary; October 14th, "The Good Earth" — Far Eastern magic; October 21st, Films from Holland, courtesy of the Netherlands Consulate.

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12 novembre 64 — The Gazette

Toscanini Film Shown Here By Son

Walter Toscanini, son of the late conductor, arrived in Montreal from New York yesterday with a prize possession from the archives covering the career of his father.

It's a film in which Arthuro Toscanini conducts his version of Verdi's "Hymn of the Nations." In this, he inserted various anthems — including the Star Spangled Banner and God Save the King.

This was his wartime contribution to the fight against Facism and it became recognized as a classic that solidified Toscanini's reputation as "commander in chief of the concert hall."

Last night it was shown at the Montreal Museum of Fine Arts.

In the journey from New York, Walter Toscanini was accompanied by Montreal conductor Wilfrid Pelletier, a long-

By Keith Cronshaw

time friend, confidante and musical "disciple" of Arturo.

The film belongs to a collection that spans 20 years of Toscanini's career — from 1938. Walter Toscanini and his archives assistant, John Corbett, have preserved and collected up to 30,000 items—discs, tapes, film, memoranda — related to the career of one, who is generally recognized as one of the greatest conductors of all time.

They're assembled throughout the 28 rooms of the Toscanini mansion in New York's Riverdale — a home that in effect is a shrine set on five to six acres of land overlooking the Hudson River.

Apparently no attempt has ever been made to price the collection but "Hymn of the Nations" would probably emerge as one of the most valuable items.

The worth of many of the items lies in their spontaneity. Sound engineers would run a tape to test the acoustics of a concert hall; a radio station would run an "air check."

In last night's film, for instance, Toscanini pauses to congratulate his musicians for the way they handle a certain passage.

Walter Toscanini did not inherit his father's musical ability. He was a bookbinder when he came to the United States from Italy in 1938.

Before that he was a radio enthusiast and set up Milan's first transmitter which was promptly knocked down by a Government which held radio to be its own field.

This technical leaning led Toscanini junior to assemble a history — much of it electronic —of his father's career.

He says it would be an exaggeration to say that much of his life has been dedicated to enshrining his father.

Arturo Toscanini, he says, flourished from the outset of the electronic age and it naturally followed that his efforts should be preserved via the media.

Today, Walter Toscanini, and John Corbet return to Riverdale to stow the "Hymn of the Nations" back in the archives.



TOSCANINI CUFFLINKS: Walter Toscanini, son of the late conductor, points to a set of cufflinks that rank among the most famous in the world. They're worn by Montreal conductor Wilfrid Pelletier, a long-time friend of the maestro. Originally, the cufflinks were given to Arturo Toscanini on his 88th birthday. He passed them on to Walter who in turn gave them to Mr. Pelletier in recognition of their old friendship. (Gazette Photo Service)

Sherbrooke Record
Sherbrooke, Que.
(Daily, Circ. 9,140)

Monday, May 3, 1965

Cowansville Art Centre opens season with showing of films

0 13-M

COWANSVILLE — (Staff) — The first in a series of films shown Wednesday night at the Cowansville Art Center was well attended. This showing was the first activity of the season for the center. The films were loaned to the Center by the Canadian Film Institute.

Another series of three films will be shown near the end of May. Mr. Hugh Brenian of Cowansville is con-

The films, two in English and one in French, were on the Life and Works of the late Eimly Carr, a Vancouver painter. Her works were based mainly on the Canadian Indian and his life. Her paintings are well excepted across both Canada and the United States.

Another film depicted the life and works of art of the Cape Dorset Eskimo showing their way of living. The third film was a fable, the Loon's Necklace.

The first exhibition of paintings this season will be opened to the public in May. An exact date is to be announced later, said Mrs. Leopold Lee, president of the art center.

The films are to come from the Montreal Museum of Arts.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Tuesday, April 13, 1965



LA VIE MONDAINE PAR Simone Gélinas

Film au Musée des Beaux-Arts

Le Musée des Beaux-Arts présentera, le mercredi 5 mai, dans la salle des conférences, un film sur l'arrangement des fleurs qui devrait intéresser toute personne ayant l'intention de s'inscrire au concours floral du Musée, il y aura représentation à 6h.30 et 8h.30 p.m. Entrée gratuite.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Wednesday, April 14, 1965

CE SOIR

W-13-M

—La Chambre de Commerce des Jeunes du District de Montréal, en collaboration avec la direction de la Place des Arts, inaugure une exposition de peintures qui durera jusqu'au 30 avril. L'EXPO JEUNE COMMERCE aura lieu dans le Vestibule de la Grande Salle et l'exposition sera ouverte aux visiteurs de 10 heures le matin à 10 heures le soir, tous les jours.

—L'ATLANTE ET ZERO DE CONDUITE, deux films réalisés en France en 1934 et 1933, respectivement, seront présentés au Musée des Beaux-Arts ce soir à 6h.30 et 8h.30. Ces deux représentations sont ouvertes au public et l'entrée est libre.

—Le Centre d'Art du Mont-Royal présentera les oeuvres d'ANDRE JASMIN.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
November 17, 1964

871

Museum to Screen Movies on Mexico

Two films dealing with Mexico will be presented at the Montreal Museum of Fine Arts at 6.30 p.m. and 8.30 p.m. tomorrow. The films are part of the museum's current art film series.

Both showings are open to the general public free of charge. The program, arranged by the UNESCO committee of Montreal, includes "Arch in Maya" and "Orozco Murals," both in English.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
November 18, 1964

871

Mexico On Film

Two films dealing with Mexico are to be presented at The Montreal Museum of Fine Arts at 6:30 and 8:30 p.m. this evening, as part of the Museum's current art film series. Arranged by the Unesco Committee of Montreal, the program includes Arch in Maya and Orozco Murals, both in English.

Both showings are open to the general public free of charge.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué.
November 18, 1964

MEXIQUE 871

Deux films sur le Mexique seront présentés au Musée des Beaux-Arts à 18h.30 et 20h.30, ce soir, dans le cadre de la série "Film d'art". Le programme, qui a été organisé par le Comité de l'UNESCO de Montréal, comprend deux films en anglais: "Arch in Maya" et "Orozco Murals".

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
December 1, 1964

871

Museum to Present Films on Israel

Three films on Israel will be shown at the Montreal Museum of Fine Arts tomorrow at 6:30 and 8:30 p.m. Admission is free.

The films, "The Book and the Idol," about archeology, "This Is Israel," showing various sites in the country, and "Jerusalem," a synthesis of past and future, are being presented by the museum's education department in co-operation with the consulate of Israel.

At The Museum

Dec. 16

The French film "Sous les toits de Paris" written and directed by René Clair will be shown in the Lecture Hall, 6.30 and 8.30 p.m.

Dec. 23

A children's pageant and exhibition will be featured in the Artists in Action Series, Lecture Hall, 4.00 and 8.00 p.m.

THE MONTREAL STAR, December 12, 1964

Metro Express
Montreal, Que.
April 28, 1965

Au Musée: film sur la vie d'Henri V111

871

UN FILM SUR LA VIE DE HENRI VIII d'Angleterre, réalisé en 1933, sera présenté au Musée des Beaux-Arts ce soir.

Il y aura deux représentations, à (6. h 30) et 8 h. 30.

Le film, qui est en anglais a été mis en scène par Alexander Korda. Il décrit les mésaventures matrimoniales de Henri VIII sous les traits de Charles Laughton.

La distribution comprend aussi Robert Donat, Merle Oberon, Binnie Barnes et Elsa Lanchester.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)
Wednesday, April 14, 1965

AUJOURD'HUI

A la Grande Salle de la Place des Arts, à 3 h. 30 : Matinée pour la jeunesse, de l'Orchestre Symphonique de Montréal.

Au Musée des Beaux-Arts, à 6 h. 30 et 8 h. 30 : projection de "L'Atalante" et "Zéro de conduite", films de Jean Vigo réalisés en 1933 et 1934. Entrée libre.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
November 12, 1964

Famous Father Recalled

871

Toscanini Saved Shouts for Work

By DUSTY VINEBERG

Walter Toscanini, son of the late famous conductor, Arturo Toscanini, recalled at Montreal International Airport yesterday that his father had never shouted at his children nor spanked them.

All the shouting and spanking had been done by his mother, Mr. Toscanini said.

"With my father we could do whatever we wanted," testified the son, now 66, and a grandfather of three, "all girls, good-looking, too." But the atmosphere wasn't really all that permissive: "We knew exactly when to be silent and what we could and could not do."

Mr. Toscanini was here — he leaves today — in connection with "An Evening with Toscanini" at The Montreal Museum of Fine Arts last night.

The evening featured a film, "Hymn of Nations," marking Remembrance Day, written by Verdi in 1863 as an expression against Italian oppressors, into which Toscanini, an outspoken anti-Fascist, had interpolated other themes, including "God Save the King," and "La Marseillaise." Other films showed, his son said, "many excerpts from rehearsals... with my father shouting."

Toscanini rehearsals were famous for the fury of the maestro at any performance short of perfection. Musicians adored him and it was a high accolade to have played for Toscanini, who died in 1957 at the age of 89.

Mr. Toscanini arrived here from his home in New York with Dr. Wilfrid Pelletier, a longtime student and disciple of his father's, and John Corbett, a former RCA Victor engineer who is in charge of "the Riverdale project."

30,000 Master Records

This is the collection of some 30,000 master records, recordings and tapes, and other memorabilia in the 30-room Toscanini mansion in New York, first the home of the father, and now the son's. It has been described as "just like a castle, with three gardeners year 'round," in the Riverdale section of the city, near the Hudson River.

As an example of the type of material in the collection, Mr. Toscanini said there are recordings of NBC radio concerts — Toscanini founded the NBC Symphony Orchestra — that were broadcast live but were recorded by RCA Victor as "air checks," and are now



WALTER TOSCANINI

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
November 12, 1964

April 28-65

Film au Musée

Un film sur la vie de Henri VIII d'Angleterre, réalisé en 1933, sera presente au Musee des Beaux-Arts le 28 avril. JOURNAL MONTREAL

Montreal Gazette, Que.
May 31, 1965

Summer Films

The Montreal Museum of Fine Arts launches its summer program of free film showings Wednesday at 3:30 p.m. It was meanwhile announced the museum's library will be closed June 1-Aug. 31 for the first phase of recataloguing its collection.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)
Wednesday, May 5, 1965

LES ARTS

Au Musée des Beaux-Arts, à 6 h. 30 et 8 h. 30, séances cinématographiques sur les fleurs et les jardins, en français et en anglais.

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

Montreal The Gazette
Montreal, Que.
(Daily, Circ. 134,500)
films
Thursday November 12 1964

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

Montreal Star
Montreal, Que. (Daily, Circ.)
M-F 195,650 Sat. 213,020)
films
Thursday November 12 1964

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2.13 M

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On some of the recordings of rehearsals, the maestro's voice can be heard chastising the musicians.

The Riverdale collection is open to university students and serves as a library for educational FM stations. The Riverdale project is also involved in NBC's current radio program "The Man Behind the Legend," in which Toscanini intimates recall his life and work.

There are no plans at present for the permanent preservation of the collection as a public rather than private responsibility.

Born and educated in Italy Mr. Toscanini has lived in the United States since 1938.



WALTER TOSCANINI

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484
Monday, May 31, 1965

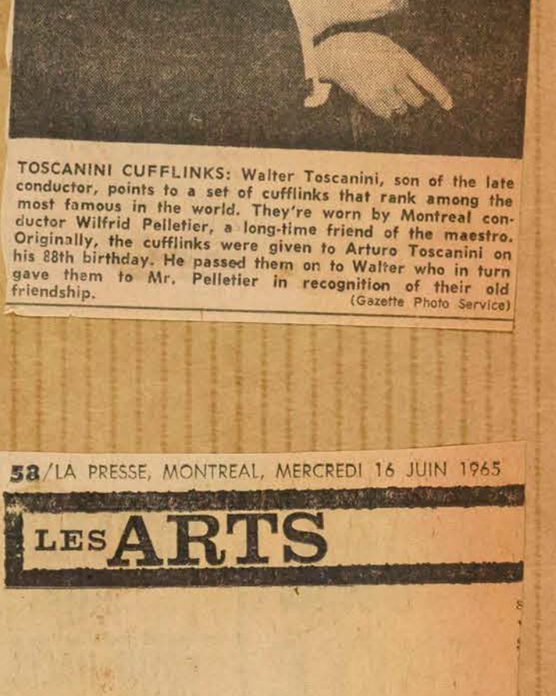
Cinéma gratuit

6.12 M

Le Musée des Beaux-Arts de Montréal inaugurera ses séances de films de l'été, dont les représentations sont gratuites, le mercredi 2 juin à 15 h. 30 (3 h. 30). Les séances auront lieu chaque mercredi à la même heure, au cours des mois de juin et juillet.

Le programme, qui a été préparé par l'Office National du Film du Canada, sera présenté dans la salle de conférences du Musée. Il y aura, alternativement, des représentations en français et en anglais.

La première séance, à l'intention des adultes et des adolescents, sera en français. D'une durée de 82 minutes, le programme comprendra quatre courts métrages: "La Nahanni", rivière mystérieuse; "Le Collier magique", une des plus belles légendes indiennes; "Pierres vives", une étude sur la sculpture esquimaude au cap Dorset et "Kenojouak", l'histoire d'une artiste esquimaude.



TOSCANINI CUFFLINKS: Walter Toscanini, son of the late conductor, points to a set of cufflinks that rank among the most famous in the world. They're worn by Montreal conductor Wilfrid Pelletier, a long-time friend of the maestro. Originally, the cufflinks were given to Arturo Toscanini on his 88th birthday. He passed them on to Walter who in turn gave them to Mr. Pelletier in recognition of their old friendship. (Gazette Photo Service)

e Le Devoir 21 juin 65

FILMS AU MUSEE

Le Musée des Beaux-Arts de Montréal présentera sa quatrième séance de l'été de films gratuits le 23 juin à 15 h. 30. Au programme, "The Pony" situé dans les prairies enneigées de l'Ouest canadien au début de la saison de Noël; "Jacky Visits the Zoo", une visite au zoo de Granby; "The Stowaway", l'aventure d'un garçon de 13 ans qui entreprend un voyage comme passager clandestin sur la goélette de son père en destination des grands bancs de Terre-Neuve et apprend les secrets de la pêche en haute-mer; et "Street to the World" une étude poétique par l'image et le son du port de Montréal.

58/LA PRESSE, MONTREAL, MERCREDI 16 JUIN 1965

LES ARTS

gramme les films suivants; "Frère Marie-Victorin, "Le Vert vivace", "Arbre généalogique" et "Voisins".

Le Journal de Montréal, Qué.
April 28, 1965

22



LA VIE MONDAINE

PAR *Simone Gélinas*

Au Musée des Beaux-Arts

M. George Swinton, artiste bien connu de Winnipeg, donnera une conference accompagnée de projections au Musée des Beaux-Arts de Montréal, jeudi le 29 avril à 20 h. 30 (8 h. 30).

Cette conférence, qui sera prononcée en anglais, s'intitule "Eskimo Art and Life Today".

Viennois d'origine, M. Swinton est au Canada depuis 1939. Plusieurs expositions ont été consacrées à ses oeuvres, au Canada et aux Etats-Unis. Il est l'auteur de nombreux articles sur l'art et de critiques de livres.

Actuellement, M. Swinton prépare une étude sur la sculpture esquimaude contemporaine de l'est de l'Arctique canadien. C'est un ouvrage qui est à la fois historique, descriptif et géographique.

M. Swinton analyse également en ce moment le mythe d'Orphee et les cérémonies de l'ours chez les Esquimaux.

Tag Day

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Monday, May 31, 1965

Museum to Begin Summer Film Shows

M-12-M

The Montreal Museum of Fine Arts begins its summer program of free film showings with a French presentation Wednesday.

Films will be shown 3:30 p.m. every Wednesday in June and July, alternating between English and French showings.

The museum also announced that its library will be closed from June 1 to Aug. 31 while the system of cataloguing is revamped.

le devoir dec 2

SIX

théâtre

le bruit de la ville

BESSETTE

M. Glen Shortliffe, professeur au département d'études françaises de l'Université Queen's, prononcera la troisième conférence J.-A. De Sève sur la littérature canadienne ce soir à 20 h. 15, salle H-415 de l'Université de Montréal. "Gérard Bessette, l'homme et le romancier".

POEMES

Ce soir, aux Editions du Jour, lancement d'un recueil de poèmes intitulé "Cuivre et Soies", dans la collection "Les poètes du jour", par Cécile Cloutier.

GALERIES

A la galerie Martin, 1380 ouest Sherbrooke, dessins à la plume, noirs et en couleurs, par Sindon Geçin. A la galerie Agnès Lefort, du 7 au 31 décembre, sculpture pré-colombienne, estampages de cuivres du 14e au 16e siècle et eaux-fortes de maitres européens (Durer, Goya, Bonnard, Manet, Matisse, Renoir, Degas, Gromaire, Vlamink et Chagall).

ISRAEL

Trois films sur Israël seront présentés au Musée des Beaux-Arts aujourd'hui dans le cadre de la série "film d'art". Deux représentations, 18 h. 30 et 20 h. 30.

POLICIER

Le "prix du Quai des Orfèvres Goncourt du roman policier a été décerné hier à M. Jean-François Vignant, plus connu sous le nom de Jean Béliard, directeur-général de Radio Monte Carlo pour son livre "Vertige en eau profonde".

RAMEAU

Le deuxième concert de l'Orchestre de chambre McGill des Beaux-Arts aura lieu dimanche, à 20 h. 30. Le programme sera consacré à Jean Philippe Rameau, l'un des compositeurs les plus importants de l'histoire de la musique française, qui mourut il y a 200 ans à Paris.

MADRIGAUX

Palestrina, Luca Marenzio et Costeley seront au programme du prochain concert du "Quatuor Double", les 10 et 11 décembre. De Palestrina, on entendra le motet "Adjuro Vos" et des extraits de la "Missa Brevis"; de Luca Marenzio, brillant madrigaliste du 16e siècle, le Quatuor chantera trois madrigaux sur des poèmes de Pétrarque. Enfin avec Costeley revivra la célèbre "Ode à Cassandre" de Ronsard.

VIGNEAULT

Gilles Vigneault, "Caillou la Pierre", "Jos Hébert", "John Débardeur" et plusieurs autres personnages typiques de la côte nord mettront le point final à leur saison demain, vendredi et samedi à la Barre 500 et donneront un seul spectacle à 22 heures.

Museum of Fine Arts

Gegenwärtig stellen Quebecer Malerinnen aus. Ab 17. Dezember: Gedächtnisausstellung J. M. Barnsley (Zeichnungen, Aquarelle und Ölbilder dieses für die Malerei um die Jahrhundertwende charakteristischen Künstlers). — Skizzen von Shakespearekostümen vom Stratforder Festspielhaus. **Mittwoch, den 16. Dezember,** 6. 30 p.m. und 8.30 p.m., der berühmte alte Tonfilm von René Clair, „Unter den Dächern von Paris". Eintritt frei. **Mittwoch, 23.** Dezember: Kinder zeigen um 4 p.m. und 8 p.m., wie sie kleine Kunstwerke schaffen. Eine jüngst erworbene ägyptische Pharaonen-Skulptur von einem Isistempel ist nunmehr ausgestellt. Das Museum bleibt vom 24. bis 26. Dezember geschlossen, ebenso am 1. Januar.

R.G.C.

La Cinemateque Canadienne

Bemerkenswerte klassische Filme werden im Gebäude des Provinz-Sekretariats, 360, rue

Canadian Press Clipping Service

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

Le Devoir, Montréal, Qué.
December 2, 1964

ISRAEL

871

Trois films sur Israël seront présentés au Musée des Beaux-Arts aujourd'hui dans le cadre de la série "film d'art". Deux représentations, 18 h. 30 et 20 h. 30.

Film au Musée

Un film sur la vie de Henri VIII d'Angleterre, réalisé en 1933, sera presente au Musee des Beaux-Arts le 28 avril.

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

Monday November 9 1964

films

Entertainment Listing Very Useful Service

8/13-M

Sir, — Just a "bouquet" to those people responsible for the excellent directory of events listed on the inside back cover of the weekend "Entertainment" section.

In addition to listing the various commercial films, theatre, musical events, I appreciate the lists of so-called "art" films shown in various sections of the city, and the exhibitions and activities at the various museums. One item for which I am particularly grateful is the list of films shown on Wednesday evenings at the Montreal Museum of Fine Arts — something, up to now, which had been hard to find in the daily paper.

With this excellent directory of all events going on in Montreal, and during the season, at Stratford, nothing else is really needed to supplement it.

C. Boucher

films

Bowden's

npc NATIONAL PRESS CHECKING SERVICES

226 RICHMOND ST. WEST—TORONTO

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Tuesday December 1 1964

Museum to Present Films on Israel

M-13-M

Three films on Israel will be shown at the Montreal Museum of Fine Arts tomorrow at 6:30 and 8:30 p.m. Admission is free.

The films, "The Book and the Idol," about archeology, "This Is Israel," showing various sites in the country, and "Jerusalem," a synthesis of past and future, are being presented by the museum's education department in co-operation with the consulate of Israel.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Le Devoir, Montréal, Qué.
December 16, 1964

"Sous les toits de Paris" au Musée des Beaux-Arts

"Sous les toits de Paris", le premier film parlant écrit et dirigé par René Clair, sera présenté ce soir dans la salle de conférence du Musée des Beaux-Arts. Il y aura deux représentations, à 18 h. 30 et 20 h. 30. L'entrée est libre.

Ce film de 83 minutes, qui a été réalisé en 1929-30, nous montre l'univers de René Clair : le Paris des faubourgs pauvres, aux rues étroites et aux artisans besogneux, la midinette et le chanteur de rues dont les amours sont contrariées par un mauvais garçon. Dans ce cadre, qui n'est jamais poussé au noir, s'épanouit la fleur bleue faubourienne, la chanson et son refrain populaire.

L'interprète principal est Albert Préjean.

Journaliste et critique de films avant de devenir lui-même réalisateur, René Clair s'est attaché, dans des films comme "Sous les toits de Paris," "Le Million," "Quatorze juillet," "La Beauté du diable" et d'autres, à décrire la réalité quotidienne avec humour, sentiment et poésie.

le bruit de la ville

FILMS

La troisième séance de films gratuits sera présentée au Musée des Beaux-Arts de Montréal demain à 15h.30. D'une durée de 61 minutes, le programme, entièrement en couleur, comprendra les films suivants : "Frère Marie-Victorin", un hommage au frère-fondateur du jardin botanique de Montréal; "Le Vert Vivace", étude de la nature en forêt et à la ville; "Arbre Généalogique", racontant l'histoire des hommes qui ont façonné du Canada; et "Voisins", de Norman McLaren, un drame muet centré autour d'une fleur.

Montreal Gazette, Que.
June 9, 1965

Second Showing

The Montreal Museum of Fine Arts is to present its second regular showing of free films of the summer at 3:30 p.m. today, in the Lecture Hall under the sponsorship of the National Film Board. The 85-minute program, in English, is to include "Sky," "Universe," "The World at Your Feet", and "Enduring Wilderness."

Museum Movies On Wednesday

The third in the summer series of free film showings at The Montreal Museum of Fine Arts will be presented Wednesday at 3.30 p.m.

The third showing, intended for adults and teenagers, will be in French. Of 61 minutes' duration, the all-color program will include: Fr. Marie-Victorin, a tribute to the religious brother who founded the Montreal Botanical Gardens; Le Vert Vivace, a study of nature in the forest and the city; Arbre Genealogique, telling of the people who founded Canada; and Voisins, a drama without words around a flower.

BOWDEN'S canadian press clippings

Boxoffice (Canadian Edition)
Kansas City, Miss., U.S.A.
(Bus-Mag. Weekly)

Monday January 4, 1965

MONTREAL

Attendance at the closed-circuit theatre TV presentation of the National Hockey League game Sunday, December 20, between the Montreal Canadians and the New York Rangers at the Francais Theatre drew an excellent crowd. It was the first of ten scheduled road hockey games. A project of DuPont TV Corp., the theatre showings use the Magnavision process, and a unique, bilingual commentary provided by Montreal radio and television commentators Danny Gallivan and Gerry Trudel. Each game to be presented locally will be accompanied by a feature movie.

Odeon has shifted its Montreal Beaubien Theatre here exclusively to first class French movies and was renamed Le Dauphin. Among the films scheduled to be presented are Patate, 100,000 Dollars au Soleil, Les Parapluies de Cherbourg, L'Homme de Rio, Le Journal d'Une Femme de Chambre La Vie a Deux, Un Monsieur de Compagnie and Le Gros Coup.

The Michel Cinema in suburban Ville St. Michel is under new management in the person of Joe Feoli, who took over on December 18. The owner of the Michel Cinema is Hervy Koyette . . . The United Theatre Managers Ass'n of Montreal staged a Christmas party the evening of December 18 for 500 orphans from the Creche d'Youville on Cote de Liesse road and the Orphelinat St. Arsene, Christophe Colomb street. The event was held in the Dorval Theatre. Films, candy, soft drinks and ice cream were on the program along with Santa Claus to distribute presents. Christmas trees were on display in the lobbies of the theatre and the public contributed gifts for distribution.

The Rosemount Theatre, owned by United Amusement Corp., and managed by Maurice Beauvais, was the scene of a big Christmas party organized by a Montreal weekly, Nouvelles Illustrees, for more than 1,300 children, among them a strong contingent of orphans. Entertainment personalities of Montreal amused the children preceding the stripping of a large Christmas tree of the thousands of presents presented to the children by the president of the Montreal Fraternite des Pompiers . . . The Montreal Museum of Fine Arts presented a number of French films, including one written and directed by Rene Claire . . . The Canadian Museum presented Japanese films in its series of films on art . . . Cinerama's "It's a Mad, Mad, Mad, Mad World" celebrated its first year of continuous showing at the Imperial Theatre. The big production, which is now in its last few weeks, will be replaced by "Circus World."

Montreal director Pierre Patry is continuing work on "Cain," which will be Patry's third full-length feature production. According to industry sources the film has a $140,000 budget due to the financial help of La Compagnie France Film, exclusive distributor of the film in Canada . . . Meanwhile, it was learned that Alvin Goldman has been appointed screen writer of "Innocence" for Enterprise Films of Canada. The announcement was made by Enterprise's president Harry Horner in Britain, who has been in Europe and in France to cast some roles for his company's first three films which are scheduled to go before the cameras in eastern Canada in the first half of 1965.

Dave McLaughlin of the Warner Bros. TV division, was at the WB local office to confer with manager Archie Cohen . . . Pierre Dansereau, manager at Empire Universal and Sovereign Films, traveled to Sherbrooke on business . . . Hilda Steinle, vice-president of a travel agency in Athens, Greece, said that movies had much to do with influencing North Americans to go to Greece. Mrs. Steinle, in Montreal on business, said, "Boy on a Dolphin" may have flopped at the boxoffice but was a big hit with tourists in Greece. She said the film with its Greek setting had much to do with influencing Greek tourists trade. "Never on Sunday," another film with a Greek location, had a much happier ending in the cinemas, said Mrs. Steinle, but "it was extremely unpopular with the Greek people. It showed some of the shabbier aspects of Greek life" . . . Saul Levitt, on the staff at Paramount on a parttime basis, entered Montreal Jewish General Hospital.

La Patrie
Montreal, Que.
(Week-End. Circ. 193,3

Thursday, June 3, 1965

Le musée des Beaux-Arts de Montréal inaugure ses séances de films de l'été cet

Town of Mont Royal Weekly Pos
Montreal, Que.
(Weekly. Circ. 5,060)

Thursday, June 3, 1965

SUMMER PROGRAMME AT MONTREAL MUSEUM

The Montreal Museum of Fine Arts has started its Summer showing of free films, the series to continue each Wednesday at 3:30 p.m. throughout June and July.

The programme, sponsored by the National Film Board, will be presented in the lecture hall and will alternate between English and French.

Notice is also given that the Museum's library will be closed to the public from now to Aug. 31 for the first phase of recataloguing.

BOWDEN'S *canadian press clippings*

film

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Monday January 4, 1965

"CAMILLE" UN FILM DE L'UNIQUE GRETA GARBO AU MUSÉE DES BEAUX-ARTS

O-13-M

Le film "Camille", dans lequel Greta Garbo fait l'une de ses plus remarquables interprétations, sera présenté au Musée des Beaux-Arts de Montréal mercredi, le 6 janvier, dans le cadre de la série des films d'art.

Il y aura deux représentations, à 6 h. et à 8 h. 30, dans la salle de conférences du Musée. Toutes deux sont ouvertes au public et l'entrée est libre. La première représentation commencera une demi-heure plus tôt que d'habitude à cause de la longueur du film, qui est de 108 minutes.

"Camille" a été réalisé aux Etats-Unis en 1936. Le scénario est basé sur le célèbre roman d'Alexandre Dumas fils, "La Dame aux camélias".

la presse Jan 4

"Camille", film américain de 1936 inspiré par "La Dame aux camélias", d'Alexandre Dumas, fils, et mettant en vedette Greta Garbo, sera présenté au Musée des Beaux-Arts mercredi soir, le 6 janvier. Deux représentatons : 6 h. et 8 h. 30.

Bernard

AUJOURD'HUI

AU Musée des Beaux-Arts, troisième séance de cinématographie, à 3 h. 30. Au pro-

BOWDEN'S *canadian press clippings*

film

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Monday January 4, 1965

Un "Garbo" au Musée

O-13-M

Le film "Camille", dans lequel Greta Garbo fait l'une de ses plus remarquables interprétations, sera présenté au Musée des Beaux-Arts de Montréal mercredi dans le cadre de la série des films d'art.

Il y aura deux représentations, à 6h. et à 8h. 30, dans la salle de conférence du Musée. Toutes deux sont ouvertes au public et l'entrée est libre. La première représentation commencera une demi-heure plus tôt que d'habitude à cause de la longueur du film, qui est de 108 minutes.

"Camille" a été réalisé aux Etats-Unis en 1936. Le scénario est basé sur le célèbre roman d'Alexandre Dumas fils, "La Dame aux camélias".

Ce film est en anglais.

Canadian Press Clipping Service

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

film

Le Devoir, Montréal, Qué.
January 4, 1965

FILM 871

Le Musee des beaux-arts de Montréal présentera mercredi "Camille" dont la vedette est Greta Garbo. On sait que ce film, qui date de 1936, est basé sur la célèbre "Dame aux camélias" d'Alexandre Dumas fils. Deux représentations: à 18 h. et 20 h. 30. L'entrée est libre et la version du film est anglaise.

AU MUSEE DES B.-A. films

Mercredi, 13 janvier : "Film d'art." Deux représentations, à 18 h. 30 et 20 h. 30. Salle des conférences. Un film japonais de 1937 : "Kimiko," mis en scène par Mikio Naruse. Version originale avec sous-titres anglais. Ce film tiré d'un roman psychologique, "Les deux épouses," de Minoru Nakano, est une étude des aspects moraux du mariage dans la classe moyenne japonaise.

le devoir jan. 6

Canadian Press Clipping Service

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

film

Montreal Gazette, Que.
January 9, 1965

871

Japanese Life

"Kimono", a study of morality in middle-class Japanese marriage, will be presented free at The Montreal Museum of Fine Arts Wednesday, Jan. 13, as part of the Museum's current free film series.

Times: 6.30 p.m. and 8.30 p.m.

Canadian Press Clipping Service

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

film

Montreal Star, Que.
January 9, 1965

871

Museum Movie Studies Marriage

"Kimiko", a study of morality in middle-class Japanese marriage, will be presented at The Montreal Museum of Fine Arts Wednesday at 6:30 p.m. and again at 8:30 p.m.

Both showings are open to the public free of charge.

La Presse Jan 11

Le film "Kimiko", étude de la moralité chez les Japonais mariés de la classe moyenne, sera présenté au Musée des Beaux-Arts de Montréal, mercredi, le 13 janvier. Deux projections auront lieu, dans la salle des conférences : l'une à 12 h. 30 et l'autre à 8 h. 30. L'entrée est libre. "Kimiko" a été réalisé au Japon en 1937 par Mikio Naruse et est sous-titré en anglais. Ce drame psychologique est basé sur un roman de Minoru Nakano, "Deux épouses".

film

BOWDEN'S *canadian press clippings*

film

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Wednesday January 6, 1965

"CAMILLE" aux Beaux-Arts

O-13-M

Le film "Camille", dans lequel Greta Garbo fait l'une de ses plus remarquables interprétations, sera présenté au Musée des Beaux-Arts de Montréal aujourd'hui, le 6 janvier dans le cadre de la série des films d'art.

Il y aura deux représentations, à 6 h. et à 8 h. 30, dans la salle de conférences du Musée. Toutes deux sont ouvertes au public et l'entrée est libre. La première représentation commencera une demi-heure plus tôt que d'habitude à cause de la longueur du film, qui est de 108 minutes.

"Camille" a été réalisé aux Etats-Unis en 1936. Le scénario est basé sur le célèbre roman d'Alexandre Dumas fils, "La Dame aux camélias".

Ce film est en anglais.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal-Matin, Que.
January 11, 1965

Kimiko

871

Le film "Kimiko", une étude de la moralité chez les Japonais mariés de la classe moyenne, sera présenté au Musée des Beaux-Arts de Montréal, mercredi, le 13 janvier, dans le cadre de la présente série.

Les deux représentations auront lieu dans la salle des conférences, l'une à 12 h. 30 et l'autre à 20 h. 30. L'entrée est libre.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
film
La Presse, Montréal, Qué.
January 11, 1965

LES ARTS

871

AUJOURD'HUI

DANS la nouvelle salle Claude-Champagne de l'école Vincent-d'Indy, ce soir, à 8 h. 30 : la Section des cordes de la Symphonie Féminine de Montréal, sous la direction d'Ethel Stark. Soliste : Yoichi Hiraoka, xylophoniste. Programme : Symphonie no 1 (Boyce), "Eine Kleine Nachtmusik" (Mozart), Adagio (G. Lekeu), "Concerto classico" (Russotto), "Concerto grosso" no 2 (Bloch). Entrée libre. Concert présenté dans le cadre des fêtes du 50e anniversaire de la Bibliothèque Juive de Montréal.

A partir de ce soir, jusqu'au 17, à la Comédie Canadienne : les Marionnettes de Salzbourg. Au programme ce soir : "La Flûte enchantée". Rideau : 8 h. 30.

●

A partir de ce soir également, pour une semaine, au Jazz Hot du Casa Loma : Cannonball Adderley.

●

A partir d'aujourd'hui, à la Galerie Agnès Lefort : exposition Jean-Paul Lemieux. Heures : du lundi au samedi de 10 à 6, le mercredi soir de 7 à 9.

LE centre d'art La Porte Ouverte, de Laval-des-Rapides, inaugure ce soir une série de 13 cours sur l'art. Chaque semaine les élèves entendront un exposé sur l'histoire de l'art, après quoi ils seront invités à faire une expérimentation personnelle de dessin libre à l'aide de modèles vivants et d'objets. Gouache, huile et pastel seront utilisés. Il y aura également des échanges de revues et de livres d'art entre les élèves. Enfin, quelques visites d'expositions et de galeries d'art seront organisées. Pour renseignements et inscription : MO. 9-4290.

●

Le film "Kimiko", étude de la moralité chez les Japonais mariés de la classe moyenne, sera présenté au Musée des Beaux-Arts de Montréal, mercredi, le 13 janvier. Deux projections auront lieu, dans la salle des conférences : l'une à 12 h. 30 et l'autre à 8 h. 30. L'entrée est libre. "Kimiko" a été réalisé au Japon en 1937 par Mikio Naruse et est sous-titré en anglais. Ce drame psychologique est basé sur un roman de Minoru Nakano, "Deux épouses".

ENTRE PARENTHÈSES

Au Musée, "Le Sang d'un poète"

La Presse jan. 29

"Le Sang d'un poète" et "Les Mystères du château de Dé" seront montrés au Musée des Beaux-Arts mercredi, le 3 février, dans le cadre des films d'art.

Il y aura deux représentations, à 6 h. 30 et à 8 h. 30 dans la salle de conférences du Musée. Toutes deux gracieusement présentées au public.

"Le Sang d'un poète" a été réalisé en France en 1932. C'est un film de l'écrivain français Jean Cocteau.

FILMS D'ART

Montreal Gazette jan. 29

"Le Sang d'un poète", de Jean Cocteau, et "Les mystères du château de Dé" de Man Ray, seront montrés au Musée des Beaux-Arts mercredi, 3 février dans le cadre des films d'art. Il y aura deux représentations, à 18h. 30 et à 20h. 30 dans la salle de conférences du Musée.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
film
Montreal Gazette, Que.
January 29, 1965

Film Program

871

Le Sang d'un Poète and Les Mystères du Château de Dé are to be shown in the free film program of The Montreal Museum of Fine Arts series Wednesday.

There are to be two showings —one at 6.30 p.m., the other at 8.30 p.m.—in the museum's Lecture Hall. Both are open to the general public free of charge.

Le Sang d'un Poète, produced in France in 1932, is a surrealist film by Jean Cocteau, the celebrated poet, novelist and film-maker.

Les Mystères du Château de Dé, produced in France in 1929, was directed by Man Ray dadaist and surrealist painter and art photographer.

BOWDEN'S canadian press clippings
Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)
Friday, January 29, 1965

LES ARTS

AUJOURD'HUI

0-13-M

AU Musée des Beaux-Arts, de 7 h. à 9 h., vernissage de peintures d'Albert Rapaport et de sculpture de J. Jacques Besner. L'exposition se poursuivra jusqu'au 14 février.

●

A la Bibliothèque St-Sulpice, à 8 h., dans le cadre des cliniques de théâtre de l'ACTA, Jean-Guy Sabourin, Réjean Roy, Françoise Berd et Jean Duceppe feront connaître leur conception du théâtre. Demain après-midi, à 1 h., Claude Lafortune parlera du décor. Entrée libre.

●

A l'auditorium de l'Université de Montréal, à 8 h. et 10 h., concert des "Freedom Singers".

●

A la Place des Arts, à 8 h. 30, les étoiles du Ballet National du Canada.

A l'université Sir George Williams (Birks Hall), à 8 h. 30, ce soir et demain soir, et demain soir, "Opera for a Two Car Garage", oeuvre originale de Tevia Abrams, de Montréal. Musique : Max Layton. Mise en scène : Victor Knight. Production : The Georgian Players.

●

Au "Club des Cousins", à 9 h. 30, Souris et Daniel Guérard.

Hier

A la Place des Arts, le Ballet National présentait, en soirée, "Casse-Noisette"; à l'église St-Jean-L'Evangéliste, concert de l'Ensemble Baroque de Montréal : voir les comptes rendus de Claude Gingras et de Jean Vallerand.

●

Hier soir, à la Librairie Déom, lancement d'un recueil de poèmes de François Pizza, "Les Chants de l'Amérique", (Editions IVE). Il s'agit de poésie engagée, où sont évoqués les grands thèmes de l'actualité contemporaine.

ENTRE PARENTHÈSES

LE Ladies' Morning Musical Club a tenu récemment ses auditions annuelles et a octroyé les bourses suivantes : bourse Kerry-Lindsay (premier prix); Francine Chabot, 19 ans, pianiste; bourse Cécile-Léger : Cécile Bérard, 22 ans, pianiste; mention honorable : Danielle Champroux, 19 ans, soprano.

●

A la Bibliothèque St-Sulpice, demain soir, 8 h. 30, M. Bernard Dorival, conservateur du Musée national d'Art moderne de Paris, parlera de Rouault et de son oeuvre. Entrée libre.

BOWDEN'S canadian press clippings
Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)
Friday, January 29, 1965

CINÉMA D'ART AU MUSÉE

0-13-M

"Le Sang d'un poète" et "Les Mystères du château de Dé" seront montrés au Musée des Beaux-Arts mercredi, le 3 février, dans le cadre des films d'art.

Il y aura deux représentations, à 18 h 30 (6 h 30) et à 20 h 30 (8 h 30), dans la salle de conférences du Musée. Toutes deux sont gracieusement présentées au public.

"Le Sang d'un poète" a été réalisé en France en 1932. C'est un film de l'écrivain français Jean Cocteau, qui a été poète aussi bien que romancier, auteur dramatique, essayiste et cinéaste.

"Les Mystères du château de Dé" a été réalisé en France en 1929 par Man Ray, photographe et peintre dadaiste et surréaliste.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Metro Express
Montreal, Que.
January 29, 1965

871

Films d'art au Musée

"Le Sang d'un poète" et "Les Mystères du château de Dé" seront montrés au Musée des Beaux-Arts mercredi, le 3 février, dans le cadre des films d'art.

Il y aura deux représentations à 18 h. 30 (6 h. 30) et à 20 h. 30 (8 h. 30), dans la salle de conférences du Musée. Toutes deux sont gracieusement présentées au public.

BOWDEN'S canadian press clippings
Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)
Saturday, January 30, 1965

film

M-13-M

Museum to Show French Films

Two French films will be shown at the Montreal Museum of Fine Arts Wednesday as part of the free film program sponsored by the museum.

Le Sang d'un Poète" and "Les Mystères du Château de Dé" will have two showings, one at 6:30 p.m. and the other at 8:30 p.m. in the museum's lecture hall. The first film was produced in France in 1932 and is a surrealist movie by Jean Cocteau, noted poet, novelist and film-maker.

"Les Mystères," produced in 1929, was directed by Man Ray, dadaist and surrealist painter and art photographer.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
January 30, 1965

case last week.

871

Museum to Show French Films

Two French films will be shown at the Montreal Museum of Fine Arts Wednesday as part of the free film program sponsored by the museum.

Le Sang d'un Poète" and "Les Mystères du Château de Dé" will have two showings, one at 6:30 p.m. and the other at 8:30 p.m. in the museum's lecture hall. The first film was produced in France in 1932 and is a surrealist movie by Jean Cocteau, noted poet, novelist and film-maker.

"Les Mystères," produced in 1929, was directed by Man Ray, dadaist and surrealist painter and art photographer.

Advertisement

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
La Presse, Montréal, Qué.
February 3, 1965

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
film
Montreal Gazette, Que.
February 3, 1965

871

Venice Movie

"City Out of Time," a color film on Venice, is being shown daily at the Montreal Museum of Fine Arts during the Canaletto Exhibition which runs to Feb. 28.

On odd-number days the film is presented with a French narnative, on even-number days with an English narrative.

Showings are at 12:15 p.m. weekdays and 2:15 p.m. Sundays in Gallery XII.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
film
Montreal-Matin, Que.
February 2, 1965

871

Le SANG d'un poète

"Le sang d'un poète" et "Les mystères du château de Dé" seront montrés au Musée des Beaux-Arts demain, le 3 février, dans le cadre des films d'art.

Il y aura deux représentations, à 18 h. 30 (6 h. 30) et à 20 h. 30 (8 h. 30), dans la salle de conférences du Musée. Toutes deux sont gracieusement présentées au public.

"Le sang d'un poète" a été réalisé en France en 1932. C'est un film de l'écrivain français Jean Cocteau, qui a été poète aussi bien que romancier, auteur dramatique, essayiste et cinéaste.

"Les mystères du château de Dé" a été réalisé en France en 1929 par Man Ray, photographe et peintre dadaïste et surréaliste.

BOWDEN'S canadian press clippings
Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)
Sunday, January 31, 1965

film

Au Musée des Beaux-Arts

Dans le cadre des films d'art

O-13-M

"Le Sang d'un poète" et "Les Mystères du château de Dé" seront montrés au Musée des Beaux-Arts mercredi, le 3 février, dans le cadre des films d'art.

Il y aura deux représentations, à 6h.30 et à 8h.30, dans la salle des conférences du Musée. Toutes deux sont gracieusement présentées au public.

"Le Sang d'un poète" a été réalisé en France en 1932. C'est un film de l'écrivain français Jean Cocteau, qui a été poète aussi bien que romancier, auteur dramatique, essayiste et cinéaste.

"Les Mystères du château de Dé" a été réalisé en France en 1929 par Man Ray, photographe et peintre dadaïste et surréaliste.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
film
Montreal Star, Que.
February 8, 1965

871

Art Museum Staging 'Evening in Venice'

The Montreal Museum of Fine Arts will hold an "evening in Venice" Wednesday in connection.

A series of short films arranged by the Italian Cultural Service will be staged at 6:30 p.m. and 8:30 p.m.

Both showings are open to the public and are free of charge.

LES ARTS

871 film

Hier

A la Place des Arts, concert de l'Orchestre Symphonique de Montréal : voir le compte rendu de Jean Vallerand.

AUJOURD'HUI

AU Musée des Beaux-Arts, à 6 h. 30 et 8 h. 30, dans le cadre de la série "Film d'art", projection de deux films : "Le Sang d'un poète", de Jean Cocteau, et "Les mystères du château de Dé", de Man Ray. A la Salle des conférences.

•

Au Crible (Longueuil) à 8 h., vernissage de l'exposition "Visualité du poème" : dessins et poèmes de Charland, Chiasson, Connolly, Constantin, Cornellier, Péloquin et Piazza. Jusqu'au 21 février.

•

A la Galerie Libre, à 8 h. 30, vernissage d'oeuvres de Jean-Guy Mongeau. L'exposition se poursuivra jusqu'au 16 février.

•

A la salle Claude-Champagne, à 8 h. 30, Sylvia Saurette, soprano. Programme : oeuvres de Bach, Grieg, Chausson, Berg et Delannoy.

ENTRE PARENTHÈSES

A l'auditorium de l'Université de Montréal, samedi soir, à 7 h. 30 et 9 h. 45, projection de "Viridiana", film de Luis Bunuel, et de "La Crise du logement", court métrage de Jean Dewever. On sait que "Viridiana" obtint, en 1961, la Palme d'or au Festival de Cannes.

•

Les Productions Deschamps-Lelarge préparent leur septième Music-Hall canadien, qui sera donné "sous le signe de la St-Valentin" les 19, 20 et 21 février à la Place des Arts. Les vedettes : Janette Bertrand, Michel Louvain, Paolo Noël, Rosita Salvador, les Têtes Blanches, France Joël, Benny et Judy et Shirley Théroux. Les Productions Deschamps-Lelarge nous annoncent que deux autres Music-Halls auront lieu plus tard cette saison : les 5, 6 et 7 mars et les 9, 10 et 11 avril.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Tuesday, June 1, 1965



LA VIE MONDAINE

PAR

Simone Gélinas

Films cet été au Musée

Le Musée des Beaux-Arts de Montréal inaugurera ses séances de films de l'été, dont les représentations sont gratuites, le mercredi 2 juin à 15 h. 30 (3 h. 30). Les séances auront lieu chaque mercredi à la même heure, au cours des mois de juin et juillet.

Le programme, qui a été préparé par l'Office National du Film du Canada, sera présenté dans la salle de conférences du Musée. Il y aura, alternativement, des représentations en français et en anglais.

La première séance, à l'intention des adultes et des adolescents, sera en français. D'une durée de 82 minutes, le programme comprendra quatre courts métrages: "La Hahanni", rivière mystérieuse; "Le Collier magique", une des plus belles légendes indiennes; "Pierres vives", une étude sur la sculpture esquimaude au cap Dorset et "Kenojouak", l'histoire d'une artiste esquimaude.

Montreal Metro-Expres
Montreal, Que.
(Daily, Circ. 41,190

Monday, May 31, 1965

Au musée des Beaux-Arts de Montréal, les séances de films d'été reprendront bientôt... Dès mercredi le 2 juin, un programme de 82 minutes comprendra quatre courts métrages : "LA NAHANNI", rivière mystérieuse; "LE COLLIER MAGIQUE" une des plus belles légendes indiennes; "PIERRES VIVES", une étude sur la sculpture esquimaude; et "KENOKUAK", l'histoire d'une artiste esquimaude. Cette série de films d'été est organisée par l'Office national du film et présentée dans la salle de conférences du Musée.

Montreal Star, Que.
June 1, 1965

Film Series Will Open Tomorrow

The Montreal Museum of Fine Arts will launch its summer series of free film showings tomorrow at 3.30 p.m.

The first showing, intended for adults and teenagers, will be in French. The program will include films called "La Nahanni", the river of mystery; "Le Collier magique," based on an Indian legend; "Pierres Vives," dealing with Eskimo sculpture at Cape Dorset; and "Kenojouak," the story of an Eskimo woman artist.

Sponsored by the National Film Board of Canada, the showings will be presented in the Museum's Lecture Hall. The films will alternate between French and English showings, will continue each Wednesday throughout June and July at 3.30 p.m.

FILMS D'ART

Le Musée des Beaux-Arts de Montréal inaugurera ses séances de films de l'été, dont les représentations sont gratuites, demain mercredi à 15h. 30. Les séances auront lieu chaque mercredi à la même heure, au cours des mois de juin et juillet. Le programme, qui a été préparé par l'Office National du Film, sera présenté dans la salle de conférences du Musée. Il y aura, alternativement, des représentations en français et en anglais. La première séance, à l'intention des adultes et des adolescents, sera en français. D'une durée de 82 minutes, le programme comprendra quatre courts métrages : "La Nahanni", rivière mystérieuse; "Le Collier magique", une des plus belles légendes indiennes; "Pierres vives", une étude sur la sculpture esquimaude au cap Dorset et "Kenojouak", l'histoire d'une artiste esquimaude.

FILMS

Le Musée des Beaux-Arts présentera sa deuxième séance de films gratuits cet après-midi à 15h30. Les séances se continueront chaque mercredi, à la même heure, pendant les mois de juin et juillet. Le programme, sous les auspices de l'ONF, sera présenté à la salle de conférences du Musée. Il y aura alternance de films français et anglais.

La deuxième séance de films, pour adultes et adolescents, sera en anglais. D'une durée de 85 minutes, le programme comprendra les films "Sky", le spectacle d'une journée dans l'univers céleste; "Universe", un voyage dans l'espace, au-delà du système solaire; "The World At Your Feet", une étude de la croissance des plantes; et "Endurin Wilderness", une appréciation des parcs nationaux au Canada.

Montreal Gazette, Que.
June 1, 1965

Movies For Teens

The Montreal Museum of Fine Arts will launch its summer program of free film showings June 2, at 3.30 p.m. The series will continue each Wednesday throughout June, and July at the same time.

The program, sponsored by the National Film Board of Canada, will be presented in the Museum's Lecture Hall. The films will alternate between French and English showings.

The first showing, intended for adults and teenagers, will be in French. Of 82 minutes duration, the program will include films called La Nahanni, the river of mystery; Le Collier magique, based on an Indian legend; Pierres vives, dealing with Eskimo sculpture at Cape Dorset; and Kenojouak, the story of an Eskimo woman artist.

Montreal Gazette, Que.
June 9, 1965

Presents Films

The Montreal Museum of Fine Arts will present the second in its programs of free showings today at 3:30 p.m. The series will continue each Wednesday throughout June and July at the same time.

The program, sponsored by the National Film Board of Canada, will be presented in the Museum's lecture hall. The film will alternate between French and English showing.

The second showing, intended for adults and teenagers, will be in English. Of 85 minutes duration, the program will include films called "Sky", the spectacle of one day in the life of the sky; "Universe", a journey through space beyond the solar system; "The World At Your Feet", a study of how plants grow; and "Enduring Wilderness", an appreciative view of Canada's national parks.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Monday, May 31, 1965

LES ARTS

La Presse • May 31 th-2

Le Musée des Beaux-Arts de Montréal inaugurera ses séances de films de l'été, mercredi prochain, à 3 h. 30. Les séances auront lieu chaque mercredi à la même heure pendant les mois de juin et de juillet. Au programme de la première séance, quatre films de l'ONF : "Le collier magique", "La Nahanni", "Pierres vives" et "Kenojouak".

La Presse
2 juin 65

Hier

PREMIER SPECTACLE du "Royal Ballet" à la Place des Arts. Voir ci-contre la critique de Jean Beraud.

3 h. 30 de l'après-midi, séance de cinéma. A l'affiche, quatre films de l'ONF : "Le collier magique", "La Nahanni", "Pierres vives" et "Kenojouak".

AUJOURD'HUI

A LA Comédie-Canadienne, à 2 h. 30 et 8 h. 30, épreuves de la semi-finale du Festival international de piano de Montréal.

Au Musée des Beaux-Arts, à

Montreal Star, Que.
June 5, 1965

Film Series At Museum

DURING the months of June and July the Montreal Museum will sponsor a series of National Film Board Films which will be shown on Wednesdays at 3.30 at the museum. The program is as follows.

June 9

Sky, 1962, Universe, 1960; The World at Your Feet, 1953; Enduring Wilderness, 1964, English.

June 16

Fr. Marie Victorin, 1963; Le Vert Vivace; Arbre Généalogique, 1950; Voisins, 1952, French.

June 23

The Pony, 1955; Jacky Visits the Zoo, 1962; The Stowaway, 1960; Street to the World, English.

June 30

Terra Nova, 1964; Au Pays de Neuve-France; A La Recherche de l'Innocence, 1964, French.

July 7

Jeux et Musique, 1958; Carnival in Quebec, 1956; Sports et Transports; J'ai 25,000,000 d'Enfants; Age of the Buffalo, 1964, French and English.

July 14

Marguerite Mercier, Ballerine, 1963; 30 Minutes, Mister Plummer, 1963; Danses et Vacances, 1959; Fanfan la Fanfare, 1961, French.

July 21

Circle of the Sun, 1960; The Beaver Makes a Comeback, '53; The Saddlemaker, 1961; Life in the Woodlot, 1960, English.

July 28

The Peep Show, 1962; Dance Squared, 1961; The Story of Cinderella, 1958; The Story of Peter & The Potter, '53; Beaver Dam, color, 1960, English.

Town of Mount Royal
Weekly Post, Que.
June 3, 1965

SUMMER PROGRAMME AT MONTREAL MUSEUM

The Montreal Museum of Fine Arts has started its Summer showing of free films, the series to continue each Wednesday at 3:30 p.m. throughout June and July.

The programme, sponsored by the National Film Board, will be presented in the lecture hall and will alternate between English and French.

Notice is also given that the Museum's library will be closed to the public from now to Aug. 31 for the first phase of recataloguing.

Il Cittadino Canadese
Montreal, Que.
June 4, 1965

Il Museo delle Belle Arti di Montreal presentera' gratuitamente dei cortometraggi, ogni mercoledi', alle 3.30, a partire dal 2 giugno.

Il programma e' stato curato dall'Ufficio Nazionale del Film del Canada. Proiezioni in inglese e francese saranno presentate alternativamente. I cortometraggi inclusi sono i seguenti: "La Nahanni", fiume misterioso; "La collana magica", una delle piu' belle leggende indiane; "Pietre vive", uno studio della scultura esquimese al Capo Dorset e "Kenojouak", la storia di un artista esquimese.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Wednesday, June 9, 1965

Cinéma au Musée

Le Musée des Beaux-Arts présentera sa deuxième séance de films gratuits cet après-midi à 3 h. 30. Les séances se continueront chaque mercredi, à la même heure, pendant les mois de juin et juillet.

Le programme, sous les auspices de l'Office National du Film, sera présenté à la salle de conférence du musée. Il y aura alternance de films français et anglais.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Wednesday, June 9, 1965

Second Showing

P12-M

The Montreal Museum of Fine Arts is to present its second regular showing of free films of the summer at 3:30 p.m. today, in the Lecture Hall under the sponsorship of the National Film Board. The 85-minute program, in English, is to include "Sky," "Universe," "The World at Your Feet", and "Enduring Wilderness."

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Wednesday, June 9, 1965

W-12-4

Deuxième séance de films, aujourd'hui au Musée des Beaux-Arts: le programme de 85 minutes comprendra les films "Sky": le spectacle d'une journée dans l'univers céleste; "Universe" un voyage dans l'espace, au delà films d'été sont présentées à la salle de conférence du Musée, à 3h.30 de l'après-midi; elles sont organisées par l'OFFICE NATIONAL DU FILM.

Metro Express
Montreal, Que.
June 9, 1965

871

FLASH VEDETTES

Deuxième séance de films, aujourd'hui au Musée des Beaux-Arts: le programme de 85 minutes comprendra les films "Sky": le spectacle d'une journée dans l'univers céleste; "Universe" un voyage dans l'espace, au delà du système solaire; "The World at your Feet", une étude de la croissance des plantes; et "Enduring Wilderness", un documentaire sur les parcs nationaux du Canada. Ces séances de films d'été sont présentées à la salle de conférence du Musée, à 3h.30 de l'après-midi; elles sont organisées par l'OFFICE NATIONAL DU FILM.

Montreal Gazette, Que.
June 14, 1965

871

Museum Movies On Wednesday

The third in the summer series of free film showings at The Montreal Museum of Fine Arts will be presented Wednesday at 3.30 p.m.

The third showing, intended for adults and teenagers, will be in French. Of 61 minutes' duration, the all-color program will include: Fr. Marie-Victorin, a tribute to the religious brother who founded the Montreal Botanical Gardens; Le Vert Vivace, a study of nature in the forest and the city; Arbre Genealogique, telling of the people who founded Canada; and Voisins, a drama without words around a flower.

Montreal Star, Que.
June 14, 1965

871

Museum to Show French Films

The Montreal Museum of Fine Arts will present a third film in the summer series of free films on June 16 at 3.30 p.m.

The National Film Board of Canada is organizing the program which is held in the Museum's lecture hall.

The color film will be shown in French.

The film will include: "Fr. Marie-Victorin," a tribute to the religious brother who founded the Montreal Botanical Garden; "Le Vert Vivace," a study of nature in the forest and city; "Arbre Genealogique," telling of the people who formed Canada; and "Voisins," a drama without words around a flower.

The films presentations are alternating each week between French and English and will continue throughout June and July.

Montreal Star, Que.
June 15, 1965

871

Museum to Show Biological Films

The third in the summer series of free film showings at The Montreal Museum of Fine Arts will be presented tomorrow at 3.30 p.m.

The program, organized by the National Film Board of Canada, will be held in the Museum's Lecture Hall, and will feature Victorin, a tribute to the religious brother who founded the Montreal Botanical Garden; Le Vert Vivace, a study of nature in the forest the city; Arbre Genealogique, telling of the people who formed Canada; and Voisins, a drama without words around a flower.

The film presentations, alternating each week between French and English, will continue throughout June and July.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Tuesday, June 15, 1965

W-12-4

FILMS

La troisième séance de films gratuits sera présentée au Musée des Beaux-Arts de Montréal demain à 15h.30. D'une durée de 61 minutes, le programme, entièrement en couleur, comprendra les films suivants: "Frère Marie-Victorin", un hommage au frère-fondateur du jardin botanique de Montréal; "Le Vert Vivace", étude de la nature en forêt et à la ville; "Arbre Généalogique", racontant l'histoire des hommes qui ont façonné du Canada; et "Voisins", de Norman McLaren, un drame muet centré autour d'une fleur.

FILMS AU MUSEE

Le Devoir 28 juin 65

Trois films en français seront présentés dans les cadres de la cinquième séance d'été de films gratuits par le Musée des Beaux-Arts de Montréal, mercredi à 15 h. 30. "Terra Nova", l'histoire de Terre-Neuve; "Au Pays de Neuve-France", quatre épisodes d'une vie de rudesse et de misère dans les îles du Saint-Laurent et "A la recherche de l'Innocent", diverses facettes de la vie en Colombie-Britannique.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Tuesday, June 15, 1965



LA VIE MONDAINE PAR Simone Gélinas

Musée des Beaux-Arts

La troisième séance de films gratuits sera présentée au Musée des Beaux-Arts de Montréal, mercredi le 16 juin à 15h30 (3h30).

Le programme, sous les auspices de l'Office National du film, sera présenté à la salle de conférences du Musée.

La troisième séance de films, pour adultes et adolescents, sera en français. D'une durée de 61 minutes, le programme, entièrement en couleur, comprendra les films suivants: "Frère Marie-Victorin", un hommage à ce Frère fondateur du jardin Botanique de Montréal; "Le Vert Vivace", une étude de la nature aussi bien en forêt qu'à la ville; "Arbre Généalogique", racontant l'histoire des hommes qui ont façonné le Canada; et "Voisins", un drame muet centré autour d'une fleur.

48 LA PRESSE, MONTREAL, MARDI 22 JUIN 1965

LES ARTS

Le Musée des Beau-Arts de Montréal presentera sa quatrième séance de cinématographie, mercredi prochain, à 3 h. 30. Au programme, les films suivants: "The pony", "Jacky visits the Zoo", "The Sowawa" et "Street of the World". L'entrée est gratuite.

ENTRE PARENTHÈSES

AU MUSEE des Beaux-Arts, mercredi, à 3 h. 30, séance de cinématographie. A l'affiche,

La Presse

29 juin 65

les films suivants (en français): "Terra Nova", "Au Pays de Neuve-France", et "A la recherche de l'innocence". La projection aura lieu dans la salle de conférences du Musée. L'entrée est gratuite.

Star June 28-1965

Three French Films Scheduled by Museum

The Montreal Museum of Fine Arts will present three French-language films on June 30 at 3:30 p.m. This is the fifth program of the free summer series.

The film is intended for teenagers and adults. It includes: "Terra Nova," the story of Newfoundland; "Au Pays de Neuve-France," four episodes in a life of misery; and "A la Recherche de l'Innocence," a portrait of life in British Columbia.

Montreal Gazette, Que.
June 28, 1965

871

Fifth Program

Three French-language films are to be presented Wednesday at 3:30 p.m. in the fifth program of the free summer series of the Montreal Museum of Fine Arts. The program was organized by the National Film Board.

La Patrie, Montreal, Que.
June 3, 1965

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les SECRETS mal gardés

Le musée des Beaux-Arts de Montréal inaugure ses séances de films de l'été cet

te semaine. Les séances, qui sont gratuites, auront lieu chaque mercredi, à 3 h. 30, en juin et en juillet. Il y aura alternativement des représentations en français et en anglais. Par ailleurs, la bibliothèque du musée des Beaux-Arts sera fermée du 1er juin au 31 août cette année.

La Presse, Montréal, Qué.
June 16, 1965

AUJOURD'HUI

AU Musée des Beaux-Arts, troisième séance de cinématographie, à 3 h. 30. Au pro-

Montreal Star, Que.
June 19, 1965

871

Film Series

DURING the months of June and July the Montreal Museum will sponsor a series of National Film Board Films which will be shown on Wednesdays at 3.30 at the museum. The program is as follows.

Montreal Star, Que.
June 22, 1965

871

Museum to Show Children's Films

The fourth in the summer series of free film showings at The Montreal Museum of Fine Arts will be presented tomorrow at 3.30 p.m.

The program, organized by the National Film Board of Canada, will be held in the Museum's Lecture Hall and will include: "The Pony," "Jacky Visits the Zoo," a tour of the Granby Zoo, "The Stowaway," and "Street to the World," a poetic study, in images and sounds, of the Montreal dock area.

The film presentations, alternating each week between French and English, will continue throughout June and July.

Le Nouvelliste
Trois Rivières, Qué.
June 22, 1965

871

DE L'IMAGE AU SON

Directement de la Place des Arts, Radio-Canada diffusera, ce soir, le concert de clôture et la proclamation des lauréats du festival international de piano. L'émission passera sur le réseau français de radio et sur la

jamais. — Le Musée des Beaux-Arts de Montréal présentera, demain après-midi, sa quatrième séance d'été de films gratuits, à l'intention des enfants. Au programme:: "The Pony", "Jacky Visits the Zoo", "The Stowaway" et "Street to the World". Les séances alternent chaque semaine du français à l'anglais durant les mois de juin et de juillet.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325

Monday, June 21, 1965

FILMS AU MUSEE

C 12-M

Le Musée des Beaux-Arts d Montréal présentera sa qua trième séance de l'été d films gratuits le 23 juin 15 h. 30. Au programme, "The Pony" situé dans les prairies enneigées de l'Ouest canadien au début de la saison de Noël "Jacky Visits the Zoo", une visite au zoo de Granby; "The Stowaway", l'aventure d'un garçon de 13 ans qui entreprend un voyage comme passager clandestin sur la goélette de son père en destination des grands bancs de Terre-Neuve et apprend les secrets de la pêche en haute-mer; et "Street to the World" une étude poétique par l'image et le son du port de Montréal.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,

Monday, June 28, 1965

Fifth Program

P 12-M

Three French-language films are to be presented Wednesday at 3:30 p.m. in the fifth program of the free summer series of the Montreal Museum of Fine Arts. The program was organized by the National Film Board.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955

Monday, June 21, 1965

and New York State.

Free Films Display Scheduled by Museum

C 12-M

The Montreal Museum of Fine Arts will present the fourth in its summer series of free films Wed., June 23 at 3:30 p.m. in the museum lecture hall.

Organized by the National Film Board, the films, in English, will include "The Pony," "The Stowaway," and "Street to the World."

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Wednesday, June 23, 1965

Prochains films au Musée

W-12-M

Le Musée des Beaux-Arts de Montréal présentera sa quatrième séance de l'été de films gratuits le 23 juin à 15h30 (3h.30).

Le programme, sous les auspices de l'Office National du film sera offert à la salle de conférences du Musée.

La quatrième série de films, à l'intention des enfants, sera en anglais. D'une durée de 66 minutes le programme comprendra les films suivants:

"The Pony", une histoire ayant comme arrière-plan les prairies enneigées de l'Ouest Canadien au début de la saison de Noël; "Jacky Visits the Zoo", une visite au zoo de Granby; "The Stowaway", l'aventure d'un garçon de 13 ans qui entreprend un voyage comme passager clandestin sur la goélette de son père en destination des grands bancs de Terre-Neuve et apprend les secrets de la pêche en haute-mer; et "Street to the World" une étude poétique par l'image et le son du port de Montréal.

Les séances, alternant chaque semaine du français à l'anglais, se continueront pendant les mois de juin et juillet.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955

Monday, June 28, 1965

Three French Films Scheduled by Museum

P 12-M

The Montreal Museum of Fine Arts will present three French-language films on June 30 at 3:30 p.m. This is the fifth program of the free summer series.

The film is intended for teenagers and adults. It includes: "Terra Nova," the story of Newfoundland; "Au Pays de Neuve-France," four episodes in a life of misery; and "A la Recherche de l'Innocence," a portrait of life in British Columbia.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Monday, June 28, 1965

Trois films

C 12-M

Trois films en français seront présentés dans les cadres de la cinquième séance d'été de films gratuits par le Musée des Beaux-Arts de Montréal mercredi le 30 juin à 3 h. 30 de l'après-midi.

Le programme, sous les auspices de l'Office national du film, sera offert au public à la salle de conférences du musée.

La cinquième séance, pour adultes et adolescents, sera en français.

Montreal Star, Que.
June 29, 1965

871

Museum to Show French Films

Three French-language films will be presented in the fifth program of the free summer series of The Montreal Museum of Fine Arts tomorrow at 3.30 p.m.

The program, organized by the National Film Board of Canada, will be held in the Museum's Lecture Hall, and will include "Terra Nova," the story of Newfoundland; "Au Pays de Neuve-France," four episodes in a life of misery; and "A le Recherche de l'Innocence," a portrait of life in British Columbia.

FILMS

Le Devoir 6 juillet 65

La présentation gratuite de films du mercredi au Musée des Beaux-Arts de Montréal comprendra quatre films en français et un en anglais.

Le programme, sous les auspices de l'Office National du Film, sera présenté à la salle de conférences du Musée à 15h.30, demain.

La sixième séance de la présente série, spécialement pour enfants, comprend :

"Jeux et Musique", une initiation à la musique selon la méthode du professeur-compositeur allemand Carl Orff; "Carnaval de Québec", l'histoire du carnaval d'hiver de la ville de Québec; "Sports et Transports" illustre les différents moyens de transport qui relient le Canada; "J'ai 25,000,000 d'enfants", un voyage en Extrême-Orient avec le comédien Danny Kaye; et "Age of the Buffalo", un retour en images dans l'Ouest au temps des Indiens et des bisons.

38/LA PRESSE, MONTREAL, MERCREDI 7 JUILLET 1965

LES ARTS

AUJOURD'HUI

AU Musée des Beaux-Arts, à 3 h. 30, séance hebdomadaire de cinématographie. Présentation de quatre films français et d'un film anglais de l'ONF. Entrée gratuite.

La Presse, Montréal, Qué.
June 30, 1965

22/LA PRESSE, MONTREAL, MERCREDI 30 JUIN 19

LES ARTS

AUJOURD'HUI

A la salle de conférences du Musée des Beaux-Arts de Montréal, à 3 h. 30 p.m., séance hebdomadaire de cinématographie. A l'affiche, des films français de l'ONF. Entrée gratuite.

Verdun Messager
Montreal, Que.
(Weekly, Circ. 25,000)

Wednesday, June 23, 1965

Free Film

M-12-M

The fourth in the summer series of free film showings at The Montreal Museum of Fine Arts will be presented Wednesday, June 23, at 3.30 p.m.

The program, organized by the National Film Board of Canada, is held in the Museum's Lecture Hall.

The fourth showing, intended for children, will be in English. Of 66 minutes' duration, the program will include:

The Pony, a heartwarming story told against the crisp whiteness of a prairie winter at the beginning of the Christmas season; Jacky Visits the Zoo, a tour of the Granby Zoo; The Stowaway, an adventure - filled quarter - hour about a 13-year-old boy who stows away on his father's chooner and learns all about deep-sea fishing when the vessel reaches the famous Grand Banks fishing grounds of Newfoundland; and Street to the World, a poetic study, in images and sounds, of the Montreal dock area.

The film presentation, alternating each week between French and English, will continue throughout June and July.

Town of Mont Royal Week
Montreal, Que.
(Weekly. Circ. 2,060)

Thursday, July 1, 1965

SUMMER PROGRAMME AT MONTREAL MUSEUM

The Montreal Museum of Fine Arts has started its Summer showing of free films, the series to continue each Wednesday at 3:30 p.m. throughout June and July.

The programme, sponsored by the National Film Board, will be presented in the lecture hall and will alternate between English and French.

Notice is also given that the

Montreal-Matin, Que.
July 5, 1965

CINÉMA GRATUIT POUR ENFANTS

La présentation gratuite de films, mercredi, au Musée des Beaux-Arts de Montréal, comprendra quatre films en français et un en anglais.

Le programme, sous les auspices de l'Office National du Film, sera présenté à la salle de conférence du Musée à 3h.30.

La sixième séance de la présente série, spécialement pour enfants, comprend:

"Jeux et Musique", une initiation à la musique selon la méthode du professeur-compositeur allemand Carl Orff; "Carnaval de Québec", l'histoire du carnaval d'hiver de la ville de Québec; "Sports et Transports" illustre les différents moyens de transport qui relient le Canada; "J'ai 25,000,000 d'enfants", un voyage en Extrême-Orient avec le comédien Danny Kaye; et "Age of the Buffalo", un retour en images dans l'Ouest au temps des Indiens et des bisons.

Les séances se continueront pendant le mois de juillet.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Wednesday, July 7, 1965

Films Interest Children

Wednesday's free film program at The Montreal Museum of Fine Arts will consist of four films in French and one in English.

The program organized by the National Film Board of Canada, is held in the Museum's Lecture Hall at 3.30 p.m.

The sixth presentation in the present series is intended specially for children and will include:

Jeux et Musique, an initiation to music inspired by German teacher-composer Carl Orff; Carnaval de Québec, the story of Quebec City's winter carnival; Sports et Transports, telling how various means of transport link Canada; J'ai 25,000,000 d'enfants, a trip through the Far East with comedian Danny Kaye; and Age of the Buffalo, a recollection of the free west of the North American Indian and its vast herds of buffalo.

Montreal Gazette, Que.
July 5, 1965

at Winnipeg.

Sixth Program

The sixth presentation in the free film series at the Montreal Museum of Fine Arts is to be held Wednesday in the museum's Lecture Hall, starting at 3:30 p.m. Four films in French and one in English are on the program.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Monday, July 12, 1965

FILM AU MUSEE

Demain à 15 h 30, on pourra voir au musée des B.A. de Montréal 4 films en français: "Margaret Mercier, ballerine", "30 minutes, Mister Plummer", "Danses et vacances", "Fanfan la fanfare". Entrée libre.

10/LA PRESSE, MONTREAL, MARDI 13 JUILLET 1965

LES ARTS

ENTRE PARENTHÈSES

QUATRE films de l'ONF seront à l'affiche lors de la prochaine séance de cinématographie au Musée des Beaux-Arts de Montréal, mercredi à 3 h. 30. Au programme: "Margaret Mercier, ballerine", "30 minutes, Mister Plummer", "Danses et vacances" et "Fanfan la fanfare". Rappelons qu'il n'y a aucuns frais d'entrée.

Metro Express
Montreal, Que.
July 19, 1965

● L'avant-dernière présentation gratuite de films cet été aura lieu au Musée des BEAUX-ARTS DE MONTREAL mercredi le 21 juillet à 15h30 (3h30). A l'intention des adultes et adolescents de langue anglaise, le programme est d'une durée de 77 minutes et comprend quatre films en couleur. Sous les auspices de l'Office National du Film, le spectacle comprend: "Circle of the Sun", une des dernières rencontres d'une tribu d'Indiens; "The Beaver Makes A Comeback", un projet gouvernemental pour la conservation du castor et ce que cela implique pour les trappeurs indiens du sud-est de la baie James; "The Saddlemaker", l'histoire du premier amour d'une fillette – une selle; et "Life in the Woodlot", un aperçu de la vie animale dans les bois. La série de films, qui se terminera le 28 juillet, alterne chaque semaine du français à l'anglais.

Le Journal de Montréal, Qué.
July 14, 1965

de Québec célébreront leur mariage à Ste-Jeanne d'Arc de Montréal.

Cinéma gratuit

La présentation gratuite de films du 14 juillet au Musée des Beaux-Arts de Montréal, à l'intention des adultes et adolescents de langue française, comprendra quatre films.

Le programme, sous les auspices de l'Office National du Film, aura lieu dans la salle de conférences du musée à 15h30. Les représentations se continueront jusqu'à la fin de juillet, alternant chaque semaine du français à l'anglais.

Les films de mercredi sont: "Margaret Mercier, ballerine", l'ancienne prima ballerina des Grands Ballets Canadiens; "30 minutes, Mister Plummer", Christopher Plummer à Stratford, en Ontario; "Danses et Vacances", les écoles de ballet de Banff et du parc Algonquin; et "Fanfan La fanfare.

Montreal Star, Que.
July 19, 1965

Museum to Show NFB Color Films

Four color films, designed for English-speaking adults and teenagers will be presented Wednesday at 3:30 p.m. at the Montreal Museum of Fine Arts.

Organized by the National Film Board, the program will include: "Circle of the Sun," "The Beaver Makes A Comeback," "The Saddlemaker," and "Life in the Woodlot."

The film program — which is free — is the second last presentation in the summer schedule. The series concludes July 28.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Wednesday, July 21, 1965

CINÉMA GRATUIT

L'avant-dernière présentation gratuite de films cet été aura lieu au Musée des Beaux-Arts de Montréal mercredi le 21 juillet à 15h30 (3h30).

A l'intention des adultes et adolescents de langue anglaise, le programme est d'une durée de 77 minutes et comprend quatre films en couleur.

Sous les auspices de l'Office National du Film, le spectacle comprend: "Circle of the Sun", une des dernières rencontres d'une tribu d'Indiens; "The Beaver Makes A Comeback", un projet gouvernemental pour la conservation du castor et ce que cela implique pour les trappeurs indiens du sud-est de la baie James; "The Saddlemaker", l'histoire du premier amour d'une fillette — une selle; et "Life in the Woodlot", un aperçu de la vie animale dans les bois.

La série de films, qui se terminera le 28 juillet, alterne chaque semaine du français à l'anglais.

Le Devoir, Montréal, Qué.
July 6, 1965

FILMS

La présentation gratuite de films du mercredi au Musée des Beaux-Arts de Montréal comprendra quatre films en français et un en anglais.

Le programme, sous les auspices de l'Office National du Film, sera présenté à la salle de conférences du Musée à 15h30, demain.

La sixième séance de la présente série, spécialement pour enfants, comprend:

"Jeux et Musique", une initiation à la musique selon la méthode du professeur-compositeur allemand Carl Orff; "Carnaval de Québec", l'histoire du carnaval d'hiver de la ville de Québec; "Sports et Transports" illustre les différents moyens de transport qui relient le Canada; "J'ai 25,000,000 d'enfants", un voyage en Extrême-Orient avec le comédien Danny Kaye; et "Age of the Buffalo", un retour en images dans l'Ouest au temps des Indiens et des bisons.

Le Journal de Montréal, Qué.
July 7, 1965

Cinéma gratuit pour enfants

La présentation gratuite de films aujourd'hui au Musée des Beaux-Arts de Montréal comprendra quatre films en français et un en anglais.

Le programme, sous les auspices de l'Office National du Film, sera présenté à la salle de conférences du Musée à 15h30 (3h.30).

La sixième séance de la présente série, spécialement pour enfants, comprend:

"Jeux et Musique", une initiation à la musique selon la méthode du professeur-compositeur allemand Carl Orff; "Carnaval de Québec", l'histoire du carnaval d'hiver de la ville de Québec; Sports et Transports" illustre les différents moyens de transport qui relient le Canada; "J'ai 25,000,000 d'enfants", un voyage en Extrême-Orient avec le comédien Danny Kaye; et "Age of the Buffalo", un retour en images dans l'Ouest au temps des Indiens et des bisons.

Les séances se continueront pendant le mois de juillet.

Montreal Gazette, Que.
July 12, 1965

Film Program For Museum

The July 14 free film program at the Montreal Museum of Fine Arts is designed for French-speaking adults and teenagers and will include four works.

The showings, organized by the National Film Board, are presented in the museum's lecture hall at 3.30 p.m. They will continue until the end of July, alternating each week between French and English.

Wednesday's program consists of Margaret Mercier, the story of the former prima ballerina of Montreal's Les Grands Ballets Canadiens; Mister Plummer, the story of Christopher Plummer at Stratford, Ont.; Danses et Vacances, dealing with dancing in Banff and Algonquin Park; and Fanfan La Fanfare, a feature on the prize-winning teen-agers' band of Vancouver.

The presentation lasts 75 minutes.

La Presse, Montréal, Qué.
July 7, 1965

AUJOURD'HUI

AU Musée des Beaux-Arts, à 3 h. 30, séance hebdomadaire de cinématographie. Présentation de quatre films français et d'un film anglais de l'ONF. Entrée gratuite.

La Presse, Montréal, Qué.
July 21, 1965

AUJOURD'HUI

AU Musée des Beaux-Arts, à 3h. 30, séance de cinématographie. A l'affiche : "Circle of the Sun", "The Beaver Makes a Comeback", "The Saddlemaker" et "Life in the Woodlot". Aucuns frais d'entrée.

La Presse
14 juillet 65

AUJOURD'HUI

AU MUSEE des Beaux-Arts, à 3 h. 30, séance hebdomadaire de cinématographie. A l'affiche, des courts métrages de l'ONF (versions françaises). Entrée gratuite.

Montreal Star, Que.
July 20, 1965

Museum Films End Tomorrow

The last English presentation in the summer schedule of free film programs at the Montreal Museum of Fine Arts will be held tomorrow at 3:30 p.m.

The 77-minute program organized by the National Film Board will consist of four color films.

The program includes: Circle of the Sun, one of the last gatherings of Blood Indians in Alberta; The Beaver Makes a Comeback, what the beaver conservation project has meant to Indian trappers of the Southeast James Bay area; The Saddlemaker, a young girl's first love —a saddle; and Life in the Woodlot, a survey of remaining woodlots in Canada.

The series will conclude July 28 with a French film program.

La Presse, Montréal, Qué.
July 27, 1965

7:30, 9:45.

871

Dernière séance de cinéma au Musée

Six films en anglais pour enfants termineront le programme d'été de films mercredi le 28 juillet à 15h.30 (3h.30) au Musée des Beaux-Arts de Montréal.

La série qui a débuté il y a huit semaines, était sous les auspices de l'Office National du film. Les représentations sont offertes au public gratuitement.

La dernière présentation, qui comprend des films en couleur aussi bien qu'en noir et blanc, est d'une durée de 72 minutes.

"The Peep Show", un dessin animé mettant en vedette un poulet nommé Peep; "Dance Square", une étude des formes géométriques facilement accessible aux enfants; "The Story of Cinderella", racontée par les aquarelles et les dessins d'écoliers de 5e année; "The Story of Peter the Potter", démontrant l'art de la potterie; "The Story of a Violin", illustrant la fabrication d'un violon; et "Beaver Dam", un film à propos de jeunes garçons et de castors.

Montreal Gazette, Que.
July 27, 1965

Children's English Movies Top Off Showing At Museum

871

Six English films for children will end the summer series on Wednesday, at 3.30 p.m. at the Montreal Museum of Fine Arts.

The series, which began eight weeks ago, was organized by the National Film Board. The presentations, are open to the general public, free of charge.

The final program, which includes works in color as well as black and white, is of 72 minute's duration.

It includes: The Peep Show, a cartoon film about a little chick called Peep; Dance Squared, an encounter with geometrical shapes that children can readily understand and enjoy; The Story of Cinderella, told in watercolor and crayon drawings by fifth-grade students; The Story of Peter the Potter, on the art of pottery-making; The Story of a Violin, illustrating how a violin is built; and Beaver Dam, a film about boys and beavers.

Montreal Star, Que.
July 27, 1965

Museum Film Series Ending Tomorrow

871

Six English films for children will end the summer series tomorrow at the Montreal Museum of Fine Arts.

The series has been organized by the National Film Board. Tomorrow's program begins at 3.30 p.m. and is open to the public.

Boxoffice (Canadian Edition)
Kansas City, Miss., U.S.A.
(Trade Weekly)

Monday, August 16, 1965

M-12-M

Pearl S. Buck, world-famed author, Pulitzer and Nobel prize winner, was in Montreal for the Canadian premiere of "The Guide" for which she wrote the screenplay. With producer-director Tad Danielewski, she appeared at the Kent Theatre where the film took over from "One Potato, Two Potato" which had a successful 14-week run . . . Trade reports indicate a late-fall Montreal premiere is planned for the Italian-produced movie "Paris-Vegas-Erotica" filmed in France, Italy and Las Vegas. Canadian English-French rights of the picture have been purchased by a Montreal film-production group headed by Johnny Ladouceur.

Bertrand Frank, manager of Astral Films, has resigned . . . Al Dubin, Toronto, Warner Bros. publicity man, was a visitor to the local office . . . Eddie White of Warner Bros. postcarded his office colleagues from Europe where he is traveling during his holiday . . . Paula Angelesco, secretary to Gordon Lightstone jr., manager of 20th Century-Fox, flew to Britain to spend her annual holiday with her mother.

George Prahales-Panos, owner of the System Theatre, St. Catherine Street West, and Mrs. Panos received congratulations on their becoming parents of a daughter . . . Roger Chartrand, Meto-Goldwyn-Mayer manager, has returned fom a one-week sales trip to the Lake St. John district.

Peter Dansereau, manager, Empire-United and of Sovereign Films, has returned from his annual holiday, which comprised a fishing trip on Lake St. Francois . . . Of the many on holidays were: Archie Cohen, WB, manager; Romeo Goudreau, Paramount, manager, to Cape Cod; Ivan LaRoque, publicity department at United Amusement Corp.; Eddy Yororsky, booker at MGM, to La Tuque and Ste. Adele with his family; Lise Bertrand, of Paramount and Barbara Hatcher of Warner Bros.

Production has started on a film intended for Province of Quebec's pavilion at the Montreal World's Fair of 1967. The film will have two "stars," the rare metal Columbium and Elaine Bedard. The film, produced in Quebec's Gaspe peninsula, will allow viewers to the fair to admire the beautiful Montreal television and screen star and the rare metal, which is produced in Oka district of Quebec, some 40 miles west of Montreal.

Latest showing of English-language films for children presented at the Montreal Museum of Fine Arts for eight weeks under the auspices of the National Film Board, included "The Peep Show," "Dance Square," "The Story of Cinderella," "The Story of Peter the Potter," "The Story of a Violin and Beaver Dam."

Work is progressing on the local motion picture "Pas de Vacances Pour les Idoles" starring a number of Montreal performers, including television star Joel Denis. The film, produced by Denis Herous, is scheduled for its first presentation at France Film's St. Denis Theatre the latter part of October.

FINLAYSON COLLECTION

EXPOSITION D'AQUARELLES de WONG-LUI-SANG

1964-1965

Collection FINLAYSON

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226 RICHMOND ST. WEST—TORONTO

Toronto Globe & Mail
Toronto, Ont. (Sat. 234,640)
(Dly. Circ. M-F 223,980)
Finlayson
Thursday, July 30, 1964

After A Fashion

20 Women in CNE Portrait Gallery

J13 M

By ZENA CHERRY

Today the world of art.

At the Canadian National Exhibition, from Aug. 21 to Sept. 7, you'll be able to see a gallery of portraits in the exhibit hall of the Queen Elizabeth Building.

Twenty Toronto career women have been painted by Joan Hamilton-Smith, who after graduating from the Ontario College of Art studied in England. She is married to Jamaican born Dr. Barry Hamilton-Smith, a general practioner, and has a 10-year-old son, John.

All the women have been painted in hats, which should please the milliners. The women are:

-Kate Aitken;
-Actress Barbara Chilcott;
-Cornelia, couturiere;
-Jacqui Ellins, fashion artist;
-Dr. Reva Gerstein, psychologist;
-Claire Haddad, lingerie designer for her own firm founded in January;
-Evelyn Hathaway, president of Bruno's School of Hair Design;
-Jean Hersenhoren, executive secretary and wife of conductor Samuel Hersenhoren;
-Margaret Hyndman, Q.C., director of a trust company;
-Elsa Jenkins, manager of the womens' division of the CNE;
-Betty Kennedy, women's editor of radio station CFRB;
-Mary H. Macaulay, chartered life underwriter;
-Phyllis Marshall, singer;
-Jean Miller, fashion artist;
-Maria de Nagay, interior designer;
-Dr. Ruth Kanee Schachter, dermatologist;
-Esther Rubin, president of a new firm;
-Marlene Stewart Streit, voted Canada's woman athlete of the year in 1963. She is the wife of Douglas J. Streit, mother of two little girls, Darlene and Lynn. Mrs. Streit, who was born in Cereal, Alberta, is back in that province this week defending her title of Canadian Ladies Close Champion, which she has held eight times. Next week she defends another title, that of Canadian Ladies Open Champion—she's won that seven times.;
-Mary Walpole, who writes the advertising column Around the Town in The Globe and Mail;
Norma Wildgoose, fashion commentator.

Muralist York Wilson is one of the few Canadian artists who goes not to visit but to live in other countries, and always returns to Toronto. He and Mrs. Wilson, who spent the past 3½ years in Paris, have just now returned from a two-month trip to Los Angeles, where they visited their daughter, Mrs. Edmund Carpenter. Their son-in-law, Dr. Carpenter, is professor of anthropology at San Fernado State College. The Wilsons are in their studio-home in Wychwood Park. And what is Mr. Wilson up to? Murals. Two to be exact. However he says he's having trouble with one so doesn't wish to discuss them as yet. He told me that a well-known Paris artist Francois Thepot, and his wife are coming to Toronto in September.

Mr. and Mrs. R. W. Finlayson's collection of Chinese scrolls Individualists and Eccentrics of the Ming and Ching Dynasties, which opened at the Royal Ontario Museum has since been at the Seattle Art Museum. It opens tomorrow in San Francisco at the M.H. De Young Memorial Museum, where it will remain until the Oct. 1 opening at the Montreal Museum of Fine Arts.

Pietro Annigoni has done portraits of the Royal Family and President John F. Kennedy. The 54-year-old artist lives in Florence and also has a studio in London. Sydney H. Watson, principal of the Ontario College of Art, told me that Mr. Annigoni will be here in October for his annual visit with Gordon Taylor of King—and that he will give some lectures at the college.

Mr. Annigoni demands an average of 35 hours of posing from his subjects. When he painted the Queen, she gave 16 sittings. Between sittings he worked from sketches and with robes draped on the chair. Among the Torontonians Mr. Annigoni has painted are Mrs. John A. McDougald of Green Meadows, Todmorden, and Col. W. Eric Phillips.

New Yorkers have that going-going-gone-feeling with the news that their Madison Avenue Parke-Bernet Galleries has been bought by the London auction firm of Southeby's. Southeby's was founded 220 years ago, Parke-Bernet in 1937. They're wondering how the gavel will swing now in certain aspects. For instance, U.S. and Canadian catalogues usually give the name and address of the person whose belongings are being sold. English ones just say Property of a Gentleman and mind your own business.

Charges are also different. Southeby's charges 10 per cent for paintings, furniture and silver; 12½ per cent for coins; 15 per cent for books. Parke-Bernet charges a straight 15 per cent. (Ward-Price in Toronto charges 25 per cent on consignments worth more than $100, 30 per cent on consignments of less than $100.)

Deux expos au musée des Beaux-Arts

F-13-M

Deux expositions s'ouvriront officiellement le même soir pour la première fois au Musée des Beaux-Arts de Montréal, alors que débutera la nouvelle saison le 1er octobre.

Ces expositions s'intitulent "Collection d'art canadien Saidye et Samuel Bronfman" et "Individualistes et Excentriques: la collection Finlayson de peintures chinoises".

La première sera inaugurée à 9 h. du soir par M. J. Russell Harper, conservateur du musée McCord; et la deuxième, tout de suite après, par M. Henry Trudeau, conservateur du département d'Extrême-Orient au Royal Ontario Museum de Toronto.

La collection Bronfman sera exposée pour la première fois depuis la création du fonds de $10,000 offert annuellement pendant une période de cinq ans par M. et Mme Samuel Bronfman. Le Musée est chargé des acquisitions et de la conservation de cette collection.

Environ 35 artistes figurent dans cette collection qui comprend des tableaux, des gravures, des dessins, des sculptures et une tapisserie. Les oeuvres sont choisies par le comité des acquisitions d'oeuvres canadiennes du Musée.

La seconde exposition qui s'ouvrira le 1er octobre, les "Individualistes et Excentriques", illustre la dernière grande floraison de la peinture chinoise. Des oeuvres de ces maîtres ont été collectionnées par M. et Mme R.W. Finlayson, de Toronto.

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

Quebec L'Action
Quebec, P.Q.
(Daily Circ. 47,000)
Friday October 2 1964
Finlayson

Finlayson The Gazette OCT 10

Individualists And Eccentrics

IN OUR WESTERN EYES the Chinese Individualists and Eccentrics of the 17th and 18th Century do not appear as we would expect them to, namely as revolutionaries stubbornly different from the main body of traditional Chinese art.

In order to fully appreciate the delightful exhibition of the Finlayson Collection of Chinese Paintings, on view at the Montreal Museum of Fine Arts until November 1, one would have to be initiated at least into some of the basic conditions and principles of the Chinese tradition. One would have to make the effort to read up and look up some of the good reproductions of Chinese scrolls and albums, at least of the important three centuries of the Sung period which had produced the great masters of the Shan Shui or landscape painting; or more accurately still the paintings of 'mountains and waters' which is the content as well as the designation of the Chinese landscape painting.

Such masters as Li Cheng, Fan K'uan, Hsu Tao-ning, Chu-jan and others have established a convention which seems to have guided Chinese landscape painters down to the last day of Ching rule in 1912; as well as into the present, as Montrealers had recently occasion to see in the work of Hong Kong artist Wong Lui-Sang whose show was organized by the Chinese Benevolent Society.

In short, entering the exhibition at the Museum without at least a borrowed pair of Chinese eyes, might let you come out of it as cold as you went in. The available catalogue ($2.00) is beautifully presented, fully illustrated and learnedly written, but it is addressed to the initiated rather than to the novice, giving much biographical data, exquisite descriptions of the displayed works and details about their techniques. But it offers no introduction to the elaborate symbolism in Chinese art, or initiation into some of the basic attitudes, without which full understanding is made very difficult.



YOUNG CRANE UNDER WU-T'UNG TREE: Fingerpainting by Kao Ch'i-P'ei, one of the "Individualists and Eccentrics" of the Finlayson Collection of Chinese Paintings, currently on view at the Museum of Fine Arts.

This is the first presentation of Chinese scrolls at the Montreal Museum, and the questions coming up on first viewing of Chinese art are numerous. Why so much stylization? Why so few colors? Why the limited subject matter? These are but a few.

Observers Of Nature

Chinese artists, of course, rarely worked from nature. They observed it relentlessly; strolling, boating, hiking at their heart's desire (or by their Emperor's punishment!), but they always returned home to sit by the window, moisten their paper and grind their inks. As characterizations had to be memorized, it is less surprising that stylization and exaggeration resulted.

While colorful pictures were produced in popular art and some of the Academies, in the more refined taste ink painting enjoyed the higher rating From this results the tremendous importance applied to the properties of the brushstroke and the brush itself. Brushes with different hair were used for painting different subjects. Irises and Bamboo for instance were painted with brushes made of wolfe's hair, while the broader brush, made of goat hair, served for painting flowers and leafs. The oldest Chinese brush called 'pi' was found in Honan and dates from somewhere around 2000 B.C. The literature on Chinese art is full of poems and essasys and learned discussions on the brushstroke and the brushes of famous artists.

In Chinese art, subject matter has a vastly different hierarchy than in Western art. Man is relatively unimportant, and mostly depicted as a small speck lost in the vastness of nature. What may seem to us an overconcern with ever the same forms of nature, such as certain flowers, trees and birds, is in fact a conventional symbolism in which specific forms stand for specific ideas and philosophical associations; a kind of shorthand for thought.

Water, rock, pine-tree and plum blossom are known as the five pure things. In the language of the flowers, peony belongs to spring, the lotus to summer, the chrysanthemum to autumn and the plum blossom to winter. The pine-tree represents the life force, pine-tree in winter stands for youthfulness in old age, and so on. When one considers that flowers have their individual symbolic meanings, one can appreciate the concern with flowers, like the Buddhist mandala they represent a bridge into philosophical thought.

Another, perhaps the most important consideration is the intimate, almost mystical relationship between calligraphy and painting. Yan Yung, a poet of the Han period said: "The word is the voice of the heart, writing is the painting of the heart." "He who learns to paint, must first know how to write in order to know how to guide his brush," said the painted Li Ji-hua; while Chao Meng-fu wrote: "Painting and writing are basically the same. To paint a rock means to write in the Fei-Pi style; to paint a tree means to write in the Chou style. And he who wants to paint bamboo reeds must know all the eight styles of the calligraphy." Nearly all of the famous Chinese painters were at the same time famous calligraphers.

Chinese Art History

The study of Chinese art is vastly different from our own art history; it is an involved field with a mass of literary documentation, and it demands a high degree of perceptive sensitivity. Since copying the famous masters or at least their styles was the accepted tradition over the centuries and since much dilettantism was practised by the men of letters and the educated generally, evaluation of Chinese art is extremely difficult.

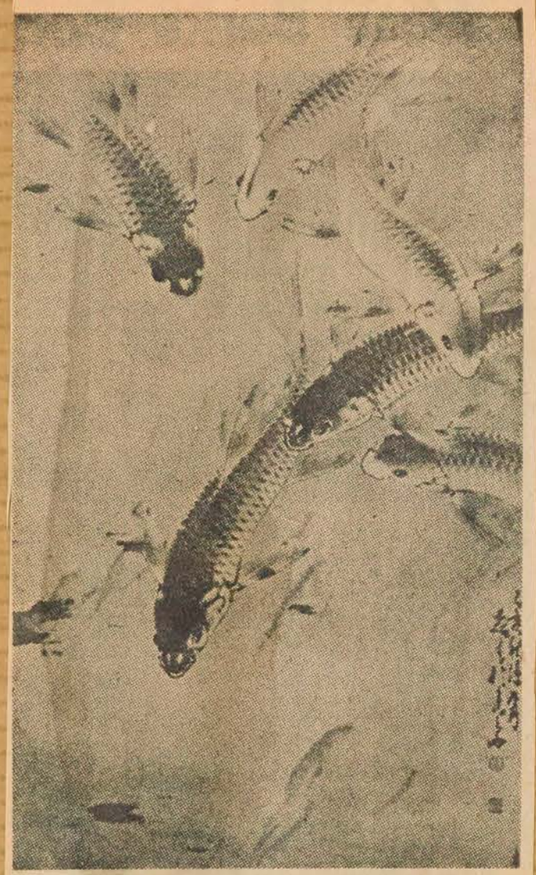
Nevertheless, the Individualists and Eccentrics are welcome guests at the Montreal Museum; refreshing for the odd expert who might dwell among us, and perhaps a door-opener for some of the rest of us open minded students, young and old.

Do not miss studying the strange disunity of technique in Li Shan's scroll "Bamboos and Narcissus," in which the former are as smooth as a popular tune, and the latter as fresh as a youthful stammer. See how deliberately Wang Shih-shen states his plum blossoms, how carefully he embellishes each bloom, how carefully he composes his calligraphy. And compare his plum blossoms with those of Li Fang-Ying, a daring, dynamic branch which somehow becomes far more important than Wang Shih-shen's pretty picture. Enjoy the four album leaves by Hua Yen, especially his elegantly composed "Orchids and Rock." Even more exciting is this painter's hanging scroll with the branches of a "yellow mountain pine." If you consider its symbolism, this becomes a haunting picture for its beauty of composition and execution as well as for the significance of its content.

If you are a romantic at heart or if you simply admire perfect composition, Chu-Lun-Han's scroll "Scholar gazing at water fall" is bound to appeal to you. In the catalogue you will find such careful introductions to the artists' personalities that you will get to know them as human beings. This should make your conversion with the individualists and Eccentrics, the few born under the fading star of the Ming, as well as those of the 17th and 18th Century an even more interesting experience. My own personal friends are the finger painter Kao Ch'i-P'ei and his young Crane under the Wu-T'ung tree.

REA MONTBIZON.

Gazette - Sept 26, 64



In Chinese art the fish is the symbol of life.
This delicate watercolor is one of the works by Wong Lui-Sang, whose exhibition is being held at the Chinese Presbyterian Church, Chenneville St.

Wong Lui-Sang

Two exhibitions of Chinese art are in store for the Montreal art public. One is a private collection to be shown at the Montreal Museum in October, the other is an exhibition of watercolors and calligraphy by Wong Lui-Sang, a successful artist from Hong-Kong, who effectively adapts the old Chinese tradition to his more personal style. This exhibition is held at the Chinese Presbyterian Church at 1075 Chenneville Street until September 30, and will be open from 2-10 p.m.

LE DEVOIR, MONTRÉAL, JEUDI 1er OCTOBRE 1964

musique • cin

CE SOIR AU MUSÉE DES B.A.

Ouverture simultanée de deux expositions: jeunes artistes et excentriques chinois

Deux expositions s'ouvriront officiellement aujourd'hui pour la première fois au Musée des Beaux-Arts de Montréal, alors que débute la nouvelle saison.

Ces expositions s'intitulent "Collection d'art canadien Saidye et Samuel Bronfman" et "Individualistes et Excentriques: la collection Finlayson de peintures chinoises".

La première sera inaugurée ce soir à 9 h. par M. J. Russel Harper, conservateur du musée McCord; et la deuxième, tout de suite après, par M. Henry Trubner, conservateur du département d'Extrême-Orient au Royal Ontario Museum de Toronto.

Bien que ces deux expositions marquent le début officiel de la saison, trois autres expositions ont été montrées dans d'autres salles depuis le début de septembre, soit l'oeuvre de Percyval Tudor-Hart (1873-1954), des tableaux de la Fondation Joseph H. Hirshhorn et, dans le cadre de la série "Galerie 12", des oeuvres de Ivan Fainmel et Ivanhoë Fortier.

La collection Bronfman sera exposée pour la première fois depuis la création du fonds de $10,000 offert annuellement pendant une période de cinq ans par M. et Mme Samuel Bronfman. Le Musée est chargé des acquisitions et de la conservation de cette collection.

Environ 35 artistes figurent dans cette collection qui comprend des tableaux, des gravures, des dessins, des sculptures et une tapisserie. Les oeuvres sont choisies par le comité des acquisitions d'oeuvres canadiennes du Musée.

La seconde exposition qui s'ouvrira le 1er octobre, les "Individualistes et Excentriques", illustre la dernière grande floraison de la peinture chinoise. Des oeuvres de ces maîtres ont été collectionnées par M. et Mme R.W. Finlayson, de Toronto.

L'un des rouleaux les plus remarquables représente une jeune grue. Il est de Kao K'i-p'ei, le légendaire inventeur du tche-t'eou-houa ou "peinture à l'ongle". Une autre peinture, qui a 15 pieds de long, représente les saisons. Elle est d'un artiste plus traditionaliste, Lan Ying.

L'exposition a été montrée auparavant au Royal Ontario Museum de Toronto et aux musées de Seattle et San Francisco. C'est la première grande exposition de peinture chinoise qui soit présentée à Montréal.

M. Finlayson estime qu'il est difficile de trouver un groupe d'artistes plus pittoresques que ces individualistes et excentriques chinois, qui vécurent de 1650 à 1800.

Il se recrutaient dans la famille impériale, chez les moines, les ermites, les philosophes, les dilettantes aussi bien que les bohémiens, les alcooliques et les aliénés.

Le non-conformisme et les aventures de Chou-Ta, Kao K'i-p'ei et Lo P'ing rappellent la vie de Modigliani, Lautrec et Gauguin. D'autres, tels que Wou-Li, Kong Hien et Kouents'an étaient profondément religieux.

Les collections Bronfman et Finlayson seront exposées jusqu'au 1er novembre.

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

Finlayson

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

Saturday October 31 1964

O 13-M

Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily, 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open, 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.
Bronfman collection of Canadian Art, Finlayson collection of Chinese paintings, to Nov. 1.
Gallery XII—103 drawings and graphics from permanent collections.

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

La Patrie
Montreal, Que.
(Week-End. Circ. 193,300)
Finlayson
Thursday October 1 1964

beaux-arts

O 13-M

Galerie Libre : Exposition Luba Genush. Jusqu'au 6 octobre, tous les jours de 11 h. à 6 h. et le mercredi soir de 8 h. à 10 h.

Galerie Zanettin : Exposition des peintures de Maguy Lovano et des sculptures de Vincent Munro. Jusqu'au 6 octobre, tous les jours de 9 h. 30 à 5 h. 30, jeudi et vendredi soir de 7 h. 30 à 9 h. 30.

Hôtel Sheraton-Mont-Royal: dans le grand foyer, exposition des peintures à l'huile par l'artiste Doris Finlay. Jusqu'au 23 octobre.

Galerie Camille Hébert: Les peintures de Marian Scott. Tous les jours de 11 h. à 6 h. et le mercredi soir de 9 h. à 10 h. Jusqu'au 12 octobre.

"Coin des Arts" à la gare centrale. Jusqu'au 30 octobre Thomas Armstrong et John Davies exposent.

La Galerie Soixante: Huiles 1964 d'Edmund Alleyn — Ouvert du lundi au vendredi de 2 h. à 10 h.; les samedis et dimanches de 2 h. à 5 h. Jusqu'au 20 octobre.

La Galerie du Vieux Pin : Tapisseries d'Anne Cherix — Ouvert du lundi au vendredi de 2 h. à 10 h.; les samedis et dimanches de 2 h. à 5 h. Jusqu'au 20 octobre.

Galerie du Siècle : Exposition des oeuvres de Ray Mead. Tous les jours de 10 h. à 6 h., le mercredi soir de 8 h. à 10 h. et le dimanche de 2 h. à 5 h. 30. Jusqu'au 18 octobre.

Galerie de l'Etable : Exposition des dessins et des maquettes de Habitat '67. Jusqu'au 29 octobre.

Galerie Waddington : Première exposition canadienne des peintures de Jacques Bartoli. Du 7 au 24 octobre, du lundi au samedi, de 9 h. 30 à 5 h. 30, le mercredi soir de 7 h. 30 à 10 h.

Galerie Agnès Lefort : Exposition des peintures récentes de Jean McEwen. Du 5 au 31 octobre, du lundi au samedi de 10 h. à 6 h., le mercredi soir de 7 h. à 9 h.

Le Musée des Beaux-Arts de Montréal : Deux expositions, "Collection d'art canadien Saidye et Samuel Bronfman" et "Individualistes et Excentriques : "la collection Finlayson de peintures chinoises". Jusqu'au 1er novembre.

Canadian Press Clipping Service

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

Westmount Examiner, Que.
October 2, 1964

Local artists are in Bronfman Exhibition at Montreal Museum

For the first time in its history, two exhibitions will be formally inaugurated on the same night at the Montreal Museum of Fine Arts, Oct. 1 in the official launching of the new season. One is from the collection of a prominent Westmounter and includes several local artists.

The exhibitions are: The Saidye and Samuel Brofman Collection of Canadian Art, and Individualists and Eccentrics: The Finlayson Collection of Chinese Paintings.

The first show will be opened at 9 p.m. by J. Russell Harper, chief curator of the McCord Museum; and the second immediately after, by Henry Trubner, curator of the Far Eastern Department, Royal Ontario Museum, Toronto.

While the two shows mark the official start of the season, three other exhibitions have been presented since September. They present the work of Percyval Tudor-Hart (1873-1954), A View of the Protean Century; Paintings from the Joseph H. Hirshhorn Foundation Collection; and the opening Gallery XII exhibit by Ivan Fainmel and Ivanhoë Fortier.

The Brofman Collection exhibition will be the initial showing of the works acquired by the Museum since the establishment of a $10,000-a-year gift for five years by Mr. and Mrs. Samuel Brofman, in 1963.

The fund has a two-fold purpose: To encourage younger Canadian artists in all media and to create a stimulus in the cultural life of the Montreal community by building up a collection of works which will show what artists, 35 years of age and under, are thinking and producing.

35 artists represented

Some 35 artists are now represented in the collection by paintings, graphics, drawings, sculpture or tapestry, works selected by the Museum's Canadian acquisitions committee.

Director David G. Carter says:

"If younger Canadian artists have been encouraged through acquisition of their works by the fund provided the Museum, the cultural life of the community, as a result, has also been quickened.

"The state of the collection in this exhibition is a progress report as works may be exchanged or sold if such action would be felt to improve the quality of the collection.

"However, at the end of this first year, the collection has assumed a dimension where one can already distinguish the profile of creative activity across Canada."

Artists represented in the collection are: William Kurelek, Graham Coughtry, Dennis Burton, Donald Harvey, Tib Beament, Derek May, Ivan Eyre, Gerard Clarkes, Glen N. Adams, Charles Gagon, Fenwick Lansdowne, Suzanne Bergeron, Michael Snow, Jeffrey E. Polken, John Chambers, Greg Curnoe, Lise Gervais.

Bruce Head, Fernand Toupin, Claude Tousignant, Robert Markle, Terence Syverson, Tony Urquhart, Yves Gaucher, Richard Lacroix, Frank Mikuska, Don Reichert, Kenneth D. Tolmie, Jean-Louis Don, Armand Vaillancourt, Robert Murray, Gord Smith, Axangay, Gerald Gladstone, Ted Bieler and Micheline Beauchemin.

Dr. Evan H. Turner, under whose directorship the collection originated, says no artist has been "discovered" through the collection, although such men as Murray, Clarkes, Eyre, Syverson and Adams were not represented in Canadian public collections at the time their work was purchased.

"A most satisfactory result of the collection to date," says Dr. Turner, now director of the Philadelphia Museum of Art, "is the realization of the considerable numbers of sound young artists now working in Canada.

"Many obvious names are not yet included, perhaps because their work is already represented in the Museum's collection, perhaps because a sufficiently satisfactory example of the artist's work has not been found."

Chinese painting

The other exhibition to be opened Oct. 1 — Individualists and Eccentrics — suggest the last great flowering of Chinese painting. The works of these masters have been collected by Mr. and Mrs. R. W. Finlayson, of Toronto.

Among their more notable scrolls is one depicting a young crane by Kao Ch'i Pei, the legendary inventor of finger painting. Another, 15 feet long, illustrates the changing of the seasons by a more reactionary artist, Lan Ying.

The exhibition, previously shown at the Royal Ontario Museum, Toronto; the Seattle Art Museum and the M. H. De Young Memorial, San Francisco, is Montreal's first major display of Chinese scrolls.

Mr. Finlayson says it is hard to imagine a more colorful group of artists than the Chinese Individualists and Eccentrics, who were active between 1650 and 1800.

They were distant members of the Imperial family, monks, hermits, philosophers and also dilettantes, bohemians, exhibitions, drunks and madmen.

Gaby's.

Expotition GABY

GABY

July 14th-65 The Gazette



Artist and Work: Arthur Lismer and his drawing on exhibition in the Gaby Collection

Two Views Of Artists: Their Work, Gaby's Photos

Gaby, the world-travelled Montreal portrait photographer, is to show his private collection of paintings and sculpture and his pictures of the artists who executed them July 15 — Aug. 15 at the Montreal Museum of Fine Arts.

The exhibition is entitled Two Views of Canadian Artists: Their work, Gaby's Photographs.

Shown publicly for the first time, the exhibition consists of 60 works by 56 Canadian artists.

Gaby is internationally-known for his portraits of such world figures as Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendes-France, Ben Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer and countless others.

His portraits of the artists represented in the exhibition are as different in technique as the works of the artists themselves, ranging from the traditional to a more abstract approach. Some of the portraits are studies of the artists while others show them at work in their ateliers.

The artists represented are:

Leo Ayotte, Marcel Barbeau, Harold Beament, Leon Bellefleur, Louis Belzile, Claude Bérubé, Jacques Besner, Lorne Bouchard, Madeleine Boyer, Marcel Braitstein, Rita Briansky, Ghitta Caiserman-Roth, Sylvia Daoust, Roland Dinel, Rudolf Duguay, Henriette Fauteux-Massé, Olivier Ferland, Giuseppe Fiore, John Fox.

Aristide Gagnon, Yves Gaucher, Pierre Gendron, Paul-Emile Genest, Lise Gervais, Claude Goulet, Pierre Heyvaert, Jean-Jacques Huet, Jacques Hurtubise, Francesco Iacurto, A. Y. Jackson, Louis Jaque, Sylvia Lefkovitz, Stanley Lewis, Arthur Lismer, John Little.

Laure Major, Natalia Mola, Guido Molinari, Rita Mount, Kazuo Nakamura, H. C. Noordhoek, Lewis Paget, Alfred Pellan, Claude Picher, Pierre Renault, Jack Reppen, René Richard, Goodridge Roberts, Albert Rousseau, Stanley Rozynski, Hans Schleeh, Gord Smith, Phil Surrey, Thérèse Tardif-Côté, Yves Trudeau and Elizabeth Wynn Wood.

Gaby — his full name is Gabriel Desmarais — broke into photography by sheer accident. Until 1947, when he was 20 and working as a bank teller, he had never so much as taken a snapshot.

Then, on impulse one winter afternoon, he bought a second-hand Voigtlander and strolled down to Montreal's LaFontaine Park to while away the time shooting ice skaters. To his astonishment, several of them asked whether they could buy prints. At 25 cents a print, his new hobby soon turned into a money-making business.

Gaby still makes money in photography — but things have changed a lot. A Gaby portrait now fetches $100.

He has become a favorite of theatrical and political celebrities, was soon discovered by society.

Some figures — including Prime Minister Pearson, former Governor-General Massey, the late Maurice Duplessis, Haiti's Paul Magloire—have bought hundreds of personal prints each.

La Presse, Montréal, Qué.
July 14, 1965

Exposition de Gaby au Musée des Beaux-Arts

Gaby, le portraitiste montréalais qui a fait le tour du monde, exposera du 15 juillet au 15 août au Musée des Beaux-Arts de Montréal sa collection personnelle de tableaux et sculptures ainsi que ses photographies des artistes qui les ont exécutés.

L'exposition s'intitule "Deux Aspects d'Artistes Canadiens : Leurs Oeuvres, Les Photographies de Gaby."

Offerte en montre au public pour la première fois, l'exposition comprend 60 oeuvres de 56 artistes canadiens.

Gaby s'est acquis une réputation internationale pour ses portraits de personnalités universellement connues telles que Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendès-France, Ben-Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer et plusieurs autres.

De même que les artistes représentés dans cette exposition diffèrent de genre entre eux, la technique employée dans chacun des portraits varie, allant du traditionnel au quasi-abstrait. Quelques-uns des portraits sont des études tandis que d'autres montrent les artistes au travail dans leur atelier.

Gaby — Gabriel Desmarais de son nom véritable — devint photographe par accident. Jusqu'en 1947, alors qu'âgé de 20 ans et caissier dans une banque, il n'avait jamais pris la moindre photographie. Un après-midi d'hiver, sous l'impulsion du moment, il acheta une caméra Voigtlander de seconde main et décida de passer le temps à photographier les patineurs au parc LaFontaine. A sa grande surprise, plusieurs d'entre eux demandèrent à acheter les instantanés. A 25 sous la photo, Gaby était en affaire.

Il est toujours en affaire, mais les temps ont changé. Un portrait signé Gaby se vend maintenant $100.

Quebec L'Evenement
Quebec, P.Q.
Daily, Morn. Circ. 11,340)

Friday, July 16, 1965

Le photographe montréalais Gaby expose au Musée des Beaux-Arts de Montréal

Gaby, le portraitiste montréalais qui a fait le tour du monde exposera du 15 juillet au 15 août au Musée des Beaux - Arts de Montréal sa collection personnelle de tableaux et sculptures ainsi que ses photographies des artistes qui les ont exécutées.

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LES ARTISTES REPRESENTES

Léo Ayotte, Marcel Barbeau, Harold Beament, Léon Bellefleur, Louis Belzile, Claude Bérubé, Jacques Besner, Lorne Bouchard, Madeleine Boyer, Marcel Braitstein, Rita Briansky, Ghitta Caiserman - Roth, Sylvia Daoust, Roland Dinel, Rudolf Duguay, Henriette Fauteux - Massé, Olivier Ferland, Guiseppe Fiore, John Fox;

Aristide Gagnon, Yves Gaucher, Pierre Gendron, Paul - Emile Genest, Lise Gervais, Claude Goulet, Pierre Heyvaert, Jean - Jacques Huet, Jacques Hurtubise, Francesco Iacurto, A.Y. Jackson, Louis Jaque, Sylvia Lefkovitz, Stanley Lewis, Arthur Lismer, John Little;

Laure Major, Natalia Mola, Guido Molinari, Rita Mount, Kazuo Nakamura, H. C. Noordhoek, Lewis Paget, Alfred Pellan, Claude Picher, Pierre Renault, Jack Reppen, René Richard, Goodridge Roberts, Albert Rousseau, Stanley Rozynski, Hans Schleeh, Gord Smith, Phil Surrey, Thérèse Tardif - Côté, Yves Trudeau et Elizabeth Wynn Wood.

QUI EST GABY

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Il est toujours en affaires, mais les temps ont changé. Un portrait signé Gaby se vend maintenant $100.

Il devint le favori du monde artistique et des célébrités politiques et par la suite, il fut découvert par le Tout - Montréal.

Quelques personnages éminents tels que le Premier Ministre Pearson, l'ancien Gouverneur - Général Massey, feu Maurice Duplessis, M. Paul Magloire d'Haiti, ont acheté des centaines de copies de leurs portraits.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325

Friday, July 16, 1965

GABY

Gaby, le portraitiste montréalais qui a fait le tour du monde, exposera du 15 juillet au 15 août, au Musée des Beaux-Arts de Montréal sa collection personnelle de tableaux et sculptures ainsi que ses photographies des artistes qui les ont exécutées. L'exposition s'intitule "Deux aspects d'Artistes Canadiens: Leurs oeuvres, Les photographies de Gaby". L'exposition comprend 60 oeuvres de 56 artistes canadiens. Gaby s'est acquis une réputation internationale pour ses portraits de personnalités universellement connues telles que Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendès-France, Ben-Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer et plusieurs autres.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607

Thursday, July 15, 1965

AUJOURD'HUI

AU MUSEE des Beaux-Arts, de 5 h. à 7 h., vernissage de l'exposition du photographe Gaby sur les artistes canadiens.

Montreal Star, Que.
July 16, 1965

Gaby Shows Unusual Art At Museum

An unusual exhibition was opened at the Montreal Museum of Fine Arts last night. It consists of the private art collection of Gaby, the noted Montreal portrait photographer accompanied by his own photos of the artists.

Gaby's techniques in photography is shown to be almost as varied as those of the artists represented, ranging from the realistic to a more abstract approach. There are altogether 60 paintings and sculptures by 56 Canadian artists.

Gaby — his real name is Gabriel Desmarais — did not take a single photo till he was 20. Then one winter day, on the spur of the moment he bought a good German camera and set off for Lafontaine Park to take pictures of the ice-skaters. To his surprise he was asked by some if they could buy prints.

Thus Gaby started off at 25 cents a print. Today his portraits may fetch $100. He has photographed many of the world's famous men including Pandit Nehru, Bertrand Russell, Jean Cocteau, Albert Schweitzer, Eleanor Roosevelt, Arnold Toynbee, Mendes-France and Paul-Henri Spaak.

The art works in the exhibition are by some of Canada's best known artists, particularly contemporary ones. It is the first time this particular collection has been placed on display.

GABY le Devoir 16 juillet 65

Gaby, le portraitiste montréalais qui a fait le tour du monde, exposera du 15 juillet au 15 août, au Musée des Beaux-Arts de Montréal sa collection personnelle de tableaux et sculptures ainsi que ses photographies des artistes qui les ont exécutées. L'exposition s'intitule "Deux aspects d'Artistes Canadiens: Leurs oeuvres, Les photographies de Gaby". L'exposition comprend 60 oeuvres de 56 artistes canadiens. Gaby s'est acquis une réputation internationale pour ses portraits de personnalités universellement connues telles que Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendès-France, Ben-Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer et plusieurs autres.

Quebec Le Soleil
Quebec.P.Q.
(Daily.Even. Circ. 139,720)

Friday, July 16, 1965

Gaby expose au Musée des Beaux-Arts de Montréal

Gaby, le portraitiste montréalais qui a fait le tour du monde exposera du 15 juillet au 15 août au Musée des Beaux-Arts de Montréal sa collection personnelle de tableaux et sculptures ainsi que ses photographies des artistes qui les ont exécutées.

L'exposition s'intitule Deux Aspects d'Artistes canadiens: Leurs Oeuvres, Les Photographies de Gaby.

Offerte en montre au public pour la première fois, l'exposition comprend 60 oeuvres de 56 artistes canadiens.

Gaby s'est acquis une réputation internationale pour ses portraits de personnalités universellement connues telles que Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendès - France, Ben-Gurion ,Paul - Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer et plusieurs autres.

De même que les artistes représentés dans cette exposition diffèrent de genre entre - eux, la technique employée dans chacun des portraits varie, allant du traditionnel au quasi - abstrait. Quelques - uns des portraits sont des études tandis que d'autres montrent les artistes au travail dans leur atelier.

Léo Ayotte, Marcel Barbeau, Harold Beament, Léon Bellefleur, Louis Belzile, Claude Bérubé, Jacques Besner, Lorne Bouchard, Madeleine Boyer, Marcel Braitstein, Rita Briansky, Ghitta Caiserman - Roth, Sylvia Daoust, Roland Dinel, Rudolf Duguay, Henriette Fauteux - Massé, Olivier Ferland, Guiseppe Fiore, John Fox;

Aristide Gagnon, Yves Gaucher, Pierre Gendron, Paul - Emile Genest, Lise Gervais, Claude Goulet, Pierre Heyvaert, Jean - Jacques Huet, Jacques Hurtubise, Francesco Iacurto, A.Y. Jackson, Louis Jaque, Sylvia Lefkovitz, Stanley Lewis, Arthur Lismer, John Little;

Laure Major, Natalia Mola, Guido Molinari, Rita Mount, Kazuo Nakamura, H. C. Noordhoek, Lewis Paget, Alfred Pellan, Claude Picher, Pierre Renault, Jack Reppen, René Richard, Goodridge Roberts, Albert Rousseau, Stanley Rozynski, Hans Schleeh, Gord Smith, Phil Surrey, Thérèse Tardif - Côté, Yves Trudeau et Elizabeth Wynn Wood.

Quebec L'Action
Quebec, Que.
(Daily, Circ. 45,243)

Wednesday, July 21, 1965

"Deux Aspects d'Artistes Canadiens" au Musée des Beaux-Arts de Montréal

Les diapositives de quelques-uns des plus grands artistes au Canada sont projetées sur une base continuelle au Musée des Beaux-Arts de Montréal, dans les cadres de l'exposition "Deux Aspects d'Artistes Canadiens". Leurs Oeuvres, Les Photographies de Gaby.

Les diapositives — études intimes en couleur des artistes au travail dans leur atelier ou à la maison — ont été prises par Gaby, le photographe qui a fait le tour du monde.

Une "chambre noire" spéciale a été montée dans les galeries du musée pour permettre aux visiteurs de visionner les 80 diapositives, qui sont projetées durant les heures de visites du musée. La projection, comme l'exposition, est gratuite.

L'exposition réunit les toiles, les sculptures et arts graphiques de la collection personnelle de Gaby ainsi que ses photographies des artistes qui les ont exécutés. L'exposition demeure ouverte au public jusqu'au 15 août.

Offerte en montre au public pour la première fois, l'exposition comprend 60 oeuvres de 56 artistes canadiens.

Gaby s'est acquis une réputation internationale pour ses portraits de personnalités universellement connues telles que Albert Schweitzer, Bertrand Russel, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendès-France, Ben-Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer et plusieurs autres.

De même que les artistes représentés dans cette exposition diffèrent de genre entre-eux, la technique employée dans chacun des portraits varie, allant du traditionnel au quasi-abstrait.

Montreal Star, Que.
July 21, 1965

Show Features Artists at Work

Slides of some of Canada's most prominent artists are being shown at the Montreal Museum of Fine Arts until August 15.

They are part of the exhibition — Two views of Canadian Artists, and are intimate color studies of artists at work in their studios or at home.

The slides, taken by Gaby, the Montreal photographer, can be seen throughout the museum's open-hours. Admission is free.

Quebec Le Soleil
Quebec,P.Q.
(Daily.Even. Circ. 139,720)

Thursday, July 22, 1965

Exposition "2 aspects d'Artistes canadiens"

Dans le cadre de l'exposition "Deux Aspects d'Artistes Canadiens", tenue au Musée des Beaux-Arts de Montréal, le Musée présente les oeuvres de 56 grands artistes canadiens et les photographies de ces artistes à leur travail, prises par le photographe Gaby.

Offerte au public pour la première fois, cette exposition comprend 60 oeuvres, toiles, sculptures et arts graphiques, et 80 diapositives d'artistes, que l'on projette continuellement pendant les heures de visites, dans une chambre noire spéciale.

L'exposition gratuite sera ouverte au public jusqu'au 15 août.

Quebec L'Evenement
Quebec,P.Q.
Daily.Morn. Circ. 11,340)

Thursday, July 22, 1965

Exposition "Deux aspects d'Artistes canadiens"

Dans le cadre de l'exposition "Deux Aspects d'Artistes Canadiens", tenue au Musée des Beaux-Arts de Montréal, le Musée présente les oeuvres de 56 grands artistes canadiens et les photographies de ces artistes à leur travail, prises par le photographe Gaby.

Offerte au public pour la première fois, cette exposition comprend 60 oeuvres, toiles, sculptures et arts graphiques, et 80 diapositives d'artistes, que l'on projette continuellement pendant les heures de visites, dans une chambre noire spéciale.

L'exposition gratuite sera ouverte au public jusqu'au 15 août.

Ottawa Citizen, Ont.
July 24, 1965

At Montreal Museum

Gaby, the widely-travelled Montreal portrait photographer, is showing his private collection of paintings and sculpture and his pictures of the artists at the Montreal Museum of Fine Arts until Aug. 15. The exhibition consists of 60 works by Canadian artists.

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Wednesday, July 21, 1965

MÉTROGRAMMES
LES NOUVELLES EXPRESS DU MATIN

• Des études en couleurs de la vie de quelques-uns des plus grands artistes au Canada sont projetées régulièrement ces jours-ci au Musée des Beaux-Arts de Montréal. Ces diapositives ont été prises par Gaby, globe-trotter photographe, qui a acquis une réputation internationale pour ses photographies de personnalités universellement connues: Albert Schweitzer, Eleanor Roosevelt, Nehru, Jean Cocteau. Cette exposition est ouverte au public jusqu'au 15 août et il sera sûrement intéressant de commettre l'indiscrétion de regarder vivre dans leur intimité ceux qui mènent la vie d'artiste.

Montreal-Matin, Que.
July 23, 1965

Diapositives

Des diapositives de quelques-uns des plus grands artistes au Canada sont projetées sur une base continuelle au Musée des Beaux-Arts de Montréal dans les cadres de l'exposition Deux Aspects d'Artistes Canadiens: leurs oeuvres, les photographies de Gaby.

Les diapositives — études intimes en couleur des artistes au travail dans leur atelier ou à la maison — ont été prises par Gaby, le photographe qui a fait le tour du monde.

Une "chambre noire" spéciale a été montée dans les galeries du musée pour permettre aux visiteurs de visionner les 80 diapositives, qui sont projetées durant les heures de visite du musée. La projection, comme l'exposition, est gratuite.

L'exposition réunit les toiles, les sculptures et arts graphiques de la collection personnelle de Gaby ainsi que ses photographies des artistes qui les ont exécutés. L'exposition demeure ouverte au public jusqu'au 15 août.

Offerte en montre au public pour la première fois, l'exposition comprend 60 oeuvres de 56 artistes canadiens

Montreal-Matin, Que.
August 2, 1965

Quoi, quand et où

BEAUX-ARTS

CARRE DOMINION — Exposition "Square des Arts" Jusqu'au 6 septembre.

CENTRE D'ART (du Mont-Royal) — Exposition "Montréal '65"

CENTRE DE L'ELYSEE (35 ouest, rue Milton) — Exposition des fusains de Marie Laberge jusqu'à la fin d'août

GALERIE L'ART FRANÇAIS (370 ouest, rue Laurier) — Exposition : Graphiques des peintres de la Galerie jusqu'au 16 août

GALERIE LIPPEL (2159, Mackay) — Sculptures esquimaudes et papoues.

GALERIE MARTIN (1380 ouest, rue Sherbrooke) — Exposition Léo Ayotte

GALERIE McGILL (3480, rue Peel) — Oeuvres de CONSTANTINEAU, GABO GERDA LANLEY, LUIGI, LAURENCIO etc

GALERIE VILLE-MARIE (Place Ville-Marie) — Exposition André Besse jusqu'à la fin de juillet

MUSEE D'ART CONTEMPORAIN — Exposition "Artistes canadiens"

MUSEE DES BEAUX-ARTS — Exposition "Peintures et photographies de Gaby".

Ottawa Le Droit, Ontario
July 22, 1965

Le portraitiste Gaby expose aux Beaux-Arts

Gaby, le portraitiste montréalais qui a fait le tour du monde, expose jusqu'au 15 août au Musée des Beaux-Arts de Montréal sa collection personnelle de tableaux et sculptures ainsi que ses photographies des artistes qui les ont exécutées.

L'exposition s'intitule "Deux aspects d'artistes canadiens: leurs oeuvres, les photographies de Gaby". Offerte en montre au public pour la première fois, l'exposition comprend 60 oeuvres de 56 artistes canadiens.

Gaby s'est acquis une réputation internationale pour ses portraits de personnalités universellement connues telles que Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendès-France, Ben-Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer et plusieurs autres.

De même que les artistes représentés dans cette exposition diffèrent de genre entre eux, la technique employée dans chacun des portraits varie, allant du traditionnel au quasi-abstrait. Quelques-uns des portraits sont des études tandis que d'autres montrent les artistes au travail dans leur atelier.

Les artistes représentés sont: Léo Ayotte, Marcel Barbeau, Harold Beament, Léon Bellefleur, Louis Belzile, Claude Bérubé, Jacques Besner, Lorne Bouchard, Madeleine Boyer, Marcel Braitstein, Rita Briansky, Ghitta Caiserman-Roth, Sylvia Daoust, Roland Dinel, Rudolf Duguay, Henriette Fauteux-Massé, Olivier Ferland, Giuseppe Fiore, John Fox, Aristide Gagnon, Yves Gaucher, Pierre Gendron, Paul-Emile Genest, Lise Gervais, Claude Goulet, Pierre Heyvaert, Jean-Jacques Huet, Jacques Hurtubise, Francesco Iacurto, A. Y. Jackson, Louis Jaque, Sylvia Lefkovitz, Stanley Lewis, Arthur Lismer, John Little, Laure Major, Natalia Mola, Guido Molinari, Rita Mount, Kazuo Nakamura, H. C. Noordhoek, Lewis Paget, Alfred Pellan, Claude Picher, Pierre Renault, Jack Reppen, René Richard, Goodridge Roberts, Albert Rousseau, Stanley Rozynski, Hans Schleeh, Gord Smith, Phil Surrey, Thérèse Tardif-Côté, Yves Trudeau et Elizabeth Wynn Wood.

Gaby — Gabriel Desmarais de son nom véritable — devint photographe par accident. Jusqu'en 1947, alors qu'âgé de 20 ans et caissier dans une banque, il n'avait jamais pris la moindre photographie. Un après-midi d'hiver, sous l'impulsion du moment, il acheta une caméra Voigtlander usagée et décida de passer le temps à photographier les patineurs au parc LaFontaine. A sa grande surprise, plusieurs d'entre eux demandèrent à acheter les instantanés. A 25 sous la photo, Gaby était en affaires.

Il est toujours en affaires, mais les temps ont changé. Un portrait signé Gaby se vend maintenant $100.

Il devint le favori du monde artistique et des célébrités politiques et par la suite, il fut découvert par le Tout-Montréal.

Quelques personnages éminents tels que le Premier ministre Pearson, l'ancien gouverneur général, M. Vincent Massey, feu Maurice Duplessis, M. Paul Magloire d'Haïti, ont acheté des centaines de copies de leurs portraits.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Thursday, July 22, 1965

Des diapositives à l'exposition de Gaby au Musée

Des diapositives de quelques-uns des plus grands artistes au Canada sont projetées sur une base continuelle au Musée des Beaux-Arts de Montréal dans le cadre de l'exposition "Deux aspects d'artistes canadiens" leurs oeuvres, les photographies de Gaby.

Les diapositives — études intimes en couleur des artistes au travail dans leur atelier ou à la maison — ont été prises par Gaby, le photographe qui a fait le tour du monde.

Une "chambre noire" spéciale a été montée dans les galeries du musée pour permettre aux visiteurs de visionner les 80 diapositives, qui sont projetées durant les heures de visite du musée. La projection, comme l'exposition, est gratuite.

L'exposition réunit les toiles, les sculptures et arts graphiques de la collection personnelle de Gaby ainsi que ses photographies des artistes qui les ont exécutés. L'exposition demeure ouverte au public jusqu'au 15 août.

Offerte en montre au public pour la première fois, l'exposition comprend 60 oeuvres de 56 artistes canadiens.

Gaby s'est acquis une réputation internationale pour ses portraits de personnalités universellement connues telles que Albert Schweitzer, Bertrand Russel, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendès-France, Ben-Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer et plusieurs autres.

De même que les artistes représentés dans cette exposition diffèrent de genre entre-eux, la technique employée dans chacun des portraits varie allant du traditionnel au quasi-abstrait.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,321)

Saturday, July 24, 1965

At The Museum

Slides of some of Canada's most prominent artists are being projected on a non-stop basis at The Montreal Museum of Fine Arts as part of the exhibition, Two Views of Canadian Artists: Their Work, Gaby's Photographs.

The slides — intimate color studies of the artists at work in their ateliers or at home — were taken by Gaby, the world-travelled Montreal portrait photographer.

A special "dark room" has been constructed in the Museum's galleries to allow visitors to view the 80 slides. The caroussel operates throughout the open-hours of the Museum. The presentation, like the exhibition, is free of charge.

The exhibition brings together Gaby's private collection of paintings, sculptures and graphics as well as his photographs of the artists who executed them. It will remain on view until August 15.

Shown publicly for the first time, the exhibition consists of 60 works by 56 Canadian artists.

Gaby is internationally-known for his portraits of such world figures as Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendès-France, Ben-Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, and countless others.

His portraits of the artists represented in the exhibition are as different in technique as the works of the artists themselves, ranging from the traditional to a more abstrsct approach.

Montreal-Matin, Que.
August 3, 1965

Quoi, quand et où

BEAUX-ARTS

CARRE DOMINION — Exposition "Square des Arts" Jusqu'au 6 septembre
CENTRE D'ART (du Mont-Royal) — Exposition "Montréal '65"
CENTRE DE L'ELYSEE (35 ouest, rue Milton) — Exposition des fusains de Marie Laberge jusqu'à la fin d'août
GALERIE L'ART FRANÇAIS (370 ouest, rue Laurier) — Exposition : Graphiques des peintres de la Galerie jusqu'au 16 août
GALERIE LIPPEL (2159, Mackay) — Sculptures esquimaudes et papoues
GALERIE MARTIN (1380 ouest, rue Sherbrooke) — Exposition Léo Ayotte
GALERIE McGILL (3480, rue Peel) — Oeuvres de CONSTANTINEAU, GABO, GERDA, LANLEY, LUIGI, LAURENCIO, etc
GALERIE VILLE-MARIE (Place Ville-Marie) — Exposition André Bosse jusqu'à la fin de juillet
MUSEE D'ART CONTEMPORAIN — Exposition "Artistes canadiens"
MUSEE DES BEAUX-ARTS — Exposition "Peintures et photographies de Gaby"

Le Journal de Montréal, Qué.
August 5, 1965

"GABY" EXPOSE AU MUSÉE DES BEAUX-ARTS

Gaby, le protraitiste montréalais qui a fait le tour du monde expose en ce moment et jusqu'au 15 août au Musée des Beaux-Arts de Montréal sa collection personnelle de tableaux et sculptures ainsi que ses photographies des artistes qui les ont exécutées.

L'exposition s'intitule Deux Aspects d'Artistes Canadiens: Leurs Oeuvres, Les Photographies de Gaby.

Offerte en montre au public pour la première fois, l'exposition comprend 60 oeuvres de 56 artistes canadiens.

Gaby s'est acquis une réputation internationale pour ses portraits de personnalités universellement connues telles que Albert Schweitzer, Bertrand Russel Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendès France, Ben-Gurion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer et plusieurs autres.

De même que les artistes représentés dans cette exposition diffèrent de genre entre-eux, la technique employée dans chacun des portraits varie, allant du traditionnel au quasi-abstrait. Quelques-uns des portraits sont des études tandis que d'autres montrent les artistes au travail dans leur atelier.

Montreal-Matin, Que.
August 4, 1965

Quoi, quand et où

BEAUX-ARTS

CARRE DOMINION — Exposition "Square des Arts" Jusqu'au 6 septembre
CENTRE D'ART (du Mont-Royal) — Exposition "Montréal '65"
CENTRE DE L'ELYSEE (35 ouest, rue Milton) — Exposition des fusains de Marie Laberge jusqu'à la fin d'août
GALERIE L'ART FRANÇAIS (370 ouest, rue Laurier) — Exposition : Graphiques des peintres de la Galerie jusqu'au 16 août
GALERIE LIPPEL (2159, Mackay) — Sculptures esquimaudes et papoues
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GALERIE McGILL (3480, rue Peel) — Oeuvres de CONSTANTINEAU, GABO, GERDA, LANLEY, LUIGI, LAURENCIO, etc
GALERIE VILLE-MARIE (Place Ville-Marie) — Exposition André Bosse jusqu'à la fin de juillet
MUSEE D'ART CONTEMPORAIN — Exposition "Artistes canadiens"
MUSEE DES BEAUX-ARTS — Exposition "Peintures et photographies de Gaby"

Echos Vedettes
Montreal, Que.
July 24, 1965

Exposition inusitée au Musée des Beaux Arts

Gaby de Montréal est un photographe internationalement connu, chacun le sait.

Ce que l'on sait moins, c'est que ce célèbre artisan de la photographie est un grand collectionneur de tableaux.

Combinant travail et violon d'Ingres, Gaby eut l'idée d'unir aux tableaux qu'il possédait déjà la photographie de l'auteur de l'oeuvre, exposée ce qui fait présentement le sujet d'une exposition unique en son genre, au Musée des Beaux-Arts de Montréal.

Cette exposition dont le slogan pourrait être: "Pour connaître l'auteur, regardez la photo", se tient au Musée des Beaux-Arts, du 15 juillet au 15 août. ET COMPREND, UNIQUEMENT, DES OEUVRES D'ARTISTES CANADIENS.

Montrealer Nachrichten August 7/h 65

kommt das „Ungarische Nationalballett" und im April das folkloristische „Rumänische Volksballett"; Mitte Mai kommt dann das allerdings unvergleichliche „Bolschoi Ballett" auf allgemeines Verlangen.

Wir erinnern auch nochmals daran, daß im Rahmen der Festwochen im August neben bemerkenswerten Konzerten mit ausländischen Stars und einer neuen Oper auch ein „Johann-Strauß-Abend" gegeben wird. Dirigent des großen Orchesters ist, unter Mitwirkung erster Gesangskräfte, Eduard Strauß, ein Blutsverwandter der Straußе. Es sind vorderhand noch Karten für den 23. und 24. August an der Festwochenkasse der Place des Arts erhältlich.

Museum in der Ferienzeit

Starkes Interesse finden im Montrealer „Museum of Fine Arts" selten gezeigte Foto-Porträts von Künstlern und deren Werken aus der Kunstsammlung von „Gaby" Desmarais. Außerdem finden wir in der Galerie XII „Licht-Gemälde" des deutschen Künstlers Herbert Dassel aus Ottawa; wer diese von „Nachrichten"-Redakteur Dr. Carl W. Berger, Ottawa, wiederholt hervorgehobenen Dunkelkammer-Werke in leuchtenden Farben noch nicht in Heinz Heinemanns „Mansfield Book Mart" gesehen hat, sollte diese Ausstellung im Museum nicht versäumen.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday, August 7, 1965

At Museum Of Fine Arts

Artist Behind Camera: Gabriel Desmarais

Portraits of Canadian artists as seen through the lenses of a well known photographer, along with samples of their art from the photographer's private collection — these are the ingredients of an unusual exhibition which you may see until August sixteenth at the Museum of Fine Arts. The title of the show is impossible. The name of the Montreal photographer is better known as Gaby.

But if this leads you to expect a show of candid-camera photography with revealing glimpses of the artists' creative lives, you will be disappointed. This show contains no action shots taken during concentrated work or play, or debate, or other characteristic activity.

Gaby's photographs are not 'found' the way Cartier-Bresson finds an artist at work; or Ernst Haas finds a "face of a New Yorker." Gaby's photographs are not of the exploratory kind in which selection and emphasis suggest themselves, in which the unexpected gesture is intuitively recognized for the meaningful expression that best characterizes the photographer's object. Spontaneity is almost completely missing in Gaby's work. Most of his objects pose for the occasion; either in their own, carefully ordered surroundings or divorced from their environment, but always aware of the event. This makes Gaby's work appear somewhat formal and unrelaxed. It makes it evident that the photographer's foremost concern is with the quality of his own art. So, above all this is an exhibition of excellent photography, counting the color-slides shown in continuous projections as well as the studies in black and white.

Despite this, characterization does not suffer. Gaby uses a number of different approaches and experiments in his search for the appropriate presentation and interpretation of his models.

Take the study of Yves Trudeau: What could be more characteristic for his work than his intellectual features? Or Jean Besner — is not control and formality more revealing than might be some

Big Exhibits

The greatest collections of photography on the North American Continent are at the Metropolitan Museum in New York and at the Smithsonian Institute in Washington. The Museum of Santa Barbara in California opened one Gallery exclusively to photography.

ART

By Rea Montbizon

intermediate manipulation? Or Arthur Lismer! Could a hand in action (even Dr. Lismer's own) have replaced that endearing smile that uniquely expresses all the contrasting qualities that make this artist so human? Or Robert Roussil! What spontaneous gesture could have been more eloquent than the landscape of his smiling face? The sensitive features of Claude Pichet speak for themselves, as do Gendron's, as does the sculptured face of Sylvia Leikowitz, the unforgettable face of Ethel Rosenfield.

In other studies, Gaby resorts to the montage, the composite print. Perhaps the subtlest study in the simple device of sub composite point is Guido Molinaris's. Well taken but more contrived are the two faces of Louis-Jaque; or Jordi Bonet's sensuous features transcending his clay (". . . I wish I were the earth . . .") Shockingly realistic is the Janus headed study of John Fox, in which two versions of thought-immersed profiles combine under one cranium. It brings to mind Steichen's famous many-faced study of Carl Sandburg, a device overused in commercial photography since. However, Gaby's portrait of John Fox is original as well as expressive, and I gather it is a characteristic study as well as a striking montage.

But Gaby exploits posture and setting with similar success. Letting Yves Gaucher climb a ladder high above eye level was a splendid idea. Seeing Goodridge Roberts in his charming, meticulously cluttered studio means seeing him in his own world. The regal posture of Pellan under the stove pipes — is there an equivalent for 'mot propre' for visual appropriateness? A serenely engaged Sylvia Daoust fully reflects her personality and her art. The slide of Stanley Lewis among his stones — nothing more but an authentic atmosphere but we are captured, emotionally involved.

THE CONTRIBUTION

Among the few of Gaby's works that do not communicate are the studies of some of the strongest personalities. Or is it a characterization, also, when Lise Gervais' beautiful face remains impassively and serenely distant? When Ghita Caiserman looks at us uninvolved, decorativeiy planted on the livingroom couch? When Jean Noel Poliquin, author of the Annual Sculpture Show's delightful "Champifleur" remains as impersonal as a Buddhist lama on a pass-



(Gazzette Photo Service)

GABY PORTRAIT: This is a striking study of Montreal Painter John Fox, by Gaby, one of the photographs in the current showing at the Montreal Museum of Fine Arts. The exhibition ends Aug. 16.

port photograph? We may never know.

If these are Gaby's failures, vis-à-vis the many documents of his active and independent creativity and his superb craftsmanship, they are negligible. Most of his works are expressive, carefully composed and balanced, consistent within his chosen style. He presents himself as an artist of restraint and selectivity and broad associative resources. As a technician, he lives up to his elegant pre-visions and commands an extraordinary register of delicate gradations, modifying his prints in an unlabored and unobtrusive fashion. If his work tends to

Progress

The present show of photography by Gaby at the Fine Arts Museum might serve as a poignant reminder of the artistic development in photographic portraiture since photo portraits first became popular over hundred years ago. It has been 125 years ago since Francois Arago reported the success of Daguerreotype photography to the French Academy of Sciences, 13 years after the first print, and 17 years after Niepce's first photograph.

be formal rather than spontaneous, that is a matter of style and not of the quality.

THE COLLECTION

Many of the works by the painters and sculptors in Gaby's collection were obviously not intended for public viewing and it would seem unfair to subject them to criticism. However, some among the 60 or so works on display are well-worth to be discovered for their own sake.

Particularly enjoyable the informal city garden by Goodridge Roberts, the lovely black and sienna abstract by Monique Voyer, a Peter Gnass with a particularly effective chromatic perspective, a decorative Aristide Gagnon, a delightful collage en relief by Thérèse Tardif-Côté, a René Richard of uncommon fluency in a Suzor-Côté manner, an extraordinary composition of vaguely stated houses by Albert Rousseau, an exploratory drawing of a seated figure by John Fox.

The Face Behind The Painting

Star July 31-65

By Robert Ayre

IF you're curious — as who isn't? — about the people behind the painting, the sculpture and the pots, your curiosity will be at least partially satisfied by an unusual summer exhibition at the Museum through August 15, "Two Views of Canadian Artists: Their Work, Gaby's Photographs."

Starting with the man behind the photographs—Gabriel Desmarais was a bank teller until 1947, when he was 20. He had never owned a camera, never taken a snapshot at a picnic. The impulse that prompted him to buy a second-hand Voigtlander and go to Lafontaine Park to catch the skaters on the pond started him on a career that made him famous as a photographer of the famous. Eleanor Roosevelt, Bertrand Russell, Albert Schweitzer, David Ben-Gurion, these have been among the subjects of his portraits.

Home from his travels, he began collecting artists: their images through the lens and — quid pro quo, I believe—their works. He has some 60 of them, all but three or four from this neighborhood, and he is exhibiting them publicly for the first time.

It's an entertaining show, but it's exasperating as well as revealing. The portraits are sometimes better than the works that go with them. For example, Arthur Lismer's drawing is a good deal short of representative, and the trivial piece on the floor beside the striking photograph of Elizabeth Wyn Wood standing under the ladder gives you no idea of the quality of the Toronto sculptor.

YOU MIGHT JUST miss her because, along with Ethel Rosenfield of Montreal and one or two others, she is outside the exhibition, against the screen which separates Gaby's show from the other half of the large gallery. He runs to a gallery and a half and it's a makeshift arrangement, not improved by leaving the two Victorian posters hanging, Grasset advertising Chocolat Mexicain and Mucha, "La Trappistine."



Molinari by Gaby

The photographer has three different approaches. First, the straightforward studio portrait: the head and shoulders, the chin on the hand, the hat on the head, the cigarette, the pipe, the cuff and the cufflinks, the ring on the finger: good likenesses, well placed, well lit, sharp in focus, of Harold Beament, Philip Surrey, Arthur Lismer and many more; the grizzled profile of Marc-Aurèle Fortin, the eagle contour of Laure Major, the mischievous grin of Robert Roussil.

Second, the informal shot of the artist in his natural surroundings or actually at work — particularly apt are Alfred Pellan in paint-spatterd smock, with stove and coal scuttle in his studio, René Richard with his hand on a birch, in the forest he loves to paint, John Little, cigar in mouth, sketching one of his Montreal streets, Rita Mount in the midst of her possessions, like the keeper of a museum. Adrien Hébert is at home among his books, not down at the waterfront. Hans Schleeh stands beside a block of marble still untouched by the chisel, Pierre Heyvaert behind the big torso he has carved out of the tree.

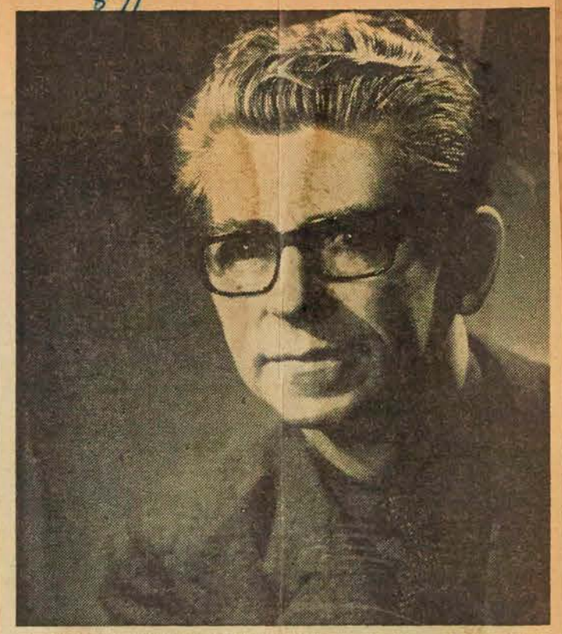
Marcel Braitstein welding, Sylvia Daoust and Roland Dinel carving—the sculptors give the best action, along with the potter, Jacques Garnier, at the wheel; but there are intimate views of painters at work—Goodridge Roberts, Rita Briansky. More of them appear in the continuous show of 80 color slides in the darkened booth.

THE THIRD APPROACH is that of the trick photographer, or, if that is too harsh, the abstract and interpretive. Some of the effects, such as the Janus double portrait of John Fox and the two faces of Louis Jaque, seem to have no point, since they don't really give two different views of the one man. The ghostly double exposure of Pierre Renaud, the half face and single eye of Jacques Hurtubise, Yvette Bisson seen in the pupil of an eye, are intriguing as photographs even if they don't tell you anything about the sitters. Gaby is at his best here when he relates the portrait closely to the work of the subjects, superimposing Molinari on his stripes, or vice versa, and mingling the features of Jordi Bonet with the features of one of his ceramic reliefs.

Some artists you might expect to see are missing, some may be new to you; at least one—A. Y. Jackson — is unrecognizable. Some of the works that go with the portraits are all too thin; but on the whole, Gaby gives you a pretty good idea of what the people you see in the shows look like. Meeting them is a pleasant occupation for a summer afternoon.

Le Petit Journ., Montreal, P.Q.
August 1, 1965

8-71



LE PEINTRE LEON BELLEFLEUR, portrait par Gaby. C'est une des nombreuses photos que Gaby, le portraitiste montréalais qui a fait le tour du monde, expose au Musée des Beaux-Arts jusqu'au 15 août. On pourra voir en même temps sa collection personnelle de peintures et de tableaux ainsi que ses photographies des artistes qui les ont exécutés. L'exposition s'intitule : "Deux aspects d'artistes canadiens : leurs oeuvres, les photographies de Gaby". L'exposition comprend 60 oeuvres de 56 artistes canadiens.

Echo Expansion
St. Lambert, Que.
August 4, 1965

I'm afraid.

8-71

Gaby's Photographs at The Museum of Fine Arts

Slides of some of Canada's most prominent artists are being projected on a non stop basis at the Montreal Museum of Fine Arts as part of the exhibition, Two Views of Canadian Artists: Their Work Gaby's Photographs.

The slides intimate color studies of the artists at work in their ateliers or at home were taken by Gaby, the world travelled Montreal portrait photographer.

A special "dark room" has been constructed in the Museum's galleries to allow visitors to view the 80 slides. The caroussel operates throughout the open hours of the Museum. The presentation,, like the exhibition, is free of charge.

The exhibition brings together Gaby's private collection of paintings, sculptures and graphics as well as his photographs of the artists who executed them. It will remain on view until August 15.

Shown publicly for the first time, the exhibition consists of 60 works by 56 Canadian artists.

Gaby is internationally known for his portraits of such world figures as Albert Schweitzer, Bertrand Russell, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendes France , Ben Curion, Paul Henri Spaak, Seminov, Arnold Toynbee, and countless others.

His portraits of the artists represented in the exhibition are as different in technique as the works of the artists themselves, ranging from the traditional to a more abstract approach.

Echo Expansion
St. Lambert, Que.
August 11, 1965

8-71

Les photos de Gaby aux Beaux-Arts

Des diapositives de quelques uns des plus grands artistes au Canada sont projetées sur une base continuelle au Musée des Beaux-Arts de Montréal dans les cadres de l'exposition Deux Aspects d'Artistes Canadiens: Leurs Oeuvres, Les Photographies de Gaby. Les diapositives études intimes en couleur des artistes au travail dans leur atelier ou à la maison ont été prises par Gaby, le photographe qui a fait le tour du monde.

Une "chambre noire" spéciale a été montée dans les galeries du musée pour permettre aux visiteurs de visionner les 80 diapositives, qui sont projetées durant les heures de visite du musée. La projection, comme l'exposition, est gratuite.

L'exposition réunit les toiles les sculptures et arts graphiques de la collection personnelle de Gaby ainsi que ses photographies des artistes qui les ont exécutés. L'exposition demeure ouverte au public jusqu'au 15 août.

Offerte en montre au public pour la première fois, l'exposition comprend 60 oeuvres de 56 artistes canadiens.

Gaby s'est acquis une réputation internationale pour ses portraits de personnalités universellement connues telles que Albert Schweitzer, Bertrand Russel, Eleanor Roosevelt, Anthony Eden, Nehru, Jean Cocteau, Mendes France, Ben-Curion, Paul-Henri Spaak, Seminov, Arnold Toynbee, Oppenheimer et plusieurs autres.

Gaby
Montréal-Matin, Que.
August 12, 1965

8-71

Quoi, quand et où

BEAUX-ARTS

CARRE DOMINION — Exposition "Square des Arts" Jusqu'au 6 septembre.

CENTRE D'ART (du Mont-Royal) — Exposition "Montréal '65"

CENTRE DE L'ELYSEE (35 ouest, rue Milton) — Exposition des fusains de Maria Laberge jusqu'à la fin d'août.

GALERIE DE LA PLACE (438 Place Jacques Cartier) — Exposition des tableaux d'Aotte, Boyer, Giunta, Hudon, Sheriff et Scott.

GALERIE L'ART FRANÇAIS (370 ouest, rue Laurier) — Exposition : Graphiques des peintres de la Galerie jusqu'au 16 août.

GALERIE LE CRIBLE (31 chemin Chambly) — Exposition de sketches sur papier de Roland Béchard.

GALERIE LIPPEL (2159, Mackay) — Sculptures esquimaudes et papoues.

GALERIE MARTIN (1380 ouest, rue Sherbrooke) — Exposition Léo Ayotte

MUSEE D'ART CONTEMPORAIN — Exposition "Artistes canadiens"

GALERIE McGILL (3480, rue Peel) — Oeuvres de CONSTANTINEAU, GABO, GERDA LANLEY, LUIGI LAURENCIO, etc

MUSEE DES BEAUX-ARTS — Exposition "Peintures et photographies de Gaby".

Le Petit Journ., Montreal, P.Q.
August 22, 1965

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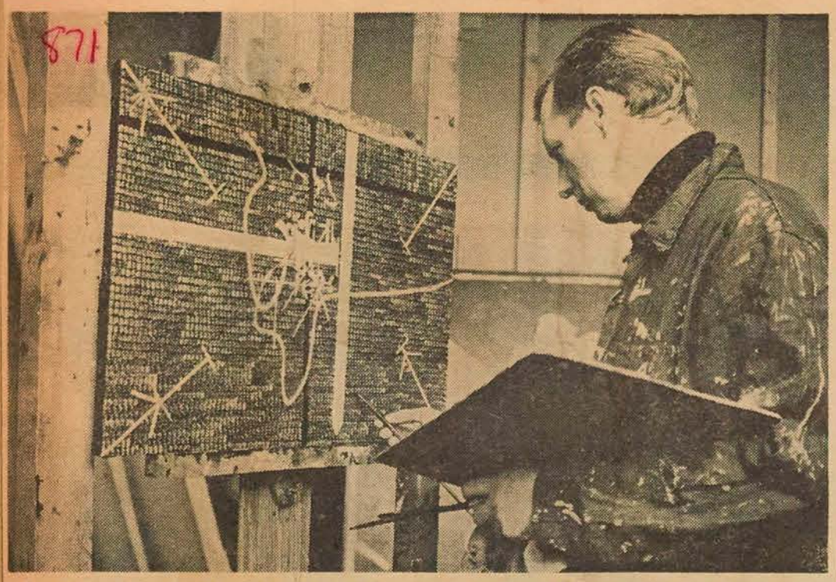

Cette photo n'est pas de Gaby. Mais elle montre l'intérêt qu'il y a de voir un artiste au travail. Ici, HAROLD TOWN, de Toronto, peignant sur des matières plastiques.

Peintres ou sculpteurs

Qui décrira Gaby?

par Paul Gladu

Qui fera le portrait de *Gaby* ? Telle est la question que je me pose depuis que j'ai vu l'étonnante collection de portraits que ce photographe montréalais bien connu vient d'exposer au Musée des Beaux-Arts de Montréal.

Tout ceci résulte d'une idée originale qu'eut Gaby il y a une couple d'années. Conscient du fait que la photographie avait mérité sa place légitime dans notre monde contemporain, Gaby offrit d'exécuter le portrait d'artistes en échange d'un tableau (ou d'une sculpture, selon le cas).

Une grande diversité

Les photos et les oeuvres échangées viennent d'être exposées côte à côte, donnant ainsi l'une des expositions les plus intéressantes qui soient. Enfin ! quelque chose de nouveau.

Dans un coin de la salle, on avait aménagé une chambre de projection où passaient, automatiquement, des diapositives. La couleur, le mouvement, la beauté des grands clichés, la diversité des oeuvres nous arrachaient au schème habituel des expos de musée.

Qui n'a souhaité voir le portrait d'un auteur, d'un artiste ou d'un penseur préférés ? Est-il bon de pouvoir placer un visage d'humain sur ces personnages mi-divins ?

De nobles portraits

Certains portraits m'ont presque obsédé : Rodin, royal au sein du noir de ses vêtements et de sa calotte et du blanc de sa barbe et de ses cheveux. Hugo, vu par Rodin — léonin, sombre, tout-puissant. Mallarmé jamais le même dans tous les portraits qu'il a inspirés. L'admirable Rimbaud, rendu à miracle par Fantin-Latour. Le tragique et menaçant Baudelaire, photographié par je ne sais qui. Enfin, le portrait d'Edgar Allan Poe, dont la figure de visionnaire répondait bien à l'oeuvre écrite et que l'on ne peut oublier. Il y a encore la splendide Isadora Duncan, Walt Whitman, Debussy et bien d'autres, perpétués par quelque main habile surmontée d'un oeil pénétrant.

Un interprète

Gaby ne déçoit pas. Il ne se contente pas d'aligner des portraits de studio conventionnels. Il va chercher l'artiste à son travail; il l'étudie et le cerne; il tâche de comprendre la personnalité et l'oeuvre; il interprète à son tour. Ses photos utilisent l'arsenal particulier du photographe : surimpression, dégradés, perspectives inusitées, textures variées, éclairages savants, etc. A ce titre, il est un virtuose. Mais un virtuose aux principes classiques, à la recherche du vivant.

Il reste des documents irremplaçables, dont certains sont même bouleversants.

Le public y voit Marc-Aurèle Fortin peut-être pour la première fois. Ce peintre, que des critiques anglo-saxons persistent à ignorer, il est là devant nos yeux, blanchissant, las, à la fois fataliste et sympathique.

Il y a Adrien Hébert, modeste et spirituel. Roussil, hilare et velu comme un héros de fête flamande à la Rubens. Louis Jaque, lucide et clair, plus ressemblant que nature. Fiore, concentré et sensible. Nakamura, dont tout le portrait est une oeuvre abstraite. Chez les femmes, on découvre une Henriette Fauteux-Massé au fond d'un immense studio, telle que vue du plafond; Yvette Bisson, tout entière résumée dans son oeil; Thérèse Tardif-Côté, aux allures de personnage préraphaélite. Il y en a trop pour les décrire. Pourtant, il y a peu, sinon pas du tout, de répétition.

Le portrait de Gaby

Et l'on se demande : **qui fera le portrait de Gaby ?**

Sûrement pas les peintres. A cause de la nature abstraite de leur art. (Peut-être Ayotte . . .)

Qui donnera une bonne idée de cet homme encore jeune, très moderne, à la culture surprenante, aux goûts artistiques très définis, qui se méfie de la société américaine et qui est en train d'édifier un univers personnel — négatif par négatif . .

Montreal-Matin, Que.
August 16, 1965

Quoi, quand et où

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BEAUX-ARTS

CARRE DOMINION — Exposition "Square des Arts" Jusqu'au 6 septembre.
CENTRE D'ART (du Mont-Royal) — Exposition "Montréal '65".
CENTRE DE L'ELYSEE (35 ouest, rue Milton) — Exposition des fusains de Marie Laberge jusqu'à la fin d'août.
GALERIE DE LA PLACE (438 Place Jacques-Cartier) — Exposition des tableaux d'Aotte, Boyer, Giunta, Hudon, Sheriff et Scott.
GALERIE L'ART FRANÇAIS (370 ouest, rue Laurier) — Exposition : Graphiques des peintres de la Galerie jusqu'au 16 août.
GALERIE LE CRIBLE (31 chemin Chambly) — Exposition de sketches sur papier de Roland Béchard. Mercredi, 18 août, vernissage de l'exposition "Statuettes et masques Haïtiens".
GALERIE LIPPEL (2159, Mackay) — Sculptures esquimaudes et papoues.
GALERIE MARTIN (1380 ouest, rue Sherbrooke) — Exposition Léo Ayotte.
MUSEE D'ART CONTEMPORAIN — Exposition "Artistes canadiens".
GALERIE McGILL (3480, rue Peel) — Oeuvres de CONSTANTINEAU, GABO, GERDA, LANLEY, LUIGI, LAURENCIO, etc.
MUSEE DES BEAUX-ARTS — Exposition "Peintures et photographies de Gaby".

Série GALERIE 12

GALLERY XII GALERIE (1964-65)

Faimmel - J. Fortier
Karl May - Robert Hedrick
Richard Lacroix - Jori Smith
Société canadienne des Peintres-Graveurs
A. Zadorozny - Herbert Siebner
Albert Rappoport - J. Besner
Eva Landori - Betty Goodwin
Mary Bruce - Mario Merola
Jan Menses - Peter Gnass
Anthony Graham - Helen Piddington
Maurice Savoie - Herbert Dassel
Walter Führer - Lordigny
Sr Marie-Anastasie - Pierre Gendron

Galerie XII

"Montrealer Nachrichten" Oct 12, 64

*

Am Freitag, 9. Oktober, eröffnet das Montrealer Museum der Schönen Künste die — bis 25. Oktober währende — Gemäldeausstellung des deutschen Malers Prof. Karl May von May Valley bei Rawdon. In der ihm eigenen Mischung von trockenem Humor und geistvoller Beherrschung der Materie zeigte uns der Maler in seinem neuen Studio in May Valley, was die Besucher seiner Ausstellung erwartet. Er griff nicht auf ältere Arbeiten zurück, sondern stellt Arbeiten aus den letzten Monaten aus. Imposant die großformatigen Kombinationen — Hinterglas und Öl — die augenblicklich zur Stellungnahme zwingen. Die Individualität und der farbliche Reichtum dieser Ausstellung werden May zum endgültigen Durchbruch in Canada verhelfen.

*

Oct 9. 64 Le Devoir

Le bruit de la ville

DEMAIN

Nos lecteurs trouveront demain, dans "Le Devoir" du samedi, les premières pages du prochain livre de Paul TOUPIN, la critique du film "La Terre à boire" par Alain Pontaut... et avec une semaine de retard, les rubriques habituelles et la chronique de Jean BASILE.

"DÉCADENT"

Karl May, de Rawdon (Québec), dont les toiles furent brûlées à Berlin en 1939 parce qu'elles étaient considérées comme de l'"entartete Kunst" (art décadent), partagera la seconde exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal avec Robert Hedrick, de Toronto.

VÉRITÉ

Louise Marleau, lorsqu'on lui demande un récit du sketch canadien de "La Fleur de l'âge" dont elle est l'interprète, expose qu'il s'agit d'une rivalité entre deux amies éprises du même garçon. "Mais il y a beaucoup d'autres éléments, ajoute-t-elle. C'est ça, le cinéma-vérité. Il y a vingt-cinq histoires au lieu d'une seule."

Canadian Press Clipping Service

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

Montreal Gazette, Que.
October 10, 1964

871

Nazis Burned May Art In 1939; His Paintings On Display Here

Karl May, of Rawdon, Que., whose works were burned in Berlin in 1939 as "entartete Kunst" (decadent art), is sharing the second Gallery XII series of the current season at the Montreal Museum of Fine Arts, with Robert Hedrick, of Toronto.

Both artists are showing paintings in the exhibition which begins Oct. 9 and continues until Oct. 25.

May was born in Bohemia, Austria, in 1901, in the area of Bohemian glass making and religious glass painting. After studies at the Academy of Vienna and the Academy of Prague, he travelled extensively throughout Europe and the Middle East.

In 1926, while in Germany, he became attracted by the Die Bruecke group and two years later, he was called by the Czechoslovakian Government to help revive the artistic tradition of "behind glass" painting the Bohemian Forest. In 1929, he won the Rome Award of the Academy of Prague.

The year his works were burned at Berlin's Kronprinzen Palast, he was invited by the Iran Foundation to act as an artistic advisor in the establishment of an Iranian Academy.

He has held one-man shows in Prague, Berlin, Vienna, Duesseldorf, Kassel, Munich, Hamburg, Teheran, Mexico City, Havana, Montreal, Toronto, New York, Philadelphia and Los Angeles.

Examples of his work can be found in the collection of the Staats Galerie, Vienna; the Staedtische Galerie, Kassel, as well as in the collection of the Shah of Iran.

Hedrick, who lives at 435A Spadina Ave., Toronto, was born May 1, 1930, in Windsor, Ont.

He studied painting under Rico Lebrun and James Pinto at the Instituto Allende in San Miguel, Mexico, where he won a painting scholarship.

Exhibitions of his work have been held in Toronto, Brooklyn, Louisville, Rochester and other centres.

He is represented in the permanent collection of the Art Gallery of Toronto.

Canadian Press Clipping Service

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

Montreal Star, Que.
October 10, 1964

871 Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily, 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open, 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.
Bronfman collection of Canadian Art, Finlayson collection of Chinese paintings, to Nov. 1.
Stable Gallery, Habitat '67, to Oct. 29.
Gallery XII — Robert Hedrick and Karl May to Oct. 25.
ARTLENDERS, 318 Victoria, Westmount, Richard Billmeier, to Oct. 17.

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

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)
Sat. 12
Saturday September 26 1964

M-

THE FIRST GALLERY XII exhibition of the season at the Museum (in a new location) presents the young Montreal painter and sculptor, Ivan Fainmel, who has been living in the United States, and the sculptor, Ivanhoe Fortier.

Fainmel has gifts, but I think he needs discipline to help him realize them. As a painter he is a romantic, delighting in color but going off the deep end when he ventures into the semi-abstract, as when he paints gulls and waves and dead birds in the snow. He is best when he is thinking in three dimensions, giving volume to human forms, and this suggests that he is first of all the sculptor. He works in wood, with no pretensions to abstract symbolism, but carving the sensuous bodies of lovers, mothers and children, and the most charming little putti.

Fortier is the opposite, eschewing flesh for steel, hacking and welding his metal into shapes he calls birds. "Quebec," with its long legs and looped arms and "Two Birds" and "Three Birds" are sturdy figures. I am not altogether convinced by them, but they are more successful than "Standing Group of Four" and "Ottobratta," which are spoiled, in my opinion, by the introduction of foreign elements.

Sept 26, MTL STAR

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m.; Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St W., 842-8091).

—To Sept. 27: Paintings of Percyval Tudor-Hart.

—To Oct. 6: Paintings from the Hisrchhorn collection.

—To Oct. 4: Gallery XII: joint exhibition of Canadian artists Ivan Fainmel and Ivanhoe Fortier. Oct. 1-30: Bronfman collection: Canadian art; R. W. Finlayson collection: Chinese paintings.

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

Ottawa Citizen
Ottawa, Ont.
(Daily. Circ. 76,390)
Sat. 12
Saturday October 17 1964

Karl May exhibits at Montreal Museum

Karl May, of Rawdon, Que., whose works were burned in Berlin's Kronprinzen Palast in 1939 as "degenerate art", presents a joint exhibition with Robert Hedrick of Toronto, in the Gallery XII of the Montreal Museum of Fine Arts until Oct. 25.

Mr. May's expressionistic, mainly figurative work was shown in Ottawa, Montreal, Toronto, New York, Philadelphia, Los Angeles and many European art centres.

Mr. Hedrick, who is represented at the Art Gallery of Toronto, had exhibitions in Toronto, Brooklyn, Louisville, Rochester and other cities.

Mont. Star Sept. 26, 64

Welcome To The May Valley

By Peter Desbarats

THE SQUARE, rather ugly French Canadian farmhouse appears to be shocked by what has happened. One side of its imitation-brick exterior has exploded into a wall of glass. A large modernistic man-figure of concrete and plaster leaps toward its front door, guarded by a small, fierce idol. Inside the house there is the smell of German plum cake baking in the old iron stove and quiet conversation about the Shah of Iran.

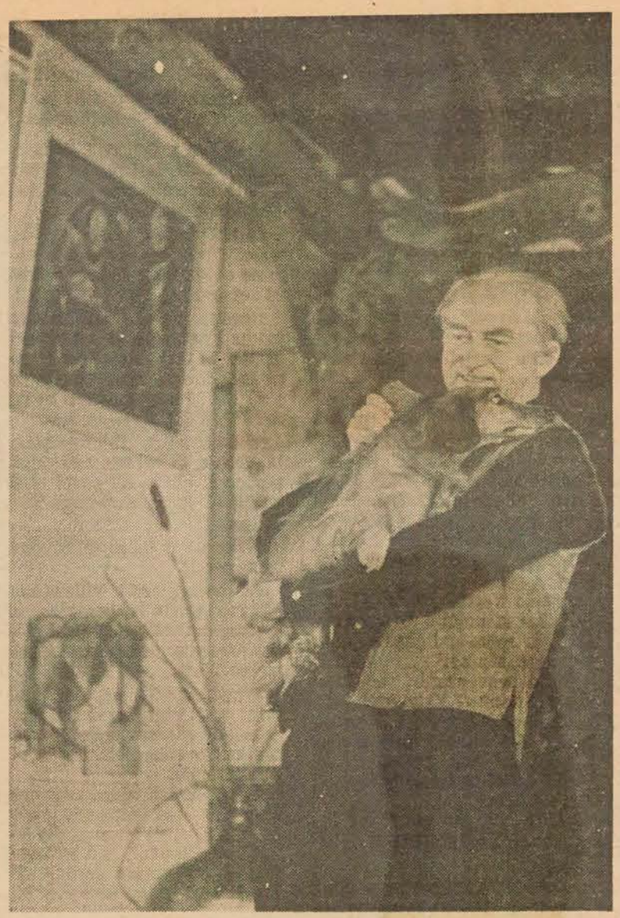
This is the sort of unreal world that exists in many corners of Canada—fragments blown like meteorites into the New World from the explosions of the Old. In this case, in a valley near Rawdon forty five miles north of Montreal, the meteorite is a 64-year-old Bohemian painter still sizzling with ideas and energy.

Before the Second World War, Karl May was an artist with an established reputation in Germany and Czechoslovakia. (His birthplace, Gablonz, in the old kingdom of Bohemia, is now the Czech city of Jablonec nad Nisou.) In 1929 he was appointed professor of art at the Academy of Prague and won the Rome Prize in the same year. In 1939 he received an even higher honor. A number of his works were sent to the Kronprinzen-Palais in Berlin where they were burned by the Nazis along with works by Paul Klee and other distinguished artists.

PROF. MAY WAS living in Munich after the war when he received an invitation to direct an artistic development program in Iran. For three years he lived in Teheran and travelled and painted in many parts of the Middle East. Then, in 1952, he was sent to Toronto to arrange an exhibit of Persian art. While he was there, a change of government in Iran left him without a job.

His first employment in Canada was painting murals for display windows in a large Toronto department store. But within a short time he had assembled enough work to stage one-man shows in Toronto and later in New York, Philadelphia and Los Angeles. His work was seen in Montreal several years ago in a small exhibition at Goethe House. His first public exhibition here will open in Gallery XII of the Montreal Museum of Fine Arts on Oct. 9.

Prof. May purchased the farmhouse near Rawdon seven years ago, converting its small barn into a delightful summer studio. During the winter he painted in Arizona and California. But now that a winter studio has been added to the farmhouse he intends to spend most of his time in Rawdon, painting and teaching.



Prof. May and "Cindy" in a corner of his summer studio in a converted barn near the farmhouse. He is wearing a Persian vest, a souvenir of his years in Iran.

ALTHOUGH HE HAS experimented with almost every medium, some of his most interesting work, from a Canadian point of view, uses a technique of "hinterglass" painting originally employed in the manufacture of religious images in Bohemia. This involves painting directly, in oils and special semi-transparent paints, on the "back" of a sheet of glass. Prof. May, by experimenting with metal foils and other materials bonded to the glass by lacquer, has produced a large number of unique and striking abstract "hinterglass" paintings. His latest works include sheets of glass placed at different angles within a single frame to produce a three-dimensional effect.

Since the professor arrived at Rawdon his farmhouse has become the centre of a small colony of German-Canadian intellectuals from Montreal who have built cottages in the vicinity. In the short space of 12 years he has left his mark on Canada, geographically as well as artistically. A sign on the road to his home proclaims: "Welcome to the May Valley."

STAR Oct 16, 64

Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily, 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open, 1:30-4:45, Mon.-Fri., Wed. p.m.

—To Oct. 30. Bronfman collection of Canadian art. R. W. Finlayson collection. Chinese paintings.

—To Oct. 29. HABITAT '67 - Drawings, photos and scale models of Moshe Safdie's proposed housing complex of Expo '67 staged by Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery.

—To Oct. 25. GALLERY XII: Norton Gallery: Paintings by Robert Hedrick, Toronto and Karl May, Rawdon, Que.

Current Events Oct 64

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m.; Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—To Oct. 30. Bronfman collection. Canadian Art. R. W. Finlayson collection. Chinese paintings.

—To Oct. 29. HABITAT '67 - Drawings, photos and scale models of Moshe Safdie's proposed housing complex of Expo '67 staged by Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery.

—To Oct. 25. GALLERY XII: Norton Gallery: Paintings by Robert Hedrick, Toronto and Karl May, Rawdon, Que.

Fainmel et Fortier à la Galerie 12

Metro-Express Sept 22, 64

IVAN FAINMEL ET IVANHOE FORTIER, DEUX ARTISTES MONTREALAIS, viennent d'ouvrir la nouvelle série "Galerie 12" au Musée des Beaux-Arts de Montréal.

L'exposition conjointe se poursuivra jusqu'au 4 octobre.

La série "Galerie 12" donne aux artistes canadiens contemporains l'occasion de montrer au public leurs oeuvres les plus récentes.

Fortier expose des sculptures et Fainmel, des tableaux et des bois sculptés.

Ivan Fainmel a étudié à l'Ecole d'art et de dessin du Musée ainsi qu'à Paris, en Italie, en Grèce et à New-York. Il a exposé déjà à Palm Beach (Floride), à New York, à Montréal, à Toronto et à Peterborough.

Son but est, dit-il "d'émanciper l'art des principes de la publicité". Il veut redécouvrir "l'intimité et l'intelligence, le centre des choses et l'harmonie".

Cet artiste réside au 552, chemin Lazard, Ville Mont-Royal.

Ivanhoe Fortier, de 8660, boul. St-Michel, est né en 1931 à St-Louis de Courville. Il a été gradué de l'Ecole des Beaux-Arts en 1963.

En 1962, il a obtenu le deuxième prix de sculpture aux Concours artistiques de la province de Québec ainsi qu'une mention honorable au concours de la Jeune Peinture 1962.

"Mon but est de créer les plus belles et les plus subtiles des sculptures, dit-il. Je voudrais laisser un message sculptural et architectural".

Canadian Press Clipping Service

Galerie 12 Fainmel
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal Gazette, Que.
September 21, 1964

671

New Exhibition At Gallery XII

Ivan Fainmel and Ivanhoe Fortier, two Montreal artists, have launched the new Gallery XII series at the Montreal Museum of Fine Arts.

The joint exhibition continues until Oct. 4.

The Gallery XII series provides a showcase for contemporary Canadian art.

Fainmel is exhibiting paintings and sculpture; Fortier sculptures.

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théâtre

21 septembre 64 Le Devoir

Le bruit de la ville

UNE RECTIFICATION QUI S'IMPOSE

Il est de ces erreurs que l'on ne se pardonne pas. Après avoir dit dans notre critique sur "Des Enfants de coeur" que l'on joue actuellement au Stella tout le bien que nous pensions d'Andrée Lachapelle, nous voulions dire que Françoise Faucher *"est une de nos valeurs les plus sûres* et *"qu'elle est ici parfaite"*. Une fâcheuse étourderie nous a fait écrire par deux fois le nom de la première avec, pour résultats, de paraître oublier la seconde. Ce qui est à César doit revenir à César. Une rectification s'imposait. Voilà qui est fait... avec mes excuses.

J.B.

BEATTLES

Demain soir, à 7 h., à l'antenne du canal 10, Miss TV 64, Janette Bertrand, présentera un reportage exclusif, sur le vif et filmé presque clandestinement, sur le spectacle des Beattles au Forum de Montréal. Présence des idoles. Réactions et explications des jeunes, parmi lesquels Isabelle, la fille cadette de Janette Bertrand.

FORTIER

Cet après-midi, de 5 h. à 7 h., vernissage au Musée des Beaux-Arts, Galerie XII, 1379, Sherbrooke ouest, entrée Ontario, des oeuvres récentes d'Ivanhoé Fortier. L'exposition se poursuivra jusqu'au 4 octobre.

HOMMAGE

Demain soir, à 5 h., au Centre Social de l'Université de Montréal, la direction du Conservatoire Lassalle rend hommage à deux de ses professeurs, M. l'abbé René Charbonneau et M. Jacques Laurin, qui viennent tous deux de remporter avec honneur des doctorats en linguistique de l'Université de Strasbourg.

CANTATE

CAMMAC, ou "Les Musiciens Amateurs du Canada", ou "Canadian Amateur Music Making", inaugurera la saison 64-65 par la lecture de deux cantates de J. S. Bach, dimanche 27 septembre, à 3 h. de l'après-midi. Wayne Riddell dirigera cette lecture à la Salle Birks, 1435, rue Drummond.

GALERIE LIBRE

Exposition Bernard Vanier jusqu'au 22 septembre, puis assemblages et gravures de Luba Genush, à la Galerie Libre, 2100, rue Crescent; tous les jours de 11 h. à 6 h., le samedi jusqu'à 5 h. 30, le mercredi soir de 8 à 10 h.

FILMS NOUVEAUX

A partir d'aujourd'hui, vous pourrez voir, au Capitol, la nouvelle comédie de Jerry Lewis, "The Patsy", située chez des cinéastes affairés et burlesques, et interprétée par Jerry Lewis, Ina Balin et Peter Lorre; au Snowdon, le film de Basil Dearden, "Woman of Straw", jouée par Gina Lollobrigida et Sean Connery.

Signalons la reprise demain, aux Français, Rivoli et Versailles — salon rouge, du film de Fellini, "8½".

21 sept. 64 Le Devoir

LA VIE DES ARTS

Fainmel et Fortier à la "Galerie 12"

Ivan Fainmel et Ivanhoe Fortier, deux artistes montréalais, viennent d'ouvrir la nouvelle série "Galerie 12" au Musée des Beaux-Arts de Montréal. L'exposition se poursuivra jusqu'au 4 octobre. La série "Galerie 12" donne aux artistes canadiens contemporains l'occasion de montrer au public leurs oeuvres les plus récentes.

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Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal Le Devoir
Montreal, Que.
(Daily. Circ. 37,400) Galerie 12

Friday September 18 1964

FORTIER W-13-W

Cet après-midi, de 5 h. à 7 h., vernissage au Musée des Beaux-Arts, Galerie XII, 1379, Sherbrooke ouest, entrée Ontario, des oeuvres récentes d'Ivanhoé Fortier. L'exposition

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal The Gazette
Montreal, Que.
(Daily. Circ. 134,500) Galerie 12

Monday September 21 1964

New Exhibition At Gallery XII

O-13-M

Ivan Fainmel and Ivanhoe Fortier, two Montreal artists, have launched the new Gallery XII series at the Montreal Museum of Fine Arts.

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Fainmel is exhibiting paintings and sculpture; Fortier sculptures.

Fainmel, who studied at the Montreal Museum's School of Art and Design as well as in Paris, Italy, Greece and New York, lives at 552 Lazard Rd., Town of Mount Royal. Fortier, who lives at 8660 St. Michel Blvd., received his diploma from the Ecole des Beaux-Arts in 1963.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2
Montreal Star, Que.
October 3, 1964

871 Art

MONTREAL MUSEUM OF FIN
ARTS, 1379 Sherbrooke St.
Open daily, 10 to 5. Wed. 10-10
Sundays 2 to 5. Library open
1.30-4.45, Mon.-Fri., Wed. 7-1
p.m.
Bronfman collection of Canadia
Art, Finlayson collection o
Chinese paintings.
Hirshhorn collection, to Oct. 6.
Stable Gallery, Habitat '67, t
Oct. 29.
Gallery XII — Ivan Fainmel,
Ivanhoe Fortier, last day.

Bowden's
npc NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Quebec Le Soleil
Quebec, P.Q.
(Daily, Even. Circ. 139,720)
Saturday September 26 1964

Deux Montréalais exposent

Ivan Fainmel et Ivanhoe Fortier, deux artistes montréalais, viennent d'ouvrir la nouvelle série "Galerie 12" 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
Ottawa Le Droit, Ont.
September 29, 1964

Ivanhoë Fortier et I. Fainmel à la "Galerie 12"

Ivan Fainmel et Ivanhoë Fortier, deux artistes montréalais, viennent d'ouvrir la nouvelle série "Galerie 12" au Musée des Beaux-Arts de Montréal. L'exposition conjointe se poursuivra jusqu'au 4 octobre.

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Opening Show At Gallery XII

THE FIRST SHOW to open this season at the Museum's Gallery XII introduces a pair of most incompatible local artists; and little consolation is there in learning that originally they were not intended for each other's company.

On exhibition until October 4 are paintings and wood carvings by Ivan Fainmel, and metal sculptures by Ivanhoe Fortier.

Whatever else one could say about Mr. Fainmel's work, it would be difficult to maintain that it lacks craftsmanship. The artist's preoccupation is with the human figure; it happens to be the human figure via Renoir. There she is, unmistakably, the delicately shapen girl of the iridescent period displaying herself against a forest boulder. Yet she is not alone; the voluptuous bather of the Master's late period has been summond to keep her company, and to inspire. Mr. Fainmel's buxom young mother in "Maternity", whose voluminous body he depicts with remarkable semblance to the Master's own style.

Could it be possible that "Coco", too, has joined the group? Let us hope that the likeness between Claude Renoir's features as the boy "Coco" in the delightful double portrait of 1903, and Mr. Fainmel's child models happens to be coincidental.

However, Mr. Fainmel is a versatile craftsman who proves some aspect of his gift in each one of his numerous ventures. These range from impressionistic scenes on summery beaches to seascape, architectural theme and still life. Often, Fainmel's approach is sculptural but just as often it is not, and in his wood carvings the feeling is expressionistic and baroque. Another age might have been more appreciative of his statements; in ours they appear unrestrained and oversentimental. Such, alas, is the fate of the artist who adopts the vocabulary of another time and another spirit. But fortunately, Mr. Fainmel has the craft and the feeling that could carry him his own way if he should so desire.

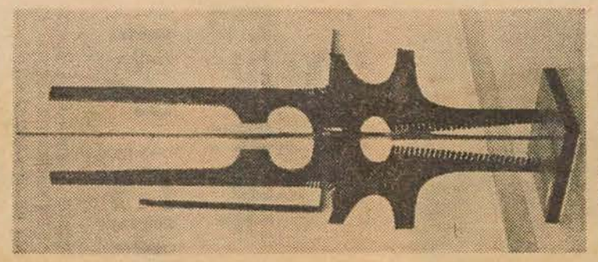
Ivanhoe Fortier on the other hand, is a metal sculptor with an iron discipline, literally and otherwise. For the Museum's press release Fortier has made the following statement: "I wish to create the most subtle of sculptures. I want to leave a message which is both sculptural and architectural." This is an ambitious aim, and the artist's most Conspicuous composition, "Two birds", falls somewhat short of it.

Fortier's large sheet-metal cut-outs carry all the symbolisms of bird life: the nest and the egg, the feathers and the keen eye; yet somehow is too brilliant and demanding to come off in a first stroke. There is this danger of titles and this danger of ideas: they must never be greater than the work that will carry them!

In his "standing group of four, Ivanhoe Fortier develops a Klee-like characterisation of bodies by shifting their accent of volume and weight. However, the artist achieves volume in a manner which is not true to his material, filling his metal frames with a matter that looks much like roughly mixed concrete. Did the artist find no better way to express his need of being "architectural"? If he had been true to his own material, he would have made space itself serve his purpose as part of the wonderful potential of metal sculpture.

However, Fortier does not leave us in doubt whether or not he is capable of reaching his goal. His "Three birds" is a remarkably effective and delicately balanced composition. These three birds are less playful and more abstract than the two; most of the detail is gone and nothing remains physically suggestive of birds except the simple beauty of the three sheet metal forms and their mutual relationships, yielding the two essential shapes: the nest and the egg.

R.M.



. . . Yielding the two essential shapes: the nest and the egg

"THREE BIRDS"; Metal sculpture by Ivanhoe Fortier

ART At Gallery XII

May And Hendrick

By REA MONTBIZON

THIS TIME THE atmosphere at the Museum's Gallery XII is vibrant with color and charged with a peculiar juxtaposition of intellect and emotion. The unequal partners in this show are Karl May from Rawdon, Quebec, who came to Canada via Prague, Vienna and Teheran; and Robert Hedrick, a young painter from Toronto, who studied at the Instituto Allende of St. Miguel and has not been exhibited in Montreal before. Both artists show a certain fondness of the exotic, although their exoticism may not have much to do with their journeys geographically: both artists use color symbolically: which is about as much as can be said about them under one breath.

Karl May is the older of the artists and he brings with him a wealth of artistic experience, technically and ideologically. His approach is partly conceptual and intellectualizing, and partly unpretentiously decorative. Oddly enough, a clear streak of romanticism makes itself felt even in the most cerebral of the artist's works. Karl May seems to have much to say but he does not concentrate on developing a consistent idiom to facilitate communication. If he were free from the need of finding popular acceptance, perhaps we would have been presented with a very different show, with less for everybody and more for some.

However, some of Mr. May's work is extremely attractive as well as successful in terms of its intent. The composition "Flying Dutchman", unfortunately presented outside the focal area of the narrow gallery, carries all the mystery of its mythos. It is compressed into a tight and most decorative composition, executed as a collage of canvas and splintered aged wood onto a pressed wood board. If my memory does not deceive me, the main color rotates around burned umber or thereabouts and is well in balance with the interesting hints of sea and sky, confined to the four corners of the panel and painted in aquamarine and turquoise. The materials used are well in keeping with the theme which comes off most elegantly in the handsome composition.

Some of this artist's work approaches monumentality and reveals a potential muralist. Such is the large vertical composition of his simplified "Jaks"; the red bodies of the oxen magnificently composed against their blue background. But in this work the purely decorative begins to take upper hand, leading us to realize that the artist's true strength lies in the area of the openly and unpretentiously decorative.

Among Mr. May's conceptual compositions "Crescendo" comes through far better than "Climax", leaving one to suspect that the aesthetical satisfaction one can derive from 'Crescendo" but not from the other might have something to do with it. The best of Karl May's contribution is doubtlessly his work in the technique of "hinterglass" or behind glass painting, a technique which was much used in religious and folk art in the 18th century. Bohemia. His two panels "Canadian autumn" and "Leaves" are very charming and exquisitely decorative. But his more experimental work in "hinterglass" is equally satisfying. Karl May has discovered intriguing possibilities in his quest for the actual third dimension. By slanting and inclining his sectionalized glass panels the artist achieves the third dimension in reality as well as deepening its illusionary effects. In the figurative area, his style nilly willy becomes somewhat cubist in the process, exciting possibilities open up in the area of geometrical abstraction. "Composition en green" and "Black triangle" speak for themselves; their metallic effects in golds and greens respectively contain as much mystery and magic as they offer pure sensuous delight.

In the narrow dimensions of the Norton Gallery, numbered XI and called XII (anyone remember why?), Robert Hedrick's oversized canvases are not displayed at their best advantage. Except for "Procession" which least deserves it, you cannot step back far enough to expose yourself to the total effect of the artist's abstract or abstracted compositions.

But this much can be said: In the work on display, Hedrick ignores the existence of the line and shows little interest for the form; he is intoxicated with color. Robert Hedrick loves his palette and he is fascinated with the variable properties of his pigments. He tries his vehicle fat and he tries it lean (an aside for my friends, the jargon hunters: "Vehicle" is the technical term used for the oil - turpentine - mixture used for diluting the prepared pigments and according to the oil content the vehicle can be "fat" or "lean")

The painter obviously delights over the various consistencies he has learned to give to his clouds and vapors, and over their state of movement over his picture plane, to which his brush subjects them. They hover, they float, they rise, they spread. Hedrick's means are painterly, his gifts are dramatic and his inspirations are varied. Bird's eye views of land patterns and compositions by other artists (His work includes, an orchestrated version of Goya's "Maya"), are the more obvious.

Less obvious is this artist's ability to express unliterally and through pure abstract painting pure abstract emotion. It does not much matter how the artist has arrived at his title, "but with his example of "Requiem" he offers his own proof that painting can move remarkably close to music. Hedrick's "Requiem" is an emotive composition in greys with sienna, black and some accents of white, it communicates on a level on which verbal communication remains limited to poetry. "Requiem" is as emotion charged as a symphony by Gustav Mahler or as directly eloquent as Gabriel Fauré's tonal composition by the same title.

Since we threw our emotions into disrepute, we have become somewhat shy of verbalizing such associations. But then, is not a multilevelled sensitivity to a painting's associative properties the key to creative response?

On the basis of one successful painting, one can only speak of potentialities, but it seems to me that Robert Hedrick has the feeling and the tools necessary for communication in this area of defined emotions as opposed to emotionalism in underfined areas. It seems to me that here is the real challenge for the abstractionist, as well as the real need for identification among his public.

Although we have become remarkably deft in the discipline of emotion-conceiling, we still need their release, and short of other acceptable means and places resort to the conventionalized mechanics of regular visits to the psychoanalyst.

Well, all I really wanted, to suggest is that emotional identification within art experiences is just as much needed as intellectual communication; that the artist who has the capacity to give us an image of his emotions which to us appears as a reflection of our own, has much to give; that perhaps this is the wavelength on which Robert Hedrick's communication might become more lucid and more meaningful than through his other concerns.

REA MONTBIZON

Current Events - Oct. 24, 1964

ART

MONTREAL MUSEUM OF FINE ARTS

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—GALLERY XII, Norton Gallery: To Oct. 25, Paintings by Robert Hedrick, Toronto and Karl May, Rawdon, Quebec. Oct. 30 - Nov. 15: Paintings by James A. Macdonald, Vancouver and Benita Sanders, N.Y.C. To Nov. 2: 103 drawings and graphics from permanent collection from 15th to 20th century.

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

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)

Sunday October 11 1964

Cal 12

Loin de Berlin 1939...

Karl May expose ses nouvelles toiles au Musée des Beaux-Arts

CO/13-M

Karl May, de Rawdon, dont les toiles furent brûlées à Berlin en 1939 parce qu'elles étaient considérées comme de l'"entartete Kunst" (art décadent), partage la seconde exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal avec Robert Hedrick, de Toronto.

Tous deux montrent des huiles. Leur exposition commencée le 9 octobre se terminera le 25 du même mois.

Karl May est né en Bohême en 1901, au coeur d'une région célèbre pour sa porcelaine et ses verreries. Après avoir étudié aux académies de Vienne et de Prague, il voyagea dans la plupart des pays d'Europe et du Moyen-Orient.

En 1926, il se joignit au groupe "Die Bruecke", en Allemagne. Deux ans plus tard, le gouvernement tchèque lui demanda de faire revivre une ancienne tradition de peinture sous verre dans la région de la Forêt de Bohême. En 1929, il remporta le prix de Rome à l'Académie de Prague.

Lorsque ses oeuvres furent brûlées au palais Kronprinzen de Berlin, la Fondation iranienne l'invita à participer à l'établissement de l'Académie de l'Iran en qualité de conseiller artistique.

The Star - 24 octobre, 64

A New Subtlety, New Lyricism

By Robert Ayre

TO find the beginnings of the new Jean McEwen I spoke about two weeks ago you should see the second instalment of his exhibition at Galerie Agnès Lefort, on view until the end of the month. It consists of six paintings in water color, six in ink, and four water color and collage.

To me the last were not rewarding. I felt them to be contrived and self-conscious and the bits of silver or aluminum foil were alien substances.

The inks and water colors are another story. Here McEwen becomes airborne. As I said of the new oils, he sheds weight, but he does not lose himself in a shapeless wash and drift. The tints of yellow, grey and pink are contained within tall oblongs, sometimes broken off in smaller squares. These are the areas divided by the vertical shafts in the older painting and now it is the areas that are important; taken for granted, the shaft is reduced to a mere thread of the underlying white paper. McEwen came back to it in the oils, but more as a point of departure than a dominating presence.

A different shape emerges in the inks: an oval, not solid enough to be called an egg, more like a cocoon, floating, sometimes half dissolved, in an atmosphere of dappled color. One of them is like an opal; two others appear in reverse, as it were, white in blue.

The swiftness and fluency of the lighter mediums freed McEwen to a new buoyancy, a new warmth and transparency, a new subtlety and lyricism.

A COLORIST OF a different 'er is Guido Molinari, who is wing 10 large canvases at Galerie du Siècle through November 8. He is, of course, a "hard-edge" painter, severely limited himself to vertical stripes. Completely objective, without a trace of personal idiosyncrasy, he is a man of taste and scientific precision and his work, as far as it goes, is handsome and positive. His combinations range from lime and cantaloupe and other muted fruit colors in "Mutation Verte", "Ochre Polyvalent" and "Mutation Polyvalent" to rich, autumnal reds and browns, in "Mutation Tertiaire" and to the dazzling blues, greens and oranges of "Mutation Violet" and "Quadruple Mutation."

Gallery XI of the Museum is far too narrow to hold Karl May of Rawdon and Robert Hedrick of Toronto, who inhabit it together through tomorrow. They are large-scale painters and you are too much on top of them.

May, who was honored by having his works burned by Hitler as decadent in Berlin in 1939, is a theatrical, even at times melodramatic, effects man who uses glass — he was born in Bohemia in 1901 — wood, tile, metallic foil and other materials as well as paint, and sometimes, as in "Cathedral" and "Black Triangle", builds boxes with an inward geometrical perspective, that may be effective for commercial displays but do not convey to me "today's spiritual world."

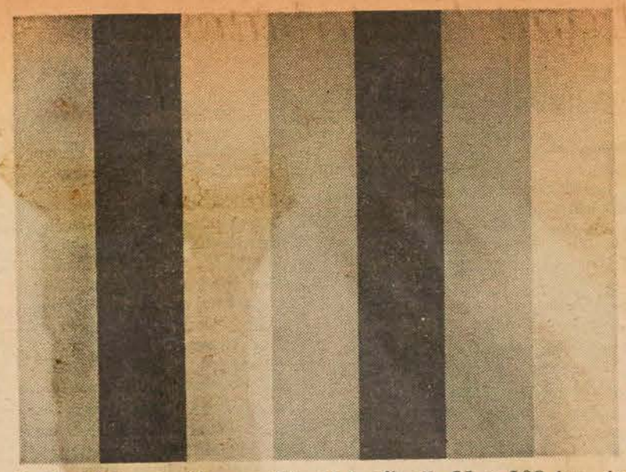
MR. MAY SAYS HIS object is to express his conception of that world. We shouldn't hold an artist's statement of aims against him, but I can't make out any particular world view in Gallery XI. What I see is a painter preoccupied with materials and techniques and a feeling for design. I think he made the cross of blue glass because he liked the effect and painted "Good Friday, Sevilla" because he liked the shapes of the pointed hoods and the drama of the procession, as he painted the vast red yaks for their amplitude and color.

Glass, tile and cement go into the composition of wall and dome and crescent moon, called "Orient", which is probably a souvenir of the time the artist was in Iran as adviser in the establishment of an Iranian Academy. Symmetrically arranged autumn leaves are his tribute to his adopted country. Whether he means it or not, his "Flying Dutchman" seems to have come to grief in a hurricane, its weathered timbers scattered. He uses real wood for them and paints the rough canvas to match their color.

Mr. Hedrick, who has taken to sculpture, as I learned in Toronto the other day, is represented here by eight large canvases, concerned not at all with texture but with the insinuation and spread of flat and fluid colors, as bodiless as stains, reaching a harmonious relationship with each other while keeping their own ambiguous shapes. There is weight and volume in "Maya after Goya", in which the nude is blown up into a cloudy symbol in stormy black, and in "Requiem", in the same sombre key, but most of the canvases are light and airy, as insubstantial as the changing sky.

ERIC WESSELOW, in the Mansfield Book Mart gallery through November 8, could be mentioned in the same breath as Karl May — though their styles are not alike — because of his origins in Europe, his affiliations with German expressionism and his interest in materials, particularly glass.

His glass compositions are well-known in Montreal, but we haven't seen a great deal of his painting. In the current exhibition, called "Suggestions", he appears as something of an eclectic. I noticed suggestions of the turbulent color of Appel and the white writing of Tobey as well as of the church window, the yellow sun, the crowded trees of the forest and the submarine garden. Not everything is digested and I found myself preferring the poetic water colors and gouaches to the more violent works in oil, acrylic polymer emulsion and epoxy pigments.



Guido Molinari: "Espace Bleu-Ochre," oil, 81 x 108 ins., in the exhibition at Galerie du Siecle.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Current Events
Montreal, Que.
October 3, 1964

871

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—To Oct. 6: Paintings from the Hisrchhorn collection.

—To Oct. 4: Gallery XII: joint exhibition of Canadian artists Ivan Fainmel and Ivanhoe Fortier.

—Oct. 1-30: Bronfman collection: Canadian art; R. W. Finlayson collection Chinese paintings.

—To Oct. 29: HABITAT '67 - Drawings, photos and scale models of Moshe Safdie's proposed housing complex of Expo '67 staged by Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery.

—Oct. 9-25: Gallery XII: Norton Gallery: Paintings by Robert Hedrick, Toronto and Karl May, Rawdon, Que.

Montreal Gazette, Que.
June 21, 1965

871

Fourth Showing

The fourth in the summer series of free films at the Montreal Museum of Fine Arts is to be shown Wednesday at 3.30 p.m. in the museum's Lecture Hall.

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

Quebec L'Action
Quebec,P.Q.
(Daily.Circ. 47,040)
Sat 12
Saturday October 10 1964

MAY

Rawdon et Hedrick exposition au Musée des Beaux-Arts

F-13-M

Karl May, de Rawdon (Qué.), dont les toiles furent brûlées à Berlin en 1939 parce qu'elles étaient considérées comme de l'"entartete Kunst" (art décadent), partagera la seconde exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal avec Robert Hedrick, de Toronto.

Tous deux montreront des huiles. Leur exposition commencera le 9 octobre pour se terminer le 25 du même mois.

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

Quebec L'Evenement
Quebec,P.Q.
Daily.Morn. Circ. 11,340)
Sat 12
Monday October 12 1964

Exposition conjointe de May et Hedrick

W-13-M

Karl May, de Rawdon (Qué.), dont les toiles furent brûlées à Berlin, en 1939, parce qu'elles étaient considérées comme de l'"entartete Kunst" (art décadent), partagera la seconde exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal avec Robert Hedrick, de Toronto.

Tous deux montreront des huiles. Leur exposition a commencé le 9 octobre pour se terminer le 25.

Karl May est né en Bohême en 1901, au coeur d'une région célèbre pour sa porcelaine et ses verreries. Après avoir étudié aux académies de Vienne et de Prague, il voyagea dans la plupart des pays d'Europe et du Moyen-Orient.

En 1926, il se joignit au groupe "Die Bruecke", en Allemagne. Deux ans plus tard, le gouvernement tchèque lui demanda de faire revivre une ancienne tradition de peinture sous verre dans la région de la forêt de Bohême. En 1929, il remporta le prix de Rome à l'Académie de Prague.

Lorsque ses oeuvres furent brûlées au palais Kronprinzen de Berlin, la Fondation iranienne l'invita à participer à l'établissement de l'Académie de l'Iran en qualité de conseiller artistique.

Il a exposé à Prague, Berlin, Vienne, Dusseldorf, Kassel, Munich, Hambourg, Téhéran, Mexico, La Havane, Montréal, Toronto, New York, Philadelphie et Los Angeles.

On trouve de ses oeuvres dans les collections de la Staats Galerie de Vienne; la Stadtische Galerie de Kassel ainsi que chez le chah d'Iran.

Il qualifie son style d'expressionniste et ajoute : "Je voudrais exprimer ma conception du

Le peintre Robert Hedrick, qui habite à Toronto, est né le 1er mai 1930 à Windsor (Ont.).

Il a étudié la peinture avec Rico Lebrun et James Pinto à l'Institut Allende de San Miguel, au Mexique, où il obtint une bourse.

Il a exposé à Toronto, Brooklyn, Louisville, Rochester et bien d'autres endroits, et il est représenté dans la collection permanente de la Galerie d'art de Toronto.

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

Montreal Le Devoir
Montreal,Que.
(Daily.Circ. 37,400)
Conservative
Friday October 9 1964

"DÉCADENT" W-13-M

Karl May, de Rawdon (Québec), dont les toiles furent brûlées à Berlin en 1939 parce qu'elles étaient considérées comme de l'"entartete Kunst" (art décadent), partagera la seconde exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal avec Robert Hedrick, de Toronto.

Karl May malt Musik

Es gereicht der neuen Direktion des „Montreal Museum of Fine Arts" zur Ehre, daß sie einen bedeutenden deutschcanadischen Künstler herangezogen hat, Professor Karl May aus Rawdon, dessen Werke Hitler 1939 als „Entartete Kunst" in Berlin öffentlich verbrennen ließ. May ist 1901 geboren, stammt aus einer böhmischen Gegend, in der Glasblasen und religiöse Glasmalerei heimisch sind. Er studierte an der Wiener Kunstakademie, ebenso in Prag und hat Europa und Vorderasien bereist.

Im Jahre 1926 schloß er sich der berühmten Kunstgemeinschaft „Die Brücke" an, die tschechoslowakische Regierung holte ihn 1928 zur Wiederbelebung der „Hinter Glas"-Malerei, einer traditionellen Kunst in böhmischen Wäldern. 1929 wurde ihm der Rompreis der Prager Akademie zuerkannt. 1939 folgte er



Karl May: „Das Kreuz", Hinterglasmalerei

einem Rufe der Iran Foundation als künstlerischer Berater bei der Errichtung einer persischen Akademie. Er hat seit Jahren in vielen europäischen Städten ausgestellt, neuerdings in Toronto und kürzlich in Montreals Goethehaus. Er selbst nennt seinen Stil expressionistisch, in dem Sinne, daß er die Idee der heutigen geistigen Welt in Kunstwerken ausdrücken will. Es gelingt ihm auf die musikalischste Weise. Es ist gemalte Musik schlechthin. Ein optisches und akustisches Erlebnis in einem hin.

Die wohl am besten gelungene Hinterglasmalerei Mays schien uns „Das Kreuz", in

31. Oktober 1964

subtilen Farben auf östlichem Stucco, teils auch in Ölfarbe. Ähnlich gelungen sind auch ein „Dreieck" in Schwarz und Gold, eine „Kathedrale" in verschiedenartigen roten leuchtenden Farben, die „Barke", ferner Blättermotive, zu denen May Gold- und Silberfolien verwendet. Ein „Fliegender Holländer" ist auf einem vom Meere angeschwemmten Stück Linnen gemalt, das durch den Salzgehalt eine merkwürdige Färbung angenommen hat. Wie ein orientalischer Teppich sah ein Glasbild mit Halbmond und Moschee aus; viele dieser Werke würden in Vorhallen moderner Gebäude einen ausgezeichneten Eindruck machen und Montrealer Architekten sollten Professor May für ihre Projekte heranziehen. Schr schön ist die „Karfreitagsprozession in Sevilla" auf tiefblauen Hintergrund mit maskierten Büßergestalten, die ein goldleuchtendes Kreuz tragen. Dies ist ein Künstler, der seine Freude am Experimentieren mit mehr oder weniger neuem Material hat, wie etwa die Akte zweier Frauen in Teerfarbe, auf einer besonderen Art Reispapier. Die stimulierende Ausstellung eines denkenden Künstlers, der sein Metier voll beherrscht; an modernen Kunstbestrebungen interessierte Museumsbesucher dürfen diese Ausstellung eines deutschen Malers nicht versäumen.

Current Events.
OCT. 31, 64.

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St W., 842-8091).

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—To Nov. 5: HABITAT '67 — Drawings, photos and scale models of Moshe Safdie's proposed housing complex of Expo '67 staged by Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery.

—GALLERY XII Oct. 30 - Nov. 15: Paintings by James A. Macdonald, Vancouver and Benita Sanders, N.Y.C.

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226 RICHMOND ST. WEST—TORONTO

Current Events - Montreal
Montreal, Que.
(Con-Max. Weekly. C. 9,270)

Saturday October 24 1964

M-13-M

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St W., 842-8091).

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—To Oct. 30: Bronfman collection: Canadian Art. R. W. Finlayson collection: Chinese paintings.

—To Oct. 29: HABITAT '67 - Drawings, photos and scale models of Moshe Safdie's proposed housing complex of Expo '67 staged by Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery.

—GALLERY XII. Norton Gallery: To Oct. 25, Paintings by Robert Hedrick, Toronto and Karl May, Rawdon, Quebec. Oct. 30 - Nov. 15: Paintings by James A. Macdonald, Vancouver and Benita Sanders, N.Y.C. To Nov. 2; 103 drawings and graphics from permanent collection from 15th to 20th century.

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

Current Events - Montreal
Montreal, Que.
(Con-Max. Weekly. C. 9,270)

Saturday October 17 1964

M-13-M

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St W., 842-8091).

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—To Oct. 30: Bronfman collection: Canadian Art. R. W. Finlayson collection: Chinese paintings.

—To Oct. 29: HABITAT '67 - Drawings, photos and scale models of Moshe Safdie's proposed housing complex of Expo '67 staged by Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery.

—To Oct. 25: GALLERY XII: Norton Gallery: Paintings by Robert Hedrick, Toronto and Karl May, Rawdon, Que.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Ottawa Citizen, Ont.
October 17, 1964

87

Karl May exhibits at Montreal Museum

Karl May, of Rawdon, Que., whose works were burned in Berlin's Kronprinzen Palast in 1939 as "degenerate art", presents a joint exhibition with Robert Hedrick of Toronto, in the Gallery XII of the Montreal Museum of Fine Arts until Oct. 25.

Mr. May's expressionistic, mainly figurative work was shown in Ottawa, Montreal, Toronto, New York, Philadelphia, Los Angeles and many European art centres.

Mr. Hedrick, who is represented at the Art Gallery of Toronto, had exhibitions in Toronto, Brooklyn, Louisville, Rochester and other cities.

Eric Wesselow Suggests

HIS INFATUATION with the Cobra has put Eric Wesselow into a cheerful mood. Under its impact he seems to have become aware of some latent leanings of his own, otherwise Eric Wesselow's show at the Mansfield Bookmart entitled "Suggestions," on view until November 8th, could hardly have as much sparkle as it does.

His phantasies, never as unpleasant as can be Constant's and never as pseudo-naive as some of Appel's, seem to have released one of the artist's own humorous streaks. As Wesselow is an experienced and versatile craftsman, he can build a spooky zoological phantasy into a fine composition and a good painting.

Quite attractive, too, are the artist's romantic gouaches, populated with small ambiguous forms which we don't really have to know whether they are flowers and beatles on a meadow, or moodscapes in minor key. They are spontaneous and charming and not of the kind of which one asks for more.

The artist did well to leave his "suggestions" untitled; involvement on his own terms is bound to give the viewer a keener sense of participation. Spatial participation is especially invited by a series of small and more organized paintings in acrylic polymer in the Cobra palette of unbroken hues and structure lines in black, such as Brands and Bram Van Velde have often used.

Among the less satisfactory works in this exhibition is strangely enough the very one in which Eric Wesselow uses a mixed technique including his favorite stained glass.

Those who remember this artist's exhibition at Gallery XII three years ago, will recall that Wesselow's panels in stained glass had shown extraordinary promise, that some of his multilevelled compositions had a more dynamic quality than is usually found in this medium, and that some of his works were freer and more

ART

imaginative than one is used to encounter in stained glass.

Why did we not see more of it? The artist's recent work in — almost — this medium tells the story. Wesselow has lately completed 6 windows for the Chapel of the Christ Church Cathedral on St. Catherine Street, not in stained glass but in colored plastics. In Wesselow's method of composing his panels in three to five layers, stained glass had simply proved to be too expensive for the general public, while the special patrons, the builders and architects for whom this work seemed ideally suited, remained conspicuously absent.

As we hear, Wesselow's new panels and windows in colored plastics are satisfactory to the artist as well as to his clients. Yet this writer, for one, sincerely regrets the absence of such of the artist's stained glass works as were his compositions "growth", "deep sea" and "joie de vivre". In the hands of an imaginative architect they could become the most effective integral element in a contemporary architectural composition.

However, the luxury of letting himself be carried away by the promise of artistic and technical potential, instead of expecting to be convinced by fact, and fact alone, can easily become a critic's pitfall. But he can continue to hope for that great challenge to come the artist's way and to keep the books open until such time as this might happen.

REA MONTBIZON.



SUGGESTION 11: Phantasy in oil on masonite by Eric Wesselow, on view at the Mansfield Bookmart.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Gal 12

Metro Express
Montreal, Que.
November 2, 1964

Exposition Sanders et Macdonald

871

Benita Sanders, de New York, et James A.S. MacDonald, de Vancouver, présentent la troisième des expositions de la série "Galerie 12" au Musée des Beaux-Arts de Montréal jusqu'au 15 novembre.

Mlle Sanders a étudié au Chelsea Art School de Londres; au Belli Arti de Florence et à l'Atelier 17 de Paris.

Elle fait de la gravure en creux et déclare à ce sujet: "Je me suis orientée vers ce procédé depuis quatre ans. Je m'intéresse, en particulier, à faire ressortir les qualités sculpturales de mes plaques de cuivre ou de zinc. Il s'agit donc d'accentuer le relief et les formes. Je m'inspire souvent des assemblages de pierre et de roc pour obtenir de meilleurs résultats".

James MacDonald est professeur à l'université de Colombie-Britannique. Il a fait ses études à l'Ecole d'art de Vancouver, au Slade School de Londres et à l'Instituto San Miguel de Allende, au Mexique.

Il a exposé auparavant à Vancouver, Los Angeles, Victoria et Rome. Ses oeuvres sont entrées dans les collections permanentes de la Galerie nationale du Canada et de la Galerie d'art de Vancouver.

En 1951, il a remporté une bourse Emily Carr; en 1957, une bourse de la Fondation Koerner et en 1962, une bourse du Conseil des Arts du Canada.

Il dit: "Il y a un dégagement progressif de la figure adossée à un paysage de ville; celle-là domine et apparaît de plus en plus isolée. Le mouvement, le geste et l'attitude de la figure recèlent tout ce que je veux exprimer en peinture et en sculpture. J'utilise tous les moyens visuels susceptibles de communiquer mes concepts".

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Gal 12

Protestant Church News,
Montreal, Que.
September 1964

871

Fine Arts Museum

Karl May, of Rawdon, Que., whose works were burned in Berlin in 1939 as "entartete Kunst" (decadent art), is sharing the second Gallery XII series of the current season at The Montreal Museum of Fine Arts with Robert Hedrick, of Toronto.

Both artists are showing paintings in the exhibition which continues until Oct. 25.

May was born in Bohemia, Austria, in 1901, in the area of Bohemian glass making and religious glass painting. After studies at the Academy of Vienna and the Academy of Prague, he travelled extensively throughout Europe and the Middle East.

In 1926, while in Germany, he became attracted by the Die Bruecke group and two years later, he was called by the Czechoslovakian Government to help revive the artistic tradition of "behind glass" painting the Bohemian Forest. In 1929, he won the Rome Award of the Academy of Prague.

The year his works were burned at Berlin's Kronprinzen Palast, he was invited by the Iran Foundation advisor in the etablishment of an Iranian Academy.

He has held one-man shows in Prague, Berlin, Vienna, Dusseldorf, Kassel, Munich, Hamburg, Teheran, Mexico City, Havana, Montreal, Toronto, New York, Philadelphia and Los Angeles.

Examples of his work can be found in the collection of the Stated Galaries, Vienna; the Stadtische Galerie, Gassel, as well as in the collection of the Shah of Iran.

He calls his style expressionistic and says: "I aim to express my conception of today's spiritual world."

Hedrick, who lives at 345A Spadina Ave., Toronto, was born May 1, 1930, in Windsor, Ont.

He studied painting under Rico Lebrun and James Pinto at the Institute Allende in San Miguel, Mexico, where he won a painting scholarship.

Exhibitions of his work have been held in Toronto, Brooklyn, Louisville, Rochester and other centres.

He is represented in the permanent collection of the Art Gallery of Toronto.

Bowden's
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226 RICHMOND ST. WEST—TORONTO

Montreal-Matin
Montreal, Que. (Daily)
(Circ. M-F 120,110 Sat. 94,030

Monday November 2 1964

Deux artistes exposent

"GALERIE 12"

E-13-M

Benita Sanders, de New York, et James A. S. Macdonald, de Vancouver, présenteront la troisième des expositions de la série "Galerie 12" au Musée des Beaux-Arts de Montréal du 30 octobre au 15 novembre.

Mlle Sanders, qui habite au 437 ouest, 22e Rue, New York, est née le 6 avril 1935, en Angleterre. Elle est maintenant citoyenne canadienne.

Elle a étudié au Chelsea Art School de Londres; au Belli Arti de Florence et à l'Atelier 17 de Paris.

Elle fait de la gravure en creux et déclare à ce sujet:

"Je me suis orientée vers ce procédé depuis quatre ans. Je m'intéresse, en particulier, à faire ressortir les qualités sculpturales de mes plaques de cuivre ou de zinc.

"Il s'agit donc d'accentuer le relief et les formes. Je m'inspire souvent des assemblages de pierre et de roc pour obtenir de meilleurs résultats."

James Macdonald, qui réside au 3972 ouest, 36e Avenue, Vancouver, est né le 7 décembre 1921, à Abbey, Saskatchewan.

Il est professeur à l'Université de Colombie-Britannique. Il a fait ses études à l'Ecole d'art de Vancouver, au Slade School de Londres et à l'Institut San Miguel de Allende, au Mexique.

Il a exposé auparavant à Vancouver, Los Angeles, Victoria et Rome. Ses oeuvres sont entrées dans les collections permanentes de la Galerie nationale du Canada et de la Galrie d'art de Vancouver.

En 1951, il a remporté une bourse Emily Carr; en 1957, une bourse de la Fondation Koerner et en 1962, une bourse du Conseil des Arts du Canada.

Il dit:

"Il y a un dégagement progressif de la figure adossée à un paysage de ville; celle-là domine et apparaît de plus en plus isolée. Le mouvement, le geste et l'attitude de la figure recèlent tout ce que je veux exprimer en peinture et en sculpture.

"J'utilise tous les moyens visuels susceptibles de communiquer mes concepts."

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Quebec L'Evenement
Quebec, P.Q.
Daily. Morn. Circ. 11,340)

Wednesday November 4 1964

Exposition Sanders-Macdonald

W-13-M

Benita Sanders, de New York, et James A. S. Macdonald, de Vancouver, présentent la troisième des expositions de la série "Galerie 12" au Musée des Beaux-Arts de Montréal, jusqu'au 15 novembre.

Mlle Sanders, qui habite à New York, est née le 6 avril 1935 en Angleterre. Elle est maintenant citoyenne américaine.

Elle a étudié au Chelsea Art School de Londres; au Belli Arti de Florence et à l'Atelier 17 de Paris.

Elle fait de la gravure en creux et déclare à ce sujet: "Je me suis orientée vers ce procédé depuis quatre ans. Je m'intéresse, en particulier, à faire ressortir les qualités sculpturales de mes plaques de cuivre ou de zinc. Il s'agit donc d'accentuer le relief et les formes. Je m'inspire souvent des assemblages de pierre et de roc pour obtenir de meilleurs résultats."

James Macdonald qui réside à Vancouver, est né le 7 décembre 1921, à Abbey (Sask.).

Il est professeur à l'université de Colombie-Britannique. Il a fait ses études à l'Ecole d'art de Vancouver, au Slade School de Londres, et à l'Instituto San Miguel de Allende, au Mexique.

Il a exposé auparavant à Vancouver, Los Angeles, Victoria et Rome. Ses oeuvres sont entrées dans les collections permanentes de la Galerie nationale du Canada et de la Galerie d'art de Vancouver.

En 1951, il a remporté une bourse Emily Carr; en 1957, une bourse de la Fondation Koerner, et en 1962, une bourse du Conseil des Arts du Canada.

Il dit: "Il y a un dégagement progressif de la figure adossée à un paysage de ville; celle-là domine et apparaît de plus en plus isolée. Le mouvement, le geste et l'attitude de la figure recèlent tout ce que je veux exprimer en peinture et en sculpture. J'utilise tous les moyens susceptibles de communiquer mes concepts."

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226 RICHMOND ST. WEST—TORONTO

Ottawa Citizen
Ottawa, Ont.
(Daily. Circ. 76,390)

Saturday November 7 1964

E-13-M

Montreal Museum

Benita Sanders, of New York, and James A. S. Macdonald of Vancouver, are presenting the third in the series of Gallery XII exhibitions in the Montreal Museum of Fine Arts until Nov. 15.

Oct 26, 64 Gazette



BENITA SANDERS

Gallery XII Series

Sanders' Exhibit

Benita Sanders, of New York, and James A. S. Macdonald, of Vancouver, will present the third in the current series of Gallery XII exhibitions at The Montreal Museum of Fine Arts from Oct. 30 to Nov. 15.

Miss Sanders, who lives in New York, was born April 6, 1935, in England. She is now a Canadian citizen.

She studied at the Chelsea Art School, London; Belli Arti, Florence; and Atelier 17, Paris.

Intaglio prints are her favorite medium and she says of her style and aims:

"For the last four years, I have specialized in printmaking. I am interested in particular in developing the sculptural qualities of the copper and zinc plates from which the prints are made.

"To accomplish this, high relief and strong shapes are used. Stones and rock formations have served as the inspiration for many prints."

Macdonald, who lives in Vancouver, was born Dec. 7, 1921, in Abbey, Sask.

A professor at the University of British Columbia, he studied at the Vancouver School of Art, the Slade School in London and the Instituto San Miguel de Allende, Mexico.

He has exhibited previously in Vancouver, Los Angeles, Victoria, and Rome and is represented in the permanent collections of the National Gallery of Canada and the Vancouver Art Gallery. In 1951, he won an Emily Carr Scholarship; in 1957, a Koerner Foundation scholarship and in 1962, a Canada Council senior arts fellowship.

Says he:

"There has been a steady development away from the figure in a cityscape to the figure more dominant and isolated. The figure's movement, gesture and mood can embody all I hope to say. I use any and all visual means to communicate my concepts."

Le Devoir 3 oct, 64

Le bruit de la ville

GALERIE 12

Benita Sanders, de New York, maître graveur, et James Macdonald, de Vancouver, boursier 1962 du Conseil des Arts du Canada, présenteront la troisième des expositions de la série "Galerie 12" au Musée des Beaux-Arts du 30 octobre au 15 novembre.

TOILES ET RAIL

A la Gare centrale du Canadien National, exposition, du 30 octobre au 30 novembre, des huiles de Ronald Davies et Kurt Maurer.

ZIZI

Du 10 au 15 novembre, à la Place des Arts, Zizi Jeanmaire et sa revue parisienne de 50 artistes. Chorégraphie et mise en scène de Roland Petit. Costumes de Yves Saint-Laurent.

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

Montreal-Matin
Montreal, Que. (Daily)
(Circ. M-F 120,110 Sat. 94,0

Wednesday October 14 1964

Galerie 12

Karl May expose à Montréal

F-13-M

Karl May, de Rawdon (Qué.), dont les toiles furent brûlées à Berlin en 1939 parce qu'elles étaient considérées comme de l'"entartete Kunst" (art décadent), partagera la seconde exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal avec Robert Hedrick, de Toronto.

Tous deux montreront des huiles. Leur exposition commencera le 9 octobre pour se terminer le 25 du même mois.

Karl May est né en Bohême en 1901, au coeur d'une région célèbre pour sa porcelaine et ses verreries. Après avoir étudié aux académies de Vienne et de Prague, il voyagea dans la plupart des pays d'Europe et du Moyen-Orient.

En 1926, il se joignit au groupe "Die Bruecke", en Allemagne. Deux ans plus tard, le gouvernement tchèque lui demanda de faire revivre une ancienne tradition de peinture sous verre dans la région de la forêt de Bohême. En 1929, il remporta le prix de Rome à l'Académie de Prague.

Lorsque ses oeuvres furent brûlées au palais Kronprinzen de Berlin, la Fondation iranienne l'invita à participer à l'établissement de l'Académie de l'Iran en qualité de conseiller artistique.

Il a exposé à Prague, Vienne, Dusseldorf, Kassel, Munich, Hambourg, Téhéran, Mexico, La Havane, Montréal, Toronto, New York, Philadelphie et Los Angeles.

On retrouve de ses oeuvres dans les collections de la Staats Galerie de Vienne; la Stadtische Galerie de Kassel ainsi que chez le shah d'Iran.

Il qualifie son style d'expressionniste et ajoute: "Je voudrais exprimer ma conception du monde spirituel d'aujourd'hui."

Le peintre Robert Hedrick, qui habite au 435A, av. Spadina, Toronto, est né le 1er mai 1930 à Windsor (Ont.).

Il a étudié la peinture avec Rico Lebrun et James Pinto à l'Institut Allende de San Miguel, au Mexique, où il obtint une bourse.

Il a exposé à Toronto, Brooklyn, Louisville, Rochester et bien d'autres endroits et il est représenté dans la collection permanente de la Galerie d'art de Toronto.

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226 RICHMOND ST. WEST—TORONTO

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)

Saturday October 31 1964

M-13-M

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St W., 842-8091).

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—To Nov. 5: HABITAT '67 — Drawings, photos and scale models of Moshe Safdie's proposed housing complex of Expo '67 staged by Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery.

—GALLERY XII Oct. 30 - Nov. 15: Paintings by James A. Macdonald, Vancouver and Benita Sanders, N.Y.C.

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

Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday October 21 1964

Fine Arts Museum

F-13-M

Karl May, of Rawdon, Que., whose works were burned in Berlin in 1939 as "entartete Kunst" (decadent art), is sharing the second Gallery XII series of the current season at The Montreal Museum of Fine Arts with Robert Hedrick, of Toronto.

Both artists are showing paintings in the exhibition which continues until Oct. 25.

May was born in Bohemia, Austria, in 1901, in the area of Bohemian glass making and religious glass painting. After studies at the Academy of Vienna and the Academy of Prague, he travelled extensively throughout Europe and the Middle East.

In 1926, while in Germany, he became attracted by the Die Bruecke group and two years later, he was called by the Czechoslovakian Government to help revive the artistic tradition of "behind glass" painting the Bohemian Forest. In 1929, he won the Rome Award of the Academy of Prague.

The year his works were burned at Berlin's Kronprinzen Palast, he was invited by the Iran Foundation advisor in the etablishment of an Iranian Academy.

He has held one-man shows in Prague, Berlin, Vienna, Dusseldorf, Kassel, Munich, Hamburg, Teheran, Mexico City, Havana, Montreal, Toronto, New York, Philadelphia and Los Angeles.

Examples of his work can be found in the collection of the Stated Galaries, Vienna; the Stadtische Galerie, Gassel, as well as in the collection of the Shah of Iran.

He calls his style expressionistic and says: "I aim to express my conception of today's spiritual world."

Hedrick, who lives at 345A Spadina Ave., Toronto, was born May 1, 1930, in Windsor, Ont.

He studied painting under Rico Lebrun and James Pinto at the Institute Allende in San Miguel, Mexico, where he won a painting scholarship.

Exhibitions of his work have been held in Toronto, Brooklyn, Louisville, Rochester and other centres.

He is represented in the permanent collection of the Art Gallery of Toronto.

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226 RICHMOND ST. WEST—TORONTO

La Patrie
Montreal, Que.
(Week-End. Circ. 193,300)

Thursday October 29 1964

beaux-arts

O-13-M

Coin des Arts, gare Centrale : Ronald Davies et Kurt Maurer exposent.

Galerie Le Gobelet : Léo Ayotte, peintre montréalais, exposera durant tout le mois de novembre.

Galerie Zanettin : Exposition des peintures de Guy Paradis. Tous les jours de 9 h. 30 à 5 h. 30, jeudi et vendredi soir de 7 h. 30 à 9 h. 30.

Galerie Waddington : Exposition des récentes peintures de Plaskett. Du lundi au samedi, 9 h. 30 à 5 h. 30, mercredi de 7 h. 30 à 10 h.

Galerie Camille Hébert : Peintures et gravures de James Guitet. Tous les jours de 10 h. 30 à 5 h. 30, sauf le dimanche. Mercredi soir de 8 h. à 10 h.

Musée des Beaux-Arts : Benita Sanders de New York et James A. S. MacDonald de Vancouver exposent.

La Galerie Soixante : Exposition des oeuvres de Thérèse Champagne. Du lundi au vendredi de 2 h. à 10 h.; les samedis et dimanches de 2 h. à 5 h.

Centre d'Art de l'Elysée : Exposition des bas-reliefs lumineux de Mario Merola.

Galerie Artlenders : Exposition de l'artiste-peintre Sylvia Ary.

Galerie libre : Exposition de pierres et bois gravés, sculptures de Stanley Lewis. Du lundi au vendredi de 11h. à 6 h., samedi de 11 h. à 5 h. 30, mercredi de 8 h. à 10 h.

L'Art français : Sculptures de Pierre Roland Dinel. Le vendredi jusqu'à 9 h. et le samedi jusqu'à 5 h.

Galerie du siècle : Exposition de Guido Molinari. Tous les jours de 10 h. à 6 h. Mercredi soir de 8 h. à 10 h. Dimanche de 2 h. à 5 h. 30.

Current Events
Nov. 7

ART

MONTREAL MUSEUM OF FINE ARTS

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—GALLERY XII: Paintings by Richard Lacroix and Jori Smith.

BONSECOURS GALLERY

To end of November: Paintings, sculptures, enamels by Canadian artists. (363 St. Paul St. E., 861-3151).

CENTRE D'ART DE L'ÉLYSÉE

Mario Merola, illuminated bas-reliefs. (35 Milton St. W.)

MONTREALER NACHRICHTEN

Was gibt es im Museum, 1379 Sherbrooke Street W.?

Nov 14

Sammlung moderner canadischer Künstler der Familie Bronfman; Finlayson-Sammlung chinesischer Malereien; 85. Jahresausstellung der Royal Canadian Academy. Mittwoch, 11. Nov., 6.30 p.m. und 8.30 p.m. „Toscanini"-Film (Englisch und Französisch), Kommentar Wilfried Pelletier. Mittwoch, 18. November, 6.30 und 8.30 p.m. Unescofilm „Mexico" in Englisch. Mittwoch, 25. November, 8.00 p.m. Montrealer Künstler demonstrieren das Malen eines Kopfes und einer Landschaft in Öl.

Robert G. Coles

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

La Patrie, Montreal, Que.
November 5, 1964

871

beaux-arts

Galerie libre : (2100 Crescent). Exposition Kittie Bruneau. Tous les jours de 11h. à 6 h., fermé le dimanche. Mercredi soir de 8 h. à 10 h.

Centre d'art du Mont-Royal: Exposition Romualdas Bukauskas.

Galerie Agnès Lefort : Les peintures 1960-64 de Jack Shadbolt. Du lundi au samedi de 10 h. à 6 h., mercredi soir de 8 h. à 9 h.

Galerie du siècle : Exposition Claude Goulet. Tous les jours de 10h. à 6 h., mercredi soir de 8 h. à 10 h., dimanche, de 2 h. à 5 h. 30.

Galerie de l'étable : Eposition Jamm.

Galerie Morency : (1564 St-Denis). Exposition d'artiste canadiens comprenant Suzor Côté, Georges Delfosse, Emile Dyonnet, J.-C. Franchère, Henri Julien, Ulric Lamarche, et Vézina.

Coin des Arts, gare Centrale : Ronald Davies et Kurt Maurer exposent.

Galerie Le Gobelet : Léo Ayotte, peintre montréalais, exposera durant tout le mois de novembre.

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Two Generations in Petite Rivière

MONTREAL STAR

Artist Notes French Canadian Village Small Fry Have Undergone Striking Change in Appearance

BY ZOE BIE'ER

Jori Smith has painted three generations of children at Petite Rivière in Charlevoix county and loved them all. "But they've changed over the years," she said as she arranged some of her recent paintings for her first public exhibition in 10 years. It opens Friday in the Montreal Museum of Fine Arts and will continue until Dec. 6.

"Last summer I painted the children of the children I first painted just over a quarter of a century ago and they might have been separated by centuries." She describes today's youngsters in Petite Rivière as modern in outlook as well as sturdier and taller. "They have a different look about the eyes."

She believes that the main factor responsible for this change is TV. "Television has opened their minds to the world and, more than that, it has taught them nutrition. One of my neighbors could hardly fry an egg when I first summered there 35 years ago but now she follows all the TV cooking classes and is very conscious of vitamins. The old ways have gone almost completely. Then no one except the curé and a few summer visitors had cars. Now everyone has one or two. Then everything used to be made at home a d families ate what they could grow on their poor farms. Now the men work in Lévis or Quebec as day laborers and all of them are employed so they buy most of their food. The people in Charlevoix county are more independent than they used to be and their children have a lively sense of curiosity which their parents lacked 30 years ago. But there is still not a Separatist in my village. They don't seem to have heard of the movement."

Many of the paintings that Jori Smith will show in the Museum this month show the modern children of Petite Rivière. The artist, who describes herself as an instinctive painters, one who works without being conscious of belonging to one school or another, says that children are her favorite subjects. "Somehow I can't paint people over 25," she admits, "that is why I've never been a success as a portrait painter except with children."

Interviewed in her studio on Ste. Famille street, where she has lived for 24 years, Jori noted that the most important influence in her life has been her marriage to Jean Palardy, author of "The Old Furniture of French Canada," who prior to the publication of this best seller was also well known as a producer, script-writer and camera man of documentary films.

Jori recalls that when she married she was as she terms it "almost totally uneducated but I believed I was a genius. Jean," she says "opened my mind to other interests beside painting and above all taught me the wonders of French culture and French painting. He taught me to be self-critical and difficult to please when it came to my own work. I needed this discipline. Before I married I was a wild, impulsive, compulsive painter, who relied completely on spontaneity and produced dashed-off-jobs."

She is also thankful that marriage with Jean Palardy permitted her to become part of "the French Canadian way of life." She says that "I now even think of myself as French Canadian and much of my life has been spent in the heart of French Canada. In Petite Rivière I am the only English Canadian for miles around but in spite of my nonconformist ways I have always been accepted not only without question but with deep affection."

One of Jori's most outstanding characteristics is a refreshing honesty combined with a sense of humor. She's a self-sufficient person, content to live alone as long as she can paint, play the piano, read and watch a few carefully selected TV programs. When she was younger she travelled widely painting as she went. She has gone many times to southern Europe on painting trips and also painted in Haiti and Guatemala. "But I seldom travel now," she says, "it is too difficult. I like to stay home and am content with Petite Rivière and Ste Famille street."

She says she has no theories nor formulas about painting. "I paint as some people sing, well or badly as the case may be, but always with joy. For me it is the only way I have of expressing the satisfaction of being alive."

Although children are her favorite subjects she seldom paints happy children. "Sometimes I find that while children do not, like adults, mirror all life's experiences in their faces, they do have a latent sadness in their faces when in repose. My paintings must show this."



Staff Photo by Lloyd Blackham

Jori Smith photographed in her studio on Ste. Famille street. The painting on the easel and the one on the wall are of two sisters from the village in Charlevoix county, where the artist spent the summer. Behind her is one of the French Canadian antiques, collected by Jean Palardy. Jori Smith is exhibiting some of her paintings at the Montreal Museum of Fine Arts from Nov. 20 to Dec. 6.

LE DEVOIR 19 nov. 64.

le bruit de la ville

CINE-ANTHOLOGIE

Du 21 au 30 décembre, la Comédie Canadienne présentera "Ciné-anthologie", comprenant un film mexicain d'Alazraki, "Devi the Goddess" de Satayajit Ray, "Feux dans la plaine" de Kon Ichikawa, "Come back Africa" et "On the Bowery" de Lionel Rogosin, si toutefois "Le Vol rose du flamand", la comédie musicale de Clémence Desrochers, ne dépasse pas, par son succès, le cap des fêtes.

BONET

Vernissage mercredi prochain, à 20 h., à la galerie Camille-Hébert, des oeuvres de Jordi Bonet, qui seront exposées du 25 novembre au 9 décembre.

STENDHAL

M. Victor Brombert, directeur de l'Institut de français de l'Université Yale, prononcera une conférence publique sur "La vision poétique de Stendhal dans *La Chartreuse de Parme*. A l'Université McGill, mercredi prochain, à 20 h. 15.

FERLAND

Récital de Jean-Pierre Ferland et de Lise St-Jean samedi à 20 h. 30 à l'école Eulalie-Durocher, 4350, rue Hochelaga.

STRINDBERG

La première de "La Danse de mort" de August Strindberg aura lieu au Théâtre Orpheum mardi prochain à 20 h. 30.

LEON-BLOY

Présidé par Léonce Trépanier, le Cercle Léon-Bloy célébrera dimanche son 15e anniversaire de fondation par une réunion au 6764 rue Chambord à 20 h. 15, où sera discutée la réalisation de quelques projets d'envergure.

GAILLARDE

De la scène de la Comédie-Canadienne, Colette Renard fait reprendre le refrain des "Filles de La Rochelle" par les dames en leur disant: "Allez-y, mesdames! Vous n'avez pas le plus difficile. La poésie est de votre côté."

GALERIE 12

Le peintre-graveur Richard Lacroix et le peintre Jori Smith, tous deux de Montréal, sont les artistes invités de la prochaine exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal. L'exposition sera ouverte du 20 novembre au 6 décembre.

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Montreal Panorama
Montreal, Que.
(Con-Mag. Mthyl.)
Galerie 12
1964 - NOVEMBER - 1964

P13 M **MUSEUMS**

Montreal Museum of Fine Arts—Open from 10 a.m. to 5 p.m. Tuesday through Saturday and from 2 p.m. to 5 p.m. on Sunday, closed Monday, at 1379 Sherbrooke Street West. No admittance charge; free guided tours. As well as permanent exhibits of ancient art, period furniture, china, jewellery, Canadiana, etc., the museum holds special exhibitions of outstanding collections and contemporary artists:

November 7 to 29—Annual Exhibition of paintings "The Royal Canadian Academy".

November 1 to 15—A collection of paintings by J. A. Macdonald and Benita Sanders.

Musée des Beaux-Arts, à 8 h. 30 : "Soirée Cinéma-Rencontre" avec le sculpteur Armand Vaillancourt.

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Current Events - Montreal
Montreal, Que.
(Con-Mar. Weekly. C. 9,270)

Saturday November 7 1964

Sat 12

M-13-M

ART

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—GALLERY XII: Paintings by Richard Lacroix and Jori Smith.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Sat 12
Montreal Gazette, Que.
November 19, 1964

New Exhibition Opens Friday At Museum

Well-known print-maker Richard Lacroix and painter Jori Smith, both of Montreal, will be featured artists in the new Gallery XII exhibition of The Montreal Museum of Fine Arts.

The exhibition, open from Nov. 20 to Dec. 6, will include paintings and engravings by Lacroix and paintings by Miss Smith.

Born in Montreal in 1939, Lacroix studied at the Institut des Arts graphiques de la Province de Québec, the Ecole des Beaux-Arts de Montréal and Atelier 17 in Paris.

He is represented in the permanent collection of the Montreal Museum, the National Gallery of Canada, l-Ecole des Beaux-Arts de Montréal, the Cabinet des Estampes in Paris, the universities of Sherbrooke and Sir George Williams, and the municipal libraries of Toronto and Montreal.

In 1964 alone, he won three prizes; at the International Biennale at Lugano, Switzerland; the Second Burnaby National Print Show, and the Canadian Graphic Association.

Miss Smith has exhibited widely in Canada and is represented in the permanent collection of the Musée de Québec, the Montreal Museum and the National Gallery of Canada.

Oil is her favorite medium.

Sir George Williams Expands Its Canadian Collection

By Robert Ayre

A YEAR AGO, when the first harvest was laid before the faculty and students of Sir George Williams University, I said that they had the beginnings of a fine collection of Canadian art to put in their galleries when the new building is opened in 1966. With 60 acquisitions this year, they have doubled their holdings and we need no longer speak of beginnings. They have a collection.

This doesn't mean that it is finished. As Alfred Pinsky says, 1964 has been a year of continuous searching, and the search goes on. When contemporary Quebec has been fully explored, there is the rest of Canada, and when that ground has been covered there is the past to look into. Already a start has been made with a charming little shorescape by William Raphael (1833-1914).

The new acquisitions are on view at the Faculty Club, 2015 Drummond. Don't worry about interrupting professors at tea. They are too pleased with the whole idea, I'm told, to mind, and the show is worth the risk.

YOU'LL FIND Riopelle, Pellan, Molinari, de Tonnancour and Bellefleur in works that are not large in scale but that could hardly have been better chosen to represent important phases in their individual styles. Other phases will no doubt be brought out as the collection grows. Sir George was wise to get a 1961 Alleyn and to acquire prints by Dumouchel and Lacroix, made before they turned so definitely to painting. The way is opened to insights beyond the obvious in the gouaches of Rita Letendre and the drawings of Lismer, de Tonnancour, Mousseau, Louis Jaque, André Jasmin, Bellefleur, Dallaire and Hurtubise.

Key people from other parts of Canada include Shadbolt, Jarvis and Françoise André from British Columbia, Lindner from Saskatchewan, Hodgson, Urquhart, Gordaneer and Boyd from Ontario and Humphrey and Molly Bobak from the Maritimes. The late Pegi Nicol Macleod is represented by two typical oils, a portrait surrounded by a welter of memories and a montage, "Johnny Comes Marching Home."

The sculpture extends the range of the collection far beyond Canada. Besides works by Anne Kahane, Ethel Rosenfield, Robert Roussil, Gerald Gladstone and Walter Yarwood, and a totem pole from B.C., it contains carvings from South America, Africa, Oceania and Siam.

I can well understand the Vice-Principal, Douglass Burns Clarke, when he speaks of the transformations the collection has already brought into the life of the university.

STILL ONLY 25, Richard Lacroix has won international recognition as a printmaker, but it seems that he looks upon his eight years of training in graphics as a preparation for painting, and it is as painter that he appears in the new Gallery XII show at the Museum. He carries over his interest in line and texture, but for the sake of color — "I attach a great deal of importance to color", he says — he has put himself in a straightjacket of regularly spaced verticals.

He is not a Molinari man, however. He doesn't paint completely flat and clean-cut, but allows himself the heresy of inequalities of tone and a tattering of the edge; lets in air and life, so that the stripes and ridges are sometimes like stems breaking into leaf all along their length. He gets his color by playing red, green or gold against blue, and some of it is handsome, but that's as far as it goes. I get the uneasy feeling of lengths cut out of wallpaper, though most of it is too positive to be tolerated over a wider area; and one, "Neigette", is like blue and white bathroom tile.

Lacroix belongs to the laboratory. Not so his neighbor, Jori Smith, too seldom seen these days. Her interest has always been people and she paints her grave, self-possessed little girls with sympathy, though these formal, slightly stiff, portraits, calm in color, clean in drawing, seem to me more objective than paintings I remember from other years. Some of that may be because, as she has said, children have changed. The little boy comes closer to the old pathos.

Along with the portraits and a few still lifes come 20 water color sketches made in Italy in 1959, a personal experience of color in the sun, painted fluently and happily.

IN HIS NEW gallery in the basement of Louis Frechette's house at 306 Sherbrooke East, Claude Haeffely is showing, through next Wednesday, prints and drawings by Ida Karskaya of Paris and Eva Landori of Montreal. The first is extremely reticent, and even inward, in her intaglios and sober color patches. Landori is outgoing. "Tell everyone now today I shall sing beautifully for my friends' pleasure," she writes across one drawing. She sings in swinging water color collages of wash and line and exuberant scribbles and doodles.

Through next Wednesday, George Waddington is presenting the Toronto sculptor Hanni Rothschild in her first Montreal exhibition of bronzes and ceramics. It's a lot of fun. Hanni — you just naturally call her Hanni — can be a bit gimmicky, as when she covers a tree trunk with ceramic woodpeckers and lines a weathered snake fence with jugs and owls and calls the contraption "The Wall of Peace", but she is too big in the lustiness of her ideas and the proportions of the pieces to be called whimsical. Humorous is the word; good, hearty, broad humor, without bawdiness. Her clowns are comics; so are some of her animals, like the dazed young bull and the wide, sly fox, and she has a wonderful way with hollow owls with wide-open eyes. The "Old King" doubles as a big bucket. I like the reduction of the "Knight" to the essentials — helmet, shield, spear and a bulwark of a breast.

ART

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—GALLERY XII: Paintings by Richard Lacroix and Jori Smith.

—STABLE GALLERY: "Creativity Knows No Age", organized by the Junior Associates of the Montreal Museum of Fine Arts - exhibition of some 30 paintings of different styles and interpretations by painters over 65. Paintings by Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc and Hébert.

The 85th annual exhibition of the Royal Canadian Academy of Arts featuring nearly 200 paintings, sculptures and architectural photos will also be staged at the museum until Nov. 26.

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Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)
Sem 12
Saturday November 14 1964

M-13-M



BOTANICAL GARDEN
Exhibition of a "Moscow Garden" featuring a mosaic of hundreds and hundreds of chrysanthemums against the background of a Moscow skyline including the outline of St. Basil's Cathedral. From Nov. 13 to Dec. 7 (Botanical Garden, corner of Sherbrooke St. and Pie IX Blvd.)

MUSEUM OF FINE ARTS
Lecture Hall, Art film series — UNESCO film evening. Featuring Arch in Maya and Orozco murals. Nov. 18, 6:30 and 8:30 p.m. (Museum of Fine Arts, Sherbrooke St. W., between Crescent and Bishop Sts.)

McGILL MUSEUM AUDUBON WILDLIFE FILMS
Third annual Audubon Wildlife program, sponsored by the Redpath Museum of McGill University will present William Ferguson's film "High Horizons". The camera is following the melting snows down the east slopes of the Rockies. Nov. 17, 8:30 p.m. (Physical Sciences Centre, 3450 University St.)

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CENTRE D'ART DE L'ÉLYSÉE
Mario Merola, illuminated bas-reliefs. (35 Milton St. W.)

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

DOMINION GALLERY
Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including Brianchon, Cempigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, 845-7471. Open daily 9 a.m. to 5:30 p.m. Closed Sunday.

GALLERIE AGNES LEFORT
Nov. 9 to 22 incl., paintings by Claude Goulet. Daily 10:00 a.m. to 6:00 p.m. Wed. eve. 8:00 to 10:00 p.m., Sunday 2:00 to 5:30 p.m. (1494 Sherbrooke St. West, 932-0072).

GALLERIE CAMILLE HÉBERT
To Nov. 11: James Guitet, paintings and engravings. Nov. 11-25: William Ronald, oil and gouache paintings: 10:30 a.m. - 5:30 p.m. daily except Sunday. Wed. eve. 8 - 10 p.m. (2075 Bishop St. 849-9931).

GALERIE DRESDNERE
Retrospective of figurative drawings by Harold Town (1949 - 1963). Open daily 10 a.m. to 5:30 p.m. (2170 Crescent St., 844-2246).

GALERIE DU SIECLE
To Nov. 8 - Guido Molinari. Open daily 10 a.m. to 6 p.m. Wednesday evening 8 - 10 p.m. Sunday 2 - 5:30 p.m. (1494 Sherbrooke St. W., 932-0072).

GALERIE HENAUT
To end of November. Artists of the Gallery. (1430 Sherbrooke St. W., 842-4513).

LIPPEL GALLERY
Oceanian Art, primitive art. (2159 Mackay St., 842-6369). Daily from 11 to 6:00 p.m., Wed. eve. 7:30 to 9:30 p.m.

GALERIE MARTIN
Artists of the Gallery. One rare painting by Chevalier Antoine Falardeau, painted in Italy in 1854. Exhibition of enameled sculptures by Claire Cadet. Daily 9 - 5:30 except Sundays. Wed. until 9 p.m. (1380 Sherbrooke St. W., 845-2062).

GALERIE MORENCY
Exhibition of Canadian artists including Suzor Coté, Georges Delfosse, Emile Dyonnet, J. C. Franchere, Henri Julien, Ulric Lamarche, Emile Vezina, from Nov. 7 to 30. (1564 St. Da[illegible] 845-6894).

MOUNT ROYAL ART CENTRE
Romualdas Bukauskas paintings, joint presentation of the Provincial Museum and the Montreal parks recreation. Open 1 to 7 p.m. daily. (Camillien-Houde Parkway circle).

SHERATON-MOUNT ROYAL HOTEL
To Nov. 23 - Irene Shaver Exhibition. Oil paintings. (Peel St. and Burnside).

WALTER KLINKHOFF GALLERY
Krieghoff and the early Canadians, Group of Seven and their contemporaries, master drawings. French paintings. (1200 Sherbrooke St. W., 288-7306).

SPORT

HOCKEY
Nov. 14 - Montreal Canadiens host the Detroit Red Wings. (Montreal Forum, 2313 St. Catherine St. West, 932-6131).

RACING
To end of November: Harness racing at Blue Bonnets, 7440 Decarie Blvd. at Jean Talon, every night at 8:15 except Sunday. General admission $1.00. Club House $2.50. Ladies admitted free on Wednesday night. Excellent dining room "Le Centaure".

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

Jonquiere-Kenogami-Arvida Le Jonquiere, Que. Reveil
(Weekly. Circ. 3,700)
Wednesday November 4 1964

Galerie 12
Besner (Larouche)

F-13-M

Des sculptures d'aluminium, en montre à Arvida

Le comité des Arts et métiers d'Arvida présentera une exposition des sculptures de M. Jacques Beaner, du 31 octobre au 8 novembre, dans le hall d'entrée de l'hôtel de ville d'Arvida.

M. Beaner se sert principalement de l'aluminium comme matière. Il a exposé au Arts Club de Montréal, au Salon des artistes français et au Salon de la jeune sculpture à Paris, au printemps 1964. Il doit aussi exposer au Salon des oeuvres libres à Paris, en décembre, ainsi qu'à la Galerie Martin à Montréal, le 18 novembre. En février, le Musée des Beaux-Arts de Montréal exposera des oeuvres de M. Beaner. Nul doute que le public de notre région sera vivement intéressé par cette manifestation artistique.

Les heures de visite sont les suivantes: de 2 à 5 heures, l'après-midi, les samedis et dimanches; de 7 à 10 heures, le soir, tous les jours jusqu'au 8 inclusivement.

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

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)
Thursday November 19 1964

Galerie 12

F-13-M



Le peintre-graveur Richard Lacroix et le peintre Jori Smith, tous deux de Montréal, sont les artistes invités de la prochaine exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

L'exposition sera ouverte du 20 novembre au 6 décembre. Elle groupe des toiles et gravures de Lacroix et des peintures de Mlle Smith.

Lacroix habite au 4825, rue St-André et Mlle Smith 3531, rue Ste-Famille.

Né à Montréal en 1939, Lacroix a étudié à l'Institut des Arts graphiques de la province de Québec, à l'Ecole des Beaux-Arts de Montréal et à l'Atelier "17" de Paris.

Il est représenté dans les collections permanentes du musée de Montréal, la Galerie nationale du Canada, l'Ecole des Beaux-Arts de Montréal, le Cabinet des Estampes de Paris, les universités de Sherbrooke et Sir George Williams ainsi que les bibliothèques municipales de Toronto et Montréal.

Au cours de cette dernière année, il a remporté trois prix: à la Biennale internationale de Lugano en Suisse; au deuxième Burnaby National Print Show et à l'Association des graveurs canadiens.

Il dit de son style:

"Mes huit années de formation graphique dans les disciplines suivantes: l'eau-forte, la lithographie, la sérigraphie, la gravure en relief, ainsique les multiples expériences avec ces techniques combinées m'ont permis d'élargir ma vision plastique et cela se remarque d'une façon particulière dans mes toiles.

"J'attache une grande importance à la fonction de la couleur, à son comportement et à son rôle plastique".

En 1961 et 1962, il a obtenu une bourse du Conseil des Arts du Canada et en 1964, une bourse du ministère des Affaires culturelles du Québec. Parmi les nombreux collectionneurs particuliers qui se sont intéressés à son oeuvre se trouve M. André Malraux, ministre des Affaires culturelles du gouvernement français.

Mlle Smith a exposé en divers endroits du Canada et elle figure dans les collections du musée de Québec, au musée de Montréal et à la Galerie nationale du Canada.

Elle préfère la peinture à l'huile à tout autre moyen d'expression.

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

La Patrie
Montreal, Que.
(Week-End. Circ. 198,300)
Thursday November 19 1964

Galerie 12

Exposition au musée des Beaux-Arts

F-13-M

Richard Lacroix expose présentement ses oeuvres au Musée de la rue Sherbrooke et ce jusqu'au 6 décembre. En plus de nombreuses gravures cet excellent artiste nous présente aussi des peintures. Les tableaux de Richard Lacroix se rapprochent de ses gravures; on y trouve une très belle recherche de couleurs. Pour Richard Lacroix la technique doit toujours servir la recherche d'une image.

Pour terminer nous invitons nos lecteurs à faire une visite au Musée afin de se rendre compte par eux-mêmes du magnifique talent de cet artiste qui a su jusqu'à maintenant nous faire honneur et qui, nous en sommes certain, continuera.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Quebec L'Action
Quebec, P.Q.
(Daily. Circ. 47,040)
Friday October 30 1964

Expo de Jacques Basner à Arvida

F-13-M

Le Comité des Arts et Métiers d'Arvida présentera une exposition de sculptures de M. Jacques Basner, du 31 octobre au 8 novembre inclusivement, dans le hall d'entrée de l'hôtel de ville de la cité d'Arvida.

M. Basner se sert principalement de l'aluminium comme matière. Il a exposé au Arts Club à Montréal; au Salon des Artistes Français et au Salon de la Jeune Sculpture à Paris au printemps 1964. Il doit aussi exposer au Salon des Oeuvres Libres à Paris en décembre 1964, ainsi qu'à la Galerie Martin à Montréal le 18 novembre prochain. En février, le Musée des Beaux-Arts de Montréal exposera des oeuvres de M. Basner.

Nul doute que le public de notre région sera intéressé à visiter cette exposition. Heures de visites :

2 h. à 5 h. 15 après-midi, les samedis et dimanches; et 7 h. à 10 h. du soir, tous les jours du 31 octobre au 8 novembre inclusivement.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué.
October 30, 1964

Expo de Jacques Basner à Arvida

871

Le Comité des Arts et Métiers d'Arvida présentera une exposition de sculptures de M. Jacques Basner, du 31 octobre au 8 novembre inclusivement, dans le hall d'entrée de l'hôtel de ville de la cité d'Arvida.

M. Basner se sert principalement de l'aluminium comme matière. Il a exposé au Arts Club à Montréal; au Salon des Artistes Français et au Salon de la Jeune Sculpture à Paris au printemps 1964. Il doit aussi exposer au Salon des Oeuvres Libres à Paris en décembre 1964, ainsi qu'à la Galerie Martin à Montréal le 18 novembre prochain. En février, le Musée des Beaux-Arts de Montréal exposera des oeuvres de M. Basner.

Nul doute que le public de notre région sera intéressé à visiter cette exposition. Heures de visites :

2 h. à 5 h. 15 après-midi, les samedis et dimanches; et 7 h. à 10 h. du soir, tous les jours du 31 octobre au 8 novembre inclusivement.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

La Voix du Lac-St-Jean
St-Felicien, Que.
(Weekly. Circ. 1,950)
Wednesday November 4 1964

EXPOSITION DE SCULPTURES

W-13-M



Le Comité des Arts et métiers d'Arvida présentera une exposition de sculptures de M. Jacques Besner, du 31 octobre au 8 novembre inclusivement, dans le hall d'entrée de l'hôtel de ville de la cité d'Arvida.

M. Besner se sert principalement de l'aluminium comme matière. Il a exposé au Arts Club à Montréal; au Salon des Artistes Français et au Salon de la Jeune Sculpture à Paris au printemps 1964. Il doit aussi exposer au Salon des Oeuvres Libres à Paris en décembre 1964, ainsi qu'à la Galerie Martin à Montréal le 18 novembre prochain. En février, le Musée des Beaux-Arts de Montréal exposera des oeuvres de M. Besner.

Nul doute que le public de notre région sera intéressé à visiter cette exposition. Heures de visites: 2 h. à 5 h. l'après-midi, les samedis et dimanches; et 7 h. à 10 h. du soir, tous les jours du 31 octobre au 8 novembre inclusivement.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Quebec L'Action
Quebec, Que.
(Daily, Circ. 45,243)
Friday November 20 1964

Les peintres Lacroix et Smith ont été invités au Musée des B.-A. de Montréal

O 13-M

Le peintre-graveur Richard Lacroix et le peintre Jori Smith, tous deux de Montréal, sont les artistes invités de la prochaine exposition de la série "Galerie 12" au Musée de Beaux-Arts de Montréal.

L'exposition sera ouverte du 20 novembre au 6 décembre. Elle groupe des toiles et gravures de Lacroix et des peintures de Mlle Smith.

Lacroix habite au 4825, rue St-André et Mlle Smith au 3531, rue Ste-Famille.

Né à Montréal en 1939, Lacroix a étudié à l'Institut des Arts graphiques de la province de Québec, à l'Ecole des Beaux-Arts de Montréal et à l'Atelier "17" de Paris.

Il est représenté dans les collections permanentes du musée de Montréal, la Galerie nationale du Canada, l'Ecole des Beaux-Arts de Montréal, le Cabinet des Estampes de Paris, les universités de Sherbrooke et Sir George Williams ainsi que les bibliothèques municipales de Toronto et Montréal.

Au cours de cette dernière année, il a remporté trois prix : à la Biennale internationale de Lugano en Suisse; au deuxième Burnaby National Print Show et à l'Association des graveurs canadiens.

Il dit, de son style :

"Mes huit années de formation graphique dans les disciplines suivantes : l'eau-forte, la lithographie, la sérigraphie, la gravure en relief, ainsi que les multiples expériences avec ces techniques combinées m'ont permis d'élargir ma vision plastique et cela se remarque d'une façon particulière dans mes toiles.

"J'attache une grande importance à la fonction de la couleur, à son comportement et à son rôle plastique".

En 1961 et 1962, il a obtenu une bourse du Conseil des Arts du Canada et en 1964, une bourse du ministère des Affaires culturelles du Québec. Parmi les nombreux collectionneurs particuliers qui se sont intéressés à son oeuvre se trouve M. André Malraux, ministre des Affaires culturelles du gouvernement français.

Mlle Smith a exposé en divers endroits du Canada et elle figure dans les collections du musée de Québec, au musée de Montréal et à la Galerie nationale du Canada.

Elle préfère la peinture à l'huile à tout autre moyen d'expression.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué. November 19, 1964

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST – TORONTO
Montreal Le Devoir Galerie 12
Montreal, Que.
(Daily, Circ. 40,325)
Tuesday November 24 1964

sie est de votre côté.

GALERIE 12 871

Le peintre-graveur Richard Lacroix et le peintre Jori Smith, tous deux de Montréal, sont les artistes invités de la prochaine exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal. L'exposition sera ouverte du 20 novembre au 6 décembre.

EXPOSITIONS W-13-M

Le sculpteur François Soucy a verni hier une exposition de constructions optiques. Jean Sarrazin qui préface l'exposition dit: "François Soucy se trouve ainsi à dépasser la sculpture abstraite pour pressentir l'élan et le devenir des formes..." A la Galerie du Siècle. D'autre part, on peut voir jusqu'au 6 décembre des peintures et des gravures de Richard Lacroix au musée des B.A.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Galerie 12
Montreal-Matin, Que. November 25, 1964
871

MONTREAL-MATIN, MERCREDI, 25 NOVEMBRE 1964

Canelaur par TEK

TOUT LE MONDE... *y passe !*

Notre suggestion de voir le maire de MONTREAL porter un collier dans les cérémonies publiques est très bien accueillie dans les milieux municipaux et déjà des joailliers de renom pensent au projet qu'ils pourraient soumettre lors d'un concours artistique à ce propos... **Le critique GUY SYLVESTRE, responsable de la partie française dans le premier dictionnaire bio-biographique des écrivains canadiens, a oublié nos meilleurs auteurs...** La mère de la diseuse CLEMENCE DESROCHERS et épouse du poète ALFRED DESROCHERS vient de mourir... **C'est madame MADELEINE ARBOUR qui s'occupe de l'exposition du concours artistique de la province...**

* * *

Plusieurs membres de l'ICAP, Institut Canadien des Affaires Publiques, voudraient que les journées d'études de l'an 65 fussent consacrées aux problèmes de la radio et de la télévision... **Comment se fait-il que plus de la moitié des collecteurs de comptes montréalais agissent sans permis dans la plus complète illégalité sans être le moins du monde inquiétés par qui que ce soit ?...** Nos agents de circulation se proposent cet hiver d'être sévères pour les automobilistes qui roulent avec un pare-brise plein de neige. Fini, le radar !... **Le chanteur YOLAND GUERARD a une ingénieuse idée pour se reposer de sa maison de STE-ADELE : faire lumière allumée sur la façade signifie que toute visite est interdite !...**

* * *

La parade du PERE NOEL de la maison EATON est toujours présentée à TORONTO une semaine avant de l'être à MONTREAL. On y ajoute ici les inscriptions bilingues, les fanfares, "les corps de majorettes" comme on dit, quelques chars allégoriques québecois comme celui de RADISSON, (mais n'a-t-il pas fondé la compagnie de la BAIE D'HUDSON ?), un vieux bonhomme barbu capable de dire quelques mots en français et, comme de raison, quelques drapeaux fleurdelisés ! Parlant du PERE NOEL, celui qui l'incarnait durant de nombreuses années, un certain monsieur DORAIS, était, dans la vie de tous les jours, un détective municipal !...

* * *

Une exposition à voir, celle de RICHARD LACROIX, peintre et graveur, qui se tient jusqu'au 6 décembre au Musée des Beaux-Arts... **Les membres du jury qui avait à choisir les meilleurs projets de futures fontaines ne sont pas d'accord sur la suggestion faite ici même d'exposer tous les envois afin de permettre au public de porter jugement à son tour. Les uns trouvent l'idée très bonne; les autres voudraient oublier au plus vite. Mais pourquoi donc, je vous le demande ?...** Les presbytères reçurent dimanche dernier des centaines d'appels téléphoniques venant de paroissiens qui voulaient savoir s'ils pouvaient communier la journée même, seulement après une heure de jeûne...

* * *

Le nouveau Comité des citoyens de GRANBY n'est pas superstitieux : il est composé de treize membres... **Le lieutenant-colonel ENGENE PREVOST, expert dans la loi des faillites, vient de faire, à l'âge de 89 ans, son premier voyage par avion en allant passer ses vacances à MIAMI...** Le nouvel immeuble de la caisse d'économie des pompiers de MONTREAL, voisin du nôtre, aura franchement belle allure...

* * *

M. JEAN BOULIANE, candidat malchanceux aux dernières élections de VILLE SAINT-MICHEL, s'est brisé les deux jambes en tentant d'enlever sur un échafaudage de son geste a du bon, malgré cette infortune, et qu'il devrait être imité par tous les candidats aux diverses élections fédérales, provinciales, municipales. Pourquoi pas un régiement municipal qui forcerait tout candidat à ramasser, sept jours après tout appel au peuple, tout son attirail publicitaire ? Nos villes seraient un peu plus propres. Le civisme, comme chacun sait, c'est une foule de petites choses. Et tous ces citoyens qui nous ..breuvent de leçons de civisme durant la période électorale devraient avoir la décence, même vaincus, qu'il leur en reste un brin au lendemain du vote, vous ne pensez pas ?...

* * *

Pas moyen de se fier à qui que ce soit : un médecin newyorkais vient de déclarer que les jeunes qui fument vers 16 et 17 ans grandissent plus que les autres. Et dire que mes éducateurs disaient exactement le contraire à l'école... **Les nouvelles lois liturgiques de la messe sont une menace sérieuse pour nos chorales paroissiales et nos organistes...** Réponse à monsieur P.M.T. de STE-THERESE : Non, ça ne me choque pas de voir tel joueur de hockey faire son signe de croix avant de sauter sur la glace ou d'apprendre que tel autre place une médaille sous le ruban gommé de son bâton. Ils ont droit à la liberté religieuse comme tout le monde et si ça leur donne confiance, tant mieux. Chicaneriez-vous tel comédien parce qu'avant d'entrer en scène, il caresse une patte de lapin, touche du bois ou bien fait son signe de croix dans les coulisses ?...

* * *

ET LE MOT DE LA FIN. Une minuscule voiture vient de se cogner contre l'arrière d'un camion.

—Dites donc, mademoiselle, demande le camionneur, qu'est-ce que vous faites pour vous arrêter quand je ne suis pas là ?

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

La Patrie, Montreal, Que.
November 19, 1964

l'ART pour tous

par SUZANNE LAMER

Richard Lacroix, graveur et peintre

Nous avons récemment rendu visite à Richard Lacroix dans son atelier de la rue Saint-Christophe afin de nous rendre compte comment et dans quelle atmosphère ce graveur travaillait. Situé au-dessus d'un garage, l'atelier est assez grand et très bien éclairé. Enfin, c'est un endroit où il fait sans doute bon travailler, mais je crois qu'il vaudrait mieux employer ici le terme créer.

Richard Lacroix, un créateur

Même si depuis longtemps la gravure est un médium d'expression beaucoup employé, Richard Lacroix est vraiment original dans les oeuvres qu'il exécute et il faut croire que nous ne sommes pas les seuls à penser ainsi puisque même s'il n'est âgé que de vingt-sept ans ce graveur a déjà remporté nombre de prix ainsi que des bourses pour pouvoir poursuivre ses études artistiques à l'étranger.

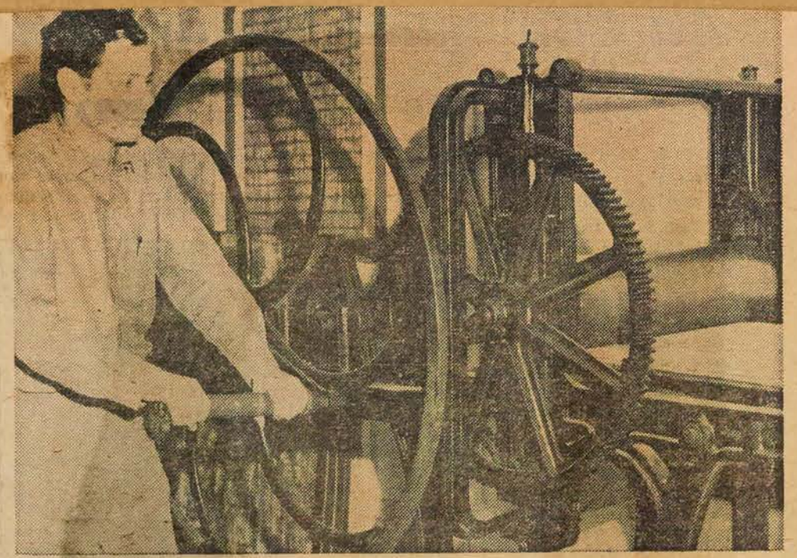
Un long travail bien récompensé

Richard Lacroix, alors qu'il était adolescent, voulait devenir plus tard architecte, mais c'est vers l'âge de dix-sept ans qu'il se dirigea vers les arts graphiques ; car le côté artisanal de la création l'attirait beaucoup et la liberté d'expression était pour lui une chose très importante.

Et c'est ainsi qu'il étudia pendant trois ans à l'Institut des Arts graphiques sous la direction d'Albert Dumouchel. Par la suite, Richard Lacroix fut assistant professeur à l'Ecole des Beaux-Arts. En 1959, il collabora avec les Editions Goglin en y présentant sept eaux-fortes. En 1960, il illustra un recueil de poèmes intitulé : "Pierres du soleil", recueil qui fut offert à M. André Malraux à l'occasion de l'ouverture de la Maison du Québec à Paris. En 1961, il publie lui-même une collection de gravures. Comme on peut s'en rendre compte, Richard Lacroix travaille sans cesse, mais ses efforts sont bien récompensés, puisqu'en 1961 il obtient deux bourses du Conseil des Arts, qui lui permettent de partir en Europe afin de s'y perfectionner.

Des bourses qui servent à quelque chose

Arrivé en Europe, Richard Lacroix ne se cantonne pas à un seul endroit. Il veut surtout connaître les différentes techniques de gravure que l'on emploie dans les différents pays, c'est pourquoi il voyage beaucoup sur le continent et s'arrête dans plusieurs ateliers de gravure qu'il rencontre sur son chemin et y travaille quelque temps. Mais c'est à Paris, à l'**Atelier 17**, qu'il travaille le plus longtemps, soit pendant deux ans. A cet atelier, des graveurs de tous les pays se rencontrent pour mettre en commun leurs connaissances et peut-être pour faire profiter les plus jeunes de leur expérience. C'est ainsi que sous la direction de Stanley Williams Hayter, des Chiliens, des Japonais, des Indiens travaillent à l'Atelier 17. Richard Lacroix a su tirer profit de toutes ces rencontres et de toutes ces expériences, et les œuvres qu'il nous présente nous le prouvent encore plus.



Richard Lacroix devant une presse qu'il a rapportée d'Europe.

Les petites annonces classées

Alors qu'il était à Paris, Richard Lacroix se mit en frais de se procurer des presses et plusieurs machines qui pourraient lui servir à son retour au Canada. Pour ce faire il fit appel aux journaux et de plus écrivit lui-même environ cent cinquante lettres à des gens qui de près ou de loin étaient en rapport avec la gravure. Après de mois de recherches il découvrit tout au fond d'un grenier de formidables machines dont quelques-unes sont de véritables pièces de musée et qui surtout étaient en vente à un prix vraiment raisonnable. Revenu au Canada avec ce magnifique équipement, Richard Lacroix put donc tout à loisir ouvrir son atelier et commencer à travailler.

Atelier libre de recherches graphiques

Les graveurs ne manquent pas chez nous mais malheureusement ce qui manque à plusieurs d'entre eux c'est l'argent pour se procurer les pièces d'équipement nécessaires à leur travail ; ces pièces, comme plusieurs le savent, sont à des prix fabuleux. L'atelier de Richard Lacroix possédant toutes les qualités indispensables à un bon atelier de gravure, le gouvernement de la province de Québec lui accorda récemment une subvention afin de permettre à des graveurs de chez nous de pouvoir aller y travailler et d'utiliser à leur guise toute la machinerie qui s'y trouve. Et c'est ainsi que depuis déjà quelque temps huit graveurs travaillent régulièrement à l'atelier qui a pour nouveau nom : "L'Atelier libre de recherches graphiques". Cet atelier est le seul du genre au Canada français s'il n'est pas le seul au Canada tout entier. Connaissant le sérieux avec lequel tous ces gens travaillent, nous pouvons supposer qu'il sortira de cet atelier des découvertes passablement intéressantes.

Exposition au musée des Beaux-Arts

Richard Lacroix expose présentement ses oeuvres au Musée de la rue Sherbrooke et ce jusqu'au 6 décembre. En plus de nombreuses gravures cet excellent artiste nous présente aussi des peintures. Les tableaux de Richard Lacroix se rapprochent de ses gravures ; on y trouve une très belle recherche de couleurs. Pour Richard Lacroix la technique doit toujours servir la recherche d'une image.

Pour terminer nous invitons nos lecteurs à faire une visite au Musée afin de se rendre compte par eux-mêmes du magnifique talent de cet artiste qui a su jusqu'à maintenant nous faire honneur et qui, nous en sommes certain, continuera.

Canadian Press Clipping Service

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

Gal. 12

Current Events in Toronto Ont.

November 28, 1964

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GREY CUP

Television coverage of the "Grey Cup" final. Saturday November 28 - CBC French and English Networks. EST - 9:30 Grey Cup Parade; 12:00 Grey Cup Preview; 12:30 Pre-game Show; 1:00 Grey Cup Game.

SALON D'ARTISANAT DU QUÉBEC

Palais du Commerce, du 27 novembre au 6 décembre. Le 27 nov. - Ouverture officielle à 8:30. A partir du 28 nov. et chaque jour: de 1:00 p.m. à 11:00 p.m. (1600 rue Berri).

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—STABLE GALLERY: "Creativity Knows No Age", organized by the Junior Associates of the Montreal Museum of Fine Arts - exhibition of some 30 paintings of different styles and interpretations by painters over 65. Paintings by Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc and Hébert.

—GALLERY XII: Until Dec. 6, paintings by Richard Lacroix and Jori Smith.

THE GAZETTE

17 Dec

Etcher-Engraver Gallery XII Show

The Society of Canadian Painter-Etchers and Engravers is staging the new Gallery XII exhibition of the Montreal Museum of Fine Arts until Jan. 24.

The group was founded at the turn of the century, organizing its first travelling exhibition in 1916. Its objective is to develop fine arts prints in Canada, both for the artist and collector.

Society members employ stencil, relief, intaglio, planography, serigraph or silk screen.

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

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)

Sunday November 29 1964

Campagne

Campagne de recrutement au musée des Beaux-Arts

8 13-M

Le Musée des Beaux-Arts de Montréal a entrepris une campagne en vue d'amener un plus grand nombre de Montréalais à devenir membres de l'institution et à profiter, des nouveaux avantages qui sont réservés à ses adhérents.

Le prix d'inscription individuelle d'un an est de $10; familial, $15; cotisation d'appui, $25; membre souscripteur, $100.

Il y a de plus une catégorie spéciale, celle d'associé et associé d'université, à $5. Les artistes professionnels, les architectes, les étudiants d'écoles d'art et les professeurs d'art sont considérés comme associés. Les jeunes gens de moins de 25 ans inscrits à une université se qualifient comme associés d'université.

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

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Wednesday November 25 1964

Oct. 12

MONTRÉAL

PÊLE-MÊLE

au jour le jour

F 13-M

PARTIE DE CARTES

L'Association progressiste conservatrice (section féminine) de Montréal Sainte-Marie organise une partie de cartes au profit de l'Oeuvre du Panier de Noël. Elle aura lieu ce soir à 8 h. au sous-sol de l'église St-Eusèbe, 2151a rue Fullum.

DANSE

Il y aura une danse samedi soir prochain, à 8 h., à la salle des Loisirs St-Vital, 3644 rue Martial, à Montréal-Nord.

EXPOSITION

Le Musée des Beaux Arts de Montréal présente jusqu'au 6 décembre prochain une exposition de deux jeunes peintres canadiens, M. Richard Lacroix et Mlle Jori Smith. On peut admirer leurs toiles au Musée, 1379 ouest, rue Sherbrooke.

ARTISANAT

L'ouverture officielle du Salon de l'Artisanat aura lieu le vendredi, 27 novembre, à 8 h. 30 au Palais du Commerce, 1650 rue Berri, Motréal.

4

Canadian Press Clipping Service

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

Gallery 12

Canadian Art, Ottawa, Ont.

November 1964

The Montreal Museum of Fine Arts 1379 Sherbrooke St W: *J. A. Macdonald; Benita Sanders* (Gallery XII), to Nov. 15; *Royal Canadian Academy*, Nov. 7-29; *Karl May* (Gallery XII), Nov. 20-Dec. 6; *Society of Canadian Painter-Etchers and Engravers*, Dec. 16-Jan. 5; *J. M. Barnsley*, Dec. 17-Jan. 24

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

Saint John Telegraph-Journ
Saint John N.B.
(Daily Morn. Circ. 25,453

Oct. 12

Tuesday December 15 1964

R 13-M

Mt. A Professor's Works On Exhibition

SACKVILLE — Collections of engravings by Prof. David Silverberg of Mount Allison University's department of fine arts are being shown widely in Europe and Canada.

One-man exhibitions will appear at the Mercury Gallery in London, England, this month; at the Galerie Peithner Lichtenfels in Vienna during February; at the Waddington Gallery in Montreal in May; at the Associated American Artists Gallery in New York in May; at the American Art Galledy in Copenhagen in June; and at the Galerie A. Schumacher in Munich in July.

Prof. Silverberg's works will also be shown in invitation exhibitions at the Beaverbrook Gallery in Fredericton in December and again in February and the Montreal Museum in February.

Prof. Silverberg's exhibition will be the first time that work by a Canadian artist has been shown at the Mercury Gallery, Galerie Piethner Lichtenfels, the Associated American Artists Gallery, the American Art Gallery and the Galerie A. Schumacher.

Prof. Silverberg joined the Mount Allison faculty in the fall of 1963. Last summer he toured extensively in Europe on a grant from the Marjorie Young Bell Fund of Mount Allison. On this trip he had an opportunity to show his work and as a result these exhibitions have been arranged.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Gal. 12
The Moncton Times, N.B.
December 16, 1964

Works Are On Display

SACKVILLE (Special)—Collections of engravings by Professor David Silverberg of Mount Allison University's department of fine arts are being shown widely in Europe and Canada.

One man exhibitions will appear at the Mercury Gallery in London, England in December; at the Galerie Peithner Lichtenfels in Vienna during February; at the Waddington Gallery in Montreal in May; at the Associated American Artists Gallery in New York in May; at the American Art Gallery in Copenhagen in June; and at the Galerie A. Schumacher in Munich in July. Professor Silverberg's works will also be shown in Invitation Exhibitions at the Beaverbrook Gallery in December and again in February and the Montreal Museum in February.

Professor Silverberg's exhibition will be the first time that work by a Canadian artist has been shown at the Mercury Gallery, Galerie Piethner Lichtenfels, the Associated American Artists Gallery, the American Art Gallery and the Galerie A. Schumacher.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Gal. 12
Sussex Kings County Record
New Brunswick
December 17, 1964

WORKS OF MT. A PROFESSOR POPULAR

Collections of engravings by Professor David Silverburg, of Mount Allison University's Department of fine arts, are being shown widely in Europe and Canada. One man exhibitions will appear at the Mercury Gallery in London, England in December; at the Galerie Peithner Lichtenfels in Vienna during February; at the Waddington Gallery in Montreal in May; at the Associated American Artists Gallery in New York in June; and at the Galerie A. Schumacher in Munich in July. Professor Silverberg's works will also be shown in invitation exhibitions at the Beaverbrook Gallery in December and again in February and the Montreal Museum in February.

Professor Silverberg's exhibition will make the first time that work by a Canadian artist has been shown at the Mercury Gallery, Galerie Piethner Lichtenfels, the Associated American Artists Gallery, the American Art Gallery and the Galerie A. Schumacher.

Professor Silverberg joined the Mount Allison faculty in the fall of 1963. During last summer he toured extensively in Europe on a grant from the Marjorie Young Bell Fund of Mount Allison.

Professor Silverberg was born in Montreal and graduated from McGill University in 1957. He has studied art with William Hayter at the Ecole des Beaux Arts in Paris. At Mount Allison he teaches graphic art and drawing.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Gal. 12
Sackville Tribune-Post, N.B.
December 17, 1964

Silverberg Work Shown In Europe

Collections of engravings by Professor David Silverberg of Mount Allison University's Department of Fine Arts are being shown widely in Europe and Canada. One man exhibitions will appear at the Mercury Gallery in London, England in Decefber; at the Galerie Peithner Lichtenfels in Vienna during February; at the Waddington Gallery in Montreal in May; at the Associated American Artists Gallery in New York in May; at the American Art Gallery in Copenhagen in June; and at the Galerie A. Schumacher in Munich in July. Professor Silverberg's works will also be shown in Invitation Exhibitions at the Beaverbrook Gallery in December and again in February and the Montreal Museum in February.

Professor Siverberg's exhibition will be the first time that work by a Canadian artist has been shown at the Mercury Gallery, Galerie Piethner Lichtenfels, the Associated American Artists Gallery, the American Art Gallery and the Galerie A. Schumacher.

Mr. Silverberg joined the Mount Allison Faculty in the Fall of 1963. During last summer he toured extensively in Europe on a grant from the Marjorie Young Bell Fund of Mount Allison. On this trip he had an opportunity to show his work and as a result these exhibitions have been arranged.

Professor Silverberg was born in Montreal and graduated from McGill University in 1957. He has studied art with William Hayter and at the Ecole Des Beaux Arts in Paris. At Mount Allison he teaches graphic art and drawing in the Department of Fine Arts.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Gal. 12
Fredericton Gleaner, N.B.
December 17, 1964

Mt. A Artist Has Engravings On Wide Display

Collections of engravings by Prof. David Silverberg of Mt. Allison University's Department of Fine Arts are being shown widely in Europe and Canada.

One - man exhibitions will appear at the Mercury Gallery in London, England, in December; at 6 the Galerie Peithner Lichtenfels, in Vienna, during February; at the Waddington Gallery, in Montreal, in May; at the Associated American Artists Gallery, in New York, in May; at the American Art Gallery in Copenhagen in June, and at the Galerie A. Schumacher in Munich in July.

Professor Silverberg's exhibition will be the first time that work by a Canadian artist has been shown at the Mercury Gallery, Galerie Piethner Lichtenfels, the Associated American Artists Gallery, the American Art Gallery and the Galerie A. Schumacher.

AT BEAVERBROOK TWICE

Professor Silverberg's works are at present being shown in invitation exhibitions, at the Beaverbrook Gallery in December and again in February, and the Montreal Museum that month as well.

Mr. Silverberg joined the Mount Allison Faculty in the fall of 1963. During last summer he toured extensively in Europe on a grant from the Marjorie Young Bell Fund of Mount Allison. On this trip he had an opportunity to show his work and as a result these exhibitions have been arranged.

Professor Silverberg was born in Montreal and graduated from McGill University in 1957. He has studied art with William Hayter and at the Ecole Des Beaux Arts in Paris.

At Mount Allison he teaches graphic art and drawing in the Department of Fine Arts.

Bowden's NATIONAL PRESS CHECKING SERVICES
(npc) 226 RICHMOND ST. WEST—TORONTO
Sherbrooke La Tribune
Sherbrooke, Que.
(Daily, Circ. 46,105)
Friday December 18 1964

Expo au Musée des Beaux-Arts

SHERBROOKE — La Société canadienne des peintres-graveurs tient une exposition au Musée des Beaux-Arts de Montréal, dans le cadre de la série Galerie 12, jusqu'au 24 janvier.

La fondation de ce groupe date du tournant du siècle. En 1916, il organisait sa première exposition itinérante. Le nom et la charte du groupe furent adoptés en 1935.

Le but principal de cette société est de promouvoir l'art de l'estampe au Canada, dans l'intérêt de l'artiste aussi bien que du collectionneur.

Le relief, la taille-douce, la planographie, le pochoir et la sérigraphie ne sont que quelques-uns des modes d'expression des exposants.

Bowden's NATIONAL PRESS CHECKING SERVICES
(npc) 226 RICHMOND ST. WEST—TORONTO
Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)
Saturday December 19 1964

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.

J. M. Barnsley, Retrospective Exhibition, to Jan. 24.

Gallery XII, Society of Canadian Painters—Etchers and Engravers, to Jan. 5.

Stable Gallery, Women Painters of Quebec, to Jan. 21.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Current Events
Montreal, Que.
December 19, 1964

871 Jal.12

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Jusqu'au 5 janvier, Exposition de la Société canadienne des peintres graveurs.

"Croquis de Costumes Shakespeariens" - Jusqu'au 31 décembre.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Dimanche-Matin
Montreal, P.Q.
December 20, 1964

Jal. 12

Expo de gravures

871

La Société canadienne des peintres-graveurs tient ..une exposition ..au ..Musée ..des Beaux-Arts de Montréal, dans le cadre de la série Galerie 12, jusqu'au 24 janvier.

Le but principal de cette société est de promouvoir l'art de l'estampe au Canada, dans l'intérêt de l'artiste aussi bien que du collectionneur.

Le relief, la taille-douce, la planographie, le pochoir et la sérigraphie ne sont que quelques-uns des modes d'expression des exposants.

BOWDEN'S canadian press clippings
Jal. 12
Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)
Thursday December 24 1964

ESTAMPE W-13-M

La Société canadienne des peintres-graveurs tient une exposition au Musée des Beaux-Arts de Montréal, dans le cadre de la série Galerie 12, jusqu'au 24 janvier. Le but principal de cette société est de promouvoir l'art de l'estampe au Canada, dans l'intérêt de l'artiste ausi bien que du collectionneur.

Bowden's NATIONAL PRESS CHECKING SERVICES
(npc) 226 RICHMOND ST. WEST—TORONTO
Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)
Monday December 21 1964
Jal-12

Exposition de peinture

O 13-M

La Société canadienne des peintres graveurs tient une exposition au Musée des Beaux-Arts de Montréal, jusqu'au 24 janvier. La fondation de ce groupe date du début du siècle. En 1916 il organisait sa première exposition itinéraire.

C'est en 1935 que furent adoptés le nom et la charte de cette société dont le but principal est de promouvoir l'art de l'estampe au Canada.

Le relief et la taille douce sont autant de modes d'expression des exposants.

Bowden's NATIONAL PRESS CHECKING SERVICES
(npc) 226 RICHMOND ST. WEST—TORONTO
Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)
Monday December 21 1964

Exposition des peintres-graveurs

O 13-M

La Société canadienne des peintres-graveurs tient une exposition au Musée des Beaux-Arts de Montréal, dans le cadre de la série Galerie 12, jusqu'au 24 janvier.

La fondation de ce groupe date du tournant du siècle. En 1916, il organisait sa première exposition itinérante. Le nom et la charte du groupe furent adoptés en 1935.

Le but principal de cette société est de promouvoir l'art de l'estampe au Canada, dans l'intérêt de l'artiste aussi bien que du collectionneur.

Le relief, la taille-douce, la planographie, le pochoir et la sérigraphie ne sont que quelques-uns des modes d'expression des exposants.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué.
December 24, 1964

Jal 12

le bruit de la ville

NOEL 871

Pour souligner la fête de la nativité de Notre-Seigneur et sa valeur messianique, la Communauté de route Charles-de-Foucauld a préparé une soirée de Noël à laquelle le public est cordialement invité. L'entrée sera libre. Cette célébration se déroulera jeudi, le 24 décembre, à 10 h. 15 du soir, à l'auditorium de l'école Cardinal-Newman, 4805, rue Christophe-Colomb, angle Gilford. Les Routiers présenteront un mystère de Noël, intitulé LA MARCHE DES ROIS, de Lanza del Vasto.

ESTAMPE

La Société canadienne des peintres-graveurs tient une exposition au Musée des Beaux-Arts de Montréal, dans le cadre de la série Galerie 12, jusqu'au 24 janvier. Le but principal de cette société est de promouvoir l'art de l'estampe au Canada, dans l'intérêt de l'artiste ausi bien que du collectionneur.

RECITAL

Frederick Geoghegan, organiste bien connu de Toronto, donnait récemment un récital à la cathédrale "St-John the Divine" de New-York. Il avait inclus à son programme la Passacaille et la Fugue No 2 de Healey Willan et la Sonate pour Orgue de Keith Bissell.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Lachine Messenger, Que.
December 23, 1964

871

Painter-Etchers

The Society of Canadian Painter-Etchers and Engravers is staging the new Gallery XII exhibition of The Montreal Museum of Fine Arts until Jan. 24.

The group was founded at the turn of the century and by 1916, the first travelling exhibitions were organized. The group received its charter under its present name in 1935.

Chief aim of the society is to develop fine art prints in Canada, both for the artist and the collector.

Media used by society members include relief, intaglio, planography, stencil, serigraph or silk screen.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Current Events
Montreal, Que.
January 9, 1965

871 jal . 12



ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Exposition de tableaux de Herbert Siebner de Victoria, B.C.; et d'Andrei Zadorozny de Montréal. Du 8 au 24 janvier.

—RÉTROSPECTIVE: J. M. Barnsley (1861-1929) Du 8 au 24 janvier.

CINÉMA PLACE VILLE
Exhibition of paintings by Dorothy Moyse Stein. Until January 17. North-east corner of Plaza.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

COIN DES ARTS
C.N.R. CENTRAL STATION
Oils and water colors by Ruth McMillan, C. Thivierge, M. Kessler, N. Howes, C. Hanna. Until February 3.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué.
January 23, 1965

jal 12

- Les expositions du Musée :
- 871 HERBERT SIEBNER ET ANDR EI ZADOROZNY, à la Galerie XII ; — l'Exposition-vente annuelle ;
- Paul V. BEAULIEU, à la Galerie Camille-Hébert

HERBERT SIEBNER et ANDREI ZADOROZNY

Oscillant entre le figuratif et l'abstrait, Herbert SIEBNER contruit gratuitement ses tableaux mais travaille avec métier une pâte grise et terne.

Des silhouettes de personnages, des rappels d'animaux reviennent de toile en toile. Les formes en elles-mêmes ne sont pas mauvaises. Quelques-unes font preuve d'imagination. Mais trouver une forme intéressante et la reproduire indéfiniment ne suffit pas pour faire de la bonne peinture.

Autre exposant de la Galerie XII, ANDREI ZADOROZNY, dessinateur adroit dont les gouaches et aquarelles sont des illustrations de bonne qualité. On devine dans cette exposition le plaisir que l'artiste prend à dessiner et à utiliser les couleurs. Avec lui, nous avons droit aux vues générales de la ville, aux bouquets multicolores, aux fougères souples... Tout cela est gentil et agréable à regarder.

A propos de ces deux expositions, je me demande si le Musée remplit bien son rôle en présentant des travaux que l'on peut qualifier d'ordinaires, dans la production actuelle. Le Musée se doit-il d'encourager le goût, l'habileté, la bonne volonté ? Je ne le crois pas. Je crains au contraire que ces expositions mineures n'entretiennent la confusion dans l'esprit du public. Le Musée doit faire preuve d'une largeur de vue suffisante pour permettre à toutes les tendances, toutes les techniques et toutes les formes d'expression de se manifester. Mais l'exposition en cours à la Galerie XII ne soulève pas la question des options, des expressions divergentes ou opposées.

Elle remet seulement en question la limite entre l'oeuvrette et l'oeuvre acceptable, limite qui peut parfois être difficile à établir. Mais si lui, le Musée, ne'st pas le premier à montrer quelque rigueur dans ses choix, de qui pourra-t-on en attendre un tant soit peu ?

-o-

LA 8ème EXPOSITION-VENTE annuelle du Musée dont le but est de promouvoir la vente d'oeuvres d'artistes vivants, (donc d'apporter une aide directe aux artistes) a donné lieu cette année à une exposition variée et de très bonne tenue. On ne peut nommer tous les artistes présents. Il y en a 71, représentés par 131 oeuvres. Au cours de la visite on remarque de nombreux envois qui sont excellents qui, il faut espérer, trouveront acquéreurs.

-o-

PAUL V. BEAULIEU

PAUL V. BEAULIEU fait une bien jolie peinture ! Des couleurs luxuriantes, à dominante rouge, des empâtements légers, des plans qui se superposent et flottent dans l'espace, une composition soignée, des contrastes accentués de couleurs, tout cela contribue à faire de cette peinture quelque chose de précieux.

Grâce à l'expérience acquise pendant vingt-cinq ans, Paul V. Beaulieu domine toutes les ressources du métier et les utilise avec virtuosité.

Il n'y a rien à reprocher à cette peinture. Elle est même très bien faite. Le reproche qu'on peut lui adresser, c'est qu'elle ne pose guère de problèmes et qu'elle en résout encore moins. Avec ses effets de matière et de couleurs, elle est douce, aimable, sans jamais devenir pénétrante. Sous des variantes de formes et de couleurs, j'ai l'impression qu'on nous ressert un peu chaque fois le même tableau.

Le meilleur de l'exposition, je l'ai trouvé dans les aquarelles chatoyantes, enrichies d'effets de couleurs décoratifs obtenus en partie par le papier mouillé. Le hasard fait ici de bien belles choses. Et Paul V. Beaulieu possède assez de discernement pour en profiter au maximum.

Quelques aquarelles ressortent de l'ensemble de l'exposition, parce qu'elles sont volontairement structurées et parce qu'elles ont des couleurs franches qui se répandent sur le papier en coulées d'un lyrisme naturel et expansif.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
La Presse, Montréal, Qué.
January 23, 1965

jal . 12

beaux-arts

871

CENTRE RECREATIF MAISONNEUVE — Exposition de peinture néo-canadienne. Tous les jours de 1 h. à 10 h.. Jusqu'au 21 février.

COIN DES ARTS (Gare Centrale) — Huiles et eaux de McMillan, Thivierge, Kessler, Howes et Hanna. Jusqu'au 3 février.

EATON (Foyer, 9e étage) — Toiles de Vladimir Tretchikoff. Jusqu'au 20 fév.

ECOLE DES BEAUX-ARTS Projets d'architecture suédoise. Jusqu'au 5 fév. Tous les jours de 9 h. a.m. à 10 h. p.m., le sam. de 9 h. à midi.

GALERIE AGNES LEFORT — Oeuvres de Jean-Paul Lemieux. Jusqu'au 30 janvier. Du lun. au sam. de 10 à 6, le merc. soir de 7 à 9.

GALERIE CAMILLE HEBERT — Toiles récentes de Paul V. Beaulieu. Jusqu'au 3 février. Tous les jours de 11 h. à 6 h., le merc. soir de 8 à 10, fermé le dimanche.

GALERIE DU SIECLE — Oeuvres d'Andrew Jackson. Jusqu'au 31 janvier incl. Tous les jours de 10 h. à 6 h., le dim. de 2 à 5 h. 30, le merc. soir de 8 à 10.

GALERIE JASON-TEFF — Assemblages de John Richmond. Du 25 janv. au 15 fév. De mardi à vendredi de 10 à 4 h., le dimanche de 2 à 4 h. 30.

GALERIE LIBRE — Oeuvres de George K. Rackus. Jusqu'au 2 février. Tous les jours de 11 h. à 6, le merc. de 8 à 10, fermé le dimanche.

GALERIE MARTIN — Tous les jours de 9 h. à 5 h. 30 sauf le dimanche : "Artistes canadiens de renom et d'avenir".

GALERIE SOIXANTE — Sculpture de Robert Coulombe. Du 26 jan. au 21 fév. Tous les jours de 2 à 10 h., le sam. et le dim. de 2 à 5.

GALERIE ZANETTIN (Québec) — Jusqu'au 25 : oeuvres de Jean-Paul Lemieux. Tous les jours de 9 h. 30 à 5 h. 30, jeudis et vendredis soir de 7 h. 30 à 9 h. 30, fermé le dimanche.

HOTEL MONT-ROYAL — Huiles de Josef Abrams. Jusqu'au 29 janvier.

LA JUMENT VERTE (Ste-Agathe) —En fin de semaine: toiles de Claude Sarrazin et de René Derouin.

L'ART FRANÇAIS — Oeuvres de D'Anty, Dumas, Dinel, Kingwell, Laporte, Shapiro et Côté-Tardif. Les lundis de 1 à 6, mar., merc. et jeu. de 9 à 6, ven. de 9 à 9 et sam. de 9 à 5.

LE CRIBLE (131 Chemin Chambly, Longueuil) — "Expériences 64" de Jarain. Tous les jours de 12 h. à 6 h. fermé les lundis et mardi. Jusqu'au 30 janvier.

LE GOBELET — Tapisseries de Micheline Beauchemin.

MUSEE DES BEAUX-ARTS — Jusqu'à demain : toiles de Zadorozny et Siebner. Galerie de l'Etable : du 25 jan. au 25 fév. : Trajectoires" (oeuvres récentes de jeunes sculpteurs du Québec). A partir du 28 : exposition Canaletto, jusqu'au 28 février.

PENTHOUSE GALLERY — Jusqu'au 29 février : oeuvres de Ronald Spickett. Du lun. au ven. de 10 h. à 5 h.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
La Quartier Latin
Montreal, Que.
January 21, 1965

* * *

MUSEE DES BEAUX-ARTS :

871

Jusqu'au 24, le Montréalais Andrei Zadorozny expose des aquarelles dans l'exposition de la série "Galerie 12", alors et 45 expositions de groupe du Canada. Siebner est membre du Groupe des peintres canadiens et de la Société des Artistes de la British Columbia.

* * *

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
La Quartier Latin
Montreal, Que.
January 28, 1965

- Dès le 29 de ce mois, les toiles d'Albert Rappaport, au Musée des Beaux-Arts.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Current Events
Montreal, Que.
January 9, 1965

871 jal . 12



ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Exposition de tableaux de Herbert Siebner de Victoria, B.C.; et d'Andrei Zadorozny de Montréal. Du 8 au 24 janvier.

—RÉTROSPECTIVE: J. M. Barnsley (1861-1929) Du 8 au 24 janvier.

CINÉMA PLACE VILLE
Exhibition of paintings by Dorothy Moyse Stein. Until January 17. North-east corner of Plaza.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

COIN DES ARTS
C.N.R. CENTRAL STATION
Oils and water colors by Ruth McMillan, C. Thivierge, M. Kessler, N. Howes, C. Hanna. Until February 3.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jal 12
Le Devoir, Montréal, Qué.
January 23, 1965

• Les expositions du Musée :

871 **HERBERT SIEBNER ET ANDREI ZADOROZNY, à la Galerie XII ; — l'Exposition-vente annuelle ;**

• Paul V. BEAULIEU, à la Galerie Camille-Hébert

HERBERT SIEBNER
et
ANDREI ZADOROZNY

Oscillant entre le figuratif et l'abstrait, Herbert SIEBNER contruit gratuitement ses tableaux mais travaille avec métier une pâte grise et terne.

Des silhouettes de personnages, des rappels d'animaux reviennent de toile en toile. Les formes en elles-mêmes ne sont pas mauvaises. Quelques-unes font preuve d'imagination. Mais trouver une forme intéressante et la reproduire indéfiniment ne suffit pas pour faire de la bonne peinture.

Autre exposant de la Galerie XII, ANDREI ZADOROZNY, dessinateur adroit dont les gouaches et aquarelles sont des illustrations de bonne qualité. On devine dans cette exposition le plaisir que l'artiste prend à dessiner et à utiliser les couleurs. Avec lui, nous avons droit aux vues générales de la ville, aux bouquets multicolores, aux fougères souples... Tout cela est gentil et agréable à regarder.

A propos de ces deux expositions, je me demande si le Musée remplit bien son rôle en présentant des travaux que l'on peut qualifier d'ordinaires, dans la production actuelle. Le Musée se doit-il d'encourager le goût, l'habileté, la bonne volonté ? Je ne le crois pas. Je crains au contraire que ces expositions mineures n'entretiennent la confusion dans l'esprit du public. Le Musée doit faire preuve d'une largeur de vue suffisante pour permettre à toutes les tendances, toutes les techniques et toutes les formes d'expression de se manifester. Mais l'exposition en cours à la Galerie XII ne soulève pas la question des options, des expressions divergentes ou opposées.

Elle remet seulement en question la limite entre l'oeuvrette et l'oeuvre acceptable, limite qui peut parfois être difficile à établir. Mais si lui, le Musée, ne'st pas le premier à montrer quelque rigueur dans ses choix, de qui pourra-t-on en attendre un tant soit peu ?

-O-

. LA 8ème EXPOSITION-VENTE annuelle du Musée dont le but est de promouvoir la vente d'oeuvres d'artistes vivants, (donc d'apporter une aide directe aux artistes) a donné lieu cette année à une exposition variée et de très bonne tenue. On ne peut nommer tous les artistes présents. Il y en a 71, représentés par 131 oeuvres. Au cours de la visite on remarque de nombreux envois qui sont excellents qui, il faut espérer, trouveront acquéreurs.

-O-

PAUL V. BEAULIEU

PAUL V. BEAULIEU fait une bien jolie peinture ! Des couleurs luxuriantes, à dominante rouge, des empâtements légers, des plans qui se superposent et flottent dans l'espace, une composition soignée, des contrastes accentués de couleurs, tout cela contribue à faire de cette peinture quelque chose de précieux.

Grâce à l'expérience acquise pendant vingt-cinq ans, Paul V. Beaulieu domine toutes les ressources du métier et les utilise avec virtuosité.

Il n'y a rien à reprocher à cette peinture. Elle est même très bien faite. Le reproche qu'on peut lui adresser, c'est qu'elle ne pose guère de problèmes et qu'elle en résout encore moins. Avec ses effets de matière et de couleurs, elle est douce, aimable, sans jamais devenir pénétrante. Sous des variantes de formes et de couleurs, j'ai l'impression qu'on nous ressert un peu chaque fois le même tableau.

Le meilleur de l'exposition, je l'ai trouvé dans les aquarelles chatoyantes, enrichies d'effets de couleurs décoratifs obtenus en partie par le papier mouillé. Le hasard fait ici de bien belles choses. Et Paul V. Beaulieu possède assez de discernement pour en profiter au maximum.

Quelques aquarelles ressortent de l'ensemble de l'exposition, parce qu'elles sont volontairement structurées et parce qu'elles ont des couleurs franches qui se répandent sur le papier en coulées d'un lyrisme naturel et expansif.

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A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jal 12
La Presse, Montréal, Qué.
January 23, 1965

beaux-arts

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CENTRE RECREATIF MAISONNEUVE — Exposition de **peinture néo-canadienne.** Tous les jours de 1 h. à 10 h.. Jusqu'au 21 février.

COIN DES ARTS (Gare Centrale) — Huiles et eaux de **McMillan, Thivierge, Kessler, Howes** et **Hanna.** Jusqu'au 3 février.

EATON (Foyer, 9e étage) — Toiles de **Vladimir Tretchikoff.** Jusqu'au 20 fév.

ECOLE DES BEAUX-ARTS Projets d'architecture suédoise. Jusqu'au 5 fév. Tous les jours de 9 h. a.m. à 10 h. p.m., le sam. de 9 h. à midi.

GALERIE AGNES LEFORT — Oeuvres de **Jean-Paul Lemieux.** Jusqu'au 30 janvier. Du lun. au sam. de 10 à 6, le merc. soir de 7 à 9.

GALERIE CAMILLE HEBERT — Toiles récentes de **Paul V. Beaulieu.** Jusqu'au 3 février. Tous les jours de 11 h. à 6 h., le merc. soir de 8 à 10, fermé le dimanche.

GALERIE DU SIECLE — Oeuvres d'**Andrew Jackson.** Jusqu'au 31 janvier incl. Tous les jours de 10 h. à 6 h., le dim. de 2 à 5 h. 30, le merc. soir de 8 à 10.

GALERIE JASON-TEFF — Assemblages de **John Richmond.** Du 25 janv. au 15 fév. De mardi à vendredi de 10 à 4 h., le dimanche de 2 à 4 h. 30.

GALERIE LIBRE — Oeuvres de **George K. Rackus.** Jusqu'au 2 février. Tous les jours de 11 h. à 6, le merc. de 8 à 10, fermé le dimanche.

GALERIE MARTIN — Tous les jours de 9 h. à 5 h. 30 sauf le dimanche : "Artistes canadiens de renom et d'avenir".

GALERIE SOIXANTE — Sculpture de **Robert Coulombe.** Du 26 jan. au 21 fév. Tous les jours de 2 à 10 h., le sam. et le dim. de 2 à 5.

GALERIE ZANETTIN (Québec) — Jusqu'au 25 : oeuvres de **Jean-Paul Lemieux.** Tous les jours de 9 h. 30 à 5 h. 30, jeudis et vendredis soir de 7 h. 30 à 9 h. 30, fermé le dimanche.

HOTEL MONT-ROYAL — Huiles de **Josef Abrams.** Jusqu'au 29 janvier.

LA JUMENT VERTE (Ste-Agathe) —En fin de semaine: toiles de **Claude Sarrazin** et de **René Derouin.**

L'ART FRANÇAIS — Oeuvres de **D'Anty, Dumas, Dinel, Kingwell, Laporte, Shapiro** et **Côté-Tardif.** Les lundis de 1 à 6, mar., merc. et jeu. de 9 à 6, ven. de 9 à 9 et sam. de 9 à 5.

LE CRIBLE (131 Chemin Chambly, Longueuil) — **"Expériences 64"** de Jarain. Tous les jours de 12 h. à 6 h. fermé les lundis et mardi. Jusqu'au 30 janvier.

LE GOBELET — Tapisseries de **Micheline Beauchemin.**

MUSEE DES BEAUX-ARTS — Jusqu'à demain : toiles de **Zadorozny** et **Siebner.** Galerie de l'Etable : du 25 jan. au 25 fév. : **Trajectoires"** (oeuvres récentes de jeunes sculpteurs du Québec). A partir du 28 : exposition **Canaletto,** jusqu'au 28 février.

PENTHOUSE GALLERY — Jusqu'au 29 février : oeuvres de **Ronald Spickett.** Du lun. au ven. de 10 h. à 5 h.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jal 12

ouin

que son co-exposant, Herbert Siebner, de Victoria (British Columbia), présente des peintures. Zadorozny a à son crédit 23 expositions particulières et 45 expositions de groupe au Canada. Siebner est membre du Groupe des peintres canadiens et de la Société des Artistes de la British Columbia.

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
La Quartier Latin
Montreal, Que.
January 28, 1965

• Dès le 29 de ce mois, les toiles d'Albert Rappaport, au Musée des Beaux-Arts.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Pal-12
La Presse, Montréal, Qué.
January 29, 1965

LES ARTS

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Hier

A la Place des Arts, le Ballet National présentait, en soirée, "Casse-Noisette"; à l'église St-Jean-L'Evangéliste, concert de l'Ensemble Baroque de Montréal : voir les comptes rendus de Claude Gingras et de Jean Vallerand.

•

Hier soir, à la Librairie Déom, lancement d'un recueil de poèmes de François Pizza, "Les Chants de l'Amérique", (Editions IVE). Il s'agit de poésie engagée, où sont évoqués les grands thèmes de l'actualité contemporaine.

AUJOURD'HUI

AU Musée des Beaux-Arts, de 7 h. à 9 h., vernissage de peintures d'Albert Rapaport et de sculpture de J. Jacques Besner. L'exposition se poursuivra jusqu'au 14 février.

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A la Bibliothèque St-Sulpice, à 8 h., dans le cadre des cliniques de théâtre de l'ACTA, Jean-Guy Sabourin, Réjean Roy, Françoise Berd et Jean Duceppe feront connaître leur conception du théâtre. Demain après-midi, à 1 h., Claude Lafortune parlera du décor. Entrée libre.

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A l'auditorium de l'Université de Montréal, à 8 h. et 10 h., concert des "Freedom Singers".

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A la Place des Arts, à 8 h. 30, les étoiles du Ballet National du Canada.

A l'université Sir George Williams (Birks Hall), à 8 h. 30, ce soir et demain soir, et demain soir, "Opera for a Two Car Garage", oeuvre originale de Tevia Abrams, de Montréal. Musique : Max Layton. Mise en scène : Victor Knight. Production : The Georgian Players.

•

Au "Club des Cousins", à 9 h. 30, Souris et Daniel Guérard.

ENTRE PARENTHÈSES

LE Ladies' Morning Musical Club a tenu récemment ses auditions annuelles et a octroyé les bourses suivantes : bourse Kerry-Lindsay (premier prix); Francine Chabot, 19 ans, pianiste; bourse Cécile-Léger : Cécile Bérard, 22 ans, pianiste; mention honorable : Danielle Champroux, 19 ans, soprano.

•

A la Bibliothèque St-Sulpice, demain soir, 8 h. 30, M. Bernard Dorival, conservateur du Musée national d'Art moderne de Paris, parlera de Rouault et de son oeuvre. Entrée libre.

La Presse Oct. 12
8-1-65

beaux-arts

MUSEE DES BEAUX-ARTS — Du 13 au 21 janvier: 8e **exposition-vente** annuelle d'oeuvres d'art canadiennes contemporaines. Galerie XII, jusqu'au 24 janvier : toiles de **Zadorozny** et de **Siebner**. Galerie de l'Etable, jusqu'au 21 : les **Femmes peintres du Québec**. Jusqu'au 24: Rétrospective **J. M. Barnsley**.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Feb. 12
Ottawa Citizen, Ont.
February 6, 1965

871

'New Canadians' as artists

Two "new Canadians", who have established a fine reputation as artists in this country, presented a joint exhibition in the Gallery XII of the Montreal Museum of Fine Arts.

Andrei Zadorozny hails from the Ukraine. He came to Canada in 1937 and his work is included in a number of public and private collections.

Herbert Siebner, who was born in Stettin, Germany, studied at the Berlin Academy, came to Canada 10 years ago. He, too, had numerous one-man shows in the United States and in Toronto, Vancouver, and Victoria.

Siebner's artistic credo reads as follows:

"My style is mainly connected with the human figure. I use color mostly as an atmospheric element; otherwise I paint dark and light. As birth and death is beginning and end, so is black and white. Life is in between. So is color."

Judging from this "credo", it seems that Siebner, for all his new Canadianism in art, has still a good deal of the German philosopher in his veins.

Gazette Jan 30

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On the & Off RECORD



● APARTMENT HOTEL FOR STANLEY-BURNSIDE: Plans are being drawn for an apartment hotel of 15 or 16 storeys, atop two or three floors of above ground parking and a commercial area, in the air space over the Metro station at Stanley and Burnside, at the southeast corner. The building will contain some 200 residential units, and will be put up at a cost of about $4 millions. The air space will be leased from the City of Montreal, for $26,000 per year on a long-term basis, by Jacques Corbeil, Bernard Dupuis and Charles Pare, owners of the nearby Drummond Court Apartments. While the lease has not yet been actually finalized, few but relatively minor details remain to be negotiated; with the final decision resting with the city's executive committee.

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CORRECTION: Judge Roger Pinard of Vaudreuil-Soulanges which includes Pincourt, states that every fine collected in Pincourt during 1964 for any and all violations of the law amounted to $10,800, "not even covering the cost of administering justice in the area." A report in this column yesterday that fines during 1964 in Pincourt totalled $53,000 was termed "ridiculous" by Judge Pinard.

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● LO, THE POOR PEDESTRIAN: "Robert Launching 'Save Pedestrian' Campaign in City" read a headline in Monday's Gazette, and before the week was out a notable chance to save the pedestrian went by the boards. Not save his life, perhaps, but save him from a splashing when the season opened with a bang on Wednesday and Thursday. It seems to be over now, but it will come back again before too long. If memory serves there is a by-law on the city's books to deal with such incidents, but is enforced with the same zeal as the one which forbids cruising by taxicabs. These, by the way, seem particularly neglectful when it comes to splashing pedestrians with the horrible guck which snow, plus other ingredients, becomes when it falls on Montreal in melting temperatures. What is the pedestrian's bane, though, is the dry-cleaners' profit.

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● QUOTABLE QUOTES: Three signs prominently displayed in the city's Botanical Gardens, in English, French and German, carry invitations from Intourist, the Russian tourist organization, to visit the Soviet Union, which is making a strong pitch for capitalistic tourist dollars . . . Quebec's 1965 highway maps honor the fact that in 1665 Jean Talon, the first Intendant of New France arrived here; and the Carignan-Salieres Regiment . . . The Royal Canadian Corps of Signals holds its annual reunion tonight in the Hillside Armory in Westmount . . . Members of the Ottawa Press Club will be guests of Governor General and Madame Vanier at a skating and tobogganning party at Government House next Saturday . . . The Auxiliary of St. Mary's Hospital plans a sherry party and buffet supper in the hospital auditorium on Wednesday, Feb. 10, proceeds to the hospital.

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● PERSON TO PERSON: The Peter Whitesides, of London, Eng., on a skiing vacation fanning out daily from their St. Hyppolite headquarters . . . Vance Randolph, of Station CJAD, given his Supersonic Club pin at St. Hubert Air Force Base, the result of a faster-than-sound ride in a Voodoo . . . Pierre Labrecque claims an altitude record for a perfect 29 cribbage hand, secured at 27,000 feet over the Rockies in an Air Canada jet, against Phil Chatelain. But J. C. Alexander caught one the day before, also in an Air Canada jet, between Toronto and Montreal, against T. Sanderson . . . Jacques Besner has an exhibition of his sculptures in the Montreal Museum of Fine Arts . . . Eric Cole and Des English, late of the Toronto dailies, here doing a Montreal in Winter piece for the British Motor Corporation's News Journal, which has world-wide circulation.

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● SHOW BUSINESS: Montreal Pianist Monik Grenier has interrupted her European studies to tour across Italy at the request of the director of the Jeunesses Musicales of Italy accompanying Basso Kenneth Roudet, from Trinidad, in a series of 15 appearances. She returns to Milan next month to continue her studies in the coaching of Italian opera . . . Pianist Helene Trepanier makes her first public appearance in the 107th Sarah Fischer Concert in the Ritz Carlton Hotel on Monday evening; appearing with Carble Irvine, flautist; Lise Cardin, pianist; and Eric Resnick, violinist.

Gazette Jan. 16 — Gal. 12



TWO BEINGS: Oil paintings by Herbert Siebner of Victoria, B.C., on display in Gallery XII of the Montreal Museum.

New Team At Gallery XII

TRUE TO POLICY, the two new occupants of Gallery XII (until Jan. 24) are more of a contrast than they are a match. One is Herbert Siebner from Victoria, B.C., who received his formal training at the Berlin Academy of Fine Arts and has been back in Europe on a Canada Council senior grant two years ago. The other guest at Gallery XII is Andrei Zadorozny of Montreal, who studied at Sir George Williams College and at the School of Art and Design.

Mr. Siebner is a rigidly controlled inconographer with a personal symbolism bordering on heraldry. His chief emblem seems to be a centaur, and he shows us countless designs and constellations of one, two or three, of the legendary double-natured creatures. Perhaps not the most subtle, but certainly the most exciting are two pale green centauri outlined in black against an orange background. They yield a most decorative emblematic design, but this is as much as I can find to say.

Germanic myth also seems to have inspired Mr. Siebner's work; such canvases as "The Ruler's Shirt" and "The Ancient Call," a black calligraphic design on an orange background, suggest such inspirations. Another preoccupation shown in the conceptual work of this artist is "The Making of Man," a subject to which he devotes two of the more involved canvases in this show. But they look more like blueprints of some ancient rite than they are reminiscent of the biblical genesis. Sex symbols and the ovum are dominant in the crudely effective design.

Although color is apparently a secondary consideration with this artist, his limited choice and combination of saturated hues, have strong impact. The deep blues with white and black, or the many shades of orange with the darkest browns and blacks, combine well with the stark, simplified patterns of Herbert Seibner's static, mostly two-dimensional painting.

However, the question of response is a private and personal one. My own remains limited. Although the artist's work appeals to me on the sensuous level and I enjoy some of his designs, this kind of atavistic imagery, this kind of symbolism leave me cold.

The most painterly works are two large abstractions which appear to be reductions from nature, and again the most attractive feature is the color scheme of white-blue-black and white-brown-black, if I remember correctly. The red squared "Figure Forms" which you will find on the far side of the dividing screen is, of course, none other than Paul Klee's good friend the sphereheaded "Senecio." Some humorous reference to this obvious inspiration might have made our meeting with this Canadian Senecio an even more joyous one.

ANDREI ZADOROZNY, whose watercolors cover the east wall of Gallery XII, brings all the colors to this show anyone might miss in Siebner's thrifty palette.

But as Mr. Zadorozny neither uses his colors discriminately nor consistently in functional terms, most of his paintings have a curiously agitated effect. This applies particularly to his still lifes with flowers, which are too crowded to yield a unified design, and too fragmented in color to leave one with a color experience.

The two Montreal panoramas with only a few color accents, and the "Street Scene, Westmount" in a quieter, more consistent palette, are the more satisfying works by this artist.

Yet I think that Mr. Zadorozny's true strength is his rendering of the human figure. The studies he shows at Gallery XII reveal a certain sculptural sensitivity, a way of stating form through contour. In a tighter composition and a more polished style one could think of such figure paintings as a welcome relief from the monotony of overexercised second rate abstractionism.

R.M.

Current Events — Gal. 12

ART — Jan. 16

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

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COIN DES ARTS
C.N.R. CENTRAL STATION
Oils and water colors by Ruth McMillan, C. Thivierge, M. Kessler, N. Howes, C. Hanna. Until February 3.

DOMINION GALLERY
Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including Brianchon, Campigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, 845-7471. Open daily 9 a.m. to 5:30 p.m. Closed Sunday.)

GALERIE AGNES LEFORT
Exposition Jean-Paul Lemieux. Du 11 au 30 janvier. Tous les jours de 10:00 a.m. à 6:00 p.m. (1504 ouest, rue Sherbrooke - 932-8620).

La Presse Jan. 29

AUJOURD'HUI

AU Musée des Beaux-Arts, de 7 h. à 9 h., vernissage de peintures d'Albert Rapaport et de sculpture de J. Jacques Besner. L'exposition se poursuivra jusqu'au 14 février.

Zadorozny in Gallery XII & Siebner

BOWDEN'S *canadian press clippings*

Montreal The Monitor
Montreal, Que.
(Weekly. Circ. 8,600)

Thursday, January 21, 1965

Winter program opens at Y

Nine new winter courses will open next week at the N.D.G. YMCA, D. M. Patrick, adult education director, announced this week.

Mr. Patrick will conduct two courses in self development (General Semantics 1 and 2), showing how to become a more effective and "fully functioning" person by regulating emotions, reducing tension, and developing creativity.

T. J. Madden, assistant general manager sales-merchandising of l'exaco Canada Limited, will give a class in Effective Communication, one of the most important skills today.

Patrick Hadden, a member of the Council of the Society of Interior Decorators in Montreal, will conduct a course in interior decorating for the amateur or professional-beginner.

Three levels of French Conversation courses, beginners, intermediate and advanced, will be given by Mrs. Simone Paradis and S. G. Lumsden.

A. Zadorozny, a graduate of the School of Fine Arts and Design of the Montreal Museum of Fine Arts, will direct a class called "Painting as a Pastime". Members of the class will start out wherever their interest lies and will be helped to develop their own style.

A dressmaking course will be given by Mrs. Jane Nagy covering individual measurements, choice of patterns and fabrics, adjustments on patterns, cutting, assembling and sewing.

Physical director **Roy McKelvie** will give a five-week ski conditioning course, designed to strengthen the leg, thigh, trunk and arm muscles for safe, cast-free skiing this winter.

Herbert Siebner — Galerie 12

Enfin, galerie XII, au Musée, on a pu voir du Herbert Siebner. Un art de peindre franchement dépassé par les événements. Des salissures artificielles. C'est faux, faux fauvisme, c'est souvent surchargé. "Bound Soul" est mieux fait, apaisé, solide.

Andrei Zadorozny

Oui, il voltige. Et de toutes les façons et parfois de bien piètre façon. Mais il sait trouver. Surtout lorsqu'il regarde la nature en toute liberté. Cela lui arrive parfois. C'est là qu'il est à son meilleur. Autrement, nous sommes en présence d'un art un peu académique. Nous tombons dans l'illustration gentille pour reproduction populaire.

Zadorozny, qui accompagne Siebner, galerie XII, fournit un peu de clarté à ce duel. Chez lui, la prétention est tout à fait absente. Je me souviens de ces ouvrages, il y a deux ans, chez Klinkroff, c'était plus transposé. Il y jouait d'une végétation touffue, faisait preuve d'une plus grande liberté. Cette petite expo ne prouve pas hors de tout doute un grand talent, du moins, une constance minimum. Alors, qui décide de ces expos en la galerie XII ?

Il me semble qu'on n'y retrouve plus guère d'artistes valables ?

La PRESSE Jan. 31

BOWDEN'S *canadian press clippings*

Sat. 12

Montrealer
Montreal, Que.
(Con-Mag. Mthly. C. 19,070)

1965 - January 1965

P13-M

THE MONTH AHEAD IN MONTREAL

IN THEATRE AND MUSIC

The Ballet Folklorico de Mexico bring their special brand of gaiety to the Place des Arts January 5th to 10th.

John D. Bulger presents **A New England Saga,** the third lecture and film in the current Audubon Wildlife Film Series at the Physical Sciences Center of McGill University, January 5th.

Le Système Sadrizzi, the new production of Le Théâtre du Nouveau Monde opens at The Orpheum Theatre January 10th for a run of approximately one month.

The McGill Chamber Orchestra, under the direction of Alexander Brott, will give a concert of Vivaldi works at the Museum of Fine Arts, January 10th.

The wonderful **Salzburg Marionettes** arrive at La Comedie Canadienne January 11th, after more than 10 years absence from the city. They will remain in our midst for a week.

A production of Puccini's **Madame Butterfly** will be staged by the Opera Guild at the Place des Arts January 13th, 15th and 17th. Leading roles will be sung by Mietta Sighele, Italian soprano and Richard Verreau, Canadian tenor. Henry Lewis of the San Francisco Opera will conduct, and Irving Guttman will stage the work.

Ossonie Lel Axiy and **Yona Ettlinger,** clarinetists, are the guest artists for the Pro-Musica Society's Sunday afternoon concert at the Ritz, January 17th.

That master of the classical guitar **Andres Segovia** will be heard in concert at the Place des Arts, January 18th.

Gary Karr on double bass will be the soloist with the **McGill Chamber Orchestra** January 18th at Redpath Hall. Alexander Brott will conduct and the programme will feature works by Rameau and Couperin.

In the **Star Dollar Concert Series,** Zubin Mehta conducts the Montreal Symphony Orchestra and Richard Verreau is tenor soloist, at The Forum, January 25th.

The Polish Mime Theatre, featuring 28 internationally acclaimed artists, comes to La Comedie Canadienne, January 26th to 31st.

The National Ballet of Canada will take stage center at the Place des Arts January 26th to 31st, with a special production of Tchaikovsky's Nutcracker Suite, January 28th, accompanied by the Montreal Symphony Orchestra.

In the IMC Youth Concert Series, Zubin Mehta will conduct the M.S.O. and Calvin Sieb will be violin soloist at the Place des Arts, January 21st.

La Revue des Fêtes continues at the Stella Theatre to January 14th, to be followed by **Une Maison Un Jour** by Françoise Loranger, January 15th to February 14th. Both productions are by the Rideau Vert Company.

IN ART

Montreal Museum of Fine Arts: To January 5th, The Society of Painter-Etchers and Engravers. To January 21st, Women Painters of Quebec in the Stable Gallery. To January 24th, E.M. Barnsley Exhibition. January 8th to 28th, in Gallery XII, Eliza Mayhew, sculpture. Herbert Ziebner, paintings. January 12th to Next, Exhibition and Sale of Contemporary Canadian Art. January 29th to February 28th, Canadette Exhibition. January 29th to February 14th, in Gallery XII, Albert Rappaport, paintings, Jacques Besner, sculpture. Films: January 6th, Camille. January 13th, Kimiko. January 20th, Art Films.

Galerie Agnes Lefort: During January, Jean-Paul Lemieux Exhibition.

Galerie Camille Hébert: January 11th to February 3rd, Paul V. Beaulieu, Canadian painter.

Walter Klinkhoff Gallery: During January, 19th Century Canadian paintings, Group of Seven and Contemporaries, Modern Canadian and French paintings.

1640 Gallery: During January, Exhibition, Artists of the Gallery.

Royal Gallery: During January, Group Showing, artists of the Gallery, including Cloutier, de Lall, Iacurto and Mosonyi.

Dominion Gallery: During January, Group Exhibition, Artists of the Gallery.

Galerie Bonsecours: During January, Canadian paintings.

HIGH NOON AND AFTER DARK

A fitting start to a new year is a good little restaurant français, and there is one at 591 Henri Bourassa Street East, **Chez Bardet** by name. M. Bardet, once a successful innkeeper in his native France is le patron and his culinary skill and fine wine list soon effect the worry and fuss of finding the place. The tariff is not high and the atmosphere authentically subdued and candlelit.

They've discovered some rare old wines hidden away in the cellars of **Le Castel du Roy** on Drummond Street and combined with their goodly supply of 1939 vintage this makes for a happy situation indeed. This venerable institution on Drummond Street which was once the elegant Chez Ernest and, for a brief dark period, a key club, has now become a haven for the gourmet who need not have a bulging wallet to partake of mussels and snails in that kind of sauce even erasers would taste good in, delicate Dover sole meuniere, boeuf bourguignon, poulet saute au vin blanc and other triumphs of the cuisine française.

It's nice and warm around the old iron stove of **La Soupière,** en bas at 2114 Mountain. The menu is by no means confined to soup and they serve bargain lunches. The atmosphere upstairs in **The Continental** is cooler and more pricey. Next door of, course, is **A La Crêpe Bretonne,** where apple cheeked girls from Brittany toss dime-thin pancakes for the pleasure and sustenance of their matey clientele seated at refectory tables. The pancakes may have either a sweet or buckwheat base and the fillings run quite literally from soup to nuts.

Le Martinique, the newly opened motel on the southeast corner of Guy and Dorchester is pretty much to standard. There's a long bar overlooking an outdoor pool which should be a joyous sight come summer. Right now it's best to face inward.

The thing that distinguishes the **Dorval Hilton,** out at the airport, from others of this chain is that it boasts not just the one regulation portrait but two — the second one being of Mr. H. J. O'Connell. His touch may also be sensed in the horsey motif upstairs, and it is to be hoped he had something to do with the martinis served in the bar which are heroic both in size and potency.

The restaurant at 1467 Crescent Street changes hands so often, it's hard to keep up. The present incumbent is Andre Zarou who hasn't made many changes in the place except to deck the walls with his paintings and change the name to **Chez Zarou,** which is after all quite a switch from **"Chez Doug Harvey".** Good French fare is served at modest prices.

Along with theatres and art galleries, restaurants are springing up like mushrooms in the now-so-chic old part of town. **Le Fournil,** at 361 est, rue St. Paul, reeks of Canadiana both in decor and food, with pea soup and pâtés well to the fore.

— Philippa King

THE MONTH AHEAD IN TORONTO

IN THEATRE

The National Ballet of Canada will hold forth at the O'Keefe Centre from Dec. 26th to Jan. 9th, with The Nutcracker, La Sylphide, House of Atreus, Romeo and Juliet among the productions to be seen. Toronto's Marian Grudeff and Ray Jessel wrote the lyrics and music for **Baker Street,** which will be on view Jan. 20th to Feb. 6th with Eliz Weaver and Inga Swenson in leading roles.

At the Royal Alexandra theatre January attractions will include **Royal Flush,** Jan. 4th to 16th, prior to its Broadway opening; **Nobody Loves an Albatross,** Jan. 11th-16th; Sol Hurok's **Polish Mime,** Jan. 18th-23rd; **Dear Me the Sky is Falling,** starring Gertrude Berg, Jan. 25th to Feb. 20th.

If all goes well, Marigold Charlesworth's and Jean Robert's latest production, **Cindy-Ella,** which opened in December, will be staying on at the Central Library Theatre. Phyllis Marshall is the star of this British import, which makes liberal use of blues and spirituals.

Once Upon a Tailor, a folk comedy about Jewish life in an Austrian village in the 19th century, will be seen at the Colonnade Theatre during January.

IN MUSIC

A busy month for the **Toronto Symphony,** programs will present **Hermann Prey,** baritone (Jan. 5th-6th), guest conductor **Seiji Ozawa** and pianist **Emil Gilels,** (Jan. 19th-20th) and conductor Ozawa again on Jan. 26th-27th. The concerts are held at Massey Hall.

This month's **Ten Centuries** concert takes place at the Edward Johnson Building on Jan. 10th when the Toronto Woodwind Quartet and the Festival Singers will be on hand.

The **Stanley Quartet** of the University of Michigan will perform in the concert hall of the Edward Johnson Building on Jan. 14th.

The **Vienna Choir Boys** are appearing at Massey Hall on Jan. 15th and 16th.

BOWDEN'S *canadian press clippings*

La Patrie
Montreal, Que.
(Week-End. Circ. 193,300)

Thursday December 24 1964

beaux-arts

O 13-M

Galerie Martin (1380 ouest, rue Sherbrooke) : Petite exposition par Jori Smith. Tous les jours de 9 h. à 5 h. 30 sauf le dimanche. Mercredi soir jusqu'à 9 h.

Le Musée des Beaux-Arts de Montréal : La Société canadienne des peintres-graveurs tient une exposition au Musée des Beaux-Arts, dans le cadre de la série Galerie 12. Le relief, la taille-douce, la planographie, le pochoir et la sérigraphie ne sont que quelques-uns des modes d'expression des exposants.

Au Vieux Carré (3678 Saint-Denis) : Toiles les plus récentes de Lucien Lalancette.

Galerie Soixante : (280 ouest, rue Sherbrooke) : Les artistes de la galerie exposent. Ouvert du lundi au vendredi de 2 h. à 10 h.; les samedis et dimanches de 2 h. à 5 h.

Centre d'Art du Mont-Royal : Exposition de la Collection Peter Dobush.

Galerie Agnès Lefort : (1504 ouest, Sherbrooke) Trois expositions : Sculpture pré-colombienne, Estampages de cuivres, et Eaux-fortes de maîtres européens.

Galerie Le Gobelet : Durant tout le mois de décembre, exposition des oeuvres du Frère Jérôme Paradis, c.s.c.

Galerie Morency (1564 Saint-Denis) : Exposition de tableaux de René Richard.

L'Art français : Exposition Cadeaux, et exposition Henri-Jacques Masson. La galerie est ouverte tous les soirs jusqu'à 9 h. et le samedi jusqu'à 5 h.

Hôtel Sheraton Mont-Royal : Artiste Aladar Csatai, peintures à l'huile et à l'eau.

Galerie l'Art Vivant (2020 Crescent) : Exposition des oeuvres de Suzor Côté.

Centre d'Art de l'Elysée (35 ouest, Milton) : Exposition des oeuvres récentes de Gérald Savoie.

Librairie "La Québecoise" : Exposition de Gouaches et d'Encres sur Paris, La Provence et Québec-Beauce des oeuvres du peintre canadien Pierre Faucher.

Canadian Press Clipping Service

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

Ottawa Citizen, Ont.
December 26, 1964

871

Gallery XII show at Montreal Museum

The Society of Canadian Painters, Etchers and Engravers is presenting its new Gallery XII exhibition at the Montreal Museum of Fine Arts until Jan. 24.

The group was founded at the turn of the century and by 1916 the first travelling exhibitions were organized.

The aim of the society is to develop fine art prints in Canada, both for the artist and the collector. Media used by members include relief, intaglio, planography, stencil, and silk screen.

ZETTE, SATURDAY, DECEMBER 26, 1964 — Gazette

CP Exhibition At The Museum

By REA MONTBIZON

IN THE ATMOSPHERE of the current vogue it is good to be reminded of the continuous independent interest Canadian artists have shown in printmaking. A fair if not complete documentation of this independent involvement is on display at the Museum's Gallery XII until Jan. 24. The prints shown are by members of the Society of Canadian Painter-Etchers and Engravers, CPE for short, a Toronto centred group which formed around the turn of the century and which is not representative of the country as a whole. It does not escape the attention, nor does it go unrecorded by the general quality that some of Canada's most distinguished printmakers are not represented in this exhibition.

Nevertheless, this is a good show in which to train one's eye and establish one's bearings. Most of the current techniques are represented. You may study traditional handling as well as some experimentation, and among the inevitable commonplaces and clichées you might make some exciting discoveries.

A Word On Techniques

But don't let the conclusion abundance of techniques worry you; relax. This is the advice I received in a recent conversation with Kathleen Fenwick, Curator of prints and drawings at the National Gallery in Ottawa.

Miss Fenwick confirmed that just from looking at a print not even the expert can instantly recognize the methods and combinations which artists employ in experimental printmaking. With the deep bite into metal plate such as used in color intaglio for instance, much demands in chance, the strength of the acid, the time of exposure, and the temperature. Only the artist knows. "But it often happens," says Miss Fenwick, "that even the artist himself cannot tell how a certain effect was achieved."

However, the simpler techniques are well represented in this show. Examine, for example, Thomas Dorsett's "Skeleton of a Sawmill", a stark black and white, strong in structural design, which from a distance appears to be a lithograph but turns out to be an etching, or eau forte," or "Radierung." In this process the plate is covered with an especially prepared ground into which the artist freely draws his design. In the print, the etching is characterized by the raised, relief-like appearance of ink. But the experts tell us that etching can easily be confused with dry point, litho engraving, copperplate engraving of litho pen

Well, the true lithos are there for comparison. Molly Lamb Bobak shows two black and white townscapes, one of Florence and one of Venice; and Bruno Bobak sent in his remarkable self portrait.

A rarer technique, these days, is the aquatint. It is explored by Jean Townsend in a rather classical rendition of a seated nude in which subject and technique are handled freshly, aptly and charmingly. As in etching, mordant acids helped bite this aquatint plate. But this method, which was found by Le Prince some 200 years ago (the greatest masters of which were to become Tiepolo and Goya), is not concerned with lines but with surfaces. In this process the bite has to be so gentle as to only faintly roughen the plate's surface which in pint must yield the effect of a tinted wash.

As an interesting angle, do not fail to take note of the various relationships between methods and subjects, technique and expression. They are not always a happy match, but in the hands of the creative craftsman the most unlikely combinations may merge into exquisite idioms, and the possible combinations are virtually unlimited.

A silkscreen print or serigraph which is often used commercially, may lend itself admirably to an abstract theme such as S. E. Blodgett shows in his decorative, slightly de Staelish green and yellow composition. Or the old method of linear etching may yield the ideal expression for such concerns as are shown in Eva Landori's "orbitographs" of astral bodies in outer splace. Or you might discover methods of printmaking of which you have never heard before. The "gesso" for example, which is shown in an appropriately baroque design by Luba Genush. Obviously, gesso is a plasterized process, in which the plaster of Paris or gypsum, the kind commonly used for priming, is employed; but beyond this I know next to nothing about it.

However the out of the way is not always the most successful or even the most interesting. Take the simple craft of the lino cut. By doing a series of colored lino, cuts himself, Picasso rehabilitated this technique of printmaking from disrepute. At the CP EXHIBITION it is effectively represented by Betty Crawford in a semi abstract ice and earth colored print titled "Winter will end". All these are random examples; the walls of Gallery XII are virtually plastered and we cannot go into it all.

For Special Attention

But among the many of these prints which are no more than nice, and among the surprising number which are involved with strangely morbid and unattractive fantasies, a few works deserve your special attention.

One is an interesting work in the method of traditional engraving by Telesfotas Valius, who, I am told, is one of the founding members of CPE. His large print, titled "Portrait of a poet" has for its subject a somewhat sublimated, larger than life size male enface, surrounded by a loose arrangement of semi abstract images which float in different planes around the poet's head. The artist has set himself an impossibly difficult task, but surprisingly enough his idea comes through as the composition strikes an acceptable balance in its symbolism of the real and the unreal, the adding up to make this material and the spiritual; all composition intellectually articulate.

But the simple and unpretentious might give you more of the intimate delight outside of intellectual articulation. "Celeste geografia" by Lopez Anaya is an almost naive work in a colored intaglio, but its effect is enchanting. Colored intaglio is, of course, the great word in experimental printmaking. The National Gallery had a special exhibition in 1962 to show the latest from Paris, the experimental work of Studio 17, to which such Montrealers as Shirley Wales and Richard Lacroix have contributed. The CPE is less experimental by far, but there are exceptions. Do not overlook the cool beauty of Doris Seidler's "Arkhaios". Hers is a technically interesting and precisely controlled plate, etched and engraved until it yielded its bas-relief. No surface color is used and just the faintest amount of yellow ink was applied at the intaglio level. The mildly geometrical design of this abstract print is more serene than severe; it is admirable in its economy of means and strong in its ideographic expression. For contrast in mood but not in quality look for James Boyd's "Ship from the East." This enchanting intaglio by the imaginative Ottawa teacher and printmaker may strike you as being somewhat busy, but I think that this is in character with his idea for this delightfully inventive and orientally colorful design. James Boyd is, of course, a printmaker of consequence.

The Prize Winner

Yet if I were to adjudicate this show, my prize would be awarded to Tobie Steinhouse, a Paris trained artist from Montreal, who studied painting with Arpad Szenes and printmaking with Stanly Hayter. One of her colored etchings in display is "Mandatin Rose", an attractive abstract with a monochromatic effect of a saturated lavendarish pink which recently won the Winnipeg Biennale's purchase award. My choice, however is "Green night", and my prize is not given so much on the strength of successful experimentation as for the complex appeal of this apparently simple work. In design as well as in color it satisfies aesthetically. Over and above that it has strong rhythm and an intriguing depth, leaving us free to either accept its mystique or to project into it our own imagination. "Green night" is the kind of work to touch one on more than one level, the kind that lives on in memory and the kind one unhesitatingly calls a work of art.

BOWDEN'S *canadian press clippings*

La Patrie
Montreal, Que.
(Week-End. Circ. 193,300)

Thursday December 31 1964

beaux-arts

O-13-M

Galerie Martin (1380 ouest, rue Sherbrooke) : Petite exposition par Jori Smith. Tous les jours de 9 h. à 5 h. 30 sauf le dimanche. Mercredi soir jusqu'à 9 h.

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Au Vieux Carré (3678 Saint-Denis) : Toiles les plus récentes de Lucien Lalancette. Jusqu'au 4 janvier.

Galerie Soixante : (280 ouest, rue Sherbrooke) : Les artistes de la galerie exposent. Ouvert du lundi au vendredi de 2 h. à 10 h.; les samedis et dimanches de 2 h. à 5 h.

Centre d'Art du Mont-Royal : Exposition de la Collection Peter Dobush.

Centre d'Art de l'Elysée (35 ouest, Milton) : Exposition des oeuvres récentes de Gérald Savoie.

Current Events 5
Jan 9-15
Gal 12

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Exposition de tableaux de Herbert Siebner de Victoria, B.C.; et d'Andrei Zadorozny de Montréal. Du 8 au 24 janvier.

—RÉTROSPECTIVE: J. M. Barnsley (1861-1929) Du 8 au 24 janvier.

BOWDEN'S *canadian press clippings*

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)

Saturday January 2, 1965

M-13-M
Jal 12

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

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—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Jusqu'au 5 janvier, Exposition de la Société canadienne des peintres graveurs.

"Croquis de Costumes Shakespeariens" - Jusqu'au 31 décembre.

—GALERIE CARTIER: Housed in the original stone home of Montreal's first Mayor, Jacques Viger. Objets d'art recalling early French-Canada—the era of the first settlers. (177 Saint-Paul St. West).

CINÉMA PLACE VILLE
Exhibition of paintings by Dorothy Moyse Stein. Until January 17. North-east corner of Plaza.

COIN DES ARTS
C.N.R. CENTRAL STATION
Exhibtion of paintings by Paul André and Connie Nucci. December 1 to 31st.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal Gazette, Que.
January 11, 1965

Jal 12

87/

Water Colors By Canadian

Andrei Zadorozny, of Montreal, is showing watercolors and Herbert Siebner, of Victoria, B.C., paintings in the current Gallery XII exhibition at The Montreal Museum of Fine Arts. The Gallery XII exhibition, a continuous showcase, will be on view until Jan. 24.

Zadorozny was born in 1921 in Borsziv in the southwest Ukraine, where he received his first art instruction. He came to Canada in 1937 and five years later, began studies at Sir George Williams College. In 1946, after being demobilized from the Canadian army, he attended the School of Art and Design of The Montreal Museum of Fine Arts completing the course three years later.

Zadorozny is a part-time instructor for various YMCAs and his work is included in a number of public and private collections, including that of the Montreal Museum.

À la Galerie XII du Musée de Beaux-Arts, on peut voir, jusqu'au 24 janvier, des aquarelles de Andrei Zadorozny et des peintures de Herbert Siebner. Le premier est originaire d'Ukraine et est Canada depuis 1937. Le second est venu d'Allemagne en 1954.

Jan 12

la presse
jan 12

BOWDEN'S *canadian press clippings*

Gallerie 12

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Monday, January 11, 1965

Museum Watercolor Show Features Two Painters

M-13-M

Watercolors by Andrei Zadorozny, of Montreal and paintings by Hebert Sieber, of Victoria, B.C. will be on view at the Montreal Museum of Fine Arts until Jan. 24.

Zadorozny was born in southwest Ukraine in 1921, and came to Canada in 1937.

He has had 23 previous one-man shows and his work has been in exhibitions in London and Sydney, as well as in other Canadian cities.

His work has also been exhibited in several international group shows.

Deutschcanadier stellt im Museum aus

Jal 12

Montreal Star, Jan 16

MONTREAL. — Ein deutschcanadischer Maler aus Victoria, Britisch-Kolumbien, stellt bis 24. Januar (Sonntag) im Montreal Museum of Fine Arts aus.

Herbert Siebner wurde 1925 in Stettin geboren, studierte an der Berliner Akademie und kam 1954 nach Canada. Er ist Mitglied der British Columbia Society of Artists, hat 1962 vom Canada Council ein Stipendium zwecks weiteren Studiums in Europa erhalten. Siebner hat seinerzeit schon in Berlin ausgestellt außerdem 1958 auf einer grafischen Ausstellung in Lugano und zuletzt bei der Seattle-Weltausstellung. Er malt hauptsächlich Menschen. Licht und Schatten, Schwarz-Weiß-Gegensätze und in Farbe ausgedrückte Atmosphäre sind seine Besonderheiten.

Robert G. Coles

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Jal-12

Montreal Star, Que.
January 16, 1965

87/

The Art World

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.

J. M. Barnsley, Retrospective Exhibition, to Jan. 24.

Gallery XII: Paintings by Herbert Siebner, Victoria, B.C. Andrei Zadorozny, Montreal, to Jan. 24.

Eighth Annual Exhibition and Sale of Contemporary Canadian Art, to Jan. 21.

Stable Gallery, Women Painters of Quebec, to Jan. 21.

ARS CLASSICA, 1454 Sherbrooke St. W.

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

Montreal Star, Que.
February 6, 1965

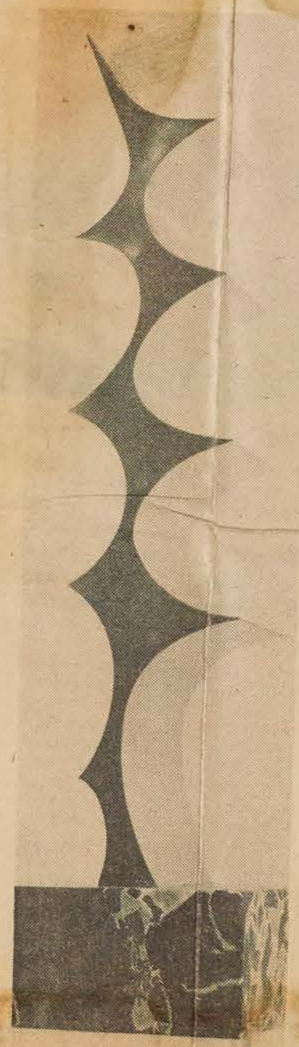
Rappoport, Besner On View At Museum's Gallery XII

By Michael Ballantyne

A FEW weeks ago I was examining the mass of handmade papers which form part of the Colgate Collection at McGill University's Redpath Library (a neglected and splendid trove devoted to the history and art of printing which deserves to be better known than it is) and came across some examples of Italian and Spanish papers. They were beautiful to look at, marbled in glowing russets and browns, blues, reds and greens, suitable, as they say, for framing except that they properly belong as endpapers in some stately leather folio. I was reminded of the familiar marbling effect when I visited Albert Rappoport's exhibition of paintings at Gallery XII in the Montreal Museum of Fine Arts.

The first four pictures you see as you enter the gallery (and I think they are the best of the group) carry strong echoes of this technique, a spontaneous but at the same time tightly controlled swirl of color and shape which moves, touches, coalesce and complement one another in a rich and vivid dance. They are like images of life observed under a miscroscope and they have an energy of their own, mysterious and pulsating with life.

Unfortunately, relatively few of the paintings in the exhibition manage to project a satisfying unity. I found many of them plainly slapdash, lacking the discipline and purpose which Mr. Rappoport can achieve at his best. There is a curiously erratic quality about the show which suggests that the artist found himself short of material at the last moment and that he hurriedly whipped up a few canvases to round out the collection. Otherwise, I find it difficult to reconcile the obvious attention and skill which distinguish his best work with the careless quality of the remainder.



Jacques Besner: 'Conifer,' stainless steel.

MR. RAPPOPORT'S companion in the current Gallery XII exhibition is the sculptor Jacques Besner whose work is already familiar to many Montrealers. Besner works principally in polished metals—stainless steel and bronze—burnished and bright, pared to essentials. His forms have a taut purity at once delicate and suggestive of strength.

The influence of his masters, Arp and Brancusi, is sometimes uncomfortably close, particularly in the slim, vertical thrusts of "Ideal" and "Reverie," but Besner comes into his own with his metallic renderings of plants and flowers. Take a good look at "Philodendron," for example, and see how the curving, sharp-edged shapes of the steel precisely balance and reflect the open spaces in between. It embodies the rhythm of the plant growth and the rigidity of its own form—at once rooted in the earth and true to the sculptor's material.

There is one piece of sculpture not executed in metal and that is "Plante Tropicale." Composed of smooth white plaster, three oval shapes grow effortlessly and somehow inevitably from a slender stem. It is a perfect unity of form and idea.

That Mr. Besner has a dry sense of humor can be seen from his bronze apotheosis of "Le Grand Charles" and an erect, parade-ground tribute to a shouting "Sergeant-Major."

THE FIRST SOLO exhibition of paintings by H. Tarshis Shapiro can be seen at the Mansfield Book Mart, 2065 Mansfield Street, until February 27. Mrs. Shapiro was born in Montreal and studied painting with Herman Heimlich, Arthur Lismer, Leslie Schalk and Louis Mulstock.

Her work bears surreal overtones—there is a portrait of a gentleman with a flower pot for a head—and her view of the world emphasizes our lack of communication, our isolation, the facelessness of modern man. In fact, none of her people have faces at all, or they are turned away and avert our gaze. They are featureless, often limbless creatures, and when she does show us part of the human physiognomy, she does it only once, in "The Artist's Eye"—and it is a single eye, huge and staring.

Meeting on a beach her men and women lie on the sand white and motionless. Are they dead or alive? It is hard to tell. One thing is certain, they do not make contact with each other, locked in their private loneliness.

This sense of loneliness is heightened by the essential flatness of the compositions, broken down into angular planes and patterns, painted in relatively pallid colors. Only in the more conventional studies of a boy reaching toward a bowl of flowers and in the still life, "Plant and Apple," does the artist relax the severity of her vision.

• J. BESNER, à la Galerie XII;
• J. G. Mongeau, à la Galerie Libre

JACQUES BESNER

Jacques Besner nous donne l'occasion d'effectuer un retour aux sources de la sculpture moderne. Nous quittons les sculptures déchiquetées et douloureuses de ferraille ou de tôle, en grande faveur chez nos sculpteurs actuels, pour retrouver le culte de l'objet poli, la recherche de la forme pure.

Naturellement les influences de Brancusi et de Arp pèsent sur cette sculpture. Quelquefois la parenté est si évidente qu'elle en devient gênante, dans certaines sculptures découpées en aplats comme chez Arp par exemple.

Mais il faut dire que Jacques Besner s'attache à une oeuvre de patience et de méditation, qui ne peut exister que dans la gravité, l'exigence et la réflexion.

Si les intentions ne sont pas toujours réalisées et si on peut reprocher à plusieurs sculptures, quelque mollesse et gratuité, d'autres par contre, comme "Ecoute" ou "Sourire" retiennent pleinement par leur mesure et leur élan.

les Beaux-arts par Laurent LAMY

may be heard in concert every Sunday during February at 11:00 A.M. in St. Joseph's Oratory.



IN ART

Montreal Museum of Fine Arts: To February 14th, in Gallery XII, Albert Rappaport paintings, Jacques Besner, sculpture. To February 28th, Canaletto Exhibition. February 8th to March 3rd, Recent Aquisitions of Prints by the National Gallery. February 19th to March 7th in Gallery XII, Betty Goodwin, paintings, Eva Landori, paintings and prints.

Galerie Agnes Lefort: February 1st to 13th, Ken Lockhead, painter, February 15th to 27th, Yves Trudeau, sculptor.

Galerie Camille Hébert: to February

le bruit de la ville

VERNISSAGE

Au Musée des Beaux-Arts de Montréal, à la Galerie XII, vendredi prochain, de 19 à 21 heures, vernissage de l'exposition des oeuvres récentes de Eva Landori.

la Presse Febr. 13
Gaz. 12

BEAUX-ARTS



CLAUDE JASMIN

Lockhead, Mongeau, Besner, Onimus, etc.

A grandes coulées, à pleines toiles, une douceur de peindre rare. Un bonheur et une sérénité nouvelle chez Lockhead, Chez Agnès Lefort, les amateurs vont découvrir une peinture à l'huile — ou à l'acrylite "33" — qui fait des jeux à l'aquarelle. C'est large, amples mouvements, c'est sauvage, primitif de tons et de formes, une sauvagerie infantile. On voudrait jurer que ces tableaux se sont faits par miracle, sans aide, sans la main de l'homme ! Comme on est rendu loin du léchage minutieux. Du gars qui peint chez Eaton ! Comme on est loin des virtuoses, des techniciens froids, comme on est loin des orgies de perspectives à la Canaletto !

Il est impossible de n'être pas séduit devant ces "inachevés", ces tableaux dont une grande partie demeure vierge, zones de simple toile de lin intouchées (nos 13, 12). En sortant des Venises élaborées du Musée, allez prendre un bain de fraîcheur chez Lefort. Vous pourrez mesurer tout le chemin parcouru qui va de la représentation d'après le "motif" jusqu'au tachisme, l'art des gestes, l'art libre, franc, sans prétention. Une prétention demeure, paradoxale, inexplicable : les prix demandés !

Jean-Guy Mongeau : tout nouveau, tout beau !

Mongeau se dégage complètement de l'expressionisme d'antan. Il entre carrément, lui aussi, dans le monde des signes, des gestes, du linéaire presque. C'est l'ouvrage d'un graphiste d'un talent admirable. Ses tableaux sont pleins d'"imprimés". Imprimerie de baguettes sur des fonds changeants qui tiennent rarement lieu de paysages, car ces fonds pour la plupart sont monochromes et la variété est subtile, elle est là pour varier les lumières et non pour créer une sorte de perspective comme font trop souvent les amateurs en art informel.

Mongeau devient souple, prodigieusement parfois. Comme chez Lochhead, c'est l'art de l'inachevé, du jeté frais, peinture spontanée. Ce tachisme, qui a déjà une vingtaine d'années n'a pas fini d'offrir ses feux, sa séduction. Il est impossible de ne pas songer à Hartung, à Mathieu et autres calligraphes occidentaux. Mais Mongeau est lyrique, il n'y a rien de la tragédie noire des gestes d'un Kline, d'un Pollock d'une certaine époque. Lyrique et aimant encore les harmonies plaisantes. C'est donc d'une belle valeur décorative comme la peinture d'un Louis Jacque. Mongeau a trouvé une manière, il l'exploite à fond et fait trois ou quatre trouvailles, galerie Libre.

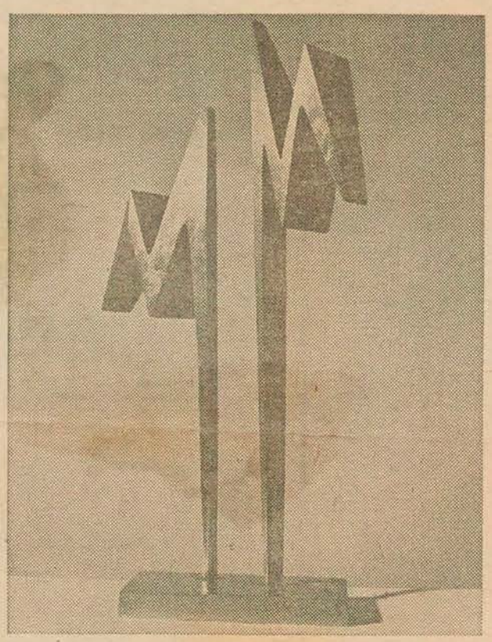
Des élèves prometteurs

L'an dernier, l'Ecole des Beaux-Arts nous habituait à une vision rafraîchissante grâce à une série, fort bien faite, d'expositions de travaux d'élèves. Cette fois, nous invitons nos lecteurs à se rendre à l'Institut des Arts appliqués. On y verra des travaux divers exécutés par les élèves de cette école de la rue St-Denis, travaux faits en dehors des périodes de cours. L'exposition, très éclectique, se terminera le 15 février. Les amateurs curieux de cette sorte de découvertes seront servis. Il y a dans la grande salle d'exposition des ouvrages d'une variété rare. On y verra une poterie simple et bien faite de Rosanne Savage, Denise Fontaine, Andrée Desbiens et C. Beaupré. Aussi des bijoux, étonnants de dextérité pour des amateurs, signés Claire Brisson et Denis Michaud.

Quant au jeune Barbeau, il ferait un graphiste publicitaire surdoué. Sa pompe à essence "Bizance" et "Super-Bizance" avec un Olivier Gendebien (de commerciale mémoire !) est une trouvaille qui n'est pas solitaire en cette salle.

Blanchard, Murielle Binette, Mireault, Legros et surtout Jacques Faille prouvent qu'ils sont tous capables de fortes expressions, en lignes, en papier-pressé, en couleurs. Enfin, et c'est important, le jeune Jacques Goyette a réussi une formidable lampe, faite avec une boîte de conserves "pour budget étudiant". Il faut voir ça et la mettre sur le marché... étudiant.

Il y a deux semaines, j'ai vu des sculptures, para-scolaires aussi, et je tiens à dire que, sur le lot, une demi-douzaine de participants méritent d'être signalés. Il s'agit de ce "Foetus" captivant de Jacques Lacroix, de ce "Mannequin" surprenant d'André Jobin, du coq dépouillé de Reynald Gamache, de l' "Union" de Rémi Labbé. Dubuc et Bouvier méritent aussi d'être cités.



Jacques Besner explore les avenues de l'art dépouillé

En somme, on s'en retourne rassuré, une génération de chercheurs visuels se lève. Et tout indique qu'ils ne seront pas en reste avec les prédécesseurs les mieux cotés. Lise Caron, l'animatrice de ces expos, mérite nos hommages.

Nudité et gâchis : Besner et Rappaport

A l'étage du Musée, à la Galerie XII, le visiteur fera une étrange découverte. Sur les socles, une série imposante de sculptures de Jacques Besner qui explore les avenues de l'art dépouillé, découvertes d'un Brancusi, d'un Arp. Ces sculptures furent exposées au "Arts directors Club", l'an dernier. Besner, parfois, montre beaucoup de talent. Regardez "Plante tropicale", c'est trouvé comme schématisation; regardez "Philodendron", c'est aussi une synthèse visuelle vigoureuse, enfin, avec les "Sapins", ce sculpteur achève de nous convaincre qu'il a du jus et nous oblige à juger sévèrement certaines sculptures qui relèvent de l'art d'écoratif du bibelot facile. Certaines têtes polies, hélas, font trop songer à une **industrialisation** des formes nues.

Quant à Albert Rappaport, c'est un vrai gaspillage, un gâchis indigeste. A deux reprises, il réussit à freiner son odieuse machine à beurrer-les-toiles. Le no 25 offre un mystère réel au regard inquisiteur de l'amateur curieux d'aujourd'hui. On songe à Léonard, le Grand Italien, qui conseillait à ses élèves de bien examiner les murs et les pavés de la ville. Le no 29, lui aussi, émerge de cet ensemble d'images salies sans mesure.

Le décor de nos voisins des pays d'en haut !

Chez Léon Lippel, dont la galerie est dévouée entièrement aux arts primitifs, une abondante livraison de sculptures toujours fascinant, d'une vie primitive, chasse et pêche, de nos voisins d'en haut. Les Esquimaux sont des animaliers qui rivalisent avec l'art ancien des grandes civilisations : Chine, Japon, etc. L'art représentatif doit son salut à ces arts primitifs. En effet, on ne se lasse pas d'admirer le mouvement, le sens des volumes, de ces artistes autodidactes et sans aucune véritable formation visuelle académique. C'est à interdire les écoles d'art aux jeunes gens, ma parole ! Avec de simples pierres, ces hommes que l'on dit frustes, primitifs, savent faire voir, et une grande sensibilité devant la nature et aussi une virtuosité qui étonne tous les connaisseurs.

Pour ceux — s'en trouvent-ils encore ? — qui osent ignorer l'art des Esquimaux, c'est une visite qui s'impose. Ces derniers ont le sens du raccourci. Ils savent mettre en volumes "l'ours qui dévore un poisson", "la baleine" échouée sur la glace, "le phoque" blessé d'une flèche et aussi ces êtres qui les entourent, qu'ils captent avec un sens de l'observation qui, vraiment, me renverse !

L'art actuel bien réfléchi, c'est aussi Jean Onimus

Depuis cent ans — 1864 : l'Impressionnisme ouvre le bal — l'art moderne n'achève pas de renverser toutes les notions bien assises. Des psychologues, des sociologues aussi, trouvent là-dedans une abondante matière à réflexion. La philosophie vient souvent donner la main à la critique pour éclairer les actes et les oeuvres qui choquent, qui scandalisent le public conformiste. J'ai déjà parlé et recommandé la lecture du livre de Jean Guichard-Meili : "Regarder la peinture" et je m'empresse d'inviter le lecteur à se procurer le livre de Jean Onimus : "Réflexions sur l'art actuel".

Il sera d'un secours efficace à tous ceux qui se sentent un peu perdus dans le concert bruyant des grands mouvements révolutionnaires qui achèvent de rendre toutes les libertés possibles à celui qui veut peindre, sculpter, faire de la musique ou du cinéma. En effet, Onimus ne limite pas sa réflexion aux beaux-arts, bien que ce soit la grosse part du livre, il y mêle les démarches du cinéma actuel, des écrivains modernes, des cinéastes indépendants, des musiciens chercheurs de bruits neufs, bref, il tente de lier — et il le fait souvent de brillante et intelligente façon — tous ceux qui contribuent à faire de l'art, un monde bien vivant. Un livre nécessaire.

Courant-agenda-
ART Feb 6 1965

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m., Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission **free.** (1379 Sherbrooke St. W., 842-8091).
Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m., for dinner Monday through Saturday 5:30 p.m. to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ETABLE
"Trajectoire" — Oeuvres récentes de jeunes sculpteurs du Québec.
Du 25 janvier au 25 février.

—GALERIE XII
Dessins et gâchis, tableaux d'Albert Rappaport et sculptures de Jacques Besner, tous deux de Montréal.
Du 29 janvier au 14 février.

—EXPOSITION CANALETTO
CANALETTO EXHIBITION
This exhibition of approximately 145 paintings, drawings and etchings, organized by the Art Gallery of Toronto, comprises works lent by Her Majesty The Queen and from public and private collections in England, Germany, Switzerland, Northern Ireland, the United States and Canada.
To help defray the cost of this important exhibition, the Museum has made the following small charges:

Members of the Museum	50¢
Non-members (adults)	$1.00
Students	50¢

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Saturday, February 6, 1965

Jacques Besner et Albert Rappaport exposent au Musée des Beaux-Arts

Le sculpteur Jacques Besner et le peintre Albert Rappaport, tous les deux de Montréal, sont les deux artistes invités au Musée des Beaux Arts de Montréal, dans le cadre de la série Galerie 12.

Jacques Besner a déjà exposé ses oeuvres à Montréal au Arts Club et à Paris au Salon de la Jeune Sculpture, au Salon des Artistes Français, au Salon des Surintendants et enfin au Salon de l'Art Libre.

Rappaport est né le 1er mai 1898 en Lithuanie. Il habite maintenant Montréal au 1667 de la rue St-Luc. Il a étudié les arts à New-York d'abord puis à Paris et a exposé à New-York, Paris, Mexico et Montréal.

Il préfère l'huile et dit qu'il a passé plusieurs années à expérimenter et à voyager pour étudier l'art ancien au Mexique et dans d'autres pays.

L'exposition Besner-Rappaport est en cours jusqu'au 14 février.

Quebec L'Action
Quebec, Que.
(Daily, Circ. 45,243)

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Coming Events
Feb 13-65

ART

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Le Soleil, Québec, Qué.
February 6, 1965

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L'exposition Besner-Rappaport est en cours jusqu'au 14 février.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Monday, February 8, 1965

À la Galerie 12

Le sculpteur Jacques Besner et le peintre Albert Rappaport, tous les deux de Montréal, sont les deux artistes invités au Musée des Beaux-Arts de Montréal, dans le cadre de la série Galerie 12.

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Galerie 12
Dimanche-Matin
Montreal, P.Q.
February 14, 1965

... même ... DERNIER jour pour voir les peintures d'ALBERT RAPPAPORT et les sculptures de J.-JACQUES BESNER, à la Galerie XII du Musée des BEAUX-ARTS, aujourd'hui ... **Le Rose ART MUSEUM de l'université Brandeis (Mass.) vient d'acheter "Mutation asymétrique", de GUIDO MOLINARI, et "Danse carrée : voyageuse en vert" d'YVES GAUCHER, deux représentants de l'école de PEINTURE-"hard-edge" à Montréal** ... A PARIS, le préfet de police MAURICE PAPON songe

Ottawa Citizen, Ont.
February 13, 1965

Joint Exhibition at Montreal Museum

Sculptor Jacques Besner and painter, Albert Rappaport, both of Montreal, are the two artists featured in the current Gallery XII series of the Montreal Museum of Fine Arts. Besner is now working as a project director at Expo '67. He uses "metal as an ideal medium when polished, considering it a homogeneous and uniform matter in color and texture without conflicting with lines, contours and forms."

Montreal Gazette, Que.
February 11, 1965

On the & Off RECORD



... firm ... J. Jacques Besner's exhibition of his sculptures at the Montreal Museum of Fine Arts continues through the weekend ... Lynn Helpard of Station CFCF speaks to the Ad & Sales Association at the Rib 'N Reef today ... Montroy Cohen marks a birthday tomorrow.

Galerie 12
Le Devoir, Montréal, Qué.
February 16, 1965

le bruit de la ville

VERNISSAGE

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Montreal-Matin, Que.
February 8, 1965

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Sculpture et peinture

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Metro Express
Montreal, Que.
February 9, 1965



LE SCULPTEUR JACQUES BESNER ET LE PEINTRE ALBERT RAPPAPORT, tous deux de Montréal, sont les deux artistes invités au Musée des Beaux-Arts de Montréal, sans le cadre de la série Galerie 12. Besner dont nous voyons ci-dessus les "Dauphins dansants" est un sculpteur autodidacte. Il est à l'emploi de l'Expo 67 et occupe les fonctions de directeur de projet.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

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Ottawa Citizen, Ont.
February 13, 1965

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Montreal-Matin, Que.
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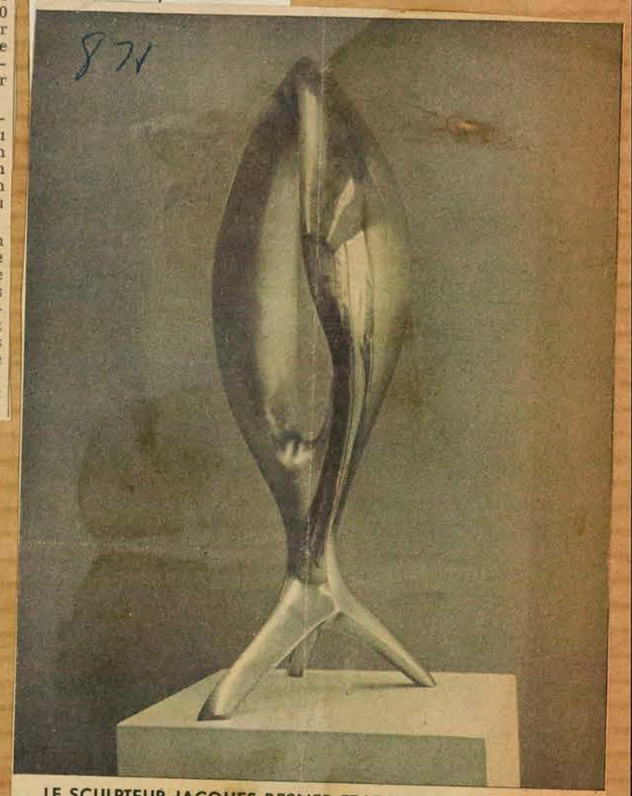
Metro Express
Montreal, Que.
February 9, 1965



LE SCULPTEUR JACQUES BESNER ET LE PEINTRE ALBERT RAPPAPORT, tous deux de Montréal, sont les deux artistes invités au Musée des Beaux-Arts de Montréal, sans le cadre de la série Galerie 12. Besner dont nous voyons ci-dessus les "Dauphins dansants" est un sculpteur autodidacte. Il est à l'emploi de l'Expo 67 et occupe les fonctions de directeur de projet.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Monday, February 8, 1965

À la Galerie 12

Le sculpteur Jacques Besner et le peintre Albert Rappaport, tous les deux de Montréal, sont les deux artistes invités au Musée des Beaux-Arts de Montréal, dans le cadre de la série Galerie 12.

Besner est né à Vaudreuil le 28 septembre 1919. Il habite maintenant Montréal au 3460 de la rue Simpson. Sculpteur autodidacte, il est à l'emploi de la compagnie Expo '67 et occupe les fonctions de directeur de projet.

Jacques Besner a déjà exposé ses oeuvres à Montréal au Arts Club et à Paris au Salon de la Jeune Sculpture, au Salon des Artistes Français, au Salon des Surindépendants et enfin au Salon de l'Art Libre.

Rappaport est né le 1er mai 1898 en Lithuanie. Il habite maintenant Montréal au 1667 de la rue St-Luc. Il a étudié les arts à New York d'abord puis à Paris et a exposé à New York, Paris Mexico, et Montréal.

Montreal Gazette, Que.
February 11, 1965

On the & Off RECORD



firm. . . J. Jacques Besner's exhibition of his sculptures at the Montreal Museum of Fine Arts continues through the weekend . . . Lynn Helpard of Station CFCF speaks to the Ad & Sales Association at the Rib 'N Reef today . . . Montroy Cohen marks a birthday tomorrow.

Concert events
Feb 13-65

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ÉTABLE
"Trajectoire" — Oeuvres récentes de jeunes sculpteurs du Québec.
Du 25 janvier au 25 février.

—GALERIE XII
Exposition de tableaux d'Albert Rappaport et sculptures de J. Jacques Besner, tous deux de Montréal.
Du 29 janvier au 14 février.

—EXPOSITION CANALETTO
CANALETTO EXHIBITION
This exhibition of approximately 145 paintings, drawings and etchings, organized by the Art Gallery of Toronto, contains works lent by Her Majesty The Queen and from public and private collections in England, Germany, Switzerland, Northern Ireland, the United States and Canada.
To help defray the cost of this important exhibition, the Museum has made the following small charges:
Members of the Museum .50¢
Non-members (adults) $1.00
Students .50¢

Galerie 12
Dimanche-Matin
Montreal, P.Q.
February 14, 1965

LALONDE est maintenant "INCORPORE" pour "fournir de L'AMUSEMENT au public", selon l'avis dans la Gazette officielle . . .

MONIQUE LEPAGE et PAUL HEBERT présideront aux éliminatoires de la ville de QUEBEC, CE SOIR, en vue du Festival d'ART DRAMATIQUE. Ils choisiront quelques troupes AMATEURS en vue du Festival jul-

Galerie 12
Le Devoir, Montréal, Qué.
February 16, 1965

le bruit de la ville

VERNISSAGE
Au Musée des Beaux-Arts de Montréal, à la Galerie XII, vendredi prochain, de 19 à 21 heures, vernissage de l'exposition des oeuvres récentes de Eva Landori.

Le Soleil, Québec, Qué.
February 25, 1965

Eva Landori et Betty Goodwin deux femmes peintres exposent à Montréal

Eva Landori et Betty Goodwin, deux femmes peintres de Montréal, exposent des oeuvres récentes dans le cadre de la série Galerie 12 au Musée des Beaux-Arts de Montréal.

L'exposition groupe des peintures et des estampes. Elle se terminera le 7 mars.

Mme Landori, qui demeure au 4945, avenue Victoria, est née à Budapest et réside au Canada depuis 1951. Elle a étudié à Budapest et Paris, où elle a fait un séjour de cinq ans et ici, dans la province de Québec et à Toronto, elle a remporté plusieurs prix de peinture. Elle est membre de la Société canadienne des Peintres et Graveurs.

Elle a déjà exposé à Paris, Ottawa, Montréal, Toronto, Winnipeg, New York, Londres, en Suisse et en Espagne et elle est représentée dans nombre de pays: Canada, Australie, Brésil, France, Hongrie, Mexique, Suisse, Royaume-Uni et Etats-Unis.

Elle décrit ainsi son style:

"Pendant les années où je faisais de la peinture non-figurative, j'ai essayé d'exprimer mes idées et mes sentiments et tout ce qui est au-delà de la perception visuelle du sujet par le rythme linéaire, les variations de la couleur et de la surface et par la dissection et l'élimination graduelle du figuratif.

"A présent, je joins à ces méthodes des techniques et des styles différents, dans le cadre d'une nouvelle composition structuralle où l'abstraction sert à exprimer des intangibles et la figure, le sujet auquel il appartient.

"Dans la mesure où la vie, la philosophie et les sciences progresseront, mon art devra évoluer aussi. Pendant huit ans, j'ai développé mon propre style non-figuratif jusqu'au moment où je m'aperçoive que l'abstraction, du moins pour moi, n'était en soi qu'un moyen et non le résultat final.

"Pour combien de temps vais-je adhérer à ce style? Je ne le sais pas. Cela dépend des conclusions auxquelles j'arriverai au cours de mes recherches et expérimentations constantes. Et je vais continuer de rechercher et d'expérimenter parce que la stagnation est la mort de l'art;

Mme Goodwin dit qu'au cours des deux dernières années, elle a travaillé à une série de tableaux sur les limbes, inspirés du thème d'Ansky ("The Dybbuk").

Peintre en grande partie autodidacte, elle a exposé précédemment à Montréal et diverses galeries du pays.

Le Petit Journ., Montreal, P.Q.
February 21, 1965

Les expositions

Musée des Beaux-Arts

GALERIE DE L'ETABLE. — "Trajectoires": oeuvres récentes des jeunes sculpteurs du Québec. Exposition organisée par les Jeunes Associés. Jusqu'au 25 février.

EXPOSITION CANALETTO. — Exposition organisée par l'Art Gallery de Toronto. Jusqu'au 25 février.

GALERIE XII. — Peintures et oeuvres graphiques de Betty Goodwin et d'Eva Landori, de Montréal. Du 20 février au 7 mars.

GALERIE DES EXPOSITIONS SPECIALES. — Oeuvres graphiques récemment acquises. Cette sélection représente cinq siècles d'histoire de la gravure européenne. Jusqu'au 3 mars.

Le Petit Journ., Montreal, P.Q.
February 28, 1965

Les expositions

Musée des Beaux-Arts

GALERIE DE L'ETABLE. — L'art des collèges classiques, 1965. Deuxième exposition des oeuvres d'étudiants des collèges classiques du Québec. Jusqu'au 10 mars.

GALERIE XII. — Peintures et oeuvres graphiques de Betty Goodwin et d'Eva Landori, de Montréal. Du 20 février au 7 mars.

GALERIE DES EXPOSITIONS SPECIALES. — Oeuvres graphiques récemment acquises. Cette sélection représente cinq siècles d'histoire de la gravure européenne. Jusqu'au 3 mars.

Montreal Gazette, Que.
March 2, 1965

Facts & Fancies

with HARRIET HILL



Wishful Thinking?

only 61 thousand . . . Two women artists are now taking the bow at Gallery XII at the Montreal Museum of Fine Arts — Eva Landori and Betty Goodwin . . . Irene Wilson shows

Canadian Art
Ottawa, Ont.
(Con-Mag. Bi-Mthly C. 5,970)

1965 - January - February 1965

Art Calendar – to 1 March 1965

Montreal Museum of Fine Arts 1379 Sherbrooke W: *Elza Mayhew; Herbert Ziebner*, Jan. 8-24; *Exhibition and Sale of Contemporary Canadian Art*, Jan. 12-21; *J. M. Barnsley*, to Jan. 24; *Ancient Bronzes from Sardinia*, Jan; *Albert Rappaport; J. Jacques Besner*, Jan. 29-Feb. 14; *Canaletto*, Jan. 29-Feb. 28; *Betty Goodwin; Eva Landori*, Feb. 19-Mar. 7

Royal Gallery 1420 Sherbrooke W: *Artists of the Gallery*

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, March 6, 1965

The Art World

Sherbrooke

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.

Images of the Saints, to April 4.

23rd Montreal International Salon of Photography, to March 28.

Stable Gallery, L'Art des Colleges Classiques, 1965, to Mar. 10.

Gallery XII, Eva Candori, Betty Goodwin, to March 7.

La Patrie
Montreal, Que.
(Week-End. Circ. 193,300)

Thursday, February 25, 1965

beaux-arts

Coin des arts, salle des pas-perdus, Gare Centrale: Exposition Florence E. Holbrook.

Galerie Libre, (2100 Crescent, Mtl.): Exposition Gabriel Contant, huiles récentes.

Le Musée des Beaux-Arts de Montréal: salle XII, "Acquisitions récentes d'estampes 1963-64".

Ecole des Beaux-Arts de Montréal: Exposition de travaux d'élèves de première et de deuxième années.

Le Musée des Beaux-Arts de Montréal: Eva Landori et Betty Goodwin exposent des oeuvres récentes dans le cadre de la série Galerie 12.

L'Evenement, Québec, Qué.
February 25, 1965

Eva Landori et Betty Goodwin deux femmes peintres exposent à Montréal

Eva Landori et Betty Goodwin, deux femmes peintres de Montréal, exposent des oeuvres récentes dans le cadre de la série Galerie 12 au Musée des Beaux-Arts de Montréal.

L'exposition groupe des peintures et des estampes. Elle se terminera le 7 mars.

Mme Landori, qui demeure au 4945, avenue Victoria, est née à Budapest et réside au Canada depuis 1951. Elle a étudié à Budapest et Paris, où elle a fait un séjour de cinq ans et ici, dans la province de Québec et à Toronto, elle a remporté plusieurs prix de peinture. Elle est membre de la Société canadienne des Peintres et Graveurs.

Elle a déjà exposé à Paris, Ottawa, Montréal, Toronto, Winnipeg, New York, Londres, en Suisse et en Espagne et elle est représentée dans nombre de pays: Canada, Australie, Brésil, France, Hongrie, Mexique, Suisse, Royaume-Uni et Etats-Unis.

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Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, February 27, 1965

The Art World

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.

Canaletto Exhibition: ends tomorrow. Film, "City Out of Time," 12.15, daily, 2.15, Sun. Gallery XII. Guided tours, Sat. 11 and 11.30 a.m.

Gallery XII, Eva Candori, Betty Goodwin, to March 7.

PEINTRES

Eva Landori et Betty Goodwin, deux femmes peintres de Montréal, exposent des oeuvres récentes dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal. L'exposition groupe des peintures et des estampes. Elle se terminera le 7 mars.

GALERIES LE DEVOIR 65

A la Galerie Agnès Lefort, Exposition Monique Charbonneau 1965. A Ars Classica, du 17 au 31 mars, nouvelles peintures de Roger Camous. Au Musée des Beaux-Arts de Montréal, du 12 au 28 mars, Galerie 12, exposition de peintures d'Amérique du Nord et de Grèce récemment exécutées par Gordon Webber. 10 mars

McGill Daily, Montreal, P.Q.
March 5, 1965

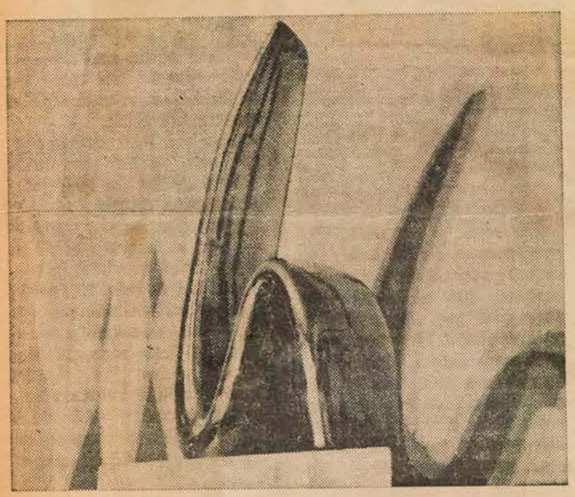
871

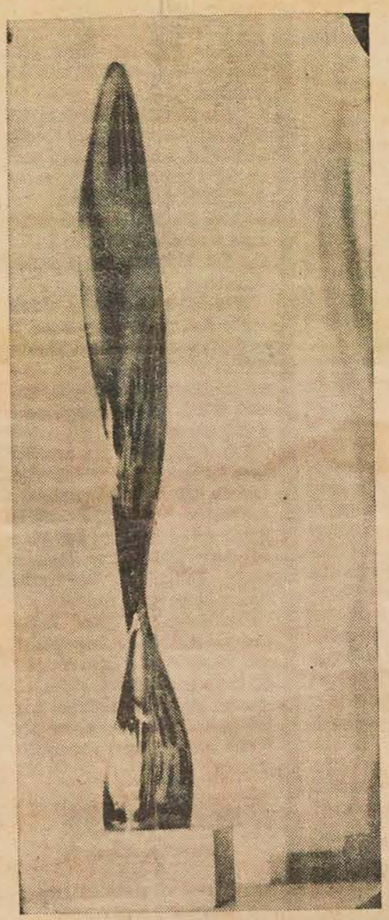


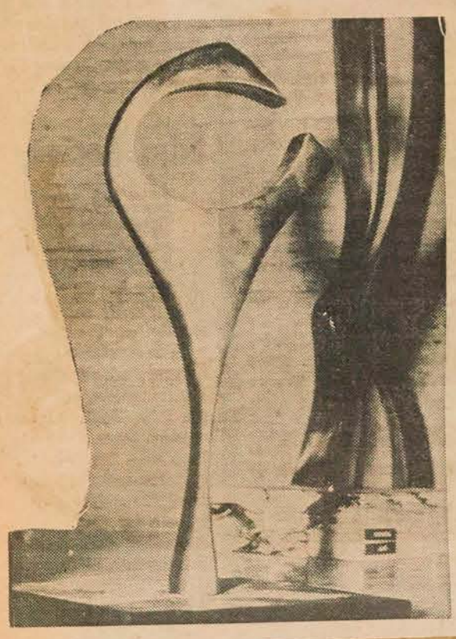
Profile on:

Jacques Besner

Jacques Besner, whose sculptures were recently exhibited at the Montreal Museum of Art, captures the essence of our modern world in his works.









His works, mainly in brass and steel, show his belief in the modern trends in Art, a release from the mundane through abstract or non-objective forms. By using abstract forms, he frees himself of the limitations of the physical world. Free of physical limitations, he can express the true problems and ideas of the age.

Besner is a true artist. His works are a combination of our time, our culture, and his own identity as an artist. Most important, they have an element of universality. His techniques are truly those of "space-time." Cold metal becomes the warmth of human aspirations. He tries to present the ideals of human achievent.

His silver statue "Ideal", which has been compared to Brancusi's "The Bird", captures the essence of his mode. It rises on a narrow base, swells out, and then comes to an apex — ever reaching upward, surpassing the limitations of the mere concrete. The idea of the apex, the zenith, the ultimate in achievement predominates throughout most of his works.

The "Seated Man" (shown here at centre left) is an excellent example of his work. Here man is shown devoid of his outer extremities, headless, and glistening in beams of light. As the light moves or as we walk around the statue, we can see the statue live. Besner says, "I want to capture the flow and essence of man, his thoughts, his aspirations, his longings and strivings. Man is something more than a mere form."

What is art to Besner? "It is an expression of the time. It tries to capture the meaning of the period." Besner believes that art is one of the keys to understanding an age. But to really appreciate art one must be widely educated. A knowledge of the era of the artist, and the socio-economic environment, is of the utmost importance.

"Art is meant to communicate. There is, of course, a latitude of interpretation in anyone's response to an objet d'art, but basically a true work of art should say the same to all."

He believes in the continuity of life — its constant ebb and flow. Besner finds the later Picassos and many of Henry Moore's subjects objectionable because "they rip man apart and show him in all his discontinuities."

To Besner, the public knows little of what art really is. He mocks the high-society museum committee-woman and those who marvel at a Rembrandt because they are supposed to. Art has become a businessman's tool to profit. Pop art, produced for Wall Street by Greenwich Village, is the ultimate absurdity.

Besner was born in Vaudreuil. He was educated at Rigaud's Collège Bourget and the Université de Montréal. Formerly a teacher, he is now employed as a special design consultant for Expo '67.

Although he has been a professional sculptor for only a year and a half, he first became interested in art as an outlet during his years as a teacher. Eventually he hopes to devote all his time to his work as a sculptor.

Story and photos by Richard Lepie

Brantford Expositor
Brantford, Ont.
(Daily, Circ. 23,078)

Wednesday, March 3, 1965

Rita Briansky Etching Exhibition Opens at Glenhyrst

2-13-M



Kathy is one example of the Briansky etchings.

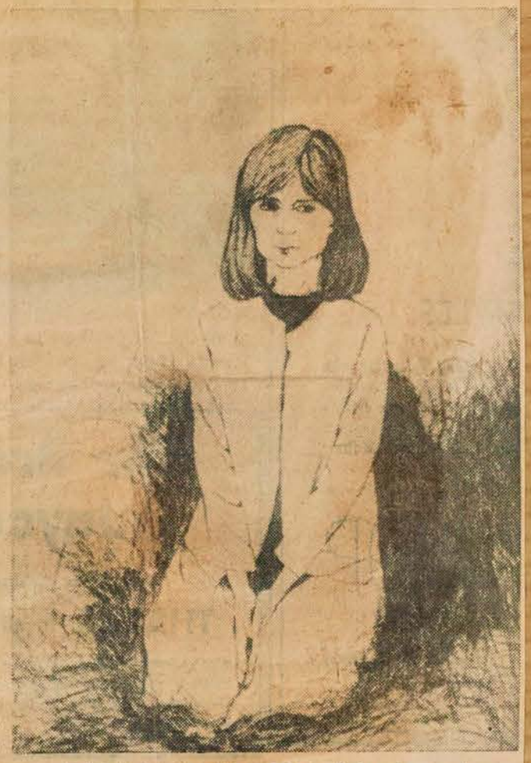
An exhibition of 44 etchings by Rita Briansky opens today at Glenhyrst. It will run to March 21.

Also on display will be a set of Japanese prints and a painting of Newfoundland's 1961 forest fires by Alexander Millar.

Miss Briansky, born in Poland in 1925, came to Canada as a child. She studied art with Alexandre Bercovitch at the Montreal Museum of Fine Arts and at Montreal's Ecole des Beaux Arts and with the Arts Students' League in New York.

Her prints won honorable mention at the International Women's Exhibition at Vichy, France, and in Algiers. She participated with two other Canadians in the second International Biennial Exhibition of Prints in Tokyo and Osaka, 1960-61.

Miss Briansky has just completed a set of illustrations for "Rubaboo 4," an anthology of Canadian short stories for children between ages 10 and 12.



Rebirth is the title of this Briansky work.

Current
March 6
1965 events

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—IMAGES OF THE SAINTS
A fascinating array of more than seventy paintings, drawings, engravings and sculptures covering a thousand years of Christian art is now on view. This exhibition will show the reflection of sainthood as seen in the changing styles of different schools and periods and in the moments of their histories selected for depiction. From March 5 to April 4.

—INTERNATIONAL SALON OF PHOTOGRAPHY
Exhibition of photographs organized by the Montreal Camera Club. From March 3 to 28.

—GALLERY XII
Paintings and prints by Betty Goodwin, Montreal and Eva Landori, Montreal. Until March 7th inclusively.

—STABLE GALLERY
"L'art des Collèges Classiques 1965" — Exhibition of works by students of classical colleges of Quebec. Until March 10th inclusively.

La Presse, Montréal, Qué.
March 12, 1965

LES ARTS

Au Musée des Beaux-Arts ce soir : vernissage des toiles de de Luca et de Webber.

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Thursday, March 4, 1965

Deux Montréalaises exposent à la Galerie 12 du Musée

3-13-M

EVA LANDORI ET B E T T Y GOODWIN, deux femmes peintres, de Montréal, exposent des oeuvres récentes dans le cadre de la série Galerie 12 au Musée des Beaux-Arts de Montréal.

L'exposition groupe des peintures et des estampes. Elle se terminera le 7 mars.

Mme Landori est née à Budapest et réside au Canada depuis 1 51. Elle a étudié à Budapest et Paris, où elle a fait un séjour de cinq ans et ici, dans la province de Québec et à Toronto, elle a remporté plusieurs prix de peinture. Elle est membre de la Société canadienne des Peintres et Graveurs.

Elle a déjà exposé à Paris, Ottawa, Montréal, Toronto, Winnipeg, New York, Londres, en Suisse et en Espagne et elle est représentée dans nombre de pays: Canada, Australie, Brésil, France, Hongrie, Mexique, Suisse, Royaume-Uni et Etats-Unis.

SON STYLE

Elle décrit ainsi son style:

"Pendant les années où je faisais de la peinture non-figurative, j'ai essayé d'exprimer mes idées et mes sentiments et tout ce qui est au-delà de la perception visuelle du sujet par le rythme linéaire, les variations de la couleur et de la surface et par la dissection et l'élimination graduelle du figuratif.

"A présent, je joins à ces méthodes des techniques et des styles différents, dans le cadre d'une nouvelle composition structurelle où l'abstraction sert à exprimer des intangibles et la figure, le sujet auquel ils appartiennent.

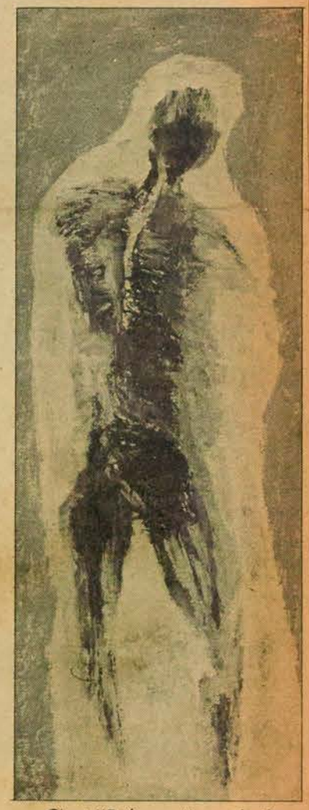
"Dans la mesure où la vie, la philosophie et les sciences progresseront, mon art devra évoluer aussi."

"Pour combien de temps vais-je adhérer à ce style? Je ne le sais pas. Cela dépend des conclusions auxquelles j'arriverai au cours de mes recherches et expérimentations constantes. Et je vais continuer de rechercher et d'expérimenter parce que la stagnation est la mort de l'art; il n'y reste rien pour un artiste qui n'a rien de neuf à dire."

Mme Goodwin elle est née à Montréal en 1923.

Peintre en grande partie autodidacte, elle a exposé précédemment à Montréal et diverses galeries du pays.

Mme Goodwin dit qu'au cours des deux dernières années, elle a travaillé à une série de tableaux sur les limbes, inspirés du thème d'Ansky ("The Dybbuk".)



C'est "Présence", une huile d'Eva Landori.

Montreal-Matin, Que.
March 18, 1965 12

8-21

du SOIR au MATIN

Une nouvelle série d'émission est présentement à l'affiche au canal 10. Ces programmes d'une durée de 30 minutes sont présentés le samedi à 2 h. 30. Ils font connaître au téléspectateur les divers visages du Japon moderne.

Yargo de Lucca et Gordon Weber de Montréal exposent leurs oeuvres les plus récentes au Musée des Beaux-Arts de Montréal. Cette exposition conjointe se terminera le 28 mars prochain.

Montreal Gazette, Que.
March 13, 1965

8-21

Museum Doings

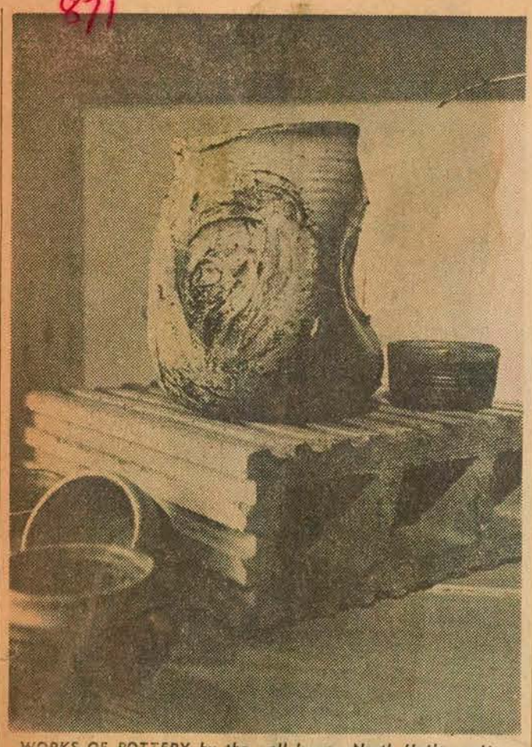
Artists Yargo de Lucca of Two Mountains and Gordon Webber of Montreal are represented in the Gallery XII exhibition at the Montreal Museum of Fine Arts which opened yesterday and runs to March 28.

The museum's Junior Associates meanwhile announced the group's annual gala auction will be held April 6 in the Lecture Hall, starting at 9 p.m.

Galerie 12
Montreal Gazette, Que.
March 6, 1965

CH 6, 1965

871



WORKS OF POTTERY by the well knwon North Hatley potter Gaetan Beaudin who recently studied the contemporary pottery of Japan. Until March 15 the artist's works will be exhibited at La Galerie La Terre et le Feu, at 1184 Mackay Street.

Eva Landorie, Betty Goodwin

UNTIL Sunday, March 7 Eva Landori and Betty Goodwin remain the guests at Gallery XII of the Montreal Museum. With the exception of some figure paintings and her characteristic gravures with such lovely lieves as "The Shield of Achilles," "Thunderbird," "Le Ronde," or "The Three Magi," Eva Landori introduces us to a new phase of her untiring experimentation.

Whereas her graphic work (I think Eva Landori studied with Friedlander in Paris) with its rich kinesthetic feeling appears to have matured into an assured personal style, her recent painting is still more exploratory than balanced.

For several years now, Eva Landori has been engaged in a gallant battle for expression in which her chief handicap proves to be her own overdemanding mind, setting her goals beyond the visually communicable. Where her work is not purely rhythmical and openly decorative, Landori's dialogue is nearly always intellectual.

In her recent abstract period the artist often resorted to such aids as the use of two of three canvases per composition (similar as in "Symbole") in order to fully develop her theme. Now, as she introduces into her work a new figurative imagery, her painting becomes even more complex. Now, Eva Landori uses an imvolved personal symbolism, making it clearer than ever that she is attempting to say more than can possibly be expressed within a unified composition.

Does not much of what the artist tries to say belong to the realm of the word? With her sense of rhythm and gift for thought within her natural propensity, would Eva Landori not bring to poetry two of its basic ingredients? And could a division into visual and oral expression not perhaps solve this valiant experimenter's dilemma?

Betty Goodwin's statement that she painted most of her works now on view in Gallery XII under the impact of Ansky's "Souls in Limo" had not come to my attention when I jotted down these notes. As I neither knew the source of her inspiration, nor the artist's own previous work, I had to depend on my immediate, unrelated reaction and this is what I wrote:

This is an anguished figurative art of involved and sinister, sometimes tragic relationships. In "Flux" the artist comes through with a feeling of change and transition. The small, nearly abstract "Flux No 1" differs from the rest of her work through a sudden clarity of design; its vibrant well defined colors give it a strong presence.

Betty Goodwin's work, mostly vague and figural, depends on color also, but neither color, nor mass, nor line, nor space are clearly defined. This is mysticism by ambiguity, but it is difficult to say just how far it is intentional.

I find this an oppressive art which satisfies neither visually, nor through communication. Interest remains limited to one's compassion for these ambiguous beings who seem to be in some sort of plight. One hopes for the sake of the artist that it is not simply the plight of living.

RM

Quebec L'Action
Quebec, Que.
(Daily, Circ. 45,243

Saturday, March 13, 1965

Luca et Webber exposent

4-13-M

Yargo de Lucca, de Deux-Montagnes (Qué.) et Gordon Webber, de Montréal, exposent leurs oeuvres les plus récentes au Musée des Beaux-Arts de Montréal, dans le cadre de la série "Galerie 12". Cette exposition conjointe se terminera le 28 mars.

M. de Lucca a étudié au Staatliche Kunst Akademie, Stuttgart (Allemagne) et au Doerner Institut, Munich.

Il a exposé en Allemagne, en Suisse, au Brésil, aux Etats-Unis, en Italie et en France.

Il est représenté dans les collections permanentes de plusieurs musées d'Europe ainsi qu'au Musée d'art moderne de New York, au Guggenheim et ailleurs sur ce continent.

"La plus grande influence m'est venue de mon pays d'adoption, dit Yargo de Lucca. Bien caché derrière le masque de la réalité, je trouve de nouvelles expressions visuelles".

Gordon Webber demeure au 1162, Terrace Elgin, Montréal. Il est né le 12 mars 1909 à Sault-Ste-Marie (Ont.)

Professeur à l'Ecole d'architecture de l'université McGill, il a étudié au Ontario College of Art, au Art Students League de Toronto et au Chicago institute of Design.

Il a exposé déjà au Canada, à San Francisco, New York, Chicago, Auckland (N.-Z.) et Glasgow.

Ses oeuvres figurent dans des collections de Toronto, Montréal, Auckland et Glasgow.

Toutes ses recherches, au Canada comme aux Etats-Unis, ont été effectuées grâce à des bourses d'études.

Il dit de son style :

"Créer, par des formes et des couleurs, l'essence d'un endroit, d'un incident et dans la plupart des cas, l'aspect spatial où repose ou se meut l'objet".

Dimanche-Matin
Montreal, P.Q.
March 21, 1965

Deux Canadiens du Québec au Musée des Beaux-Arts

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La Patrie, Montreal, Que.
March 25, 1965

12

871

beaux-arts

Galerie Libre : (2100 Crescent, Montréal) Exposition des oeuvres récentes de Gérard Tremblay.

Centre d'Art d'Argenteuil, 360 Principale, Lachute: Exposition d'oeuvres de 21 peintres canadiens, en collaboration avec la Galerie Libre.

Galerie Le Gobelet : 8405 boul. Saint-Laurent : Exposition de Pierre Roland Dinel.

Musée des Beaux-Arts de Montréal : Yargo de Lucca et Gordon Webber exposent leurs oeuvres les plus récentes, dans le cadre de la série "Galerie 12".

Les Jeunes Associés organisent une exposition intitulée "Dimension 2½" qui se tient à la galerie de l'Etable.

La Presse, Montréal, Qué.
March 27, 1965

Gordon Webber : une déception

871

Etrange duo, d'un côté des beaux tableaux d'un style cubiste-futuriste aux frontières de l'abstraction. Une peinture décorative de haute tenue, avec effets de vaporisation ou de dégradés tout de douceur. Les angles droits et forts de la composition s'en trouvent changés et, au lieu d'images géométriques, on obtient des abstractions suggestives et plaisantes.

D'un autre côté, plus au fond de la petite galerie XII du Musée, une étonnante série de petits tableaux où l'art de Kandinsky fait des siennes. Hélas, c'est souvent d'un amateurisme puéril. Certains tableaux sont l'image même de l'impuissance à s'exprimer de façon personnelle. D'ailleurs, de tableaux en tableaux, Gordon Webber change de manière, parfois abruptement. L'ensemble est plutôt lamentable. Les expériences, les balbutiements des premières années de l'abstraction ne sont certes pas à refaire en 1965.

Du côté de Yargo De Lucca, on redécouvre, non pas une grande peinture, mais du moins une belle maitrise des moyens.

Bis zum 28. März stellt in der Galerie XII des Museum of Fine Arts der in Two Mountains, P.Q., lebende Yargo de Lucca aus. Er hat an der Staatlichen Kunstakademie in Stuttgart, sowie dem Dörnerinstitut in München studiert, bereits in Deutschland und der Schweiz ausgestellt. Auch in New Yorker Museen hängen seine Bilder.

Robert G. Coles

MONT NACHRICHTEN 65

Was da singt und

Current events
27/3/65

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—IMAGES OF THE SAINTS
A fascinating array of more than seventy paintings, drawings, engravings and sculptures covering a thousand years of Christian art is now on view. This exhibition will show the reflection of sainthood as seen in the changing styles of different schools and periods and in the moments of their histories selected for depiction. From March 5 to April 4.

—INTERNATIONAL SALON OF PHOTOGRAPHY
Exhibition of photographs organized by the Montreal Camera Club. From March 3 to 28.

—GALLERY XII
Paintings by Yargo de Lucca, of Two Mountains, P.Q. and Gordon Webber, of Montreal. Until March 28th.

—DIMENSION 2½
Exhibition organized by the Junior Associates, featuring texture and relief in contemporary artistic expression. From March 15 to April 22.

Montrealer
Montreal, Que.
(Con-Mag. Mthly. C. 19,070)

1965 - March 1965

P13-M



THE MONTH AHEAD IN MONTREAL

semble of T.V. fame, are making their second appearance at the Place des Arts on March 27th.

Up Tempo, the durable revue at the Cafe André, is predicted to continue its satirical way through March and probably long after that.

IN ART

Montreal Museum of Fine Arts: March 3rd to 28th, National Salon of Photography. March 5th to April 4th, Images of the Saints. In Gallery XII, until March 7th, Betty Goodwin and Eva Landori; March 12th to 28th, Yargo De Lucca and Gordon Webber. Films: March 3rd, The Golden Age of Flemish Painting; March 31st, Experimental Films.

Quebec L'Evenement
Quebec, P.Q.
Daily. Morn. Circ. 11,340)

Tuesday, March 16, 1965

Exposition d'oeuvres de Yargo de Lucca et de Gordon Webber

O 13-M

Yargo de Lucca, de Deux-Montagnes (Qué.) et Gordon Webber, de Montréal, exposent leurs oeuvres les plus récents au Musée des Beaux-Arts de Montréal, dans le cadre de la série "Galerie 12". Cette exposition conjointe se terminera le 28 mars.

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Montreal Gazette, Que.
April 5, 1965

871

Facts & Fancies

with HARRIET HILL



Bust by Epstein

VISITORS TO GALLERY XII at the Montreal Museum of Fine Arts are talking about Epstein's bust of Montreal-born pianist Ellen Ballon now on loan there. We hear it was modelled in London at Epstein's home in 1938. The great sculptor then was living at 18 Hyde Park Gate, just opposite the residence of the late Sir Winston Churchill.

At the time Ellen Ballon was leading a hectic professional life fulfilling concert engagements in Britain and on the Continent. The work took a month with three sittings a week and during this time Dr. Ballon and Epstein developed a mutual interest in each other's work.

❖ ❖ ❖

Current events
April 3rd 65

ART

MUSÉE DES BEAUX ARTS
MUSEUM OF FINE ARTS
82ième Salon du Printemps. 82nd Annual Spring Salon. From April 9th to May 9th.

—GALERIE XII
Exposition Mary Bruce et Mario Mérola - peintures et reliefs. Du 2 au 18 avril.
Exposition des oeuvres récentes de René Durocher et Serge Lemoyne. Du 23 avril au 9 mai.

—GRAND SALON
"Travaux d'étudiants" Du 10 au 18 avril.
"Travaux d'enfants" - étudiants au musée. Du 23 avril au 9 mai.

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(1379 ouest, rue Sherbrooke - 842-8091)

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Repas légers - tous les jours de 10:00 a.m. à 4:30 p.m.

Dimanche-Matin
Montreal, P.Q.
April 4, 1965

871

Oeuvres de Montréalais au Musée des Beaux-Arts

Deux peintres de Montréal, Mary Bruce et Mario Merola, sont les artistes vedettes de la nouvelle exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

L'exposition ouverte vendredi se terminera le 18 avril. Mary Bruce, dont l'atelier est situé au 1325 ouest, rue Ste-Catherine, est née à Montréal. Elle a étudié ici ainsi qu'à Zurich et Londres.

Elle a exposé déjà dans des expositions de groupe à Montréal.

Mario Merola, qui demeure à 3854, rue St-Hubert, est né à Montréal en 1931. Il a étudié à Montréal et Paris et enseigne maintenant à l'école des Beaux-Arts de la métropole.

Il a gagné le premier prix d'un concours national visant à décorer d'une murale le pavillon canadien de l'exposition mondiale de Bruxelles en 1958.

Boursier du gouvernement français, il a déjà exposé à Vancouver aussi bien qu'à Montréal.

Il a aussi reçu deux bourses d'étude du Conseil des arts du Canada.

L'Evenement, Quebec, Qué.
April 5, 1965
Fin: 11.05 hrs.

871

Mary Bruce et Mario Merola exposent au Musée des Beaux-Arts de Montréal

Deux peintres de Montréal, Mary Bruce et Mario Merola, sont les artistes vedettes de la nouvelle exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

L'exposition a lieu du 2 au 18 avril.

Mary Bruce, dont l'atelier est situé à 1325 ouest, rue Ste-Catherine, est née à Montréal. Elle a étudié ici ainsi qu'à Zurich et Londres.

Elle a exposé dans des expositions de groupe à Montréal.

Son style est non-figuratif et elle dit :

"Je me préoccupe surtout de formes et d'espace. Les formes sont immobiles ou elles flottent, elles surgissent ou disparaissent. L'accident intervient quand deux ou plusieurs formes se bousculent. Il faut ajuster les formes dans l'espace jusqu'à ce que l'agencement semble bien équilibré."

le Devoir — AU MUSEE DES BEAUX-ARTS — 3 avril 65

Mary Bruce et Mario Merola, exposants de la "Galerie 12"

Deux peintres de Montréal, Mary Bruce et Mario Merola, sont les artistes vedettes de la nouvelle exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal, jusqu'au 18 avril.

Mary Bruce, dont l'atelier est situé à 1325 ouest, rue Ste-Catherine, est née à Montréal. Elle a étudié ici ainsi qu'à Zurich et Londres. Elle a exposé déjà dans des expositions de groupe à Montréal. Son style est non-figuratif et elle dit : "Je me préoccupe surtout de formes et d'espace. Les formes sont immobiles ou elles flottent, elles surgissent ou disparaissent. L'accident intervient quand deux ou plusieurs formes se bousculent. Il faut ajuster les formes dans l'espace jusqu'à ce que l'agencement semble bien équilibré."

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Montreal Star, Que.
April 3, 1965

...cels until arraignment.

871

Montreal Artists Feature Showing

Two Montreal artists, Mary Bruce and Mario Merola, are featured in the new Gallery XII showing at the Montreal Museum of Fine Arts. The exhibit runs until April 18.

Knowlton Advertiser, Que.
April 8, 1965

871

Mary Bruce Show

Paintings by Mary Bruce are featured in her first one man show at the Montreal Museum of Fine Arts. The exhibit will be on view until April 18, at Gallery XII.

Miss Bruce is well known in the Foster area where she maintains a residence. Her work has been seen locally in past years. She has exhibited in group shows at Galerie Libre, at Ste. Helene de Champlain on St. Helen's Island, at the Montreal Museum and as an invited exhibitor with the Canadian Group of Painters.

Miss Bruce studied in Montreal and Europe and now works at Studio 9 in Montreal.

Montreal Star, Que.
April 22, 1965

871

Local Painters To Exhibit Here

Serge Lemoyne and René Durocher, two Montreal painters, will present the next Gallery XII exhibition at the Montreal Museum of Fine Arts, on view from April 23 to May 9.

Lemoyne, born at Acton Vale, Que., studied at the Ecole des Beaux-Arts here and has participated in various solo and group exhibitions. Durocher has studied here and at the Ecole de Nantes and was an organizer of the Square des Arts exhibition on Dominion Square.

Montreal Gazette, Que.
April 22, 1965

forced to pull out immediately.

871

New Exhibition At Gallery XII

Two Montreal painters, Serge Lemoyne and Rene Durocher, are to be featured in a Gallery XII exhibition at the Montreal Museum of Fine Arts April 23-May 9.

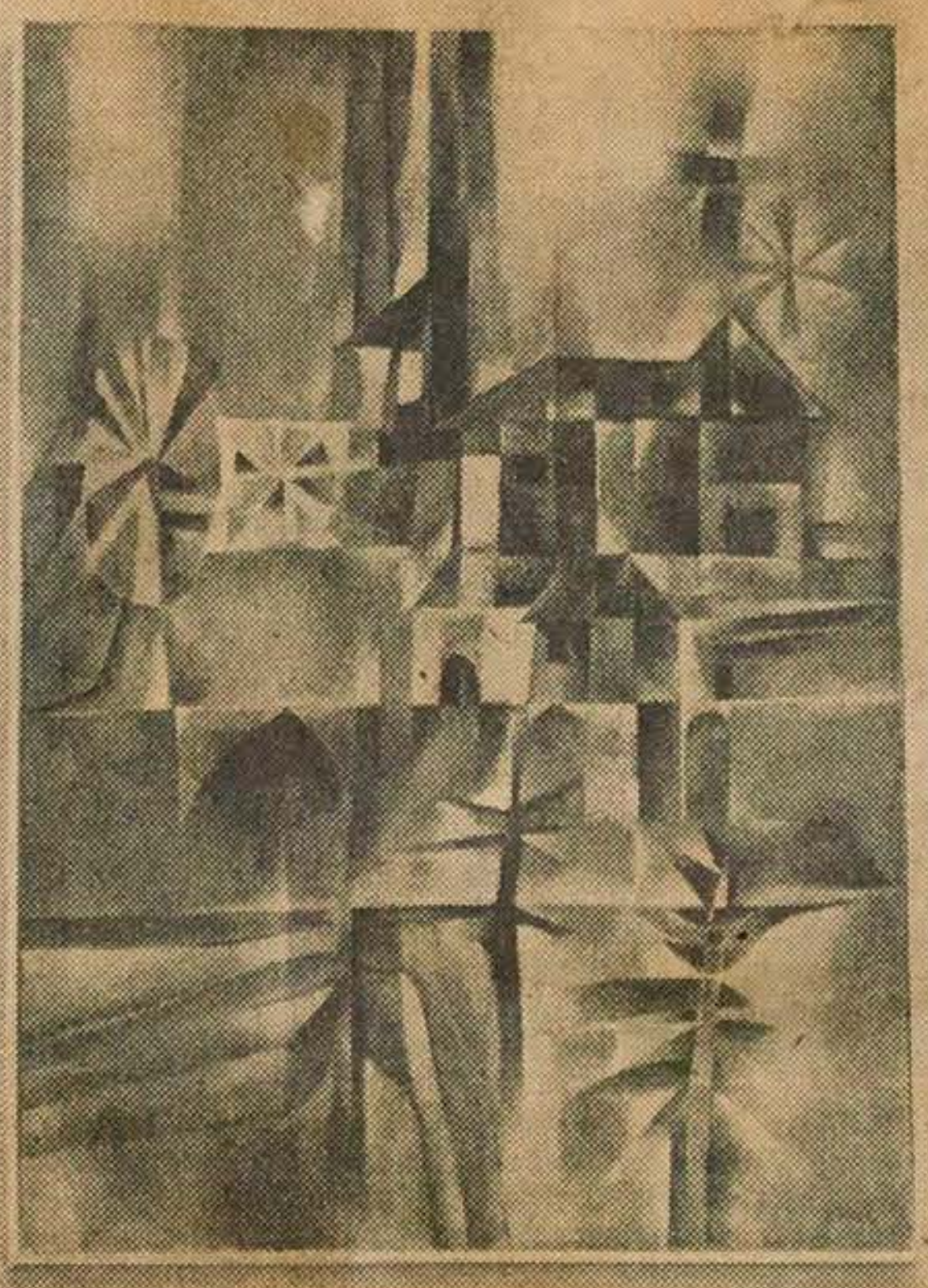
Lemoyne, who lives at 1901 Champlain St., was born in Acton Vale in 1941 and studied at Ecole des Beaux-Arts.

Durocher, of 4557 Christophe Colomb St., was born in 1919. He studied at the same school as well as Ecole de Nantes and was an organizer of the Square des Arts exhibition on Dominion Square.

Gazette March 20 1965

The Gallery XII Series

ART



"HOMESTEAD", oil painting by Canadian born artist Jargo de Lucca now living in Switzerland. From exhibition in the Gallery XII series of the Museum of Fine Arts.

THE novel way in which the Museum presents its current duo in the Gallery XII series, saves the exhibiting artists the usual, and often painful confrontation across the narrow span of the Gallery. This time, one of the exhibitors occupies the front part of the gallery, while the other repairs to spread comfortably around the three walls at its end.

This is where Gordon Webber, Professor of basic design at the McGill School of Architecture exhibits his latest works. But if you expect to see examples of his studies in basic design you will be disappointed.

This time, the well-known Montrealer presents us with a visual travelogue of his recent trips through the Middle West and expressions of his experiences in Greece. It consists of ink washes of fishing villages from that country's northland, strung along the shoreline against chains of overlapping mountain-ranges in the background. There are oilsketches of monuments of antiquity against idealized landscapes, and submarine fantasies around submerged human torsi.

The western trip — as Western trips often are—is remembered in numerous notations of highways and prairieland.

By exhibiting such paintings as are outside his own sovereign domain, Gordon Webber puts himself into a disadvantageous position, deserving that we should take notice of his gallant attitude.

Around the entrance of the gallery you will find eight large convases by Jargo de Lucca, a Two Mountains-born Quebecer, unknown to the Canadian scene, but clearly an artist with a contribution.

De Lucca who now resides in Switzerland, studied in Stuttgart and Munich. He shows in this small exhibition a rich harvest from a good seeding.

The consistent style of this artist's eight works is that of a mild structural cubism, bringing to mind through instant associations the works of Feininger, Duchamp and Delaunay. Color, treated with great care and subtlety tends towards overall monochromatic effect, and the technique produces clean, and lean but velvety surfaces.

De Lucca's works have a meticulous exactness about them, his imagery is semi-abstract and, I think, mostly of conceptual origin. It deals with such environments and phenomena as "Forest", "Bush, Lakes and Rivers", "Prairie Country", "Homestead", "Coastline, Everpresent Sea", "City, Rocky Hills" and "Spirits of the North."

The artist builds his complex images like mosaics; each fragment contributes qualities symbolicaly characteristic of the theme. The individual fragments are integrated into the tight-knit rhythms controlling the overall design, in which every dab of pigment becomes an indispensable particle of the visual expression it hopes to build.

Take "Homestead," the charming composition in our reproduction. It is a near monochrome in unexcited warmly glowing reds. Although this homestead with its recognizable buildings and trees is fully readable in the objective scene, it becomes representational only through symbolical interpretation. As such, it communicates with no lesser clarity than Paul Klee's "Villa R" about the ideal characteristics of human habitation, the essence of which is expressed as shelter, protection, intimacy and warmth. Reading this picture in this way broadens the primary esthetic reaction into a warm emotional response.

There can be no doubt that this articulate artist wishes to communicate on the level of such generally meaningful human experiences, and the fact that he does not always succeed as in "Homestead" or "Prairie Country" cannot lessen our appreciation. In fact, our appreciation does not end with expression. Design, style and technique generally fall into place to produce admirable unity, and the emergent image becomes as clearly defined as a design for a tapestry. "Bush, Lakes and Rivers" with its blue-green and brown harmony spiced with red, or the tall slice of "Forest" with its lovely tension from dark to light, or the pink-mauve-redbrown "Rocky Hills" with their delicate hints of yellow — what delightful tapestries they would make.

REA MONTBIZON.

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

"I bequeath to The Montreal Museum of Fine Arts the sum of ________ dollars."

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday, April 10, 1965

Mary Bruce — Mario Merola

2/3M

ART

IN Gallery XII at the Montreal Museum until April 18, two Montreal artists, Mary Bruce and Mario Merola, share the spotlight in one of the more interesting shows of the season.

The work of Mary Bruce floats somewhere between the abstract interpretations of non-visual phenomena by Paul Jenkins and Helen Frankenthaler's forms in flux.

As far as I am aware, no other Candian artist has shown great affinity with Jenkins before. One would have wished that with Mary Bruce this affinity might have stopped short of borrowing his vocabulary of titles. "Dominance", "Emergence", "Opposition", "Encounter", "Conflict" — these are her titles, but they might have come straight from a Jenkins monograph. One would have wished further, that the Montreal artist had never moved as close to the style of her American confrere as in her composition of "Emergence", thus handing ammunition to those who will accuse her of eclecticism.

I will not. Sharing concerns and showing affinity in style do not have to harm the integrity of a work of art. Had the artist gone out to borrow form for formula, the situation would have been different. But she has not. There is abundant evidence that Mary Bruce poses and resolves every one of her problems herself.

◆ ◆ ◆

Her technique, which has nothing to do with the two other painters, serves her beautifully. The artist has a highly perfected method of applying her plastic pigments (or are they lacquers?) in large incredibly smooth blotches, raised in slight relief as in Japanese lacquer work. Her reduced colorscheme with the inclusion of black, gold and silver, supports this association. In some of her compositions she adds yellows and orange, such as in the beautifully balanced "Orange addition"; others are dominated by grays, some are balanced with whites. In her panel "Suspension", the dominant is an exquisitely elegant red, somewhere between Indian and Pozzuoli. Most of her configurations float against a milky space for a background.

Mary Bruce is a skilful composer who has learned to manipulate her free shapes in such a way that they form an infinite variety of relationships among themselves, as well as a variety of conditions in space. It is through these conditions that her work attains its fourth dimension, becoming suggestive of ideas as well as of beauty in the process.

◆ ◆ ◆

Mario Merola is an Ecole des Beaux-Arts teacher who became more widely known through his prizewinning mural for the Canadian Pavilion at the Brussels World's Fair.

His is a purely decorative art and it is to the artist's credit that he does not use it pretentiously. The simple colored reliefs in vertical rhythms of plain and undulated elements, are free of any gimmickry in the service of pseudo-scientific aspirations.

These works speak for themselves. The low relief panels appear to be done in bleached and stained natural woods but I would not be surprised if they were plastics. Most compositions are rectangular or square in shape and mounted in such a way that they do not yield closed images, but stay 'open' on all four sides. This makes clear their possible use as modular elements suitable for infinite continuation; a facet which takes care of an important functional aspect of this muralist's art.

The predominant color used in the solidly stained elements is a strong peacock blue, it dominates the chessboard pattern of "Mursol" and a number of others. In some panels, I think "Mur-Mur" is one of them, the more delicate effects are achieved by application of the stain only to the profiles of the twisted and spiraling vertical bands. An altogether quieter, perhaps less effective, but more refined panel is "Solomur" (delightful names) with its broad elements in dark brown and quiet green, and the sides of the ondulated bands in red and yellow.

This art of Mario Merola is really a thing apart, and one wonders whether the Gallery XII series is a suitable forum for it. It seems to me that as we bend backwards to erase the dividing qualitative designations that once separated the so called fine arts from the crafts, we now begin to mix categories without rhyme or correlative. By creating comparative and ultimately competitive situations, do we really serve those branches of the arts we intend to vindicate?

REA MONTBIZON.

Montreal-Matin, Que.
April 5, 1965

871

EXPOSITION à la "Galerie 12"

Deux peintres de Montréal, Mary Bruce et Mario Merola, sont les artistes vedettes de la nouvelle exposition de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

L'exposition a lieu du 2 au 18 avril.

Mary Bruce, dont l'atelier est situé à 1325 ouest, rue Ste-Catherine, est née à Montréal. Elle a étudié ici ainsi qu'à Zurich et Londres.

Elle a exposé déjà dans des expositions de groupe à Montréal.

Son style est non-figuratif et elle dit:

"Je me préoccupe surtout de formes et d'espace. Les formes sont immobiles ou elles flottent, elles surgissent ou disparaissent. L'accident intervient quand deux ou plusieurs formes se bousculent. Il faut ajuster les formes dans l'espace jusqu'à ce que l'agencement semble bien équilibé".

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Current events
M · 13 - ~~AA~~
April 10 - 65

ART

MUSÉE DES BEAUX ARTS
MUSEUM OF FINE ARTS
82ième Salon du Printemps. 82nd Annual Spring Salon. From April 9th to May 9th.

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9/12
Star May 8th 65

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5, Wed. 10-10. Sundays 2 to 5. Library open 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.
Spring Exhibition, to May 9.
Canadian Ceramics '65.
Gallery XII, Durocher and Lemoy, to May 9.

La Presse, Montréal, Qué.
April 22, 1965

LES ARTS

A la Galerie XII du Musée, à 8 h. 30 : spectacle d'intégration musique-poésie-danse - peinture présenté par l'Horloge du Nouvel Age, dans le cadre du vernissage Lemoyne-Durocher.

Metro Express
Montreal, Que.
April 24, 1965

Deux Montréalais exposent au Musée

Deux peintres de Montréal, Serge Lemoyne et René Durocher, expose des oeuvres récentes dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

L'exposition à lieu jusqu'au 9 mai.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Saturday, May 8, 1965

les Beaux-arts par Laurent LAMY

- DUROCHER et LEMOYNE, au Musée
- ARSENAULT, à la Galerie Libre
- LOUIS JAQUE, à la Galerie Hébert

DUROCHER

Il y a quelques années, la peinture de Durocher portait essentiellement sur les effets chatoyants de couleurs, et des fonds finement striés émergeaient des images, jaillissaient des formes assez imprécises.

Aujourd'hui, Durocher s'est dégagé de ses variations chromatiques et cherche avec plus de rigueur et de fermeté à composer son tableau. Il incorpore des morceaux de toiles qui servent de support et déterminent une construction nette et contrastée.

La peinture de Durocher ne suscite pas de controverse. Elle progresse sans brusquerie, dans le sens de l'évolution normale de la peinture actuelle, mais avec un peu de retard.

LEMOYNE

Des expositions précédentes de Lemoyne, j'ai aimé le risque, la violence, l'agressivité.

Depuis, Lemoyne s'est quelque peu assagi, même s'il pratique le tachisme à l'état pur, dans une grande liberté d'expression. En fait, son geste a acquis sûrement de savoir-faire et de sûreté pour frôler le brio.

L'écriture passionnée, le geste volontaire, le besoin de livrer l'inspiration toute crue, arrivent néanmoins à toucher nos cordes sensibles.

1er mai 65
La Presse

rien d'automatique. Parfois ça bloque !

Il ne faut pas manquer de voir, toutefois, les images énergiques, vivifiantes de Serge Lemoyne. Les tableaux de celui-ci (un des animateurs du groupe avant-gardiste, les "Trente-A") sont de pures merveilles. C'est l'illustration la plus claire vue ici depuis longtemps d'un art de peindre neuf et spontané. Lemoyne doit réaliser ses images par intuition. En tout cas, chaque fois, il ne rate pas son coup. C'est cinglant mais c'est aussi d'une joyeuse facture. Une telle manière rompt assez définitivement avec tout un art bien coté ici. Pas de matière lourde et grasse, pas de spatule donc, des gestes et du linéaire. Il établit une jonction quasi parfaite entre le message à livrer, le témoignage à délivrer (ces deux termes pris, ici, dans un sens littéral et non pas dans le sens d'art social ou engagé) et la forme, un style vif, adéquat. Héritier direct, franc et jeune du "dripping", de l' "action-painting" américain, ses lignes qui volent, qui sont électriques, ses jets au vaporisateur mécanique, enfin ses taches, tout cela vous éclatent au visage sans agressivité morose mais avec une fracassante santé. Il y a bien longtemps que votre serviteur n'avait pu assister à une démonstration aussi satisfaisante et prometteuse.

Enfin, montez à l'Etable voir du Braitstein, du Gord Smith, du Takashima très bon. Quant à la peinture de Kurelek, elle sent la religiosité, le littéraire. Ses cauchemars surréalistes sont très mal traduits. Tout cela se nomme "Humanisme '65". Titre assez vain !

Montreal-Matin, Que.
April 23, 1965

MONTRÉAL PÊLE-MÊLE au jour le jour

Le moine du rocher

Deux peintres de Montréal, Serge Lemoyne et René Durocher exposeront des oeuvres récentes dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal. L'exposition aura lieu du 23 avril au 9 mai.

April 24 - 65
Courrier-Evenig

ART

MUSÉE DES BEAUX ARTS
MUSEUM OF FINE ARTS
82ième Salon du Printemps. 82nd Annual Spring Salon. From April 9th to May 9th.

—GALERIE XII
Exposition Mary Bruce et Mario Mérola - peintures et reliefs. Du 2 au 18 avril.
Exposition des oeuvres récentes de René Durocher et Serge Lemoyne. Du 23 avril au 9 mai.

—GRAND SALON
"Travaux d'étudiants" Du 10 au 18 avril.
"Travaux d'enfants" - étudiants au musée. Du 23 avril au 9 mai.

Le musée ouvre ses portes au public chaque jour de 10:00 a.m. à 5:00 p.m. les mercredis soirs jusqu'à 10:00 p.m.; les dimanches de 2:00 à 5:00 p.m.
(1379 ouest, rue Sherbrooke - 842-8091)

Cafétéria - ouvert tous les jours de 11:00 a.m. à 2:30 p.m. et de 5:30 à 8:30 p.m.
Repas légers - tous les jours de 10:00 a.m. à 4:30 p.m.

Dimanche-Matin
Montreal, P.Q.
April 25, 1965

Lemoyne et Durocher à la Galerie « 12 »

Deux peintres de Montréal, Serge Lemoyne et René Durocher, exposeront des oeuvres récentes dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal. L'exposition durera jusqu'au 9 mai.

Lemoyne a étudié à l'Ecole des Beaux-Arts de Montréal. Il a eu l'occasion d'exposer ses oeuvres, en particulier ou en groupe, à plusieurs reprises déjà.

Durocher a fait ses études à l'Ecole des Beaux-Arts ici de même qu'à l'Ecole de Nantes. Il a organisé et créé l'exposition annuelle du "Square des Arts" en 1963 et a participé, seul ou en groupe, à de nombreuses expositions.

L'Action, Quebec, Que.
April 24, 1965

S. Lemoyne et Durocher exposent à Montréal

Deux peintres de Montréal, Serge Lemoyne et René Durocher, exposent des oeuvres récentes dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

L'exposition se tiendra jusqu'au 9 mai.

Lemoyne, qui demeure au 1901, rue Champlain, est né à Acton Vale en 1941. Il a étudié à l'Ecole des Beaux-Arts de Montréal.

Il a eu l'occasion d'exposer ses oeuvres, en particulier ou en groupe, à plusieurs reprises déjà.

Durocher demeure au 4557, rue Christophe-Colomb. Né en 1919, il a fait ses études à l'Ecole des Beaux-Arts ici de même qu'à l'Ecole de Nantes.

Il a organisé et créé l'exposition annuelle du "Square des Arts" en 1963 et a participé, seul ou en groupe, à de nombreuses expositions.

Montrealer
Montreal, Que.
(Con-Mag. Mthly. C. 19,07

1965 - April 1965

IN ART

Montreal Museum of Fine Arts: To April 4th, Images of the Saints. April 9th to May 9th, 82nd Annual Spring Exhibition. To April 22nd, in the Stable Gallery, Dimension 2½. During April, Annual Student Exhibition and Annual Children's Exhibition. April 28th to May 14th, Canadian Ceramics. In Gallery X11, April 2nd to 18th, Mary Bruce and Mario Merola. April 23rd to May 9th, René Durocher and Serge Lemoyne.

Galerie Agnes Lefort: April 5th to 17th, Lise Comtois, sculpture. April 19th to May 1st, Gaucher Optical Paintings.



SERGE LEMOYNE

Canadian Art, Ottawa, Ont.
March - April 1965

Art Calendar – to 1 May 1965

Montreal Museum of Fine Arts 1379 Sherbrooke W: *Betty Goodwin; Eva Landori*, to Mar. 7; *International Photography*, Mar. 3-28; *Yargo de Lucca; Gordon Webber*, Mar. 12-28; *Mary Bruce; Mario Merola*, Apr. 2-18; *Annual Students' and Children's Ex.*, Apr; *82nd Annual Spring Ex.*, Apr. 9-May 9; *René Durocher; Serge Lemoyne*, Apr. 23-May 9; *Can. Ceramics*, Apr. 28-May 14

Galerie 12
Canadian Art, Ottawa, Ont.
March - April 1965

871

Art Scene in Canada

Montreal

Neither the Royal Canadian Academy nor the *Concours artistiques*, which might be expected to offer important shows, gave Montreal cause for rejoicing about Canadian art. With only 12 Academicians and 17 Associates out of a total of 92 painters and sculptors, the 85th Annual Exhibition was once again an exhibition sponsored by the Academy rather than an Academy show, and it raised the question of what the Academy stands for. With a few exceptions, the intermixing of the elements resulted in a common mediocrity.

Quebec, most generous of provinces to the arts, offered $32,000 for works in four categories, yet did not give the *Concours artistiques* the prestige that would have attracted eager response. Some justification for the artists' reluctance was seen when the exhibition was chopped to fit the limitations of the Quebec Museum, and the Applied Arts Institute was hardly the best place in Montreal for an important presentation. In painting, there was a distinct falling off after the three prize winners: Albert Dumouchel ($4,000), Jacques de Tonnancour ($2,500), and Léon Bellefleur ($1,500) and the sculpture, decorative arts and industrial design sections were thin.

The dealers offered more encouragement, especially in solos of three widely separated sculptors: Gord Smith's "cor-ten" steel miniatures at Waddington Galleries, the massive, solemn ceramic sarcophagus and doors of Jordi Bonet at Galerie Camille Hébert, and the motor-driven coloured triangles of François Soucy at Galerie du Siècle.

– by Robert Ayre



Albert Dumouchel. *Les deux trèfles*
Oil on canvas. 4' x 5'. First prize
Concours Artistiques du Québec, 1964



Harold Beament. *Lava Forms, Night, Tenerife*
Oil. 48" x 60". 85th Royal Canadian
Academy Exhibition. (Ph. Arnott Rogers Batten)



François Soucy. *Nascakiyaihl.* Liquitex on
wood. 34" high. Galerie du Siècle

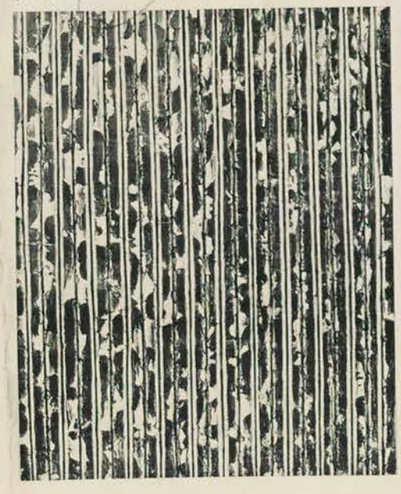


Antonio Tapies. *Emprenta de peu.* 1964
18" x 12". Galerie Agnes Lefort

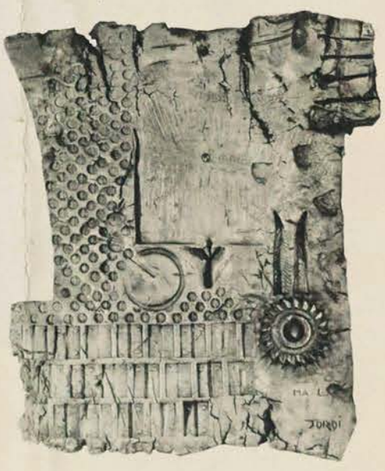


Paul Ackerman. *L'Aurore.* 1963
Oil on canvas. 23½" x 36". Galerie Dresdnère

Richard Lacroix. *Chute à rebours.* Oil
48" x 60". Montreal Museum of Fine Arts
(Photo: Bela Miklosi)



Jordi Bonet. *Ma litele.* 1964
Ceramic sculpture. Galerie Camille Hébert



S. V. Gersovitz. *Rencontre.* Etching
10" x 21½". Gallery 1640. (Photo: Markow)



National Concrete Products
News, Toronto, Ont.
May 1965

871 HAS SHOWING

Mario Merola, Montreal muralist who created the concrete block mural featured on the front cover of National Concrete Products News in the first quarter issue last year, had a showing of luminous reliefs at the Montreal Museum of Fine Arts in April. It was his preoccupation with light and shadow that led him to design the mural in a school gymnasium at Pierrefonds, Que.

La Patrie, Montreal, Que.
April 22, 1965

Musée des Beaux-Arts de Montréal: dans le cadre de la série "Galerie 12" deux peintres de Montréal: Serge Lemoyne et René Durocher exposent des oeuvres récentes.

La Patrie
Montreal, Que.
(Week-End. Circ. 198,300)

Thursday, May 6, 1965

La Patrie / spectacles

l'ART pour tous

Par LOUISE DESNOYERS

Activité débordante au Musée des Beaux-Arts

NOTRE MUSEE des Beaux-Arts fait preuve d'une vitalité toute printanière. Voilà qu'il nous offre en même temps : à la Galerie XII une exposition de Serge Lemoyne et René Durocher ; à la Galerie de l'Etable, une exposition de peinture et sculpture intitulée "Humaniste 65" ; au rez-de-chaussée, l'exposition annuelle d'oeuvres d'enfants, l'exposition "Céramiques canadiennes 65" et enfin le 82e Salon de printemps.

Faute de temps j'ai dû me limiter au Salon du printemps et à l'exposition de céramiques.

LA PRESSE, MONTREAL, MERCREDI 9 JUIN 1965 / 53

Des oeuvres de Graham et de Piddington à la Galerie 12

Pour la première fois de son histoire le Musée des Beaux-Arts de Montréal continuera les Séries "Galerie 12" durant l'été.

Les Séries "Galerie 12" offrent en montre des oeuvres d'artistes canadiens contemporains. Les séries d'été comprendront de la photographie et des dessins architecturaux aussi bien que des peintures, sculptures et oeuvres graphiques.

La première exposition de la saison mettra en vedette les photographies de Anthony Graham et les gravures de Helen Piddington, tous deux de Montréal.

Graham, qui naquit à Londres en 1923, vint au Canada lors de son service militaire dans la RAF pendant la dernière guerre et s'établit définitivement à Montréal en 1958. A part la photographie, il s'intéresse à toutes les autres formes de l'art visuel.

Photographe pour le département d'anatomie de l'école de Médecine de McGill, son outil principal est le microscope.

Graham, qui demeure au 3610, avenue Prud'homme, définit ainsi son style et ses buts: "Mon style a subi plusieurs transformations. D'une phase 'salon' il a évolué vers le photo-reportage et à partir de quelques 'photogrammes' jusqu'à la photographie classique. Je fais plein usage de toute la précision de la lentille (sans avoir recours à des effets spéciaux) et de toute la gamme des nuances du procédé photographique."

Mlle Piddington est une Montréalaise mais demeure à Paris depuis les quatre dernières années où elle étudie l'art de la gravure sous S.W. Hayter à l'Atelier 17. Avant son départ pour Paris, elle travaillait chez les Esquimaux pour le ministère du Grand-Nord.

Sa première exposition-solo a présentement lieu à la Maison du Canada à Paris. Elle sera de retour au Canada en décembre prochain. Mlle Piddington exposera des intailles et autres gravures.

le Devoir 26 juin 1965

HELEN PIDDINGTON et ANTHONY GRAHAM au Musée;

les Beaux-arts par

Laurent LAMY

Elégantes par les jeux de couleurs, justes dans les rapports de formes, vivantes par les courbes mêlées, les gravures d'Helen Piddington ont la luminosité du vitrail et la somptuosité de la tapisserie. Surtout elles retiennent par la lumière précieuse et sous-jacente qui donne une intensité rare aux couleurs. La lumière qui palpite en certains points du tableau, éclate par endroits pour se tamiser et disparaître derrière les masses d'ombre. Cette lumière intérieure rend plusieurs gravures profondes et mystérieuses comme des sous-bois ou des forêts tropicales. D'autres gravures, éclatantes et gaies, retrouvent la richesse de tissus anciens ou de broderies chamarrées. L'agencement des volutes et des tourbillons, la couleur intense, communiquent alors une impression d'apaisement et de sérénité.

Anthony GRAHAM

Tout dans la réalité ne vaut sûrement pas d'être capté et retenu. Mais il appartient au photographe de choisir ce qui, sans lui, resterait inaperçu aux yeux de la majorité. Il lui appartient aussi de composer une image et de l'équilibrer. Ainsi Anthony Graham pratique-t-il son métier, en cherchant à nous faire découvrir le monde qui nous est si familier et si proche que souvent nos yeux ne savent plus le voir, aveuglés que nous sommes par l'habitude et le quotidien. Anthony Graham fixe pour nous la solitude d'un homme, la féerie des bulles de savon, la marque du temps sur une façade, la patine d'un vieux bois...

Cela ne résonne sans doute pas très fort. Cela ne cherche pas non plus à faire entendre davantage qu'une chanson douce, qu'un poème léger et juste.

Montreal Star, Que.
June 4, 1965

tion roll.
871

Museum Retains Show in Summer

The Montreal Museum of Fine Arts announced it will continue its Gallery XII Series, a showcase for contemporary Canadian artists, throughout the summer months.

The Museum will remain open in June, July and August from 10 a.m. to 5 p.m., Monday through Friday, and from 2 p.m. to 5 p.m. on Sundays.

It will not open Wednesday evenings.

The Gallery XII Series will include photography and architectural drawings, and showings of painting, sculpture and graphic art.

The first show will present photographs by Anthony Graham and graphics by Helen Piddington, both of Montreal.

STRANGE NEST

Montreal-Matin, Que.
June 7, 1965

5-71

Pour la première fois

Pour la première fois de son histoire, le Musée des Beaux-Arts de Montréal continuera les Séries Galerie 12 durant l'été.

Les Séries Galerie 12 offrent en montre des oeuvres d'artistes canadiens contemporains. Les séries d'été comprendront de la photographie et des dessins architecturaux aussi bien que des peintures, sculptures et art graphique.

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Il fit ses études au Slade School of Art à Londres et à l'Ecole des Beaux-Arts de Montréal. Il a exposé ses oeuvres au Salon de photographie de Londres et a présenté des gravures sur bois au Burnaby National Print Show.

Photographe pour le département d'anatomie de l'Ecole de médecine de McGill, son outil principal est le microscope. Quelques-unes de ses oeuvres font partie de la collection permanente de l'Association photographique de biologie.

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"Je veux accroître ma réceptivité à mon environnement visuel et par la photographie enrichir l'expérience visuelle des autres en leur faisant voir avec des yeux neufs la nature et la ville."

Mlle Piddington est une Montréalaise de naissance mais demeure à Paris depuis les quatre dernières années où elle étudie l'art de la gravure sous S.W. Hayter à l'Atelier 17. Avant son départ pour Paris, elle travaillait chez les Esquimaux pour le ministère du Grand-Nord.

Sa première exposition-solo a présentement lieu à la Maison du Canada à Paris. Elle sera de retour au Canada en décembre prochain. Mlle Piddington exposera des intailles et autres gravures.

Montreal Gazette, Que.
June 24, 1965
p.m.

871

Latest Graphics

Jan Menses and Peter Gnass of Montreal are to show their latest graphics in the new Gallery XII exhibition opening Friday at the Montreal Museum of Fine Arts. The show runs to July 13.

Le Journal de Montréal, Qué.
June 4, 1965

871

Séries d'été de la Galerie 12

Pour la première fois de son histoire, le Musée des Beaux-Arts de Montréal continuera les Séries Galerie 12 durant l'été.

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l'assistance des parents et amis, une nouveauté.

The Gazette
June 12th 1965

A Compatible Team

This is no way of viewing an exhibition, let alone of reviewing one. But as my ten minutes between arrival and closing time in the current team show at the Museum's Norton Gallery left me stimulated and gratified, I do not hesitate to share my impressions.

Impressions is what I mean. This exhibition, delightfully uncrowded, features colored etchings by Helen Piddington of Montreal, currently working in Paris, and black and white photography by Anthony Graham, photographer for the Department of Anatomy at the McGill Medical School. This is a happy team, the works of the two artists are mutually enhancing.

Mr. Graham's lens is guided by the discriminating selectivity of an artist with trained acuity and sensitive perception. He is not after the monumental, the spectacular, the exotic; never after graphic effects for their own sake. His subjects are unspectacular if not understated.

This artist and I say artist deliberately — looks for the small things, the overlooked sources of visual delight. He is fascinated by subjects no more important than the roughened surface of a burned auto body, patterns formed by water bubbles, or the simple rhythm of weathered planking in a wooden wall.

But Anthony Graham also presents himself as a humanist. Avoiding sensational expressionism as much as the fleeting appearances that delighted the Impressionists, this artist shows a rare gift for the discovery of the meaningful and the characteristic. A child's slightly crooked smile, unguarded reflection of a guarded emotion, the steadiness of a gaze in the dreamy but determined face of a youth as a hint of character behind the characteristics of a physique — these are his subjects.

This sensitive photographer states his own position with the same admirable modesty and clarity, one finds reflected in his work. Of the style he aspires Mr. Graham says ". . . honest, controlled, open (as distinct from manipulated) use of the full sharpness of the lens and full range of tones of the photographic process."

Anyone familiar with photographic techniques will know exactly what the artist means. But more generally understandable perhaps is his statement on his goals. "I aim to increase my awareness of the visual environment," said Mr. Graham, "and, by means of photography, try to enrich other people's visual experience, sending them back to nature and the city with their eyes open a little wider." He succeeds admirably.

Part of the charm of this exhibition lies in the contrast of Anthony Graham's small format black and white prints with Helen Piddington's vibrant and glowing colored graphics.

Printmaker Helen Piddington has been living in Paris for the last four years, studying with Stanley Hayter at Atelier 17. Her work, colored etchings with intaglio relief, are samewhat more spectacular than her teammate's photography. Areas in high key are set off by the very dark tones used on the deep bitten areas and lines in Miss Piddington's abstract designs.

The artist composes with verve. Her flair for small faceted designs and her gift for a lively continuous line, weaving networks of meshing and loops in its flow help her to etch out the individualities of her intaglios, in which the chromatic contrasts of her inks provide accent and interest. With such imaginative and suggestive titles as "Kubla Khan" for a composition in reds with an oriental air, or a rather intriguing low keyed mostly linear entanglement called "Voice of the Turtle" the artist captures one's attention and once more one succumbs to the special charm of the Hayter school. Helen Piddington is one more of the many Hayter students who have developed the technique of the intaglio (or deep bite etching) into an effective idiom.

Yet slowly the dangers of such group work as practised at Studio 17 become apparent. Slowly, the enchantment begins to fade as artist after artist present their abstract designs with decorative overtones, in which effects were achieved in the same manner and the same measure of hazard was invited by the same element of chance.

With Helen Piddington, all this has no more to do than with the many other printmakers known to have worked with the grand old man of experimental printmaking and the co-directors of his famed Paris Studio.

It is my personal view that the expressive potential in this magnificent idiom has not been fully explored, and it is my personal hope that it will not be devaluated by mannerism, before the artist comes along who will use it for the creative tool of a very personal expression.

REA MONTBIZON

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

"I bequeath to The Montreal Museum of Fine Arts the sum of _____ dollars." _____

Montreal Gazette, Que.
June 5, 1965

871

Fine Arts Museum Series To Continue

For the first time in its history, The Montreal Museum of Fine Arts will continue its Gallery XII series throughout the summer months.

The Gallery XII series provide a showcase for contemporary Canadian artists. The summer series will include photography and architectural drawings as well as the usual showings of painting, sculpture and graphic art.

The first summer show will present photographs by Anthony Graham and graphics by Helen Piddington, both of Montreal.

Graham, who was born in London, England, in 1923, became acquainted with Canada during his wartime service in the RAF and settled permanently in Montreal in 1958. Besides photography, he has also been interested in other visual art forms.

He studied at the Slade School of Art in London and the Ecole des Beaux-Arts in Montreal. He has exhibited in the London Salon of Photography and has shown woodcuts in the Burnaby National Print Show.

Photographer for the department of Anatomy at the McGill Medical School, he works mainly with the microscope. Some of his work is in the permanent collection of the Biological Photographic Association.

Graham, who lives at 3610 Prud'homme Ave., says of his style and aims: "My style has evolved from 'salon' to 'photo-journalism' phase and a number of 'photograms' to straight photography. Honest, controlled, open (as distinct from manipulated) use of the full sharpness of the lens and full range of tones of the photographic process."

"I aim to increase my awareness of the visual environment and, by means of photography, try to enrich other people's visual experience, sending them back to nature and the city with their eyes opened a little wider."

Miss Piddington is a native of Montreal but, for the past four years, has been living in Paris where she is studying printmaking with S.W. Hayter at Atelier 17. Before going to Paris, she was engaged in work with the Eskimos for the department of Northern Affairs.

Her first one-man show is now being held at Canada House at the University of Paris. She is due to return to Canada next December. Miss Piddington will exhibit graphics and intaglio reliefs.

Le Soleil, Québec, Qué.
June 9, 1965

871

Les séries "Galerie 12" reprises au Musée des Beaux-Arts de Montréal

Pour la première fois de son histoire le Musée des Beaux-Arts de Montréal continuera les Séries Galerie 12 durant l'été.

Les Séries Galerie 12 offrent en montre des oeuvres d'artistes canadiens contemporains. Les séries d'été comprendront de la photographie et des dessins architecturaux aussi bien que des peintures, sculptures et art graphique.

La première exposition de la saison mettra en vedette les photographies de Anthony Graham et les gravures de Helen Piddington, tous deux de Montréal.

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Il fit ses études au Slade School of Art à Londres et à l'Ecole des Beaux-Arts de Montréal. Il a exposé ses oeuvres au Salon de Photographie de Londres et a présenté des gravures sur bois au Burnaby National Print Show.

Photographe pour le département d'anatomie de l'école de Médecine de McGill, son outil principal est le microscope. Quelques-unes de ses oeuvres font partie de la collection permanente de l'Association Photographique de Biologie.

Graham, qui demeure au 3610, avenue Prud'homme, définit ainsi son style et ses buts: "Mon style a subi plusieurs transformations. D'une phase 'salon' il a évolué vers le photo - reportage et à partir de quelques 'photogrammes' jusqu'à la photographie classique. Je fais plein usage de toute la précision de la lentille (sans avoir recours à des effets spéciaux) et de toute la gamme des nuances du procédé photographique."

"Je veux accroître ma réceptivité à mon environnement visuel et par la photographie enrichir l'expérience visuelle des autres en leur faisant voir avec des yeux neufs la nature et la ville."

Mlle Piddington est une montréalaise de naissance mais demeure à Paris depuis les quatre dernières années où elle étudie l'art de la gravure sous S.W. Hayter à l'Atelier 17. Avant son départ pour Paris, elle travaillait chez les Esquimaux pour le ministère du Grand - Nord.

Sa première exposition - solo a présentement lieu à la Maison du Canada à Paris. Elle sera de retour au Canada en décembre prochain. Mlle Piddington exposera des intailles et autres gravures.

Menses And Gnass In Gallery XII

Star July 3-1965

By Michael Ballantyne

I HAVE SEEN a number of Jan Menses' paintings before but nothing to prepare me for the visual shock this week when I went to his new exhibition at the Museum of Fine Arts (Gallery XII). He had previously seemed an interesting artist though his work struck no particularly responsive chord in my sensitive breast. But now all is changed, as Yeats declaimed long ago, changed utterly.

I should have to say that Menses has put on one of the most exciting displays that I've seen in the last six months—and that includes the fine shows by John Gould, Gary Slipper and Alfred Cohen of more recent memory.

The entire exhibition of some two dozen pictures is devoted to a series of elegant, disturbing variations on the Jewish Kaddish and Kliphot themes. Executed entirely in black and white, they are fascinating as subjects and superbly designed.

THE KADDISH series comprise six pen-and-ink drawings of impressive technical dash in which the artist has allowed the light to fall liberally using plenty of white space to complement the quick, vivid movement of his pen. They start with a delightful piazza-like scene, almost eighteenth century in feeling, two or three lightly sketched figures in the foreground holding lances and plumes. From this rather Canaletto-like prospect the drawing move with deliberate change into an atmosphere that is sinster and foreboding. It is something like the oppressive air exuded by Piranesi's prison drawings, with their dramatic confrontations of perspective and tone and their diabolic engines of torture.

Not that Mr. Menses wallows in the depiction of such instruments but these drawings carry a powerful whiff of submerged terror and violence appropriate to their sombre theme. It is not hard to imagine those curious looking hoists and pulleys which rear menacingly in a number of the pictures being put to cruel use, especially since the human figures scattered about them have a dismembered, agonized attitude.

And what is one to make of that heavy, naked figure that looms out of the tower left-hand corner of "Kaddish" Set No. 3 and reappears in No. 4 all neck and stomach like a obscene, sagging buddha? It sits there, immovable and gross, a frowning idol horribly incarnate.

The "Kliphot" set of pictures, while they retain and even heighten the nightmarish visions of the "Kaddish" drawings, are entirely different in technique. Against a background soaked in the purest, unfathomable black, Mr. Menses has arranged glimpses of Hell, damned souls with bloated bodies and grinning heads which gleam like phantoms through the coal-dark gloom.

Mr. Menses has given us what appears to be, at first glance certainly, a phantasmagoria *de nos jour*. It is a never-never-land where we can trace our private terrors.

HIS COMPANION in the Gallery XII show until July 13 is the young German-born artist, Peter Gnass whose bold, vigorous oils are poles apart from Menses. He is also exhibiting prints and few pieces of welded sculpture but the paintings make the most immediate and telling statement. The prints, polished and attractive though they assuredly were, I found a little too muted in tone and so far as the sculpture goes, I must simply confess to a blind spot where the sort of gnarled iron forms he constructs are concerned.

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You have until July 22 to enjoy (and I think that is the proper word in this case) the exhibition of Japanese arts and crafts which opened—also at the Museum—last week.

It is not an especially large collection but it manages to cover a good deal of ground interestingly and well. As might be expected, the pottery exhibits achieve a very high standard but I was most taken with the few printmakers on display, particularly Messrs. Hamaguchi, Murai and Fukushima.

Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday, June 9, 1965

Fine Arts Museum

W-12-M

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"I aim to increase my awareness of the visual environment and, by means of photography, try to enrich other people's visual experience, sending them back to nature and the city with their eyes opened a little wider."

Miss Piddington is a native of Montreal but, for the past four years, has been living in Paris where she is studying print-making with S.W. Hayter at Atelier 17. Before going to Paris, she was engaged in work with the Eskimos for the Dept. of Northern Affairs.

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Ottawa Citizen
Ottawa, Ont.
(Daily, Circ. 75,948)

Saturday, June 19, 1965

13-M

Herbert Dassel

An exhibition of "light-paintings" by Ottawa artist Herbert Dassel is being shown at the Royal Bank of Canada, Wellington - Merton Streets until July 2. This is an Ottawa preview of Mr. Dassel's forthcoming exhibition at the Montreal Museum of Fine Arts during the second half of July, following a successful show at the Mansfield Book Mart Gallery, Montreal.

Montreal Gazette, Que.
July 3, 1965

871

Gallery XII: Remarkable Contribution

ART

By Rea Montbizon

FOR the first time, the Museum's Gallery XII series is to continue throughout the summer. At what normally would have been closing time for this program, one of the more remarkable shows of this year went on display, to remain on view until July 13. It contains paintings prints and sculptures by the versatile Peter Gnass, and a selection from the unique oeuvre of Jan Menses, which is quietly maturing in this City.

PETER GNASS

German born and trained Peter Gnass presents himself as a versatile abstractionist in three disciplines, who is at his most convincing as a printmaker. As a painter, Gnass appears to work in the earlier styles of Pierre Soulages and Franz Kline, although his aims may differ from theirs. Color relationships and creations of chromatic spaces seem to interest the artist more than design and image; but in his nonchalant way he manages to come up with some intriguing color patterns compositionally.

Such are his two paintings on the theme of blues, "Ode" and "Das is das"; and on greens in "Viridis." Thus he manages to exploit the relationships in his Cadmium family; thus he tells us who owns the strongest voice in the family of Reds. His rough and impatient style adds a certain personal note to the idiom that has become common property over the years of use and abuse.

In the welded sculptures in copper and iron, shaped from sheet metals, Peter Gnass uses pairs of long-necked organic shapes with triangular heads and shield-like bodies. Building his volumes up from small facets he creates prismatic surfaces and cubistic appearance. In the smaller works such as "L'Integration de Deux Matières" the artist is more successful than in the involved larger piece in which his intentions do not come quite through.

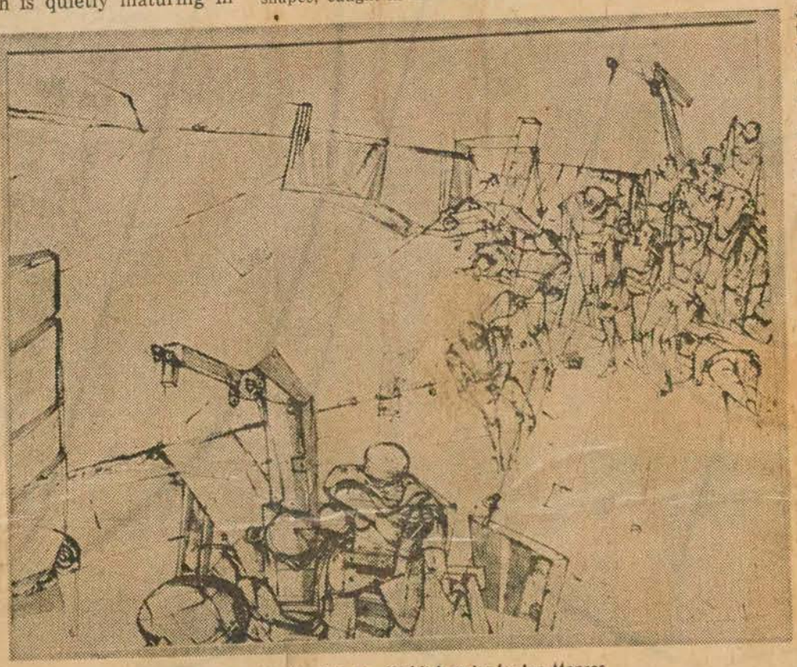
I think that his prints are Peter Gnass' best works. They are colored etchings, exploring the effects of various textures. These prints have nothing of the crudity of their author's paintings. They are discreet, often charming in their faint coloring, of lovely siennas, or delicate reds. They can be intriguing, as the small unentitled greys, especially the one done this year. They are often decorative, as the two large recent works, especially the one with the window-like accents in the light red of sour cherries.

I, for one, shall be looking forward to more prints from Peter Gnass. But no bones about it: I should be quite gratified to see the imprint of the common currency fade and some signs of a more personal idiom emerge from his future work.

JAN MENSES

The work of Jan Menses, on the other hand, is intensely personal, already, and probably never was otherwise. Menses is an artist whose work is figurative, figural and deeply symbolical. His craftsmanship is superb. But with Jan Menses the craft fades into the background and craftsmanship once more assumes its role as carrier of expression. Expression of a content to which all facets of style and technique are subordinated. Which goes to say that style has become form and that here we have an accomplished artist of the highest order.

The subject of this artist's oeuvre is Man as Victim; man suffering cruelty from man. The victims in Menses' work appear as distorted, oft hardly recognizable human shapes, caught in moments of degrading and futile effort, but mostly paralyzed by fear into grotesque postures of immobility. The aggressors, never seen frontally but always depicted in back views as observers of the scene, are as still as their victims; their looming presence sufficing to spread the terror of the unspeakable that their victims reflect.



Ink Drawing No. 2 in the Kaddish series by Jan Menses

KLIPHOT AND KADDISH

The exhibited works belong to two groups to which Menses devotes his creative energies. One is a set of black and white tempera paintings under the collective title of "Kliphot"; the other is a series of pen and ink drawings entitled "Kaddish." Kaddish, in Judaist ritual is a prayer for the dead, and Kliphot, I learned, is a cabalistic term, meaning shell and symbolizing the good, enveloped by layers of evil.

The "good" is never directly expressed in Menses' works. The "good" is that to which they lead, is that which we sense and experience vis-a-vis his paintings: the innocence of the victims and our own compassionate desire for redemption and justice.

That which is visible is evil, or rather the effect of evil, causing us to peel our way to our better selves, or, in terms of the cabala, to Kliphot's hidden heart.

In the "Kliphot" paintings, the victims appear as solitary captives or in couples. They are confined behind walls, fences, dams, passively suffering the terrors they cannot escape. Humans with blank, hypnotized stares are placed into crawling positions on slanted planes; they are placed underneath undefinable objects symbolizing the ultimate threat. Often, the victims are enclosed by corrugated walling sometimes close and screen-like, sometimes as backdrops in greater distances, but always as symbol of captivity. Whatever horizon or space is not blocked out by these enclosures, appears as an oppressive black vacuum of hopelessness. Now and then the spearhead of light flashes from the side into the horizon, but these lightflashes are never substantial enough to be taken for a promise of liberation. In the place of the cell-like enclosures, the confining space sometimes consists of pits or of dangerous liquids engulfing the victims.

Culmination and climax of these nightmarish paintings of individual suffering is a black and white triptych, titled "Kaddish." As part of the group show "Humanists 65" this work was earlier on display at the Stable Gallery, from where it was purchased for the Museum's Bronfman Collection of Canadian Art. I admired this triptych at the time as the most interesting work of that show, and I was very glad now to see it in context with part of the series to which it belongs.

In terms of content, this work is gripping. Its subject is the execution of the ever anticipated horror, heralded by the other paintings. Here, finally, the unspeakable has happened: a victim has been speared. In the triptych's central panel its ambiguous, mutilated body appears, pinned diagonally into a cubicle of space. In the left and right wings of the triptych, horrified comrades are forced to witness the scene.

In terms of form this triptych is an exquisite work, showing that Jan Menses not only has something important to say, but that he knows how to say it most effectively. In a seemingly simple technique of black and white, with the white remaining spared out, as it did with Rembrandt, the 32-year-old artist proves himself a magician of his single instrument. He produces from it such a scala of in-between shades that he sculpts and models with these in a painterly fashion which permits him to dispense with contour and structure whenever he pleases.

But if structure is often omitted, it is certainly not for lack of command, as the pen and ink drawings of the "Kaddish" series will show you. In these drawings the subject is no longer the suffering individual, here we are partaking in a death prayer for all of victimized humanity. From a bird's eye view we see it all: On a high platform those already reached by the instruments of torture; one plane removed, the ones awaiting their turn; on a deeper plane still, those lined up to follow; and finally, on the deepest level the latest arrivals, those just rounded up to be victimized.

The art of Jan Menses is a compulsive art. His nightmarish visions give his work inescapable impact. He has devised a forceful and eloquent symbolism, universally intelligible, which makes it impossible to remain indifferent to this artist's apepal to our better selves. This art is not willed in free choice. Jan Menses seems to be but an instrument and a tool, divining a universal trauma. Realizing his horrifying visions and dreams is the artist's way of contributing towards the redemption of a victimized humanity.

Lasalle Le Messager, Que.
June 10, 1965

(8911

Fine Arts Museum

and the city with their eyes opened a little wider."

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La coqueluche est une maladie contagieuse qui est très dangereuse chez les bébés et les enfants en dessous de trois ans. Il faut les immuniser contre cette maladie, et le plus tôt sera le mieux. La coqueluche peut apparaître au début sous la forme d'un rhume accompagné d'une toux légère; elle se transforme ensuite en toux convulsive.

Les effets de cette toux convulsive peuvent être graves. C'est pourquoi on devrait conduire immédiatement chez le médecin tout enfant qui a été en contact avec des cas de coqueluche afin qu'il y reçoive les traitements préventifs nécessaires, même s'il a été immunisé contre cette maladie.

Ottawa Le Droit, Ontario
June 24, 1965



LA VIE ARTISTIQUE

Le rideau se lève...

par Edgard Demers

Quelques nouvelles au sujet des photographes Guenter et Edith Karkutt, du peintre Anita Carson, de la Galerie Wells de la rue Metcalfe, des artistes Jan Menses et Peter Gnass

Deux artistes d'origine européenne exposent à la Galerie 12 du Musée des Beaux-Arts de Montréal... Jan Menses, de Rotterdam, Pays-Bas, et Peter Gnass, de Rostock, Alemagne, exposent leurs estampes jusqu'au 13 juillet... Ces deux artistes résident maintenant à Montréal...

La Presse Juin 30 65

ENTRE PARENTHÈSES

A la Galerie 12 du Musée des Beaux-Arts de Montréal, exposition d'estampes récentes de Jan Menses et Peter Gnass. L'exposition prendra fin le 13 juillet.

Le Devoir, Montréal, Qué.
June 26, 1965

871

les Beaux-arts par Laurent LAMY

• HELEN PIDDINGTON et ANTHONY GRAHAM au Musée;

• TRUCHNOVSKY et d

Elégantes par les jeux de couleurs, justes dans les rapports de formes, vivantes par les courbes mêlées, les gravures d'Helen Piddington ont la luminosité du vitrail et la somptuosité de la tapisserie. Surtout elles retiennent par la lumière précieuse et sous-jacente qui donne une intensité rare aux couleurs. La lumière qui palpite en certains points du tableau, éclate par endroits pour se tamiser et disparaître derrière les masses d'ombre. Cette lumière intérieure rend plusieurs gravures profondes et mystérieuses comme des sous-bois ou des forêts tropicales. D'autres gravures, éclatantes et gaies, retrouvent la richesse de tissus anciens ou de broderies chamarrées. L'agencement des volutes et des tourbillons, la couleur intense, communiquent alors une impression d'apaisement et de sérénité.

Anthony GRAHAM

Tout dans la réalité ne vaut sûrement pas d'être capté et retenu. Mais il appartient au photographe de choisir ce qui, sans lui, resterait inaperçu aux yeux de la majorité. Il lui appartient aussi de composer une image et de l'équilibrer. Ainsi Anthony Graham pratique-t-il son métier, en cherchant à nous faire découvrir le monde qui nous est si familier et si proche que souvent nos yeux ne savent plus le voir, aveuglés que nous sommes par l'habitude et le quotidien. Anthony Graham fixe pour nous la solitude d'un homme, la féerie des bulles de savon, la marque du temps sur une façade, la patine d'un vieux bois...

Cela ne résonne sans doute pas très fort. Cela ne cherche pas non plus à faire entendre davantage qu'une chanson douce, qu'un poème léger et juste.

Le Devoir, Montréal, Qué.
July 10, 1965

871

les Beaux-arts par Laurent LAMY

• Au Musée : Peter GNASS, Jan MENSES et une

PETER GNASS

Rien d'original ou d'audacieux n'habite l'oeuvre de Peter GNASS... Ses toiles sages, fortement architecturées mènent aux sculptures ordonnées à peu près toujours autour du même thème. On établit des analogies plus ou moins précises avec la danse, la maternité, les masses se faisant enveloppantes et cherchant à emprisonner une autre forme.

Les contours sont quelque peu anguleux, la rigueur souvent compassée, et des rapports de volumes découle plus de froideur que d'émotion. Plus sculpteur que peintre, Peter Gnass présente pour le moment une oeuvre qui a l'avantage d'être simple et dépouillée, mais qui manque peut-être d'élan et d'un accent personnel.

Jan MENSES

Dans ses dessins au lavis et dans ses gouaches, Jan MENSES reconstitue l'univers concentrationnaire. Ce ne sont qu'images de ruines et visages douloureux, corps ployés par la misère, regards éperdus, gestes douloureux.

Menses s'inscrit dans la filiation expressionniste. Il exprime l'horreur, s'élève avec violence contre certaines conditions indignes faites à des hommes. Pour si forte que soit sa dénonciation, il ne la crie pas avec fureur. Il ne vocifère pas, ne cherche pas le scandale. Il n'insiste pas. Le côté anecdotique et illustratif de son travail est racheté en partie par le dessin alerte et nerveux, par la mise en place spontanée, par le trait elliptique.

La générosité qui anime l'artiste, nous la ressentons par les sentiments suggérés, par les situations rappelées sans recherche d'effets. Aussi pour si sombre que soit l'inspiration, elle nous arrive tempérée par la main d'un artiste qui dessine avec vivacité et naturel et qui a toutes les qualités pour faire un excellent illustrateur.

Il est évident que l'art de Jan

Montreal Star, Que.
July 3, 1965

87 I

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Mashiro Katsu: "Bird," relief panel, in the exhibition of Japanese arts and crafts at the Montreal Museum.

Outdoor Exhibition

MONTREAL and district artists are invited to submit examples of their work for an open-air exhibition which is to take place in the parking lot adjacent to the Holiday Shoe Corp. at 444 St. Paul Street East.

The exhibitions will be held every weekend throughout the summer months.

Interested painters should contact Michael Millman at the Loyola Bonsecours Art Centre, 445 St. Paul East, or Mr. Krasnow of Holiday Shoe, who have made the space available.

Sherbrooke La Tribune
Sherbrooke, Que.
(Daily, Circ. 46,105)

Thursday, July 15, 1965

E 13-M



Maurice Savoie

Maurice Savoie expose à Montréal

MONTREAL — Maurice Savoie, céramiste de Longueuil, et Herbert Dassel, artiste-peintre d'Ottawa, seront les deux exposants de la série Galerie 12 au Musée des Beaux-Arts de Montréal du 16 juillet au 1er août.

Savoie, qui demeure au 141, avenue Ile-de-France à Longueuil, est né à Sherbrooke en 1930. Il a étudié à l'Ecole du Meuble ainsi qu'à l'Ecole des Beaux-Arts.

Maintenant professeur, il a à son crédit plusieurs expositions-solo à Sherbrooke et à Montréal. En 1956 il fut boursier de la province de Québec pour étudier la céramique à Faenza, en Italie, à l'Instituto della Ceramica Internationale. L'année suivante, il reçut une bourse de la France.

Il a créé plusieurs murales de céramique pour divers édifices et il s'est mérité de nombreux prix lors des Concours Artistiques du Québec.

Dimanche-Matin
Montreal, Que.
(Week-end. Circ. 137,160

Sunday, July 18, 1965

O 12-M

Céramiste au Musée



Maurice Savoie, céramiste de Longueil, expose à la galerie 12 du Musée des Beaux-Arts jusqu'au 1er août. Ancien boursier du Canada et de la France, il a créé plusieurs murales de céramique pour divers édifices. "Pour moi, dit-il, la céramique peut être une forme d'expression et devrait être acceptée ou appréciée au même titre que les arts majeurs. Il n'y a pas d'art mineur ou majeur. Il n'y a que l'ART. Ces distinctions ne se font pas en Orient".

le bruit de la ville

CERAMIQUE Le Devoir 15 July 65

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La Presse, Montréal, Qué.
July 20, 1965

10/LA PRESSE, MONTREAL,

LES ART

ENTRE PARENTHÈSES

A LA GALERIE 12 au Musée des Beaux-Arts de Montréal, exposition de Maurice Savoie, céramiste, et d'Herbert Dassel, peintre. L'exposition durera jusqu'au premier août.

La Patrie
Montreal, Que.
(Week-End. Circ. 193,300)

Thursday, July 8, 1965

L'ART pour tous

Par LOUISE DESNOYERS

O 12-M

Musée des Beaux Art : Peter Gnass et Jean Menses

Pour le plaisir des amateurs, la galerie XII du Musée restera ouverte durant la saison d'été. Peter Gnass et Jan Menses y exposent conjointement jusqu'au 13 juillet. Ils sont tous deux d'origine étrangère mais habitent maintenant Montréal.

Peter Gnass est né à Rostocken en Allemagne. Il a étudié à l'Académie des Beaux-Arts de Hambourg puis à l'Ecole des Beaux-Arts de Montréal. Il a déjà exposé à Montréal et à New York.

Gnass exprime ainsi son style et son but : "Je n'ai de préférence pour aucun moyen d'expression en particulier, mais je tends vers des oeuvres à trois dimensions. Je voudrais parvenir un jour à intégrer sculpture et peinture."

Ses gravures sont très belles. Des teintes subtiles se mêlent aux tons grisâtres d'une pierre rugueuse. La composition est structurée voire même architecturale. Ainsi les 9 et 10 ressemblent à des plans d'urbanisme. Par contre Mouvement Vertical est plus lyrique et le no 7 laisse deviner un beau corps de femme.



Peter GNASS
Intégration de deux matières

J'ai moins aimé les huiles aux teintes crues, aux couleurs plus agressives. Beaucoup de profondeur cependant dans Ode.

A défaut d'intégrer peinture et sculpture comme il voudrait y parvenir, Gnass intègre dans ses sculptures deux matières, le fer et le cuivre. Ce sont des animaux d'allure préhistorique. Petites têtes et longs cous. Tout est sobre, un peu triste peut-être.

Jan Menses est né à Rotterdam, en Hollande, en 1933. Il a exposé à Montréal, Ottawa et Toronto, dans plusieurs capitales de l'Europe et au Maroc. Il a étudié la gravure à l'Académie des Beaux-Arts de Rotterdam et la lithographie sous Ed Van Zanden. Ses oeuvres figurent dans les collections permanentes du Musée de Montréal et de la Galerie nationale d'Ottawa ainsi que dans de nombreuses collections privées au Canada et en Europe. A maintes reprises, il s'est mérité des prix lors des Concours artistiques du Québec.

Les gravures de Menses m'ont rappelé des négatifs photographiques. Un triptyque nous propose des personnages blafards aux yeux sans pupille : des chevaliers du Moyen-Age brandissant leurs lances ou des chirurgiens occupés à ouvrir un abdomen ? On le voit, c'est assez énigmatique.

Les encres, Etudes pour Kaddish, sont à fond blanc. C'est une sorte de dessin animé qui raconte une anecdote. Mais le message est encore ici très difficile à saisir. Il n'est cependant pas nécessaire de comprendre pour admirer la pureté et la facilité du dessin.

Sherbrooke La Tribune
Sherbrooke, Que.
(Daily, Circ. 46,105)

Saturday, July 17, 1965

Des arts et des lettres

E/12-M

Pour le plaisir des amateurs, la galerie XII du Musée des Beaux-Arts restera ouverte durant la saison d'été. Peter Gnass et Jan Menses y exposent conjointement jusqu'au 13 juillet.

Montreal-Matin, Que.
July 16, 1965

871



"Fleurs" de Herbert Dassel

Maurice Savoie, céramiste de Longueuil, et Herbert Dassel, artiste peintre d'Ottawa sont les deux exposants de la série Galerie 12, au Musée des Beaux-Arts. L'exposition s'ouvre aujourd'hui et se poursuit jusqu'au 1er août. Savoie est né à Sherbrooke, en 1930, alors que Dassel est natif de St-Petersbourg, en Russie. Il est âgé de 58 ans.

Beloeil Expansion
St. Lambert, Quebec.
(Weekly) circ. 19,870

Wednesday, July 21, 1965

Artiste de Longueuil exposant aux Beaux-Arts

H-12-M

Maurice Savoie, céramiste de Longueuil, et Herbert Dassel, artiste-peintre d'Ottawa, seront les deux exposants de la série Galerie 12 au Musée des Beaux-Arts de Montréal du 16 juillet au 1er août.

Savoie, qui demeure au 141, avenue Ile-de-France à Longueuil, est né à Sherbrooke en 1930. Il a étudié à l'Ecole du Meuble ainsi qu'à l'Ecole des Beaux-Arts.

Maintenant professeur, il a à son crédit plusieurs expositions-solo à Sherbrooke et à Montréal. En 1956 il fut boursier de la province de Québec pour étudier la céramique à Faenza, en Italie, à l'Instituto della Ceramica Internationale. L'année suivante, il reçut une bourse de la France.

Il a crée plusieurs murales de céramique pour divers édifices et il s'est mérité de nombreux prix lors des Concours Artistiques du Québec.

"Pour moi, dit-il, la céramique peut être une forme d'expression et devrait être acceptée ou appréciée au même titre que les arts dits majeurs. Il n'y a pas d'art mineur ou majeur. Il n'y a que l'Art. Ces distinctions ne se font pas en Orient, avec raison."

Ottawa Le Droit
Ottawa, Ont.
(Daily, Circ. 38,507)

Saturday, July 24, 1965

Herbert Dassel expose à la Galerie 12

O 12-M

Herbert Dassel, artiste-peintre d'Ottawa, et Maurice Savoie, céramiste de Longueil, exposent présentement leurs oeuvres à la Galerie 12 au Musée des Beaux-Arts de Montréal. Cette exposition sera en montre jusqu'au 1er août.

Dassel, qui demeure au 261, avenue Cowley à Ottawa, est né à St-Petersbourg, en Russie, en 1908. Il a étudié à Berlin et a exposé antérieurement à Ottawa et à Montréal.

Il qualifie ses oeuvres de "peintures illuminées" et utilise des cartons sensibilisés à la couleur au lieu de la toile.

Savoie est né à Sherbrooke, en 1930. Il a étudié à l'Ecole du Meuble ainsi qu'à l'Ecole des Beaux-Arts.

Maintenant professeur, il a à son crédit plusieurs expositions-solo à Sherbrooke et à Montréal. En 1956 il fut boursier de la province de Québec pour étudier la céramique à Faenza, en Italie, à l'Instituto della Ceramica Internationale. L'année suivante, il reçut une bourse de la France.

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La Presse, Montréal, Qué.
July 24, 1965

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Dassel : un atelier dans une chambre noire

J'ai parlé, ici, d'une certaine peinture automatiste, abstraite, réalisée par des machines électroniques et qui pouvait bien rivaliser avec l'art de peindre au pinceau des effets de coloration lumineuse, justement, d'aspect mécanique. Au Musée, galerie XII, Dassel, lui, travaille dans ce sens.

Pas de pinceau, ni brosse, ni huile, ni canevas de lin ou de jute. Du papier ou du carton préparé — sensibilisé à la lumière — et c'est tout. Comme le photographe, il va s'enfermer, après ses "expositions" aux lumières organisées, et il "développe" ses... tableaux ! Eh bien, la photographie qui réussissait jadis à assassiner le peintre de portraits — et même de la nature, morte ou vivante — se prépare donc encore à faire une autre trouée : dans l'art informel, non représentatif. Bien entendu, cela n'est pas d'aujourd'hui. Déjà des magazines consacrés à la photo en couleur montraient des réussites en ce domaine. Parfois d'extraordinaires photagraphies, plus ou moins accidentelles, dépassaient le lot commun des tableaux abstraits expressifs.

On connaît les trucages des photographes qui captent les sillons lumineux d'une rue pleine de trafic. C'est très beau. Dans le domaine du cinéma d'animation, les expériences réussies ne se comptent plus. Je n'ai pas hésité, quant à moi, à mettre au programme d'un cours sur l'art moderne, le fameux cinéaste canadien de réputation internationale : McLaren.

Chez Dassel, aucun effet de relief, la matière ne compte pas évidemment. On se croirait devant des gravures, des reproductions. Tous les peintres des tendances plasticiennes, géométriques, ne lui en feront certainement pas un reproche, eux qui réprouvent les effets matiéristes !

Un grave reproche : Dassel ne choisit pas assez ses lumières. Je m'explique : la plupart de ses tableaux contiennent trop de couleurs, chacun. On aimerait en voir avec des dominantes d'une seule teinte en plusieurs tons. Au lieu de cela, chaque image est une orgie. Si bien, que l'ensemble blesse le regard et chaque vue donne une impression de redite. Dommage.

Parfois, cependant, Dassel, réussit des compositions étonnantes. On y voit un monde futuriste, et sa "nature" d'anticipation excitera le visiteur.

Ottawa Citizen
Ottawa, Ont.
(Daily, Circ. 75,948)

Saturday, July 17, 1965

Ottawa artist at Montreal Museum

B-12-M

Following successful shows in Ottawa and Montreal, the Ottawa artist Herbert Dassel has an exhibition of his "light - paintings" at the Gallery XII of the Montreal Museum of Fine Arts until Aug. 1.

BEAUX-ARTS



CLAUDE JASMIN

Jan Menses (génial), Peter Gnass (facile) et les "arts et métiers contemporains du Japon"

Je le sais d'avance, je ne trouverai pas les mots justes pour expliquer l'énorme, le grave talent de Jan Menses, qui exposait récemment à la Galerie XII du Musée des Beaux-Arts 14 images importantes. C'est l'illustration géniale d'un monde familier et aussi, il faut bien l'admettre, d'un monde horrible. Menses est un dessinateur rare. D'un côté, huit travaux graphiques faits, semble-t-il, sur du papier-feutre épais. C'est un drame. Une tragédie étonnante. Tout le théâtre contemporain s'y trouve. Les personnages sont des meubles ou des montagnes ! Ils sont des **esprits,** des mânes qui rôdent, qui se cachent. Ils se dissimulent dans des zones d'une noirceur poétique. C'est la nuit. Cela s'intitule "Kliphot". Ces huit étapes deviennent du cinéma arrêté, du cinéma immobilisé que l'on peut examiner. Cela dépasse la caricature. La caricature, chez Jan Menses, est **sublimée,** elle atteint un niveau esthétique très élevé.

A droite, Menses affichait six autres oeuvres graphiques. Cette fois, c'est blanc, c'est le jour. L'aube a fait fuir les menaces, les appréhensions et nous découvrons la réalité.

Et ça n'est pas moins sordide. Pourtant il y a derrière ces estrades remplies de fous communs, derrière ces corps mutilés, ces êtres qui se tordent, que l'on attache à des poteaux, que l'on baillonne, que l'on vient de fusiller, une sorte de grandeur auguste. Le spectacle, certes, est inquiétant, nous sommes troublés. Pourtant, parce qu'il y a ce style, ou, si vous voulez, cette **façon de montrer** avec art, nous sommes loin des scènes horribles du débat politique quotidien qui se joue aux quatre coins du monde.

Ces six études se nomment "Kaddish". Les instruments de torture n'apparaissent point. L'anecdote n'a pas sa place chez Menses. En somme, nous ne savons rien de précis ni devant les huit "Kliphot", ni devant les six "Kaddish" mais nous y trouvons un résumé des noires actions d'un monde familier. L'artiste proteste devant la bêtise, devant la violence faite aux faibles. Le téléjournal vient de nous montrer avec une écrasante franchise, avec un réalisme péremptoire, ce jeune Viet-Cong que des soldats du même sang vont abattre devant la foule. Hier encore, il nous montrait — cruelle lucarne que cet écran domestique ! — ces enfants de St-Domingue qui pleuraient sur la place déserte, perdus, en haillons.

Une revue française, en couleurs, nous a fait voir des enfants noirs, armés, qui tiraient, à bout portant, sur des religieuses en fuite au Congo. Et il y a ces parades d'adultes déguisés pour un bal sinistre aux flambeaux et aux croix qui brûlent en Alabama. Et nous refermons tout, le téléviseur, le journal, le magazine. L'artiste, lui, rouvre le livre de la terreur, de la domination, du racisme. Menses résume ce monde d'aujourd'hui que l'on veut ignorer, oublier. Il gêne les autruches que nous sommes. Son travail d'artiste dépasse la chronique pressée, urgente des journalistes-reporters. Ces images demeurent un témoignage accablant. C'est un **chemin de croix** moderne.

De plus, Menses, pour s'exprimer, pour témoigner, a des armes parfaites. Son dessin est souple, d'une habileté prodigieuse. Son art représentatif est un art d'aujourd'hui, moderne. Toutes les leçons de l'art abstrait le servent de façon idéale. Taches, accidents, effets de luminosité se joignent à des valeurs traditionnelles, perspectives déroutantes du cinéma actuel, un Vinci du XXe siècle !

●

Au Musée, le voisin d'expo de Menses, lui, verse dans l'abstraction courante et monotone. Peter Gnass expose des gravures, des huiles et quelques sculptures. Ces dernières ressemblent à ses gravures, ou vice-versa. Un art courant désormais. Il y a un "maniérisme" dans l'art abstrait et ils sont nombreux ces suiveurs, ces imitateurs, ces épigones non dépourvus d'un certain talent. L'amateur préfère toujours les originaux, les initiateurs, les véritables créateurs de ces manières de peindre, de sculpter, de graver. Chez les suiveurs, cela sent l'école, forcément, l'académisme. Les gravures 1 et 2 sont tout de même mieux faites. Surtout ce no 9 où la composition, enfin, se trouve un rythme, une construction moins monotone que celle qui tisse ses autres images.

Dans cette veine, d'un monde minéral, je préfère les sculptures. Ici, les objets existent, ils se dressent et laissent passage au rêve, à des interprétations infinies. Quant aux huiles de Gnass, c'est d'un tachisme prudent, c'est construit à grands pans. Un art décoratif sans force vitale. Il y a "Adret" qui brûle bien avec ses tons chauds et "Das . . ." où les tons jouent avec plus de fermeté. L'ensemble fait mou, facile et complaisant, oui vraiment, un maniériste abstrait de plus ! Maintenant, ils sont légion.

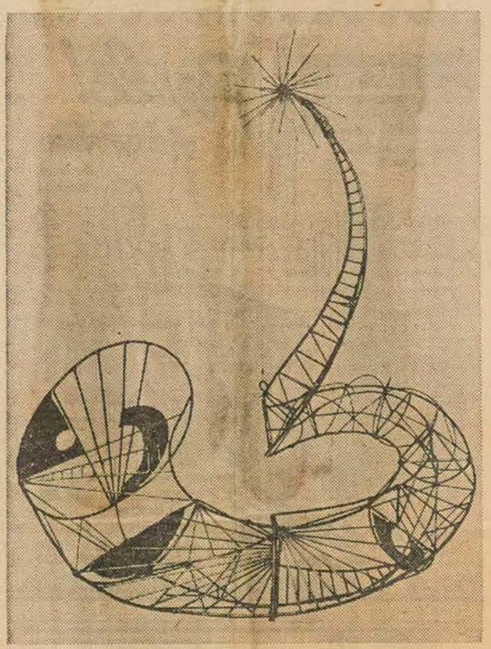
17 juillet 65

La Patrie, Montreal, Que.
August 26, 1965

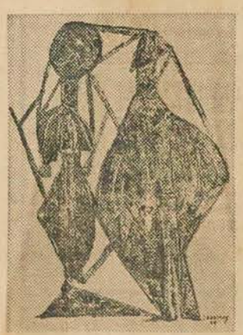
871

l'ART pour tous

Par LOUISE DESNOYERS



Walter FUHRER
« Vénus no 2 »



LOUDIGNY
« Le couple »

Au Musée des Beaux-Arts : Loudigny et Walter Fuhrer

WALTER FUHRER est né en Suisse en 1933. Il arriva au Canada en 1955 et il devenait citoyen canadien six ans plus tard. C'est un autodidacte dans les domaines de la peinture, de la gravure et de la sculpture. Il a participé à de nombreuses expositions conjointes à Montréal et dans d'autres villes de la province. Il a aussi exposé en solo à maintes reprises.

En 1964, il a participé à la 2e exposition de sculpture canadienne à la Galerie Nationale du Canada à Ottawa. Cette année, une de ses œuvres a été acquise pour la collection permanente du Musée des Beaux-Arts de Montréal grâce à la Collection Saidye et Samuel Bronfman.

Fuhrer définit ainsi son style et son but : "Je ne cherche pas à créer des masses, mais plutôt à suggérer le volume. Mes structures sont ajourées ; il ne faut pas simplement les regarder mais voir à travers".

A la Galerie XII, Fuhrer expose une quinzaine de sculptures, assemblages de tiges, de fils de fer, qui semblent encercler, circonscrire des volumes. Je me rappelle à ce propos la réflexion d'un jeune sculpteur qui disait que la sculpture, autrefois, sculptait les masses dans l'espace, alors que maintenant elle sculpte l'espace dans les masses.

Deux mobiles suspendus au plafond, Vénus no 3 et Constellation, accrochent notre regard par leur balancement continu. Vénus no 2 et Jupiter sont loin de la majesté des œuvres antiques, mais ils ont vraiment grand air.

Fuhrer expose aussi quelques dessins qui semblent des projets de sculptures et qui gagneraient sûrement à être réalisés dans l'espace.

Loudigny, le peintre qui expose conjointement avec Fuhrer, est en réalité le docteur Gérard Baillargeon, chirurgien-dentiste de Westmount. Il est né à Montréal en 1905.

Collectionneur de livres, de gravures et de peintures depuis longue date, il n'a commencé à peindre que depuis trois ans. Il n'a exposé qu'une seule fois en public, soit au Salon du Printemps de 1964.

"Pour moi, dit-il, peindre est une forme de bonheur que je peux dispenser aux autres." Il y aurait ici un jeu de mots trop facile que je veux me dispenser de faire.

Car parmi ce trop-plein, ce débordement de couleurs, il y a la sobriété du Couple et de La Ville Rouge, le calme des Structures Souterraines.

Montréal-Matin, Que.
August 7, 1965

Aux Beaux-Arts

NOUVELLES EXPOSITIONS

Des sculptures de Walter Führer et des peintures de Loudigny, tous deux de Montréal, seront en montre dans la nouvelle série d'expositions de la Galerie 12 au Musé des Beaux-Arts de Montréal du 8 août au 22 août.

Führer décrit ses oeuvres comme étant des structures ajourées en tiges de métal.

Né le 27 octobre 1933 en Suisse, il vint au Canada en 1955 et devint citoyen canadien six ans plus tard.

Autodidacte dans les domaines de la peinture, de la gravure et de la sculpture, il a à son crédit plusieurs expositions-solo et a participé à plusieurs expositions conjointes à Montréal et dans d'autres villes de la province.

En 1964 il a participé à la deuxième exposition de sculpture canadienne à la Galerie Nationale du Canada à Ottawa.

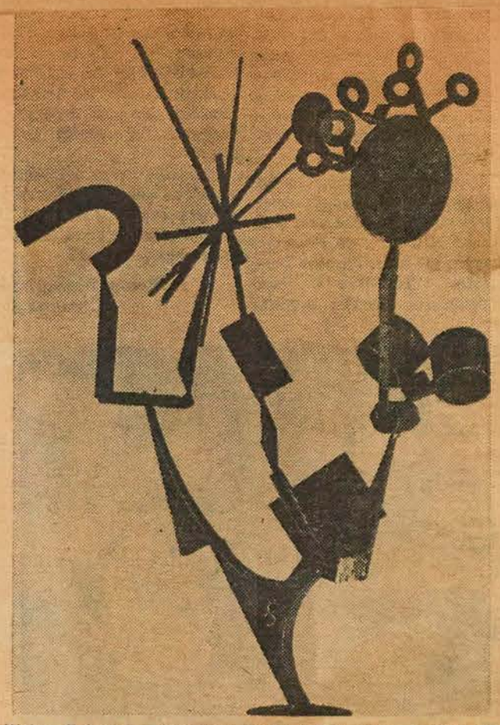
En permanence

Cette année une de ses oeuvres a été acquise pour la collection permanente du Musée des Beaux-Arts de Montréal grâce à la Collection Saidye and Samuel Bronfman.

Führer, qui demeure au 3660 Lorne Crescent, définit ainsi son style et ses buts: "Je ne cherche pas à créer des masses mais plutôt à suggérer le volume. Mes structures sont ajourées; il ne faut pas simplement les regarder mais voir à travers.

"Je tends à une conception de l'espace cosmique infini. Mes oeuvres reflètent l'univers et la tentative de l'homme pour le conquérir.

"Sachant me détacher du passé, je suis convaincu de la supériorité de notre époque et de son mode d'expression."



Walter Fuhrer: "Copernicus no 2" (1963), acier, hauteur 38"

Loudigny et Fuhrer à la Galerie XII

Gentille exposition, en duo toujours, à la Galerie XII du Musée des Beaux-Arts. Loudigny, c'est une floraison de couleurs. Il a le talent un peu incontinent. Il y a longtemps que l'on joue comme lui à faire de belles taches, de savants effets de textures ou de coloration. Cette imposante série d'images ne témoigne guère d'un talent intransigeant ou très neuf.

Il y a des effets qui volent la vedette. L'ensemble, hélas, laisse l'habitué des expos sur sa faim. "Structures souterraines" fait moins gratuit. Sobriété toute à l'honneur dans une expo qui veut trop en montrer, qui joue de toute la palette, qui fait le paon, la queue sortie toute grande. "Le jour viendra" aussi est plus sobre. Ces ouvrages graphiques remplissent les cartons de tous les peintres et ça n'est jamais une bonne idée de les exposer.

On voudrait un meilleur choix. On souhaite voir des oeuvres graphiques qui seraient ou plus fraîches, plus simples et mieux composées, ou bien qui sauraient nous montrer une manière de faire voir plus profonde.

Quant à son compagnon d'expo, Walter Fuhrer, il présente quelques dessins en couleurs qui ne valent pas ses sculptures. C'est une sorte de fausse esquisse de projets de construction. Une pièce de Fuhrer vaut qu'on se rende au Musée : "Galaxy". Les pièces de fer sont assemblées dans un ordre fascinant et la coloration y ajoute une vie trépidante.

D'autres sculptures montrent une plus grande maîtrise de cet artiste dont on avait vu les premiers essais "de fer" chez Ars Classica. C'est moins flou, moins baroque. "Jupiter", "Vénus I" et "Vénus II", "Polaris", "Constellation", six belles pièces. C'est, encore une fois, le nouveau modelage, plutôt l'assemblage de tiges, de fils de fer, d'anneaux aussi, et cela donne toujours des ouvrages qui tentent de tracer les traits d'un monde familier.

Chez Fuhrer, le monde est linéaire. Il se dessine à la ligne, lignes tordues, lignes nerveuses, lignes qui s'emmêlent, se croisent suivant un dessin toujours aérien.



Loudigny

Un "petit panorama"

Je veux inviter les amateurs d'art actuel à se rendre à la Galerie du Siècle. Jacques Lasnier, le directeur, y montre un "petit panorama" des peintres de sa galerie. On y verra un grand et vivifiant Claude Tousignant, sorte de soleil stylisé, cible aveuglante aux citrons lumineux. Aussi un Molinari dont les recherches de tons aboutissent, ici, à un tableau assez dynamique dans ses rapports chromatiques sinon dans sa composition formelle, appuyée toujours sur des bandes "hard edge".

On y verra aussi un Hurtubise de la dernière façon, une sorte de compromis bizarre et intéressant entre le tachisme et l'art géométrique. Un Goguen sombre où l'espace n'a plus accès et qui nous change de ses grandes plages cosmiques. Enfin un beau Gervais de sa manière habituelle. Et aussi un tableau de Goulet qui est bien mieux structuré que certains tableaux matiéristes d'il y a une saison ou deux. J'oubliais Barbeau. C'est un grand tableau qui flirte avec l'art "pop", mais avec retenue. Il offre une composition fort originale, sorte de fenestration troublante !

Dimanche-Matin
Montreal, P.Q.
August 15, 1965

Loudigny, peintre ... sans douleur!

Des sculptures de Walter Führer et des peintres de Loudigny, tous deux de Montréal, sont en montre dans la nouvelle série d'expositions de la Galerie 12 au Musée des Beaux-Arts.

Führer décrit ses oeuvres comme étant des structures ajourées en tiges de métal.

Autodidacte dans les domaines de la peinture, de la gravure et de la sculpture, il a à son crédit plusieurs expositions-solo et a participé à plusieurs expositions conjointes à Montréal et dans d'autres villes de la province.

Cette année une de ses oeuvres a été acquise pour la collecte permanente du Musée des Beaux-Arts de Montréal grâce à la collection Saidye and Samuel Bronfman.

Führer définit ainsi son style et ses buts: "Je ne cherche pas à créer des masses mais plutôt à suggérer le volume. Mes structures sont ajourées; il ne faut pas simplement les regarder mais voir à travers.

Loudigny, le deuxième exposant dans la série Galerie 12, est en réalité Dr Gérard Baillargeon, un chirurgien-dentiste. Il n'a exposé qu'une seule fois en public, soit en 1964 au Salon du Printemps au Musée des Beaux-Arts de Montréal.

C'est la première fois qu'il fait connaître sa véritable identité. Son pseudonyme est tiré du nom de ses ancêtres qui furent parmi les premiers colons à venir s'établir au Canada, les Baillargeon de Loudigny. Ils ont abandonné par la suite la deuxième partie du nom.

Un collectionneur de livres, de gravures et de peintures, de longue date, il a commencé à peindre depuis trois ans. Il utilise la gouache et la peinture acrylique. Ses toiles sont abstraites.

GALLERY XII IN the Montreal Museum has come up with another attractive dual exhibition and you have until tomorrow to see it. There are paintings in gouache and acrylic paint by Loudigny (a pseudonym for Dr. Gérard Baillargeon, a Montreal dental surgeon) and sculptures by Walter Führer.

It is hard to believe that Loudigny has been painting seriously for only three years because he has the kind of sure instinct for color and design which you would normally think to be the product of a long apprenticeship. And it is his color, dark, jewel-like, which leaves the most lasting impression. The pictures are abstract in approach with something of the flag-like patterns which are the hallmark of Jean McEwen. Loudigny composes his pictures in somewhat the same way using an arrangement of horizontal and vertical masses through which the pigments appear to glow and pulsate. They are calm, reflective

Montreal Star, Que.
August 21, 1965

objects and one has the impression of gazing down into a deep tropical pool of cool greens, azure and coral. In one painting, "Révélation du sol," he momentarily forsakes his more exotic palette and produces what seems to be a landscape study of a forested hillside in the dryer, more brittle colors of earth.

One of the best things in this year's Spring Exhibiton was a stabile constructed of metal rods by Walter Führer. It was subsequently acquired for the Museum through the Saidye and Samuel Bronfman Collection. The sculptures in his current show share the same gift for working the metal in supple, sinuous shapes, a sort of steel calligraphy, which is light-hearted and appealing. I liked the odd, quirky forms of "Solar Plexus No. 1 and 2" and the "Variations within a Cube" where the stiffness of the supporting bars is cunningly offset by the way the sculptor has bent the metal towards the centre of the cube in four graceful curves, the point of each decorated with a little gold-colored ball like the tip of a harlequin's cap.

There are a few of Mr. Führer's colored drawings on display—nervous, squiggly blueprints of some imaginary universe like "Galaxy" and "Stellar Dance"—but I found that they smacked rather too strongly of Miro and lacked the vigor and personality of the sculpture which, by exploiting volume rather than mass, presents and intriguing range of angle and perspective.

Footnote. There were two careless errors, one typographical, the other literary, in my last article (July 31) before going on vacation which should be corrected. The phrase, "born to blush unseen," which I attributed to Wordsworth (it read Wadsworth in print) belongs of course to Thomas Gray and occurs in his celebrated "Elegy Written in a Country Churchyard."

La Presse, Montréal, Qué.
July 24, 1965

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BEAUX-ARTS



CLAUDE JASMIN

Maurice Savoie: la terre a de l'esprit

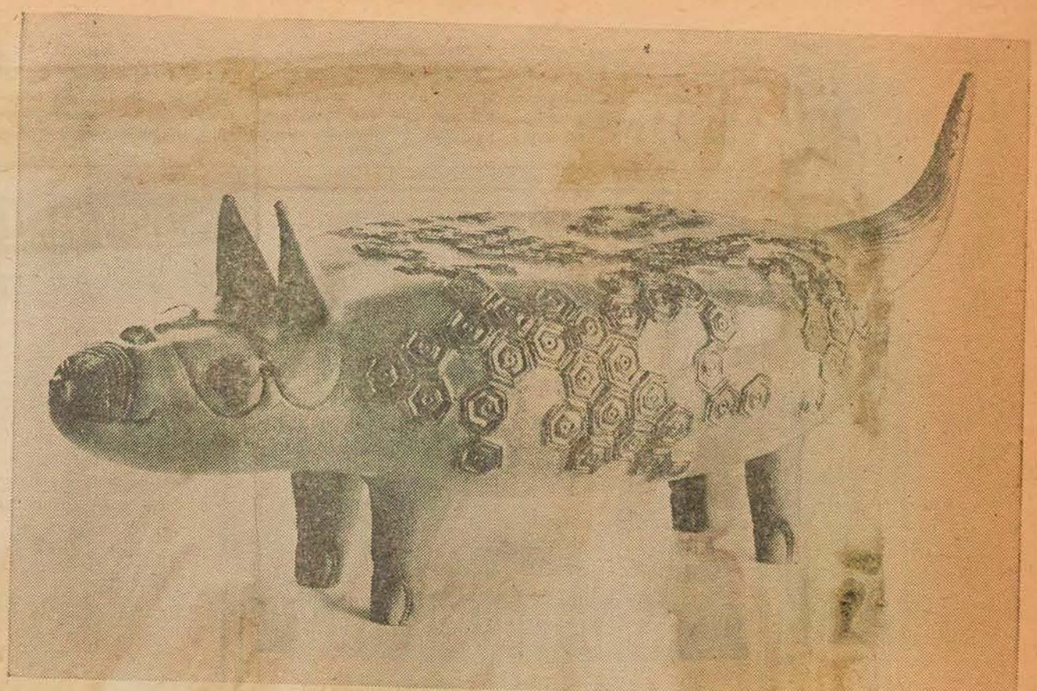


photo Jean-Pierre Beaudet

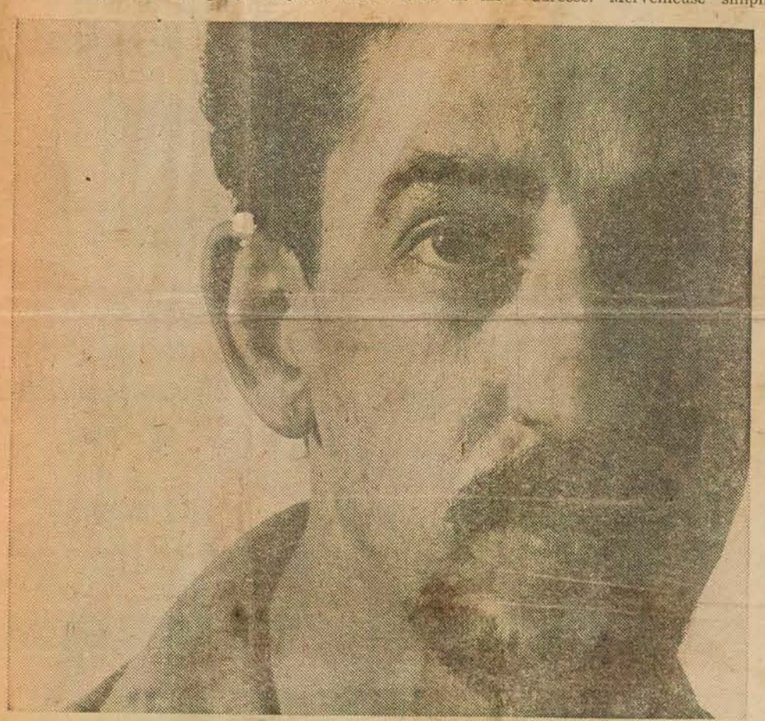
"Atlantide II", un chaudron de terre qu'expose présentement Maurice Savoie au Musée des Beaux-Arts de Montréal.

Oui, même la terre, la glaise à modeler, a de l'esprit quand elle sort des mains d'un aussi prodigieux inventeur. Je le dis tout de suite : les pièces de ce jeune céramiste, originaire de Sherbrooke, sont la plus belle manifestation artistique visitée depuis le début de l'année ! Maurice Savoie — qui abandonnait l'enseignement à plein temps l'an dernier pour revenir à ses argiles — fait une rentrée absolument éclatante au Musée des Beaux-Arts, rue Sherbrooke ouest. Exposition vibrante, éclatante d'un talent neuf, original, talent riche d'une imagination rare. Savoie s'installe définitivement dans la mince cohorte de nos grands créateurs. Le critique d'art condamné à voir tout ce qui se fait, finit par être quelque peu blasé au bout de son chemin. Cette exposition du céramiste Savoie me redonne un courage vivifiant. Je suis remonté pour dix ans (oh ! malheur) ! Que cela fait du bien ! Comme il est agréable de faire son métier en face d'une production d'une telle classe ! Ses quatre beaux chaudrons de terre : "Atlantide I et II", "L'oiseau-trompe-l'oeil' et "Le poisson-trompe-l'oeil" mériteraient de faire le tour du monde !

Les formes sont belles, d'une plénitude sensuelle au possible. Chez Savoie, les émaux sont toujours riches, surprenants, aux compositions mystérieuses. Il y a déjà avec ces quatre grosses pièces à l'entrée, la preuve irréfutable que Savoie connaît parfaitement les secrets du métier, qu'il maîtrise sa technique en véritable virtuose.

Un de ses récipients (l'oiseau) porte sur la tête une petite plume ; c'est simple mais c'est une trouvaille. Ses décors sont gravés, estampillés, incisés ou peints, ils sont variés donc et toujours choisis avec un instinct sûr, une compréhension de la matière qui ravit le visiteur.

Ses deux "Vase gris", sur ce même premier étalage, sont façonnés avec une très grande adresse. Merveilleuse simplicité. Souvent, la céramique de Savoie est ainsi, d'une sobriété grave sans aucune sécheresse, d'une sorte de pudeur délicate qui séduit énormément. Il fait aussi des boites, petits coffres carrés ravissants. Ses "boite brune" (nos 38, 39, 50 et 31) portent un décor de fines arabesques, entre l'abstraction linéaire et un naturalisme (de végétation fleurie) qui fait songer à l'art ancien des pays des "contes des mille et une nuits".



Maurice Savoie

Et puis il y a aussi les fameuses bouteilles de Maurice Savoie. Lors de l'expo "céramique canadienne", quelques-unes méritèrent le prix "Simpson-Sears" à ce jeune potier établi à Longueuil, depuis quelques années. "Bouteille noire", entre autres, est pure merveille, galbe effilée, col long et étroit. Ça n'est plus le bon ouvrage du simple artisan "fonctionnaliste" mais "ouvrage d'art". Il fabrique aussi de grandes assiettes murales, les nos 13 et 14. L'une est sombre d'un velours sylvestre, l'autre est l'image du printemps, la glaçure de fond y est translucide et le décor est filiforme, d'une flore évanescente.

Ce modeleur sensible et mesuré rejoint la recherche du sculpteur. Son "Oiseau bleu" est d'un art décoratif parfait, loin du réalisme d'un Pompon. Dans une des vitrines, le "grand poisson jaune", une jardinière de grande allure saura rallier tous les amateurs de céramique de grande race. Mais même ses séries de "plats" chantent une poésie graphique inégalée encore. Dans le no 24, les techniques mises à jour par l'art moderne s'y trouvent : craclus, coulis, linéaire simple et spontané.

Enfin, il y a les très beaux carreaux de Savoie. Ils sont un revêtement de grand luxe et pourtant la facture en est simple et sobre.

Ses "tuiles", comme on dit par ici, sont d'une tenue impeccable. Devant l'insipidité des carreaux usinés, d'un géométrisme simpliste, on se prend à rêver que des manufacturiers viennent visiter ces modèles. C'est de "l'esthétique industrielle" bien comprise. Comme un Jordi Bonet, un Bourgeois, Savoie, dans une veine personnelle plus délicate, utilise des procédés d'estampage qui font de certaines parois de la dentelle, un ouvrage de "broderie-de-terre". Son ensemble de trois carreaux de grès est d'une grande liberté, la fantaisie y est manifeste et Savoie réussit à livrer la une oeuvre qui n'a absolument rien à envier aux beaux-arts traditionnels : dessin, gravure, tableau, sculpture. Avec Savoie, on ne saurait parler d'art mineur et d'art majeur.

Vraiment, ai-je assez réussi à le démontrer, Savoie, c'est la fête de l'esprit qui prend possession, et totalement, de la matière. Une rencontre que je vous recommande chaudement, à l'étage du Musée.

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

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Thursday December 3 1964

AUX BEAUX-ARTS

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une soirée de folklore intitulée "Connaissance de la Chine", le vendredi, 4 décembre, à 8 h. 15, dans la salle de conférences du Musée.

EXPOSITION

Soeur Marie-Anastasie et Pierre Gendron tiendront une exposition conjointe à la galerie XII du musée des B.A. de Montréal. Soeur Marie-Anastasie enseigne à Basile-Moreau. Pierre Gendron se situe en déclarant : **"Je ne suis le disciple d'aucune théorie. Ma peinture parle et se défend d'elle-même".** Jusqu'au 13 septembre.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, August 21, 1965

12-M

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Sundays 2 to 5.
Gallery XII. Walter Fuhrer, sculpture, Loudigny, paintings, ends tomorrow.
Stable Gallery, Canadian primitives, exhibition through summer.

Montreal-Matin, Que.
August 28, 1965

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Soeur Marie-Anastasie



SOEUR MARIE-ANASTASIE et Pierre Gendron, tous deux de Montréal, seront les deux exposants dans la série Galerie XII au Musée des Beaux-Arts de Montréal. L'exposition débute le 27 août pour se continuer ~~jusqu'au~~ 13 septembre.

Marie-Anastasie, une religieuse enseignante, a pris part à plusieurs expositions conjointes et a tenu une exposition solo depuis 1958, en grande partie dans la région de Mntréal. Elle a aussi été représentée à une exposition d'art graphique à Barcelone en 1962.

Native de Mont-Laurier, Marie-Anastasie entra chez les SS. de Sainte-Croix à St-Laurent en 1932.

Elle commença à étudier l'art de la peinture en 1950 à l'Ecole des Beaux-Arts de Montréal et après avoir obtenu son diplôme de professorat dans ce domaine, elle continua à l'Ecole des Beaux-Arts dans le domaine de la sculpture. Plus tard, elle étudia l'art graphique à l'Institut des Arts Graphiques.

Elle enseigne au collège Basile-Moreau depuis 1954.

Pierre Gendron, âgé de 31 ans, a aussi étudié à l'Ecole des Beaux-Arts.

Il a pris part à plusieurs expositions conjointes et a tenu des expositions solo à Paris, Montréal et partout à travers le Canada auss bien qu'aux Etats-Unis.

Professeur d'art à la Commission des Ecoles Catholiques, il a mérité des prix de la province de Québec [1958], du Conseil des Arts [1960] et fut lauréat de VI Mostra Internationale à Lugano [1960].

Ses toiles figurent dans la collection permanente du Musée des Beaux-Arts, du Musée de la province et de la Galerie Nationale du Canada.

Il utilise la peinture à l'huile, la gouache et l'aquarelle.

Montreal Gazette, Que.
August 27, 1965

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Feature Artists

Sister Marie-Anastasie and Pierre Gendron are the featured artists in the new Gallery XII exhibition at the Montreal Museum of Fine Arts opening today and continuing until Sept. 13.

Dimanche-Matin
Montreal, P.Q.
August 29, 1965

871

Une soeur "abstraite"

Soeur Marie-Anastasie, des SS. de Ste-Croix, expose ses peintures abstraites au Musée des Beaux-Arts jusqu'au 13 septembre. Religieuse enseignante, Soeur Marie-Anastasie est native de Mont-Laurier, a étudié la peinture et la sculpture à l'Ecole des Beaux-Arts de Montréal. Plus tard, elle étudia l'art graphique à l'Institut des Arts graphiques. Elle enseigne au collège Basile-Moreau depuis 1954.

(Photo « Dimanche-Matin » - B. Lauzé)



Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325

Friday, August 6, 1965

BEAUX-ARTS 12-M

Du 8 au 22 août, à la galerie XII du musée des BA de Montréal, on pourra voir une exposition des sculptures de Walter Furrer et des peintures de Loudigny. Fuhrer définit ses oeuvres comme "des structures ajourées en tiges de métal" Loudigny a déjà exposé au Salon du printemps '64. Il peint seulement depuis trois ans des toiles abstraites.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Monday, August 30, 1965

EXPOSITION AU MUSÉE DES BEAUX-ARTS

7-12-M

Soeur Marie-Anastasie et Pierre Gendron, tous deux de Montréal, seront les deux exposants dans la série Galerie XII au Musée des Beaux-Arts de Montréal. L'exposition a débuté le 27 août pour se continuer jusqu'au 13 septembre.

Marie-Anastasie, une religieuse enseignante, a pris part à plusieurs expositions conjointes et a tenu une exposition solo depuis 1958, en grande partie dans la région de Montréal. Elle a aussi été représentée à une exposition d'art graphique à Barcelone en 1962.

Gendron, âgé de 31 ans, a aussi étudié à l'Ecole des Beaux-Arts. Il a pris part à plusieurs expositions conjointes et a tenu des expositions solo à Paris, Montréal et partout à travers le Canada aussi bien qu'aux Etats-Unis.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, September 4, 1965

Calend

7-12-M

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Sundays 2 to 5.
Gallery XII. Sister Marie-Anastasie, Pierre Gendron, to Sept. 13.
Stable Gallery, Canadian primitives, exhibition through summer.

Le Petit Journ., Montreal, P.Q.
September 5, 1965

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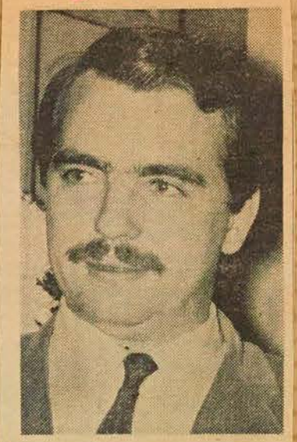


PIERRE GENDRON

Au Musée des Beaux-Arts

Soeur Marie-Anastasie et Pierre Gendron sont les deux exposants dans la Galerie XII au Musée des Beaux-Arts de Montréal. L'exposition durera jusqu'au 13 septembre.

Marie-Anastasie, religieuse enseignante, a exposé plusieurs fois. Native de Mont-Laurier, elle entra chez les SS. de Sainte-Croix, à Saint-Laurent, en 1932. Elle enseigne au collège Basile-Moreau.

Gendron, âgé de 31 ans, a tenu des expositions à Paris, à Montréal et partout au Canada et aux Etats-Unis. Professeur d'art à la Commission des écoles catholiques, il a mérité des prix de la province de Québec (1958), du Conseil des Arts (1960) et fut lauréat de VI Mostra Internationale à Lugano. (1960).

Ses toiles figurent dans la collection permanente du Musée des Beaux-Arts, du Musée de la Province et de la Galerie Nationale du Canada.

Il utilise la peinture à l'huile, la gouache et l'aquarelle.

"Je ne suis le disciple d'aucune théorie, dit-il, et je n'ai jamais cherché à faire un exposé de mon oeuvre. Ma peinture parle et se défend par elle-même."

The Gazette Sept 11th 65

Mirrors Of Inner Light

ALL summer long the Gallery XII program emphasized the contemporary touch and provided local interest at the Fine Arts Museum. The program's last off-season exhibit which remains on view until Sept. 13, brought together two teaching artists of the metropolitan area, Sister Marie Anastasie and Pierre Gendron.

ART

By Rea Montbizon

In their creative work both artists speak in familiar vernaculars. Pierre Gendron, who has tried his hand at many styles without making us aware of an experiment of his own, has now arrived at a strictly two-dimensional stage. In his most recent work — all pictures in this show were painted in 1965 — the artist divides up his canvases into variously textured color-bands, into squares and rectangles, or frames and crosses in the Tapies-, McEwen manner.

I tried my best but failed to trace the raison d'etre of these works. Under titles, as promising as "Pohuca", "Gempo", "Sauri", "Pasnuel" — I could neither find evidence of technical research, nor could I detect signs of intended expression. The failing might be mine, but as I am always happy to revise my views, I do not hesitate to account for my present impressions.

Temporarily, expression is out of fashion — we are up to date. Expression, however, is not the only criterion by the absence, presence or quality of which a work of art makes itself known. Expert opinion has not left us without standards for the works that shun content. The verdict is, that to become a work of art even the mechanistic experiment must have presence.

And presence, that all-important quality, is what is missing in Gendron's recent work. With a few near exceptions, this artist's new paintings resist jelling into form, as they are not determined by a recognizable and consistent logic of their own.

❖ ❖ ❖

The works of Sister Marie Anastasie are altogether different. Here we have an artist with a genuinely personal contribution. Despite such familiar means as the well used and abused style of painterly abstraction, this artist is not simply an 'abstract expressionist'. Underneath its abstract overtones, her work shows traces of reality as well as it reveals a band towards the surreal; an inclusiveness, not unlike the one practised at certain periods by her one-time teacher Albert Dumouchel.

Sister Marie Anastasie is something of a painting Anton Bruckner. In her visual expressions, she is as passionately and sincerely involved with God and Art as the organist-composer from Ansfelden. The feeling in her compositions is baroque. It is less ornate than rich, less overstated than full; a song of praise and exaltation on the mysteries of existence.

In three, equally lovely, equally passionate palettes, one hot, one cool, one iridiscent, Sister Marie Anastasie composes her visual poetry. As her open shapes interlink and intertwine, rising or meandering into composition, her paintings are made to vibrate with the pulse of time. Through the seeming infinity of her pictorial space and her sourceless light, this artist brings to her work a sense of enchantment and mystery.

Mostly, the content of her works belongs to the realm of the spirit, not too far removed from the aspirations of Kandinsky, the late Bauhaus master who is best remembered for his contribution on the "Spiritual in Art", whose own work, however, never quite matched the persuasion of his theories.

In the passionate expressions by Sister Marie Anastasie, the freedoms and gains won by abstract art are consolidated to yield an effective personal vocabulary. From it, the artist composes visual poems that delight the senses and lift the heart.

Montreal Star, Que.
July 24, 1965

871

Savoie And Dassel In Gallery XII

By Michael Ballantyne

THINGS are fizzing along very briskly at the Montreal Museum of Fine Arts this summer and this is welcome news indeed considering that almost everywhere else the great art manufacturing machine has ground to a spectacular halt.

This week there are two new exhibitors in Gallery XII and, in another room, the well-known portrait photographer, Gaby Desmarais, is showing a number of paintings and sculpture from his private collection together with photographs of the artists.

Judging from the attendance the other day I should say that the Museum's decision to keep Gallery XII going through the summer was a very wise one. Certainly if they can mount exhibitions of the calibre of the recent Menses show, we can look forward to a stimulating couple of months.

The dark images of Menses' "Kaddish" and 'Kliphot" studies continue to haunt me. We need an opportunity to see them again, to absorb the extraordinary richness of technique and subject which they represent. The artist, as Claude Jasmin observed in La Presse, is superbly equipped for the task he has set himself — the delineation of our contemporary malaise. "Son art," says M. Jasmin, "est un art aujourd'hui, moderne. Toutes les leçons de l'art abstrait le servent de façon idéale. Taches, accidents, effets de luminosité se joignent à des valeurs traditionelles, perspectives déroutantes du cinéma actuel, un Vinci du XXe siècle!"

UNTIL AUGUST 1, however, the new inhabitants of Gallery XII offer an attractive change of pace, the ceramics of Maurice Savoie and light-paintings by Herbert Dassel.

This was my introduction to the work of M. Savoie and a very impressive one it was. I had previously seen just three of his pieces in the Canadian Ceramics '65 exhibition (also at the Musem) last May — a hand-built bottle and two candy boxes, one of which won the Simpson's Ltd. and Simpson's-Sears Ltd. prize for outstanding stone ware. He is a ceramist of prodigal gifts who works in a great variety of shapes and styles from



Maurice Savoie

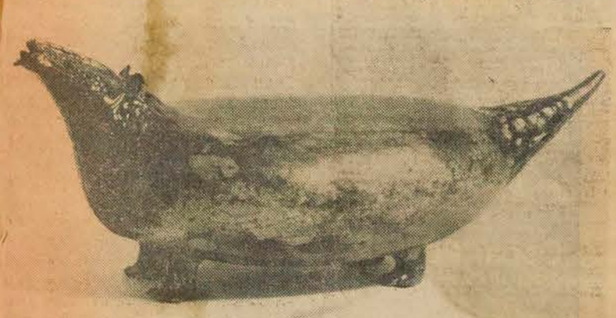
tiny utilitarian boxes and jars to more extravagantly designed animal and fish-shaped artefacts. It is the first time, incidentally, that I had seen a ceramic lampshade, a splendid idea which Savoie has carried off brilliantly.

What I like about him is the way he handles very simple shapes — squares, rectangles, ovals — varying them so subtle and cleverly that only later one realizes how beautifully apt they are. He has an uncommon talent for fusing the functional and the decorative so that the one is the perfect complement of the other.

And the quality of the glazing, which must be his own secret, is perhaps the most ravishing I have seen. Lovely mottled blues and greys, shiny blacks, applied in a dazzling series of ornament, some directly on the surface of the object and others cut into it.

"For me," M. Savoie states, "ceramics are a form of expression and should be accepted or appreciated on the same basis as the so-called major arts. There is no minor or major art. There is only art . . ." Precisely.

Having reviewed Mr. Dassel's "light paintings" last April when he exhibited at the Mansfield Book Mart, there is not much I can add to what I said then. The results of his dark-room experiments are, at their best, unexpected and a delight to the eye.



Maurice Savoie: "Atlantide No. 1," ceramic, in the Gallery XII exhibition.

Montreal Gazette, Que.
July 27, 1965

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Facts & Fancies

with HARRIET HILL



. . . Causing comment are Dassel's "light paintings" now being shown at Gallery XII of the Montreal Museum of Fine Arts. Incidentally his wife and daughter are also artists.

❖ ❖ ❖

Longueuil Courrier du Sud
Longueuil, Que.
(Wkly. Circ. 23,500 Pd. 700)

Wednesday, July 21, 1965

Maurice Savoie de Longueuil expose au Musée des Beaux-Arts

Maurice Savoie, céramiste de Longueuil, et Herbert Dassel, artiste-peintre d'Ottawa, seront les deux exposants de la série Galerie 12 au Musée des Beaux-Arts de Montréal du 16 juillet au 1er août.

Savoie, qui demeure au 141, avenue Ile-de-France, à Longueuil, est né à Sherbrooke en 1930. Il a étudié à l'Ecole du Meuble ainsi qu'à l'Ecole des Beaux-Arts.

Maintenant professeur, il a à son crédit plusieurs expositions-solo à Sherbrooke et à Montréal. En 1956 il fut boursier de la province de Québec pour étudier la céramique à Faenza, en Italie, à l'Instituto della Ceramica Internationale. L'année suivante, il reçut une bourse de la France.

Il a créé plusieurs murales de céramique pour divers édifices et il s'est mérité de nombreux prix lors des Concours Artistiques du Québec.

"Pour moi, dit-il, la céramique peut être une forme d'expression et devrait être acceptée ou appréciée au même titre que les arts dits majeurs. Il n'y a pas d'art mineur ou majeur. Il n'y a que l'Art. Ces distinctions ne se font pas en Orient, avec raison."

Ottawa Citizen, Ont.
July 31, 1965

871

Ceramic artist

Maurice M. Savoie, Longueuil ceramic artist, presents examples of his work in the Gallery XII exhibition at the Montreal Museum of Fine Arts until Aug. 1. He has created murals for various buildings and won several prizes in the annual Concours artistiques du Quebec.

Le Devoir, Montréal, Qué.
August 27, 1965

EXPOSITION 871

Soeur Marie-Anastasie et Pierre Gendron tiendront une exposition conjointe à la galerie XII du musée des B.A. de Montréal. Soeur Marie-Anastasie enseigne à Basile-Moreau. Pierre Gendron se situe en déclarant: "Je ne suis le disciple d'aucune théorie. Ma peinture parle et se défend d'elle-même". Jusqu'au 13 septembre.

COLLECTION J. H. HIRSHHORN : "VUE DU SIÈCLE PROTÉEN" (1964-65)

HIRSSHORN, Collection



"STILL LIFE" by David Milne, painted in 1936, which can be seen at the Walter Klinkhoff Gallery, 1200 Sherbrooke St. W.

Sept 26, 64. Gazette -

A View Of The Protean Century

A VIEW of the Protean Century is offered by the Joseph Hirshhorn Foundation Collection and currently displayed at the Montreal Museum. But, please, don't be scared away; for there is life and excitement in this show despite its mouthful of titles. Don't miss this parade of trend-setters of 20th Century painting, if only for the fun of playing the guessing game about who influenced whom, and who has borrowed where.

A surprise or two are bound to be in store for everyone.

Some might find it thrilling to study Salvador Dali's technique of the invisible stroke from one of his original canvases. Some will see their first still life by Max Beckmann whose expressionistic faces they so well remember. Social realism,—did this not have something to do with him? And the farcical Jack Lavine is there, too. Remember, anyone, what a fine painter he is? This critic had no idea.

On the other hand, many might share a sense of disappointment on finding themselves vis-a-vis their first original Viera da Silva.

Again others might never have been directly touched by the tenderness of Ben Shahn, to whose influence we are much more accustomed than to his own work. And Mark Tobey, the bearded American of no school but his own might attract you with his calligraphic abstractions which the Swiss (Tobey lives in Switzerland) so fondly display, but which to us mean little more than a page in art book. Diagonally opposite to Tobey you will find Hans Albers' twin paintings "Homage to the Square", and the Albersians magic of producing opposite effects through the use of different color schemes, in identical designs, might come off for you with a bang. To many, the half hidden earlier Wyeth sketches alone will be worth a pilgrimage to the Museum, while others will be pleasantly surprised to discover one of the rarer oil portraits by Edvard Munch.

Two of the best known Canadians, Borduas and Riopelle, are there too, each with one weaker and one stronger work; Riopelle holding his own in the neighborhood of Hans Hofmann and Sam Francis; Borduas with his subtle palette and exquisite abstract rhythm in his painting "Tam-Tam" maintaining a dominant position among the abstractionist painters. And so it goes.

Mr. Aranson's selection from the Hirshhorn Collection is presented with rhyme and reason and turned into a rich strike.

REA MONTBIZON

Canadian Press Clipping Service

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

Montreal Gazette, Que.
September 16, 1964

871

New Show Spans Art Of Century

The wide range of experiment and invention which characterizes 20th Century painting is surveyed at the Montreal Museum of Fine Arts in an exhibition entitled, "Paintings from the Joseph H. Hirshhorn Foundation Collection: A View of the Protean Century."

Seventy-five works, mostly oils but a few watercolors and drawings as well, are on view in the exhibition, which will continue until Oct. 6.

Forty-four well-known European, American and Canadian artists are represented. The Canadians are Jean-Paul Riopelle and the late Paul-Emile Borduas.

The works were selected by H. Harvard Arnason, vice-president for art administration, The Solomon G. Guggenheim Foundation. The exhibition was organized by the American Fededation of Arts and is sponsored by the Hirshhorn Foundation.

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

Quebec L'Evenement
Quebec, P.Q.
Daily, Morn. Circ. (M.340)

Wednesday September 16 1964

Oeuvres de Riopelle et de Borduas au Musée des Beaux-Arts de Montréal

W-13-M

Une exposition de "Peintures de la Collection Joseph H. Hirshhorn : vue du siècle protéen", qui fait ressortir la richesse des expériences de toute sorte et l'ingéniosité de la peinture du XXe siècle, se tient présentement au Musée des Beaux-Arts de Montréal.

Soixante-quinze oeuvres, des huiles sur toile pour la plupart ainsi que quelques aquarelles et dessins, sont inclues dans cette exposition qui se continuera jusqu'au 6 octobre.

Quarante-quatre artistes européens, américains et canadiens de renom figurent parmi les exposants. Les Canadiens sont Jean-Paul Riopelle et feu Paul-Emile Borduas.

C'est M. H. Harvard Arnason, vice-président de l'administration artistique de la Fondation Solomon G. Guggenheim, qui a choisi les tableaux. L'exposition a été organisée par la Fédération américaine des Arts en collaboration avec la Fondation Hirshhorn.

La collection montre comment divers artistes envisagent le réalisme, l'expressionnisme et l'abstraction.

M. Arnason place les deux peintres canadiens parmi les abstraits :

"Les tableaux de Borduas, dit-il, aux couleurs souvent sévèrement limitées aux extrêmes, le noir et le blanc, et aux formes massives et simplifiées, appartiennent à la tradition classique des rapports raisonnés et disciplinés.

"Ceux de Riopelle, bien qu'ils soient fortement structurés par le couteau à palette, tiennent de l'expressionnisme avec les brillantes pulsations des surfaces, semblables à des fragments de tesselles de mosaïque."

Borduas est représenté par une toile intitulée "Tam-tam", peinte en 1955, et "Réunion continue", datée de 1957. Il y a deux tableaux, également de Riopelle, une "Peinture" de 1956, et "Volant" de 1958.

Les autres artistes présents dans cette exposition sont :

Josef Albers, Karel Appel, Milton Avery, Francis Bacon, Balthus, Max Beckmann, George Bellows, Charles Burchfield, Leonardo Cremonini, Salvador Dali, Stuart Davis, Nicholas de Staël, Thomas Eakins, Louis Eilshemius, Philip Evergood, Lyonel Feininger, Sam Francis, Lee Gatch, Morris Graves, Marsden Hartley, Childe Hassam; Hans Hofmann, Edward Hopper, Walt Kuhn, Yasuo Kuniyoshi, Jack Levine, Loren MacIver, John Marin, Reginald Marsh, Edvard Munch, I. Rice Pereira, Serge Poliakoff, Maurice Prendergast, Abraham Rattner, Ben Shahn, John Sloan, Raphael Soyer, Pavel Tchelitchew, Mark Tobey, Vieira da Silva, Max Weber et Andrew Wyeth.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal Star
Montreal, Que. (Daily Circ.)
(M-F 193,650 Sat. 213,020)
Saturday September 12 1964

O/13-M

Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily, 10 to 5. Sundays 2 to 5.

Percyval Tudor-Hart restrospective, to Sept. 27.
Hirshhorn collection, to Oct. 6.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal-Matin
Montreal, Que. (Daily)
(Circ. M-F 120,110 Sat. 94,05
Hirshhorn
Thursday September 17 1964

EXPOSITION

F-13-M

Une exposition de peintures de la collection Joseph H. Hirshhorn qui fait ressortir la richesse des expériences de toutes sortes et l'ingéniosité de la peinture du XXe siècle, se tient présentement au Musée des Beaux-Arts de Montréal.

Soixante-quinze oeuvres, des huiles sur toile pour la plupart ainsi que quelques aquarelles et dessins, sont incluses dans cette exposition qui se continuera jusqu'au 6 octobre.

Quarante-quatre artistes européens, américains et canadiens de renom figurent parmi les exposants. Les Canadiens sont Jean-Paul Riopelle et feu Paul-Emile Borduas.

C'est M. H. Harvard Arnason, vice-président de l'administration artistique de la Fondation Solomon G. Guggenheim, qui a choisi les tableaux. L'exposition a été organisée par la Fédération américaine des Arts en collaboration avec la Fondation Hirshhorn.

La collection montre comment divers artistes envisagent le réalisme, l'expressionnisme et l'abstraction.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal Le Devoir
Montreal, Que.
(Daily Circ. 37,400)
Hirshhorn
Wednesday September 16 1964

CE SIÈCLE PROTÉEN

W-13-M

Une exposition de peintures de la Collection Joseph H. Hirshhorn, "Vue du siècle protéen", qui fait ressortir la richesse des expériences de toutes sortes et l'ingéniosité de la peinture du XXe siècle, se tient présentement au Musée des Beaux-Arts de Montréal.

Soixante-quinze oeuvres, des huiles sur toile pour la plupart ainsi que quelques aquarelles et dessins, sont incluses dans cette exposition qui se continuera jusqu'au 6 octobre.

Quarante-quatre artistes européens, américains et ca-

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Hirshhorn
La Patrie, Montreal, Que.
September 17, 1964

Le Musée des Beaux-Arts de Montréal. Une exposition de peintures de la Collection Joseph H. Hirshhorn. 75 oeuvres de 44 artistes de renom y figurent. Jusqu'au 6 octobre.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly C. 9,270)
Hirshhorn
Saturday September 19 1964

ART

MONTREAL MUSEUM OF FINE ARTS
Sherbrooke St. W. between Crescent and Bishop Sts., Mon. to Sat. 10 a.m. to 5 p.m., Wed. 10 a.m. to 10 p.m. Sun. 2 p.m. to 5 p.m.

—To Sept. 27: Paintings of Percival Tudor-Hart.

—To Oct. 6: Paintings from the Hisrchhorn collection.

L'ART FRANÇAIS ART GALLERY
To Sept. 30: Richard Lacroix and Arthur Lismer (from Sept. 21 only). 10 a.m. to 9 p.m. and Saturday until 5 p.m. (370 Laurier W., 277-2179).

BONSECOURS GALLERY
To end of November: Paintings, sculptures, enamels by Canadian artists. (363 St. Paul St. E., 861-3151).

COIN DES ARTS CNR CENTRAL STATION
To October 1: Vytas Remeika, Bernard Beaudry, Ernest Frost.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

DOMINION GALLERY
Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including: Brianchon, Campigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, VI 5-7471. Open Monday to Friday 9 a.m. to 5:30 p.m.

GALERIE AGNES LEFORT
To October 3: Borduas estate exhibition — Works of the artist from 1954 to 1960. (1504 Sherbrooke St. W., 932-8620).

GALERIE CAMILLE HEBERT
To Sept. 28: Group Exhibition, artists of the gallery. Open 11 a.m. to 6 p.m. every day except Wednesday night from 8 to 10 p.m. (2075 Bishop St., 849-9931).

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Metro Express
Montreal, Que.
September 19, 1964

Exposition de la collection Hirshhorn

Une exposition de "Peintures de la Collection Joseph H. Hirshhorn: vue du siècle protéen", qui fait ressortir la richesse des expériences de toute sorte et l'ingéniosité de la peinture du XXe siècle, se tient présentement au Musée des Beaux-Arts de Montréal.

Soixante - quinze oeuvres, des huiles sur toile pour la plupart ainsi que quelques aquarelles et dessins, sont inclues dans cette exposition qui se continuera jusqu'au 6 octobre.

Quarante-quatre artistes européens, américains et canadiens de renom figurent parmi les exposants. Les Canadiens sont Jean-Paul Riopelle et feu Paul-Emile Borduas.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

La Patrie
Montreal, Que.
(Week-End. Circ. 193,300)
Hirshhorn
Thursday September 24 1964

beaux-arts

O/13-M

Galerie Libre: Jusqu'au 6 octobre, Exposition Luba Genush. Tous les jours de 11 h. à 6 h.; fermé le dimanche, mercredi soir de 8 h. à 10 h.

Galerie Zanettin: Exposition Maguy Lovano, peintures et Vincent Munro, sculptures. Jusqu'au 6 octobre, ouvert tous les jours de 9 h. 30 à 5 h. 30. Jeudi et vendredi soir, de 7 h. 30 à 9 h. 30.

Galerie Agnès Lefort: Une exposition couvrant les cinq dernières années de la vie du peintre Borduas. Jusqu'au 3 octobre, du lundi au samedi: 10 h. à 6 h. Mercredi soir: 7 h. à 9 h.

L'Art Français: Exposition Richard Lacroix et Arthur Lismer, jusqu'au 30 septembre. La Galerie est ouverte le vendredi soir jusqu'à 9 h et le samedi jusqu'à 5 h.

Hôtel Sheraton-Mont-Royal dans le grand foyer, Exposition des peintures à l'huile par l'artiste Doris Finlay.

Galerie Camille Hébert Exposition Groupe, récente acquisitions, les artistes de la galerie. Jusqu'au 28 septembre. Tous les jours de 11 h. 6 h., sauf le dimanche. Mercredi soir: 8 h. à 10 h.

Le Musée des Beaux-Arts de Montréal. Une exposition de peintures de la Collection Joseph H. Hirshhorn. 75 oeuvres de 44 artistes de renom y figurent. Jusqu'au 6 octobre.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Granby La Voix de L'Est, Que.
September 19, 1964

LE MUSEE DES BEAUX-ARTS DE MONTREAL A EN MONTRE LA COLLECTION HIRSHHORN

Une exposition de "Peintures de la Collection Joseph H. Hirshhorn: vue du siècle protéen", qui fait ressortir la richesse des expériences de toute sorte et l'ingéniosité de la peinture du XXe siècle, se tient présentement au Musée des Beaux-Arts de Montréal.

Soixante-quinze oeuvres, des huiles sur toile pour la plupart ainsi que quelques aquarelles et dessins, sont inclues dans cette exposition qui se continuera jusqu'au 6 octobre.

Quarante-quatre artistes européens, américains et canadiens de renom figurent parmi les exposants. Les Canadiens sont Jean-Paul Riopelle et feu Paul-Emile Borduas.

C'est M. H. Harvard Arnason, vice-président de l'administration artistique de la Fondation Solomon G. Guggenheim, qui a choisi les tableaux. L'exposition a été organisée par la Fédération américaine des Arts en collaboration avec la Fondation Hirshhorn.

La collection montre comment divers artistes envisagent le réalisme, l'expressionnisme et l'abstraction.

M. Arnason place les deux peintres canadiens parmi les abstraits.

"Les tableaux de Borduas, dit-il, aux couleurs souvent sévèrement limitées aux extrêmes, le noir et le blanc, et aux formes massives et simplifiées, appartiennent à la tradition classique des rapports raisonnés et disciplinés.

"Ceux de Riopelle, bien qu'ils soient fortement structurés par le couteau à palette, tiennent de l'expressionnisme avec les brillantes pulsations des surfaces, semblables à des fragments de tesselles de mosaique.

Borduas est représenté par une toile intitulée "Tam-tam", peinte en 1955, et "Réunion continue", datée de 1957. Il y a deux tableaux également de Riopelle, une "Peinture" de 1956, et "Volant" de 1958.

Les autres artistes présents dans cette exposition sont:

Josef Albers, Karel Appel, Milton Avery, Francis Bacon, Balthus, Max Beckmann, George Bellows, Charles Burchfield Leonardo Cremonini, Salvador Dali, Stuart Davis, Nicholas de Stael, Thomas Eakins, Louis Eilshemius, Philip Evergood, Lyonel Feininger, Sam Francis, Lee Gatch, Morris Graves, Marsden Hartley, Childe Hassam; Vans Hofmann, Edward Hopper, Walt Kuhn, Yasuo Kuniyoshi, Jack Levine, Loren MacIver, John Marin, Reginald Marsh, Edvard Munch I. Rice Pereira, Serge Poliakoff, Maurice Prendergast, Abraham Rattner, Ben Shahn, John Sloan, Raphael Soyer, Pavel Tchelitchew, Mark Tobey, Vieira da Silva, Max Weber et Andrew Wyeth.

Alors qu'il compare la "Nymphe à la Mer" (1900) de Hassan à un "Nu agenouillé" (1913) de Munch, M. Arnason rappelle l'"Innocence" de la peinture américaine au tout début du siècle. Le portrait de Robert C. Ogden (1904) par Eakins relève de la meilleure tradition de l'école réaliste américaine, de même que les oeuvres de Sloan et Bellows. Kuhn, Hopper, Soyer et Wyeth suivent l'exemple de ces peintres réalistes connus sous le nom de groupe des "Huit". Par contre, deux tableaux européens de même style, le portrait de M. Stettheimer (1931) de Tchelitchew et "Les jours heureux" (1944-46) de Balthus, sont issus d'une culture plus ancienne, celle de la Renaissance classique.

Parmi les expressionniste européens qui figurent dans la collection se trouvent Beckmann, Cremonini et Appel. L'oeuvre des Américains Marin, Weber, Hartley et Rattner offre aussi de nombreuses affinités avec ce groupe. Les tableaux de Shahn et Levine sont d'éloquents commentaires visuels des années de la dépression et de la montée du fascisme après 1930.

Quoique l'influence du surréalisme se fasse sentir encore M. Arnason estime que cette époque est maintenant révolue Le sentiment romantique et le fantastique, au contraire marquent encore profondémen la peinture d'aujourd'hui. Le peintre anglais Bacon cherche à exprimer, par le grotesque, sa crainte que le monde ne soit menacé d'extinction.

Le sentiment romantique et le fantastique continuent à jouer un rôle important dans les tableaux des Américains Prendergast, Eilshemius, Burchfield, Avery, Graves, Kuniyoshi, Evergood et MacIver.

Les toiles abstraites et semi-abstraites de l'exposition donnent une idée de la gamme riche et variée de ce style international, que ce soit la peinture géométrique d'un Feininger, Albert, Davis et Pereira, les oeuvres structurées de Borduas et Riopelle ou encore la peinture forte et colorée de l'Ecole de Paris, représentée par De Stael et Poliakoff.

Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
September 26, 1964

The ...tean Century

871

THE wide range ...ment and invention ...aracterizes 20th centu... ...ng is surveyed at The Montreal Museum of Fine Arts in an exhibition entitled, "Paintings from the Joseph H. Hirshhorn Foundation Collection: A View of the Protean Century."

Seventy-five works, mostly oils but a few watercolors and drawings as well, are on view in the exhibition, which will continue until Oct. 6.

Fourty-four well-known European, American and Canadian artists are represented. The Canadians are Jean-Paul Riopelle and the late Paul-Emile Borduas.

The works were selected by H. Harvard Arnason, vice-president for art administration, The Solomon G. Guggenheim Foundation. The exhibition was organized by The American Federation of Arts and is sponsored by the Hirshhorn Foundation.

Of the two Canadian painters, classed as abstractionists, Arnason has to say:

"THE PAINTINGS of Borduas with their colors frequently severely limited to extremes of black and white, their shapes large and simplified, though in no sense hard edge, belong in a classic tradition of controlled formal relationships.

"Those of Riopelle, despite the fact that they are structured throughout with the sharp blade of the palette knife, belong to an expressionist wing, with their brilliant pulsating surfaces mosaics of fragmented paint tesserae."

Borduas is represented by Tam-Tam, painted in 1955, and Réunion continue, 1957; and Riopelle, by Painting, 1956, and Volant, 1958.

The other artists in the exhibition are:

Josef Albers, Karel Appel, Milton Avery, Francis Bacon, Balthus, Max Beckman, George Bellows, Charles Burchfield, Leonardo Cremonini, Salvador Dali, Stuart Davis, Nicholas de Stael, Thomas Eakins, Louis Eilshemius, Philip Evergood, Lyonel Feininger, Sam Francis, Lee Gatch, Morris Graves, Marsden Hartley, Childe Hassam.

Hans Hofmann, Edward Hopper, Walt Kuhn, Yasuo Kuniyoshi, Jack Levine, Loren MacIver, John Marin, Reginald Marsh, Edvard Munch, I. Rice Pereira, Serge Poliakoff, Maurice Prendergast, Abraham Rattner, Ben Shahn, John Sloan, Raphael Soyer, Pavel Tchelitchew, Mark Tobey, Vieira da Silva, Max Weber and Andrew Wyeth.

15 Sept 64 LE DEVOIR

CE SIÈCLE PROTÉEN

Une exposition de peintures de la Collection Joseph H. Hirshhorn, "Vue du siècle protéen", qui fait ressortir la richesse des expériences de toutes sortes et l'ingéniosité de la peinture du XXe siècle, se tient présentement au Musée des Beaux-Arts de Montréal.

Soixante-quinze oeuvres, des huiles sur toile pour la plupart ainsi que quelques aquarelles et dessins, sont incluses dans cette exposition qui se continuera jusqu'au 6 octobre.

Quarante-quatre artistes européens, américains et canadiens de renom figurent parmi les exposants. Les Canadiens sont Jean-Paul Riopelle et Paul-Émile Borduas.

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

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly, C. 9,270)
Hirshhorn
Saturday September 5 1964

ART

MONTREAL MUSEUM OF FINE ARTS
Sherbrooke St. W. between Crescent and Bishop Sts., Mon. to Sat. 10 a.m. to 5 p.m., Sun. 2 p.m. to 5 p.m.

—To Sept. 10: SNOW (Stable Gallery).

—To Sept. 27: Paintings of Percival Tudor-Hart.

—Sept. 8 - Oct. 6: Paintings from the Hirschhorn collection.

L'ART FRANÇAIS ART GALLERY
To Sept. 16: Jean Lebeuf. 10 a.m. to 9 p.m. and Saturday until 5 p.m. (370, Laurier W., 277-2179).

BONSECOURS GALLERY
To end of November: Paintings, sculptures, enamels by Canadian artists. (363 St. Paul St. E., 861-3151).

COIN DES ARTS CNR CENTRAL STATION
To October 1: Vytas Remeika, Bernard Beaudry, Ernest Frost.

DOMINION GALLERY
Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including: Brianchon, Campigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, VI 5-7471. Open Monday to Friday 9 a.m. to 5:30 p.m.

GALERIE AGNES LEFORT
To Sept. 12: Prints of Sculptor Krishna Reddy. Sept. 14-30: Borduas estate exhibition. (Works of the artist from 1954 to 1960). (1504 Sherbrooke St. W. 932-8620).

GALERIE CAMILLE HEBERT
To Sept. 15: Group Exhibition, artists of the gallery. Open 11 a.m. to 6 p.m. every day except Wednesday night from 8 to 10 p.m. (2075 Bishop St., 849-9931).

GALERIE DRESDNERE
Permanent exhibition of French, Spanish and Canadian paintings and sculptures. Open daily 10 a.m. to 5:30 p.m. (2170 Crescent St., VI 4-2246).

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

La Patrie, Montreal, Que.
September 24, 1964

Hirshhorn

871

beaux-arts

Galerie Libre: Jusqu'au 6 octobre, Exposition Luba Genush. Tous les jours de 11 h. à 6 h.; fermé le dimanche, mercredi soir de 8 h. à 10 h.

Galerie Zanettin: Exposition Maguy Lovano, peintures et Vincent Munro, sculptures. Jusqu'au 6 octobre, ouvert tous les jours de 9 h. 30 à 5 h. 30. Jeudi et vendredi soir, de 7 h. 30 à 9 h. 30.

Galerie Agnès Lefort: Une exposition couvrant les cinq dernières années de la vie du peintre Borduas. Jusqu'au 3 octobre, du lundi au samedi: 10 h. à 6 h. Mercredi soir: 7 h. à 9 h.

L'Art Français: Exposition Richard Lacroix et Arthur Lismer, jusqu'au 30 septembre. La Galerie est ouverte le vendredi soir jusqu'à 9 h. et le samedi jusqu'à 5 h.

Hôtel Sheraton-Mont-Royal, dans le grand foyer, Exposition des peintures à l'huile par l'artiste Doris Finlay.

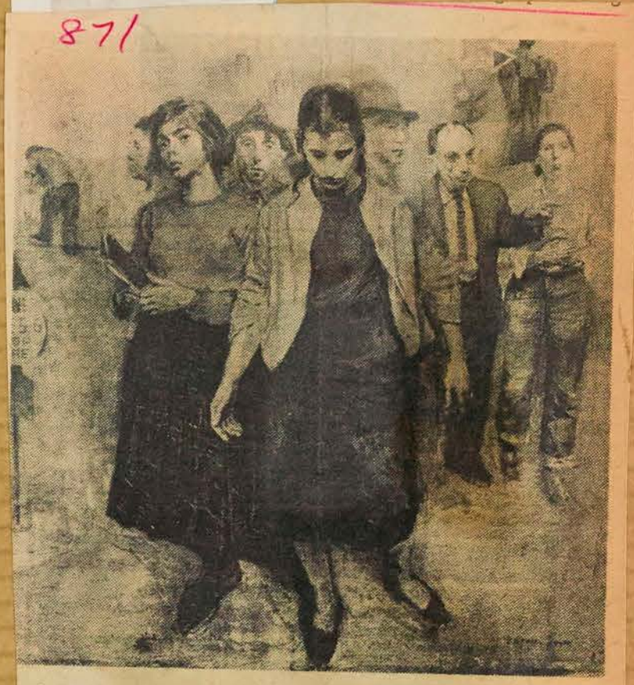
Galerie Camille Hébert: Exposition Groupe, récentes acquisitions, les artistes de la galerie. Jusqu'au 28 septembre. Tous les jours de 11 h. à 6 h., sauf le dimanche. Mercredi soir: 8 h. à 10 h.

Le Musée des Beaux-Arts de Montréal. Une exposition de peintures de la Collection Joseph H. Hirshhorn. 75 oeuvres de 44 artistes de renom y figurent. Jusqu'au 6 octobre.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Hirshhorn
Montreal Star, Que.
October 3, 1964

871



...phael Soyer: "Farewell to Lincoln Square", one of the many ...ntemporary paintings in the Hirshhorn Collection, on view at the Montreal Museum of Fine Arts until October 6.

JAPON

JAPON

Le Journal de Montréal, Qué.
June 21, 1965

N 1965 / JOURNAL DE MONTREAL

Le Japon au Musée

Soixante objets des arts et métiers contemporains japonais seront en montre au Musée des Beaux-Arts de Montréal à partir du 25 juin jusqu'au 22 juillet lors d'une exposition spéciale organisée par le Ministère des Affaires Etrangères japonais.

Elle comprend un choix de céramiques, métal ouvré, laques, tissus teints, pièces en bambou.

Une collection de 24 estampes réalisées par quelques-uns des plus grands artistes graphiques illustrent les différentes techniques d'approche aux formes à deux dimensions.

L'exposition, patronée par l'Association Japonaise des Arts Décoratifs, démontre le retour, amorcé récemment par les artisans japonais, aux formes traditionnelles de leur art.

Cette exposition selon le Ministère des Affaires Etrangères japonais, groupe les oeuvres les plus remarquables de l'art décoratif japonais

Les cinquante cinq qui y participent font partie d'une des plus prestigieuses sociétés d'art au Japon connue sous le nom de Nitten.

Ottawa Citizen, Ont.
June 26, 1965

871

Contemporary arts, crafts from Japan

Sixty leading objects of contemporary Japanese arts and crafts are on view at The Montreal Museum of Fine Arts until July 22 in a special exhibition organized by the Japanese Foreign Office.

The exhibition, shown earlier in Honolulu and Vancouver, B.C., will return to Japan after its Montreal presentation.

It includes a selection of ceramics, metal work, lacquer ware, dyed fabrics and bamboo works. An abstract quality and an apparent concern on the part of the artist to find individual expression is particularly evident in the metal sculpture and the dyed fabric patterns.

A collection of 24 prints by some of Japan's leading print-makers illustrates various approaches of artists working in two-dimensional forms.

The exhibition shows how Japanese craftsmen, in recent years, have revived the traditional art forms of their country.

Montreal-Matin, Que.
June 21, 1965

871

Au Musée des Beaux-Arts

Exposition d'art JAPONAIS

Soixante objets des arts et métiers contemporains japonais seront en montre au Musée des Beaux-Arts de Montréal à partir du 25 juin jusqu'au 22 juillet lors d'une exposition spéciale organisée par le Ministère des Affaires Etrangères japonais.

L'exposition, présentée antérieurement à Honolulu et à Vancouver, C.B., retournera au Japon après son stage à Montréal. L'exposition ici est sous les auspices du consul-général du Japon.

Elle comprend un choix de céramiques, métal ouvré, laques, tissus teints, pièces en bambou. Les sculptures de métal et le broché des tissus teints ont une qualité abstraite et dénotent une recherche d'expression individuelle chez l'artiste.

Une collection de 24 estampes réalisées par quelques-uns des plus grands artistes graphiques japonais illustrent les différentes techniques d'approche aux formes à deux dimensions.

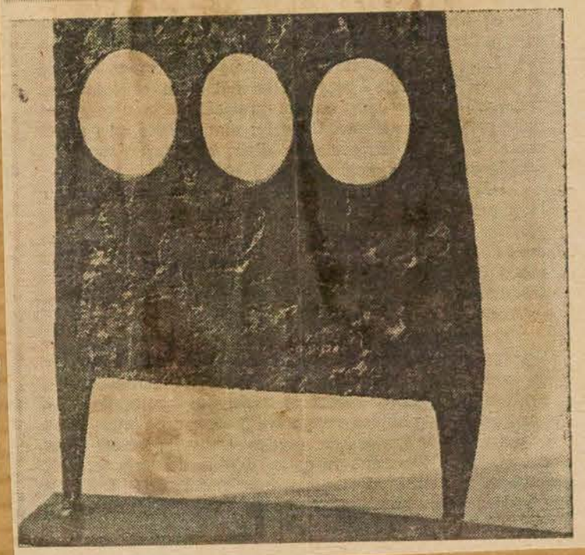
L'exposition, patronée par l'Association Japonaise des Arts Décoratifs, démontre le retour, amorcé récemment par les artisans japonais, aux formes traditionnelles de leur art.

Les artisans, faisant usage des techniques modernes de production ainsi que des nouveaux matériaux, tentent de conserver la simplicité et la spontanéité de l'art décoratif ancestral tout en essayant d'introduire dans leurs oeuvres un souffle nouveau.

On peut dire que l'essence de l'art décoratif japonais est une forme de spiritualisme.

Cinquante-cinq artistes japonais sont représentés dans cette exposition qui, selon le Ministère des Affaires Ertangères japonais, représente les oeuvres les plus remarquables de l'art décoratif japonais.

Tous ces artistes font partie d'une des plus prestigieuses sociétés d'art au Japon connue sous le nom de Nitten.





Jar by Kinji Ogawa in the exhibition of Japanese crafts at the Museum of Fine Arts.

Slat June 26th 1965

Japan Crafts At The Museum

SIXTY leading objects of contemporary Japanese arts and crafts are on view at The Montreal Museum of fine Arts until July 22 in a special exhibition organized by the Japanese Foreign Office.

The exhibition, shown earlier in Honolulu and Vancouver, B.C., will return to Japan after its presentation here. The Montreal showing is under the sponsorship of the Consulate-General of Japan.

It includes a selection of ceramics, metal work, lacquer ware, dyed fabrics and bamboo works. An abstract quality and an apparent concern on the part of the artist to find individual expression is particularly evident in the metal sculpture and the dyed fabric patterns.

A COLLECTION of 24 prints by some of Japan's leading print-makers illustrates various approaches of artists working in two-dimensional forms.

The exhibition, under the auspices of the Japanese Decorative Arts Association, shows how Japanese craftsmen, in recent years, have revived the traditional art forms of their country.

The artisans, working with new production techniques and materials, attempt to retain the simplicity and spontaneity inherent in older Japanese decorative art, trying at the same time to introduce into their works a fresh and vigorous life.

The principal characteristic of Japan's decorative arts may be said to consist in a kind of spiritualism.

Fifty-five different Japanese artists are represented in the exhibition which, according to the Japanese Foreign Office, consist of the "choice works . . . of all the products of Japanese decorative arts."

All of the artists are members of the most distinguished art society in Japan, known as the Nitten.

Town of Mount Royal
Weekly Post, Que.
June 24, 1965

JAPANESE ART SHOW AT MONTREAL MUSEUM

871

Sixty leading objects of contemporary Japanese arts and crafts will be on view at The Montreal Museum of Fine Arts from June 25 to July 22 in a special exhibition organized by the Japanese Foreign Office and sponsored by the Consulate General of that country.

It includes the work of 55 artists with a selection of ceramics, metal work, lacquer ware, dyed fabrics forms.

The exhibit, shown earlier in Honolulu and Vancouver, will return to Japan after its presentation here.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday, June 26, 1965

P-12-M

Contemporary Japanese Art

Sixty leading objects of contemporary Japanese arts and crafts are on view at The Montreal Museum of Fine Arts until July 22 in a special exhibition organized by the Japanese Foreign Office.

The exhibition, shown earlier in Honolulu and Vancouver, B.C., will return to Japan after its presentation here. The Montreal showing is under the sponsorship of the Consulate-General of Japan.

It includes a selection of ceramics, metal work, lacquer ware, dyed fabrics and bamboo works. An abstract quality and an apparent concern on the part of the artist to find individual expression is particularly evident in the metal sculpture and the dyed fabric patterns.

A collection of 24 prints by some of Japans leading print-makers illustrates various approaches of artists working in two-dimensional forms.

The exhibition, under the auspices of the Japanese Decorative Arts Association, shows how Japanese craftsmen, in recent years, have revived the traditional art forms of their country.

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Current Events
June 12-65

ART

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

—GALERIE DE L'ÉTABLE
Exposition d'objets de l'art "Primitif canadien". Cette exposition a été montée par les Jeunes Associés du Musée.
A compter du 1er juin et jusqu'à la fin d'août.

—GALLERY XII
Exposition de photographies et de tableaux de A. Graham et R. V. Rosewarne. Du 4 au 20 juin inclusivement.
Dessins et tableaux de Peter Gnass et Pierre Cornellier, du 25 juin au 13 juillet inclusivement.

"Arts et métiers Japonais Contemporain"
Exposition organisée par l'administration du Musée. Du 25 juin au 22 juillet inclusivement.

Ouvert au public de 10:00 a.m. à 5:00 p.m., tous les jours; les dimanches après-midi de 2:00 à 5:00 p.m. - Entrée libre.

Open Monday to Saturday from 10:00 a.m. until 5:00 p.m., Sunday afternoons from 2:00 to 5:00 p.m. - Admission free.

(1379 ouest, rue Sherbrooke - 842-8091).

Le Devoir, Montréal, Qué.
June 19, 1965

876

Art japonais au Musée des B.-A.

Soixante objets des arts et métiers contemporains japonais seront en montre au Musée des Beaux-Arts de Montréal à partir du 25 juin jusqu'au 22 juillet lors d'une exposition spéciale organisée par le ministère des Affaires étrangères japonais.

L'exposition, présentée antérieurement à Honolulu et à Vancouver, C.B., retournera au Japon après son stage à Montréal. L'exposition ici est sous les auspices du consul-général du Japon.

Le Journal de Montréal, Qué.
June 21, 1965

N 1965 / JOURNAL DE MONTREAL

Le Japon au Musée

Soixante objets des arts et métiers contemporains japonais seront en montre au Musée des Beaux-Arts de Montréal à partir du 25 juin jusqu'au 22 juillet lors d'une exposition spéciale organisée par le Ministère des Affaires Etrangères japonais.

Elle comprend un choix de céramiques, métal ouvré, laques, tissus teints, pièces en bambou.

Une collection de 24 estampes réalisées par quelques-uns des plus grands artistes graphiques illustrent les différentes techniques d'approche aux formes à deux dimensions.

L'exposition, patronée par l'Association Japonaise des Arts Décoratifs, démontre le retour, amorcé récemment par les artisans japonais, aux formes traditionnelles de leur art.

Cette exposition selon le Ministère des Affaires Etrangères japonais, groupe les oeuvres les plus remarquables de l'art décoratif japonais

Les cinquante cinq qui y participent font partie d'une des plus prestigieuses sociétés d'art au Japon connue sous le nom de Nitten.

Ottawa Citizen, Ont.
June 26, 1965

871

Contemporary arts, crafts from Japan

Sixty leading objects of contemporary Japanese arts and crafts are on view at The Montreal Museum of Fine Arts until July 22 in a special exhibition organized by the Japanese Foreign Office.

The exhibition, shown earlier in Honolulu and Vancouver, B.C., will return to Japan after its Montreal presentation.

It includes a selection of ceramics, metal work, lacquer ware, dyed fabrics and bamboo works. An abstract quality and an apparent concern on the part of the artist to find individual expression is particularly evident in the metal sculpture and the dyed fabric patterns.

A collection of 24 prints by some of Japan's leading print-makers illustrates various approaches of artists working in two-dimensional forms.

The exhibition shows how Japanese craftsmen, in recent years, have revived the traditional art forms of their country.

Montreal-Matin, Que.
June 21, 1965

871

Au Musée des Beaux-Arts

Exposition d'art JAPONAIS

Soixante objets des arts et métiers contemporains japonais seront en montre au Musée des Beaux-Arts de Montréal à partir du 25 juin jusqu'au 22 juillet lors d'une exposition spéciale organisée par le Ministère des Affaires Etrangères japonais.

L'exposition, présentée antérieurement à Honolulu et à Vancouver, C.B., retournera au Japon après son stage à Montréal. L'exposition ici est sous les auspices du consul-général du Japon.

Elle comprend un choix de céramiques, métal ouvré, laques, tissus teints, pièces en bambou. Les sculptures de métal et le broché des tissus teints ont une qualité abstraite et dénotent une recherche d'expression individuelle chez l'artiste.

Une collection de 24 estampes réalisées par quelques-uns des plus grands artistes graphiques japonais illustrent les différentes techniques d'approche aux formes à deux dimensions.

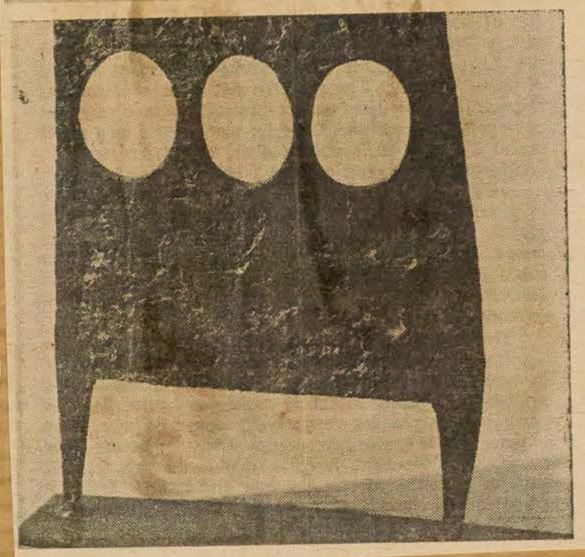
L'exposition, patronée par l'Association Japonaise des Arts Décoratifs, démontre le retour, amorcé récemment par les artisans japonais, aux formes traditionnelles de leur art.

Les artisans, faisant usage des techniques modernes de production ainsi que des nouveaux matériaux, tentent de conserver la simplicité et la spontanéité de l'art décoratif ancestral tout en essayant d'introduire dans leurs oeuvres un souffle nouveau.

On peut dire que l'essence de l'art décoratif japonais est une forme de spiritualisme.

Cinquante-cinq artistes japonais sont représentés dans cette exposition qui, selon le Ministère des Affaires Ertangères japonais, représente les oeuvres les plus remarquables de l'art décoratif japonais.

Tous ces artistes font partie d'une des plus prestigieuses sociétés d'art au Japon connue sous le nom de Nitten.





Jar by Kinji Ogawa in the exhibition of Japanese crafts at the Museum of Fine Arts.

Star June 26th 1965

Japan Crafts At The Museum

SIXTY leading objects of contemporary Japanese arts and crafts are on view at The Montreal Museum of fine Arts until July 22 in a special exhibition organized by the Japanese Foreign Office.

The exhibition, shown earlier in Honolulu and Vancouver, B.C., will return to Japan after its presentation here. The Montreal showing is under the sponsorship of the Consulate-General of Japan.

It includes a selection of ceramics, metal work, lacquer ware, dyed fabrics and bamboo works. An abstract quality and an apparent concern on the part of the artist to find individual expression is particularly evident in the metal sculpture and the dyed fabric patterns.

A COLLECTION of 24 prints by some of Japan's leading print-makers illustrates various approaches of artists working in two-dimensional forms.

The exhibition, under the auspices of the Japanese Decorative Arts Association, shows how Japanese craftsmen, in recent years, have revived the traditional art forms of their country.

The artisans, working with new production techniques and materials, attempt to retain the simplicity and spontaneity inherent in older Japanese decorative art, trying at the same time to introduce into their works a fresh and vigorous life.

The principal characteristic of Japan's decorative arts may be said to consist in a kind of spiritualism.

Fifty-five different Japanese artists are represented in the exhibition which, according to the Japanese Foreign Office, consist of the "choice works . . . of all the products of Japanese decorative arts."

All of the artists are members of the most distinguished art society in Japan, known as the Nitten.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday, June 26, 1965

P-12-M

Contemporary Japanese Art

Sixty leading objects of contemporary Japanese arts and crafts are on view at The Montreal Museum of Fine Arts until July 22 in a special exhibition organized by the Japanese Foreign Office.

The exhibition, shown earlier in Honolulu and Vancouver, B.C., will return to Japan after its presentation here. The Montreal showing is under the sponsorship of the Consulate-General of Japan.

It includes a selection of ceramics, metal work, lacquer ware, dyed fabrics and bamboo works. An abstract quality and an apparent concern on the part of the artist to find individual expression is particularly evident in the metal sculpture and the dyed fabric patterns.

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Current Events
June 12-65

ART

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

—GALERIE DE L'ÉTABLE
Exposition d'objets de l'art "Primitif canadien". Cette exposition a été montée par les Jeunes Associés du Musée.
A compter du 1er juin et jusqu'à la fin d'août.

—GALLERY XII
Exposition de photographies et de tableaux de A. Graham et R. V. Rosewarne. Du 4 au 20 juin inclusivement.
Dessins et tableaux de Peter Gnass et Pierre Cornellier, du 25 juin au 13 juillet inclusivement.

"Arts et métiers Japonais Contemporain"
Exposition organisée par l'administration du Musée. Du 25 juin au 22 juillet inclusivement.

Ouvert au public de 10:00 a.m. à 5:00 p.m., tous les jours; les dimanches après-midi de 2:00 à 5:00 p.m. - Entrée libre.

Open Monday to Saturday from 10:00 a.m. until 5:00 p.m., Sunday afternoons from 2:00 to 5:00 p.m. - Admission free.

(1379 ouest, rue Sherbrooke - 842-8091).

Le Devoir, Montréal, Qué.
June 19, 1965

876

Art japonais au Musée des B.-A.

Soixante objets des arts et métiers contemporains japonais seront en montre au Musée des Beaux-Arts de Montréal à partir du 25 juin jusqu'au 22 juillet lors d'une exposition spéciale organisée par le ministère des Affaires étrangères japonais.

L'exposition, présentée antérieurement à Honolulu et à Vancouver, C.B., retournera au Japon après son stage à Montréal. L'exposition ici est sous les auspices du consul-général du Japon.

(Continued from Page 6)

Town Library . . .

Mr. U. Jacques Saucier.

Ashford; The Young Trout, Roger Vailland; The Last Analysis, Saul Bellow.
The Woman from Sarajevo, Ivo Andric; Courtesan Princess, Ann-. . . Jolson; The Cook, Harry

and bamboo works. An abstract quality and an apparent concern on the part of the artist to find individual expression is particularly evident in the metal sculpture and the dyed fabric patterns.

A collection of 24 prints by some of Japan's leading printmakers illustrates various approaches of artists working in two-dimensional forms.

The exhibit, shown earlier in Honolulu and Vancouver, will return to Japan after its presentation here.

Montreal Star, Que.
June 19, 1965

871

Japanese Art At Museum

An exhibition of 60 leading objects of contemporary arts and crafts from Japan, sponsored by the Japanese Foreign Office, will go on view at the Montreal Museum of Fine Arts from June 25 to July 22.

The exhibition, shown earlier in Honolulu and Vancouver, includes ceramics, metal work, lacquer ware, dyed fabrics and bamboo works. An abstract quality and striving for individual expression is particularly evident in the metal sculpture and the dyed fabric patterns.

A collection of 24 prints by some of Japan's leading printmakers, illustrates various approaches to two-dimensional form

Ottawa Journal, Ont.
June 26, 1965

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ART NEWS and views

By W.Q. KETCHUM

★ ★ ★

Sixty leading objects of contemporary Japanese arts and crafts are now on view until July 22 at the Montreal Museum of Fine Arts. The exhibition, which has already been shown in Honolulu and Vancouver, was organized by the Japanese Foreign Office.

It returns to Japan after its Montreal presentation. Ottawa was not included in the itinerary. There is a selection of ceramics, metal work, lacquer ware, dyed fabrics and bamboo works.

★ ★ ★

July 3rd 65



Mashiro Katsu: "Bird," relief panel, in the exhibition of Japanese arts and crafts at the Montreal Museum.

Dimanche-Matin
Montreal, P.Q.
July 4, 1965

871

Au musée, de vraies estampes japonaises

Soixante objets des arts et métiers contemporains japonais sont en montre au Musée des Beaux-Arts, depuis vendredi. L'exposition, organisée par le gouvernement du Japon, se poursuivra jusqu'au 22 juillet.

Elle comprend un choix de céramiques, métal ouvré, laques, tissus teints, pièces en bambou.

Une collection de 24 estampes réalisées par de grands artistes graphiques illustrent les différentes techniques d'approche aux formes à deux dimensions.

On verra que l'essence de l'art décoratif japonais est une forme de spiritualisme.

Cinquante-cinq artistes japonais sont représentés dans cette exposition. Ils font partie d'une prestigieuse société d'art, connue sous le nom de Nitten.

DIMANCHE-MATIN

Le Soleil, Québec, Qué.
July 3, 1965

871

Objets d'art japonais en montre au Musée des Beaux-Arts de Montréal

Soixante objets des arts et métiers contemporains japonais sont en montre au Musée des Beaux-Arts de Montréal jusqu'au 22 juillet lors d'une exposition spéciale organisée par le ministère des Affaires étrangères japonais.

L'exposition, présentée antérieurement à Honolulu et Vancouver, C.-B., retournera au Japon après son stage à Montréal. L'exposition ici est sous les auspices du consul général du Japon.

Elle comprend un choix de céramiques, métal ouvré, laques, tissus teints, pièces en bambou. Les sculptures de métal et le broché des tissus teints ont une qualité abstraite et dénotent une recherche d'expression individuelle chez l'artiste.

Une collection de 24 estampes réalisées par quelques-uns des plus grands artistes graphiques japonais illustrent les différentes techniques d'approche aux formes à deux dimensions.

L'exposition, patromée par l'Association Japonaise des Arts Décoratifs, démontre le retour, amorcé récemment par les artisans japonais, aux formes traditionnelles de leur art.

Les artisans, faisant usage des techniques modernes de production ainsi que des nouveaux matériaux, tentent de conserver la simplicité et la spontanéité de l'art décoratif ancestral tout en essayant d'introduire dans leurs oeuvres un souffle nouveau.

On peut dire que l'essence de l'art décoratif japonais est une forme de spiritualisme.

Cinquante-cinq artistes japonais sont représentés dans cette exposition qui selon le ministère des Affaies étrangères japonais, représente les oeuvres les plus remarquables de l'art décoratif japonais.

Tous ces artistes font partie d'une des plus prestigieuses sociétés d'art au Japon connue sous le nom de Nitten.

Montreal Gazette, Que.
July 10, 1965



JAPANESE SHOW: Shoichi Kibo's landscape is one of graphics in Japanese contemporary arts and crafts exhibition at The Montreal Museum of Fine Arts. The show, organized by the Japanese Government, will remain on view until July 22.

Le Devoir
juillet 10 - 65

exposition d'artisanat japonais.

pas parce qu'ils étaient avides d'images exotiques. Ils savaient qu'ils avaient une leçon pratique et esthétique à prendre des Japonais et qu'il existe là une civilisation telle qu'il vaut la peine d'en découvrir l'esprit.

D'ailleurs, le Musée nous a présenté il y a deux ans, des pièces d'artisanat japonais d'une beauté aussi discrète que réelle où l'ingéniosité et la maîtrise des techniques s'alliaient à la simplicité souriante et à l'harmonie délicate des formes.

Nous savons qu'à côté d'un Japon rayonnant de splendeurs, il y a un Japon fertile en contrastes. L'art japonais raffiné est sûrement plus caché et plus difficile à atteindre que le flot d'objects courants que le Japon produit à une cadence accélérée.

A l'exposition d'artisanat japonais présentée actuellement au Musée, le visiteur se trouve embarrassé devant l'ensemble d'oeuvres insignifiantes, de pièces acceptables et d'objets de qualité. Des vases de céramique largement balafrés de dégoulinades ne méritaient sûrement pas un aussi long périple.

Par contre Kiyomizy, Dohi, Ogawa font une belle céramique. Quant aux gravures et plaques murales, elles sont banales, celle de Hattori entre autres, assez retardataire pour nous ramener en 1920.

L'exposition offre un relent d'exotisme, mais peu de valeur sur le plan esthétique. On peut se demander si c'est bien la tâche d'un Musée d'entretenir ainsi la confusion aux yeux du public. Le Musée ne nous a pas gâtés depuis un an. Du moins pourrait-il s'abstenir de montrer n'importe quoi. Que nous importe que l'exposition ait été rendue possible grâce au Ministère des Affaires Extérieures du Japon? Ce n'est pas d'hier que milieux officiels et art véritable éprouvent souvent des difficultés à s'accorder. On n'est plus en 1900 où tout ce qui était orientalisant était accepté sous le couvert de la mode. Il est simplement inadmissible qu'un Musée exhibe pareilles médiocrités. Si le Musée se montre incapable de faire un choix, de qui alors pourra-t-on attendre un minimum de clairvoyance?

"arts et métiers contemporains du Japon". Tous les artistes qui exposent font partie d'une société d'art connue sous le nom de "Nitten". On y verra du métal ouvré, des laques, des tissus teints, des pièces de bambou, en tout près d'une centaine d'objets. L' "internationalisme" en art, c'est fort dangereux et c'est très pénible quant aux résultats. En effet, le visiteur n'éprouve aucune surprise devant ces pièces, ces gravures, ces objets d'un style, d'une manière tout à fait conforme aux canons répandus de l'art dit moderne. Heureusement, plusieurs céramiques suffisent à recommander une visite au Musée. On sait que la terre cuite n'a plus de secrets pour les Japonais. La "poupée" de Nogushi, le vase craquelé d'Inoue, le vase conique et énorme de Katsura, la poterie dorée de Yaichi, les pots à couvertes en relief d'Asami et de Kubo sont des céramiques de haute qualité.

L'effet de glaçures réfractaires de Shigehara, le pot de fer futuriste d'Hori, la très belle boîte de bois laqué d'Uehara, le beau plateau sobre de Kubo sont aussi d'autres raisons de visiter la galerie "est" du Musée.

Une gravure ne verse pas dans l'abstraction "internationaliste", c'est celle d'un port par Fukushima.

Enfin, je les gardais pour le mot de la fin, il vous fait voir ce magnifique vase intitulé "Oiseau" et ce beau plat à grand motif de "poissons", ces céramiques de Fujihira et de Hayashi, ajoutées à cette poterie au décor incisé avec goût par Kanitamari et qui se nomme justement "Battements d'ailes"; ces trois pièces valent vraiment le déplacement.

J'oublie peut-être quelques bons envois du Japon actuel. C'est qu'au Musée, on persiste à mal éclairer une petite salle qui sert souvent d'annexe aux expositions. Vraiment, on a presque envie d'expédier quelques vieilles lampes à ampoules. C'est noir comme chez le diable et les murs sont verts huile-terreuse ! Incroyable ça !

ARTISANAT JAPONAIS

Le Japon peut nous donner le meilleur et le pire, la pacotille la plus invraisemblable comme l'art le plus accompli.

Si plusieurs de nos artistes qui n'en sont plus à leurs premières armes, Micheline Beauchemin, Gaétan Beaudin, Louise Doucet, Vermette et Mariette Rousseau ont senti le besoin de séjourner au Japon, ce n'est

Toujours au musée de la rue Sherbrooke ouest, une exposition internationale. Celle des

SAMEDI 17 JUILLET 1965

La Presse

Le Devoir 19 oct, 64

Le bruit de la ville

VERNISSAGES

Guido Molinari vernira sa nouvelle exposition de peinture à la Galerie du Siècle, demain et Stanley Lewis la sienne le 21 octobre à la galerie libre. Une nouvelle galerie s'ouvre, d'autre part, à Montréal. Elle s'appelle "L'Art vivant" et présentera le 21 octobre sa première exposition : des peintures et des dessins de Brigitte Jagu, Adresse : 2020, rue Crescent.

ELEVES AU TRAVAIL

Le Centre dramatique du conservatoire jouera "Le Tartuffe" de Molière à Williamstown (Mass.) le 22 et le 23 à Brunswick (Maine) tandis qu'une troupe de l'école nationale du théâtre du Canada est partie dans l'Ouest canadien où elle présentera "L'Amour médecin".



JAPON

On peut voir au musée des Beaux-Arts de Montréal, 5 anciens instruments de musique japonais. A côté d'une mandoline, on trouvera un "biva" (sur notre photographie) et une flûte traversière. Jusqu'au 25.

ART POPULAIRE

Les associés de l'institut Thomas Moore présentent jusqu'au 31 octobre une exposition d'art au 9e étage d'Eaton. Les oeuvres sont en vente; on note les noms de Réal Arsenau, Léon Bellefleur, Jordi Bonet, etc.

coins.
Gazette OCT 20

Exhibition Here

Ancient musical instruments from Japan are on display at the Montreal Museum of Fine Arts.

The instruments are from the Mushashino Conservatory of Music, Tokyo, and were loaned to the museum under arrangements by Canada's ambassador to Japan, Richard Bowers, and Nicolas de Koudriavtzeff, president of the Canadian Concerts and Artists.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
October 10, 1964

871 ON AND OFF

THE RECORD

● **THIEVES HIT "BIG NAMES" IN LUMBER:** The daring theives who have been preying on lumber yards and builders' supply operations haven't hesitated to hit some of the "big names" in the industry hereabouts. Their thefts have been so widespread that formation of an industry protective association has been started. Their daring is illustrated by a recent major theft. A window was broken to gain entry to a warehouse, and from there a door was opened. A campany truck which was parked in the loading bay to discourage thefts was moved out of the way, and a company forklift truck was used to load the theives truck with a large quanity of plywood and other goods. Because of its nature lumber is difficult to trace after being stolen, a fact which has contributed to the success enjoyed by the theives.

❖ ❖ ❖

● **WELCOME ACKNOWLEDGED BY WIRE:** At least one Montrealer was amazed this week by the efficiency of Her Majesty the Queen's staff in acknowledging messages of welcome to Canada. This Montrealer sat down several days ago and wrote a letter of welcome to Her Majesty, addressing it to the Royal Yacht Britannia at Charlottetown, P.E.I. She expected that, in normal course of events, she might expect to receive a reply after the royal party returned to Britain. On Tuesday of this week she received a telegram from a private secretary to Her Majesty, crouched in the accepted formal terms of being instructed by Her Majesty to acknowledge and thank the sender for her good wishes.

❖ ❖ ❖

● **QUOTABLE QUOTES:** Autumn color in the Laurentians has just about "had it" for the season; but in the Eastern Townships and the borders of the northern states there's still enough to make a trip worthwhile, according to reports Friday . . . One ex-member of the Als backfield is ready to collect bets that this year's version of the club would make the playoffs; bets made when its fortunes were at a low ebb . . . A special coin has been struck for this weekend's Montreal Coin Convention in the Laurentian Hotel; an event which it is hoped to put on a monthly basis . . . A group of ancient Japanese musical instruments, flown here by CPA and loaned by the Mushashino Conservatory of Music, will be on display in the Montreal Museum of Fine Arts in connection with the concert of the Japanese Philharmonic in Place des Arts next Tuesday . . . The Montreal Centre of the Royal Astronomical Society of Canada holds its annual star night in Westmount Park next Wednesday; in the event of rain in the nearby rink.

❖ ❖ ❖

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
L'Evenement, Quebec, Qué.
October 20, 1964

Anciens instruments de musique japonais exposés à Montréal

871

D'anciens instruments de musique japonais sont en montre au Musée des Beaux-Arts de Montréal à l'occasion du passage de l'Orchestre philharmonique du Japon à la Place des Arts.

Ces instruments viennent du conservatoire de musique Mushashino, de Tokyo. Ils sont prêtés au Musée grâce au concours de l'ambassadeur du Canada au Japon, M. Richard Bowers, et du président de la société "Canadien Concerts and Artists", M. Nicolas de Koudriavtzeff.

L'Orchestre philharmonique du Japon est le premier organisme culturel japonais qui ait visité le Canada et donné un concert ici.

Les instruments ont été expédiés à Montréal et retourneront à Tokyo par les soins des lignes aériennes du Canadien Pacifique.

La vitrine groupe cinq instruments, dont une mandoline japonaise ou biva et une flûte traversière. L'exposition se termine le 25 octobre.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Metro Express
Montreal, Que.
October 20, 1964

Un peu du Japon au Musée

871

D'anciens instruments de musique japonais sont en montre au Musée des Beaux-Arts de Montréal.

Ces instruments viennent du conservatoire de musique Mushashino, de Tokyo. Ils sont prêtés au Musée grâce au concours de l'ambassadeur du Canada au Japon, M. Richard Bowers, et du président de la société "Canadian Concerts and Artists" M. Nicolas de Koudriavtzeff.

Les instruments ont été expédiés à Montréal et retourneront à Tokyo par les soins des lignes aériennes du Canadien Pacifique.

La vitrine groupe cinq instruments, dont une mandoline japonaise ou biva et une flûte traversière. L'exposition se terminera le 25 octobre.

Quebec L'Evenement
Quebec,P.Q.
Daily.Morn. Circ. 11,340)

Tuesday October 20 1964

Anciens instruments de musique japonais exposés à Montréal

W-13-M

D'anciens instruments de musique japonais sont en montre au Musée des Beaux-Arts de Montréal à l'occasion du passage de l'Orchestre philharmonique du Japon à la Place des Arts.

Ces instruments viennent du conservatoire de musique Mushashino, de Tokyo. Ils sont prêtés au Musée grâce au concours de l'ambassadeur du Canada au Japon, M. Richard Bowers, et du président de la société "Canadien Concerts and Artists", M. Nicolas de Koudriavtzeff.

L'Orchestre philharmonique du Japon est le premier organisme culturel japonais qui ait visité le Canada et donné un concert ici.

Les instruments ont été expédiés à Montréal et retourneront à Tokyo par les soins des lignes aériennes du Canadien Pacifique.

La vitrine groupe cinq instruments, dont une mandoline japonaise ou biva et une flûte traversière. L'exposition se termine le 25 octobre.

Montreal Gazette, Que.
October 20, 1964

Exhibition Here

87

Ancient musical instruments from Japan are on display at the Montreal Museum of Fine Arts.

The instruments are from the Mushashino Conservatory of Music, Tokyo, and were loaned to the museum under arrangements by Canada's ambassador to Japan, Richard Bowers, and Nicolas de Koudriavtzeff, president of the Canadian Concerts and Artists.

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

Monday October 19 1964

JAPON W-13-M

On peut voir au musée des Beaux-Arts de Montréal, 5 anciens instruments de musique japonais. A côté d'une mandoline, on trouvera un "biva" (sur notre photographie) et une flûte traversière. Jusqu'au 25.

Montreal Metro Express
Montreal, Que.
(Daily)

Tuesday October 20 1964

Un peu du Japon au Musée

O-13-M

D'anciens instruments de musique japonais sont en montre au Musée des Beaux-Arts de Montréal.

Ces instruments viennent du conservatoire de musique Mushashino, de Tokyo. Ils sont prêtés au Musée grâce au concours de l'ambassadeur du Canada au Japon, M. Richard Bowers, et du président de la société "Canadian Concerts and Artists" M. Nicolas de Koudriavtzeff.

Les instruments ont été expédiés à Montréal et retourneront à Tokyo par les soins des lignes aériennes du Canadien Pacifique.

La vitrine groupe cinq instruments, dont une mandoline japonaise ou biva et une flûte traversière. L'exposition se terminera le 25 octobre.

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

Le Journal De Montreal,
Montreal, Que.
(Daily)

Tuesday October 20 1964

O-13-M



Exposition au Musée des Beaux-Arts

D'anciens instruments de musique japonais sont en montre au Musée des Beaux-Arts de Montréal à la Place des Arts le 13 octobre, jusqu'au 25 octobre.

Ces instruments viennent du conservatoire de musique Mushashino, de Tokyo. Ils sont prêtés au Musée grâce au concours de l'ambassadeur du Canada au Japon, M. Richard Bowers, et du président de la société "Canadian Concerts and Artists", M. Nicolas de Koudriavtzeff. L'Orchestre philharmonique du Japon est le premier organisme culturel japonais qui ait visité le Canada et donné un concert ici.

LES JEUNES ASSOCIÉS du MUSÉE (1964-65)

J. A. M. M.

JAMM

Gazette Sept 23 64



CHAIRMAN: Peter Duffield has been elected chairman of the executive committee of the Junior Associates of the Montreal Museum of Fine Arts for 1964-65, succeeding Peter Quinlan. Other officers are Miss Marie Dumaine and Colin Dobell, vice-chairmen; Helmut, Kuhnert, treasurer; Miss Alexandra Wallis, executive secretary, and Miss Lucette Marchessault, membership secretary.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
September 23, 1964

871

Duffield Heads Museum Group

Peter Duffield has been elected chairman of the executive committee of the Junior Associates of The Montreal Museum of Fine Arts for 1964-1965, succeeding Peter Quinlan.

Other officers are: Miss Marie Dumaine and Colin Dobell, vice-chairmen: Helmut Kuhnert, treasurer; Miss Alexandra Wallis, executive secretary, and Miss Lucette Marchessault, membership secretary.

Sub-committee chairmen are André Tasso and Graham Nesbitt, exhibitions; Miss Zina Herscovitch and Franklin Vasilkioti, special events; Miss Diane Trainor, restaurant; and Miss Michelle Riopel, publicity.

SIX LE Devoir.

Le bruit de la ville

le Devoir 23 sept. 64

HUILES ET BRODERIES

Après sa période "masses sombres", le peintre Edmund Alleyn débouche sur la joie de vivre dans les huiles toutes récentes qu'il expose à partir de mardi prochain, 29 septembre, à la Galerie Soixante. Dans le même temps, on accrochera, à la Galerie du Vieux Pin, les tapisseries et étoffes brodées ("En rafraîchissant grand'mère") d'Anne Chérix.

AU MUSÉE

M. Peter Duffield vient d'être élu pour l'année président du comité exécutif des Jeunes Associés du Musée des Beaux-Arts de Montréal.

On nous signale d'autre part que la réunion générale annuelle des membres du Musée se tiendra demain après-midi, à 4 h. 30.

BALLETS CANADIENS

Depuis douze ans, Ludmilla Chiriaeff s'efforce, avec les Grands Ballets Canadiens, de donner au Québec sa propre compagnie de ballet. La saison 1964-65 verra la consécration de cet effort, avec la présentation des danseurs-étoiles, Anna-Marie et David Holmes, avec la précieuse acquisition d'Anton Dolin comme conseiller artistique et de Milenka Niderlova, ex-première danseuse, comme maîtresse de ballet.

Les Grands Ballets Canadiens feront partie intégrante de la maison d'opéra de Montréal dès sa fondation. Ils se produiront une semaine à la Comédie-Canadienne à partir du 11 novembre, présenteront le "Casse-Noisette" de Tchaikowsky à la Place des Arts à partir du 18 décembre et donneront d'autres spectacles à Montréal en février. La compagnie a pour directeur musical Claude Poirier.

LA TERRE À BOIRE

Le long métrage canadien "La Terre à boire", réalisé par Jean-Paul Bernier, sera à l'affiche du cinéma Le Parisien à partir du vendredi 2 octobre. Tournée à Montréal et dans les environs, cette production des Films du Nouveau Québec Inc. est interprétée par notamment Geneviève Bujold, Pauline Julien, Patricia Nolin, Gilles Pelletier.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
September 19, 1964

4 ★ THE GAZETTE, SATURDAY, SEP

871

ON AND OFF

THE RECORD

● BRIDGES GOING: Several familiar bridges in the Montreal area are to be demolished in the next year or so, by Johnny Newman's Beavers, in progressive steps toward completion of new express access routes to the city. Considerable work will be done in Ville St. Pierre. The old overpass over the railway tracks just west of Ste. Anne's Boulevard, near Dominion Bridge, and its "S" curve, are going. Also the pedestrian overpass at Ville St. Pierre; and the vehicular overpass nearby, built only about five years ago, but already out-dated as road building progresses. The overpass over the railway tracks on Taschereau Boulevard, which is coming apart at the seams anyway, is also coming down to make way for a new bridge.

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● JAYCEE MEMBERSHIP DRIVE: Premier Jean Lesage and Mayor Jean Drapeau are to proclaim next week "Jaycee Week" in the province and the city, a move which will trigger a membership drive by the Junior Chamber of Commerce of Canada. Units are in Quebec City, Mount Bruno, St. Hilaire, Sherbrooke, Rouyn-Noranda, Chomedey, Dorval, the North Shore, Pointe Claire, St. Laurent, Hull, and St. Hubert. All units will hold an open house during the week; and the feature race at Blue Bonnets next Tuesday will be the Quebec Jaycee Pace. There are more than 25,000 Jaycees in the ten Canadian provinces, in more than 275 junior chambers, the first of which was established in 1936.

❖ ❖ ❖

● QUOTABLE QUOTES: An "open house" at Royal Victoria College on Monday will discuss the fraternity situation as it applies to McGill and other universities . . . The old Astor swimming pool on Decarie near Cartierville a continuing eyesore to passersby and a source of concern to parents of the children who use it as a play place . . .A London (Eng.) newspaper the other day published a photo of Canada's current High Commissioner to the U.K., identifying him as "Mr. Drew." But he looks uncommonly like Hon. Lionel Chevrier . . . A Canadian Pacific Airlines charter takes off tonight carrying 140 passengers on the Montreal Museum of Fine Arts second pilgrimage to art centres in Rome and the Middle East, organized by Tobin's Travel Bureau . . . National Drug & Chemical, which through an affiliate, Lyman's, has been on St. Paul street west since 1800, moves Dec. 1 to Montee de Liesse, in a deal made through Carl Miskin at Ernest Pitt.

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Daily Commercial News & Building Record, Toronto, Ont.
September 10, 1964

* * * *

Architect Patrick Stoker off to Italy shortly for a 3-week holiday, with a group from the Montreal Museum of Fine Arts. Mr. Stoker is presently engaged in design of a summer theatre to be built in North Hatley (alterations to a piggery will provide a 300-seat theatre).

* * * *

le Devoir - 25 Septembre 64

Le bruit de la ville

EXPOS

A la Galerie de l'Etable, 3424, Ontario, Jamm annonce pour dimanche prochain l'exposition des dessins et maquettes de "Habitat '67". A la Galerie Camille Hébert, du 28 septembre au 12 octobre, acquisitions récentes de Marian Scott. A l'hôtel Sheraton-Mont-Royal, jusqu'au 23 octobre, exposition des peintures à l'huile de Doris Finlay.

5 oct, 64 — Le Devoir

Le bruit de la ville

FESTIN

A l'O.N.F., on travaille au montage du long métrage de Fernand Dansereau, réalisé avec Ginette Letondal et Alain Cuny sur un scénario d'Alec Pelletier, qui retrace, sur le plan de l'histoire et de la fiction, la vie des missionnaires du Québec à l'époque de Jean de Brébeuf. Le titre choisi pour le film est "Le Festin des morts"; à l'Office, quelques jeunes irrévérencieux le désignent entre eux sous le nom de "Miam miam"...

PROBLEME

On se heurte parfois, au hasard des rencontres, sur des gens qui déplorent: "Personne ne me comprend. Personne ne m'aime." Carl Dubuc, humoriste bien connu, affirme quant à lui: "J'ai un problème. Ma femme me comprend."

CONFERENCE

Jeudi, à 8h.30, au Musée des Beaux-Arts, le violoniste Joseph Berljawsky parlera de l'influence sur les interprètes des éléments esthétiques et expressifs, tels que les développaient les compositeurs du XVIIIe siècle.

FEMME INSECTE

L'Elysée présentera à partir de vendredi le film très réaliste du Japonais Shohei Imamura (version originale, sous-titres anglais): "The Insect Woman".

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
September 26, 1964

Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily, 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open, 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.

Percyval Tudor-Hart restrospective, closing tomorrow.

Hirshhorn collection, to Oct. 6.

Stable Gallery, Habitat '67, Sept. 28-Oct. 29.

Gallery XII — Ivan Fainmel, Ivanhoe Fortier, to Oct. 3.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Sherbrooke La Tribune
Sherbrooke, Que.
(Daily. Circ. 44,[illegible])
ass. annuelle

Thursday September 24 1964

F-13-M — M. Peter Duffield

Elu à la présidence

MONTREAL — M. Peter Duffield a été élu président du comité exécutif des Jeunes Associés du Musée des Beaux-Arts de Montréal, pour l'année 1964-65. Il succède à M. Peter Quinlan.

Les autres membres du comité exécutif sont Mlle Marie Dumaine et M. Colin Dobell, vice-présidents, M. Helmut Kuhnert, trésorier et Mlles Lucette Marchessault et Alexandra Wallis, secrétaires.

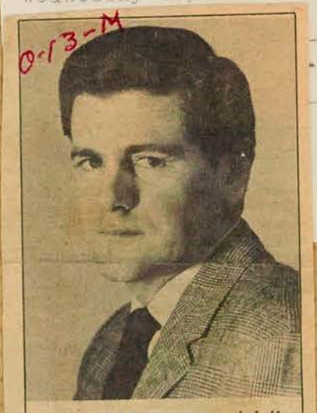
Les présidents des sous-comités sont les suivants. MM. Graham Nesbitt et André Tasso, expositions; Mlle Zina Herscovitch et M. Franklin Vasilkioti, événements spéciaux; Mlle Diane Trainor, restaurant et Mlle Michelle Riopel, publicité.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal Metro Express
Montreal, Que.
(Daily) Jan

Wednesday September 23 1964

O-13-M



M. PETER DUFFIELD a été élu président du comité exécutif des Jeunes associés du Musée des Beaux-Arts de Montréal pour l'année 1964-65. Il succède à M. Peter Quinlan.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Quebec Le Soleil
Quebec, P.Q.
(Daily. Even. Circ. 139,720)
Jan
Saturday September 26 1964

W-13-M

Président des Jeunes Associés

M. Peter Duffield a été élu président du comité exécutif des Jeunes Associés du Musée des Beaux-Arts de Montréal, pour l'année 1964-65. Il succède à M. Peter Quinlan.

Les autres membres du comité exécutif sont Mlle Marie Dumaine et M. Colin Dobell, vice-présidents, M. Helmut Kuhnert, trésorier, et Mlles Lucette Marchessault et Alexandra Wallis, secrétaires.

Les présidents des sous-comités sont les suivants : MM. Graham Nesbitt et André Tasso, expositions; Mlle Zina Herscovitch et M. Franklin Vasilkioti, événements spéciaux; Mlle Diane Trainor, restaurant, et Mlle Michelle Riopel, publicité.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
September 30, 1964

Café du Musée Is Open Again

The Café du Musée of the Montreal Museum of Fine Arts is open again for the new season.

The café will be open for lunch Monday through Saturday from 11.30 a.m. to 2.30 p.m. and for dinner Wednesdays from 5.30 to 8.30 p.m.

Coffee and light snacks will be served Monday through Saturday from 10 a.m. to 4.30 p.m. and tea from 3.30 to 4.30 p.m.

The café also will be open on Sundays for tea from 3.30 to 4.30 p.m.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal Le Devoir
Montreal, Que.
(Daily. Circ. 37,400) Jan

Thursday September 24 1964

W-13-M

AU MUSÉE

M. Peter Duffield vient d'être élu pour l'année président du comité exécutif des Jeunes Associés du Musée des Beaux-Arts de Montréal.

On nous signale d'autre part que la réunion générale annuelle des membres du Musée se tiendra demain après-midi, à 4 h. 30.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Le Journal De Montreal,
Montreal, Que.
(Daily) Jan

Wednesday September 23 1964

O-13-M

NOMINATION AUX BEAUX-ARTS

M. Peter Duffield a été élu président du comité exécutif des Jeunes associés du musée des Beaux-Arts de Montréal pour l'année 1964-65. Il succède à M. Peter Quinlan.

Les autres membres du comité exécutif sont Mlle Marie Dumaine et M. Colin Dobell, vice-président, M. Helmut Kuhnert, trésorier et Mlles Lucette Marchessault et Alexandra Wallis, secrétaires.

Les présidents des sous-comités sont les suivants: MM. Graham Nesbitt et André Tasso, expositions; Mlle Zina Herscovitch et M. Franklin Vasilkioti, événements spéciaux; Mlle Diane Trainor, restaurant et Mlle Michelle Riopel, publicité



M. Peter Duffield

At The Stable Gallery

Sept 26, 64 Gazette

THE TITLE OF THE current show is "The Winter in the Canadian Imagination". Although this title might sound somewhat stale and unimaginative, it stands for an attractive presentation of Canadiana into which the Junior Associates of the Museum have poured much work and just the right amount of fancy. The following Limerick by Rudyard Kipling, pinned onto the wall as part of the supporting texts, should illustrate what I mean:

"There was a young man from Quebec
Who was buried in the snow to his neck:
When asked, "Are you friz?"
He replied "Yes I is,
But we don't call this cold in Quebec."

"The Winter in the Canadian Imagination" presents a collection of winter scenes or painterly allusions to winter, which provide many fascinating juxtapositions. Such a painter as A. Y. Jackson, for example, is found with the unlikely vis-a-vis of William Raphael's pack of wolves chasing a sleigh full of frightened habitants through a snowstorm. A stark, uncompromising Lawren Harris is forced into elegant conversation with such unequal partners as the primitive Edith Bouchard and the Academician Maurice Cullen.

A William Brymner with an impersonal "Champ de Mars Winter" is questioned by Franklin Carmichael as a spokesman for the Group of Seven; as well as whispered to a gentle "J'accuse" from an unmistakably Canadian landscape by Jacques de Tonnancourt. In this presentation nothing more seems to divide the two artists than a glimpse through the open window across the gardens of Ontario Avenue, and yet we have never been made more aware of the worlds that separate them.

A special attraction is provided through inclusion of photographs by Canada's famed photographer William Notman. "Ice shove, Montreal Harbour," taken in 1885, and a photomontage in the "esprit du temp" entitled "Curling in Canada," dated 1878 are the most interesting documents.

In their neighborhood, J. Crawford Young's "Two Indians," a gouache painted in 1832 in a light decorative style onto tinted paper, makes entirely different reading than when seen in strictly museological presentation.

A strange relationship is also spun between the picture-book winter scene on a 19th Century hooked Quebec rug and a lovely oversized Borduas entitled "Jardin sur la Neige," a lyrically stated abstract, aglow with the artist's brown-made pinks setting the key.

Over at the entrance finally, a most unlikely painting by Borduas' mentor Ozias Leduc titled "L'Heure Mauve" and painted in a personal version of the art nouveau style, rounds up the happy show, or leads you back into it, if like this reviewer you cannot resist the temptation of taking a second round.

R.M.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
225 RICHMOND ST. WEST—TORONTO

Montrealer
Montreal, Que.
(Con-Max. Mthly. C. 19,070)
Jan
1964 - SEPTEMBER - 1964

IN ART

Montreal Museum of Fine Arts: To September 10th, in the Stable Gallery, "Winter and the Canadian Imagination". September 3rd to 27th, Percival Tudor-Hart. September 8th to October 6th, Paintings from the Hershhorn Collection.

The Gazette OCT. 10, 64

Diamond Talk For JAM

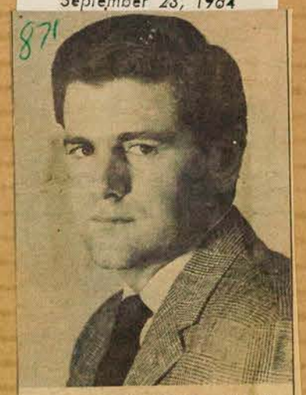
Mr. C. V. H. Young, buyer of precious stones for Henry Birks & Sons Ltd., will address the Junior Associates of the Montreal Museum of Fine Arts on October 15.

Mr. Young has chosen the title of "Why Diamonds?" and will discuss the methods of cutting, preparing and setting the precious stones to produce beautiful objetcs of jewellery. He plans to illustrate his talk with slides and replicas of the world's most famous diamonds.

The meeting will be held in the Stable Gallery at 3424 Ontario Avenue, commencing at 8.30. Wine and cheese will be served during the evening.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jan
Metro Express
Montreal, Que.
September 23, 1964

871



M. PETER DUFFIELD a été élu président du comité exécutif des Jeunes associés du Musée des Beaux-Arts de Montréal pour l'année 1964-65. Il succède à M. Peter Quinlan.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jan
Montreal Star, Que.
September 30, 1964

871

Museum Cafe Opens For New Season

The Café du Musée of the Montreal Museum of Fine Arts will be open for lunch Monday through Saturday from 11.30 a.m. to 2.30 p.m. and for dinner Wednesdays from 5.30 to 8.30 p.m.

Coffee and light snacks will be served Monday through Saturday from 10 a.m. to 4.30 p.m. and tea from 3.30 to 4.30 p.m.

The Café will also be open Sundays for tea from 3.30 to 4.30 p.m.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jan
Montreal Gazette, Que.
October 5, 1964

871

Berljawsky Will Lecture At Museum On Thursday

Joseph Berljawsky, violinist, teacher and conductor, will address a joint meeting of the Junior Associates of the Montreal Museum of Fine Arts and the Junior Committee of the Montreal Symphony Orchestra on Thursday.

The talk will be entitled "Performing Practices of the 18th Century Music," and Mr. Berljawsky will discuss the esthetic and expressive elements in the works of 18th Century composers as they affect the interpretation and approach of a performer.

Four members of the Montreal Musical Viva will accompany Mr. Berljawsky and will perform to illustrate points made in his talk. Mrs. Daisy Mathison will play as first violinist, Vartkes Aintablian as second violinist, Mrs. Anne Meuris on the viola, and Dr. David Goodman, the violoncello.

The meeting will be shown the role that each instrument plays within the quartet. Emphasis will be on chamber music of the late 18th Century, particularly the works of Haydn and Mozart.

Mr. Berljawsky, a graduate of the Vienna Academy of Music, is known in amateur music circles of Montreal as the founder of the Montreal Musical Viva, formerly known as the Montreal Orchestral Society. This society is made up of 33 amateur string musicians.

The meeting will be held in the museum's Stable Gallery at 8.30 p.m.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jan
Le Devoir, Montréal, Qué.
September 24, 1964

AU MUSÉE

871

M. Peter Duffield vient d'être élu pour l'année président du comité exécutif des Jeunes Associés du Musée des Beaux-Arts de Montréal.

On nous signale d'autre part que la réunion générale annuelle des membres du Musée se tiendra demain après-midi, à 4 h. 30.

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

Montreal Le Devoir
Montreal,Que.
(Daily.Circ. 37,400)
Wednesday September 30 1964

W-13-M

LES ARTS NUTRITIFS

Le café du musée des Beaux-Arts est de nouveau ouvert au public. Les repas sont servis de 11h.30 à 2h.30 et le soir de 5h.30 à 8h.30. On peut aussi y prendre le café et le thé. Le dimanche on s'y rendra de 3h.30 à 4h.30. Pour ceux à qui l'art creuse l'estomac.

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

Montreal The Gazette
Montreal,Que.
(Daily.Circ. 134,500)
Wednesday September 30 1964

O-13-M

Café du Musée Is Open Again

The Café du Musée of the Montreal Museum of Fine Arts is open again for the new season.

The café will be open for lunch Monday through Saturday from 11.30 a.m. to 2.30 p.m. and for dinner Wednesdays from 5.30 to 8.30 p.m.

Coffee and light snacks will be served Monday through Saturday from 10 a.m. to 4.30 p.m. and tea from 3.30 to 4.30 p.m.

The café also will be open on Sundays for tea from 3.30 to 4.30 p.m.

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

Le Journal De Montreal,
Montreal, Que.
(Daily)
Wednesday September 30 1964

O-13-M

OUVERT AU PUBLIC

Le Café du Musée des Beaux-Arts de Montréal est de nouveau ouvert au public.

Les repas sont servis de 11 h. 30 à 2h. 30 du lundi au samedi et le mercredi soir de 5h.30 à 8h.30.

En semaine, on peut y prendre le café de 10h. du matin à 4h.30 de l'après-midi et de 3h.30 à 4h.30, on y sert le thé.

Le Café est également à la disposition du public le dimanche, de 3h.30 à 4h.30.

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

Montreal Star
Montreal,Que.(Daily.Circ.)
)M-F 195,450 Sat. 213,020)
Wednesday September 30 1964

O-13-M

Museum Cafe Opens For New Season

The Café du Musée of the Montreal Museum of Fine Arts will be open for lunch Monday through Saturday from 11.30 a.m. to 2.30 p.m. and for dinner Wednesdays from 5.30 to 8.30 p.m.

Coffee and light snacks will be served Monday through Saturday from 10 a.m. to 4.30 p.m. and tea from 3.30 to 4.30 p.m.

The Café will also be open Sundays for tea from 3.30 to 4.30 p.m.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal Gazette, Que.
October 10, 1964

871

Jewel Buyer Speaks Here

C. Young, buyer of precious stones for Henry Birks & Sons Ltd., will be the guest speaker at a meeting of the Junior Associates of the Montreal Museum of Fine Arts.

The meeting will take place in the Stable Gallery at 3424 Ontario Ave., at 8.30 p.m. Oct. 15. Mr. Young will discuss the methods of cutting and setting precious stones, especially diamonds.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Lasalle Le Messager, Que.
October 15, 1964

A bientôt

871

Why Diamonds?

Mr. C.V.H. Young, buyer of precious stones for Henry Birks & Sons Ltd., will address the Junior Associates of The Montreal Museum of Fine Arts on Thursday, Oct. 15.

Mr. Young has chosen the title of "Why Diamonds?" and will discuss the methods of cutting, preparing and setting the precious stones to produce beautiful objects of jewelry. He will illustrate his talk with slides and replicas of the world's most famous diamonds.

The meeting will be held in the Stable Gallery of the Museum at 3424 Ontario Ave., commencing at 8:30. Wine and cheese will be served during the evening.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal Star, Que.
October 8, 1964

871

LECTURE TONIGHT

Joseph Berljawsky will give a lecture tonight on the performing practices of 18th century music at the Stable Gallery at 8:30 p.m. The evening is sponsored by the Junior Associates of the Montreal Museum of Fine Arts and the Junior Committee of the Montreal Symphony.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Sherbrooke La Tribune, Que.
September 24, 1964

871

M. Peter Duffield

Elu à la présidence

MONTREAL — M. Peter Duffield a été élu président du comité executif des Jeunes Associés du Musée des Beaux-Arts de Montréal pour l'année 1964-65. Il succède à M. Peter Quinlan.

Les autres membres du comité exécutif sont Mlle Marie Dumaine et M. Colin Dobell, vice-présidents, M. Helmut Kuhne, trésorier et Mlles Lucette Marchessault et Alexandra Wallis, secrétaires.

Les présidents des sous-comités sont les suivants. MM. Graham Nesbitt et André Tesso, expositions; Mlle Zina Herscovitch et M. Franklin Vasilkioti, événements spéciaux; Mlle Diane Trainor, restaurant et Mlle Michelle Riopel, publicité.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal Star, Que.
October 10, 1964

70 871

'Why Diamonds?' Speech Topic

C. V. H. Young, buyer of precious stones for Henry Birks, will be guest speaker at the next meeting of the Junior Associates of the Montreal Museum of Fine Arts taking place Oct. 15 at 8.30 p.m. in the museum's Stable Gallery.

His subject is "Why Diamonds?" Wine and cheese will be served.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Metro Express
Montreal, Que.
October 1, 1964

LE CAFÉ DU MUSÉE DES BEAUX-ARTS DE MONTRÉAL EST DE NOUVEAU OUVERT AU PUBLIC. 871

Les repas sont servis de 11h.30 à 2h.30 du lundi au samedi et le mercredi soir de 5h.30 à 8h.30.

En semaine, on peut y prendre le café de 10h. du matin à 4h.30 de l'après-midi et de 3h.30 à 4h.30, on y sert le thé.

Le Café est également à la disposition du public le dimanche, de 3h.30 à 4h.30.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal Star, Que.
September 26, 1964

Habitat '67 Goes On Display Here

A display of Habitat '67, the proposed housing complex to be built in conjunction with the World's Fair, will go on exhibit for one month at the Montreal Museum of Fine Arts.

The display will be opened Monday in the Stable Gallery and will continue until October 29.

Sponsored by the museum's Junior Associates, it will consist of drawings, photos and scale models.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal Metro Express
Montreal, Que.
(Daily)
Saturday September 26 1964

Habitat 67 au Musée

LES JEUNES ASSOCIES DU MUSEE DES BEAUX-ARTS de Montréal présenteront du 28 septembre au 28 octobre une exposition sur Habitat '67, le projet de logements envisagé pour l'Expo '67. Cette exposition se tiendra à la galerie de l'Etable du Musée et comprendra, entre autres, une maquette de 15 pieds de hauteur représentant l'un des projets. On y verra également des dessins et des photographies. L'entrée est libre.

M. Moshe Safdie, qui est à l'origine de l'Habitat '67 a suscité parmi les architectes et les urbanistes du monde entier un enthousiasme général. Se basant sur le thème de l'Expo '67, "terre des hommes", M. Safdie a conçu un centre d'habitation où les contacts de l'homme avec la société d'une part et la conservation de sa personnalité et de son intimité d'autre part, se fusionnent dans un milieu adapté à l'ère moderne.

Comme le mentionne M. Safdie: "Un des but principaux de l'Habitat '67 est de fournir dans un espace restreint les composants essentiels d'un entourage: l'intimité, l'air pur, le soleil, les espaces commerciaux, les jardins, un milieu aussi agréable pour les jeunes que pour les plus âgés. Ce que les gens cherchent dans les banlieues, ils doivent le trouver dans les centres urbains."

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal-Matin
Montreal, Que. (Daily)
(Circ. M-F 120,110 Sat. 94,0
Friday October 16 1964

Président

M. Peter Duffield a été élu président du comité exécutif des Jeunes Associés du Musée des Beaux-Arts de Montréal pour l'année 1964-65. Il succède à M. Peter Quinlan.

Les autres membres du comité exécutif sont Mlle Marie Dumaine et M. Colin Dobell, vice-présidents; M. Helmut Kuhnert, trésorier, et Mlles Lucette Marchessault et Alexandra Wallis, secrétaires.

Les présidents des sous-comités sont les suivants: MM. Graham Nesbitt et André Tasso, expositions; Mlle Zina Herscovitch et M. Franklin Vasilkioti, événements spéciaux; Mlle Diane Trainor, restaurant et Mlle Michelle Riopel, publicité.

Montreal Star, Que.
September 23, 1964



PETER DUFFIELD
elected chairman

Duffield Heads Museum Group

Peter Duffield has been elected chairman of the executive committee of the Junior Associates of The Montreal Museum of Fine Arts for 1964-1965, succeeding Peter Quinlan.

Other officers are: Miss Marie Dumaine and Colin Dobell, vice-chairmen: Helmut Kuhnert, treasurer; Miss Alexandra Wallis, executive secretary, and Miss Lucette Marchessault, membership secretary.

Sub-committee chairmen are André Tasso and Graham Nesbitt, exhibitions; Miss Zina Herscovitch and Franklin Vasilkioti, special events; Miss Diane Trainor, restaurant; and Miss Michelle Riopel, publicity.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal The Gazette
Montreal, Que.
(Daily, Circ. 134,500)
Saturday September 26 1964

'Habitat' Exhibit Planned

The Junior Associates of The Montreal Museum of Fine Arts will stage an exhibit dealing with Habitat '67, the proposed housing complex of Expo '67, at the Stable Gallery Sept. 28-Oct. 29.

It will consist of drawings, photos and scale models—one is 15 feet high—and will be open to the public free of charge.

Moshe Safdie, creator of Habitat '67, has aroused much excitement with his plans.

Using the exhibition's theme of "Man and His World," Mr. Safdie develops a surrounding where man's relationship to the community and the preservation of his identity and privacy are blended.

As Mr. Safdie says: "A major objective of Habitat '67 is to provide within a high density development the essentials of a complete environment—privacy, garden, identity and choice, commercial spaces, fresh air, sunlight — a total environment for young and old. What the people seek in the suburb must be provided in the urban habitat."

Mr. Safdie will be the guest speaker when the exhibition is opened Sept. 27 at 8.30 p.m. before museum members.

"HABITAT 67" présenté par les JAM

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présentent jusqu'au 28 octobre une exposition sur "Habitat '67", le projet de logements envisagé pour l'Expo '67. Cette exposition se tient à la galerie de l'Etable du Musée et comprendra, entre autres, une maquette de 15 pieds de hauteur représentant l'un des projets. On y verra également des dessins et des photographies. L'entrée est libre.

M. Moshe Safdie, qui est à l'origine de l'"Habitat '67", a suscité parmi les architectes et les urbanistes du monde entier un enthousiasme général. Se basant sur le thème de l'Expo '67, "terre des hommes", M. Safdie a conçu un centre d'habitation où les contacts de l'homme avec la société d'une part, et la conservation de sa personnalité et de son intimité d'autre part, se fusionnent dans un milieu adapté à l'ère moderne.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal-Matin
Montreal, Que. (Daily)
(Circ. M-F 120,110 Sat. 94,0
Tuesday September 29 1964

Habitat '67

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présentent du 28 septembre au 28 octobre une exposition sur Habitat '67, le projet de logements envisagés pour l'Expo '67. Cette exposition se tient à la galerie de l'Etable du Musée et comprend entre autres, une maquette de pieds de hauteur représentant l'un des projets. On y verra également des dessins et des photographies. L'entrée est libre.

M. Moshe Safdie, qui est à l'origine de l'Habitat '67, a suscité parmi les architectes et les urbanistes du monde entier un enthousiasme général. Se basant sur le thème de l'Expo '67, "terre des hommes", M. Safdie a conçu un centre d'habitation où les contacts de l'homme avec la société d'une part, et la conservation de sa personnalité et de son intimité d'autre part, se fusionnent dans un milieu adapté à l'ère moderne.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal Gazette, Que.
October 28, 1964

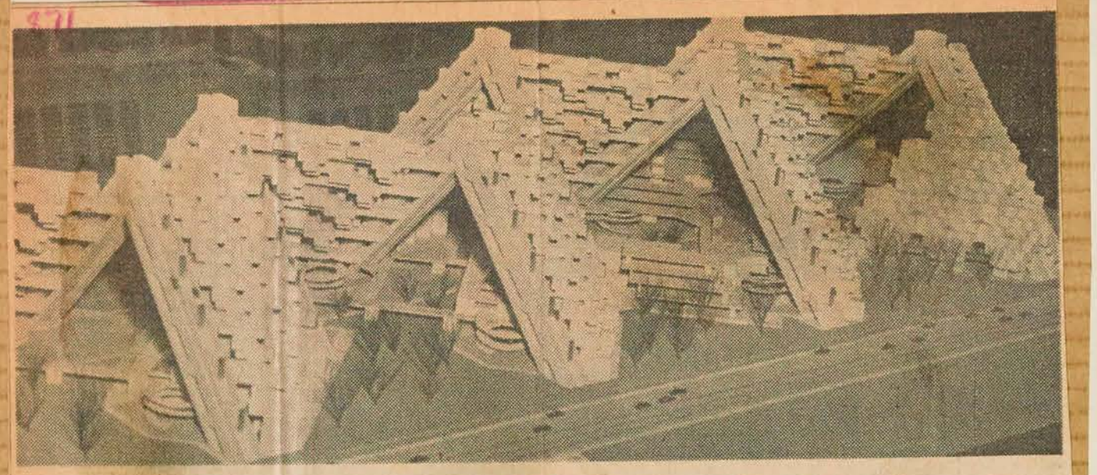
Show Extended On Habitat '67

The Junior Associates of The Montreal Museum of Fine Arts announcel today the exhibition Habitat '67 has been extended to Nov. 5.

The display, dealing with the proposed housing complex for Expo '67 and including drawings, photos and scale models, has attracted large attendance.

The exhibit is in the Museum's Stable Gallery and is open to the public, free of charge.

A division of Maclean-Hunter
481 University Ave., Toronto 2.
Montreal Gazette, Que.
September 29, 1964



This is a 15-foot scale model of Habitat '67 with stores below apartments

Habitat Fate To Be Known In Few Days

(Special to The Gazette)

TORONTO — Col. Edward Churchill, Expo. '67's director of installations, said Monday night the fate of Habitat '67 may be decided within the next few days.

The avant-garde housing development, conceived for the Mackay Pier area, has been on-again-off-again for months because of lack of financial backing.

Col. Churchill told the Engineering Institute of Canada's professional development program directorate:

"Because financing Habitat is complex, cost estimates have had to be refined by consultants in recent weeks and economic value after Expo appraised in the light of discussions with various government agencies on city, provincial and national levels.

"Some concessions have been obtained and we look forward to positive replies by governments on the financial structure of Habitat.

"I hope that within the next few days, we will be able to proceed with sponsorship arrangements and to a final agreement on all sides."

Housing Complex On Display

A 15-foot-long scale model of Habitat '67 — the proposed Expo '67 housing complex — highlights an exhibit on display at the Stable Gallery of the Montreal Museum of Fine Arts.

The exhibit also includes several scale models, photos, and architect's drawings of the $40,000,000 project which is to house an estimated 4,500 families on the Mackay Pier of the St. Lawrence River waterfront.

Habitat '67 will be composed of several pyramid-shaped structures 25 stories high as well as schools, stores, and sports and theatre centres.

Each of the 1,200 apartments will have individual terraced gardens and balconies.

The aim of the development, according to its designer, Architect Moishe Safdie, is to provide "a total environment . . . within a high density development."

The educational, commercial, and recreational facilities are intended to offer everything found in the suburbs to the urban resident.

The display is sponsored by the Junior Associates of the MMFA and will be open to the public, free of charge, until Oct. 29, during the museum's regular hours.

Daily Commercial News & Bui
Toronto, Ont. ing Recor
(Bus-Mgr. Daily, C. 8,920)
Thursday September 10 1964



MONTREAL NOTES
By S. E. C.

M-13-M

Hon. George H. Hees, president, Montreal and Canadian Stock Exchanges, talks to the members of the **Montreal Real Estate Board** at its monthly luncheon meeting today, Sept. 10. Subject is "Industrial Expansion Needs Brains and Dollars."

* * * *

Architect Patrick Stoker off to Italy shortly for a 3-week holiday, with a group from the Montreal Museum of Fine Arts. Mr. Stoker is presently engaged in design of a summer theatre to be built in North Hatley (alterations to a piggery will provide a 300-seat theatre).

* * * *

3 Copies

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COMPAGNIE CANADIENNE DE L'EXPOSITION UNIVERSELLE DE 1967
PLACE VILLE-MARIE • MONTRÉAL, QUÉBEC, CANADA

Vol. 1, No 14
le 7 octobre 1964

HABITAT 67

Monsieur Moshe Safdie, créateur d'Habitat 67, était l'invité, la semaine dernière, des jeunes du Musée des Beaux-Arts où sont en montre les plans de ce vaste complexe domiciliaire de l'avenir.

On peut y voir aussi des dessins et des maquettes de l'audacieuse entreprise.

On sait que Monsieur Safdie s'est inspiré du thème de l'EXPO 67, "Terre des Hommes", pour concevoir son Habitat 67. Il a cherché à souligner à la fois l'appartenance de l'homme à la société qui l'entoure et aussi son besoin de solitude.

Ou, en d'autres termes, il a voulu construire dans un milieu métropolitain très dense des appartements qui réunissent les plaisirs et avantages de ceux de la banlieue: du soleil, de l'air, des jardins.

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

Quebec Le Soleil
Quebec, P.Q.
(Daily.Even. Circ. 139,720)
Tuesday September 29 1964

W-13-M

A Montréal, exposition sur un projet de logements pour l'Expo '67

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présentent, jusqu'au 28 octobre, une exposition sur Habitat '67, le projet de logements envisagé pour l'Expo '67. Cette exposition comprendra, entre autres, une maquette de 15 pieds de hauteur représentant l'un des projets. On y verra également des dessins et des photographies.

M. Moshe Safdie, qui est à l'origine de l'Habitat '67, a suscité parmi les architectes et les urbanistes du monde entier un enthousiasme général. Se basant sur le thème de l'Expo '67, "terre des hommes", M. Safdie a conçu un centre d'habitation où les contacts de l'homme avec la société d'une part, et la conservation de sa personnalité et de son intimité d'autre part, se fusionnent dans un milieu adapté à l'ère moderne.

Comme le mentionne M. Safdie : "Un des buts principaux de l'Habitat '67 est de fournir dans un espace restreint les composants essentiels d'un entourage : l'intimité, l'air pur, le soleil, les espaces commerciaux, les jardins, un milieu aussi agréable pour les jeunes que pour les plus âgés. Ce que les gens cherchent dans les banlieues, ils doivent le trouver dans les centres urbains."

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

Quebec L'Evenement
Quebec, P.Q.
Daily.Morn. Circ. 11,340)
Tuesday September 29 1964

W-13-M

A Montréal, exposition sur un projet de logements pour l'Expo '67

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présentent, jusqu'au 28 octobre, une exposition sur Habitat '67, le projet de logements envisagé pour l'Expo '67. Cette exposition comprendra, entre autres, une maquette de 15 pieds de hauteur représentant l'un des projets. On y verra également des dessins et des photographies.

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

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)
Sunday September 27 1964

Le gouvernement décidera d'ici deux semaines si le projet "Habitat '67" est rentable ou non

W-13-M

Si les gouvernements fédéral et provincial, ainsi que la ville de Montréal, s'entendent sur une réduction de taxes, le projet "Habitat '67" de l'Exposition internationale pourrait être réalisé, mais dans une limite de temps de deux ans et demi seulement.

A l'heure actuelle, le gouvernement fédéral voit et étudie d'un oeil prudent la réalisation de ce projet qui coûtera (au bas mot) $40 millions, même si le ministre de l'Industrie et du Commerce, M. Sharp est d'avis que ce serait-là une réplique officielle du prestige que la Tour Eiffel a apporté à la ville de Paris.

Les directeurs de l'Expo et les ministres du commerce provincial et fédéral rendront une décision à ce sujet d'ici deux semaines, a-t-on appris ces jours-ci.



Moshe Safdi

En attendant . . .

Pendant que l'on médite sur l'opportunité d'investir $40 millions pour ce projet, les Jeunes Associés du Musée des Beaux-Arts de Montréal vont présenter à partir de lundi et jusqu'au 28 octobre une exposition sur Habitat '67.

Cette exposition se tiendra à la galerie de l'Etable du Musée et comprendra, entre autres, une maquette de 15 pieds de hauteur représentant l'un des projets. On y verra également des dessins et des photographies. L'entrée est libre.

Enthousiasme général

M. Moshe Safdie, qui est à l'origine de l'Habitat '67, a suscité parmi les architectes et les urbanistes du monde entier un enthousiasme général. Se basant sur le thème de l'Expo '67, "Terre des Hommes", M. Safdie a conçu un centre d'habitation où les contacts de l'homme avec la société d'une part, et la conservation de sa personnalité et de son intimité d'autre part, se fusionnent dans un milieu adapté à l'ère moderne.

M. Safdie sera invité à prendre la parole lors du vernissage de l'exposition aujourd'hui, à 8 h. 30 p.m. pour les membres du Musée.

Show Extended On Habitat '67

The Junior Associates of The Montreal Museum of Fine Arts announced today the exhibition Habitat '67 has been extended to Nov. 5.

The display, dealing with the proposed housing complex for Expo '67 and including drawings, photos and scale models, has attracted large attendance.

The exhibit is in the Museum's Stable Gallery and is open to the public, free of charge.

30 oct. Gazette

30 oct. Le Devoir

PROLONGATION

"Habitat '67", exposition presentée à l'Etable par les jeunes associés du musée des B.A., sera prolongée jusqu'au 5 novembre.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Le Devoir, Montréal, Qué.
October 6, 1964

871

Habitat 67

Ce secteur d'habitation que l'on projette de construire au quai Mackay et qui serait une attraction de l'Exposition universelle soulève des problèmes de financement qui ne semblent pas encore résolus. Sur le plan de l'architecture et de la technique, ce serait un exploit, puisque dans ces habitations pyramidales on allierait à une forte densité d'occupation du sol, une impression d'isolement, de contact avec la nature, chaque logement ayant une vue panoramique admirable et même l'agrément d'un jardin particulier quel que soit l'étage.

BLOCS NOTES

Il ne s'agit pas seulement d'un ensemble de logements, mais d'un secteur complet d'habitation avec des services communautaires de toutes sortes, commerces, écoles, théâtres, salles de loisirs et de récréation. C'est peut-être parce que les promoteurs du projet pressentent des difficultés qu'ils ont voulu obtenir une sorte d'endossement du public par la présentation au Musée des beaux-arts d'une maquette de cette audacieuse aventure.

On a laissé entendre que cet "Habitat 67" présenterait dans le thème "Terre des hommes" une anticipation de la vie urbaine à venir, un modèle pour les quartiers résidentiels de demain. Or cela n'est pas du tout assuré, car il s'agit d'un tour de force, d'une entreprise qui à l'heure actuelle n'est pas du tout rentable du point de vue économique, même si les moyens techniques permettent de la réaliser.

Le directeur des installations de l'Expo, M. Churchill, a dit à Toronto, la semaine dernière, qu'on saurait bientôt si ce programme d'avant-garde trouvera les appuis financiers indispensables. On a parlé d'une dépense totale de l'ordre de $40 millions pour environ 1,200 logements. En plus de la mise de fonds initiale, un tel ensemble, avec les services essentiels qu'il suppose, et le coût de ses éléments communautaires, exigerait normalement des loyers si élevés qu'ils pourraient se révéler prohibitifs.

Les exemptions de taxes

Il semble que la clé du problème, ce n'est pas tant de trouver les millions nécessaires à la construction, mais d'arriver à des loyers qui permettraient la rentabilité et qui resteraient relativement abordables pour les gens riches. C'est là qu'intervient l'occasion de l'Exposition universelle ; ce qui ne serait pas possible dans des circonstances normales pour une entreprise privée ordinaire, peut le devenir si l'Expo justifie l'obtention de diverses exemptions de la part des gouvernements concernés.

Les exemptions sollicitées sont nombreuses et portent sur plusieurs aspects de la fiscalité fédérale, provinciale et municipale. Tant qu'il s'agit uniquement de l'exposition, des accords là-dessus paraissent raisonnables. Mais c'est en même temps une entreprise privée qui poursuivra ses opérations après l'exposition pour une période illimitée. Cela veut dire que les exemptions acquises auront des effets durables sur la rentabilité financière du projet.

Les logements resteraient assez chers, peut-être entre $200 et $300 par mois de loyer, et ne pourraient servir qu'à des gens fortunés. Mais sans ces concessions fiscales, le loyer serait plus élevé encore, peut-être doublé, ce qui pourrait être prohibitif et empêcher l'exécution du programme. Le problème qui se pose alors aux gouvernements est le suivant : les pouvoirs publics ont-ils le droit, même sous le prétexte de permettre un élément de prestige pour l'Expo, de financer, par des subventions indirectes sous forme d'exemptions fiscales, des logements d'un pareil luxe?

Est-ce qu'on peut demander aux contribuables ordinaires de payer ainsi des subsides pour loger douze cents familles riches dans des conditions privilégiées, dans une construction féerique qu'on ne pourra peut-être jamais répéter? La question a été soulevée à l'hôtel de ville de Montréal et les autres gouvernements devraient aussi l'examiner de près.

Montreal Gazette, Que.
October 13, 1964

871

Diamond Talk For JAM

Mr. C. V. H. Young, buyer of precious stones for Henry Birks & Sons Ltd., will address the Junior Associates of the Montreal Museum of Fine Arts on October 15.

Mr. Young has chosen the title of "Why Diamonds?" and will discuss the methods of cutting, preparing and setting the precious stones to produce beautiful objects of jewellery. He plans to illustrate his talk with slides and replicas of the world's most famous diamonds.

The meeting will be held in the Stable Gallery at 3424 Ontario Avenue, commencing at 8.30. Wine and cheese will be served during the evening.

Current Events
Montreal, Que.
October 24, 1964

871

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—To Oct. 30: Bronfman collection: Canadian Art. R. W. Finlayson collection: Chinese paintings.

—To Oct. 29: HABITAT '67 - Drawings, photos and scale models of Moshe Safdie's proposed housing complex of Expo '67 staged by Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery.

—GALLERY XII, Norton Gallery: To Oct. 25, Paintings by Robert Hedrick, Toronto and Karl May, Rawdon, Quebec. Oct. 30 - Nov. 15, Paintings by James A. Macdonald, Vancouver and Benita Sanders, N.Y.C. To Nov. 2; 103 drawings and graphics from permanent collection from 15th to 20th century.

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a accordé une constitution nouvelle qui donne à cette colonie une autonomie interne, sans que l'Espagne ait été consultée.

L'Angleterre a répondu qu'elle a besoin de cette base militaire et ne peut y renoncer, que d'autre part elle n'a accordé à Gibraltar qu'une autonomie interne et qu'on n'ira pas plus loin. C'est assez étrange que la puissance coloniale, pour riposter aux prétentions de l'Espagne, invoque devant une commission internationale qui doit promouvoir la décolonisation, l'argument qu'elle n'a pas vraiment l'intention de libérer ce territoire.

Un autre élément curieux du débat, c'est que la Russie est intervenue pour réclamer l'abandon de la base militaire britannique, mais en contestant la revendication de l'Espagne.

Le débat est d'ailleurs plutôt académique. Le gouvernement espagnol est obligé de faire ce geste pour des raisons politiques parce que la reconquête de Gibraltar est un thème populaire dans le pays. Mais la base anglaise fournit du travail à des milliers de citoyens espagnols qui passent chaque jour la frontière, et c'est aussi une voie d'entrée pour le tourisme. Cette protestation platonique de l'Espagne ne changera rien à la présence anglaise à Gibraltar.

P. S.

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 October 8 1964

LECTURE TONIGHT

Joseph Berljawsky will give a lecture tonight on the performing practices of 18th century music at the Stable Gallery at 8:30 p.m. The evening is sponsored by the Junior Associates of the Montreal Museum of Fine Arts and the Junior Committee of the Montreal Symphony.

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

Montreal Le Devoir
Montreal,Que.
(Daily,Circ. 37,100)

Monday October 5 1964

CONFERENCE

Jeudi, à 8h.30, au Musee des Beaux-Arts, le violoniste Joseph Berljawsky parlera de l'influence sur les interprètes des éléments esthétiques et expressifs, tels que les développaient les compositeurs du XVIIIe siècle.

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

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

Monday October 5 1964

Berljawsky Will Lecture

Joseph Berljawsky, violinist, teacher and conductor, will address a joint meeting of the Junior Associates of the Montreal Museum of Fine Arts and the Junior Committee of the Montreal Symphony Orchestra on Thursday.

The talk will be entitled "Performing Practices of the 18th Century Music," and Mr. Berljawsky will discuss the esthetic and expressive elements in the works of 18th Century composers as they affect the interpretation and approach of a performer.

Four members of the Montreal Musical Viva will accompany Mr. Berljawsky and will perform to illustrate points made in his talk. Mrs. Daisy Mathison will play as first violinist, Vartkes Aintablian as second violinist, Mrs. Anne Meuris on the viola, and Dr. David Goodman, the violincello.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal-Matin, Que.
October 14, 1964

l'hôtel Ritz Carlton.

Pierres précieuses

M. C.V.H. Young, acheteur de pierres précieuses chez Henry Birks & Sons, s'adressera aux jeunes associés du Musée des Beaux-Arts, demain soir, à 8 h. 30 à la galerie de l'Etable du Musée.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal-Matin, Que.
October 16, 1964

Président

M. Peter Duffield a été élu président du comité exécutif des Jeunes Associés du Musée des Beaux-Arts de Montréal pour l'année 1964-65. Il succède à M. Peter Quinlan.

Les autres membres du comité exécutif sont Mlle Marie Dumaine et M. Colin Dobell, vice-présidents; M. Helmut Kuhnert, trésorier, et Mlles Lucette Marchessault et Alexandra Wallis, secrétaires.

Les présidents des sous-comités sont les suivants: MM. Graham Nesbitt et André Tasso, expositions; Mlle Zina Herscovitch et M. Franklin Vasilkioti, événements spéciaux; Mlle Diane Trainor, restaurant et Mlle Michelle Riopel, publicité.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Lachine Messenger, Que.
October 15, 1964

Why Diamonds?

Mr. C.V.H. Young, buyer of precious stones for Henry Birks & Sons Ltd., will address the Junior Associates of The Montreal Museum of Fine Arts on Thursday, Oct. 15.

Mr. Young has chosen the title of "Why Diamonds?" and will discuss the methods of cutting, preparing and setting the precious stones to produce beautiful objects of jewelry. He will illustrate his talk with slides and replicas of the world's most famous diamonds.

The meeting will be held in the Stable Gallery of the Museum at 3424 Ontario Ave., commencing at 8:30. Wine and cheese will be served during the evening.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Le Devoir, Montréal, Qué.
October 12, 1964

DIAMANTS

M. C.V.H. Young, acheteur de pierres précieuses chez Henry Birks & Sons, s'adressera aux Jeunes Associés du Musée des Beaux-Arts de Montréal, jeudi, à 8h. 30. M. Young, qui a intitulé sa conférence "Why Diamonds?", parlera de la taille, la préparation et la sertissure des pierres transformées en bijoux et objets d'orfèvrerie. Il illustrera sa causerie de diapositives et de fac-similés des plus célèbres diamants du monde.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Metro Express
Montreal, Que.
October 13, 1964

●M. C.V.H. YOUNG, acheteur de pierres précieuses chez Henry Birks & Sons, s'adressera aux Jeunes Associés du Musée des Beaux-Arts de Montréal jeudi le 15 octobre.

M. Young, qui a intitulé sa conférence "Why Diamonds?", parlera de la taille, la préparation et la sertissure des pierres transformées en bijoux et objets d'orfèvrerie. Il illustrera sa causerie de diapositives et de fac-similés des plus célèbres diamants du monde.

Le public est cordialement invité à cette réunion qui aura lieu à 8h. 30 du soir dans la galerie de l'Etable du Musée, au 3424 av. Ontario. Vins et fromages seront servis. L'entrée est libre.

LES MARDIS 20 et 27 octobre, à 8 heures, il y aura partie de cartes, organisée par le COMITE DES PARENTS, à la salle St-Sacrement 4450 rue St-Hubert, au profit des enfants de l'école L.H. Lafontaine. Tous sont cordialement invites.

Montreal Metro Express
Montreal, Que.
(Daily)

Wednesday October 21 1964

Les Pays-Bas en vedette

Les Pays-Bas seront en vedette dans la troisième des séances de films du Musée des Beaux-Arts aujourd'hui. Il y aura deux représentations, à 6h. 30 et 8h. 30 du soir.

Le programme, qui a été choisi par le consulat général des Pays-Bas, sera en anglais. Il comprendra quatre courts métrages: "Delta Phase I" "Portrait of Frans Hals", "It Must Be A Stranger" et "Holland Today".

"Holland Today" raconte la lutte constante des Hollandais contre l'envahissement de la mer, la récupération de régions entières, la planification d'un territoire à population très dense et l'industrialisation de la Hollande depuis la deuxième grande guerre. Le film montre les Hollandais au travail et au jeu.

"It Must Be A Stranger" utilise des dessins d'enfants sur la Saint-Nicolas, que l'on célèbre dans les Pays-Bas le 5 décembre au soir, veille de la fête du saint préféré de la gent enfantine. L'entrée est libre.

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

Le Journal De Montreal,
Montreal, Que.
(Daily)

Friday October 30 1964

Au centre d'art du Mont-Royal

O-13-M

L'ouverture officielle de l'exposition Romualdas Bukauskas au Centre d'Art du Mont-Royal, rond-point de la voie Camillien Houde, aura lieu, jeudi soir de la semaine prochaine.

Le public sera admis les jours suivants.

Né en Lithuanie, en 1929, Romualdas Bukauskas a décroché le premier prix du concours d'art religieux organisé par la province en 1957 et le premier prix également du concours de murales organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal. Il a déjà présenté une exposition solo à la galerie Agnès Lefort (en 1961).

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

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

Saturday October 31 1964

JAMM Exhibit Held Till Nov. 5

O-13-M

The Junior Associates of The Montreal Museum of Fine Arts have announced the exhibition Habitat '67 has been extended to Nov. 5.

The display, dealing with the proposed housing complex for Expo '67 and including drawings, photos and scale models, has attracted large attendance.

The exhibit is in the museum's Stable Gallery and is open to the public, free of charge.

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

Le Journal De Montreal,
Montreal, Que.
(Daily)

Wednesday October 28 1964

EXPOSITION PROLONGÉE JUSQU'AU 5 NOVEMBRE

O-13-M

Les Jeunes Associés du Musée des Beaux-Arts de Montréal ont annoncé aujourd'hui que l'exposition "Habitat 67" sera prolongée jusqu'au 5 novembre.

L'exposition, qui groupe des maquettes, des photographies et des dessins du projet domiciliaire de l'Exposition universelle de Montréal, a attiré un très grand nombre de visiteurs.

Le public pourra donc s'y rendre toute la semaine encore à la galerie de l'Etable du Musée.

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

Montreal Star
Montreal,Que.(Daily.Circ.)
)M-P 193,650 Sat. 213,020)

Tuesday November 17 1964

Mordecai's Story Irks Him

Cohen Felt Like Punching Richler

Z3.3.M

By DUSTY VINEBERG

Chauvinism, jingoism and nationalism, all the "corny" things the establishment deplores, are just the forces Canada needs to power the development of the arts, Leonard Cohen said yesterday.

"Only nationalism produces art," he said. "It's only when people start deploring the erosion of their natural resources that they start to worry about their poets."

He added that "a whole area in my mind is for separatism — it's creating us."

Mr. Cohen said that if he had met Mordecai Richler, an expatriate Canadian writer living in England, right after he'd read Richler's account of Canada in a recent issue of Holiday Magazine, "I'd have punched him in the nose."

Never since the American Civil War has a country re-examined itself so searchingly, he said. Never since the conscription riots has there been such tension in Montreal. "And at a time like this, when everything is exploding, when people put bombs in mailboxes, he wrote that we are Americans. That kind of writing is outright betrayal."

Mr. Cohen, whose new poems, "Flowers for Hitler," have just been published, lives part of the time on the island of Hydra, in Greece. He has been in Canada on a poetry tour and has just returned from a side trip to New York. And where, queried a reporter, do you go from here?

Back like a flash came the answer: "Suicide?"

Actually he was in a very good mood, in his own words, "a thousand laughs."

He was interviewed at the Stable Gallery of The Montreal Museum of Fine Arts, in connection with a poetry reading he will give Thursday night at 8:30 under the auspices of the Junior Associates of the Montreal Museum.

Wearing the Cohen uniform — narrow grey flannels, black leather jacket — he swept Confucius, Canada and critics into a burbling free-verse stream in messes! which reporters drowned a little, revived from time to time by intimations of profundity.

"Canada can't offer a career or money," said Mr. Cohen. "And nobody in London or New York is watching us. So the only thing that can nourish us here is the feeling it doesn't matter — so let's make a mess."

In case anyone thinks this might be a unilateral poetic decision, he said he has more or less entered into agreement with Toronto artist Harold Town, with whom he had "a beautiful collision." ("Town was singing one of my poems . . .") The thing to do, the two agreed, is "make a mess . . . If we do, something is going to happen and we'll have a lot of things to choose from."

For "make a mess," read, "the courage to fail." But unfortunately the courage to fail isn't widespread in Canada, the poet says, and fear expresses itself in an interest in the safe and sanctified past.

"Confucius wrote on his bathtub: 'Make it new.' Here everybody wants to make it old. All you hear in Canada is roots, roots, roots. Let's not have antiques."

The poetry tour was denounced by some critics as vaudeville and circuses on behalf of poetry. Mr. Cohen regards the criticism as another symptom of constraint and fear. "It would have been just as easy to rejoice as deplore," he said, "I think vaudeville is a precious human activity and I like to live like a vaudeville artist — on a banana peel. If the critical Establishment thinks that's vulgar, I don't think we should change the critics."

And a parting shot: "Let's get rid of the little vestal virgins who pontificate about what is the standard. Let's have messes!"



Staff Photo by Lloyd Blackham

Poet Leonard Cohen being interviewed.

Le Devoir — 10 novembre

le bruit de la ville

CE SOIR, ZIZI

C'est une Zizi Jeanmaire plus enjoleuse et plus emplumée que jamais que l'on peut voir à la Place des Arts à compter de ce soir. Ce "spectacular", mis en scène par son mari Roland Petit, fait le tour du Canada et des Etats-Unis où il remporte partout un grand succès.

LE GENIE N'A PAS D'AGE

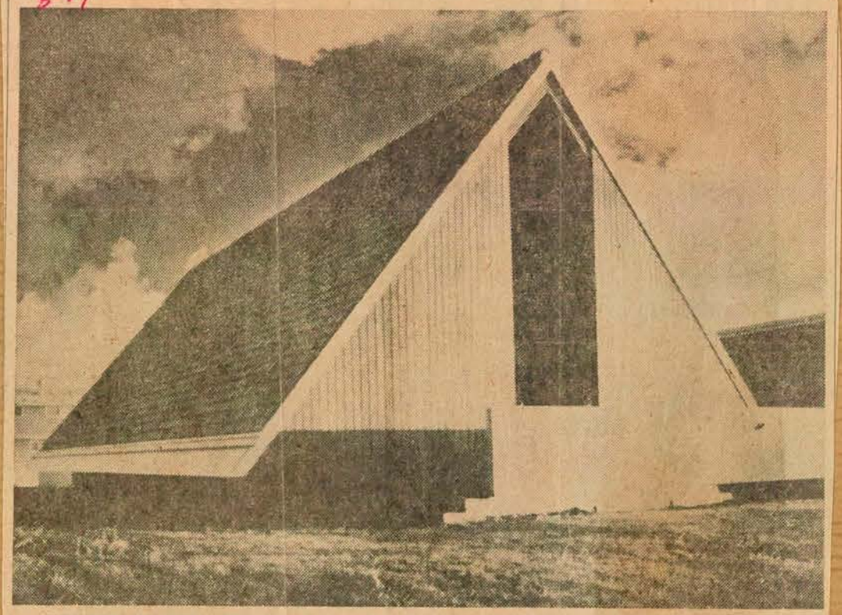
Sous ce titre, les Jeunes associés du Musée des B.A. de Montréal présentent une exposition d'artistes âgés de 65 ans et plus dont la plupart sont encore vivants. On y trouvera, entre autres, des oeuvres de Plamondon, Carr, Watson, Harris, Lismer, Leduc, etc... Jusqu'au 10 décembre.

VERNISSAGES

Double vernissage, chez Claude Haeffely. Des oeuvres graphiques de Karsaya et de Landori. On peut voir actuellement des oeuvres de Suzor Côté, Georges Delfosse, Emile Dyonnet, J.C. Franchère, Henri Julien, Ulric Lamarche, Emile Vezinat à la Galerie Morency (1564 rue St-Denis); jusqu'au 30.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Regina Leader Post, Sask.
October 31, 1964

871



CHURCH DESIGN: The Royal Canadian Academy of Arts have selected a church designed by Clifford Wiens, Regina Architect for an exhibition of Canadian architecture now being held at the Montreal Museum of Fine Arts. The building, Regina Mennonite church, was selected as one of 20 from the finalists for the Massey Medals for architecture.

Box Office CDN Edition
Toronto, Ont.
November 23, 1964

871 MONTREAL

The works of four French artists were studied through color movies presented by the Junior Associates of the Montreal Museum of Fine Arts. Nathan Karczmar, a director of the Canadian Museum of Films and Art, acted as commentator . . . At a "Salute to MGM" at the Montreal Cinematheque on McGill street, a press conference preceded the viewing of "A Night at the Opera."

Walter Toscanini, son of the late conductor Arturo, was in Montreal from New York with a prize possession from the archives covering the career of his father. It was a film in which Toscanini conducts his version of Verdi's "Hymn of the Nations."

November 17, 1964. Gazette

Let's Be Ourselves Is Poet's Advice



"...we need jingoism...



things 'corny'...



or we'll lose...



something valuable."

By KEITH CRONSHAW

Montreal poet and novelist Leonard Cohen tramped dismally into a press conference at the Museum of Fine Arts yesterday, but brightened visibly as he laid down his guidelines for Canada's artistic future.

Mr. Cohen, an award winner in Quebec's annual competition for literary and scientific writing, has just returned from a trip to New York in connection with a new work "Plastic Birch Bark."

"I spent most of my time in hotel rooms," he said vaguely, "but I was hit with the way we should develop artistically here in Canada.

"First of all, we should get off this sacred cow-kick and drop this stern oppressive appraisal of whatever's written.

"What we need is a mess of jingoism, chauvinism and nationalism. We need to shed this medicinal attitude toward art: That it's no good if its not painful.

"What it boils down to is that we're frightened of making fools of ourselves politically and artistically. That's exactly what we must do . . . produce with the courage to fail and shed this phoney sophistry, this dream of urbanity that isn't ours.

"I'm tired of this critical attitude that pontificates on what is good and what meets required standards.

"In this country we're scared of being labelled hicks, yet no one cares: They don't care in London, they don't care in New York.

"I don't go along with the sophisticated attitude that ridicules all talk of a new Canadian flag and the rest of the Canadiana that we're immersed in each and every day.

"Unless we explore our own possibilities — these things we consider corny—then we'll lose something valuable."

Mr. Cohen—by now addressing a small audience in the museum's Stable Gallery—gathered steam.

He'd been in Greenwich Village, he said, and he'd been pleased to lay down the rumor that "cool" was dead.

"It started with beat," he said, "which was a kind of nonconformists' protective society, then it graduated to hip and from there to cool.

"Now its passed into the hands of a Gestapo that lays down the rules so that people move around saying nothing, just pervading the current idea. Knowledge is used as a weapon to ram people into corners and beat them over the head. It's no good.

"Me with my ideas, I'm treated like a hick, but I feel I have a wider view of the world than those guys behind smoked glasses.

"That's why I feel the way I do about things here: You can already detect the beginnings of an artistic dictatorship in Montreal.

"Even if you fail, no harm ever comes out of courage and its no mean form of courage to risk the disapproval of these vestal virgins who pontificate on what is good and meets required standards."

The press conference and the audience broke up. Mr. Cohen lives more than half the year on a Greek island. He figured poverty would drive him back there again.

Gazette Nov. 19

Cohen Speaks Here Tonight

Montreal poet and author Leonard Cohen will be guest speaker at tonight's meeting of the Junior Associates of the Montreal Museum.

Mr. Cohen will read selections from his works.

The meeting will be held in the Museum's Stable Gallery, 3424 Ontario Ave, at 8.30 p.m.

Felt Like Punching Him

MTL STAR Nov. 17 64

Cohen Swings Out at Richler

Chauvinism, jingoism and nationalism, all the "corny" things the establishment deplores, are just the forces Canada needs to power the development of the arts, Leonard Cohen said yesterday.

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Actually he was in a very good mood, in his own words, "a thousand laughs."

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Staff Photo by Lloyd Blackham

Poet Leonard Cohen being interviewed.

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And a parting shot: "Let's get rid of the little vestal virgins who pontificate about what meets the standard. Let's have messes!"

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Dimanche-Matin
Montreal, P.Q.
November 8, 1964

Ce soir, également au MUSEE, il y aura vernissage de l'exposition "GENIE n'a pas d'âge"... **Peut-on prendre au sérieux le "CARNAVAL D'HIVER INTERNATIONAL" de Ville d'Anjou quand il place, SANS AUTORISATION, NOTRE NOM parmi les "patrons d'honneur"? Ça explique peut-être la LISTE de 200 noms comprenant des "GRANDS" de ce monde; il ne manque que le nom du pape Jean XXIII!...** Des centaines de COOPERATEURS se réuniront au Château Frontenac, DEMAIN, pour étudier "Le mouvement coopératif et ses RESPONSABILITES nouvelles" sous la présidence de PAUL-EMILE CHARRON... **Le soprano-colorature, LOUIS LE BRUN, partira pour Londres, cette semaine, pour y remplir un contrat à l'opéra "SADDLER'S WELLS Theatre"...**

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALLERY XII: Paintings by Richard Lacroix and Jori Smith.

—STABLE GALLERY: "Creativity Knows No Age", organized by the Junior Associates of the Montreal Museum of Fine Arts - exhibition of some 30 paintings of different styles and interpretations by painters over 65. Paintings by Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc and Hébert.

—The 85th annual exhibition of the Royal Canadian Academy of Arts featuring nearly 200 paintings, sculptures and architectural photos will also be staged at the museum until Nov. 26.

BONSECOURS GALLERY

To end of November: Paintings, sculptures, enamels by Canadian artists. (363 St. Paul St. E., 861-3151).

CENTRE D'ART DE L'ÉLYSÉE

Mario Merola, illuminated bas-reliefs. (35 Milton St. W.)

CONTINENTAL GALLERIES

Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

Current Events - NOV. 14 -

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Dimanche-Matin
Montreal, P.Q.
November 8, 1964

couleurs).

"Le Génie n'a pas d'âge :

Expo au Musée, demain

"Le Génie n'a pas d'âge", tel est le titre de la deuxième exposition que présentent cette année les Jeunes Associés du Musée des Beaux-Arts à la galerie de l'Etable, du 9 novembre au 10 décembre.

Cette exposition groupera une trentaine de peintures de tous genres et de tous styles, qui ont été exécutées par des artistes âgés de plus de 65 ans et dont la plupart sont encore vivants.

On y trouvera, entre autres, des oeuvres de Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc et Hébert, qui ont été empruntées à la collection permanente du Musée, à des collections particulières et à des galeries d'art de Montréal. L'exposition présentera aussi deux gravures esquimaudes et une sculpture sur bois de Soucy.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
November 11, 1964

Four French Artists In Film Presentation

The work of four French artists will be studied through color movies to be presented by the Junior Associates of the Montreal Museum of Fine Arts at 8:30 p.m. tomorrow.

Natan Karczmar, director of the Canadian Museum of Film on Art, will comment. The films on Courbet and Marquet are in English, those on Léger and Chagall in French.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
298 RICHMOND ST. WEST—TORONTO
Montreal-Matin
Montreal, Que. (Daily)
(Circ. M-F 120,110 Sat. 94,030
Tuesday November 3 1964

MONTRÉAL PÊLE-MÊLE au jour le jour

F-13-M

PEINTURE

Léo Ayotte, peintre montréalais de grande réputation, expose à la galerie Le Gobelet durant tout le mois de novembre.

CARDIOLOGIE

Aujourd'hui même, à midi, le conférencier au déjeuner du Canadian Progress Club de Montréal sera le Dr Paul David, premier Canadien à occuper la présidence de la Société interaméricaine de cardiologie. Sa causerie portera sur le "dixième anniversaire de l'Institut de cardiologie de Montréal."

LITTERATURE

Cet après-midi, à 5 heures, au grand salon des étudiants, les presses de l'Université de Montréal lanceront un ouvrage du professeur Rostislav Pletnev intitulé: "Entretiens sur la littérature russe des 18e et 19e siècles."

PARTIE DE CARTES

A 8 h. 15 demain soir, à la salle paroissiale Saint-Stanislas, partie de cartes organisée par les Filles d'Isabelle, Cercle Notre-Dame-du-Laus, au 1371 est, de la rue Laurier. Apporter cartes et marqueurs.

HABITAT 67

Les Jeunes Associés du Musée des Beaux-Arts de Montréal annoncent que l'exposition "Habitat 67" sera prolongée jusqu'au 5 novembre. L'entrée est libre.

ORFEVRERIE

Marc-André Beaudin, orfèvre de North Hatley, présente sa première exposition sous les auspices de l'Institut des arts appliqués de la province, au 1430 de la rue St-Denis, à Montréal. L'exposition se poursuivra jusqu'au 8 inclusivement, du 10 au matin à 5 h. du soir et de 7 à 9 du soir.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
JAMM
Pointe Claire Lakeshore News & Chronicle, Que.
November 12, 1964

871

Design in density housing

"Habitat '67" at Stewart Hall

An exhibition of plans and a two-by-three foot model of "Habitat '67", the proposed Expo '67 housing complex, is on view in the Stewart Hall Art Gallery. It has come directly from the Stable Gallery of the Montreal Museum of Art where it was exhibited during October by JAMM, Junior Associates of the Montreal Museum.

The project represents a daring design for a high density housing development, its aim being to create a complete environment totally different from suburbia. The site chosen for the project is the Mackay Pier. Habitat is conceived as a fully integrated community including commercial, educational, and recreational facilities. It is eventually to house some 5,000 inhabitants at a 200 per acre density.

The dsigner of this project is Moshe Sadfie MRAIC, aged 26, who according to his former professor, McGill's director of the School of Architecture, John Bland, combines the sensitivity of an artist with the mind of a mathematician. Sadfie came to Montreal nine years ago from Israel where individual lives were firmly rooted in the community. A social awareness developed in his early impressionable years in Haifa led to a desire to find structural solutions that could totally satisfy people's social needs. At the time of his final thesis at McGill, three years ago, he already had solutions which his teachers remember as "most unconventional and interesting grouping of dwellings."

After McGill he worked with the Montreal firm of Van Glinkel, and then with the noted Philadelphia architect, Louis Kahn.

Sadfie's space-frame idea for Habitat hinges on a rhomboidal 60° inclined plane which represents the largest and most unusual structural element of the composition. Into this artificial slope, 25 stories high, he terraces the individual dwellings, arranging them in rhythmical patterns to produce "something of a visual fugue" in his own terms.

The modular housing units, the largest of which measures 17 x 34 x 10 feet and weighs 40 tons, are to be pre-cast in concrete. There will be twelve different floor plans but separation of the various living areas is achieved by space rather than by structural elements.

To assure accoustical insulation, there are no common walls. Each unit has its own roof garden, and terracing and recession are designed so that each garden has complete privacy, natural precipitation, and is exposed to the sun three-quarters of the day.

Elevators run on an inclination, the full height of the structure, and plastic-domed pedestrian streets, termed "skyways," are provided on every fourth floor for access to individual housing units.

Habitat '67 will require some concentration on the part of Stewart Hall gallery visitors, but for those who have, so far, been unable to see this challenging architectural project, a unique opportunity is provided for brief acquaintance with it or study in detail.

The gallery hours are 3-5 Monday to Friday, 2-4 Saturday, and 7:30-9:30 Thursday and Friday evenings.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Metro Express
Montreal, Que.
November 9, 1964

871

"Le Génie n'a pas d'âge"

"Le Génie n'a pas d'âge", tel est le titre de la deuxième exposition que présentent cette année les Jeunes Associés du Musée des Beaux-Arts à la galerie de l'Etable, à compter d'aujourd'hui et jusqu'au 10 décembre.

Cette exposition groupe une trentaine de peintures de tous genres et de tous styles, exécutées par des artistes âgés de plus de 65 ans et dont la plupart sont encore vivants.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ottawa Citizen, Ont.
November 14, 1964

871

Creativity knows no age

Titian was 99 when he died —not of old age but victim of a cholera epidemic. He was still painting shortly before his death.

Turner, Renoir, Rodin and Michelangelo worked to a ripe old age.

"Creativity Knows No Age", organized by the Junior Associates of the Montreal Museum of Fine Arts, is on view until Dec. 10.

About 30 paintings of different styles and conceptions by painters over 65 are being exhibited.

The artists include Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc and Hebert. The works were selected from the Museum's collection, private collections and art galleries of Montreal. Two Eskimo prints as well as sculpture by Soucy are also being shown.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal-Matin, Que.
November 10, 1964

du SOIR au MATIN

871

La société Ford-Canada Limitée annonce la nomination de M. L. R. Law au poste de directeur général des ventes, au siège social de la compagnie à Oakville, Ont.

Ce soir, à 8 h. 15, dans la salle M-415 de l'Université de Montréal, le Rev. Père Jean Tonneau, O.P., professeur au Couvent d'études du Saulchoir, prononcera une conférence intitulée : "Pour une morale de la sincérité".

Les problèmes et perspectives de l'intégration économique de l'Afrique occidentale seront le sujet discuté à l'Université McGill, dans l'édifice Stephen Leacock, les 10, 12 et 19 novembre, par un des plus célèbres économistes des Nations unies, M. Nicholas G. Plessz, de Genève.

"Le Génie n'a pas d'âge", tel est le titre de la deuxième exposition que présentent cette année les Jeunes Associés du Musée des Beaux-Arts, à la galerie de l'Etable, jusqu'au 10 décembre.

L'Aluminium Limited nous informe que l'estimation préliminaire de ses bénéfices nets pour les neuf derniers mois, soit pour la période se terminant le 30 septembre 1964, s'établit à $38,000,000 comparativement à $23,400,000 pour la période correspondante de l'an dernier. Pour sa part, la Canadian British Aluminium Company Ltd a réalisé un profit net de $2,405,120 au cours de l'exercice terminé le 31 juillet 1964, au regard de $1,060,085 en 1963.

Le conseil de direction de la Public Relation Society of America annonce l'élection de trois nouveaux administrateurs. Ce sont Mlle Leone Baxter, M. W. Edward Boughton et M. Ward B. Stevenson.

M. Ovid R. Davis, vice-président de la firme Coca Cola, d'Atlanta, a été élu hier président de la Public Relation Society of America pour l'année 1965. La PRSA compte 4,800 membres.

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

Quebec Le Soleil
Quebec, P.Q.
(Daily.Even. Circ. 139,720)

Tuesday November 10 1964

"Le Génie n'a pas d'âge"

W-13-M

"Le Génie n'a pas d'âge", tel est le titre de la deuxième exposition que présentent cette année les Jeunes Associés du Musée des Beaux-Arts à la galerie de l'Etable, du 9 novembre au 10 décembre.

Cette exposition groupera une trentaine de peintures de tous genres et de tous styles, qui ont été exécutées par des artistes âgés de plus de 65 ans et dont la plupart sont encore vivants.

On y trouvera, entre autres, des oeuvres de Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc et Hébert, qui ont été empruntées à la collection permanente du Musée, à des collections particulières et à des galeries d'art de Montréal. L'exposition présentera aussi deux gravures esquimaudes et une sculpture sur bois de Soucy.

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

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

Tuesday November 10 1964

LE GENIE N'A PAS D'AGE

W-13-M

Sous ce titre, les Jeunes associés du Musée des B.A. de Montréal présentent une exposition d'artistes âgés de 65 ans et plus dont la plupart sont encore vivants. On y trouvera, entre autres, des oeuvres de Plamondon, Carr, Watson, Harris, Lismer, Leduc, etc... Jusqu'au 10 décembre.

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

Le Journal De Montreal,
Montreal, Que.
(Daily)

Tuesday November 10 1964

Exposition de 39 oeuvres de R. Bukauskas

O 13-M

Au Centre d'Art du Mont-Royal, l'exposition Romualdas Bukauskas se poursuivra jusqu'au 29 novembre.

Ouverte tous les jours, de 1h. de l'après-midi à 7h. du soir, l'exposition groupe 39 oeuvres de ce peintre d'origine lithuanienne.

Né en 1929, Romualdas Bukauskas a étudié à l'Ecole des Arts de Sir George Williams, avant de fréquenter l'Ecole des Beaux-Arts de Montréal où il a reçu son diplôme en 1958.

Il a décroché le premier prix du concours d'art religieux organisé par la Province en 1957, puis le premier prix du concours de murales organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

JAM
Montreal Guide Mont Royal
Montreal, Que.
November 11, 1964

Nouvelle exposition au Centre d'Art

C'est monsieur le conseiller Roméo Desjardins, maire suppléant de Montréal, qui a présidé au vernissage de l'exposition "Romualdas Bukauska", jeudi soir, 5 novembre 1964, au Centre d'Art du Mont-Royal, annonce M. André Champagne, directeur du services des parcs.

L'exposition qui réunit 39 oeuvres du peintre d'origine lithuanienne, ouvre tous les jours, le 1 heure à 7 heures, jusqu'au 29 novembre.

Romualdas Bukauski est né en Lithuanie en 1929.

Après avoir étudié à l'Ecole des Arts de Sir Georges Williams, il a poursuivi son cours à l'Ecole des Beaux-Arts de Montréal où il a reçu son diplôme en 1958.

Il a décroché le premier prix du concours d'art religieux organisé par la province en 1957 et le premier prix également du concours de murales organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal.

Qui est Bukauskas ?

Romualdas Bukauska est né en Lithuanie en 1929.

Après avoir étudié à l'Ecole des Arts de Sir George Williams, il a poursuivi son cours à l'Ecole des Beaux-Arts de Montréal où il a reçu son diplôme en 1958.

Il a décroché le premier prix du concours d'art religieux organisé par la province en 1957 et le premier prix également du concours de murale organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal.

Il a présenté une exposition solo à la galerie Agnès Lefort, à Montréal, en 1961, a participé au concours du Canadien National et à la Galerie Ciurlionis à Chicago en 1964, et à plusieurs expositions de groupes à Montréal, Toronto, etc.

JAMM Current Events

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—STABLE GALLERY: "Creativity Knows No Age", organized by the Junior Associates of the Montreal Museum of Fine Arts - exhibition of some 30 paintings of different styles and interpretations by painters over 65. Paintings by Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc and Hébert.

—GALLERY XII: Until Dec. 6, paintings by Richard Lacroix and Jori Smith.

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

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

JAM
Wednesday November 11 1964

Four French Artists In Film Presentation

O 13-M

The work of four French artists will be studied through color movies to be presented by the Junior Associates of the Montreal Museum of Fine Arts at 8:30 p.m. tomorrow.

Natan Karczmar, director of the Canadian Museum of Film on Art, will comment. The films on Courbet and Marquet are in English, those on Léger and Chagall in French.

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

Le Journal De Montreal,
Montreal, Que.
(Daily)

JAM

Friday November 13 1964

AU MUSÉE DES BEAUX ARTS

O 13-M

"Le Génie n'a pas d'âge", tel est le titre de la deuxième exposition que présentent cette année les Jeunes Associés du Musée des Beaux-Arts à la galerie de l'Etable, du 9 novembre au 10 décembre.

Cette exposition groupera une trentaine de peintures de tous genres et de tous styles, qui ont été exécutées par des artistes âgés de plus de 65 ans et dont la plupart sont encore vivants.

On y trouvera, entre autres, des oeuvres de Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc et Hébert, qui ont été empruntées à la collection permanente du Musée, à des collections particulières et à des galeries d'art de Montréal. L'exposition présentera aussi deux gravures esquimaudes et une sculpture sur bois de Soucy.

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

Ottawa Citizen
Ottawa,Ont.
(Daily,Circ. 76,390)

JAMM

Saturday November 14 1964

Creativity knows no age

12-13-M

Titian was 99 when he died —not of old age but victim of a cholera epidemic. He was still painting shortly before his death.

Turner, Renoir, Rodin and Michelangelo worked to a ripe old age.

"Creativity Knows Age", organized by the Junior Associates of the Montreal Museum of Fine Arts, is on view until Dec. 10.

About 30 paintings of different styles and conceptions by painters over 65 are being exhibited.

The artists include Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc and Hebert. The works were selected from the Museum's collection, private collections and art galleries of Montreal. Two Eskimo prints as well as sculpture by Soucy are also being shown.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

JAM Metro Express
Montreal, Que.
November 14, 1964

87

● LÉONARD COHEN, poète et romancier, donnera une conférence de presse à la galerie de l'Etable du Musée des Beaux-Arts de Montréal le lundi, 16 novembre à 11h. du matin.

Né à Montréal et diplômé de McGill, il vit maintenant sur l'île de Hydra. Son roman "The Favorite Game" a remporté le premier prix de la section anglaise des concours de la province de Québec. Son dernier recueil de poèmes s'intitule "Flowers for Hitler".

M. Cohen lira des extraits de son oeuvre jeudi soir, le 19 novembre, à 8h.30, dans la galerie de l'Etable du Musée.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

JAM
Le Petit Journ., Montreal, P.Q.
November 15, 1964

87

Croyez-le ou pas, la mode du "toupet" devient de plus en plus populaire chez les Montréalais qui souffrent de calvitie. Un perruquier de la Métropole prétend que plus de 6,000 Montréalais (voyageurs de commerce, agents d'assurances, avocats et artistes) portent maintenant un "toupet".

● C'est à compter du 13 que se tiendra en l'Ecole des arts appliqués l'exposition des lauréats des concours artistiques de la Province. M. Guy Frégault assistera au vernissage de cette exposition qui se prolongera jusqu'au 20 novembre. — Les Jeunes Associés du Musée des Beaux-Arts de Montréal présentent une exposition d'artistes âgés de 65 ans et plus, dont la plupart sont encore vivants. L'exposition se terminera le 10 décembre. — La chanteuse Pauline Julien a attiré un public nombreux et enthousiaste, cette semaine, à la Comédie-Canadienne. — Michel Louvain demeure le meilleur "vendeur" de disques chez nos jeunes chanteurs. — Un journaliste de la Métropole exposera bientôt à un groupe d'artistes montréalais un projet de film sensationnel susceptible de révolutionner, voire de renflouer, une fois pour toutes, l'industrie du cinéma dans la Belle Province.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
JAM
Le Petit Journ., Montreal, P.Q.
November 15, 1964

871



Le beau sexe

Voici la femme telle que la voit l'artiste français Miro . . . Qu'en pensent nos lectrices ?

Les expositions

Musée des Beaux-Arts

GALERIE DE L'ETABLE — (3424 avenue Ontario) — "Le Génie n'a pas d'âge", oeuvres réalisées après l'âge de 65 ans. Jusqu'au 4 décembre.

La 85e exposition annuelle de la Royal Canadian Academy of Arts, qui comprend 200 toiles, sculptures et photos d'architecture. Jusqu'au 26 novembre.

MORENCY FRERES — (1564, rue Saint-Denis) — Expo d'artistes canadiens, dont Suzor-Côté, Georges Delfosse, Emile Dyonnet, J.C. Franchère, Henri Julien, Ulric Lamarche, Vézina. Jusqu'au 30 novembre.

CENTRE CULTUREL ET SPORTIF (2275 est, boul. Saint-Joseph) — Peintures de Joseph Giunta. Jusqu'au 22 novembre.

HOTEL SHERATON MONT-ROYAL (1451, rue Peel). — Exposition d'huiles d'Irene Shaver. Jusqu'au 23 novembre.

CENTRE D'ART MONT-ROYAL — (Rond-point de la voie Camillien-Houde) — Peintures de Romualdas Bukauskas. Jusqu'au 29 novembre.

JARDIN BOTANIQUE — (4101 est, rue Sherbrooke) — 25e exposition d'automne, dans la serre centrale. Intitulée "Jardin moscovite", cette exposition présente une mosaïque de centaines de chrysanthèmes dans un décor de style russe. Du 13 novembre au 7 décembre.

GALERIE JASON-TEFF — (173 ouest, rue Saint-Paul, au coeur du Vieux Montréal) — "Desegni" de Giuseppe Fiore. Du 10 au 24 novembre. Cette nouvelle galerie se spécialise dans la présentation de travaux graphiques et de dessins.

GALERIE DU SIECLE — (1494 ouest, rue Sherbrooke) — Oeuvres de Claude Goulet. Jusqu'au 22 novembre.

GALERIE CLAUDE HAEFFELY (306 est, rue Sherbrooke). — Travaux de Karskaya (né en Russie, Il habite Paris). Jusqu'au 2 décembre.

GALERIE LIPPEL (2159, rue MacKay). — Exposition d'art de l'Océanie.

HOTEL WINDSOR (Salon Versailles). — Exposition d'oeuvres de 50 artistes canadiens, jusqu'au 21 novembre. Le 24, vente à l'enchère de 45 peintures et sculptures.

GALERIE CAMILLE HEBERT (370, rue Bishop). — Huiles et gravures de Guy Montpetit. Jusqu'au 25 novembre.

GALERIE LIBRE (2100, rue Crescent). — Travaux de Joyce Rose. Du 18 novembre au 1er décembre.

GALERIE NATIONALE (Ottawa). — Exposition d'artisanat allemand. Jusqu'au 29 novembre.

GALERIE JASON-TEFF (173 ouest, rue Saint-Paul). — Dessins de Giuseppe Fiore. Jusqu'au 24 novembre.

GALERIE AGNES LEFORT (1504 ouest, rue Sherbrooke). — Oeuvres de Antoni Tapies. Du 18 novembre au 1er décembre.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
JAMM
Montreal Star, Que.
November 21, 1964

871

The Art World

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.

Royal Canadian Academy 85th exhibition, to Nov. 29.

Paintings by James A. Macdonald, intaglio prints by Benita Saunders, closing tomorrow. Richard Lacroix and Jori Smith, to Dec. 6.

Stable Gallery, "Creativity Knows No Age," to Dec. 10.

ARS CLASSICA, 1454 Sherbrooke

Bowden's
NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Boxoffice (Canadian Edition)
Kansas City, Miss., U.S.A.
(Bus-Mag. Weekly)
JAMM
Monday November 23 1964

MONTREAL

M-13-M

Phil Maurice, well known industry personality and prominent sportsman, was elected president of the Sportsmen's Association of Montreal to succeed Jack Baker. The group held its 31st annual meeting held at the Berkley Hotel. Besides holding office in several athletic groups, Maurice for many years was a topflight handball player at Central YMCA, where he has been a member for over 30 years. An ardent golfer, he is a guiding light in the annual Montreal Picture Pioneers golf tournaments . . . Robert Choquette, poet and radio and television writer who is a brother of Leo Choquette, president of Theatres Laurentides, will become Canada's first consul-general at Bordeaux, France. Canada is opening two consulates-general in France. The other is at Marseilles.

"Send Me No Flowers" will open at the Westmount Theatre November 26 as a benefit premiere for the Quebec Picture Pioneers . . . Anita Lapensee, secretary to Pierre Dansereau, manager for Empire-Universal and Sovereign Films, is recuperating at home after 11 weeks in a hospital. She suffered a broken hip when she slipped and fell against the curbing as she got out of a taxi. She is now learning to walk again.

Jean Clavel, president of the Canadian Film Institute, reported excellent response at the showing of an old film classic, D. W. Griffith's "Birth of a Nation," to mark the opening of a Sixty Years of Cinema series by the National Film Theatre (Ottawa), a project of the Canadian Film Institute. Clavel said the choice of "The Birth of a Nation" was in keeping with the fact that this year the institute had become a full member of the International Federation of Films Archives . . . More than 15,000, 16mm motion pictures are available free in Canada, according to the latest edition of the Directory of Sources of Free 16mm Sponsored Films in Canada. The directory is sponsored by Crawley Films. The 32-page booklet lists 426 sources from which the 15,000 films are available. There are sources in every Canadian province. Over half the films are in color and many are in French. The directory was originally started in 1952 and has gone through six revisions. In issuing the directory, Graeme Fraser, vice-president of Crawley Films, said the continuing demand for the booklet illustrated the wide use of sponsored films in Canada.

Bill Spears of United Artists was enjoying a vacation in Florida . . . Exhibitors calling at the exchanges: Bob Johnson of the Huntingdon Theatre, Huntingdon; Romeo Couillard of the Tache and Lafontaine at Montmagny, and Jack Adelson of the Roxy and Alhambra at Ste. Agathe-des-Monts . . . France Film's St. Denis and Bijou theatres reported strong business with "Cherchez L'Idole," starring John Halliday—The Canadian National Railways central station has been equipped with a small "Movie House" on the main concourse where 16mm films are shown for the enjoyment of travelers.

The works of four French artists were studied through color movies presented by the Junior Associates of the Montreal Museum of Fine Arts. Nathan Karczmar, a director of the Canadian Museum of Films and Art, acted as commentator . . . At a "Salute to MGM" at the Montreal Cinematheque on McGill street, a press conference preceded the viewing of "A Night at the Opera."

Walter Toscanini, son of the late conductor Arturo, was in Montreal from New York with a prize possession from the archives covering the career of his father. It was a film in which Toscanini conducts his version of Verdi's "Hymn of the Nations." The film was shown at the Montreal Museum of Fine Arts. The film belongs to a collection that spans 20 years of Toscanini's career—from 1938. The collection is assembled through the 28 rooms of the Toscanini mansion in New York's Riverdale. "Hymn of the Nations" would probably emerge as one of the most valuable items of the collection.



DUCKY WONG explains to Miss Zina Herscovitch (left), co-chairman of special events, and to Miss Katherine Si how the Yon Kum, a Chinese harp invented 800 years ago, is played. The Junior Associates of The Montreal Museum of Fine Arts will present a Chinese evening in the Museum's lecture hall on Friday.

JAM Mtl Star



Admiring costumes, which will be part of the parade of costumes to be presented during the Chinese evening organized by the Montreal Museum of Fine Arts on Dec. 4 at 8.15 p.m., are Miss Zina Herscovitch, third from left, and Mrs. Alice Louie, right, co-chairmen of special events for the Junior Associates of the Montreal Museum. The Chinese evening is open to the public and tickets may be purchased by the public. Included will be exhibits of Chinese art, folk songs, dances and a Chinese fashion show of old and new costumes.

Bowden's NATIONAL PRESS CHECKING SERVICES
225 RICHMOND ST. WEST—TORONTO

Montreal Guide Mont Royal
Montreal, Que.
(Weekly. Circ. 32,000) JAM

Wednesday November 11 1964

E-13-M

Nouvelle exposition au Centre d'Art

C'est monsieur le conseiller Roméo Desjardins, maire suppléant de Montréal, qui a présidé au vernissage de l'exposition "Romualdas Bukauska", jeudi soir, 5 novembre 1964, au Centre d'Art du Mont-Royal, an-

prix également du concours de murales organisé par les Jeunes Associés du Musée des Beaux-Arts de Montréal.

Il a présenté une exposition solo à la galerie Agnès Lefort, à Montréal, en 1961, a participé au concours du



M. Roméo Desjardins

Canadien National et à la Galerie Ciurlionis à Chicago en 1964, et à plusieurs expositions de groupes à Montréal, Toronto, etc.

Voici d'ailleurs le catalogue de l'exposition.

Bowden's NATIONAL PRESS CHECKING SERVICES
225 RICHMOND ST. WEST—TORONTO

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Monday November 16 1964

Visitez l'Egypte, sans quitter Montréal

E-13-M

Cette pierre est vieille de 2,300 ans

Le Musée des Beaux-Arts de Montréal vient de se porter acquéreur d'un bas-relief en pierre rouge pesant 600 livres et provenant d'un temple égyptien qui fut érigé trois siècles avant Jésus-Christ.

M. David G. Carter, directeur du Musée, a déclaré que ce relief, gravé dans le creux, représente pour la collection d'art ancien une acquisition importante non seulement en raison de sa qualité et de ses dimensions mais aussi à cause de la rareté des meilleures oeuvres de l'art égyptien à une époque où l'on s'y intéresse beaucoup.

Exposé au Musée

Ce relief en diorite est maintenant exposé au Musée. Il appartenait à l'Iséum ou temple d'Isis, mère des dieux, de Behbet el Hagar (Behbet aux blocs de pierre).

Aujourd'hui, de ce sanctuaire en ruines, il ne reste même plus une colonne debout.

L'Iséum fut mis en chantier par Nectanébo I mais la décoration du temple, au moyen de sculptures et hiéroglyphes, fut entreprise par Nectanébo II (358-341 av. J.-C.), troisième et dernier roi de la XXXe dynastie et dernier des pharaons indigènes. Ce n'est cependant qu'à l'époque du diadoque (du IVe au IIIe siècle av. J.-C.) que les ornements furent t e r m i n é s. Chassé d'Egypte par les Perses durant la 18e année de son règne, Nectanébo II se réfugia en Ethiopie.

Offrande à Osiris

L'oeuvre du Musée s'intitule "Nectanébo II faisant une offrande à Osiris", que l'on appelait le seigneur de Behbet. Elle décrit deux scènes de sacrifice : à droite est le roi, en costume traditionnel avec une courte coiffure laissant les oreilles découvertes. Les offrandes à Osiris, que les mains tendues devaient porter, n'ont pas été gravées. Le sceptre du roi et l'inscription explicative manquent également à ce tableau.

Au-dessus du roi, à gauche, sont inscrits ses trois principaux noms et la phrase : "Celui-ci possède la stabilité, le bonheur et la santé, comme Ré, à jamais." Des deux lignes consacrées au dieu, seules les extrémités ont été préservées : "...sur son trône devant les hommes... dans la vie et la bonne fortune."

Le fragment contient en outre, sur le côté gauche, l'image du dieu Osiris et quelques caractères de l'inscription.

Du même mur ?

Ce bloc serait le voisin d'un relief appartenant au Walters Art Gallery, de Baltimore (Maryland), et les spécialistes soutiennent qu'il viendrait peut-être de la même pièce, sinon du même mur.

Les Egyptiens ont gravé ces scènes sur la diorite, qui aurait été, croit-on, transportée des lointaines carrières d'Assouan depuis la frontière sud du pays.

Selon M. Carter, le bas-relief du Musée "allie le délicat modelé des derniers temps de l'art égyptien au traitement schématique traditionnel de la forme humaine".

Le temple d'Isis de Behbet était considéré comme l'un des principaux monuments de la Basse Egypte.

Un autre relief de Behbet se trouve dans la collection du Metropolitan Museum de New York.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

JAMM
Montreal Gazette, Que.
November 30, 1964

8/11

Folklore Series

The Junior Associates of the Montreal Museum of Fine Arts have scheduled a Chinese evening Dec. 5 at 8:15 p.m. in the museum's lecture hall. The event is one in a series of folklore evenings.

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

Current Events - Montreal
Montreal, Que. JAM
(Con-Mag. Weekly. C. 9,270)

Saturday November 21 1964

M-13-M



GREY CUP

Television coverage of the "Grey Cup" final. Saturday November 28 - CBC French and English Networks. EST - 9:30 Grey Cup Parade; 12:00 Grey Cup Preview; 12:30 Pre-game Show; 1:00 Grey Cup Game.

SALON D'ARTISANAT DU QUÉBEC

Palais du Commerce, du 27 novembre au 6 décembre. Le 27 nov. - Ouverture officielle à 8:30 à partir du 28 nov. et chaque jour: de 1:00 p.m. à 11:00 p.m. (1600 rue Berri).

ART

MONTREAL MUSEUM OF FINE ARTS

Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALLERY XII: Paintings by Richard Lacroix and Jori Smith.

—STABLE GALLERY: "Creativity Knows No Age", organized by the Junior Associates of the Montreal Museum of Fine Arts - exhibition of some 30 paintings of different styles and interpretations by painters over 65. Paintings by Piamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc and Hébert.

—The 85th annual exhibition of the Royal Canadian Academy of Arts featuring nearly 200 paintings, sculptures and architectural photos will also be staged at the museum until Nov. 26.

BONSECOURS GALLERY

To end of November: Paintings, sculptures, enamels by Canadian artists. (363 St. Paul St. E., 861-3151).

CENTRE D'ART DE L'ÉLYSÉE

Mario Merola, illuminated bas-reliefs. (35 Milton St. W.)

CONTINENTAL GALLERIES

Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

DOMINION GALLERY

Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including Brianchon, Campigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, 845-7471. Open daily 9 a.m. to 5:30 p.m. Closed Sunday.

GALERIE AGNES LEFORT

Until Nov. 22, paintings by Claude Goulet. Nov. 18 to Dec. 1, - Litographies by Antoni Tapies. Daily 10:00 a.m. to 6:00 p.m., Wed. eve. 8:00 to 10:00 p.m. Sunday 2:00 to 5:30 p.m. (1504 Sherbrooke St. W., 932-0072).

GALERIE CAMILLE HEBERT

Until November 25: William Ronald, oil and Gouache paintings: 10:30 a.m. - 5:30 p.m. daily except Sunday. Wed. eve. 8 - 10 p.m. (2075 Bishop St. 849-9931).

GALERIE DRESDNERE

Retrospective of figurative drawings by Harold Town (1949 - 1963). Open daily 10 a.m. to 5:30 p.m. (2170 Crescent St., 844-2246).

GALERIE HENAUT

To end of November. Artists of the Gallery. (1430 Sherbrooke St. W., 842-4513).

GALERIE LIBRE

Nov. 18 to Dec. 1: Enamels and sculptures by Rose. Daily 11:00 a.m. to 6:00 p.m., Wed. eve. 8:00 to 10:00 p.m. (2100 Crescent, 288-6080).

LIPPEL GALLERY

Oceanian Art, primitive art. (2159 Mackay St., 842-6369). Daily from 11 to 6:00 p.m., Wed. eve. 7:30 to 9:30 p.m.

GALERIE MARTIN

Artists of the Gallery. One rare painting by Chevalier Antoine Falardeau, painted in Italy in 1854. Exhibition of enameled sculptures by Claire Cadet. Daily 9 - 5:30 except Sundays. Wed. until 9 p.m. (1380 Sherbrooke St. W., 845-2062).

GALERIE MORENCY

Exhibition of Canadian artists including Suzor Coté, Georges Delfosse, Emile Dyonnet, J. C. Franchere, Henri Julien, Ulric Lamarche, Emile Vezina, from Nov. 7 to 30. (1564 St. Denis St., 845-6894).

WADDINGTON GALLERIES

Sculptures, ceramics and bronze by Hanni Rothschild. Nov. 18 to Dec. 2. Daily 9:30 a.m. to 5:30 p.m., Wed. eve. 7:30 to 10:00 p.m. (1456 Sherbrooke St. W., 844-5455).

MOUNT ROYAL ART CENTRE

Romualdas Bukauskas paintings, joint presentation of the Provincial Museum and the Montreal parks recreation. Open 1 to 7 p.m. daily. (Camillien-Houde Parkway circle).

SHERATON-MOUNT ROYAL HOTEL

To Nov. 23 - Irene Shaver Exhibition. Oil paintings. (Peel St. and Burnside).

WALTER KLINKHOFF GALLERY

Krieghoff and the early Canadians, Group of Seven and their contemporaries, master drawings. French paintings. (1200 Sherbrooke St. W., 288-7306).

SPORT

HOCKEY

Nov. 28 - Montreal Canadiens host the Boston Bruins. (Montreal Forum, 2313 St. Catherine St. W., 932-6131).

RACING

Until December 16th, harness racing at Blue Bonnets, 7440 Decarie Blvd. at Jean Talon, every night at 8:15 except Sunday. General admission $1.00, Club House $2.50. Ladies admitted free on Wednesday night. Excellent dining room "Le Centaure".

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

Le Petit Journal JAM
Montreal, Que.
(Week-End. Circ. 269,350)

Sunday November 15 1964

En r'montant la rue Sainte-Catherine...

O-13-M par Conrad Bernier

● La version anglaise du roman de Gilles Marcotte, **LE POIDS DE DIEU**, a été lancée simultanément, cette semaine, aux Etats-Unis et au Canada, par Vanguard Press et The Copp Clark Publishing Co. Ltd. **LE POIDS DE DIEU** avait d'abord été publié en France. L'auteur est directeur du magazine littéraire au quotidien **LA PRESSE**. — M. Georges Valade, député conservateur aux Communes, quittera Montréal au début de la semaine prochaine pour un voyage d'un mois en Orient. — Les publicistes Bob Syracuse et Bernard Turgeon entreprendront, en janvier 1965, un voyage d'un mois en Espagne et au Portugal. — Virgil Gheorghiu, l'auteur de **LA VINGT-CINQUIEME HEURE**, reviendra à Montréal dans quelques mois. — Un colossal défilé de modes aura lieu le 26 novembre au Centre de la Fraternité des policiers de Montréal, avec comme mannequins les charmantes épouses d'une centaine de nos policiers. Pour celles-ci, ce défilé de modes sera le couronnement d'un cours de personnalité qu'elles suivent depuis quelques mois chez Mme René Chumack.

● Eh oui ! malgré les campagnes massives menées contre l'usage de la cigarette, 510 billions de cigarettes ont été fumées aux Etats-Unis en 1963, et tout laisse prévoir que ce record sera battu en 1964. — M. Bona Arsenault, secrétaire de la Province, a une opinion bien précise sur le film JEUNESSE, ANNEE ZERO, présenté à un récent congrès de la Fédération libérale du Québec. "Ce film, pense-t-il, donne une image complètement fausse de notre jeunesse !" — Bernard Geoffrion, qui redoutait un accueil un peu froid de la part des amateurs de hockey de la Vieille Capitale, se déclare absolument enchanté : "Ces Québécois sont délicieux ! Et ils connaissent bien le hockey ! C'est un ravissement de vivre ici !" —



J. Béliveau
. . . la pipe !



G. Valade
. . . en Orient



G. Marcotte
. . . traduit !



P. Gérin-Lajoie
. . . un film !

Croyez-le ou pas, la mode du "toupet" devient de plus en plus populaire chez les Montréalais qui souffrent de calvitie. Un perruquier de la Métropole prétend que plus de 6,000 Montréalais (voyageurs de commerce, agents d'assurances, avocats et artistes) portent maintenant un "toupet".

● C'est à compter du 13 que se tiendra en l'Ecole des arts appliqués l'exposition des lauréats des concours artistiques de la Province. M. Guy Frégault assistera au vernissage de cette exposition qui se prolongera jusqu'au 20 novembre. — Les Jeunes Associés du Musée des Beaux-Arts de Montréal présentent une exposition d'artistes âgés de 65 ans et plus, dont la plupart sont encore vivants. L'exposition se terminera le 10 décembre. — La chanteuse Pauline Julien a attiré un public nombreux et enthousiaste, cette semaine, à la Comédie-Canadienne. — Michel Louvain demeure le meilleur "vendeur" de disques chez nos jeunes chanteurs. — Un journaliste de la Métropole exposera bientôt à un groupe d'artistes montréalais un projet de film sensationnel susceptible de révolutionner, voire de renflouer, une fois pour toutes, l'industrie du cinéma dans la Belle Province.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
JAMM
Montreal Gazette, Que.
December 1, 1964

871

Chinese Folklore

The Junior Associates of the Montreal Museum of Fine Arts will hold a Chinese evening Dec. 4, at 8.15 p.m. in the Museum's Lecture Hall.

One of a series of folklore events which JAMM has presented in recent years, Chinese students, church groups and clubs will participate, recounting folk tales and demonstrating various arts.

William Sung, a student of architecture here, will show the basic techniques of modern Chinese art, using the traditional black ink and rice paper. Mr. Sung came here from Hong Kong four years ago and some of his works are on display at a west-end restaurant.

Katherine Si will sing two Chinese folk songs, one traditional and one contemporary, in the Mandarin dialect. Ducky Wong will play the Yon Kum, a Chinese harp. This instrument is played with bamboo rods and dates back 800 years to the Sung Dynasty.

Other musical events will include Chinese flag dances, perform in costume by children from the Chinese Presbyterian Church, and the lantern and sleeve dances performed to music by girls from the Chinese Catholic Mission. The latter dance emphasizes the artistic use of the long sleeves on the dancers' costumes. The Kuomintong, a Chinese boys' club, will perform the dragon dances to the sound of drums.

The history of dress in China will be recounted in a fashion show produced by the Chinese Presbyterian Church. Mrs. David Kwong will give a commentary on historical and modern costumes worn by persons of state and fortune.

le devoir, SIX dec 11

théâtr

le bruit de la ville

ACOUSTIQUE

Joan Sutherland qui a obtenu un triomphe, mardi dernier, Place des Arts, a dit à Antone Dolline que cette salle était, sur le plan acoustique, très supérieure au Lincoln Center et au Covent Garden de Londres. Un bel hommage et nullement sollicité .

LA FEMME IMAGISTE

L'apport des artistes féminins du Québec a l'art canadien sera démontré lors d'une exposition qui aura lieu au Musée des Beaux-Arts, du 15 décembre au 21 janvier, dans la galerie de l'Etable. Peintures, sculptures, tapisseries et dessins. "La Femme imagiste", titre de l'exposition, souligne l'évolution de l'art du côté des femmes-peintres depuis le début du siècle.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jane
Montreal Gazette, Que.
December 11, 1964

871

Accent To Go On Quebec

An exhibition surveying the contribution of women Quebec artists will be staged at The Montreal Museum of Fine Arts Dec. 15-Jan. 21.

The exhibition, including paintings, drawings, sculpture and tapestries, was organized by the Junior Associates and will be shown in the Museum's Stable Gallery.

Called "La Femme Imagiste", the exhibition covers the period beginning with the turn of the century, through the Comité Charlevoix painters, the Beaver Hall group and contemporary work.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jane
Montreal Star, Que.
December 11, 1964

871

Museum Will Display Work of Quebec Women

An exhibition surveying the contribution of female Quebec artists will be held at The Montreal Museum of Fine Arts from Dec. 15 to Jan. 21.

The exhibition, including paintings, drawings, sculpture and tapestries, was organized by the Junior Associates and will be shown in the Museum's Stable Gallery.

Called "La Femme Imagiste", the exhibition covers the period beginning with the turn of the century, through the Comté Charlevoix painters, the Beaver Hall group and contemporary work.

André Tasso, who organized the exhibition, said artists represented will include Marie Cécile Bouchard, Prudence Heward, Micheline Beauchemin, Ann Kahane, Rita Letendre, Tobie Steinhouse, Kittie Bruneau, Louise Scott and Lise Gervais.

Many of the works will be exhibited publicly for the first time.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jane
Le Petit Journ., Montreal, P.Q.
December 6, 1964

871

Les exp

Musée des Beaux-Arts

GALERIE DE L'ETABLE. — "Génie n'a pas d'âge". Jusqu'au 10 décembre.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Jane
Montreal Gazette, Que.
December 11, 1964

871

Women Painters Exhibiting Here

An exhibition surveying the contribution of Quebec's women artists is to be held at the Montreal Museum of Fine Arts Dec. 15-Jan. 21.

Among artists to be represented are Marie Cecile Bouchard, Prudence Heward, Micheline Beauchemin, Ann Kahane, Rita Letendre, Tobie Steinhouse, Kittie Bruneau, Louise Scott and Lise Gervais.

Canadian Press Clipping Service

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

Jan
Montreal Gazette, Que.
December 14, 1964

871

Mayor's Wife To Open Show

Mrs. Jean Drapeau, wife of the Mayor of Montreal, is to be guest of honour at the opening tonight at 8.30 o'clock of the exhibition "La Femme Imagiste" at the Stable Gallery of the Montreal Museum of Fine Arts.

The exhibit, organized by the Junior Associates, features some 40 works by women painters and sculptors of the province.

Many of the paintings, which cover work from the turn of the century to the present, are from private collections and have never been shown publicly.

Among the artists are the Bouchard sisters, Comté Charlevoix, Prudence Heward of the Beaver Hall group, Micheline Beauchemin and Ann Kahane.

The exhibit will be open to the public from Dec. 15 to Jan. 21.

Museum Presents Christmas Music

An evening of Christmas music will be presented tomorrow night in the foyer of the Montreal Museum of Fine Arts, sponsored by the museum's Junior Associates.

The choirs of Collège Stanislas, St. Andrew and St. Paul Church and Temple Emanu-El will participate.

Soloists will be soprano Betty Calderisi, baritone Albert Donald and three students of the Vincent d'Indy School of Music. Edna Marie Hawkin, well known Montreal teacher, will accompany the soloists.

The public is invited and curtain time is 8:15 p.m.

Le Mtl Star
dec. 16

Museum Plans Song Evening

The Montreal Museum of Fine Arts Junior Associates plan an evening of Songs of the Season Thursday at 8:15 p.m. in the museum's foyer. The choirs of College Stanislas, St. Andrew and St. Paul Church and Temple Emanu-El are to participate.

Jamm

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

Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday December 2 1964

Chinese Evening

O-13-M

The Junior Associates of The Montreal Museum of Fine Arts will hold a Chinese evening Friday, Dec. 4, at 8.15 p.m. in the Museum's Lecture Hall. It will be open to the general public with a $1 admission charge.

One of a series of folklore events which JAMM has presented in recent years, Chinese students, church groups and clubs wil participate, recounting folk tales and demonstrating various arts.

William Sung, a student of architecture here, will show the basic techniques of modern Chinese art, using the traditional black ink and rice paper. Mr. Sung came here from Hong Kong four years ago and some of his works are on display at a west-end restaurant.

Miss Katherine Si will sing two Chinese folk songs, one traditional and one contemporary, in the Mandarin dialect. Ducky Wong will play the Yon Kum, a Chinese harp. This instrument is played with bamboo rods and dates back 800 years to the Sung Dynasty.

Other musical events will include Chinese flag dances, performed in costume by children from the Chinese Presbyterian Church, and the lantern and sleeve dances performed to music by girls from the Chinese Catholic Mission. The latter dance emphasizes the artistic use of the long sleeves on the dancers' costumes. The Kuomintong, a Chinese boys' club, will perform the dragon dances to the sound of drums.

The history of dress in China will be recounted in a fashion show produced by the Chinese Presbyterian Church. Mrs. David Kwong will give a commentary on historical and modern costumes worn by persons of state and fortune.

Canadian Press Clipping Service

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

Jamm
Metro Express
Montreal, Que.
December 3, 1964

Soirée de folklore au Musée vendredi

871

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une soirée de folklore intitulée "Connaissance de la Chine", vendredi, à 8h.15 du soir, dans la salle de conférences du Musée. Le public est invité à cette représentation et l'entrée sera de $1. On pourra se procurer des billets au Musée le soir du spectacle.

Cette soirée fait partie d'une série de spectacles folkloriques organisés par les Jeunes Associés au cours des dernières années Le folklore et les divers arts de la Chine seront retracés et illustrés par des étudiants, des groupes religieux et d'autres organismes chinois.

M. William Sung illustrera les techniques fondamentales de la peinture moderne chinoise en se servant de l'encre de Chine et du papier de riz qui demeurent les moyens traditionnels. M. Sung, qui est venu de Hong Kong il y a quatre ans, poursuit ici ses études en architecture. Certaines de ses toiles sont exposées dans un restaurant de l'ouest de la ville.

Mlle Katherine Si interprêtera deux chansons, en dialecte mandarin, extraites du folklore chinois. M. Ducky Wong jouera du Yon Kum, une harpe remontant à la dynastie des Sung, il y a environ 800 ans, et qui se joue avec des bâtonnets de bambou.

Le programme comprendra aussi des danses, notamment les danses du drapeau exécutées par les enfants de l'Eglise presbytérienne chinoise et les danses de la lanterne et de la manche, exécutées par les jeunes filles de la mission catholique chinoise.

CHANTS

Les Jeunes Associés du Musée des Beaux-Arts contribueront encore cette année à l'atmosphère de joie des Fêtes en présentant leur soirée "Chants de la Saison" le 17 décembre, à 20 h. 15, au Musée. Cette manifestation groupera les chorales du collège Stanislas, de l'église St. Andrew & St. Paul et du temple Emmanuel, Mme Betty Calderisi, M. Albert Donald de même que trois élèves de l'école de musique Vincent d'Indy. Mme Edna Hawkin accompagnera les solistes.

Le devoir dec 16

"Sous les toits de Paris" au Musée des Beaux-Arts

"Sous les toits de Paris", le premier film parlant écrit et dirigé par René Clair, sera présenté ce soir dans la salle de conférence du Musée des Beaux-Arts. Il y aura deux représentations, à 18 h. 30 et 20 h. 30. L'entrée est libre.

Ce film de 83 minutes, qui a été réalisé en 1929-30, nous montre l'univers de René Clair : le Paris des faubourgs pauvres, aux rues étroites et aux artisans besogneux, la midinette et le chanteur de rues dont les amours sont contrariées par un mauvais garçon. Dans ce cadre, qui n'est jamais poussé au noir, s'épanouit la fleur bleue faubourienne, la chanson et son refrain populaire.

L'interprète principal est Albert Préjean.

Journaliste et critique de films avant de devenir lui-même réalisateur, René Clair s'est attaché, dans des films comme "Sous les toits de Paris," "Le Million," "Quatorze juillet," "La Beauté du diable" et d'autres, à décrire la réalité quotidienne avec humour, sentiment et poésie.

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

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Thursday December 3 1964

CHINE W-13-M

Les jeunes associés du Musée des Beaux-Arts de Montréal présenteront une soirée de folklore intitulée "Connaissance de la Chine", demain à 20 h. 15, dans la salle de conférences du Musée. Le public est invité à cette représentation et l'entrée sera de $1. On pourra se procurer des billets au Musée le soir du spectacle.

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

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Friday December 4 1964

O-13-M



Mme Alice Louie (gauche) et Mlle Michelle Riopel, présidente du comité de publicité, admirent les costumes utilisés pour la danse des Drapeaux qui fait partie de la soirée folklorique chinoise présentée aujourd'hui par les Jeunes Associés du Musée des Beaux-Arts.

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

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)

Monday December 7 1964

Parade de modes . . . chinoises au musée de Beaux-Arts

O 13-M



La colonie chinoise de Montréal, comprenant des participants des universités McGill et Sir George William, du collège Loyola, de la mission catholique chinoise, de l'église presbytérienne chinoise et de l'Association Kuo Miw Tong, ont présenté au Musée des Beaux-Arts leurs plus belles danses folkloriques et les plus beaux costumes d'apparat portés anciennement ou actuellement en Chine. Cette soirée était organisée par les jeunes associés du musée et des divers groupes mentionnés ci-haut, dont l'une des responsables est Mlle Maureen Jue.

(Photo "Dimanche-Matin" par Georges Davin)

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

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Tuesday December 1 1964

CONNAISSANCE DE LA CHINE AU MUSÉE DES BEAUX-ARTS

O 13-M

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une soirée de folklore intitulée "Connaissance de la Chine", le vendredi 4 décembre, à 8 h. 15 du soir, dans la salle de conférences du Musée. Le public est invité à cette représentation et l'entrée sera de $1. On pourra se procurer des billets au Musée le soir du spectacle.

Cette soirée fait partie d'une série de spectacles folkloriques organisés par les Jeunes Associés au cours des dernières années. Le folklore et les divers arts de la Chine seront retracés et illustrés par des étudiants, des groupes religieux et d'autres organismes chinois.

M. William Sung illustrera les techniques fondamentales de la peinture moderne chinoise en se servant de l'encre de Chine et du papier de riz qui demeurent les moyens traditionnels. M. Sung, qui est venu de Hong Kong il y a quatre ans, poursuit ici ses études en architecture. Certaines de ses toiles sont exposées dans un restaurant de l'ouest de la ville.

Mlle Katherine Si interprétera deux chansons, en dialecte mandarin, extraites du folklore chinois. M. Ducky Wong jouera du Yon Kum, une harpe remontant à la dynastie des Sung, il y a environ 800 ans, et qui se joue avec des bâtonnets de bambou.

Le programme comprendra aussi des danses, notamment les danses du drapeau exécutées par les enfants de l'Eglise presbytérienne chinoise et les danses de la lanterne et de la manche, exécutées par les jeunes filles de la mission catholique chinoise. Le Kuomintong, un organisme qui groupe des garçons, exécutera la danse du dragon, bien connue dans le monde entier.

Enfin, l'histoire du costume en Chine, des origines à nos jours, sera retracée grâce à un défilé présenté par l'Eglise presbytérienne chinoise qui permettra d'admirer la somptuosité et le faste des costumes des hommes d'état et des familles opulentes. Mme David Kwong fera les commentaires.

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

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)

Saturday December 5 1964

M-13-M

EXPOSITION DE PHOTOGRAPHIE
Sous les auspices du service des parcs de la ville de Montréal. L'exposition réunit 93 photographies de 35 exposants. Jusqu'au 27 décembre. (Centre récréatif Maisonneuve, 3000 rue Viau).

BOTANICAL GARDEN
Until December 7th, Exhibition of a "Moscow Garden" featuring a mosaic of hundreds and hundreds of chrysanthemums against the background of a Moscow skyline including the outline of St. Basil's Cathedral. From Nov. 13 to Dec. 7 (Botanical Garden, corner of Sherbrooke St. and Pie IX Blvd.).

ART

MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—STABLE GALLERY: Until December 10 - "Creativity Knows No Age", organized by the Junior Associates of the Montreal Museum of Fine Arts - exhibition of some 30 paintings of different styles and interpretations by painters over 65. Paintings by Plamondon, Carr, Watson, Harris, Lismer, Fortin, Leduc and Hébert.

—GALLERY XII: Until Dec. 6, paintings by Richard Lacroix and Jori Smith.

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

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)

Saturday December 12 1964

M-13-M

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

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—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Jusqu'au 5 janvier, Exposition de la Société canadienne des peintres graveurs.

"Croquis de Costumes Shakespeariens" - Jusqu'au 31 décembre.

Film d'art
Salle des conférences - "Sous les toits de Paris", de René Clair. Mercredi le 16 décembre à 6:30 et 8:30 p.m.

COIN DES ARTS
C.N.R. CENTRAL STATION
Exhibtion of paintings by Paul André and Connie Nucci. December 1 to 31st.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

DOMINION GALLERY
Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including Brianchon, Campigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, 845-7471. Open daily 9 a.m. to 5:30 p.m. Closed Sunday.)

GALERIE AGNES LEFORT
"Pre-Columbian Sculptures"; "English Brass Rubbings"; "European Master Etchings". Exhibition - until Dec. 31. (1504 Sherbrooke St. W., 932-8620).

Current Events
December 26

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Jusqu'au 5 janvier, Exposition de la Société canadienne des peintres graveurs.

"Croquis de Costumes Shakespeariens" - Jusqu'au 31 décembre.

—GALERIE CARTIER: Housed in the original stone home of Montreal's first Mayor, Jacques Viger. Objets d'art recalling early French-Canada—the era of the first settlers. (177 Saint-Paul St. West).

COIN DES ARTS
C.N.R. CENTRAL STATION
Exhibtion of paintings by Paul André and Connie Nucci. December 1 to 31st.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

DOMINION GALLERY
Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including Brianchon, Campigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, 845-7471. Open daily 9 a.m. to 5:30 p.m. Closed Sunday.)

GALERIE AGNES LEFORT
"Pre-Columbian Sculptures"; "English Brass Rubbings"; "European Master Etchings". Exhibition - until Dec. 31. (1504 Sherbrooke St. W., 932-8620).

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ottawa Le Droit, Ont.
December 3, 1964

8 71

LA VIE ARTISTIQUE

Le rideau se lève . . .

par Edgard Demers



En dépouillant le courrier et lisant les communiqués en provenance d'un peu partout

Mercredi, nous regardions à CBOT une télémission destinée à la femme. John Fish y faisait l'analyse de l'opérette "Song of Norway", une présentation de l'Orpheus qui l'a déçu dans son ensemble, et de la production "Passion and Destiny", un divertissement shakespearien conçu et monté par Tony Van Bridge, qui ne l'a pas enthousiasmé plus que l'auteur de ces lignes.

Comme nous l'avons déjà dit, "Passion and Destiny" laisse beaucoup à désirer. Aussi, la réputation et des Canadian Players et de la Fondation théâtrale d'Ottawa, les commanditaires locaux, en souffrira comme résultat. A bien y penser les hauts et les bas semblent à l'ordre du jour chez les Canadian Players si l'on tient compte des productions jouées à Ottawa ces dernières années.

En effet, certaines années, les Canadian Players présentent des productions de grande qualité. Certaines autres, rien ne va plus.

Il y a de l'espoir, donc, dans la nouvelle que Marigold Charlesworth et Jean Robert viennent d'être nommées directrices artistiques des Canadian Players. Elles étaient responsables auparavant du "Red Barn Theatre". Ces deux femmes de théâtre assument leurs fonctions depuis le 1er décembre.

Le président des Canadian Players, M. Carl B. French, s'est dit "extrêmement heureux" lorsque Mlles Charlesworth et Roberts ont accepté de s'occuper du côté artistique de la compagnie. Avec M. Tom Hendry comme administrateur, il sera possible d'organiser, non seulementt une saison bien remplie, mais plusieurs saisons à l'avance.

En somme, dorénavant les Canadian Players suivront une politique bien déterminée.

"Cindy-Ella "

Le chant du cygne de Marigold Charlesworth et Jean Roberts comme producers au "Red Barn Theatre" sera "Cindy-Ella", une nouvelle version musicale de l'histoire de Cendrillon. La première aura lieu, le 10 décembre, au "Central Library Theatre" de Toronto. Phyllis Marshall tient la vedette.

Montréal

Le vendredi 4 décembre, au Musée des Beaux-Arts de Montréal, soirée de danses de folklore, une présentation des Jeunes associés, sous le titre de "Connaissance de la Chine".

Las Vegas

Le publicitaire Wayne Redd, de l'hôtel Riviera de Las Vegas, a commencé à nous faire parvenir des communiqués. Voici donc ce qui se passe présentement à cet établissement.

Eddie Bracken, l'ancienne étoile de l'écran, y joue présentement une version pour cabaret de "A Funny Thing Happened on the Way to the Forum"... "Tokyo By Night", la revue à succès de Raoul Appel a des offres d'entreprendre une tournée à Hong-Kong, en Espagne, en France et en Allemagne...

L'étoile du tour de chant populaire, Eddie Fisher, prendra l'affiche le 21 décembre, à l'hôtel Riviera. Il y sera pour 35 jours.

New York

A partir du samedi 5 décembre et tous les samedis par la suite jusqu'au printemps, les radiophiles pourront entendre directement de la scène du Metropolitan Opera de New York l'opéra du jour. Cette semaine, à 2 heures, "Lucia di Lammermoor", avec Joan Sutherland dans le rôle-titre. Les autres chanteurs principaux sont Nicolae Herlea et Sandor Konya.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Quebec L'Action
Quebec, Que.
(Daily, Circ. 45,243)
Friday December 11 1964

1

Apport d'artistes féminins du Québec à une expo au Musée des Beaux-Arts

8-13-64

L'apport des artistes féminins du Québec à l'art canadien sera démontré lors d'une exposition qui aura lieu au Musée des Beaux-Arts de Montréal du 15 décembre au 21 janvier.

Cette exposition de peintures, sculptures, tapisseries et dessins a été organisée par les Jeunes Associés du Musée et elle se tiendra dans la galerie de l'Etable.

"La Femme imagiste", titre de l'exposition, souligne l'évolution de l'art du côté des femmes-peintres depuis le début du siècle, en passant par l'époque du Comté Charlevoix et du groupe "Beaver Hall" jusqu'à la période contemporaine, à laquelle appartiennent la plupart des oeuvres.

Le responsable de l'exposition, M. André Tasso, a indiqué que des oeuvres de Marie-Cécile Bouchard, Prudence Heward, Micheline Beauchemin, Ann Kahane, Rita Letendre, Tobie Steinhouse, Kittie Bruneau, Louise Scott et Lise Gervais seront présentées au public à cette occasion.

Plusieurs de ces oeuvres seront exposées pour la première fois.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Metro Express
Montreal, Que.
December 12, 1964

Exposition d'oeuvres d'artistes féminins

871

L'apport des artistes féminins du Québec à l'art canadien sera démontré lors d'une exposition qui se poursuivra au Musée des Beaux-Arts de Montréal jusqu'au 21 janvier.

Cette exposition de peintures, sculptures, tapisseries et dessins a été organisée par les Jeunes Associés du Musée et elle se tiendra dans la galerie de l'Etable.

"La Femme imagiste", titre de l'exposition, souligne l'évolution de l'art du côté des femmes-peintres depuis le début du siècle, en passant par l'époque du Comté Charlevoix et du groupe "Beaver Hall" jusqu'à la période contemporaine, à laquelle appartiennent la plupart des oeuvres.

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Quebec Chronicle-Telegraph
Quebec
December 11, 1964

871

Women Only On The Line

Paintings, drawings, sculpures and tapestries by the province's women artists will make up an exhibition at the Montreal Museum of Fine Arts Dec. 15 to Jan. 21.

The exhibition, called La Femme Imagiste, covers the period beginning at the turn of the century and continuing to the present day.

The artists represented in the collection include Marie Cecile Bouchard, Prudence Heward, Micheline Beauchemin, Ann Kahane, Rita Letendre, Tobie Steinhouse, Kittie Bruneau, Louise Scott and Lise Gervais.

Many of the works have never been exhibited publicly.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Photo-Journ., Montreal, P.Q.
December 13, 1964

8-71

les expos

Musée des Beaux-Arts

GALERIE DE L'ETABLE. — Femmes peintres du Québec. Du 14 décembre au 21 janvier.

RETROSPECTIVE J.B. BARNSLEY (1861-1929). — Peintures à l'huile, aquarelles et dessins. Du 17 décembre au 24 janvier.

GALERIE XII. — Exposition de la Société canadienne des peintres et graveurs. Du 16 décembre au 5 janvier.

CROQUIS ET COSTUMES SHAKESPEARIENS. — Choix de 40 croquis de costumes prêtés par la Stratford Shakespearean Festival Foundation of Canada. Jusqu'au 31 décembre.

Mtl Star dec. 26

"La Femme Imagiste"

The Women Painters Of Quebec

By Michael Ballantyne

I GREW up with a painting by one of the Des Clayes sisters. It was the head of a gentle old horse and it hung in one of the bedrooms of my grandparents' house in Dorval. Not really a very exciting piece of work but it had a pleasant, barnyard charm and I know that it was the first time I ever bothered to look at a painting to see who the artist was. Until I went to see the exhibition at the Stable Gallery of the Montreal Museum of Fine Arts the other day, however, I don't think that I'd seen or heard of a Des Clayes for at least twenty years.

Entitled *La Femme Imagiste* and organized by the Junior Associates of the museum, the exhibition is open to January 21 so there is still plenty of time to see what it is, in fact, one of the most attractive little shows on the current art calendar.

What the exhibition offers is a nutshell view of Quebec's feminine painters from the early days of the Bouchard sisters—Edith, Marie and Marie Cecile—from Charlevoix county, through the Beaver Hall group—Nora Collyer, Prudence Heward and others—of the 1920s and carrying right up to the present day with canvases by Maltais, Gervais, Bergeron and Letendre. There is a sprinkling of sculpture but the main emphasis is on the female as painter.

APART FROM anything else, of course, the Stable Gallery makes a pleasant place to visit at any time and it has been the scene of a wide variety of interesting exhibitions since it opened six or seven years ago.

You can get to the gallery directly from the main museum building and there are no traces of its former, horsy environment apart from the high wood timbers and the plain brick walls which set off the paintings vividly. I saw *La Femme Imagiste* under ideal circumstances. There was hardly anyone else in the gallery and I was able to sit at a table, drink a cup of coffee (they operate a little snack counter in a corner of the gallery) and have a nice leisurely look around. But I must admit that the show deserves a good deal more attention than my solitary presence would indicate and I hope it gets it.

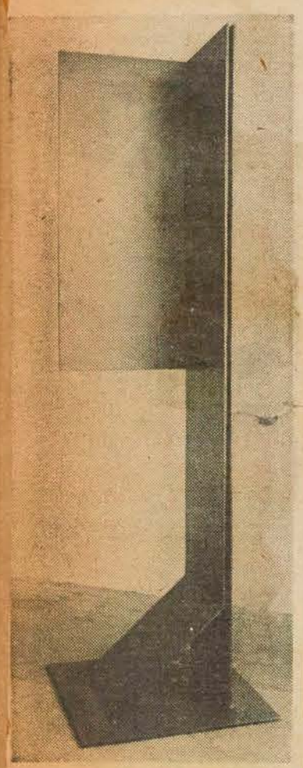
There are just two works by the Des Clayes ladies, Gertrude and Alice, one a straightforward portrait (by Gertrude) of the Duke of Connaught, uniformed and moustached, and by Alice a much smaller, more delicate picture, *Le Retour du Tombereau*, a tiny watercolor of considerable charm. (I can't remember which sister painted the horse.)

A more primitive style marks the work of the Bouchards, very gaily painted scenes of country life at the turn of the century, pictures of houses, landscapes, people going about their daily routine. They lived in a bright, untroubled world and they recorded it faithfully.

If we take things more or less chronologically, there is a handsome roofscape by H. Mabel May ("View from My Studio") painted in 1917, a beautifully shaped composition in muted, smoky tones. It hangs immediately beside one of Marcelle Maltais' large color-drenched oils painted only last year and the contrast couldn't be more striking. Indeed if there is one impression that lingers in the mind and eye, it is the feeling of exuberance, vitality and excitement that artists like Maltais, Lise Gervais and Suzanne Bergeron—to name three contemporaries—share.

Exuberance and a sense of humor, too, in Luba Genush's box-like assembly of toy engines and pasted-down photographs which teaches us that "Reproduction is an Art" and also suggests "Let's Save Our Children's Lives." Or look at Audrey Taylor's ingenious statue of "Pharaoh" made from an ironing board or Anne Kahane's "Shivering Boy" hugging himself in very real discomfort. Françoise Sullivan's "Supermarket," two welded vee-shapes painted in brilliant red, orange and blue, rounds out the sculpture.

There is a splendid portrait of Prudence Heward by Lillias Torrance Newton whom I have always thought to be one of the finest portrait painters Canada has produced (some readers may have seen examples this summer at the "Faces of Canada" exhibition which Alan Jarvis put on at the Stratford Festival) but I wish I could feel as enthusiastic about her subject. Prudence Heward is represented by a large painting of a bare-breasted Negress peering through the jungle undergrowth but try as I may, I cannot really warm to her work. More satisfying was a sumptuous pink nude by Jori Smith stretched out lazily on a sofa, a picture which seemed to be full of sunshine and happiness, and Jeanne Rheaume's "Un Coin du Studio", a more subdued equally satisfying painting. And impossible not to be cheered up by Kittie Bruneau's gaudy "L'Oiseau qui chante" stretching its crazy-quilt wings against a bright orange background.



Robert Murray: "Chief," painted steel, 7 ft. high, 1964. A Canadian living in New York, Mr. Murray's sculpture is exhibited in the 1964 Whitney Annual there.

Canadian Press Clipping Service

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

Ottawa Le Droit, Ont.
December 14, 1964

L'apport de la femme à l'art au Québec

L'apport des artistes féminins du Québec à l'art canadien sera démontré lors d'une exposition qui aura lieu au Musée des Beaux-Arts de Montréal du 15 décembre au 21 janvier. Cette exposition de peintures, sculptures, tapisseries et dessins a été organisée par les Jeunes associés du Musée et elle se tiendra dans la galerie de l'Etable.

"La femme imagiste", titre de l'exposition, souligne l'évolution de l'art du côté des femmes-peintres depuis le début du siècle, en passant par l'époque du Comté Charlevoix et du groupe "Beaver Hall" jusqu'à la période contemporaine, à laquelle appartiennent la plupart des oeuvres.

Le responsable de l'exposition, M. André Tasso, a indiqué que des oeuvres de Marie-Cécile Bouchard, Prudence Heward, Micheline Beauchemin, Ann Kahane, Rita Letendre, Tobie Steinhouse, Kittie Bruneau, Louise Scott et Lise Gervais seront présentées au public à cette occasion.

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Bowden's (npc) NATIONAL PRESS CHECKING SERVICES
996 RICHMOND ST. WEST—TORONTO

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)
Jamm

Sunday December 13 1964

Au Musée

L'évolution de l'art du côté des femmes-peintres

9-13-M

L'apport des artistes féminins du Québec à l'art canadien sera démontré lors d'une exposition qui aura lieu au Musée des Beaux-Arts de Montréal du 15 décembre au 21 janvier.

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Une expo à voir pendant les vacances :

La femme imagiste

Trente-cinq femmes peintres du Québec exposent présentement à la Galerie de l'Etable du Musée des Beaux-Arts de Montréal. Cette exposition qui sera présentée au public jusqu'au 21 janvier prochain, de 10 hres du matin à 5 hres du soir tous les jours (le dimanche de 2 hres à 5 hres — et le mercredi jusqu'à 10 heures du soir) a été organisée grâce à l'initiative des jeunes associés du musée.

Il s'agit d'une rapide rétrospective de la peinture exécutée par des femmes, au Québec, depuis 1900. Vous y verrez tout aussi bien des tapisseries récentes de Micheline Beauchemin que des marionnettes de Micheline Legendre et des peintures du groupe Beaver Hall comprenant Ann Savage, Nora Collyer, Lilias Torrance Newton, Ethel Seath et Sarah Robertson. Nous y avons découvert une toile magnifique de Marcelle Ferron et un amusant montage de Françoise Sullivan, intitulé "super market". En fait, tous les noms les plus prestigieux de la peinture canadienne exécutée par des femmes y sont représentés : Anne Kahane, H. Fauteux-Massé, Edith Bouchard, Lise Gervais, Berthe des Clayes, Caserman-Roth, Tobie Steinhouse, Rita Letendre, etc.

La Galerie de l'Etable vous offre également l'avantage de prendre un léger repas dans une ambiance fort sympathique. Pourquoi n'y amèneriez-vous pas les enfants ? Ils seront ravis d'y découvrir les marionnettes et certaines pièces architecturales tout en dégustant un gâteau et vous pourrez, de votre côté, admirer le travail magnifique d'autres femmes.

S. C.



Trois jeunes associés du Musée des Beaux-Arts, de g. à d. Mary Home, organisatrice de l'expo, André Tasso, co-président des expositions et Yolanda Schaefer.
(Photo Le Devoir, par Denis St-Jean)

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal-Matin, Que.
December 14, 1964

EXPOSITION

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A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Petit Journ., Montreal, P.Q.
December 18, 1964

la belle carrière de l'actrice . . .

De Chicoutimi au Pirée

Marcelle Maltais, peintre québécois, expose présentement ses dernières toiles à la galerie Camille Hébert, rue Bishop. Cette jeune femme, née à Chicoutimi, possède déjà une réputation enviable dans la peinture canadienne. Elève de Jean-Paul Lemieux, de Québec, elle exposa une première fois dans la Vieille Capitale en 1955; puis successivement à Toronto, à Montréal dans plusieurs galeries renommées et au Musée des Beaux-Arts, enfin récemment à la galerie Arnaud à Paris. Elle habite l'Europe depuis quelques années, partageant son temps entre son appartement parisien et la maison qu'elle a acquise en Grèce. Les encres qu'elle expose chez Camille Hébert sont particulièrement intéressantes . . .

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal-Matin, Que.
December 17, 1964

le faire rentrer au sénat pendant qu'il était cloué sur son lit d'hôpital.

Ce soir, au Musée des Beaux-Arts

"Chants de la saison"

Les Jeunes Associés du Musée des Beaux-Arts contribueront encore cette année à l'atmosphère de joie des Fêtes en présentant leur soirée "Chants de la Saison" ce soir à 8 h. 15, au Musée.

Cette manifestation groupera les chorales du collège Stanislas, de l'église St. Andrew and St. Paul et du temple Emmanuel, Mme Betty Calderisi, M. Albert Donald de même que trois élèves de l'école de musique Vincent d'Indy. Mme Edna Hawkin accompagnera les solistes.

La chorale de l'église presbytérienne St. Andrew and St. Paul est l'une des plus ancienne de la ville et se compose d'environ 30 chanteurs. Dirigée par M. Philipps Motley, professeur et organiste bien connu, la chorale interprétera notamment "Welcome Yule" d'Elgar, "I Sing the Birth" de Parey et plusieurs autres chants traditionnels anglais.

Bowden's
NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Trois Rivieres Le Nouvel-
Trois Rivieres, Que. liste
(Daily, Circ. 42,140)
Thursday December 17 1964

L'apport des artistes féminins du Québec à l'art canadien ne saurait être négligé

L'apport des artistes féminins du Québec à l'art canadien sera démontré lors d'une exposition qui aura lieu au Musée des Beaux-Arts de Montréal du 15 décembre au 21 janvier.

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"La Femme imagiste", titre de l'exposition, souligne l'évolution de l'art du côté des femmes-peintres depuis le début du siècle, en passant par l'époque du comté de Charlevoix et du groupe "Beaver Hall" jusqu'à la période contemporaine, à laquelle appartiennent la plupart des oeuvres.

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Petit Journ., Montreal, P.Q.
December 18, 1964

871



Bonjour, madame

Voici une oeuvre peu connue de Pablo Picasso, intitulée "Tête de femme". Elle date de l'année 1951.

les expos

Musée des Beaux-Arts

GALERIE DE L'ETABLE. — Femmes peintres du Québec. Jusqu'au 21 janvier.

RETROSPECTIVE J.B. BARNSLEY (1861-1929). — Peintures à l'huile, aquarelles et dessins. Jusqu'au 24 janvier.

GALERIE XII. — Exposition de la Société canadienne des peintres et graveurs. Jusqu'au 5 janvier.

CROQUIS ET COSTUMES SHAKESPEARIENS. — Choix de 40 croquis de costumes prêtés par la Stratford Shakespearean Festival Foundation of Canada. Jusqu'au 31 décembre.

Bowden's NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST — TORONTO
Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)
Saturday December 19 1964

M-13-M

Jamm

ART

MUSÉE DES BEAUX-ARTS MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Jusqu'au 5 janvier, Exposition de la Société canadienne des peintres graveurs.

"Croquis de Costumes Shakespeariens" - Jusqu'au 31 décembre.

—GALERIE CARTIER: Housed in the original stone home of Montreal's first Mayor, Jacques Viger. Objets d'art recalling early French-Canada—the era of the first settlers. (177 Saint-Paul St. West).

COIN DES ARTS C.N.R. CENTRAL STATION
Exhibtion of paintings by Paul André and Connie Nucci. December 1 to 31st.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

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GALERIE AGNES LEFORT
"Pre-Columbian Sculptures"; "English Brass Rubbings"; "European Master Etchings". Exhibition - until Dec. 31. (1504 Sherbrooke St. W., 932-8620).

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Globe & Mail
Toronto, Ont.
December 19, 1964

8.71

Artistic Abilities of Women Seen in First Quebec Exhibit

By JOAN CAPREOL
Special to The Globe and Mail

MONTREAL—Visitors to the Stable Gallery behind the Montreal Museum of Fine Arts are enjoying an exhibition of the works of Quebec's major women artists, some of whom have achieved international recognition.

The exhibition is the first group showing ever held in Montreal of leading Quebec women artists. The idea of holding the show originated with Andre Tasso.

"I was struck by the number of good women painters here," said Mr. Tasso. "After further investigation, we found that in the Twenties, in Quebec and Ontario, suddenly women artists seemed to command equal respect mith men. Rather than women who painted, they had become painters who happened to be women."

This historical aspect of women artists presented in this show makes it unique, according to Mr. Tasso.

"We checked with Alfred Pinsky, professor of art at Sir George Williams University, who informed us that there had never been a group of women artists who were so consistent in their work. We could have built just as exciting a show around Ontario women artists."

He said that the selection of one work of each artist had been painstaking; because of the shortage of exhibition space they had tried to get a work not shown before and, at the same time, representative.

The paintings, sculptures, tapestries and batiks are strikingly displayed in the Cafe du Musee which has high wooden rafters, a skylight and brick walls.

The French school of contemporary painters, most of whom have worked, or are working in Paris and have had exhibitions here and abroad, are well represented. The largest painting, dominating a white-painted wall, is the seven-feet-square Antares by artist Rita Letendre; it is a sweeping abstract in black, orange and brown.

Suzanne Bergeron of Quebec City, who lives and paints all year round on the Ile d'Orleans in the St. Lawrence R

er, is represented by a blue and white abstract called Luminous Forest.

Paintings by the Beaver Hall Group, founded in 1920 and influenced by the Group of Seven, are also exhibited.

Some Quebec artists' work is internationally known. Among these are Micheline Beauchemin's tapestries. In this show Miss Beauchemin, whose magnificent tapestry in the Place des Arts is widely acclaimed, has a black, green, orange and blue wool wall painting shot liberally with gold metallic threads.

The single poster in the exhibition is called La Femme magiste by Eugenie Groh.

The show, which continues to Jan. 15 is sponsored by AAM—Junior Associates of the Montreal Museum—a group of young French and English-speaking Montrealers —students, artists and art lovers who in 1958 transformed the old stable into an art gallery to preserve its rustic style.

BOWDEN'S *canadian press clippings*

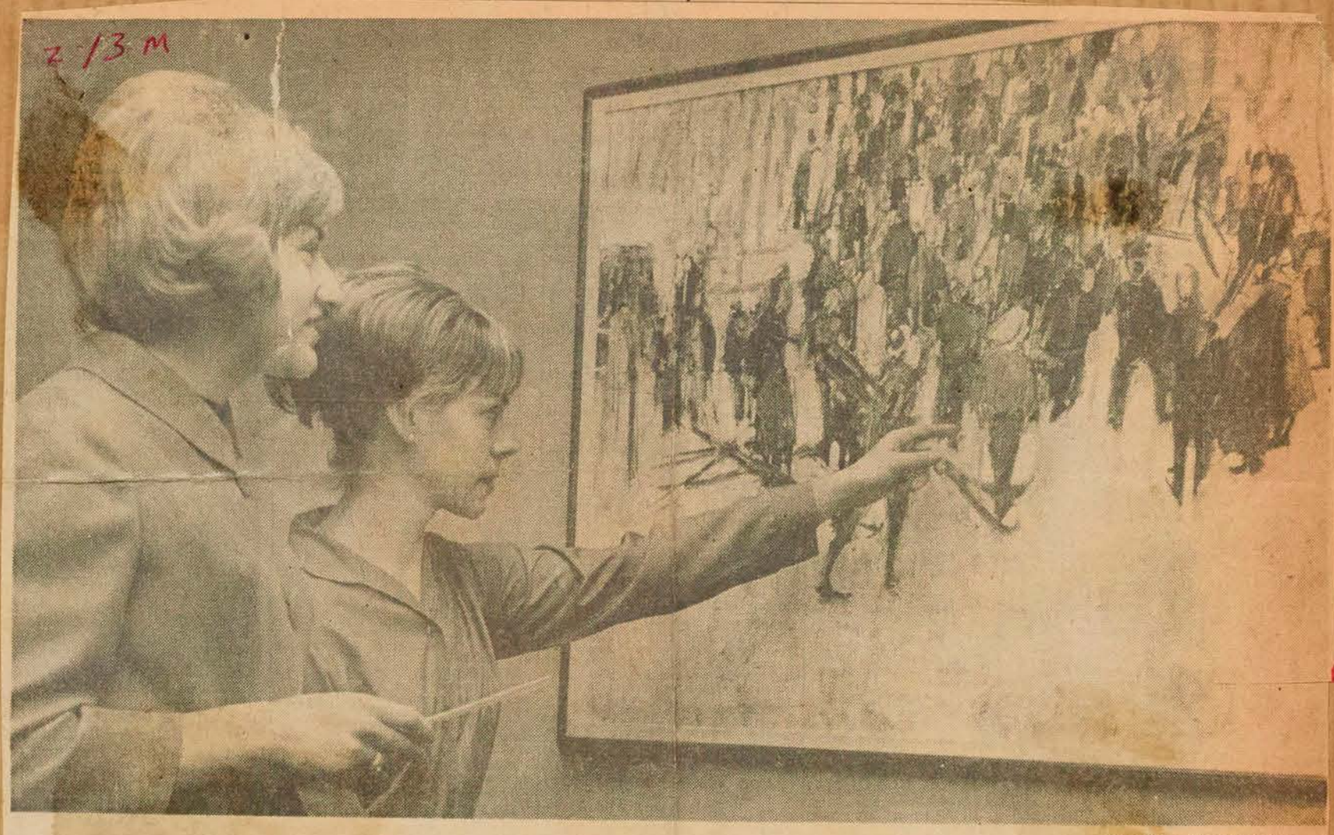
Jamm

Montreal En Ville
Montreal, Que.
(Bi-Weekly)
Saturday December 19 1964

PARTANCE.

W-13-M

Au musée des BEAUX ARTS de Montréal, les artistes suivantes seront parmi les exposantes à une exposition de toiles des femmes qui ont contribué à l'essor artistique du Québec, qui aura lieu jusqu'au 21 janvier: MARIE-CECILE BOUCHARD, PRUDENCE HEWARD, MICHELINE BEAUCHEMIN, RITA LETENDRE, ANN KAHANE, TOBIE STEINHOUSE, KITTIE BRUNEAU, LOUISE SCOTT et LISE GERVAIS.



Staff Photo by John Daggett

Miss Yolanda Schaefer, left, and Miss Mary Home, members of the Junior Associates of the Montreal Museum, examine the painting, "Skiers" by Mollie Lamb Bobak. It is part of THE MONTREAL STAR art collection. Miss Schaefer and Miss Home are on the committee which arranged the exhibition of works by Quebec women artists which is currently on view in the Stable Gallery.

At Stable Gallery

Women's Paintings On Show

It was with the view to attracting more interest to works of women artists in Quebec that the Junior Associations of the Montreal Museum organized the exhibition currently on view in the Stable Gallery. "La Femme Imagiste," as it is called, was originally suggested by André Tasso, co-chairman of exhibits.

Two members of JAMM, Miss Yolanda Schaefer and Miss Mary Home, said that the group then consulted Professor A. Pinsky of Sir George Williams University. He confirmed the idea that women artists, not only in Quebec but also in Ontario, warranted more attention than they were getting. Selecting the works for the exhibit became a problem, Miss Home said.

It was difficult to limit to 30 the number to be shown. This was necessary because of limitation of space in the Stable Gallery. A truly representative exhibit would require much larger space.

Works being shown go back to the late 19th century. They include two paintings by the Des Clayes sisters, Gertrude and Alice, both prominent Quebec artists just before the turn of the century.

A number of them are being shown for the first

BOWDEN'S *canadian press clippings*

Jamm

Quebec Le Soleil
Quebec,P.Q.
(Daily.Even. Circ. 139,720)

Thursday December 24 1964

Exposition d'artistes féminins du Québec

W-13-M

L'apport des artistes féminins du Québec à l'art canadien est démontré lors d'une exposition qui a lieu au Musée des Beaux-Arts de Montréal jusqu'au 21 janvier.

Cette exposition de peintures, sculptures, tapisseries et dessins a été organisée par les Jeunes Associés du Musée et elle se tiendra dans la galerie de l'Etable.

"La Femme imagiste", titre de l'exposition, souligne l'évolution de l'art du côté des femmes-peintres depuis le début du siècle, en passant par l'époque du comté Charlevoix et du groupe "Beaver Hall" jusqu'à la période contemporaine, à laquelle appartiennent la plupart des oeuvres.

Le responsable de l'exposition, M. André Tasso, a indiqué que des oeuvres de Marie-Cécile Bouchard, Prudence Heward, Micheline Beauchemin, Ann Kahane, Rita Letendre, Tobie Steinhouse, Kittie Bruneau, Louise Scott et Lise Gervais sont présentées au public à cette occasion.

Plusieurs de ces oeuvres sont exposées pour la première fois.

BOWDEN'S *canadian press clippings*

Jamm

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Thursday December 24 1964

time in the Museum, including some of Michele Legendre's puppets. The poster at the entrance to the gallery was done by Eugenie Grob.

Planned exhibits to be organized next year by JAMM include "The Young Sculptors" and "Federation des Classiques." Both will last two or three weeks. "Art in 2½ dimensions" is schedule for five weeks duration.

BOWDEN'S *canadian press clippings*

Quebec L'Evenement
Quebec,P.Q.
Daily.Morn. Circ. 11,340)

Thursday December 24 1964

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W-13-M

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Plusieurs de ces oeuvres sont exposées pour la première fois.

BOWDEN'S canadian press clippings

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Tuesday December 29 1964

Une expo à voir pendant les vacances :

La femme imagiste

W-13-M

Trente-cinq femmes peintres du Québec exposent présentement à la Galerie de l'Etable du Musée des Beaux-Arts de Montréal. Cette exposition qui sera présentée au public jusqu'au 21 janvier prochain, de 10 hres du matin à 5 hres du soir tous les jours (le dimanche de 2 hres à 5 hres — et le mercredi jusqu'à 10 heures du soir) a été organisée grâce à l'initiative des jeunes associés du musée.

Il s'agit d'une rapide rétrospective de la peinture exécutée par des femmes, au Québec, depuis 1900. Vous y verrez tout aussi bien des tapisseries récentes de Micheline Beauchemin que des marionnettes de Micheline Legendre et des peintures du groupe Beaver Hall comprenant Ann Savage, Nora Collyer, Lilias Torrance Newton, Ethel Seath et Sarah Robertson. Nous y avons découvert une toile magnifique de Marcelle Ferron et un amusant montage de Françoise Sullivan, intitulé "super market". En fait, tous les noms les plus prestigieux de la peinture canadienne exécutée par des femmes y sont représentés : Anne Kahane, H. Fauteux-Massé, Edith Bouchard, Lise Gervais, Berthe des Clayes, Caserman-Roth, Tobie Steinhouse, Rita Letendre, etc.

La Galerie de l'Etable vous offre également l'avantage de prendre un léger repas dans une ambiance fort sympathique. Pourquoi n'y amèneriez-vous pas les enfants ? Ils seront ravis d'y découvrir les marionnettes et certaines pièces architecturales tout en dégustant un gâteau et vous pourrez, de votre côté, admirer le travail magnifique d'autres femmes.



Trois jeunes associés du Musée des Beaux-Arts, de g. à d. Mary Home, organisatrice de l'expo, André Tasso, co-président des expositions et Yolanda Schaefer.
(Photo Le Devoir, par Denis St-Jean)

Canadian Press Clipping Service

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

Ottawa Citizen, Ont.
December 26, 1964

Quebec women: talented artists

871

"La Femme Imagiste" is the title of an exhibition surveying the contribution of female Quebec artists on view at the Montreal Museum of Fine Arts until Jan. 21.

Organized by the Junior Associates, the exhibition shown in the Museum's Stable Gallery includes paintings, drawings, sculpture and tapestries. It covers the period beginning with the turn of the century, through the Comte Charlevoix painters, the Beaver Hall group and contemporary work.

Artists represented are Marie Cecile Bouchard, Prudence Heward, Micheline Beauchemin, Ann Kahane, Rita Letrende, Tobie Steinhouse, Kittie Bruneau, Louise Scott and Lise Gervais.

BOWDEN'S canadian press clippings

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly, C. 9,270)

Saturday, January 9, 1965

M-13-M

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Exposition de tableaux de Herbert Siebner de Victoria, B.C.; et d'Andrei Zadorozny de Montréal. Du 8 au 24 janvier.

—RÉTROSPECTIVE: J. M. Barnsley (1861-1929) Du 8 au 24 janvier.

CINÉMA PLACE VILLE
Exhibition of paintings by Dorothy Moyse Stein. Until January 17. North-east corner of Plaza.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

COIN DES ARTS
C.N.R. CENTRAL STATION
Oils and water colors by Ruth McMillan, C. Thivierge, M. Kessler, N. Howes, C. Hanna. Until February 3.

BOWDEN'S canadian press clippings

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Saturday, January 9, 1965

Activités et expositions au Musée des Beaux-Arts

0/3-M

Voici le bilan des activités à venir du Musée des Beaux-Arts de Montréal :

Femmes peintres du Québec : jusqu'au 21 janvier, Galerie de l'Etable.

Rétrospective J. M. Barnsley (1861-1929): jusqu'au 24 janvier.

Galerie XII: jusqu'au 24 janvier. Peintures de Herbert Siebner, de Victoria (C.-B.) et d'Andrei Zadorozny, Montréal.

Huitième exposition - vente annuelle d'oeuvres d'art canadiennes contemporaines: du 13 au 21 janvier. L'exposition sera ouverte au public le 13 et se poursuivra jusqu'au 21 janvier. Les membres recevront une invitation, de même qu'un exemplaire gratuit du catalogue. Il est vivement conseillé de conserver ce catalogue pour la visite de l'exposition. (Celui-ci se vendra 25 cents à l'exposition.) **Les bulletins de proposition d'achat pourront être déposés pendant les heures d'ouverture du Musée, à partir du 13 janvier et jusqu'au 21 janvier à 6 h., heure à laquelle aura lieu la vente.** M. Sam Hunter, directeur du Rose Art Museum, de l'Université Brandeis, de Waltham (Massachusetts), sera l'invité d'honneur de la vente et donnera également une causerie intitulée "The New Abstraction", le mercredi 20 janvier à 2h.30, dans la Salle des conférences.

"Trajectoires" (oeuvres récentes de jeunes sculpteurs du Québec): du 25 janvier au 25 février, Galerie de l'Etable. Exposition organisée par les Jeunes Associés.

Exposition Canaletto : du 29 janvier au 28 février. Cette exposition, organisée par l'Art Gallery de Toronto, sera inaugurée le jeudi 28 janvier à 9 h. par le professeur William George Constable, M.A., D.C.L., F.S.A., éminent historien de l'art. Le professeur Constable était précédemment conservateur des peintures du Musée des Beaux-Arts de Boston.

Galerie XII: du 29 janvier au 14 février. Peintures d'Albert Rappaport et sculptures de J. Jacques Besner.

JAMM rend hommage aux artistes femmes du Québec

la presse jan. 16

(par **L.T.**) — Une des premières oeuvres que l'on aperçoit à la Galerie de l'Etable du Musée des Beaux-Arts de Montréal, où se déroule l'exposition intitulée "La Femme Imagiste", est une composition en métal de Louba Genuch qui met en évidence un oeuf, avec la légende : "La reproduction est un art."

Un coup d'oeil circulaire sur cette rétrospective québecoise depuis le début du siècle nous convainc qu'à son titre de reproductrice du genre humain, la femme se doit d'ajouter celui de créatrice d'oeuvres d'art.

Tableaux, sculptures et tapisseries éclatent de vitalité et de bonne humeur. On connait la vigueur des oeuvres de Rita Letendre, Henriette Fauteux-Massé, Marcelle Ferron, Marcelle Maltais, Lise Gervais, Monique Voyer, admirablement représentées.

Les Jeunes Associés du Musée de Montréal ont voulu, de plus, démontrer qu'en dehors du domaine de la peinture et de la sculpture, les femmes du Québec ont apporté une contribution originale dans des domaines qui sont reliés aux arts, comme les marionnettes de Micheline Legendre, les tapisseries de Micheline Beauchemin, l'art publicitaire d'Eugénie Groh, les batiks de Gail Lamarche.

Des pionnières : le groupe Beaver Hall

"Il y a beaucoup d'expositions d'artistes femmes," explique M. André Tasso, co-président du comité des expositions de JAMM, mais c'est la première rétrospective du genre à Montréal ou ailleurs.

"Il y a eu sporadiquement dans l'histoire," poursuit-il, "des femmes qui étaient artistes comme Berthe Morisset ou Suzanne Valadon, mais, ainsi que me l'a confirmé le professeur Pinsky, ce n'est que vers les années 20 que des groupes de femmes artistes se sont formés au Québec et en Ontario. Leur oeuvre s'est trouvée acceptée au même rang que celle des artistes hommes contemporains"

M. Tasso a rappelé que les artistes montréalaises avaient alors leurs studios sur la côte du Beaver Hall ; ce qui leur a valu le surnom de groupe Beaver Hall. Ce groupe a beaucoup subi l'influence du groupe des Sept.

"Quand je suis allé voir un des peintres du groupe Beaver Hall et lui ai demandé de me parler de l'ambiance dans laquelle elle avait travaillé," raconte M. Tasso, "elle a eu une hésitation, puis un regard presque effrayé qui semblait dire : Comment ? Est-ce que je fais déjà partie de l'histoire ?"

Parmi les tableaux du début du siècle, on en remarque deux des trois soeurs Desclayes qui, malgré leur nom, sont écossaises et autant des trois soeurs Bouchard, connues comme les peintres de Charlevoix.

Organisation confiée à des experts

Il a fallu plus de deux mois de travail ardu aux organisateurs de cette rétrospective pour trouver, de chaque artiste, une oeuvre qui soit représentative de son travail et n'ait pas été vue souvent.



Rêve bleu

Mme Monique Voyer, devant une de ses dernières oeuvres intitulée "Rêve bleu". L'artiste aime travailler avec la matière, aussi le tableau comprend-il un collage de tissu imperceptible, qui lui donne du relief. Mme Voyer est en pleine période de bleu et de lumière.

"Avec Mlle Mary Home, l'organisatrice, assistée de Mlles Yolanda Schaeffer et Sybil Feroze, nous avons dressé une liste de tous les peintres connus. Les conseils d'un historien comme le professeur Alfred Pinsky, de l'université Sir George Williams, et d'un critique d'art comme M. Laurent Lamy, nous ont permis de déterminer lesquelles étaient des artistes femmes et non des femmes qui font de l'art," précise M. Tasso.

Les oeuvres ont été gracieusement prêtées par le musée, les galeries d'art, les artistes elles-mêmes ou leur famille, et enfin des particuliers comme M. Paul Larocque, membre de la Commission Parent et vice-président de l'Aluminum Company of Canada.

Cette initiative offre aux Montréalais une occasion unique de voir jusqu'au 21 janvier des oeuvres d'artistes importants même si certaines de ces femmes sont presque oubliées.



Voraces multiflores

Professeur à l'Ecole des Beaux-Arts de Montréal depuis plus de 9 ans, Mme Lise Gervais a peint "Voraces multiflores" à la spatule, en 18 po. x 6 pi. Ce format particulier exige une composition spéciale et rappelle l'époque où l'artiste utilisait de vieux cadres de fenêtres achetées à des entreprises de démolition.

Canadian Press Clipping Service

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

Montreal Star, Que.
January 16, 1965

struck by a car [illegible] coffee to rescuers.

8 71 Jamm

Quebec Art Panel Theme

Three women and a man — all artists — will participate in a panel discussion tomorrow at 8 p.m. in the Stable Gallery of The Montreal Museum of Fine Arts, in connection with the Women Painters of Quebec exhibition.

The discussion, open to the public free, will be presided over by Henry Strubb. Artists are Alfred Pinsky, and Lise Gervias, Rita Letendre and Henriette Fauteux-Massé. The program was arranged by the Museum's Junior Associates (JAMM).

Advertisement

la Presse jan. 20

C'est dimanche prochain, à 8 h., qu'aura lieu, à la Galerie de l'Etable du Musée des Beaux-Arts, l'inauguration du premier salon Trajectoires, réservé aux jeunes sculpteurs. Une quinzaine d'oeuvres seront exposées et un prix (qui dépassera les cent dollars) sera décerné à la plus réussie. La nouvelle en a été annoncée hier, par M. Yves Trudeau, président de l'Association des Sculpteurs du Québec qui organise cette manifestation appelée à devenir annuelle, en collaboration avec les Jeunes Associés du Musée.

TRAJECTOIRES le devoir jan. 20

Les Jeunes associés du musée présenteront, en collaboration avec l'association des sculpteurs du Québec, une exposition qui permettra à des jeunes sculpteurs de montrer leurs oeuvres pour la première fois. En quelque sorte, cette exposition intitulée "Trajectoires" tentera de mettre de jeunes artistes en orbite. Lieu: la Galerie de l'Etable — Date: du 24 janvier au 5 février.

Jamm

Canadian Press Clipping Service

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

Jamm

Montreal Gazette, Que.
January 16, 1965

8 71

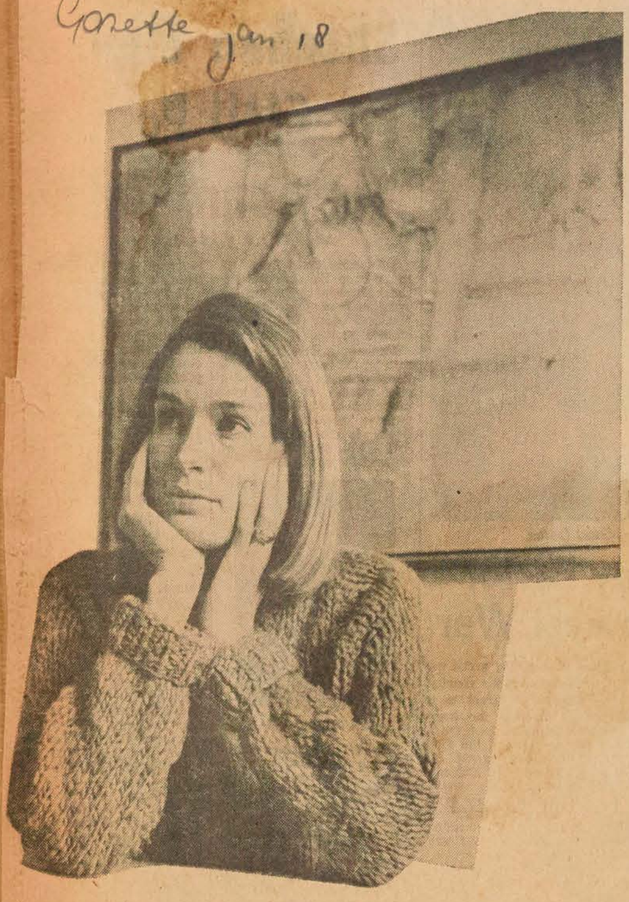
Artists Talk

Four artists are to participate in a panel discussion Sunday at 8 p.m. in the Stable Gallery of the Montreal Museum of Fine Arts in conjunction with the exhibition Women Painters of Quebec.

They are Alfred Pinsky, Lise Gervais, Rita Letendre and Henriette Fauteux-Masse. The discussion has been arranged by the museum's Junior Associates.

For A Woman Artist, Style Is Personal

Gazette Jan. 18



Monique Charbonneau and "Composition Jaune."



Jori Smith and "Nu Couche."



(Gazette Photo Service)

Nora F. E. Collyer and "East Bolton."

Painters Talk Shop

By Jean Shaw

ARTISTS talk almost as well as they paint. Thus it follows that when three artists (females to boot) get together over coffee, the conversation ranges high, wide and handsome. It was precisely this calibre of talk which got talked one morning recently in The Stable Gallery when three Montreal artists dropped in to see the current show of Quebec Women Painters, an exhibition sponsored until January 21 by the Junior Associates of the Montreal Museum.

Artists Nora Collyer, Jori Smith and Monique Charbonneau were the trio. All have pictures in the show, and all were eager to see what their sisters-in-paint had come up with.

The work of these three women covers 40 years in time and aeons in approach.

"I began painting when The Group of Seven were considered real outsiders," said Miss Collyer.

Fashions Change

"Fashions change in art like in everything else," agreed Mrs. Smith. "Certainly artists influence each other almost unconsciously. More people are painting now than ever before. In fact, it's got to the point where the amateurs are putting the professionals out of work!"

The trio was split on the value to the serious artist of the current spasm of art interest which is gripping the country.

"I think it's good," said Miss Charbonneau. "Art means different things to different people. A picture can perhaps open a new world to one person and leave another unimpressed."

"Too many people have opinions on art," said Mrs. Smith. "Why should everybody think they know all about a picture, which if it's any good, is something which has never been done in the world before? It's presumptuous."

On subject matter too, the ladies don't agree. Miss Collyer and Miss Charbonneau think, as their work shows, that the Canadian landscape is most paintable. Mrs. Smith says frankly she, "hates the Canadian landscape . . . there are too many blasted pine trees."

Her particular corner of the world is a softer, more intimate scene. Provence and the south of France.

Fits and Starts

None of the ladies has set schedules for work. Miss Collyer paints "in fits and starts," as she says. Miss Charbonneau paints every day, but, "not at any given hour or for any definite length of time." Mrs. Smith paints "mostly in the afternoons, because I hate to get up in the mornings."

But no matter how far apart their techniques, approach and philosophy, all three women agreed on one thing . . . artists are born, not trained. None of them remembers when she began to paint. None can see life without their art.

"It's a lonely, but rewarding thing," says Miss Collyer.

"It's egotistical," says Mrs. Smith.

"It's me," says Miss Charbonneau.

current events jan 23

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—Galerie de l'Étable: "Trajectoires"-oeuvres récentes de jeunes sculpteurs du Québec. Du 25 janvier au 25 février.

—GALERIE XII: Peintures d'Albert Rappaport et sculptures de J. Jacques Besner. Du 29 janvier au 14 février.

—"EXPOSITION CANALETTO": Du 29 janvier au 28 février.

CENTRE RÉCRÉATIF MAISONNEUVE
"La Peinture Néo-Canadienne". A compter du 21 janvier. (Centre Récréatif Maisonneuve, 3000 rue Viau, angle Sherbrooke est).

CINÉMA PLACE VILLE MARIE
Exposition "Three Women Painters", Madeleine Boyer, Arlette Kingwell and Shayna. From January 17 to Fbruary 7. (corner north-east in Plaza).

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

COIN DES ARTS
C.N.R. CENTRAL STATION
Oils and water colors by Ruth McMillan, C. Thivierge, M. Kessler, N. Howes, C. Hanna. Until February 3.

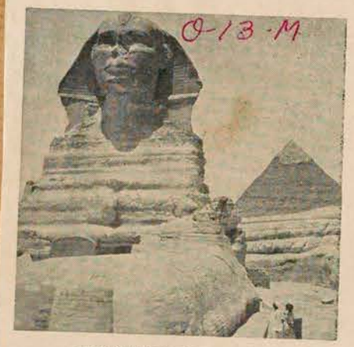
DOMINION GALLERY
Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including Brianchon, Campigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, 845-7471. Open daily 9 a.m. to 5:30 p.m. Closed Sunday.)

BOWDEN'S *canadian press clippings*

Actualite
Montreal, Que.
(Con-Mag. Mthly. C. 91,230)

1965 - January 1965

O-13-M



LE GRAND SPHINX DE GIZÈH
Symbole du soleil qui brûle l'Egypte.

MERVEILLES D'ÉGYPTE

« Les passagers à destination de Rome sont priés de se présenter à la barrière de départ nº. 41. » Cette voix, qui souvent m'avait laissé indifférent, avait aujourd'hui une sonorité particulière pour moi. En effet, je quittais Montréal pour me rendre à Rome, afin de préparer l'arrivée du Groupe du Musée des Beaux-Arts de Montréal. Pendant trois semaines, je voyagerais en compagnie de ses membres, à travers le Moyen-Orient. Mais trêve de commentaires; suivez-moi plutôt au cours de ce voyage.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Metro Express
Montreal, Que.
January 16, 1965

371

● QUATRE ARTISTES PARTICIPERONT à un forum dimanche le 17 janvier, à 8h., à la Galerie de l'Etable du Musée des Beaux-Arts de Montréal. Ce forum a été organisé à l'occasion de l'exposition "La Femme imagiste" par les Jeunes Associés du Musée.

Le public est invité à assister à ce colloque. L'entrée est libre. M. Henry Strubb, président de Crawley Phillips, sera le modérateur.

Les invités seront M. Alfred Pinsky, professeur à l'université Sir George Williams; Lise Gervais, professeur à l'école des Beaux-Arts de Montréal; Rita Letendre et Henriette Fauteux-Massé.

Un goûter sera servi à l'issue du débat.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

La Patrie, Montreal, Que.
January 7, 1965

871

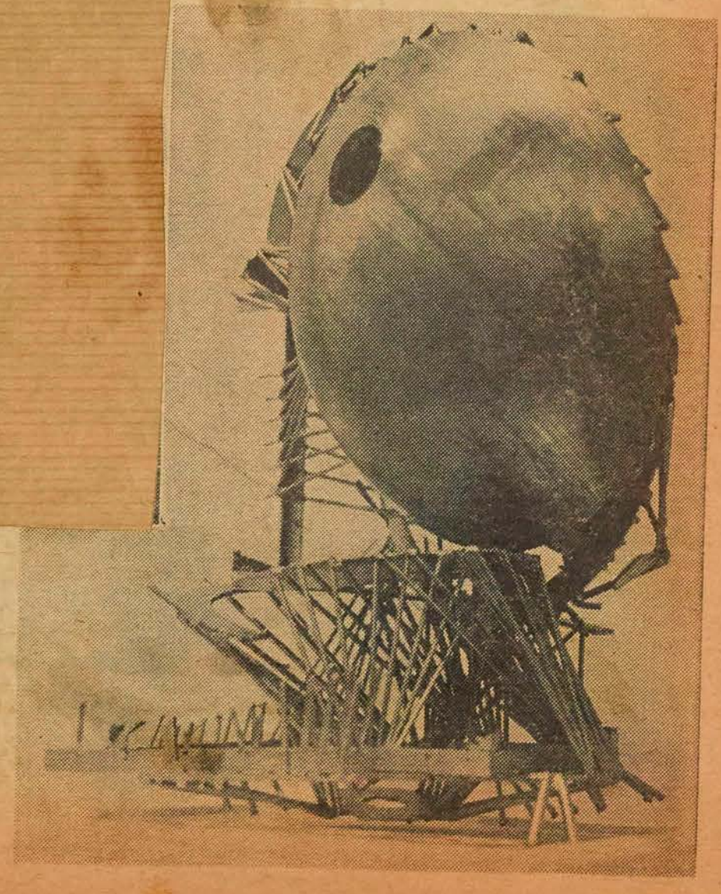
Au Musée des Beaux-Arts de Montréal

Une grande activité est annoncée pour le début de janvier au Musée, 1379 ouest, rue Sherbrooke. Des femmes peintres du Québec exposeront leurs œuvres à la Galerie de l'Etable jusqu'au 21 janvier. Le dimanche 10 janvier, dans la salle des conférences, à 8:30 p.m., l'orchestre de chambre de McGill, sous la direction d'Alexander Brott, exécutera un programme entièrement composé d'œuvres d'Antonio Vivaldi.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal-Matin, Que.
January 14, 1965

Sculptures métalliques au Musée des Beaux-Arts



Parmi les oeuvres canadiennes contemporaines exposées depuis hier au Musée des Beaux-Arts de Montréal, des peintures et des sculptures de toutes les écoles et de tous les styles s'affichent les unes à côté des autres.

(Photo Henri Rémillard)

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la Presse jan 25

Au Musée des Beaux-Arts à partir d'aujourd'hui : "Trajectoires", (exposition groupant des oeuvres de jeunes sculpteurs du Québec).

BOWDEN'S canadian press clippings

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)

Saturday, January 16, 1965

M-13-M

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—GALERIE DE L'ETABLE: Jusqu'au 21 janvier, "Femmes peintres du Québec"

—GALERIE XII: Exposition de tableaux de Herbert Siebner de Victoria, B.C.; et d'Andrei Zadorozny de Montréal. Du 8 au 24 janvier.

—RÉTROSPECTIVE: J. M. Barnsley (1861-1929) Du 8 au 24 janvier.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

COIN DES ARTS
C.N.R. CENTRAL STATION
Oils and water colors by Ruth McMillan, C. Thivierge, M. Kessler, N. Howes, C. Hanna. Until February 3.

DOMINION GALLERY
Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including Brianchon, Campigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, 845-7471. Open daily 9 a.m. to 5:30 p.m. Closed Sunday.)

BOWDEN'S canadian press clippings

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)

Sunday, January 17, 1965

Forum: la "femme imagiste"

Quatre artistes participeront à un forum ce soir, à 8 heures, à la Galerie de l'Etable du Musée des Beaux-Arts de Montréal. Ce forum a été organisé à l'occasion de l'exposition "La Femme imagiste" par les Jeunes Associés du Musée.

Le public est invité à assister à ce colloque. L'entrée est libre. M. Henry Strubb, président de Crawley Phillips, sera le modérateur.

Les invités seront M. Alfred Pinsky, professeur à l'Université Sir George Williams; Lise Gervais, professeur à l'Ecole des Beaux-Arts de Montréal; Rita Letendre et Henriette Fauteux-Massé.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal Gazette, Que.
January 22, 1965

Sculpture Show In Talk Phase

The Quebec Sculptor's Association, in co-operation with the Junior Associates of the Montreal Museum of Fine Arts, presents an exhibition entitled Trajectories Jan. 24-Feb. 25 in the museum's Stable Gallery.

The exhibition is designed to introduce young sculptors who have not yet had a chance to show their work.

Next Wednesday, at 8 p.m., it's do-it-yourself night at the museum in the "Artists in Action" series. Dr. Arthur Lismer, head of the School of Art and Design, is to give professional guidance to artist members of the audience. Materials are provided.

Peinture "féminine"

Il est de mise, ici et là, chaque année, d'organiser des expos spécialement consacrées aux peintres du sexe "faible" comme on disait encore hier. Voilà bien une sorte de ségrégation à l'envers, une discrimination voilée. Dans peu de temps, personne ne sentira plus le besoin de souligner, par de telles expos, la valeur des peintres féminins. Cela ira de soi. Sophie Teuber-Delaunay et Sonia Arp (femme des Arp, le célèbre plasticien) furent les pionnières de la peinture abstraite, comme Marie Laurencin, la bonne amie d'Apolinaire, le fut de l'art cubiste. Ici, nous avons Marcelle Ferron et Marcelle Maltais, Letendre, Major, Charbonneau, Bergeron et Voyer sont des peintres qui comptent dans l'ardent paysage de l'abstraction tachiste, gestuelle. Maltais et Charbonneau s'en vont vers plus de construction, une sorte d'art plasticien sans froide géométrie.

A l'Etable, le joli restaurant du Musée, les JAMM montraient plusieurs tableaux de ces peintres et d'autres de peintres anglophones plus ou moins doués. Il y a la peinture de Scott, étrange et captivante. Il y a Luba Genush qui fait du "pop" avec un rare talent.

Une femme est entrée dans une taverne. Elle y est depuis une grosse semaine et va y demeurer encore un long moment ! Michelyne Beauchemin, en effet, est entrée au Gobelet, la buvette de la rue St-Laurent. Hélas, c'est pas toujours bien éclairé, c'est rempli de tables avec des clients tout autour et on voit très mal ces oeuvrettes au graphisme varié.



Deux des organisateurs de "Trajectoire", MARC BOISVERT (à gauche) et ANDRE FOURNELLE examinant une sculpture de Robert Coulombe : "Personnage troué".

Habile... à suivre le peloton

Vous comprenez, je me précipite. Il est annoncé qu'une exposition de sculptures va donner audience aux jeunes sculpteurs. Avec un certain paternalisme de bon aloi, l'Association des Sculpteurs du Québec invite les inconnus. L'endroit : au Musée, en la coquette galerie dite de "L'Etable". On grimpe l'escalier, à bout de souffle, on émerge sous les poutres de vieux bois... et c'est pour y découvrir... toujours la même sorte de sculpture. En effet, dès le premier coup d'oeil, vous ne serez pas étonné. Les formes habituelles des aînés, le métal en vedette, la soudure.

On aurait souhaité y voir plus de hardiesse et peut-être un art maladroit encore. Mais non, on est déjà fort habile. Habile à suivre le peloton. J'aurais aimé y découvrir de nouvelles sources d'inspiration, une façon de voir — et de montrer — neuve, des moyens nouveaux — et des matériaux aussi — pour s'exprimer et exprimer le monde environnant. Il faut croire que les sensibilités n'évoluent pas si vite et que pour une mutation plus agressive, il faudra attendre une autre génération. Bon, soyons patients. Cela n'empêche pas votre serviteur de vanter deux participants. La "fille en or" de Claire Ogenkamp et la pièce métallique de Bettinger.

BOWDEN'S canadian press clippings

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Tuesday, January 19, 1965

MÉTROgrammes

M-13-M

● L'ASSOCIATION DES SCULPTEURS de la province de Québec vient de fonder un salon qui permettra aux jeunes sculpteurs d'exposer leurs oeuvres. Ce premier "Salon de la trajectoire" s'ouvrira le 25 janvier à la galerie des Jeunes associés du Musée des Beaux-Arts: la galerie l'Etable. M. Yves Trudeau, de l'Association des sculpteurs, explique qu'ainsi la nouvelle génération n'aura pas à connaître toutes les fausses dépenses d'énergie qu'un artiste doit déployer pour en arriver à réaliser sa première expo. De plus, un prix est attaché à ce Salon de la trajectoire. Cent dollars. Une somme minime mais qui peut quand même donner bon coup de main.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal-Matin, Que.
January 23, 1965

Trajectoires

L'Association des sculpteurs du Québec, en collaboration avec les jeunes associés du musée des Beaux-Arts, présente une exposition qui s'intitule "Trajectoires", à la galerie de l'Etable du musée, du 24 janvier au 25 février.

Le but de cette exposition est de faire connaître les jeunes sculpteurs qui n'ont pas encore eu l'occasion d'exposer leurs oeuvres. Le président de l'association, M. Yves Trudeau, a déclaré que "dans l'esprit de l'association, le but de cette exposition est de fournir à de plus jeunes que nous l'occasion exclusive de se manifester".

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
L'Action, Quebec, Que.
January 23, 1965

Expo "Trajectoires" à la galerie de l'Etable du Musée du 24 au 25 fév.

L'Association des Sculpteurs du Québec, en collaboration avec les Jeunes Associés du Musée des Beaux-Arts, présente une exposition qui s'intitule "Trajectoires" à la galerie de l'Etable du Musée, du 24 janvier au 25 février.

Le but de cette exposition est de faire connaître les jeunes sculpteurs qui n'ont pas encore eu l'occasion d'exposer leurs oeuvres. Le président de l'Association, M. Yves Trudeau, a déclaré que "dans l'esprit de l'association, le but de cette exposition est de fournir à de plus jeunes que nous l'occasion exclusive de se manifester".

L'exposition groupera des oeuvres de Beaupré, Boisvert, Coulombe, Coutu, Essar, Fournel, Furer, Gay, Hogenkant, Knass, Lamarche, Larouche, Meloche, Petinger, et Tanguay.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
La Presse, Montréal, Qué.
January 22, 1965

LES ARTS

Hier

Conférence de presse du Festival international de musique du Canada. Voir ci-contre l'article de Claude Gingras.

AUJOURD'HUI

A la salle St-Sulpice (1700 St-Denis) ce soir à 8 h.: "Electre", de Jean Giraudoux, monté par les élèves des cours d'art dramatique du Conservatoire. Mise en scène de Jean Valcourt, titulaire de ces classes. La pièce sera reprise demain soir.

ENTRE PARENTHÈSES

L'Association des Sculpteurs du Québec, en collaboration avec les Jeunes Associés du Musée des Beaux-Arts, présentera une exposition qui s'intitule "Trajectoires" à la galerie de l'Etable du Musée, du 24 janvier au 25 février.

Le but de cette exposition est de faire connaître les jeunes sculpteurs qui n'ont pas encore eu l'occasion d'exposer leurs oeuvres. Le président de l'association, M. Yves Trudeau, déclare que "dans l'esprit de l'association, le but de cette exposition est de fournir à de plus jeun[es] [que] nous l'occasion exclusive de se manifester".

L'exposititon groupera des oeuvres de Beaupré, Boisvert, Coulombe, Coutu, Essar, Fournel, Furer, Gay, Hogenkant, Knass, Lamarche, Larouche, Meloche, Petinger et Tanguay.

Mercredi, le 27 janvier, à 8 h., au Musée des Beaux-Arts, le public sera invité à "mettre la main à la pâte". Cette soirée est organisée dans le cadre de la série "Artistes à l'oeuvre". En effet, les membres de l'auditoire seront les artistes et M. Arthur Lismer, directeur de l'Ecole d'Art du Musée, dirigera la "classe". Le matériel sera fourni. Cette séance aura lieu dans la salle de conférences du Musée. Le public est cordialement invité à y assister. L'entrée est libre.

BOWDEN'S canadian press clippings
Current Events - Montreal
Montreal, Que.
(Con-Max. Weekly. C. 9,270)
Saturday, January 23, 1965

M. 13-M

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

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—Galerie de l'Etable: "Trajectoires"-oeuvres récentes de jeunes sculpteurs du Québec. Du 25 janvier au 25 février.

—GALERIE XII: Peintures d'Albert Rappaport et sculptures de J. Jacques Besner. Du 29 janvier au 14 février.

—"EXPOSITION CANALETTO": Du 29 janvier au 28 février.

CENTRE RÉCRÉATIF MAISONNEUVE
"La Peinture Néo-Canadienne". A compter du 21 janvier. (Centre Récréatif Maisonneuve, 3000 rue Viau, angle Sherbrooke est).

CINÉMA PLACE VILLE MARIE
Exposition "Three Women Painters", Madeleine Boyer, Arlette Kingwell and Shayna. From January 17 to Fbruary 7. (corner north-east in Plaza).

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

COIN DES ARTS
C.N.R. CENTRAL STATION
Oils and water colors by Ruth McMillan, C. Thivierge, M. Kessler, N. Howes, C. Hanna. Until February 3.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Dimanche-Matin
Montreal, P.Q.
January 24, 1965

Pour la PREMIERE FOIS, demain soir, l'extension de l'enseignement de l'Université de Montréal OFFRIRA deux nouveaux sujets de COURS à ses élèves, reliés directement à l'utilisation des ORDINATEURS ELECTRONIQUES. Le centre de calcul de l'U. de M. est l'un des PLUS IMPORTANTS au Canada. Pour inscription, on peut communiquer avec téléphone: 733-9951, poste 396-7-8... CE SOIR, de 8 heures à 10 heures, à la GALERIE DE L'ETABLE du Musée des Beaux-Arts, OUVERTURE de l'exposition "TRAJECTOIRES", oeuvres récentes de jeunes sculpteurs du QUEBEC... Le THEATRE populaire MOLSON présentera la célèbre pièce "PATATES" de Marcel Achard, mardi, le 26, à 8 h. 30, à DRUMMONDVILLE et ensuite samedi, le 30, à 2 heures de l'après-midi et à 9 heures le soir, à SHERBROOKE...

MARDI SOIR, M. Philippe Verdier prononcera au MUSEE des Beaux-Arts de Montréal une CONFERENCE intitulée: "La Vierge dans l'Art de la fin du Moyen-Age... Les DAMES intéressées au cours de TRICOTAGE, de crochetage et de tissage, peuvent S'ENREGISTRER pour des cours à 7 h. 30. DEMAIN soir, à l'hôtel de ville de PONT-VIAU. Les MESSIEURS désireux de se faire TISSERANDS pourront également suivre ces cours donnés sous les auspices du Service de l'Education Populaire... Le SERVICE DES PARCS de Montréal tiendra plusieurs manifestations, cette semaine, pour marquer la FETE DES NEIGES au Centre Père-Marquette, 1600 rue Drucourt. MARDI, à 8 hres, on choisira les CINQ DUCHESSES du Carnaval, VENDREDI, à 8 hres, les BLUES seront PRESENTEES au cours d'une danse, et SAMEDI, à 10 hres de l'avant-midi, il y aura SPECTACLE de marionnettes pour ENFANTS et festival sur glace. La DATE LIMITE pour les inscriptions en vue de l'élection de la REINE a été fixée à DEMAIN soir...

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Petit Journ., Montreal, P.Q.
January 24, 1965

les expos

Musée des Beaux-Arts

GALERIE DE L'ETABLE. — "Trajectoires": oeuvres récentes des jeunes sculpteurs du Québec. Exposition organisée par les Jeunes Associés. Jusqu'au 25 février.

EXPOSITION CANALETTO. — Exposition organisée par l'Art Gallery de Toronto.

GALERIE XII. — Peintures d'Albert Rappaport et sculptures de J.-Jacques Besner. Du 29 janvier au 14 février.

GALERIE LE GOBELET. — Travaux de Micheline Beauchemin. Jusqu'au 30 janvier.

GALERIES JASON-TEFF (130 ouest, rue Saint-Paul). — Oeuvres de John Richmond.

GALERIE SOIXANTE (280 ouest, rue Sherbrooke). — Sculptures de Robert Coulombe. Jusqu'au 21 février.

MAGASIN EATON (667 ouest, rue Sainte-Catherine — 9e étage). Exposition des peintures de Vladimir Tretchikoff. Jusqu'au 20 février.

CENTRE RECREATIF MAISONNEUVE (300, rue Viau). — La peinture néo-canadienne.

GALERIE LIBRE (2100, rue Crescent). — Peintures de George K. Rackus. Jusqu'au 2 février.

COIN DES ARTS (Grand hall de la Gare Centrale). — Exposition d'huiles et d'aquarelles de Ruth McMillan, C. Thivierge, M. Kessler, N. Howes, C. Hanna. Jusqu'au 3 février.

HOTEL SHERATON MONT-ROYAL (1455, rue Peel). — Exposition des peintures à l'huile de Josef Abrams. Jusqu'au 29 janvier.

BOWDEN'S canadian press clippings

Le Petit Journal
Montreal, Que.
(Week-End. Circ. 269,350)

Sunday, January 24, 1965



Un groupe de membres de l'Association des sculpteurs de la Province de Québec reçoivent, à l'occasion d'une exposition. De gauche à droite : YVES ROBILLARD (journaliste au "Devoir"), BERNARD JANELLE (membre associé et collectionneur), PAUL GLADU (du "Petit Journal"), le R.F. GERMAIN BERGERON, YVES TRUDEAU, JEAN-NOEL POLIQUIN, ARMAND VAILLANCOURT et HANS SCHLEEH.

Nos jeunes sculpteurs aidés par leurs aînés

0-13-M

par Paul Gladu

Les sculpteurs du Québec veulent aider les jeunes artistes à l'aide d'un concours. Cette initiative ravive plusieurs problèmes. Le public s'intéresse de plus en plus à la sculpture.

L'*Association des sculpteurs de la Province de Québec* attire l'attention de tous depuis sa fondation, il y a une couple d'années. En rencontrant ses membres, l'autre jour, j'ai regretté que l'on ait tellement galvaudé l'adjectif *dynamique*. C'est en effet le seul qui convienne pour désigner ce groupe d'artistes si actif et si sympathique.

Il y avait le président Yves Trudeau (revenu d'un voyage d'études en Europe), un des vice-présidents, Armand Vaillancourt, (dont la seule présence a le don de déclencher les polémiques), le trésorier Germain Bergeron, ainsi que Hans Schleeh (l'auteur du grand cygne blanc de la *Place des Arts*), Jean-Noël Poliquin (qui excelle à créer des blocs aux formes pures) et Bernard Janelle (propriétaire du "pub" *Le Gobelet* et collectionneur au goût sûr).

C'est dans une atmosphère d'enthousiasme que le concours a été annoncé.

Il s'agit d'une exposition qui débute le 24 janvier à la galerie de l'*Etable*, au Musée des Beaux-Arts de Montréal. Elle comprend les artistes finissants de l'Ecole des Beaux-Arts (depuis cinq ans); ceux qui ont étudié au collège *Sir George Williams* et à l'école du *Musée des Beaux-Arts*; et des autodidactes qui ont paru sérieux et doués.

Pour les jeunes

Trois prix, au montant total de $300, seront décernés. L'intention avouée est de fournir à des jeunes l'occasion de se faire connaître. Ceux qui ont déjà une certaine réputation ne peuvent y participer. Les dirigeants de l'Association des sculpteurs veulent encourager la jeune sculpture, aider à la naissance du dialogue entre le public et la jeune génération, et souligner par le fait même les difficultés qui s'opposent au jeune artiste d'aujourd'hui.

Un geste altruiste

En passant, remarquons que les membres de l'Association vont puiser à même leurs fonds pour distribuer ces prix. C'est un sacrifice, un geste altruiste qui les honore. Cependant, je pense que cet argent devrait provenir des fonds publics ou de la bourse d'un mécène. Autour de nous, la fièvre des travailleurs de l'*Expo-67*, la valse des millions de dollars, les projets gigantesques ne doivent pas troubler notre optique au point de nous faire oublier les soucis immédiats, les problèmes quotidiens qui existent à l'échelle de l'individu artiste. Qu'on le veuille ou non, les beaux-arts c'est d'abord la peinture et la sculpture (je ne vous oublie pas, messieurs les musiciens). Si on néglige ceux-ci, tous les discours ronflants et les projets énormes perdent leur sens. Voici un beau champ d'action pour le *ministère des Affaires culturelles*. Quant au public, il peut montrer son appréciation en visitant l'expo, et en achetant les oeuvres.

L'Association des sculpteurs tiendra sa grande exposition annuelle l'été prochain, au Jardin Botanique, grâce à la collaboration du Service des parcs de Montréal. Cette fois, les sculpteurs de l'étranger seront invités à y participer, ce qui provoquera sans doute une série d'échanges des plus intéressants. Il est question, aussi, de représenter le Canada à la fameuse *Biennale de sculpture contemporaine*, au *Musée Rodin*, à Paris. Afin de réunir les fonds nécessaires à la réalisation de leurs projets, les membres de l'Association vont faire don d'une de leurs sculptures, qui sera vendue au cours d'une expo-vente. D'avance, on leur souhaite un grand succès.

Détail à noter, pour ceux qui surveillent de près la marche de leurs sous, les achats de sculptures peuvent être déduits des revenus, en remplissant la déclaration d'impôt.

Les expositions itinérantes de l'Association rappellent l'aspect éducatif de l'entreprise. Que de jeunes, à travers la province, auront connu leurs premières jouissances artistiques grâce à l'Association!

Il faut apprécier le fait que les sculpteurs n'ont pas attendu l'aide officielle pour agir. Mais il ne faut pas nous contenter de les admirer. Il faut les aider matériellement. En les aidant, nous travaillons à notre propre bonheur.



Deux jeunes sculpteurs qui vont exposer à la galerie de l'Etable, au Musée des Beaux-Arts : MARC BOIVERT et ANDRE FOURNEL

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué.
January 26, 1965

871

TRAJECTOIRES

L'Association des Sculpteurs du Québec, en collaboration avec les Jeunes Associés du Musée des Beaux-Arts, présentent l'exposition 'Trajectoires', à la Galerie de l'Etable, jusqu'au 25 février. Vernissage: dimanche 24 février.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
La Presse, Montréal, Qué.
January 25, 1965

871

LES ARTS

en fin de semaine

"ELECTRE", de Jean Giraudoux, au Conservatoire : voir la critique de Jacques Keable.

AUJOURD'HUI

AU Forum ce soir, à 8 h. 30 : concert de l'orchestre Symphonique de Montréal dans la série du "Montreal Star". Au pupitre : Zubin Mehta. Soliste : Richard Verreau, ténor.

●

Au Casa Loma à partir de ce soir : les Four Aces.

●

Au Jazz Hôt du Casa Lôma à partir de ce soir également : Marian McPartland, pianiste. Les Clara Ward Singers, qui devaient débuter ce soir, sont retardés par un contrat à Hollywood et ne passeront que vendredi prochain.

●

Au Musée des Beaux-Arts à partir d'aujourd'hui : "Trajectoires" (exposition groupant des oeuvres de jeunes sculpteurs du Québec).

●

A la galerie Jason-Teff aujourd'hui : vernissage des assemblages de John Richmond.

ENTRE PARENTHÈSES

UN autre grand pianiste à nous venir d'URSS : Yakov Zak, qui fera ses débuts à la Place des Arts le 9 février, sous l'égide de Canadian Concerts and Artists. On dit Zak de la même classe que Richter et Gilels. A noter que les trois pianistes ont étudié avec le même professeur, le célèbre Heinrich Neuhaus, du Conservatoire de Moscou. Yakov Zak a consacré son récital du 9 février à Beethoven, dont il exécutera deux oeuvres de grande envergure : les 33 Variations sur un thème de Diabelli et la Sonate op. 106, dite "Hammerklavier".

●

Le choeur des Disciples de Massenet, sous la direction de son nouveau chef, Léon Plante, donnera un concert sous les auspices des Loisirs St-Paul, au Centre Mgr-Pigeon, 5550, rue Angers, à Côte-St-Paul, le dimanche 7 février, à 8 h. 30.

BOWDEN'S canadian press clippings

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Monday, January 25, 1965

Deux expositions de sculptures

0-13-M

L'Association des Sculpteurs du Québec, en collaboration avec les Jeunes Associés du Musée des Beaux-Arts, présente une exposition qui s'intitule "Trajectoires" à la galerie de l'Etable du Musée, du 24 janvier au 25 février.

Le but de cette exposition est de faire connaître les jeunes sculpteurs qui n'ont pas encore eu l'occasion d'exposer leurs oeuvres. Le président de l'association, M. Yves Trudeau, a déclaré que "dans l'esprit de l'association, le but de cette exposition est de fournir à de plus jeunes que nous l'occasion exclusive de se manifester."

L'exposition groupera des oeuvres de Beaupré, Boisvert, Coulombe, Coutu, Essar, Fournel, Furer, Gay, Hogenkant, Knass, Lamarche, Larouche, Meloche, Petinger et Tanguay.

Galerie soixante

La Galerie Soixante, 280 ouest Sherbrooke présente le très jeune sculpteur Robert COULOMBE en exposition solo à compter du mardi 26 janvier jusqu'au 21 février.

COULOMBE qui à vingt ans travaille depuis trois ans avec le Frère Jérôme tout en se consacrant à l'enseignement et à ses travaux d'atelier.

Les sculptures de COULOMBE sont montées sur fil de fer et bois recouvertes de papier. On a coulé l'une d'entre elles en béton. Il va sans dire que ces formes peuvent être moulées en bronze, ces matériaux, bronze et béton leur conférant une importance accrue quoique sous leur texture et leur couleur actuelles, ces sculptures peuvent être considérées comme achevées.

Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Le Nouvelliste
Trois Rivières, Qué.
January 28, 1965

DE L'IMAGE AU SON

"La Paix du Dimanche", voilà le titre de la pièce que les Compagnons Notre-Dame mettent à l'affiche à partir de ce soir, à leur petit théâtre du parc de l'exposition. Ils sont toujours là en attendant d'être intégrés au Centre culturel, quand celui-ci se dressera fièrement (du moins je l'espère) au milieu du complexe architectural de la Place de l'Hôtel de Ville.

Il s'agit d'une oeuvre de John Osborne. C'est Gilles Boisvert qui en assure la mise. Gilles est réalisateur à la télévision locale et il est diplômé du Conservatoire d'Art dramatique de la province de Québec. C'est lui qui assume la direction des cours gratuits de diction et d'art dramatique qui se donnent chez les Compagnons depuis le mois de septembre.

— O —

Gilles Boisvert joue lui-même un rôle dans la pièce qu'il dirige: celui de Jimmy. La distribution comprend, en outre, Louis-Philippe Poisson (le colonel), Catherine Beauce (Pat), Louise Isabelle (Pat), Céline Gignac (Héléna) et Réjean Simoneau (Cliff). On remarquera que le même personnage, celui de Pat, sera joué par deux interprètes. Je crois qu'il s'agit d'une innovation chez les Compagnons. "La Paix du Dimanche", relate les difficultés de la vie d'un couple, surtout quand survient un troisième personnage qui se mêle à la vie du ménage. Une sorte de triangle, direz-vous, mais un triangle d'un genre assez particulier. Je n'en sais pas plus pour le moment. Comme vous, j'attends de voir la pièce!

— O —

EN BREF — Plusieurs commentaires élogieux me sont parvenus, hier, à propos de l'interprétation exceptionnelle que l'Orchestre symphonique de Québec a donnée à la Symphonie No 7 en la majeur, de Beethoven. C'était à point. Le chef Hans Schwieger n'était pas étranger à cette réussite. Sans avoir l'éclat d'un Pierre Dervaux, il mène sa barque avec une grande maîtrise. Et Beethoven est sa "hache de guerre", peut-on dire en langage populaire. — Je n'aime pas revenir sur le sujet, car il m'est très désagréable d'en parler. Mais il faut prendre le taureau par les cornes. Oui, malheureusement oui, il existe une classe d'indésirables chez les auditeurs des matinées symphoniques. Ils livrent parfois une lutte acharnée aux musiciens. C'est à qui des deux ferait le plus de bruit. Dans ces conditions-là, je préfère que ces jeunes restent chez eux ou aillent libérer le flot de leurs paroles ailleurs que dans une salle de concert. Voilà! C'est pénible à dire, c'est peut-être même péniblement dit, mais c'est dit. J'espère au moins que je frapperai ceux à qui ce message s'adresse. — L'Association des Sculpteurs du Québec, en collaboration avec les Jeunes Associés du Musée des Beaux-Arts, présente actuellement une exposition à la galerie de l'Etable du Musée des Beaux-Arts de Montréal. Cette exposition groupe des oeuvres de Beaupré, Boisvert, Coulombe, Coutu, Essar, Fournel, Furer, Gay, Hogenkant, Lamarche, Larouche, Meloche, Petinger et Tanguay.

Jacques ST-ONGE

BOWDEN'S canadian press clippings
Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)
Saturday, January 30, 1965

A propos de l'exposition "Trajectoires"

Toutes les formes actives de la sculpture

Par Yves ROBILLARD

Depuis le 24 janvier se tient à la Galerie de l'Etable, au musée des Beaux Arts, l'exposition "Trajectoires". Organisée par "l'Association des Sculpteurs de la province de Québec" en accord avec "Les Jeunes Associés du Musée", ce salon de sculpture veut donner l'occasion à tout sculpteur résidant au Québec, non membres de l'Association, de présenter une pièce. L'exposition est donc un appel à toutes les forces actives de la sculpture. Quinze sculpteurs ont accepté d'y participer. Trois prix de cent dollars, puisés à même les fonds de l'Association, ont été décernés respectivement à Antoine Lamarche, Georges Beaupré et Robert Coulombe qui exposent actuellement à la Galerie Soixante.

Voici, au fil relâché d'une conversation quotidienne, les propos de trois sculpteurs qui n'entendent acunement parler au nom du groupe :

A. — Cette exposition est très sympathique, stimulante; c'est pour nous une façon de nous manifester, ce qui serait difficile autrement.

B. — En général, cette exposition peut sembler assez uniforme, mais quand on s'y arrête vraiment, on découvre à chaque pièce beaucoup d'éléments propres à nous stimuler.

C. — Pour moi, la plupart des sculpteurs travaillent *tel* matériau, le fer par exemple, et ne dépassent pas le matériau ; c'est uniforme, ça manque de "vie intérieure".

B. — En général, les problèmes de technique arrêtent peut-être notre expression, mais quand on arrive à la maîtrise d'une technique, on peut affirmer quelque chose de grandiose. On expose trop vite!... C'est notre milieu qui nous y oblige!... On ne peut pas à 25 ans affirmer quelque chose de grandiose... Il faut détruire des pièces.

A. — Mais on les détruit par d'autres pièces qui sont plus fortes !

B. — Le problème de la maîtrise d'une technique pour affirmer une "vie intérieure" se pose peut-être avec plus d'acuité au sculpteur.

A. — De toutes façons, le problème de l'uniformité est commun à tous les pays.

C. — Notre sculpture est trop intellectuelle; elle manque de "vie intérieure". Pour moi, c'est à cause de notre milieu d'inhibition qui nous empêche de nous exprimer.

A.B.C. — J'utilise actuellement tel matériau parce que je ne peux matériellement travailler autre chose; mais j'aimerais bien plus tard...

A. — En sculpture, on a toujours considéré la fonte comme un moyen de reproduction; moi, j'aimerais expérimenter les possibilités d'expression de la technique.

B. — Pour moi, la texture est subordonnée à la forme; mais je ne peux concevoir une texture qui ne concourrait pas pleinement à la réalisation de la forme, c'est-à-dire que je ne peux concevoir une forme qui pourrait être réalisée dans une autre texture.

A. — Une des conséquences de l'exploration des différentes techniques, est de nous faire taxer de manquer d'unité; d'autre part, quand on se restreint à une seule technique, on nous parle d'uniformité. Le travail d'équipe permettra d'éviter ces problèmes; de plus, il nous permettra de nous manifester plus facilement.

Ces propos, non toujours explicites, j'ai tenu à les présenter tels que je les ai retenus. Venant d'autres sculpteurs, ils auraient peut-être été différents, mais ils mettent déjà en évidence certains problèmes actuels qui me semblent communs à tous jeunes sculpteurs.

Premièrement le besoin de se manifester rapidement : Et je reprends, à cet effet, l'énoncé du critique Denys Chevalier sur la dernière exposition d'été (vg. "Le Devoir" 15 août 1964) de l' "Association des Sculpteurs du Québec".

"Il n'est pas jusqu'à l'isolement social dont ils me paraissent souffrir qui ne puisse être tenu pour une des raisons, parfaitement compréhensibles du reste, de leur hâte à s'affirmer en se manifestant. C'est comme s'il leur fallait sans cesse prouver à eux-mêmes, autant qu'à autrui, qu'ils existent non seulement autant qu'êtres humains mais aussi en tant qu'artistes."

Tant que nous considérerons que les artistes sont des "êtres à part" dans notre société matérialiste, tant qu'on ne leur aura pas reconnu une véritable fonction au sein de notre société, une fonction autre que celle d'apporter un surplus de culture toujours utile pour la parade, ce malaise se fera ressentir. Sa condition actuelle a toujours amené l'artiste à travailler seul ou dans un petit groupe fermé. L'intérêt d'une manifestation d'ensemble est de lui permettre de connaître ce qui se passe autour de lui, de se sentir solidaire des forces actives de la sculpture, de créer ainsi un premier milieu d'épanouissement, de reconnaissance. Ceci reste vrai même pour les sculpteurs plus âgés.

Les nombreux salons que notre province a connus jusqu'ici n'ont pas eu comme résultat de structurer le milieu des beaux arts; ils n'ont servi qu'à permettre aux artistes de se présenter au public, de montrer une oeuvre, ce qui était déjà beaucoup. Un seul groupe (de courte mémoire) a cherché à affirmer une idéologie, les plasticiens : on les taxés de parti pris alors que d'autres groupes auraient dû se lever et le contrebalancer, tout cela en respectant les individualités. C'est ainsi que se développe un milieu vivant.

Il peut sembler paradoxal à ce moment qu'un sculpteur trouve notre sculpture trop intellectuelle. Il est évident qu'on lui a répondu que chacun est libre de travailler à sa façon et qu'il y a de très grandes oeuvres intellectuelles. Je crois plutôt que son énoncé manifeste à sa façon le même problème actuel, celui d'être soi-même, c'est-à-dire affirmé dans, par ou contre un *milieu*.

Beaucoup d'autres problèmes pourraient être soulevés, celui de l'expression des divers matériaux, celui du primat de la forme, celui des travaux collectifs, et, ils le seront peut-être ultérieurement." L'Association des Sculpteurs du Québec" a donc posé un geste très positif et il serait souhaitable que ce salon de sculpture soit très bien accueilli — très visité — et qu'il devienne un événement annuel dans la prise de conscience de notre milieu.

La Presse
Jan. 20-65

Hier

A la Place des Arts, concert de l'Orchestre Symphonique de Montréal : voir le compte rendu de Jean Vallerand.

●

C'est dimanche prochain, à 8 h., qu'aura lieu, à la Galerie de l'Etable du Musée des Beaux-Arts, l'inauguration du premier salon Trajectoires, réservé aux jeunes sculpteurs. Une quinzaine d'oeuvres seront exposées et un prix (qui dépassera les cent dollars) sera décerné à la plus réussie. La nouvelle en a été annoncée hier, par M. Yves Trudeau, président de l'Association des Sculpteurs du Québec qui organise cette manifestation appelée à devenir annuelle, en collaboration avec les Jeunes Associés du Musée.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Current Events
Montreal, Que.
January 30, 1965

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—Galerie de l'Étable: "Trajectoires"-oeuvres récentes de jeunes sculpteurs du Québec. Du 25 janvier au 25 février.

—GALERIE XII: Peintures d'Albert Rappaport et sculptures de J. Jacques Besner. Du 29 janvier au 14 février.

—"EXPOSITION CANALETTO": Du 29 janvier au 28 février.

CENTRE RÉCRÉATIF MAISONNEUVE
"La peinture Néo-Canadienne" Exposition réunissant les noms de 29 peintres néo-canadiens. Du 21 janvier au 21 février, de 1:00 à 10:00 p.m. tous les jours. (3000 rue Viau, angle Sherbrooke).

CINÉMA PLACE VILLE MARIE
Exposition "Three Women Painters", Madeleine Boyer, Arlette Kingwell and Shayna. From January 17 to February 7. (corner north-east of Plaza).

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

COIN DES ARTS
C.N.R. CENTRAL STATION
Oils and water colors by Ruth McMillan, C. Thivierge, M. Kessler, N. Howes, C. Hanna. Until February 3.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
La Patrie, Montreal, Que.
February 4, 1965

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beaux-arts

Galerie Soixante: (280 ouest, rue Sherbrooke) Exposition des sculptures de Robert Coulombe.

Musée des Beaux-Arts de Montréal: "Trajectoires" (oeuvres récentes de jeunes sculpteurs du Québec; : Galerie de l'Etable, exposition organisée par les Jeunes associés. Du 29 janvier au 28 février, exposition Canaletto.

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Metro Express
Montreal, Que.
February 5, 1965

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Exposition de sculptures au Musée

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Le but de cette exposition est de faire connaître les jeunes sculpteurs qui n'ont pas encore eu l'occasion d'exposer leurs oeuvres. Le président de l'association, M. Yves Trudeau, a déclaré que "dans l'esprit de l'association, le but de cette exposition est de fournir à des plus jeunes que nous l'occasion exclusive de se manifester".

L'exposition groupe des oeuvres de Beaupré, Boisvert, Coulombe, Coutu, Essar, Fournel, Furer, Gay, Hogenkant, Knass, Lamarche, Larouche, Meloche, Petinger et Tanguay.

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Montreal Star, Que.
February 6, 1965

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The Art World

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Gallery XII: Albert Rappaport, Jacques Besner, to Feb. 14.

Stable Gallery: Trial Flights, to Feb. 25.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, February 13, 1965

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Gallery XII: Albert Rappaport, ends tomorrow.

Stable Gallery: Trial Flights, to Feb. 25.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Petit Journ., Montreal, P.Q.
February 7, 1965

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les expos

Musée des Beaux-Arts

GALERIE DE L'ETABLE. — "Trajectoires": oeuvres récentes des jeunes sculpteurs du Québec. Exposition organisée par les Jeunes Associés. Jusqu'au 25 février.

EXPOSITION CANALETTO. — Exposition organisée par l'Art Gallery de Toronto. Jusqu'au 25 février.

GALERIE XII. — Peintures d'Albert Rappaport et sculptures de J.-Jacques Besner. Jusqu'au 14 février.

Le Petit Journ., Montreal, P.Q.
February 14, 1965

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les expos

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GALERIE DE L'ETABLE. — "Trajectoires": oeuvres récentes des jeunes sculpteurs du Québec. Exposition organisée par les Jeunes Associés. Jusqu'au 25 février.

EXPOSITION CANALETTO. — Exposition organisée par l'Art Gallery de Toronto. Jusqu'au 25 février.

GALERIE XII. — Peintures et oeuvres graphiques de Betty Goodwin et d'Eva Landori, de Montréal. Du 20 février au 7 mars.

GALERIE DES EXPOSITIONS SPECIALES. — Oeuvres graphiques récemment acquises. Cette sélection représente cinq siècles d'histoire de la gravure européenne. Jusqu'au 3 mars.

Actualite, Montreal, Que.
January 1965

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VOYAGE



LE GRAND SPHINX DE GIZÈH
Symbole du soleil qui brûle l'Egypte.

MERVEILLES D'ÉGYPTE

« Les passagers à destination de Rome sont priés de se présenter à la barrière de départ n°. 41. » Cette voix, qui souvent m'avait laissé indifférent, avait aujourd'hui une sonorité particulière pour moi. En effet, je quittais Montréal pour me rendre à Rome, afin de préparer l'arrivée du Groupe du Musée des Beaux-Arts de Montréal. Pendant trois semaines, je voyagerais en compagnie de ses membres, à travers le Moyen-Orient. Mais trêve de commentaires; suivez-moi plutôt au cours de ce voyage.

Le Caire:

Partant de Rome le 21 septembre, nous nous rendîmes en Égypte. J'ai visité ce pays, je l'ai aimé et j'ai essayé d'en découvrir le secret. Mais en vain. D'ailleurs, peut-on comprendre et analyser à fond un monde de mystères. Chaque pouce de cette contrée a son histoire et ses légendes datant de plus de soixante siècles. Là-bas, en face des merveilleux trésors de Tout Ankh Amon j'ai compris qu'on n'aime pas l'Égypte parce qu'on la connaît à fond, mais bien pour la bonne raison qu'il y a toujours quelque chose de nouveau à découvrir en elle. Ensemble nous avons admiré la Citadelle, la forteresse médiévale de Salah El Din et la mosquée d'albâtre, pure merveille, de même que le musée el-Gawhara. Et sans parler de la mosquée du Sultan Hassan et des nombreux bazars égyptiens qui offrent au touriste les objets les plus disparates. Mentionnons le spectacle « Son et Lumière » le plus impressionnant au monde. Par la suite, nous avons visité le village de Mit Rahineh où sont érigés la statue colossale de Ramsès II et son sphinx d'albâtre.. [illegible] ensemble simple, mais d'un effet saisissant. Des travailleurs, ingénieurs et savants des États-Unis, de la Grande-Bretagne, de l'Allemagne de l'Ouest, de l'Italie, de la Tchékoslovaquie, de la Pologne et de la République Arabe Unie se sont donnés la main pour sauver les monuments d'Abou Simbel. Ils essaient de terminer dans le plus court délai possible le travail assigné et, conscients de la lourde responsabilité qui pèse sur eux, s'efforcent tous ensemble de sauvegarder des reliques du passé qui, sans eux, seraient englouties par les eaux du lac Nasser. Le genre humain a reconnu la nécessité de sauver cet héritage et cette civilisation. Mais le sauvetage lui-même sera aussi extraordinaire que leur création. Les monuments seront séparés du roc et chacun d'eux sera entouré d'un mur de ciment. Ils seront transportés au haut de la montagne dans laquelle ils ont été originalement taillés. Lorsque le grand barrage sera ouvert et que l'eau s'écoulera dans la vallée du Nil, le niveau des eaux sera juste au dessous du faite de cette montagne; les vieux monuments seront conservés intacts comme si rien ne s'était produit. Ce transfert de monuments est fait pour la première fois dans l'histoire de l'humanité. Mais ce qui marquera le plus cet événement historique c'est que des hommes de toutes les parties du monde, d'un commun accord, ont répondu à l'appel de détresse lancé par la République Arabe Unie en vue de sauvegarder ce glorieux héritage.

Mais avec Abou Simbel prend fin notre visite à Assouan. Nous retournons au Caire pour ensuite nous rendre à Jérusalem, où s'accumulent tant de souvenirs bibliques.

Jérusalem:

Visitons d'abord le vieux quartier, ensuite la piscine de Bethsabée puis l'arc de l'Ecce Homo. N'oublions pas les 14 stations de la Croix le long de la via Dolorosa, ni l'église du Saint-Sépulcre et du Calvaire. Continuons ensuite au Dôme de la Roche, célèbre mosquée, aux étables de Salomon, au mur des Lamentations. Et dans l'après-midi promenade au Mont des Oliviers. Là nous verrons l'église de l'Ascension, la grotte de Gethsémanie où Judas trahit le Christ, le jardin de Gethsémanie, etc. Notre excursion se poursuit à Bethléem par la visite de l'église de la Nativité, érigée sur l'emplacement de la crèche, et visite de la grotte de Saint-Jérôme. Le lendemain notre excursion s'est révélée une véritable expédition puisque, partis à 4 h. le matin, nous avons traversé une partie du désert d'Arabie où nous avons rencontré des tribus de bédouins qui vivent tou-

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beaux-arts

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Montreal Star
Montreal, Que.
(Daily, Circ. 19
Saturday, February

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SPORT

BOUM BOUM ET SES AS

L'expression « l'As des As » appartient en propre au vocabulaire de l'aviation. La France l'accola au nom de Guynemer, l'Allemagne à celui de Von Richtoffen et l'Italie au célèbre Italo Balbo. Le sport aime appliquer ce vocable à quelques-unes de ses plus hautes célébrités.

Un athlète présentement mérite plus que d'autres qu'on le coiffe du titre d' « As des As », c'est Bernard Geoffrion, instructeur des As de Québec, de la Ligue américaine de hockey. S'il faut en juger par le fulgurant début de saison de son équipe, les As portent bien leur nom et à titre de chef de file, l'ami Geoffrion mérite d'être surnommé « l'As des As ».

La carrière du p'tit gars de l'Immaculée-Conception est bien connue. Traversée qu'elle fut d'incidents, d'exploits, d'accidents et de déboires contrariant parfois au tragique. On se souviendra du jeune athlète aux yeux pleins d'espoir que le Canadien de la Ligue nationale invitait à se joindre à sa formation alors qu'il restait 18 parties à disputer au printemps de 1951. Je me trouvais aux côtés de Bernard pour le long voyage par train dans la ville de l'automobile, lors d'un match contre les Red Wings. Inquiet, soucieux, incertain ? Peut-être. Je dis peut-être, car Geoffrion ne laissait pas trop voir ses émotions alors.

A sa première saison complète sous le chandail tricolore, Boum Boum termine avec 30 buts et 24 assistances à son actif, pour 54 points. Sa réussite lui vaut le trophée Calder que consacre chaque année la meilleure recrue du circuit majeur.

Une seule fois en 14 longues saisons devait-il réussir à compléter le calendrier de 70 joutes. Il faut dire que si son talent naturel semble sorti de la baguette magique des fées, Dame Chance par ailleurs lui a très souvent tourné le dos, pour en faire l'un des grands blessés de l'histoire du hockey moderne. A l'occasion d'un exercice de routine sur la glace du Forum, on voit souvent Bernard s'effondrer. On croit d'abord à un simple malaise, une indigestion peut-être. C'était infiniment plus grave, il fallut une intervention chirurgicale d'urgence et des plus délicates pour l'arracher à la mort. La logique voulait qu'après ce sérieux accident Geoffrion ne revint pas au jeu, pour le reste de la saison. On avait compté sans ses forces de récupération et son désir exceptionnel de compétiteur inné. Déjouant tous les calculs, Boum Boum revint plus fort que jamais.

Actualite, Montreal, Que.
January 1965

X7

Saqqarah (la nécropole) avec la pyramide à degrés et le tombeau de Ti. A dos de chameau, nous avons admiré les pyramides de Chéops (une des sept merveilles du monde), de Chéphrem et de Mykérinos, le Sphinx et la Vallée des Temples. Et dans la soirée, bien doucement, nous nous sommes baladés sur le Nil à bord d'un petit bateau égyptien. Lorsqu'on est au Caire l'on se doit de visiter ses vieux quartiers, l'église d'Abou Sergah, la mosquée d'Amr et le palais Abdine, ancienne résidence du roi Farouk. Mais, déjà, il nous faut quitter ce coin de mystères pour nous diriger vers la haute Égypte.

Louxor :

Aujourd'hui, excursion à Thèbes. On se rend par bateau sur la rive droite du Nil où l'on visite la Vallée des Rois, la tombe de Tout-Ank-Amon, le temple de Deir-el-Bahari et le temple de Ramsès. Le lendemain visite à Karnak, au grand temple d'Amon et à ceux de Mout et Khonsou, la magnifique allée des sphinx, la salle hypostyle avec ses 134 colonnes gigantesques et l'obélisque de la reine Hatshepsout. Et, comment ne pas voir le célèbre temple de Louxor, les statues de granit de Ramsès II et les nombreux bazars si pittoresques. Cet après-midi, c'est vers Assouan que l'on s'envole.

Assouan :

Ici les carrières de granit, le grand barrage d'Assouan et la nouvelle centrale électrique, l'obélisque inachevé de Chellal attirent les touristes en grand nombre. L'île de Philae est le site le plus pittoresque de la vallée du Nil. Cette île sainte, domaine de la déesse Isis, offre un paysage qui semble n'appartenir qu'au domaine de l'imagination. De quelque côté qu'on l'aperçoive, après la traversée du désert d'Assouan ou au tournant de l'étroit chemin qui longe la cataracte de l'île voisine de Bigèh ou de l'arrière du bateau qui file vers le sud, Philae est admirable.

Visitons maintenant Abou Simbel. que l'on atteint après six heures de navigation sur le Nil traversant des régions désertiques qui seront bientôt englouties sous les eaux du barrage d'Assouan. Abou Simbel possède deux temples du règne de Ramsès II, que leurs dimensions, autant que la belle exécution de leurs sculptures, ont rendus presque aussi célèbres que les pyramides de Guizèh et la salle hypostyle de Karnak. Le grand temple, creusé dans la chaîne Libyque, a été décoré en façade de quatre grands colosses de plus de 65 pieds de hauteur. Ensemble simple, mais d'un effet saisissant. Des travailleurs, ingénieurs et savants des États-Unis, de la Grande-Bretagne, de l'Allemagne de l'Ouest, de l'Italie, de la Tchékoslovaquie, de la Pologne et de la République Arabe Unie se sont donnés la main pour sauver les monuments d'Abou Simbel. Ils essaient de terminer dans le plus court délai possible le travail assigné et, conscients de la lourde responsabilité qui pèse sur eux, s'efforcent tous ensemble de sauvegarder des reliques du passé qui, sans eux, seraient englouties par les eaux du lac Nasser. Le genre humain a reconnu la nécessité de sauver cet héritage et cette civilisation. Mais le sauvetage lui-même sera aussi extraordinaire que leur création. Les monuments seront séparés du roc et chacun d'eux sera entouré d'un mur de ciment. Ils seront transportés au haut de la montagne dans laquelle ils ont été originalement taillés. Lorsque le grand barrage sera ouvert et que l'eau s'écoulera dans la vallée du Nil, le niveau des eaux sera juste au dessous du faite de cette montagne; les vieux monuments seront conservés intacts comme si rien ne s'était produit. Ce transfert de monuments est fait pour la première fois dans l'histoire de l'humanité. Mais ce qui marquera le plus cet événement historique c'est que des hommes de toutes les parties du monde, d'un commun accord, ont répondu à l'appel de détresse lancé par la République Arabe Unie en vue de sauvegarder ce glorieux héritage.

Mais avec Abou Simbel prend fin notre visite à Assouan. Nous retournons au Caire pour ensuite nous rendre à Jérusalem, où s'accumulent tant de souvenirs bibliques.

Jérusalem :

Visitons d'abord le vieux quartier, ensuite la piscine de Bethsabée puis l'arc de l'Ecce Homo. N'oublions pas les 14 stations de la Croix le long de la via Dolorosa, ni l'église du Saint-Sépulcre et du Calvaire. Continuons ensuite au Dôme de la Roche, célèbre mosquée, aux étables de Salomon, au mur des Lamentations. Et dans l'après-midi promenade au Mont des Oliviers. Là nous verrons l'église de l'Ascension, la grotte de Gethsémanie où Judas trahit le Christ, le jardin de Gethsémanie, etc. Notre excursion se poursuit à Bethléem par la visite de l'église de la Nativité, érigée sur l'emplacement de la crèche, et visite de la grotte de Saint-Jérôme. Le lendemain notre excursion s'est révélée une véritable expédition puisque, partis à 4 h. le matin, nous avons traversé une partie du désert d'Arabie où nous avons rencontré des tribus de bédouins qui vivent tou-

ntreal, P.Q.
4, 1965

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usée des Beaux-Arts
ERIE DE L'ETABLE. — ectoires": oeuvres récendes jeunes sculpteurs du bec. Exposition organisée les Jeunes Associés. Jusau 25 février.

EXPOSITION CANALETTO. — Exposition organisée par l'Art Gallery de Toronto. Jusqu'au 25 février.

GALERIE XII. — Peintures et oeuvres graphiques de Betty Goodwin et d'Eva Landori, de Montréal. Du 20 février au 7 mars.

GALERIE DES EXPOSITIONS SPECIALES. — Oeuvres graphiques récemment acquises. Cette sélection représente cinq siècles d'histoire de la gravure européenne. Jusqu'au 3 mars.

du Canadien et de Tabot, [illegible]

A division of Maclean-Hunter
481 University Ave., Toronto 2.
Metro Express
Montreal, Que.
February 5, 1965

tail", soulignera par la suite le

Exposition de sculptures au Musée

L'Association des Sculpteurs du Québec, en collaboration avec les Jeunes Associés du Musée des Beaux-Arts, présente une exposition qui s'intitule "Trajectoires" à la galerie de l'Etable du Musé Elle se poursuivra jusqu'au 2 février.

Le but de cette exposition de faire connaître les jeunes s teurs qui n'ont pas encore e casion d'exposer leurs o Le président de l'associa Yves Trudeau, a déclaré l'esprit de l'associatio de cette exposition est à des plus jeunes que casion exclusive de ter".

L'exposition grou de Beaupré, Bois Coutu, Essar, Fo Hogenkant, Knas rouche, Meloch guay.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
La Patrie, Montreal, Que.
February 4, 1965

871

beaux-arts

Galerie Soixante: (280 ouest, rue Sherbrooke) Exposition des sculptures de Robert Coulombe.

Musée des Beaux-Arts de Montréal: "Trajectoires" (oeuvres récentes de jeunes sculpteurs du Québec; : Galerie de l'Etable, exposition organisée par les Jeunes associés. Du 29 janvier au 28 février, exposition Canaletto.

Sheraton Mont-Royal: Jusqu'au 1er mars, exposition de peintures à l'huile des artistes A. Csatai, N. Escaravage, S. MacIntyre, K. Maurer et I. Shaver.

Centre récréatif Maisonneuve (3000, Viau): Exposition de la peinture néo-canadienne.

Galerie Le Crible, 131 chemin de Chambly, Longueuil; Exposition "Visualité qu'au 20

Galer (370, o Exposit

Centre d Royal: Exposition Iva tier.

Galerie Agnès Lefort: (1504 ouest, Sherbrooke): Exposition des oeuvres récentes de Ken Lochhead.

Coin des arts, salle des pas-perdus, Gare Centrale: Exposition Florence E. Holbrook, représentant le Québec historique.

Galerie libre (2100 Crescent): Exposition des huiles récentes de Jean-Guy Mongeau.



ANDRÉ CAYATTE
Un avocat qui plaide par l'image.

LA VIE CONJUGALE

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Montreal, P.Q.
y 14, 1965

es expos

Musée des Beaux-Arts

GALERIE DE L'ETABLE. — "Trajectoires": oeuvres récentes des jeunes sculpteurs du Québec. Exposition organisée par les Jeunes Associés. Jusqu'au 25 février.

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Actualite, Montreal, Que.
January 1965

jours sous la tente, et dont les mœurs n'ont pas évolué depuis des millénaires. Mais enfin, à dos de cheval, nous avons atteint Petra, la ville nabatéenne si prestigieuse, dont les palais et les temples sont taillés et sculptés dans la roche rouge, à même la montagne. Nous admirons le temple gréco-romain, Khazneh, l'amphithéâtre et la Salle des Festins. Tôt le lendemain matin nous nous rendons à Damas. En route, visite à Jéricho et la mer Morte avec arrêt au Jourdain.

Damas:

Visite touristique de la ville, de la célèbre mosquée des califes oméyades (à l'origine basilique érigée par saint Jean-Baptiste), la tombe de Saladin, la fenêtre de Saint-Paul (par laquelle il s'échappa au moyen d'un panier), la mosquée du Sultan Sélimi, le Palais Aram et les souks orientaux. Le lendemain, nous franchissons la frontière de la Syrie et du Liban, pour arriver à Baalbeck, cité du soleil, autrefois centre religieux du monde païen. Visite des temples de Jupiter, de Bacchus et de Vénus, érigés par les Romains. Notre voyage se poursuit à destination de Beyrouth.

Beyrouth:

Visitons la ville, avec son université américaine, son musée national du Liban et ses quartiers résidentiels. Rendons-nous à Byblos (Gubayl), ancienne ville phénicienne considérée comme la plus vieille ville encore habitée, célèbre aussi par ses cèdres millénaires (Salomon utilisa leur bois pour construire le Temple de Jérusalem). Arrêtons-nous au retour à la Grotte de Jeita et faisons une promenade en bateau sur son lac souterrain afin d'admirer la richesse et la diversité de ses coloris. Au cours d'un séjour au Proche-Orient, l'on se doit de visiter Sidon. En réalité, on va à Sidon comme à un lieu de pèlerinage, car c'est 3,000 ans d'histoire que le visiteur va revivre. Complices des vieilles pierres, les touristes se promènent à leur gré parmi les ruines. Ils peuvent se rendre à pied au Aqlaat el bahr, la forteresse maritime bâtie par les Croisés, forteresse en bonne partie conservée et munie encore des restes d'architecture et de sculpture du meilleur style français du XIIe et du XIIIe siècles.

Malheureusement, Beyrouth marque la dernière étape de notre voyage à travers ces pays aux civilisations millénaires. Au départ nous ne pouvons oublier que même si les dieux se sont tus, leur présence demeure immortelle.

CINÉMA



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Un avocat qui plaide par l'image.

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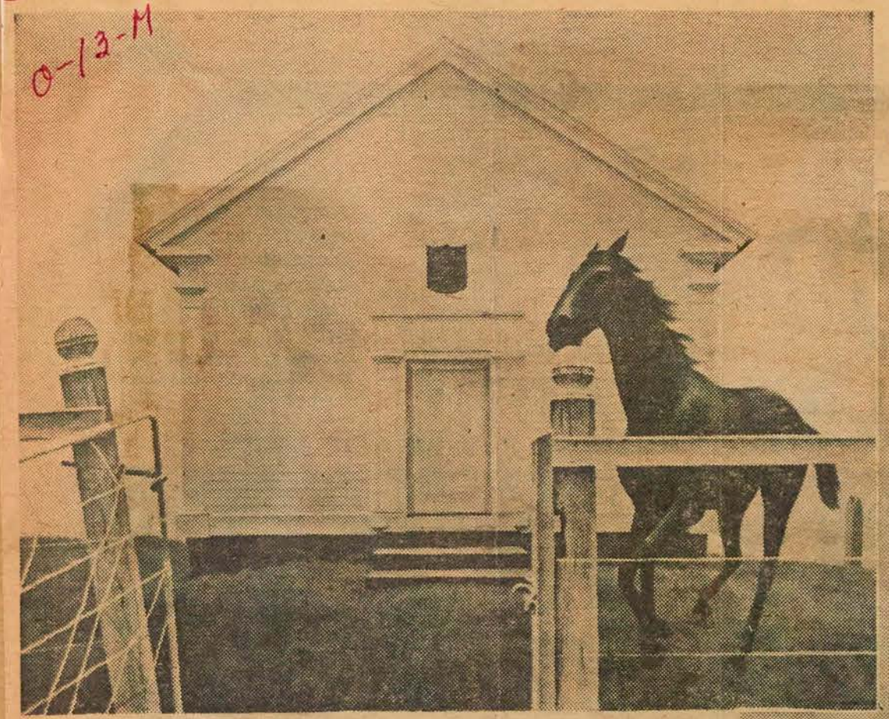
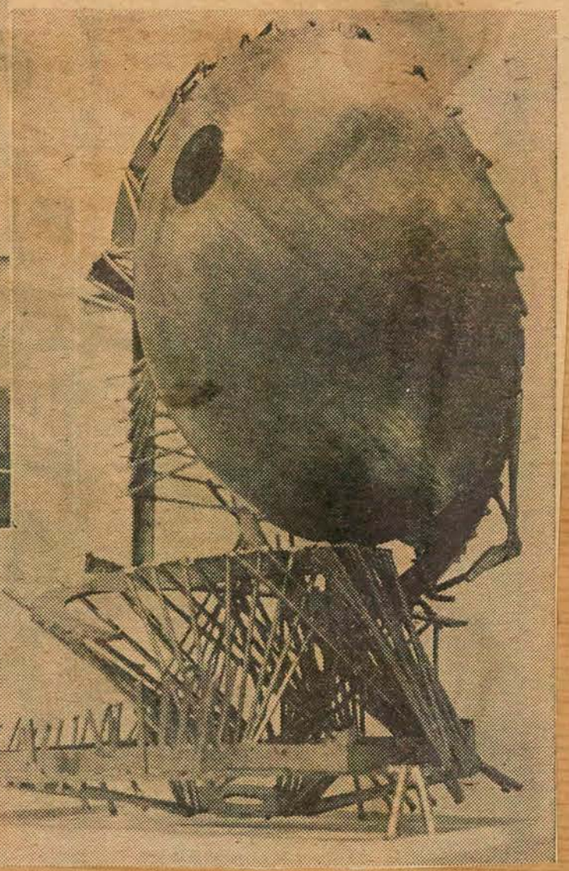
Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Thursday, January 14, 1965

0-13-M



Sculptures métalliques au Musée des Beaux-Arts



Parmi les oeuvres canadiennes contemporaines exposées depuis hier au Musée des Beaux-Arts de Montréal, des peintures et des sculptures de toutes les écoles et de tous les styles s'affichent les unes à côté des autres.

(Photo Henri Rémillard)

Le Maitre Imprimeur
Montreal, P.Q.
February 1965

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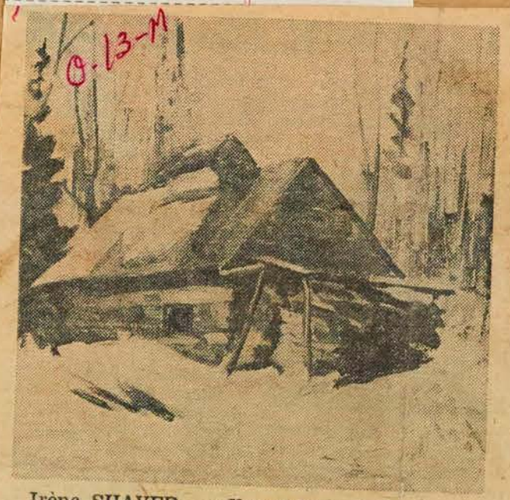
Attractions au Salon du Livre

Exposition de tableaux appartenant à des écrivains canadiens en collaboration avec les Jeunes Associés du Musée des Beaux-Arts de Montréal.

La Patrie
Montreal, Que.
(Week-End. Circ. 198,300)

Thursday, February 11, 1965

0-13-M



Irène SHAVER... « *Une cabane à Durham, Québec* »

Galerie Soixante

Robert Coulombe, un jeune sculpteur de vingt ans, expose présentement à la Galerie Soixante. A cet âge, le curriculum vitae ne peut qu'être bref.

Coulombe est né à Montréal et il y a fait ses études. Il a travaillé pendant trois ans avec le Frère Jérôme, du collège Notre-Dame, où il s'est occupé d'enseignement.

Il a exposé à quelques reprises. L'an dernier, lors d'une exposition au collège Saint-Laurent, il présentait surtout des peintures et trois petites sculptures. Cette année, il a été primé à l'exposition "Trajectoire", ouverte aux jeunes sculpteurs, à la Galerie de l'Etable (Musée des Beaux-Arts).

Coulombe nous présente aujourd'hui une vingtaine de sculptures, utilisant un procédé très intéressant. Ce sont des sculptures de papier montées sur fil de fer et bois. Elles peuvent être exposées comme telles à l'intérieur : la texture est riche, la couleur agréable. Elles peuvent aussi être considérées comme des formes primitives destinées à un moulage en béton ou en bronze.

Il est regrettable que ces sculptures blanches soient exposées dans des salles aux murs peints en blanc. L'effet des murs blancs, très heureux quand il s'agit d'une exposition de tableaux, est pour le moins bizarre dans le cas présent. Ce sont les pièces directement appliquées au mur qui en souffrent le plus. Mais il y a de la légèreté, de la grâce dans **Pas de danse**, de la vie, du mouvement dans **Elan de plein air.**

Coulombe, qui est aussi poète, a écrit : "Je ne peux parler qu'à des corps qui ne sont pas humains." Heureusement pour nous, il sait transformer son message en faisant parler la matière qui devient parfois presque humaine.

JAMM
La Patrie, Montreal, Que.
February 11, 1965

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beaux

Galerie Soixante: (280 ouest, rue Sherbrooke) Exposition des sculptures de Robert Coulombe.

Musée des Beaux-Arts de Montréal: "Trajectoires" (oeuvres récentes de jeunes sculpteurs du Québec) ; Galerie de l'Etable, exposition organisée par les Jeunes associés. Jusqu'au 28 février, exposition Canaletto.

Ottawa Citizen
Ottawa, Ont.
(Daily, Circ. 75,948)

Saturday, February 20, 1965

'Trajectoires'

B-13-M

The Quebec Sculptors' Association, in co - operation with the Junior Associates of the Montreal Museum of Fine Arts, present an exhibition entitled "Trajectoires' until Feb. 25 in the Museum's Stable Gallery.

The exhibition includes works by Beaupre, Boisvert, Coulombe, Coutu, Essar, Fournel, Furer, Gay, Hogenkant, Knass, Lamarche, Larouche, Meloche, Petinger and Tanguay.

Montreal Gazette, Que.
February 13, 1965

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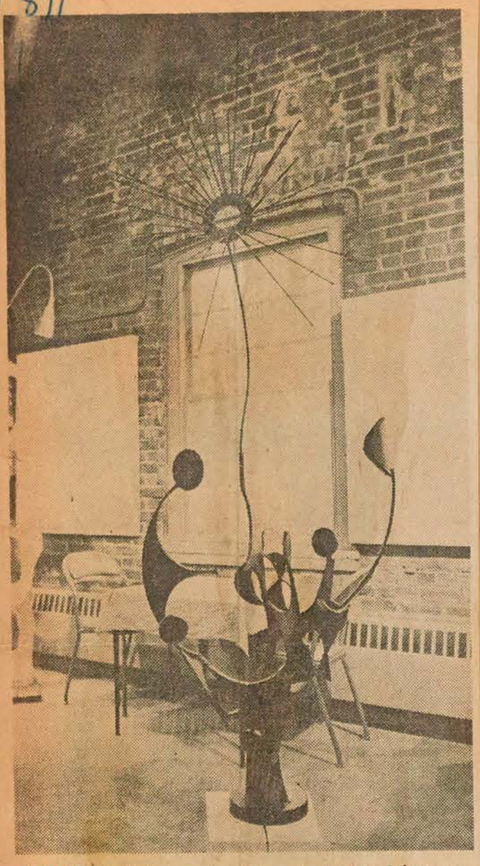

"LIBERTY:" Welded steel sculpture by Walter Fuhrer, on exhibition at the Stable Gallery of the Montreal Museum currently showing in the collection "TRAJECTOIRE 1965".

Trajectoire 1965

By REA MONBIZON

AS THE main halls of the Sherbrooke Street Museum are given over to 18th century Venice and are brought aglow with the sunshine that once guided the busy brushes of Antonio Canal, "Trajectoire 1965" at the Stable Gallery charges its atmosphere with the spirit of our own day.

The organizer of this show is the Association Sculpteurs du Quebec and the Association's President, Yves Trudeau, explains that the artists in this year's presentation are not the very young who have never exhibited before, but rather non members residing in Quebec, who accepted the Association's invitation tp participate with a work of their own choice each.

The esprit of this third Salon of contemporary Quebec sculpture is fresh and I found its works more communicative than most of the recently encountered paintings.

Take for instance the welded steel sculpture "Homage à Bach" by Marc Boivert who received his training under Sylvia Daoust and Louis Archambault at the Ecole des Beaux Arts. "Homage à Bach" is a column of welded steel reminiscent of a devotional object or a symbol of high office. Its upper part is slit open in rhythmical intervals, soldered and gilded around the openings, giving the appearance of a light spreading from within. About two thirds up, the column receives its crown, or ring, if you wish. It is studded with colored halfspheres of glass or plastic, polished smooth, set gem-like into the metal.

Yet essentially the form remains simple; the adornments are used with restraint; the whole is as nonflamboyant as remained the spirit of the composer in his own baroque time.

But possibly, the creator of this sculpture did not conceive his work as a monument to Bach at all; possibly he chose its title merely in appropriate afterthought. Should such a consideration change our enjoyment? I think not. The point I am trying to make is this: Our sensitivities and our "cultural equipment," as art historian Erwin Panofsky put it, are always required to contribute to our creative response, to our enjoyment and our reward; no matter whether an abstract symbolism such as this was consciously conceived or intuitively recognized.

Our rewards naturally come in different dosage and on different levels. Take "Lullaby in Stone" by Joan Esar. This work is hardly more than a piece of rock given the basic shape of a cradle, probably half suggested to the artist by the stone's natural form. Yet with its rounded base, its smoothed surface, finely ornamented by the natural grain of the stone, the simple carving becomes a tender poem on a timeless theme.

Another simple symbolism is found in Walter Fuhrer's welded "Liberty." In contrast to "Lullaby in Stone," this is an almost linear sculpture, drawn into space by steel rods and cut out steel sheeting.. (But without claiming space as a compositional element in the manner of Julio Gonzales.) Fuhrer's "Liberty" is a family group, growing from a common base like a bouquet of flowers in a joyous outward movement. Raised above it is a benevolent sun, itself flowerlike on a tall stem, shining on the human flowers beneath it.

Walter Fuhrer came to Canada from Switzerland. He has exhibited in two or three Spring Shows at the Museum and in 1964 was represented in the Biennal of Canadian Sculpture at the National Gallery.

Among the Jury's three choices is Georges Beaupre's "Mangeur d'Espace." This is a corroded looking bronze shape with a void centre; it is lovely in its unity of composition made amusing by its title which seems so wizardly au point. "Personnage Troué is another of the Jury's choices; it is by Robert Coulombe, and I found this experiment more intriguing than inspiring in its large, mostly void, in-and-out curving rod-work of papier maché. The third choice, finally, is "Taita Dios," a composition of wooden beams and plaster. I tried to understand it but failed to; tried to warm up to it but remained untouched.

Yet among the less pretentious pieces the delights are numerous. Perhaps you, too, will enjoy the idea and execution in the stone and metal "Cosmagonie" by Jean Gaugnet-Larouche. Perhaps you, too, will experience the intended shock through Enrique Gay's iron "Prisionero;" or like the voluminous organical shape of "Bios" by Claude Meloche, a coarsely textured carving in Indian Stone, or Brancusian and Arpian ancestry with a "feeling into nature" concern.

For Peter Gnass (a one time Roussil student) and his iron and copper "Cohesion" one might wish a little more simplicity; for Gilles Coutu with his "Guerrier" perhaps a more sculptural imagination. About the golden girl, however, what's her name? Sorry, I failed to take notes.

Le Soleil, Québec, Qué.
February 27, 1965

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Exposition de tableaux de L'Ecole Italienne

La Fédération des associations générales des étudiants des collèges classiques du Québec (F.A.G.E.C.C.Q.) présentera, au cours des prochains mois, dans différentes villes du Québec, une exposition de toiles, oeuvres d'étudiants et d'étudiantes membres de la Fédération.

A Montréal, l'exposition se tiendra au musée des Beaux-Arts du 26 février au 10 mars, à la Galerie de l'Etable.

A Sherbrooke: du 11 au 22 mars.

A Trois-Rivières: du 23 mars au 1er avril.

A Québec: du 1er avril au 15 avril.

Le jury sera composé de Mlle Irène Sénécal, professeur à l'Ecole des Beaux-Arts, de MM. Guy Viau, critique d'art, et Russel Harper, de la Galerie Nationale à Ottawa.

L'an dernier, l'exposition de la F.A.G.E.C.C.Q. avait permis à quelque cinquante étudiants de présenter leurs oeuvres; autant d'artistes seront en vedette cette année.

ARTS

la Presse Feb. 25-65

Golbert et Sullivan, annoncée pour le 28 février, a été reportée au 14 mars. Heure et endroit habituels.

●

Pour la deuxième année consécutive, la Fédération des associations générales des étudiants des collèges classiques du Québec organise une exposition de peintures. Le vernissage aura lieu samedi prochain, à 8 h. 30, à la Galerie de l'Etable du Musée des Beaux-Arts. Le jury, composé de Mlle Irène Sénécal, professeur à l'Ecole des Beaux-Arts de Montréal, ainsi que de MM. Guy Viau, récemment nommé président du Conseil des Arts de la province, et Russell Harper, conservateur du Musée McCord, remettra, à cette occasion, une bourse de cinquante dollars à l'auteur de l'oeuvre jugée la meilleure. Cette exposition se terminera à Montréal le 10 mars. Après quoi, elle sera présentée à Sherbrooke, du 11 au 22 mars; à Trois-Rivières, du 22 mars au 1er avril; à Québec, du 1er au 15 avril.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Tuesday, February 23, 1965

Student Art

The Federation of Classical College Students of Quebec plans to present a series of student art shows in the next few months here, at Sherbrooke, Trois-Rivieres and Quebec City. Student paintings are to be on display at the Montreal Museum of Fine Arts Feb. 26-March 22.

Montreal Star, Que.
February 27, 1965

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Student Art On Display At 'Stable'

An exhibition of the best student art to come from Quebec's 93 classical colleges will open today at the Stable Gallery of the Montreal Museum of Fine Arts.

Some 50 paintings will be shown from Feb. 27 to March 10. The exhibition will then go on tour to Sherbrooke, (March 11-22), Three Rivers (March 23-April 1), and Quebec City (April 1-15).

Colin Dobell and Graham Nesbitt, junior associates of the museum have been organizing the show with the Fédération des Associations Générales des Etudiants des Colleges Classiques du Quebec (FAGECCQ).

Mr. Dobell, who helped organize a similar exhibition last year, said the classical colleges felt that such a collective activity would help unify their scattered student associations.

He said the exhibition would feature paintings by students from 14-18 years of age and that they had been selected as the "best works" from contests held in each college.

"A jury composed of Miss Irène Sénécal, professor at the Fine Arts School, Guy Viau, art critic, and Russel Harper, chief curator, McCord Museum, will judge the paintings," Mr. Dobell said.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Friday, February 26, 1965

VERNISSAGE W-13-M

Pour la deuxième année consécutive, la F.A.G.E.C.C.Q. organise une exposition qui groupe des étudiants de toute la province. Le vernissage de cette manifesttaion picturale aura lieu samedi prochain. On pourra voir les oeuvres exposées du 28 février au 10 mars à la Galerie de l'Etable du musée des B.A. de Montréal.

Exposition d'étudiants

la Presse 27/2/65

Pour la 2e année consécutive, la Fédération des associations générales des étudiants de collèges classiques du Québec (FAGECCQ) organise une exposition de peintures qui groupe des étudiants de toute la province.

Le vernissage de cette expo aura lieu samedi, 27 février, à 8 h. 30, à la Galerie de l'Etable, au Musée des Beaux-Arts, 3424, ave Ontario. L'expo sera ensuite ouverte au public jusqu'au mercredi 10 mars.

Metro Express
Montreal, Que.
February 26, 1965

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●LES ETUDIANTS A LA GOUGE ET AU PINCEAU. LA FEDERATION des associations générales des étudiants des collèges classiques du Québec (FAGECCQ) présentera au cours des prochains mois, dans différentes villes du Québec, une exposition de toiles, oeuvres d'étudiants et d'étudiantes membres de la Fédération.

A MONTREAL, l'exposition se tiendra AU MUSEE DES BEAUX-ARTS du 26 février au 10 mars, à la Galerie de l'Etable.

Globe & Mail
Toronto, Ont.
March 3, 1965

Art Show Organized By Quebec Students

By JOAN CAPREOL
Special to The Globe and Mail

MONTREAL—One manifestation of the current renaissance in Quebec is an upsurge in the interest of French-Canadian youth in painting and sculpture.

Chief exponent of these arts at this level in the province is the Federation of the General Associations of Students of the Classical Colleges of Quebec, which for the second consecutive year has organized a travelling art show of the work of students in its 93 colleges.

The exhibition of 43 paintings is on view at the Stable Gallery of the Montreal Museum of Fine Arts. Evidence of the new involvement on the part of young persons in art is the fact that more than 200 students turned out for the opening. They were served red wine, the traditional drink at a French-Canadian "vernissage," and sat at tables, discussing the paintings around them.

Marie Dumaine, Colin Dobell and Graham Nesbitt, three articulate members of the Junior Associates of the Museum who hung the exhibition, said students last year approached the museum seeking its co-operation in organizing the project. The show proved so successful that it was decided to make it an annual event.

A strong painting faction was revealed last year at Nicolet. Sixteen of the 45 entries and three prize winners were from there. The students' painting teacher, Sister Ste. Jeanne, turned out to be a pupil of celebrated painter Jean Paul Lemieux.

This year Montreal colleges won the prizes. Andre Malo of the College Saint Ignace won the $50 first prize with an impressionistic painting called Snow on Montreal.

Francois Giroux, 18, a College Notre Dame student, who was one of the six organizers of the show, won an honorable mention for an abstract of swirling colors. He said the show would travel to Sherbrooke, Three Rivers and Quebec City. He believed it was the only show of its kind in Canada and the purpose was to bring art to both the students and the adults of the province. Guy Martel and Michel Beaubein, fellow students at Notre Dame, and Danielle Desmarais, Danielle Mapers and Diane Desnoyers, of Regina Assunta, Montreal, organized the show. Almost 100 paintings were submitted.

March Lepage, of the College de Brebeuf, who studies sculpture with Yves Trudeau, submitted the most sophisticated paintings and won an honorable mention for a large abstract in orange and blue called Sun in January. His best friend, fellow student Jacques Cleary, also scored with Electrique.

The only girl prize winner was Michele Perreault of College Sophie Barrat. She won for a floral oil painting.

Judges were Irene Senecal, professor at the Beaux Arts, Guy Viau, art critic, and Russel Harper, chief curator at the McCord Museum.

La Liberte et Patriote
St. Boniface, Man.
March 4, 1965



Allied Fashions a créé un costume avec blouse harmonisée, selon le thème actuel, dans un tissu d'Arnel et coton à fines rayures blanches dans la jupe et la jaquette. Les revers de la jaquette sont assortis à la blouse-casaquin. Photographié à la Galerie de l'Etable à Montréal.

Le Devoir, Montréal, Qué.
March 4, 1965

ART ET COULEURS

Les Jeunes Associés du Musée des Beaux-Arts, en collaboration avec la Fédération des associations générales des étudiants des collèges classiques du Québec, présentent une exposition intitulée "L'Art des collèges classiques" à la galerie de l'Etable du Musée jusqu'au 10 mars. Le but de l'exposition est d'éveiller les étudiants à l'art et elle réunit des oeuvres de 35 élèves des collèges classiques de la province. Un jury composé de MM. Russell Harper, Guy Viau et Mlle Irène Sénécal décernera des prix.

Montreal-Matin, Que.
March 5, 1965

L'art au collège

Les Jeunes Associés du Musée des Beaux-Arts, en collaboration avec la Fédération des associations générales des étudiants des collèges classiques du Québec, présentent une exposition intitulée "L'Art des collèges classiques" à la galerie de l'Etable du Musée jusqu'au 10 mars.

Le but de l'exposition est d'éveiller les étudiants à l'art et elle réunit des oeuvres de 35 élèves des collèges classiques de la province. Un jury composé de MM. Russell Harper, Guy Viau et Mlle Irène Sénécal décernera des prix.

Montreal Star, Que.
March 6, 1965

THE JUNIOR ASSOCIATES of the Montreal Museum of Fine Arts, who run the pleasant little Stable Gallery at the rear of the main building, have organized a series of interesting and unusual exhibitions since the beginning of the year. Among those I remember with particular pleasure are "Women Painters of Quebec," and the recent "Trial Flights" (work by promising young Quebec sculptors). This week they have turned their walls over to forty-four paintings by students of the province's classical colleges — the second annual exhibition sponsored by La Fédération des Associations générales des Etudiants des collèges classiques du Québec—which are touring the province.

It is not, alas, one of their better offerings. When all the proper allowances have been made for the fact that it is an exhibition of student work, some of whom have been painting for a mere year or two, there are still no surprises and relatively little to write home about. With my taste for the primitive, I found that the artists who ignored the rules of perspective and gaily disregarded the elements of composition were more successful than those whose self-consciously sophisticated canvases appeared strained and derivative.

The exhibition's introductory leaflet quotes Camus: "L'art n'est pas à mes yeux une réjouissance solitaire; il est un moyen d'émouvoir le plus grand nombre d'hommes en leur offrant une image priviligiée des souffrances et des joies communes." This is an excellent sentiment but I think perhaps it is a mistake to burden the student's work with its noble aura. One is bound to be disappointed if one expects to find the great French writer's ideals mirrored by the accompanying pictures. But if it means to refer to the act of painting, to the joys and sorrows of the creative process, to the supreme importance of encouraging the young, stimulating and directing their enthusiasm, then Camus' words assume greater relevance in this context.

The young artists at the Stable work in a variety of styles, abstract, figurative, surrealistic, and if they are not ready for critical encomiums they certainly deserve support. I might just mention one small water color by Michel Jasmin, "La montagne bleue," which pleased me—a simple sketch which was enhanced by its very modesty and direct approach in contrast to its more overpowering, but less successful neighbours.

For the record, the jury awarded prizes to André Malo, François Giroux, Jacques Cleary, Marc Lepage and Michèle Perreault. The exhibition closes next Wednesday.

On March 15 the Junior Associates will present "Dimension 2½", an exhibition featuring the use of texture and relief in contemporary artistic expression. It is sad to think that the Stable Gallery's days (at least in their existing quarters) are now numbered. Some time this summer the building will have to be demolished to make way for the Museum's expansion program. Still, the gallery has had a lively career since it opened eight years ago and will undoubtedly settle down in bigger and better surroundings.

Le Devoir, Montréal, Qué.
March 10, 1965

DIMENSION

Les Jeunes associés du Musée des Beaux-Arts organisent une exposition intitulée "Dimension 2½" qui se tiendra à la galerie de l'Etable du 14 mars au 22 avril. Cette exposition illustrera les diverses techniques dont se sont servis les artistes pour donner à leurs oeuvres un relief et une texture exceptionnels. Quelque 35 oeuvres seront présentées parmi lesquelles des oeuvres de Jordi Bonnet, Henry Moore, Schleeh, Lemieux, Mousseau, Merola, Fournelle, Partridge, Genush et Rose.

Le Devoir, Montréal, Qué.
March 5, 1965

JAAM

Les Jeunes Associés du Musée des Beaux-Arts, en collaboration avec la Fédération des associations générales des étudiants des collèges classiques du Québec, présentent une exposition intitulée "L'Art des collèges classiques" à la galerie de l'Etable du Musée jusqu'au 10 mars.

Le but de l'exposition est d'éveiller les étudiants à l'art et elle réunit des oeuvres de 35 élèves des collèges classiques de la province. Un jury composé de MM. Russell Harper, Guy Viau et Mlle Irène Sénécal décernera des prix.

La Presse, Montréal, Qué.
March 9, 1965

Encan de Gala au Musée

Les jeunes associés du Musée des Beaux-Arts de Montréal, organisent cette année un encan de gala qui se tiendra le mardi 6 avril, à 9 h. p.m. au Musée. Les objets vendus à l'encan, donnés par les amis du Musée, serviront à l'acquisition d'oeuvres graphiques contemporaines. Les organisateurs de cette soirée sont M. Timothy Carsley et Mlle Anne Belcourt. Pour renseignements, on peut communiquer avec Michelle Riopel à 861-8987.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Monday, March 8, 1965

du SOIR au MATIN

La Fédération des associations générales des étudiants de collèges classiques du Québec (FAGECCQ) présentera, au cours des prochains mois dans les différentes villes du Québec une exposition de toiles, oeuvres des étudiants membres de la Fédération. A Montréal, l'exposition se tient présentement au Musée des Beaux-Arts, à la Galerie de l'Etable.

Dimanche-Matin
Montreal, P.Q.
March 7, 1965

Le frère Jérôme Paradis

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Guy Viau

"On est toujours à zéro avec l'enseignement des arts au cours classique"

PAR GASTON HOULE

Les jeunes Associés du Musée des Beaux-Arts et la Fédération des associations générales des étudiants des collèges classiques, tiennent, jusqu'au 10 mars, une exposition intitulée "l'Art des collèges classiques", à la galerie de l'Etable, au Musée.

Rien de renversant dans l'ensemble, mais il est à noter, sur le communiqué officiel, que "le but de l'exposition est d'éveiller les étudiants à l'art", et elle réunit des oeuvres de 35 élèves des collèges classiques de la province. Un jury composé de MM. Russell Harper, Guy Viau et Mlle Irène Sénécal décernera les prix. Bravo, et saluons cette initiative.

Mais le problème, devant cette exposition qui se terminera mercredi, reste toujours le même point d'interrogation : les étudiants des collèges classiques reçoivent-ils une formation, une préparation adéquate dans le domaine des arts, en sculpture, en peinture, en lithographie, etc. ?

La réponse concerne et doit venir, comme réponse, des collèges classiques. Le préposé à l'« option-arts » du Collège Notre-Dame, le R. F. Jérôme Paradis, nous a permis, comme le "Frère Untel", de rapporter ses propos de la façon suivante :

"Les arts, dans les collèges classiques, sont en effervescence, mais nous attendons toujours l'application des recommandations du Rapport Parent. Je crois d'ailleurs que nous attendrons longtemps... Mon doux, mon doux, ça va prendre longtemps !"

A la question : "Et alors, qu'est-ce qui manque dans le domaine des arts pour les collèges classiques ?", le Frère Jérôme (Paradis) nous a répondu, très carrément, très sincèrement :

"On est toujours à zéro dans ce domaine... Pour la simple raison qu'il y a, à l'heure actuelle, impossibilité, de rendre, de transmettre la question au niveau du Bureau des Etudes... Et puis, mon doux, nous n'avons qu'une poignée, une pincée de véritables professeurs d'art... Je vous l'ai dit tantôt, et je vous le répète : il faudra attendre longtemps avant de jouir de résultats concrets dans le domaine des arts pour les collèges classiques... Pour la sculpture, la peinture, le théâtre, et une trentaine d'autres sujets..."

— D'autres difficultés ?

— Bien, mon cher monsieur, avec les méthodes d'aujourd'hui, il faut être "formidablement humble" pour enseigner l'art dans un collège... Il nous faut nous appuyer à un gros zéro...

— Pourtant, dans les parcs, c'est assez reluisant...

— Du clinquant d'un bout à l'autre, mon bon monsieur. Le cuir repoussé, les "bébelles" encadrées, la marqueterie, tout ça, c'est archi-faux, et nous l'avons constaté, l'an dernier, dans les expositions dans les parcs pour enfants...

— Mon bon frère, vous êtes sévère... Non ?

— Non ! Je suis réaliste, voilà tout !



En partant de la tête avec cette peinture de Francine Laberge, le titre de notre article ne manque peut-être (pas trop) de sens...

Trois Rivieres Le Nouvel-
Trois Rivieres, Que. liste
(Daily, Circ. 42,140)

Wednesday, March 10, 1965

DE L'IMAGE AU SON

— La Fédération des Associations générales des Etudiants des Collèges classiques du Québec présentera une exposition de toiles, oeuvres d'étudiants et d'étudiantes, à Trois-Rivières, du 23 mars au 1er avril. Cette exposition, actuellement en montre à la Galerie de l'Etable du Musée des Beaux-Arts de Montréal, passera à Sherbrooke avant de venir à Trois-Rivières.

Montreal Gazette, Que.
March 11, 1965

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Technique To Be Seen

The Junior Associates of the Montreal Museum of Fine Arts will present an exhibition entitled "Dimension 2½" in the Museum's Stable Gallery from March 14 to April 22.

The exhibition will show the different techniques used by the artists to achieve relief and texture in their works. Some 35 works will be presented including works by Jordi Bonnet, Moore, Schleeh, Lemieux, Mosseau, Merola, Fournelle, Partridge, Genush and Rose.

The wide variety of mediums used by the artists will include wood, plaster, oils, metals, weeds, canvas and fiberglass.

Montreal Gazette, Que.
March 13, 1965

871 Art Show

The Junior Committee of the Montreal Museum of Fine Arts is holding an art show, Dimension 2½, from Monday, March 15, to Thursday, April 22, in the Stable Gallery. The preview opening is being held on Sunday, with Mr. Guy Robert as the guest of honor.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Friday, March 12, 1965

LES ART

Les Jeunes Associés du Musée des Beaux-Arts organisent une exposition intitulée "Dimension 2½" qui se tiendra à la galerie de l'Etable du Musée du 14 mars au 22 avril. Cette exposition illustrera les diverses techniques dont se servent les artistes pour donner à leurs oeuvres une texture et un relief exceptionnels. Quelque 35 pièces seront présentées, parmi lesquelles on pourra voir des oeuvres de Jordi Bonet, Henry Moore, Fuhrer, Lemieux, Mousseau, Voyer, Merola, Fournelle, Partridge, Genush et Rose.

Le Nouvelliste
Trois Rivières, Qué.
March 11, 1965

DE L'IMAGE AU SON

Jordi Bonet, qui au début de sa carrière canadienne, a vécu à Trois-Rivières, est au nombre des artistes qui présenteront une exposition intitulée "Dimension 2½" à la Galerie de l'Etable du Musée des Beaux-Arts, du 14 mars au 22 avril. Les Jeunes Associés du Musée des Beaux-Arts organisent cette exposition, qui illustrera les diverses techniques dont se servent les artistes pour donner à leurs oeuvres une texture et un relief exceptionnels. Quelque 35 pièces seront présentées. Parmi les autres artistes participant à cette exposition, mentionnons Henry Moore, Voyer, Fuhrer, Lemieux, Mousseau, Merola, Fournelle, Partride, Genush et Rose. Un vaste choix de matériaux entrant dans la composition des oeuvres: bois, plâtre, huile, métaux, toile et fibre de verre témoigne de la variété de cette collection.

Roland HEROUX

Montreal-Matin, Que.
March 12, 1965

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"Dimension deux et demi"

Les Jeunes Associés du Musée des Beaux-Arts organisent une exposition intitulée "Dimension 2½", qui se tiendra à la galerie de l'Etable du Musée, du 14 mars au 22 avril.

Cette exposition illustrera les diverses techniques dont se servent les artistes pour donner à leurs oeuvres une texture et un relief exceptionnels. Quelque 35 pièces seront présentées parmi lesquelles on pourra voir des oeuvres de Jordi Bonet, Henry Moore, Fuhrer, Lemieux, Voyer, Mousseau, Merola, Fournelle, Partridge, Genush et Rose.

Un vaste choix de matériaux entrent dans la composition des oeuvres : bois, plâtre, huile, métaux, toile et fibre de verre témoignent de la variété de cette collection.

Quebec L'Action
Quebec, Que.
(Daily, Circ. 45,243)

Saturday, March 13, 1965

"Encan de Gala"

#-13-M

Les Jeunes Associés du Musée des Beaux-Arts organisent cette année encore un "Encan de Gala" qui aura lieu mardi soir le 6 avril, à 21 h. (9 h.) dans la salle de conférences du Musée.

Les objets mis à l'enchère ont été gracieusement fournis par des amis du Musée et les profits de la vente serviront à l'acquisition d'oeuvres graphiques contemporaines. M. Timothy Carsley et Mlle Anne Belcourt organisent cette soirée.

Current events
March 13-65

ART

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS
Open Mon. to Sat. 10 a.m. to 5 p.m.; Wed. 10 a.m. to 10 p.m., Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

Café open for lunch Monday through Saturday 11 a.m. to 2:30 p.m. and for dinner 5:30 to 8:30 p.m. Coffee and light snacks served Monday through Saturday 10 a.m. to 4:30 p.m. Tea every day 3:30 to 4:30 p.m., including Sunday.

—IMAGES OF THE SAINTS
A fascinating array of more than seventy paintings, drawings, engravings and sculptures covering a thousand years of Christian art is now on view. This exhibition will show the reflection of sainthood as seen in the changing styles of different schools and periods and in the moments of their histories selected for depiction. From March 5 to April 4.

—INTERNATIONAL SALON OF PHOTOGRAPHY
Exhibition of photographs organized by the Montreal Camera Club. From March 3 to 28.

—GALLERY XII
Paintings by Yargo de Lucca, of Two Mountains, P.Q. and Gordon Webber, of Montreal. Until March 28th.

—DIMENSION 2½
Exhibition organized by the Junior Associates, featuring texture and relief in contemporary artistic expression. From March 15 to April 22.

Montreal Gazette, Que.
March 23, 1965

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(Max Sauer Studio Reg'd)

GALA AUCTION. Members of the committee for the gala auction being held by the Junior Associates of the Montreal Museum of Fine Arts on Tuesday evening, April 6, at nine o'clock, at the Museum. Proceeds will be used to purchase contemporary European graphics. From left to right: **Mrs. Gabrielle Cabot, Mr. Ian Scobell** and **Miss Anne Belcourt.** Tickets may be obtained from Mrs. Joseph Travers, 516 Grosvenor Ave., Westmount.

Cornwall L'Etoile de Cornwall
Ontario
March 24, 1965

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L'ALLURE DESINVOLTE DES NOUVEAUX TRICOTS — **Junior Mademoiselle a coupé ce costume très féminin avec encolure cordée et poches à volant dans un tricot tout-Arnel. Photographiée à la Galerie de l'Etable à Montréal pendant la récente Exposition des Femmes-peintres du Québec.**



Encan de gala

Mme Joseph Travers, Miles Dana Hopson et Michelle Riopel admirent les objets qui seront mis en vente lors de l'encan de gala organisé par les Jeunes associés du Musée qui se tiendra le mardi 6 avril, à 9 h. p.m., au Musée.

Montreal Star, Que.
March 25, 1965

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Miss Carolyn Marler and Miss Wendy Rankin display one of many objects to be auctioned at the Gala Auction taking place April 6 at 9 p.m. at the Montreal Museum of Fine Arts. Organized by the Junior Associates, proceeds will be used to purchase contemporary European graphics for the museum.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday, March 13, 1965

P13 M



"AUTUMN TIME, HOLLAND" by A. M. Gorter, one of the foremost artists of the School of the Hague, which can be seen at the Walter Klinkhoff Gallery, 1200 Sherbrooke St. W.

Stable Show

The Junior Associates of The Montreal Museum of Fine Arts are holding an exhibition entitled Dimension 2 in the Museum's Stable Gallery until April 22.

The exhibition will show the different techniques used by artists to achieve relief and texture in their works. The 35 works will include representations by Jordi Bonet, Moore, Fuhrer, Lemieux, Voyer, Mousseau, Merola, Fournelle, Partridge, Genush and Rose.

The wide variety of media used cover wood, plaster, oils, metals, weeds, canvas and fiberglass.

Westmount Examiner, Que.
March 12, 1965

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An exciting new JAMM exhibition — "DIMENSION 2½" — opens Monday in the Museum of Fine Arts Stable Gallery. More than 40 Canadian artists will be represented including Montreal sculptor and painter H. W. (Jim) Jones, (right). Antony Abbott and Martha Argyrakis, JAMM committee members from Westmount, are responsible for organizing the new show and are shown with Mr. Jones in his Stanley Street studio. Mr. Jones was awarded first prize at the Canadian Group of Painters' Exhibition at the Museum in November 1963 and was co-winner of first prize at the Museums 1961 Spring Exhibition. "DIMENSION 2½" will be open to the public March 15 — April 22.

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Monday, March 15, 1965

● CE SOIR, à 6 heures 15, au restaurant "Chez "Butch" Bouchard", salle Kébec, le Club des anciens de Ste-Marie reçoit le R.P. Luigi d'Apollonia, s.j., écrivain et rédacteur à Relations qui parlera du Moyen-Orient où il a passé un an.

O-13-M



Mousseau

● **Les Jeunes Associés du Musée des Beaux-Arts tiennent une exposition intitulée "Dimension 2 1/2" qui se tient à la galerie de l'Etable du Musée jusqu'au 22 avril.**

Cette exposition illustre les diverses techniques dont se servent les artistes pour donner à leurs oeuvres une texture et un relief exceptionnels. Quelque 35 pièces seront présentées parmi lesquelles on pourra voir des oeuvres de Jordi Bonet, Henry Moore, Fuhrer, Lemieux, Voyer, Mousseau, Merola, Fournelle, Partridge, Genush et Rose.

Montreal Gazette, Que.
March 13, 1965

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Stable Show

The Junior Associates of The Montreal Museum of Fine Arts are holding an exhibition entitled Dimension 2 in the Museum's Stable Gallery until April 22.

The exhibition will show the different techniques used by artists to achieve relief and texture in their works. The 3[illegible] works will include representations by Jordi Bonet, Moore, Fuhrer, Lemieux, Voyer, Mousseau, Merola, Fournelle, Partridge, Genush and Rose.

The wide variety of media used cover wood, plaster, oils, metals, weeds, canvas and fiberglass.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Saturday, March 13, 1965

DIMENSION 2½

O 13-M

Les Jeunes Associés du Musée des Beaux-Arts organisent une exposition intitulée "Dimension 2 1/2" qui se tiendra à la galerie de l'Etable du Musée du 14 mars au 22 avril.

Cette exposition illustrera les diverses techniques dont se servent les artistes pour donner à leurs oeuvres une texture et un relief exceptionnels. Quelque 35 pièces seront présentées parmi lesquelles on pourra voir des oeuvres de Jordi Bonet, Henry Moore, Fuhrer, Lemieux, Voyer, Mousseau, Merola, Fournelle, Partridge Genush et Rose.

Un vaste choix de matériaux entrent dans la composition des oeuvres: bois, plâtre, huile, métaux, toile et fibre de verre témoignent de la variété de cette collection.

Montreal-Matin, Que.
March 19, 1965

[illegible] groupes, etc. etc.

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Encan de gala

Les Jeunes Associés du Musée des Beaux-Arts organisent cette année encore un "encan de gala", qui aura lieu mardi soir, 6 avril, à 21 heures (9 h.), dans la salle de conférences du musée.

Les objets mis à l'enchère ont été gracieusement fournis par des amis du Musée et les profits de la vente serviront à l'acquisition d'oeuvres graphiques contemporaines.

Montreal Gazette, Que.
March 19, 1965

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Gala Auction

The Junior Associates of the Montreal Museum of Fine Arts are holding a gala auction on Tuesday evening, April 6, at nine o'clock, at the Museum. Proceeds will be used to purchase contemporary European graphics. Tickets may be obtained from Mrs. Joseph Travers, 516 Grosvenor Ave., Westmount.

Montreal Gazette, Que.
March 12, 1965



JAMM Exhibition — Montreal artist H. W. (Jim) Jones, with Martha Argyrakis, left, and Myra Koenig, committee members for an exhibition being held March 15 to April 22 by the Junior Associates of the Montreal Museum, in the museum's Stable Gallery. More than 40 Canadian artists will be represented in the exhibition, entitled "Dimension 2½".

Montreal Gazette, Que.
March 13, 1965

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Stable Show

The Junior Associates of The Montreal Museum of Fine Arts are holding an exhibition entitled Dimension 2 in the Museum's Stable Gallery until April 22.

The exhibition will show the different techniques used by artists to achieve relief and texture in their works. The 3[illegible] works will include representations by Jordi Bonet, Moore, Fuhrer, Lemieux, Voyer, Mousseau, Merola, Fournelle, Partridge, Genush and Rose.

The wide variety of media used cover wood, plaster, oils, metals, weeds, canvas and fiberglass.

La Presse, Montréal, Qué.
March 22, 1965

871 ©

Les Jeunes Associés du Musée des Beaux-Arts organisent cette année encore un "encan de gala" qui aura lieu le mardi soir 6 avril, à 9 h., dans la salle de conférences du Musée. Les objets mis à l'enchère ont été gracieusement fournis par des amis du Musée et les profits de la vente serviront à l'acquisition d'oeuvres graphiques contemporaines.

La Presse, Montréal, Qué.
March 26, 1965

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Chez les Jeunes associés du Musée

Les Jeunes associés du Musée des Beaux-Arts organisent cette année encore un Encan de gala qui aura lieu le mardi 6 avril, à 9 h. p.m., au Musée. Les objets vendus à l'encan sont donnés par des amis du Musée. Les bénéfices de cette soirée serviront à l'acquisition d'oeuvres graphiques contemporaines. Les organisateurs de cette soirée sont M. Timothy Carsley et Mlle Anne Belcourt, tous deux membres des JAMM.

Que sont les JAMM, depuis quand existent-ils ? Mlle Anne Belcourt a bien voulu répondre à ces questions. Les Jeunes associés du Musée sont des jeunes, filles et garçons, qui se sont groupés afin de participer d'une façon plus active à la vie artistique de la métropole.

Cette association a été fondée en 1958. Elle groupait au début, surtout des enfants des membres du Musée. Puis petit à petit le cercle s'est agrandi. L'association compte environ une cinquantaine de membres.

Tout le monde connait maintenant cette galerie de l'Etable, une ancienne écurie que les jeunes ont aménagé afin de tenir là des expositions de jeunes artistes. On y sert des repas légers et l'après-midi, on peut y prendre le thé. Plus de dix expositions ont été organisées depuis la création de cette galerie.

Toutes les personnes qui disposeraient d'antiquités authentiques et qui désireraient faire un cadeau aux jeunes associés à l'occasion de leur encan sont priées de communiquer avec les JAMM, par écrit, au Musée des Beaux-Arts, ouest rue Sherbrooke. Ces objets devraient parvenir au Musée avant la fin de mars. Ceux qui auraient la générosité d'offrir quelque objet sont priés de joindre à leur envoi l'historique de cet objet.

A part l'encan annuel, les JAMM organisent leur fête d'été : "Champagne et fraises" qui a lieu dans le jardin du Musée. Au cours de la Semaine du Musée qui aura lieu à Montréal du 18 au 23 mai, les jeunes présenteront une soirée de folklore russe.

Mlle Anne Belcourt a beaucoup voyagé à travers le pays. Née à Ottawa elle y a commencé des études qu'elle a poursuivies à Québec et à Montréal. Elle fait partie des JAMM depuis son récent retour dans la métropole. Anne rappelle que le café-cognac sera servi le mardi 6 avril et que toute personne désirant des billets pour cet événement peut communiquer avec Mme John Travers au 516 de la rue Grosvenor ou par téléphone à 932-1343.



photo LA PRESSE

Encan de gala

Mlle Anne Belcourt est, avec M. Timothy Carsley, l'organisatrice de l'Encan de gala qui aura lieu au Musée des Beaux-Arts, le mardi 6 avril, à 9 h. p.m. Cette soirée est donnée sous les auspices des Jeunes associés du Musée.

Montreal Gazette, Que.
March 30, 1965

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THE GAZ



(Henry Koro photo)

GALA AUCTION. Committee members for the Gala Auction being held by the Junior Associates of the Montreal Museum of Fine Arts on Tuesday evening, April 6, at the Museum. From left to right, **Miss Louise Laplante, Mr. Timothy Carsley,** co-chairman, and **Miss Carolyn Marler.** Tickets may be obtained from Mrs. Travers, 516 Grosvenor Ave., Westmount.

Montreal Star, Que.
March 15, 1965

ONDAY, MARCH 15, 1965

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Members of the committee for the gala auction, organized by the Junior Associates of the Montreal Museum, display some of the objects which will be on sale. The committee, from left, is Mrs. Joseph Travers, Miss Dana Hopson, and Miss Michelle Riopel. The auction will take place April 6 at 9 p.m. Proceeds go to the Museum.

Le Devoir, Montréal, Qué.
March 31, 1965

ENCAN 871

Les Jeunes associés du Musée des Beaux-Arts organisent cette année encore un "Encan de Gala" qui aura lieu mardi soir 6 avril, à 21 h. dans la salle de conférences du Musée. Les objets mis à l'enchère ont été gracieusement fournis par des amis du Musée et les profits de la vente serviront à l'acquisition d'oeuvres graphiques contemporaines. M. Timothy Carsley et Mlle Anne Belcourt organisent cette soirée.

Le Journal de Montréal, Qué.
March 29, 1965



LA VIE MONDAINE

PAR

Simone Gélinas

Les jeunes associés du Musée

L'Encan Gala annuel organisé par les Jeunes Associés du Musée des Beaux-Arts aura lieu cette année mardi le 6 avril, à 9 heures p.m. au Musée. Les objets vendus auront été donnés par les amis du Musée et les bénéfices obtenus de cette vente, serviront à l'acquisition d'oeuvres graphiques contemporaines. Les deux grands responsables de l'organisation de cette soirée, sont M. Timothy Carsley et Mlle Anne Belcourt.

Toutes les personnes qui désireraient participer à cette oeuvre du Musée, en contribuant un cadeau ou quelque objet d'antiquité authentique, sont priées de communiquer avec le JAMM par écrit au Musée. Par ailleurs le public est cordialement invité à la Vente Encan à laquelle on peut assister en retenant ses billets pour l'événement. Le café-cognac sera servi. Pour renseignements, appeler Mme John Travers, en signalant 972-1348.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Tuesday, March 30, 1965

913.M



Encan de gala

Louise Laplante et Jennifer Laurie présentent des objets qui seront mis aux enchères lors de l'encan de gala organisé par les jeunes associés au Musée des Beaux-Arts. Cet encan aura lieu le mardi 6 avril à 9 h. du soir, au Musée.

Rimouski Le Progres du Golfe
Quebec
March 5, 1965



SPORTEMPOS, par Lyndale, utilise un ARNEL similitoile dans cette robe deux-pièces photographiée devant une tapisserie de Micheline Beauchemin, à la galerie de l'Etable, du Musée des Beaux-Arts, à Montréal. Tissu à texture et motif simple, caractéristiques du printemps.

Le Devoir, Montréal, Qué.
April 3, 1965

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les Beaux-arts par

Laurent LAMY

Sous ce titre, 2½, les Jeunes Associés du Musée ont monté une exposition à mi-chemin entre la peinture et la sculpture, où l'accent est mis sur le relief, et où sont réunis des tableaux, des projets de murales, des bas-reliefs. L'idée est bonne, le résultat l'est tout autant.

Plusieurs travaux, dans lesquels les artistes peuvent voir des applications dans la vie de tous les jours, ont une valeur plastique. D'autres sont, ma foi, fort décoratifs, mais n'ont que cette qualité. Ce n'est pas suffisant pour qu'on puisse les considérer comme des créations au sens fort du terme.

Certaines oeuvres tranchent sur l'ensemble : une petite sculpture de Robert de Castro, d'une humilité touchante, un bas-relief de Jean-Guy Simard, où les méandres tourmentées deviennent arbres au chemins. Bérubé a réussi un paysage abstrait au moyen d'un émail sur cuivre qui est un succès sur le plan technique. Il y a quelques années, Gilles Derome a fait des recherches sur le verre en plaque fondu, d'une technique voisine, qui avaient sûrement plus d'invention. Avec des rebuts collés, peints en rouge, Bruce Johnson transpose l'art gestuel en oeuvre sculpturale et arrive par des voies autres que l'huile à un lyrisme mouvementé et très vivant.

J'aurais été très curieux de connaître la date d'exécution du travail de Lee Bontecou, fait de toile, de métal et de fil métallique. Si cela date de quelques années, eh bien, Lee Bontecou faisait du 'op avant New York.

Tous ces nouveaux venus rendent l'exposition attachante et démontrent que l'art est en perpétuelle évolution. Si tous cherchent, mais ne "trouvent" pas comme Picasso, quelques-uns du moins sont sur la bonne voie. Et d'ailleurs, tous les artistes ne peuvent s'appeler Picasso.

Montreal Gazette, Que.
April 8, 1965

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Bargain Time At Museum

Proceeds To Purchase European Graphics

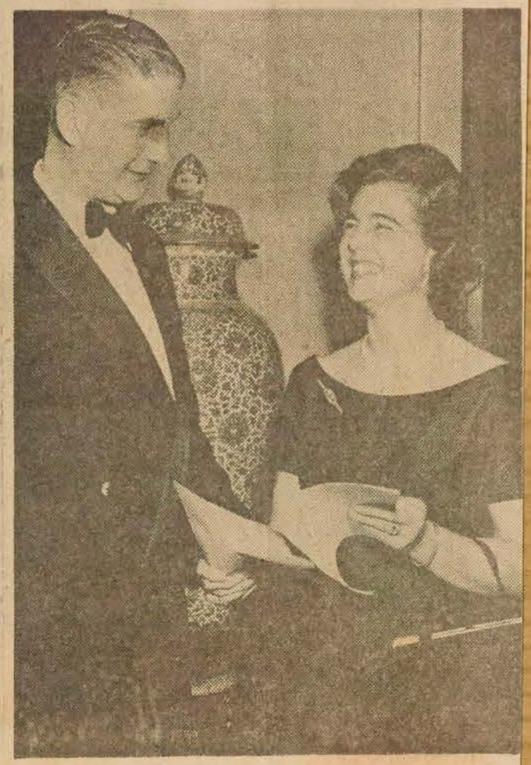


On Tuesday evening, the Junior Associates of the Montreal Museum of Fine Arts held their third successful Gala Auction at the Museum. Proceeds will be used to purchase contemporary European graphics. Chatting together prior to the Auction: Mr. Ian Scobell, Miss Gabrielle Maquette, Miss Nan Carlin and Miss Diana Bolton.

(Gazette Photo Service)



Miss Susan Hamilton (right) displaying one of the bargains to Mr. and Mrs. William Tyndale



Glancing through the catalogue: Mr. and Mrs. Edward Whitehead

La Patrie, Montreal, Que.
April 15, 1965

La Patrie / spectacles

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l'ART pour tous

Par LOUISE DESNOYERS

Galerie de l'Etable: "Dimension 2½"

Une exposition intitulée "Dimension 2½" se tient actuellement à la Galerie de l'Etable du Musée, et ce, jusqu'au 22 avril. Elle a été organisée par les Jeunes associés du musée des Beaux-Arts.

Une quarantaine de pièces environ y sont présentées, parmi lesquelles ont peut voir des oeuvres de Jordi Bonet, Henry Moore, Arp et Mousseau. Un vaste choix de matériaux entrent dans la composition des oeuvres: bois, plâtre, métaux, toile et fibre de verre.

Cette exposition a pour but d'illustrer les diverses techniques dont se servent les artistes pour donner à leurs oeuvres, texture et relief.

A la vue de toutes ces oeuvres disparates — jointe à l'agitation normale du Café du Musée—on ne sait d'abord où donner de la tête.

Devant nous, tout en haut, un oeil béant, inquiétant, sculpture de canevas et métal de Lee Bontecou nous scrute comme l'oeil de Caïn. Une forme abstraite de Hans Schleeh, lourde de sérénité, nous fait apprécier l'apport enrichissant des étrangers qui sont venus se joindre aux talents locaux.

Besner nous propose une forme légère et dépouillée. Des maquettes pour un mur, d'Henry Moore et de Jean Arp, seraient sans aucun doute merveilleuses en pleine dimension. Les reliefs céramiques de Jordi Bonet sont à la hauteur du talent de notre sculpteur catalan.

Un bronze de Gord Smith illustre bien la force et la puissance de son auteur. Partridge lui, a créé avec des clous de différentes longueurs, un rythme hallucinant. On pourrait intituler la toile de Vazan "Vol de nuit". En regardant cet assemblage de clous, de crochets et de cordes, on croit survoler une ville illuminée dans la nuit.

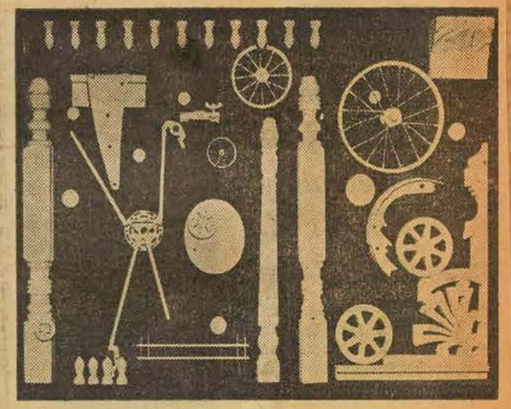
On retrouve aussi un montage de Chase, qui exposait récemment à la Galerie Libre. Le montage de Luba Genush nous intrigue : celui de John Richmond "Miss Twentieth Century" nous amuse.

Evidemment, cette exposition a atteint son but. Comme elle se le proposait, elle illustre des techniques diverses. Mais sa diversité même est un handicap. A moins d'être dans le métier, on n'y a pas appris grand-chose et l'on en ressort si abasourdi que l'on jure bien que l'on ne nous reprendra plus. En effet, comment apprécier le dépouillement de Arp et l'"amoncellement" de Chase; comment juger la polychromie de Mérola et l'austérité de Jordi Bonet.

Dimensions 2½ est faite dans un but didactique et elle est valable dans ce sens. Mais aucun des exposants n'en sort grandi.



ANDRE FOURNELLE
« Hommage »



GEORGE V. MUELLER
« Tyranny of the Red Wheel »

Le Devoir, Montréal, Qué.
April 8, 1965

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Le septième salon international du livre de Montréal

Par J.-Z. Léon PATENAUDE
organisateur général

Une preuve éclatante du dynamisme littéraire québécois

Avant de parler du 7e Salon du livre de Montréal, je voudrais revenir aux sources, c'est-à-dire remonter le cours du temps et vous rappeler que l'actuel Salon du livre n'a pas surgi tout d'un coup de la cuisse du Hasard. A l'origine, en 1951, du 25 au 28 novembre, la Société d'étude et de conférences avait organisé le *premier* Salon du livre de Montréal qui avait eu lieu à l'hôtel Windsor. Puis cette même société, notre ancêtre, au même endroit refit cette expérience du 22 au 26 novembre 1952. Ce travail de pionniers ne devait pas être stérile, car en 1958, du 13 au 16 novembre, 2,000 visiteurs se rendaient en l'hôtel Le Reine Elizabeth. Ce Salon était organisé par la Société d'étude et de conférences en collaboration avec l'Association des éditeurs canadiens. Est-ce dire assez clairement le rôle que la Société d'étude et de conférences a joué dans notre vie culturelle et l'apport au livre de cet organisme. Rappelons tout simplement la présence des romanciers Marc Chadourne (1951), Armand Hoog (1952), et Hervé Bazin (1958) à ces Salons du livre, et l'on sera convaincu que ces premières et dures initiatives ont dirigé le Conseil supérieur du livre qui prit la relève en 1962. Grâce au travail d'un groupe de pionniers — l'expression n'est pas pompeuse ! — qui oeuvrait si on peut dire dans le désert, puisque rien auparavant n'avait été tenté dans ce domaine, sauf en 1926, grâce à ces pionniers à qui nous devons une profonde reconnaissance, le Conseil supérieur du livre a tenu un 4e Salon du livre, au Palais du commerce cette fois, du 11 au 15 avril 1962, où plus de 75,000 visiteurs manifestèrent leur intérêt pour le livre. Ce Salon coïncidait d'ailleurs avec la Semaine des bibliothèques canadiennes, et cela est devenu une tradition.

En 1963, la présence de 101,000 visiteurs démontra que le Salon du livre était devenu une nécessité, et il est intéressant de noter ici que partout dans le monde on qualifia ainsi le Salon : "La plus grande exposition de livres et de périodiques français au monde". Ce n'était pas là un jugement prématuré, car on a estimé que le 6e Salon du livre 1964 en plus d'attirer un public toujours croissant donnait le plus vaste panorama de la production du livre et du périodique de langue française. Le conférencier invité était M. Louis Pauwels. Tout par conséquent justifie l'existence de ce Salon.

Soulignons, d'autre part, que le ministre des affaires culturelles de la province de Québec a prêté son concours régulièrement et apporte son appui financier au Salon du livre et que cette année encore il répète ce geste. Tout cela et la popularité croissante dont jouit le Salon, nous rassure sur le bien-fondé de notre entreprise, car il est bien évident, aujourd'hui, que nous n'avons pas prêché dans le désert. Un public existe qui a faim et soif de la parole écrite.

Il est temps, je pense, d'en venir au 7e Salon du livre qui, on l'a annoncé, aura lieu au Palais du commerce du 8 au 13 avril 1965. Rappelons tout de suite que le Salon du livre, destiné à des buts de représentation, commerciaux et culturels, sert les intérêts du commerce du livre en langue française. Cela dit, voyons ce que sera le 7e Salon du livre. Mentionnons d'abord les attractions spéciales qui feront l'originalité de ce Salon :

Exposition littéraire organisée sous les auspices de la Société des écrivains canadiens ; exposition de photos illustrant les activités des Jeunesses littéraires du Canada français ; lancement de fiches canadiennes comprenant la biographie ou l'oeuvre d'un auteur canadien-français ; exposition organisée par le Conseil de la semaine des bibliothèques canadiennes ; un kiosque de réception et de renseignement de la ville de Montréal présentant un hommage aux pays exposants lors de l'EXPO 1967 ; la reconstitution d'une librairie en 1865 avec la collaboration de la Librairie Ducharme ; exposition de tableaux appartenant à des écrivains canadiens en collaboration avec les Jeunes associés du musée des Beaux-Arts de Montréal ; exposition en hommage à des femmes écrivains sous les auspices de la Société d'étude et de conférences ; exposition du département des maquettistes de l'Institut des arts graphiques de la province de Québec ; HERGE, créateur des albums TINTIN et MILOU (Editions Casterman et Lombard) ; exposition sous le thème "Cinq siècles d'édition belge" sous les auspices du Syndicat des éditeurs belges et présentation au public pour la première fois en Amérique de la célèbre presse à imprimer de PLANTIN grâce à la collaboration du gouvernement de la Belgique ; exposition de reproduction de photos de pages couvertures ou d'illustrations de livres français avec la collaboration du Comité permanent des expostions du livre et des arts graphiques français et du Syndicat des éditeurs français ; exposition de la presse internationale en langue française sous les auspices du Comité canadien de l'union culturelle française, 78 pays, 1800 publications différentes.



Le salon de l'intérieur en 1962...

Pour donner un exemple de l'ampleur que prend le Salon, au niveau de la présentation des livres, citons ce chiffre fort éloquent : plus de 5,000 titres seront exposés au stand collectif du Syndicat des éditeurs français et 3,000 titres au stand collectif du Syndicat des éditeurs belges, 1,000 titres environ au stand collectif des Editeurs canadiens et des Editeurs de manuels scolaires. Nous pourrions parler longuement des diverses attractions du Salon, mais nous préférons garder cela pour nous, réservant aux visiteurs la surprise que le marché du livre et du périodique en langue française leur offrira.

Les nombreuses collaborations qui s'ajoutent à celles des années précédentes feront de ce Salon une oeuvre vraiment collective, il serait inutile d'insister là-dessus. Disons seulement que c'est une oeuvre collective dont la portée déborde largement nos frontières, car, nous l'avons dit plus haut, il s'agit de "la plus grande exposition de livres et de périodiques français au monde". Cela n'est pas une formule de propagande forgée par le Comité d'organisation du Salon du livre : c'est la définition qu'en donnent les professionnels de l'édition d'ici et d'ailleurs. Nous avons reçu, après le 6e Salon des lettres d'encouragement et de félicitations du Syndicat des éditeurs belges, français et suisses, de l'Association canadienne des bibliothécaires de langue française, de l'Association canadienne des bibliothèques, du "Maître-Imprimeur", etc..., et à cela il faut ajouter l'appui de la presse, de la radio et de la télévision, appui de plus en plus massif, à mesure que le Salon du livre prend une importance qui en fait l'une des manifestations majeures de notre vie sociale et culturelle.

Cette importance, elle vient également du prestige dont jouit à l'étranger le Salon du livre. Ce n'est pas exagérer le phénomène selon moi, que de voir dans ce Salon, l'aboutissement de l'activité culturelle des pays de langue française, y compris bien entendu le Québec, dont le prestige augmente en fonction de son dynamisme.

Et le Salon du livre de Montréal donne la preuve la plus éclatante de ce dynamisme qui, depuis quelques années, nous caractérise.

La Patrie, Montreal, Que.
April 8, 1965

SPÉCIAL / LECTURE

821



"Nous voulons assurer la présence du livre partout, mais nous souhaitons que cette présence réponde à un désir et satisfasse un besoin, et c'est justement par des manifestations comme celles de la Semaine des Bibliothèques canadiennes que ce désir sera suscité, que ce besoin sera provoqué."

JEAN LESAGE



En 1963, à l'ouverture du cinquième Salon du livre, Roger Duhamel, Imprimeur de la Reine, présentait à Georges-Emile Lapalme, alors ministre des Affaires culturelles, un exemplaire de luxe de l'Acte de l'Amérique du Nord britannique, édité par Me Maurice Ollivier, légiste et conseiller parlementaire à Ottawa. La scène se déroulait le 5 avril en présence de Raymond Bousquet, alors ambassadeur de France au Canada, et de Mme Duhamel.

La LECTURE clé du succès

LA SEPTIEME Semaine des bibliothèques canadiennes qui coïncide avec le Salon du livre de Montréal se déroule du 10 au 17 avril. Comme chaque année depuis 1959, la Semaine des bibliothèques canadiennes est un événement national au cours duquel le livre et la lecture sont mis en vedette d'une façon particulière. Des milliers d'heures de travail bénévole, des centaines d'articles dans les périodiques et d'interviews à la radio et à la télévision, ainsi qu'une infinité d'initiatives auront été consacrées à cette semaine et à son thème.

Pourquoi toute cette activité déployée, toute cette énergie dépensée autour du livre et de la lecture ? A cause de leur importance vitale pour l'individu et la société. L'accélération constante du progrès, l'accroissement phénoménal du champ des connaissances humaines dans toutes les disciplines, l'importance primordiale qu'a prise l'éducation dans tous les pays du monde, surtout depuis la fin de la deuxième grande guerre, ont fait passer la lecture de récréation agréable et de moyen de culture à un besoin de nécessité absolue. "Supprimez les livres, et nous redevenons barbares", disait récemment M. Guy Frégault, sous-ministre des Affaires culturelles, lors de l'ouverture officielle du Salon du livre de Hull. On parle beaucoup d'éducation des adultes en ce moment. C'est un truisme que de dire que l'éducation ne se conçoit pas sans la lecture. On ne peut entreprendre de travail sérieux dans ce domaine sans l'étayer d'un solide programme de lectures.

Les points de mire du Salon du livre

PARMI les attractions du 7e Salon du livre qui se tiendra jusqu'au 13 avril au Palais du Commerce, **La Patrie** a dressé pour vous une liste des principaux points de mire. La voici :

Attractions canadiennes :

Exposition littéraire organisée sous les auspices de la Société des écrivains canadiens.

Exposition de photos illustrant les activités des Jeunesses littéraires du Canada français, lancement de fiches canadiennes comprenant la biographie ou l'œuvre d'un auteur canadien-français.

Exposition organisée par le Conseil de la semaine des bibliothèques canadiennes avec la collaboration de l'Association canadienne des bibliothécaires de langue française et l'Association des bibliothécaires du Québec pour faire connaître la profession de bibliothécaire.

Un kiosque de réception et de renseignement de la ville de Montréal présentant un hommage aux pays exposants lors de l'Expo 1967.

La reconstitution d'une librairie en 1865 avec la collaboration de la Librairie Ducharme.

Aménagement d'une salle de projection, exposition spécialisée organisée par l'Office national du film du Canada, en hommage aux bibliothécaires.

Exposition de tableaux appartenant à des écrivains canadiens en collaboration avec les Jeunes associés du Musée des Beaux-Arts de Montréal.

Exposition de revues organisée sous les auspices de l'Association de périodiques canadiens-français (environ 60 périodiques).

Exposition en hommage à des femmes écrivains sous les auspices de la Société d'étude et de conférences.

Exposition du département des maquettistes de l'Institut des arts graphiques du Québec.

Exposition de l'Association des maîtres-imprimeurs de Montréal Inc., sous le thème "Les carrières dans les arts graphiques".

Exposition professionnelle de 200 photos de 40 photographes de l'Association des photographes professionnels du Québec.

Hommage du Salon du livre à la revue annuelle "Livres et auteurs canadiens" de M. Adrien Thério.

Hommage du Salon du livre à la revue mensuelle "Vie des arts".

Hommage du Salon du livre au chanoine Lionel Groulx et à M. Jean-Charles Harvey, à l'occasion du cinquantième anniversaire de journalisme.

Hommage du Salon aux écrivains canadiens-français pour la jeunesse.

Exposition de photos et de documents du Salon du livre de Montréal en 1926 en collaboration avec la Librairie Déom de Montréal.

Stand collectif à la disposition des libraires membres de la Société des libraires canadiens.

Attractions étrangères :

Hergé, créateur des albums **Tintin et Milou** (Editions Casterman et Lombard).

Exposition sous le thème "Cinq siècles d'édition belge" sous les auspices du Syndicat des éditeurs belges et présentation au public pour la première fois en Amérique de la célèbre presse à imprimer de **Plantin** grâce à la collaboration du gouvernement de la Belgique.

Exposition de reproduction de photos de pages couvertures ou d'illustrations de livres français avec la collaboration du Comité permanent des expositions du livre et des arts graphiques français et du Syndicat des éditeurs français.

Exposition des travaux des lauréats 1964 de la Communauté radiophonique des programmes de langue française.

Exposition de la presse internationale en langue française sous les auspices du comité canadien de l'Union culturelle française, 78 pays, 1,800 publications différentes.

Stands collectifs :

Stand collectif du Syndicat des éditeurs français — 5,000 titres.

Stand collectif du Syndicat des éditeurs belges — 3,000 titres.

Stand collectif du Syndicat des éditeurs de la Suisse romande — 400 titres.

Stand collectif de Présence africaine — 200 titres.

Stand collectif de l'Union des éditeurs-exportateurs de publications françaises — environ 600 revues et périodiques.

Stand collectif de l'U.N.E.S.C.O.

Stand collectif de l'Imprimeur de la reine à Ottawa.

Stand collectif de l'Association des éditeurs canadiens.

Stand collectif de la Société des éditeurs canadiens de manuels scolaires.

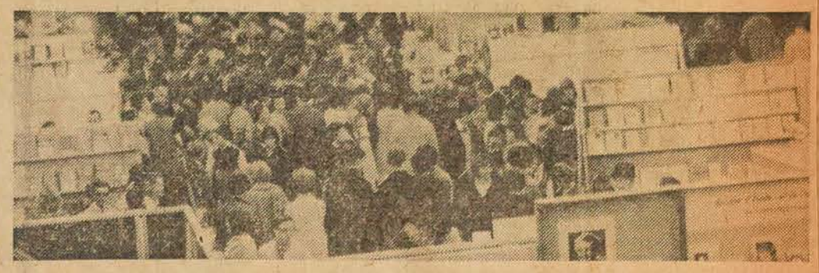
Le Devoir, Montréal, Qué.
April 17, 1965

La chronique de . . .

Jean BASILE

Réflexions sur le Salon du Livre

821



Le Salon du livre de Montréal a fermé ses portes mardi dernier. L'affluence a été considérable. On a dénombré quelque 85,000 visiteurs contre 75,000 l'an dernier. Accrues aussi les transactions commerciales. Les statistiques ne sont pas encore établies mais tous les éditeurs québécois se disent très satisfaits du volume d'affaires qu'ils ont fait durant les cinq jours d'ouverture. Les différentes attractions littéraires organisées en marge de ce 7e Salon ont toutes remporté un succès mérité. Que ce soient les colloques de la Société d'Etudes et de conférence, la présence d'Hergé, l'exposition des écrivains collectionneurs de peinture organisée par les Jeunes Associés du musée des B.A. de Montréal, les différents lancements de livres, la journée des poètes, etc . . ., chacune, selon son importance, a remporté l'adhésion du public.

Du côté international, les éditeurs étrangers participant au Salon sont tout aussi contents. Il n'est pas question de chiffre d'affaires pour eux puisqu'aucun d'entre eux ne vendait. Mais la fréquentation du public, l'intérêt que celui-ci a porté à leurs exhibits leur ont prouvé l'intérêt que les Montréalais montrent aux livres. On a malheureusement déploré beaucoup de vols dans certains stands trop vastes et mal surveillés. Tout le monde sait que prendre un livre à un étalage ce n'est pas un vol mais un sport. Il semble que nous soyons ici des grands sportifs. Souhaitons donc que, l'an prochain, nos jeunes athlètes aient la mains agile et, comme il ne faut jurer de rien, que les exposants soient un peu plus prudents. Tous les moyens ne sont pas bons pour diffuser la culture.

UNE REUSSITE ESTHETIQUE

La première constatation qui s'impose, si l'on parle de ce 7e Salon du livre, c'est qu'il fut de tous ceux que nous avons vus le plus réussi sur le plan esthétique. On sait que les moyens dont disposent les organisateurs du Salon ne sont pas extrêmement élevés. Cependant, avec un budget honorable sans plus, on a réussi cette année à faire de cette horrible enceinte qu'est le Palais du Commerce un salon assez élégant, agréable à l'oeil, commode à visiter. Rien ne peut être plus austère sinon ennuyeuse qu'une exposition de livre; l'austérité n'est pas le but recherché. Grâce à un plan directeur intelligent, grâce à une imagination, sinon très vive, en éveil, cet écueil fut largement évité. Les décorateurs ont réussi a créer une ambiance sympathique et reposante. Le livre attirait au lieu de rebuter. C'est ce qu'il fallait faire.

Malheureusement les exposants n'ont pas toujours suivi ce mot d'ordre et l'on doit déplorer que, cette année encore, certains stands n'étaient qu'une série de rayonnages sur lesquels dormaient des volumes poussiéreux. La bonne tenue d'une exposition repose sur deux éléments: l'organisation générale et l'organisation privée. Je pense que, s'il y a un gros effort à faire l'an prochain, c'est à l'organisation privée que ce souhait s'adresse. Cela n'est pas très difficile ni très onéreux. L'imagination relaie le luxe véritable; la fantaisie le faste. Le mot d'ordre devrait être: rendons tout cela vivant. Quelques couleurs, quelques éléments mobiles et le tour est joué.

Dans ce sens, le stand des Editions Beauchemin fut une réussite avec ses deux gros cubes qui tournaient, celui aussi du CCP et quelques autres. Un bon décorateur (ou un bon étalagiste) fait des miracles avec quelques bouts de papier et quelque morceaux de bois. Le livre trône alors dans un monde qui vit; il y gagne toujours. Il n'y avait qu'à voir la foule qui se pressait autour du théâtre de marionnettes installé au stand de Tintin pour saisi l'attrait qu'a sur le public tout ce qui brille même si ce n'est pas de l'or.

LES ATTRACTIONS

La politique dans laquelle s'est engagée résolument l'organisation générale du Salon du livre de compenser ce que pourrait avoir de morne une telle exposition en l'entourant d'attractions a porté ses fruits. Il en est encore qui déplorent peut-être ce côté "foire" du Salon du livre. Je crois, au contraire, qu'il est indispensable. Il ne s'agit pas, bien entendu, de vendre du pop-corn au coin des allées mais, tout simplement, de distraire, c'est-à-dire de rendre accessible, le livre à tous ceux qui visitent le Salon et parmi ceux-ci, inutile de préciser qu'il en est(et sans doute la plupart) qui ne sont pas très familiers avec la chose écrite.

Le livre sert alors de prétexte à des manifestations connexes sans doute mais qui le servent en retour. La vue et l'ouïe doivent être sollicitées. A partir d'une exposition de livres, et sans oublier le but premier, on devrait arriver à une exposition qui englobe tous les sens et toutes les disciplines artistiques.

Pour la première fois, il me semble que le Salon ait été une manifestation "où l'on ne s'ennuie pas". De colloques en réunion de poètes, d'exposition de peinture en visionnement, tout a concouru pour attirer et retenir l'attention des visiteurs. Il y aurait une statistique intéressante à faire: à savoir le nombre de minutes que passent en moyenne les visiteurs. En d'autres termes, après avoir attiré le public comment a-t-on su le retenir.

LES ECRIVAINS

Il me parait aussi que, pour la première fois, les écrivains n'aient pas boudé le Salon du livre. L'écrivain n'est pas une vedette de télévision. Son travail se fait dans le secret. Il a plus volontiers l'habitude de la discrétion et même de l'anonymat. La foule l'effraie. Il préfère cultiver ses complexes devant son bureau. Mais point trop n'en faut. Le salon du livre est en fait SON salon. Il en est l'âme et le corps. Le jeu qui s'y joue est le sien.

On a vu beaucoup d'écrivains, cette année, au salon du livre. Outre les poètes pour qui l'on avait judicieusement organisé une "journée", on pouvait rencontrer soit chez leurs éditeurs, soit se promenant, la plupart de ceux qui font la vie littéraire du Québec. Sur les 85,000 visiteurs, il n'en est certainement pas un dizième qui les connaissent mais ce dizième-là trouve dans le Salon une occasion, souvent unique, de les rencontrer et de leur parler.

Comme il a fait cette année pour les poètes et pour quelques individualités comme le chanoine Groulx ,le Salon devrait penser (à moins que ce ne soit les éditeurs) à les mettre en vedette. C'est son meilleur gage de vie.

DEMAIN

L'année prochaine, vers la même date, le 8e Salon du livre ouvrira à nouveau ses portes. Dans une brève allocution qu'il a prononcée lors de sa visite, le cardinal Léger a dit qu'il souhaitait que le Salon devienne une institution permanente. Rien n'est plus souhaitable en effet. D'ailleurs tout laisse croire que cela est en train de se faire.

"Future plaque tournante de l'édition de langue française" disait M. Pierre Tisseyre, "Preuve du dynamisme canadien-français" disait M. Patenaude. Par sa réussite éclatante qui se perpétue d'année en année, le Salon du livre prouve au moins qu'il a sa place ici et que cette place doit être de plus en plus considérable.

La Presse, Montréal, Qué.
April 12, 1965

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photo LA PRESSE

Encan de gala au Musée des Beaux-Arts

Les Jeunes associés du Musée des Beaux-Arts tenaient récemment leur encan annuel. Des objets anciens offerts par des amis du Musée ont été vendus à l'enchère. Les profits de cette soirée serviront à acquérir des oeuvres graphiques modernes. Sur la photo prise à cette occasion, nous remarquons, dans l'ordre habituel: M. H. Lafleur, Mlle Barbara Keays, Mlle Christine Romer et M. Pete Cundell.

Montreal Gazette, Que.
April 24, 1965

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'Humanists '65'

The Junior Associates of the Montreal Museum of Fine Arts have announced plans for an exhibition of paintings and sculptures titled "Humanists '65" in the museum's Stable Gallery opening Monday and running to May 27.

An illustrated lecture on Eskimo art and life meanwhile is to be given April 29 at 8:30 p.m. in the Lecture Hall by George Swinton, Canadian artist and associate professor at the University of Manitoba School of Art.

La Presse 22 avril 65

Hier

A la Galerie de l'Etable du

R LE JOU

La Presse, Montréal, Qué.
April 26, 1965

8 LA PRESSE, MONTREAL,

LES ART

ENTRE PARENTHÈSES

LES Jeunes Associés du Musée des Beaux-Arts de Montréal présentent jusqu'au 27 mai une exposition de peinture et de sculpture intitulée "Humaniste '65", à la galerie de l'Etable du Musée. On y montrera trois ou quatre oeuvres d'artistes tels que Marcel Braitstein, Ronald Chase, Gary Slipper, Jan Menses, Drenters, John Ivor Smith, Goldsmith et Takashima. M. Braitstein affirme dans un manifeste écrit pour l'exposition que "l'art est plus qu'une harmonieuse combinaison d'éléments plastiques et son but n'est pas essentiellement décoratif . . . Les techniques nouvelles doivent servir de stimulant à l'artiste et l'inviter à dépasser ces techniques pour intégrer organiquement la forme et le volume . . . L'artiste véritable est celui qui se soucie des hommes et qui exprime cet intérêt par des symboles plastiques et non des paroles", dit-il.

JAMM
Montreal Star, Que.
April 23, 1965

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Staff Photo by Adrian Lunny

Edouard Fiset, left, Expo's chief architect, and Donald Buchanan, of the National Gallery, and secretary of Expo's advisory committee on fine arts, examine model of "Man the Creator" pavilion for Mackay Pier area.

'Man the Creator'

Expo Plans Art Exhibition

By CHARLES LAZARUS

Presentation of great artistic masterpieces at Expo '67 will be a reflection of "Man And His World" in the totality of human species, rather than a straight exhibition of classic products from the world of creative arts.

At a press conference yesterday, in the Stable Gallery of the Montreal Museum of Fine Arts, Expo experts and officials revealed that the four-part project — paintings, sculpture, photography and graphic arts— will be displayed under "Man the Creator" title.

This would be a sub-theme to "Man the Producer," one of the major themes around which the exhibition will revolve.

Press conference guests included Prof. Guy Dozois, in charge of Expo's theme planning; Claude Robillard, chairman of the Advisory Committee on Fine Arts; Donald Buchanan of the National Gallery and secretary of the Advisory Committee, as well as co-ordinator of Expo's International Exhibition of Fine Arts; and Philip J. Pocock, project officer for Expo's International Exhibition of Fine Photography.

Cost of the "Man the Creator" project, according to Col. Edward Churchill, director of installations, will be $1,500,000 for the two-storey, rather conventionally modernistic structure in the Mackay Pier area, and an additional, $1,050,000 for all other costs including protection of the masterpieces, transportation, intense security, and incidental expenses.

Also revealed was that the sculptures will be exhibited outdoors, over perhaps 100,000 square feet of St. Helen's Island parkland, near the United States pavilion which is also cutting in on the actual park area near the Hélène de Champlain restaurant.

The press conference also featured these disclosures:

1. Expo has agreed to accept the recommendation of the Advisory Committee to have some work of art, possibly a sculpture, commissioned and probably located on Ile Notre Dame where it would fit into the landscaping.

The art pavilion, reflecting four areas of Man's activity— Man And His Own Image, Man And The Universe, Man The Creator and Man And The Infinite—will be permanent. But plans to have it taken over as a permanent museum by the Quebec Government now seem to have gone awry. Attempts are being made to obtain private sponsorship after the exhibition ends.

3. Art experts and the most prominent authorities in Canada and abroad have agreed to help select and obtain 150 of the world's great masterpieces.

One of the points raised during the question-and-answer period, was whether those planning the displays are aware of the necessity to create some communication between the "average man and woman" and the masterpieces, so that the display would not be meaningful only to those with a background in the arts.

"Art authorities are trying to decide that very point," Mr. Buchanan said.

Tenders for the foundation of the 20,000 square foot "Man the Creator" pavilion, will be called in the first 10 days of next month.

Le Journal de Montréal, Qué.
April 26, 1965

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LA VIE MONDAINE

PAR Simone Gélinas

Musée des Beaux-Arts

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront jusqu'au 27 mai une exposition de peinture et de sculpture intitulée "Humaniste '65" à la galerie de l'Etable du Musée. On y montrera trois ou quatre oeuvres d'artistes tels que Marcel Braitstein, Ronald Chase, Gary Slipper, Jan Menses, Drenters, John Ivor Smith, Goldsmith et Takashima.

L'exposition annuelle d'oeuvres d'enfants du Centre d'art du Musée des Beaux-Arts commencera le 23 avril.

M. Arthur Lismer, directeur du Centre, a annoncé aujourd'hui qu'il y aura deux cérémonies d'ouverture: l'une à 15h. 30 (3h.30) et l'autre à 20h. (8h.).

Les travaux seront exposés pendant deux semaines dans la salle de conférences du Musée. Ils groupent des peintures, des dessins et des oeuvres sculptées.

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160
Sunday, April 25, 1965

A partir d'aujourd'hui

Les Jeunes Associés dans « Humaniste '65 »

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront à compter d'aujourd'hui, jusqu'au 27 mai une exposition de peinture et de sculpture intitulée "Humaniste '65" à la galerie de l'Erable du Musée. On y montre trois ou quatre oeuvres d'artistes tels que Marcel Braitstein, Ronald Chase, Gary Slipper, Jan Menses, Drenters, John Ivor Smith, Goldsmith et Takashima.

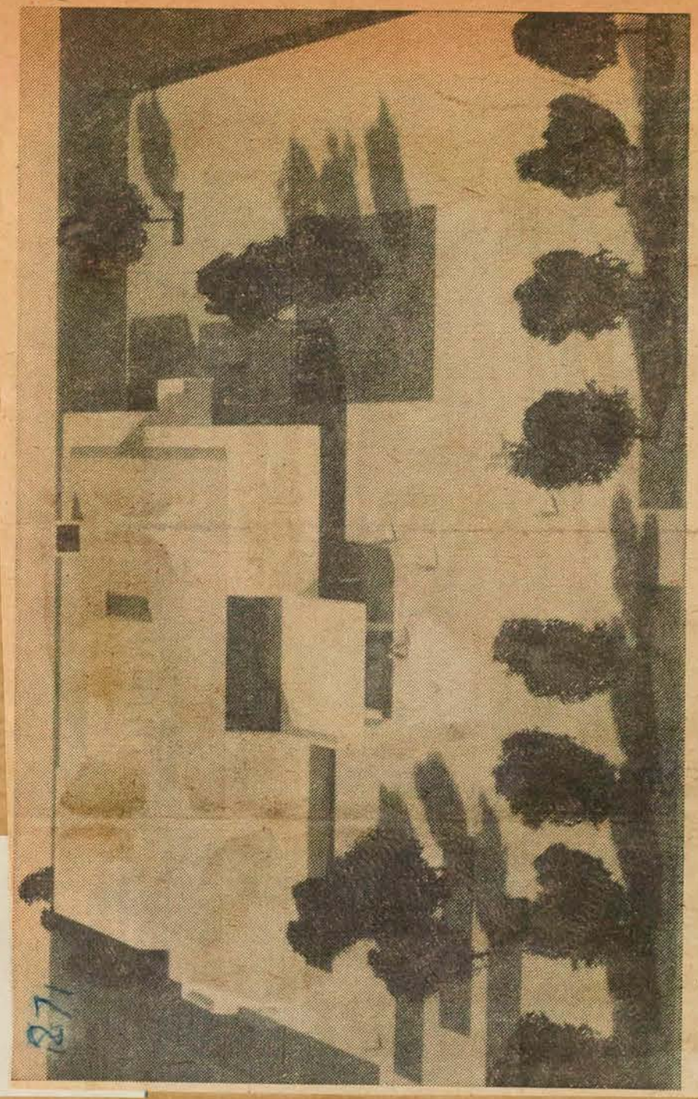
M. Braitstein affirme dans un manifeste écrit pour l'exposition que "l'art est plus qu'une harmonieuse combinaison d'éléments plastiques et son but n'est pas essentiellement décoratif".

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)
Saturday, April 24, 1965

Expo au JAMM

Les Jeunes associés du Musée des Beaux-Arts de Montréal présenteront jusqu'au 27 mai une exposition de peinture et de sculpture intitulée "Humaniste 65" à la galerie de l'Etable du Musée. On y montrera trois ou quatre oeuvres d'artistes tels que Marcel Braitstein, Ronald Chase, Gary Slipper, Jan Menses, Drenters, John Ivor Smith, Goldsmith et Takashima.

Le Devoir, Montréal, Qué.
April 23, 1965



Cette moderne construction constituera le plus parfait écrin pour les oeuvres d'art du monde entier que pourront admirer les visiteurs de l'Exposition universelle de 1967. L'exécution de ce travail de $1,400,000 a été confiée aux architectes Gilles Côté, Gauthier et Guité, ainsi qu'aux architectes-conseil Bland, Le Moyne, Edwards et Shine.

(Photo Expo)

Grâce à l'Expo, le Canada aura une Galerie d'art, l'une des plus modernes au monde

par Yves MARGRAFF

La présentation, au cours de l'Exposition universelle de 1967, d'une sélection des plus prestigieuses oeuvres d'art du monde, aura comme conséquence directe la création d'une galerie dont les caractéristiques techniques en feront l'un des musées les plus modernes du monde, sinon le plus moderne. C'est ce qui ressort des révélations de M. Edouard Fiset, ingénieur en chef de l'Expo, qui participait hier matin à un déjeuner de presse convoqué précisément au nom des manifestations d'art visuel dans le cadre du grand rendez-vous de 1967.

Pendant deux heures, les responsables de ces manifestations ont exposé aux journalistes, réunis dans la salle de la galerie de l'Etable du musée des Beaux-Arts de Montréal, les projets en la matière. Tous s'inscrivent dans le thème général "Terre des Hommes" et s'apparentent à divers sous-thèmes comme "L'Homme et l'Univers", "Image de l'Homme", etc.

Une exposition internationale de photographies témoignera du caractère essentiellement artistique de cette technique des temps modernes. La sculpture donnera lieu à une exposition en plein air des oeuvres les plus représentatives de cette technique temporaine. L'esthétique industrielle illustrera comment l'art, serait-il fonctionnel, voire utilitaire, peut agrémenter notre vie de tous les jours.

Mais le clou de ces manifestations artistiques sera assurément la présentation, dans un local spécial et permanent, des oeuvres d'art les plus importantes du monde. Comme l'exposition ne comportera que peu de contemporains, les artistes du jeune pays qu'est le Canada n'y seront pas représentés, ou peu s'en faut. (Ils seront pourtant présents, en grand nombre, de l'Expo, notamment les sculpteurs, mais aussi les peintres, les photographes et autres complices du plaisir des yeux).

La sélection des oeuvres d'art sera assurée par un comité international de travail en collaboration avec le comité consultatif des Beaux-Arts que préside M. Claude Robillard.

Les autorités indiscutables et indiscutées (jusqu'ici tout au moins) qui composent ces comités ont d'ores et déjà entamé leur sélection des oeuvres d'art du vaste monde. Partant de 200 pièces, la sélection pourra devenir 150, peut-être 100. Il s'agira essentiellement d'oeuvres représentatives ne s'attachant qu'à une école, illimitée, celle de l'Homme.

Mais si les oeuvres exposées promettent d'être spectaculaires, il est évidemment trop tôt pour en établir la liste. Comme l'a fait remarquer M. Robillard, à qui les journalistes tentaient de faire dire que la Pieta serait là, ou la Joconde, pour ne citer que les plus célèbres et plus récentes voyageuses, il serait pour le moins indélicat d'annoncer la venue de telle ou telle oeuvre tant que son propriétaire n'aura pas officiellement la décision de la prêter.

Quoi qu'il en soit et dès à présent, qu'il suffise à l'amateur d'art de savoir que, grâce à l'Expo, Montréal disposera d'une galerie exceptionnellement bien équipée sur le plan technique. Car, M. Fiset l'a souligné, les exigences des prêteurs en pareil cas sont si grandes, comme celles du reste des assureurs quand ils acceptent de couvrir des objets irremplaçables, que la galerie se doit de répondre aux critères les plus stricts. Une seule des quatre salles recevra la lumière naturelle grâce à un lanterneau. Les autres, de même que les salons adjacents, seront uniquement éclairés électriquement. La climatisation devra aussi être particulièrement soignée pour préserver les oeuvres d'art ancien, souvent délicates. Le degré d'humidité devra pouvoir être maintenu à un niveau idéal à la conservation. En réalité, l'ambiance qui régnera dans cette galerie constituera l'atmosphère idéale, celle en tout cas qu'aimerait connaître les employés souvent condamnés à travailler dans des bureaux climatisés à la hâte, où l'on prend un rhume quand on voudrait prendre l'air!

Un budget de près d'un million et demi est prévu pour construire cette galerie à la jetée Mackay. Ce bâtiment, il avait tout d'abord été question d'en faire le musée des Beaux-Arts du Québec. Les négociations ne semblent pas avoir abouti mais les responsables, et particulièrement M. Robillard, entendent bien faire en sorte que le musée soit utilisé, après l'Expo, pour le plus grand bien des amateurs d'art de Montréal et du pays.

Oltawa Le Droit, Ont.
April 24, 1965
871

Nouvelles du Musée des beaux-arts

Les Jeunes associés du Musée des beaux-arts de Montréal présenteront, du 25 avril au 27 mai, une exposition de peintures et de sculptures intitulée "Humaniste '65" à la galerie de l'Etable du Musée. On y montrera trois ou quatre oeuvres d'artistes tels que Marcel Braitstein, Ronald Chase, Gary Slipper, Jan Menses, Drenters, John Ivor Smith, Goldsmith et Takashima.

M. Braitstein affirme dans un manifeste écrit pour l'exposition que "l'art est plus qu'une harmonieuse combinaison d'éléments plastiques et son but n'est pas essentiellement décoratif". Les techniques nouvelles doivent servir à l'inviter à dépasser ces techniques de stimulant à l'artiste et à pour intégrer organiquement la forme et le volume. "L'artiste véritable est celui qui se soucie des hommes et qui exprime cet intérêt par des symboles plastiques et non des paroles", dit-il.

Oeuvres d'enfants

L'exposition annuelle d'oeuvres d'enfants du Centre d'art du Musée des beaux-arts commencera le 23 avril.

M. Arthur Lismer, directeur du Centre, a annoncé aujourd'hui qu'il y aura deux cérémonies d'ouverture: l'une à 15 h. 30 (3 h. 30) et l'autre à 20 h. (8h.).

Les travaux seront exposés pendant deux semaines dans la salle de conférences du Musée. Ils groupent des peintures, des dessins et des oeuvres sculptées.

Montreal Star, Que.
April 7, 1965

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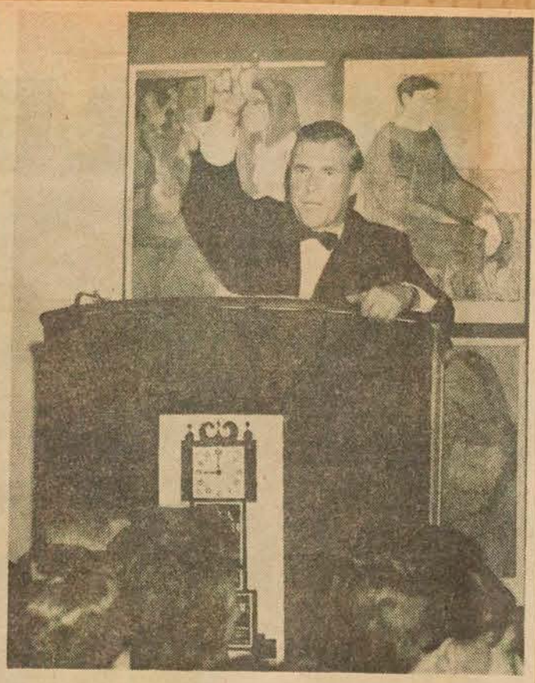
Star Photos by David Bier

Inspecting items prior to bidding at the gala auction organized by the Junior Associates of the Montreal Museum of Fine Arts, are Miss Denise Janin-David and Paul Demers. Checking behind the counter is Miss Carolyn Savard.



Auctioneer Ian Fraser in action at auction last night. Items sold were donated by supporters of the museum.

Black Ties and Evening Gowns

Auction at Museum Is a Gala Affair

By WOUTER DE WET

Anybody straying into the Montreal Museum of Fine Arts last night would have thought that he had walked right into the hustle and bustle of an auction.

And he would have been right. It was an auction; but an auction with a difference.

This was a gala affair. The men were impeccable in black ties; the ladies gracious in evening gowns. Drinks and coffee were served and social chit-chat exchanged over the clinking cups.

This auction-with-a-difference was organized by the Junior Associates of the museum to raise money for buying contemporary European graphics.

The item on sale were donated by supporters of the museum. There were some superb bargains to be had and some 300 potential buyers thronged the museum before the bidding started.

A quick run down the list of 92 items revealed the nature of the merchandise:

Item 5: Set of six silver-plated fish knives and forks with pearl handles.

Item 13: Early Victorian amber glass candlestick with drops.

Item 50: One solid silver box —circa 1850.

Item 50: Early Canadian pine carving.

Item 72: Pair of pink Coalport compotes with floral centre—circa 1830.

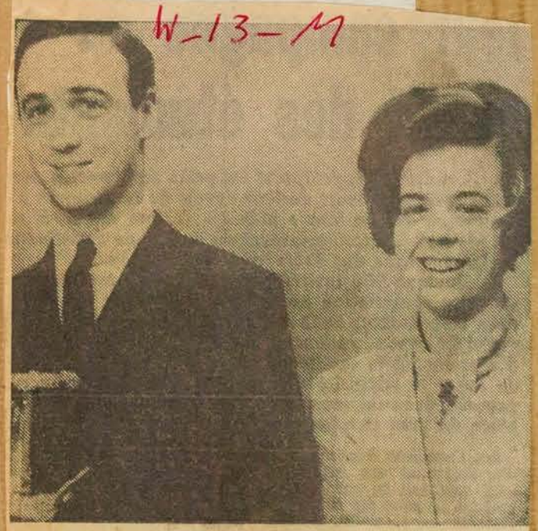
Bidding was brisk. This was none of your Sotheby's affairs where cynical, sophisticated professional buyers indicate their preference with a mere wink of the eye or a casual nod of the head. Eager, mostly amateur hands were raised high to announce enthusiastic commitment to a particular item.

The organizers of the auction looked pleased. Last year, after working out overheads, they had raised some $3,500 for the museum. This year things looked even better.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Friday, April 2, 1965

W-13-M



Un encan de gala aura lieu au Musée des Beaux-Arts, rue Sherbrooke ouest, le 6 avril prochain, à 9hres du soir, organisé par les Jeunes associés du Musée afin de ramasser des fonds pour les nombreuses activités du musée. De g. à d. sur notre photo M. Ian Scobell et Mlle Anne Belcourt, organisateurs de cette soirée. On peut se procurer des billets en s'adressant à Mme Joseph Travers 932-1343.

Montreal Gazette, Que.
April 1, 1965

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(Henry Karo photo)

GALA AUCTION. Members of the committee for the Gala Auction being held by the Junior Associates of the Montreal Museum of Fine Arts on Tuesday evening, April 6, at the Museum. **Miss Wendy Rankin** and **Miss Jennifer Laurie.** Items to be auctioned will be donated by friends of the Museum and proceeds will be used to purchase contemporary European graphics. Tickets may be obtained from Mrs. Joseph Travers, 516 Grosvenor Ave., Westmount.

Gala Auction

Tickets for the Gala Auction being held by the Junior Associates of the Montreal Museum of Fine Arts on Tuesday evening, April 6, at nine o'clock in the lecture hall of the Museum may be obtained from Mrs. Joseph Travers, 516 Grosvenor Ave., and will also be available at the door. The public is invited to attend.

Mr. Michel Taschereau has consented to help the committee and Mr. Ian Fraser will conduct the auction. Proceeds will be used to purchase contemporary European graphics for the Museum.

Montreal Star, Que.
April 3, 1965

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Admiring an objet d'art to be auctioned at the Gala Auction organized by the Junior Associates of the Montreal Museum of Fine Arts Tuesday at 9 p.m., are, from left, Miss Louise Laplante and Miss Wendy Rankin, committee members; and Timothy Carsley, co-chairman. Proceeds will be used to purchase contemporary European graphics. Tickets for the Auction are available from Mrs. Joseph Travers, 932-1343.

Annual Gala Set Tuesday

The Junior Associates of the Montreal Museum of Fine Arts have gathered some very interesting antiques for their annual Gala Auction to be held on Tuesday at 9 p.m. in the Museum Lecture Hall.

Mr. Michel Taschereau will help the Junior Associates and Mr. Ian Fraser will conduct the auction.

A Victorian sewing table with inlaid top, a Canadian pine chair, an old wooden clock, a set of bronze figures, a lamp, a great number of china pieces, such as a compote bowl and 8 dessert plates, a set of cake plates, an antique tea pot, and fine glass pieces are only a few of the objects which were given to JAMM by friends of the Museum.

The proceeds of the Gala Auction will be used to purchase contemporary European graphics for the Museum.

Tickets are available from Mrs. Joseph Travers, 516 Grosvenor Avenue, and will also be on sale at the door.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Saturday, April 3, 1965

Chez les JAMM

G 13-1

Les Jeunes Associés du Musée des Beaux-Arts ont rassemblé un grand nombre d'antiquités pour leur Encan de Gala annuel qui aura lieu le mardi, 6 avril à 9 heures du soir dans la Salle de conférences du Musée.

M. Michel Taschereau agira comme conseiller pour la sélection des objets et M. Ian Fraser assistera les Jeunes Associés dans la conduite de l'Encan.

Une table de couture à dessus incrusté de style Victoria, une chaise de pin canadien, une vieille horloge de bois, une paire de statuettes de bronze, plusieurs objets de porcelaine, dont un bol à fruits et 8 assiettes, des assiettes à gâteau, une théière, de l'argenterie et des objets de verre ne sont que quelques-uns des articles mis aux enchères qui ont été donnés par les amis du Musée.

Les recettes de l'Encan serviront à l'acquisition d'oeuvres graphiques contemporaines.

Mme Joseph Travers, 516 avenue Grosvenor, est chargée de la vente des billets qui seront aussi disponibles le soir de l'Encan.

Le public est cordialement invité à assister à cet Encan.

Le Devoir, Montréal, Qué.
April 29, 1965

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CARNET MONDAIN

La soirée "Champagne et Fraises", organisée par les Jeunes Associés du Musée des Beaux-Arts de Montréal, aura lieu cette année le 11 juin à 9 heures dans les jardins du Musée.

Le président de la fête est M. Lionel Mackay Smith Jr.

Un décor floral illuminé enjolivera les allées du jardin en cette soirée qui sera la dernière "champagne et Fraises" présentée par les JAMM. Renseignements et billets WE 7-4601.

Spring Dance

Gazette

The Junior Associates of the Montreal Museum of Fine Arts are holding their annual spring dance on Friday evening, June 11, at nine o'clock, in the gardens of the Museum. This will be the last of the Champagne and Strawberries party in its present form. Mr. Lionel Mackay Smith Jr., is the chairman.

4/29/65

Jour
Dimanche-Matin
Montreal, P.Q.
April 25, 1965

871

A partir d'aujourd'hui

Les Jeunes Associés dans « Humaniste '65 »

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront à compter d'aujourd'hui, jusqu'au 27 mai une exposition de peinture et de sculpture intitulée "Humaniste '65" à la galerie de l'Erable du Musée. On y montre trois ou quatre oeuvres d'artistes tels que Marcel Braitstein, Ronald Chase, Gary Slipper, Jan Menses, Drenters, John Ivor Smith, Goldsmith et Takashima.

M. Braitstein affirme dans un manifeste écrit pour l'exposition que "l'art est plus qu'une harmonieuse combinaison d'éléments plastiques et son but n'est pas essentiellement décoratif".

Le Devoir, Montréal, Qué.
April 30, 1965

Folklore russe au Musée des B. A.

871

Le Comité Féminin du Musée des Beaux-Arts annonce qu'au cours de la Semaine du Musée qui se tiendra du 18 au 23 mai, le samedi soir 22 mai sera consacré au folklore russe. Cette soirée est organisée par les Jeunes Associés du Musée (JAMM) avec le concours du "Gousli Russian Folk Ensemble" et du "Russian Male Choir of Montreal". Pour tous renseignements on est prié de communiquer avec le Comité Féminin du Musée des Beaux-Arts, à 1379, ouest rue Sherbrooke, Montréal 25, Tél.: 844-5704.

Montreal Star, Que.
April 29, 1965

the United States.

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JAMM Sets Spring Dance For June 11

The Junior Associates of the Montreal Museum of Fine Arts will hold an annual spring dance June 11 at 9 p.m. in the gardens of the Museum.

Floodlit floral decorations will be featured for this champagne and strawberry party. Lionel Mackay Jr. is chairman. Tickets may be obtained by phoning 937-4601.

Montreal Gazette, Que.
April 29, 1965

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Art For People's Sake

The Junior Associates of The Montreal Museum of Fine Arts will present an exhibition of paintings and sculpture entitled "Humanists '65" in the Museum's Stable Gallery from April 25 to May 27. Among the artists represented will be Marcel Braitstein, Jan Menses, Ronald Chase, Gary Slipper, John Ivor Smith, Drenters, Goldsmith and Takashima.

In a manifesto written for the exhibition, Braitstein says "art is more than a satisfactory and harmonious combination of plastic elements and should not be considered with a decorative purpose." He believes content and form are both of the essence of a work of art and should be organically integrated. "We believe in art for man's sake," he says.

Le Devoir
3/4/65

Les Beaux-arts
par
Laurent LAMY

Sous ce titre, 2½, les Jeunes Associés du Musée ont monté une exposition à mi-chemin entre la peinture et la sculpture, où l'accent est mis sur le relief, et où sont réunis des tableaux, des projets de murales, des bas-reliefs. L'idée est bonne, le résultat l'est tout autant.

Plusieurs travaux, dans lesquels les artistes peuvent voir des applications dans la vie de tous les jours, ont une valeur plastique. D'autres sont, ma foi, fort décoratifs, mais n'ont que cette qualité. Ce n'est pas suffisant pour qu'on puisse les considérer comme des créations au sens fort du terme.

Certaines oeuvres tranchent sur l'ensemble: une petite sculpture de Robert de Castro, d'une humilité touchante, un bas-relief de Jean-Guy Simard, où les méandres tourmentées deviennent arbres ou chemins. Bérubé a réussi un paysage abstrait au moyen d'un émail sur cuivre qui est un succès sur le plan technique. Il y a quelques années, Gilles Derome a fait des recherches sur le verre en plaque fondu, d'une technique voisine, qui avaient sûrement plus d'invention. Avec des rebuts collés, peints en rouge, Bruce Johnson transpose l'art gestuel en oeuvre sculpturale et arrive par des voies autres que l'huile à un lyrisme mouvementé et très vivant.

J'aurais été très curieux de connaître la date d'exécution du travail de Lee Bontecou, fait de toile, de métal et de fil métallique. Si cela date de quelques années, eh bien, Lee Bontecou faisait du 'op avant New York.

Tous ces nouveaux venus rendent l'exposition attachante et démontrent que l'art est en perpétuelle évolution. Si tous cherchent, mais ne "trouvent" pas comme Picasso, quelques-uns du moins sont sur la bonne voie. Et d'ailleurs, tous les artistes ne peuvent s'appeler Picasso.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Thursday, April 29, 1965

"Champagne et fraises"

G 13-1

La soirée "Champagne et fraises" organisée par les Jeunes associés du Musée des Beaux-Arts de Montréal, aura lieu cette année le 11 juin, à 9 h. p.m., dans les jardins du Musée. Un décor floral illuminé, enjolivera les allées du jardin en cette soirée qui sera la dernière de "Champagne et fraises" présentée par les JAMM. Le président de cette fête est M. Lionel Mackay Smith jr. Pour réservations, veuillez composer WE. 7-4601.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821

Thursday, April 29, 1965

Spring Dance

P 13-M

The Junior Associates of the Montreal Museum of Fine Arts are holding their annual spring dance on Friday evening, June 11, at nine o'clock, in the gardens of the Museum. This will be the last of the Champagne and Strawberries party in its present form. Mr. Lionel Mackay Smith Jr., is the chairman.

Montreal Star, Que.
May 1, 1965

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Art For Man's Sake At Stable Gallery

By Robert Ayre

"WE BELIEVE in Art for Man's sake".

This is the proclamation posted up in the Stable Gallery of the Museum's Junior Associates as a clue to the new exhibition "Humanists '65", which will be on view until the end of May. Eight painters and sculptors are involved. The manifesto is signed by three of them, Marcel Braitstein, Jan Menses and Ronald Chase. JAMM seems to have had a change of heart since the title of the show was originally announced as "Anti Hard Edge". I know that at least one of the contributors objected to this description. "It seems to me nonsensical," he says, "to pit one style against another. Why should preoccupation with the figure draw Mondrian's means into question?"

His point is well taken. The Junior Associates were enterprising to bring this group together at this time, to demonstrate that everybody hasn't gone Hard Edge and Op, but it was hardly necessary for the artists to justify themselves by attacking their opposites, as the three do in the manifesto, even if the Anti title was dropped.

Manifestos are an old-fashioned kind of flag waving. "We believe," says this one, "the true artist to be a person who is concerned about other men, and who expresses his concern through plastic symbols instead of verbal ones." It would have been better if the three had taken their own advice and omitted the verbalizing. Their works speak for themselves.

WILLIAM KURELEK, as we know, is concerned with his fellow men, so much so that he feels compelled to castigate them for their evil and their folly. He is not squeamish, he doesn't spare their feelings, as when he portrays the full horror of the savage hacking the priest and the nun to pieces in the jungle: "Fallen Man: The Killer". Sometimes, he oversteps the mark. Certainly, he plunges into the ludicrous in "Fallen Man: The Hen-pecked Husband", the poor little man, wearing a frilly apron and carrying a heavy cross, forced into a corner, into a red doom, by lances, spears and spikes. The best of the "Fallen Man" series, both as an idea and as a picture, is "The Wastrel". This one is aimed straight at affluent Canada. A barbed wire fence divides the world in two. Our side is heavy with an abundance of thick, ripe grain. A farmer snoozes after eating half his lunch and throwing the rest of it away. His complacency is not disturbed by the beggars, naked and starving, reaching out to him from the desert on the wrong side of the fence.

I'm sorry I missed Gary Slipper's exhibition at Klinkhoff's. I might have seen more paintings like "The Blind Singing to the Deaf", which I remember from the 1963 Spring Show. There is nothing with quite the same impact in "Humanists '65". I couldn't get much out of his "Balcony of Creation" except a feeling of repulsion from the mass of intestines, eggs, fruit, seeds and whatnot below the row of rather ectoplasmic figures. Of his contributions, I liked best the black and white landscape "Night Forest".

Shizueye Takashima touches on human loneliness in "Morning Solitude", and calls one of her paintings "Man Looking at his Own Destruction", but the significance is all in the title, and I can't be sure how much she is involved in the human dilemma. She uses the figure, masked, swathed and gloved, but in this show, anyway — it seems she uses it just as an element in abstract composition.

THE MYSTERY OF the human face absorbs Ronald Chase, who repeats it, half obliterated, seldom fully seen, in a context of old newspapers and older parchments and stale, forgotten games, like noughts and crosses and jigsaw puzzles. These are ghostly faces, miraculously resurrected from the litter of the past, but infinitely sad because they can never be named or known.

In the triptych "Kaddish", Jan Menses makes us uneasily aware of agonies that seem too terrible to be looked at in their nakedness, but his other works — except, perhaps, one face — are lacking in any intimations of the human situation, and I can think of many of his drawings that would have been more appropriate in this show.

The word "humanist" is really used very loosely. Here it means those who are "engaged", like Kurelek, and it also means, simply, those who take the human countenance and body for subject. One of the latter is the sculptor John Ivor Smith, who is represented by three new works and a study for one of them, in cast stone. He is primarily interested in form, in the shape and weight of the torso, in the shape of the head and the way it is poised on the neck; but he is also interested in character. The "Sphinx" has no head and no arms, but she is a tremendous, full-bodied human presence; "Lafcadio", with his long nose and his slits for eyes and mouth — Smith has his own unliteral way of handling these features —is a quizzical personality and the "Florentine" has a lofty, aristocratic air.

Josef Drenters plays with the human figure charmingly by building an "Eastern King" out of metal objects picked up here and there and, more impress-



Footed cache-pot by Montrealer Betty Coffee, which won the Simpson's and Simpson's-Sears award for outstanding stoneware in the exhibition, Canadian Ceramics '65, at the Montreal Museum of Fine Arts.

ively and sculpturally, by contrasting a man and woman out of solid blocks of wood, stained black.

THE OTHER TWO sculptors are concerned with the tragedy of man, both Marcel Braitstein and Gord Smith using groups of tiny figures to tell their stories. Smith portrays the mob in his "Protest" and in "The Grinder" shows men helpless in the grip of the machine. Braitstein has bitter comment in "The Procession" of the golden calf, a lynching called "Les Justes" and the Procrustean stretching of a poor mortal in "Equilibre". In larger format Smith has a headless winged "Icarus" and Braitstein a mutilated dancing jester, "Comédie Humaine".

It wasn't just in comparison with the human qualities of the Stable show that I found the Gallery XII exhibition less than inspiring. Even on their own terms, René Durocher and Serge Lemoyne have nothing very fresh to offer. Durocher pastes on a sort of fringed doily for the sun over a vague structure in "Prisque" and uses scorched bits of fabric and a tangled knot in "Arcadius". The paintings seem to be made up of stones, suggesting a cold, barren landscape. There is some solemnity, but Mr. Durocher's fragments didn't add for me. Mr. Lemoyne hasn't his weight and slowness. He shoots out suddenly in squirts of incandescent scarlet or green, with white tracers, like fireworks on a dark sky, and writes arrows, triangles and circles on white, signs that I don't follow.

As usual, the exhibition of the children of the Museum's Art Centre, in the lecture hall until May 9, is as welcome as the flowers that bloom in the spring.

"Images of the Saints" has moved out, after its extension, to make way for "Canadian Ceramics '65", formally opened Tuesday night, but there is a postscript in Max Klein's Petit Musée, at 1486 Sherbrooke West, in a collection of ikons from as far back as the 16th Century. Painted on wood panels, or worked in bronze and enamel, like jewelry, some are innocent folk art, some rich and sophisticated. They make a fascinating show, well worth the time it takes to study them.

This is the last day for Estelle Hecht's exhibition of prints by Johnny Friedlaender, Appel, Corneille, Mels, Music, Fiorini and others of this calibre working in Europe. It is also her last show in the little upstairs gallery at 1640 Sherbrooke. In four years, Miss Hecht has done much to stimulate interest in graphics in Montreal, and I hope she will be successful in finding a more accessible gallery for a re-opening in the fall.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Thursday, April 29, 1965

4-B-M



LA VIE MONDAINE

PAR

Simone Gélinas

Mariage

Ces jours derniers Marguerite Janelle, fil M. Michel-André Allard Allard de Bois-des-Fili a été célébrée en l'égli Rév. Père P.E. Charland Martin tenait l'orgue e

Soirée Champagne et fraises

La soirée "Champagne et Fraises", organisée par les Jeunes Associés du Musée des Beaux-Arts de Montréal, aura lieu cette année le 11 juin à 9 heures dans les jardins du Musée.

Le président de la fête est M. Lionel Mackay Smith jr. On peut se procurer des billets en téléphonant au numéro WE 7-4601.

Un décor floral illuminé enjolivera les allées du jardin en cette soirée qui sera la dernière, "Champagne et Fraises", présentée par les JAMM.

Metro Express
Montreal, Que.
May 8, 1965

Humaniste 65 au MUSÉE

971

LES JEUNES ASSOCIES DU MUSEE DES BEAUX-ARTS DE Montréal présentent jusqu'au 27 mai une exposition de peinture et de sculpture intitulée "Humaniste '65" à la galerie de l'Etable du Musée. On y montrera trois ou quatre oeuvres d'artistes tels que Marcel Braitstein, Ronald Chase, Gary Slipper, Jan Menses, Drenters, John Ivor Smith, Goldsmith et Takashima.

M. Braitstein affirme dans un manifeste écrit pour l'exposition que "l'art est plus qu'une harmonieuse combinaison d'éléments plastiques et son but n'est pas essentiellement décoratif".

Metro Express
Montreal, Que.
April 29, 1965

● "*Champagne et Fraises*", une soirée rafraîchissante organisée par les *Jeunes associés du Musée des Beaux-Arts* de Montréal. Ce sera la dernière soirée du genre et le président de la fête, M. Lionel Mackay Smith Jr vous convie, *le 11 juin à 9h.*, dans les *jardins du Musée*. Pour tout renseignement, appeler WE-7-4601.

Montreal Gazette, Que.
May 1, 1965

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Museum Week Features Gousli Ensemble

Play The Domra Or Dance a Chorovods?

MARY SHAVER

IF YOU WERE dancing a chorovods and playing a domra in a game of charades last night, who were you?

A bearded refugee from Greenwich Village? A member of a local kindergarten band?

No, you were a talented member of the Gousli Russian Folklore Ensemble which will be performing May 22 in the lecture hall of the Montreal Museum of Fine Arts at 8.15 p.m.

The evening which is being organized by the Junior Associates of the Montreal Museum will consist of Russian dancing, singing and orchestral arrangements interspersed with a didactic commentary, in English and French, given by Alexis Sergeievitch Troubetzkoy, teacher of history and Russian language at Bishop's College School, Lennoxville.

In an interview, the JAMM representative, Zina Herscovitch, explained that organizing such an evening is a job done by proxy.

Done By Proxy

Miss Herscovitch said that it was in a "word of mouth" way that she discovered the Gousli group and began arranging the ethnic presentation which is a feature of Museum Week. And she added that such presentations were two-way introductions.

The community is introduced to the ethnic culture and the ethnic group comes to feel welcome at the museum.

Miss Herscovitch who has worked with JAMM for two years has been impressed by this Russian group.

"The amazing thing is their versatility," she said. "Some members dance, sing and play instruments so that you have to gear the production for costume changes."

The Gousli group has performed on CBC and, according to Donald Trigg, musical director, both of the girls' choir and the orchestra in these performances resulted in requests from citizens of the Soviet Union for the music.

Mr. Trigg said that they have a large library of music mainly gathered by himself and the group's president, G. Adrianow who heads the 16 older members who form the committee which administers over 100 active members.

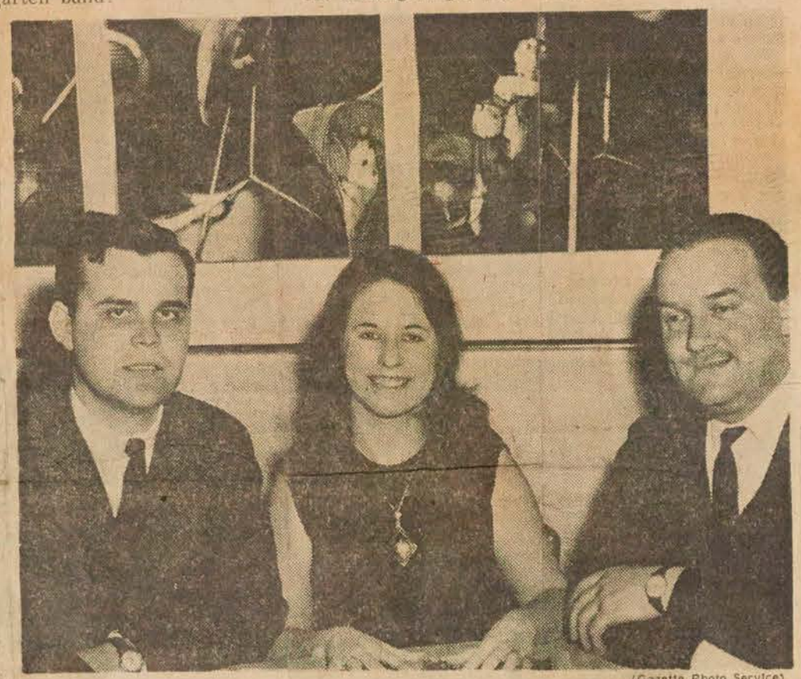
They obtain their authentic material from the Soviet Union via a few music stores in Canada which sell the compositions. According to Mr. Trigg, who wanted it made clear that the group was in no way connected with the Soviet Union but merely trying to preserve Russian art forms, the composers are multiplying rapidly in Russia and the material is easily obtained due to the absence of copyrighting laws.

He added that the group intends to publish its own music soon.

The Russian Male Choir of Montreal, under the direction of Sergei Boldereff, formerly of the Don Cossacks, will perform at the museum too. Mr. Boldereff, who said the nine members of his choir included a Welshman, a French-Canadian and an Ukrainian, noted that Mr. Trigg was Welsh and educated in Wales and Russia in the vocal sphere.

"These are two countries where the people automatically sing in harmony unlike other countries and the tunes in Welsh and Russian are similar. Also, in both countries singing is a part of daily life."

Being Russian is not a prerequisite for membership in the club which has existed since 1950 but you do have to be sponsored by two members.



(Gazette Photo Service)

Just Three Weeks To Go — Three people taking active roles in planning for the Evening of Russian Folklore to be presented at the Montreal Museum of Fine Arts, May 22, are from left to right, Sergei Boldereff, director of the Russian Male Choir of Montreal, Zina Herscovitch, JAMM representative, and Donald Trigg, musical director of the Gousli Russian Folk Ensemble.

IF YOU'RE MONTREAL-MINDED, you should make a point of . . .

Seeing the Botanical Garden now that spring has given it its blessing.

Having a cup of coffee at the Stable Gallery.

Dropping in some noontime at the Instant Theatre and munching the sandwiches you can buy there as the show goes on.

Seeing what you can do with artificial flowers these days — you'll be amazed.

Make a habit of watching the TV "speaking French" program given by the Gerard Arthurs — fetching.

Visit Old Montreal, now the living abode of such celebrities as Marie-Paule.

Ride in a caleche — once, anyway, just to renew your youth.

La Presse, Montréal, Qué.
May 7, 1965

871

Soirée de folklore russe

Les Jeunes associés du Musée des Beaux-Arts de Montréal, présenteront une soirée de folklore russe, dans le cadre de la semaine du Musée, organisée par le comité féminin du Musée. Cette soirée aura lieu le samedi 22 mai, à 8 h. 15 p.m., dans la salle de conférence du Musée. Différents groupes folkloriques y participeront. Ce sont : l'ensemble folklorique russe Gousli qui réunit un orchestre, des danseurs, et une chorale dont les directeurs artistiques sont : M. et Mme Adrianow, et le directeur musical, M. Donald Trigg. Un second groupe prendra part à cette soirée. Il s'agit de la chorale russe de Montréal, formée de 9 membres. Les commentaires seront lus par M. Alexis Sergeievitch Troubetzkoy, professeur d'histoire et de russe à Lennoxville. Les billets sont en vente au Musée.

Montreal Star, Que.
May 10, 1965

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Folklore Evening Set at Museum

The Junior Associates of The Montreal Museum of Fine Arts will present an evening of Russian folklore as a part of Museum Week on Saturday, May 22, at 8:15 p.m. in the museum's lecture hall. It is organized by the museum's women's committee.

Folk groups taking part in the event, including the Gousli Russian Folk Ensemble which is composed of an orchestra, a dance group and a girl's choir.

The ensemble was founded in 1960, by Vera and Gennady Adrianow, now the ensemble's artistic directors, as a means of preserving Russian folk culture among the young people of Russian descent here.

Montreal Gazette, Que.
May 10, 1965

871

Russian Night

The Junior Associates of the Montreal Museum of Fine Arts plan to present an evening of Russian folklore May 22 at 8:15 p.m.

Le Devoir, Montréal, Qué.
May 7, 1965

871



Les Jeunes Associés du Musée des Beaux-Arts présenteront une soirée de folklore russe le samedi 22 mai, à 8 h. 15 du soir, à la salle de Conférences du Musée, dans le cadre de la Semaine du Musée. De g. à dr.: Mme Lydia Dowgailenko, M. Victor Dowgailenko et Mlle Irène Rajewski, membres de l'Ensemble folklorique russe Gousli, qui participeront à cette fête. Renseignements et billets: 842-8091.

Le Devoir, Montréal, Qué.
May 11, 1965

871

LE 22 MAI PROCHAIN

La Russie au musée des B. A. de Montréal

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une soirée de folklore russe dans le cadre de la Semaine du Musée. Cette soirée aura lieu le samedi 22 mai à 20 h. 15 dans la salle de conférence du Musée.

Divers groupes folkloriques y prendront part, dont l'Ensemble folklorique russe Gousli qui comprend trois sections : un orchestre, des danseurs et une chorale féminine. Fondé en 1960 par Vera et Gennady Adrianow qui en sont les directeurs artistiques, ce groupe a pour but de préserver la culture russe au sein des jeunes citoyens d'origine russe habitant Montréal, et tire son nom d'un instrument populaire russe qui remonte au VIe siècle après Jésus-Christ.

L'orchestre, composé de 16 musiciens, a donné son premier concert en janvier 1963. La chorale féminine comprend 20 membres dont le répertoire se compose principalement de chansons folkloriques et populaires de Russie.

La direction musicale de l'ensemble a été confiée à M. Donald Trigg qui remplit ces fonctions depuis avril 1962 et M. Konstantin Matusoff écrit la plupart des arrangements musicaux pour l'ensemble.

Un autre groupe qui prendra part à cette soirée est la Chorale russe de Montréal. Sous la direction de M. Sergei Boldereff, autrefois des Cosaques du Don, la chorale, qui réunit neuf hommes, a été fondée en mai 1964. Son répertoire comprend de la musique liturgique et folklorique russe et aussi, des chansons de folklore canadien-français. Cette chorale a donné plusieurs récitals, notamment à la Place des Arts et à Radio-Canada. Le programme de la soirée du 22 mai se composera principalement de mélodies de la Sibérie et du Caucase et de chants cosaques.

Le Devoir, Montréal, Qué.
December 11, 1964

LA FEMME IMAGISTE 871

L'apport des artistes féminins du Québec à l'art canadien sera démontré lors d'une exposition qui aura lieu au Musée des Beaux-Arts, du 15 décembre au 21 janvier, dans la galerie de l'Etable. Peintures, sculptures, tapisseries et dessins, "La Femme imagiste", titre de l'exposition, souligne l'évolution de l'art du côté des femmes-peintres depuis le début du siècle.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Thursday, May 13, 1965

C/134

Soirée de folklore russe

MME W.B. McILVAINE, du comité féminin du Musée, Mlle Michelle Riopel, présidente du comité de publicité des JAMM et M. Serge Boldereff, directeur de la Chorale russe de Montréal, discutent de la soirée de folklore russe que les Jeunes Associés du Musée des Beaux-Arts présenteront le 22 mai à 8h.15 du soir au Musée dans le cadre de la Semaine du Musée. Les billets sont en vente au Musée.

Montreal Star, Que.
May 21, 1965

L8

The Junior Associates of the Montreal Museum will sponsor an evening of Russian folklore tomorrow at 8.15 p.m. in the Museum Lecture Hall. This event is part of Museum Week. Above, from left, Boris Fedossow of the Gousli-Russian Folk ensemble playing a domra, Miss Alla Adrianow, playing a gousli, and, admiring them, are Miss Ingrid Kyser of JAMM and Donald Trigg, musical director of the ensemble.

Montreal (N.D.G.) Monitor
Quebec
May 27, 1965

Tea Time Topics...

8 ?/ The 'Best Man's' responsibilities

By Millicent Hickmore

EVERYONE GIVES ADVICE to the bride and bridegroom — but what about the 'Best Man,' his part in the wedding ceremony is most important, and very often he is at a loss to know just what his duties are. The following advice is from the best authority and perhaps will help to give the 'Best Man' confidence on the day of his best friend's marriage.

The best man's chief charge is the bridegroom: his responsibilities include: Making sure that the bridegroom reaches the church in impeccable garb twenty minutes ahead of time; accompaning bridegroom to church — Producing the wedding ring from his right-hand vest pocket at the right moment and, later, handing to the minister the envelope containing the wedding fee. Standing ready to cope, if necessary, with tineeables, railroad tickets, and final taxis. — Proposing the toast to the bride at the bachelor dinner. — Seeing the marriage license is at the right place. — Responding to the toast of the bridesmaids, or, in some cases, proposing toasts to bridesmaids. — And finally taking charge of luggage for bride and bridegroom, checking it at local hotel (or station, if train trip is planned).

* * *

CHAMPAGNE and Strawberries — a wonderful combination for a party which will be held in the Museum Gardens on June 11.

This party, sponsored by the Junior Associates of the Montreal Museum, is always a lot of fun, however this is the last year it will be held as the gardens will disappear in the Museum's new building program. The Junior Associates are hoping for a large turnout, so as to enable them to carry out their program. The theme this year will be masses of flowers, light, lanterns and plants.

* * *

TULIPTIME: Tulips only bloom for a short time— but this year mine only bloomed for a day — on arriving home one day last week, the front lawn was strewn with tulip petals — plucked from forty long stemmed flowers some of them prize variety — parrot etc. The culprit — one of the neighbor's three-year old.

Montreal Gazette, Que.
May 13, 1965

8 ?1

THE GA

(Henry Koro)

RUSSIAN FOLKLORE EVENING. Members of the committee for the Russian Folklore Evening being held by the Junior Associates of the Montreal Museum of Fine Arts on Wednesday, May 22, at a quarter-past eight o'clock, at the Museum. From left to right: Miss Zina Herscovitch, chairman; Mrs. V Adrianow, artistic director of the Gousli Russian Folk Ensemble; Miss Alla Chupikov an Mr. Stephen Stelliou, members of the Ensemble. Tickets may be obtained from th Museum.

La Presse, Montréal, Qué.
May 20, 1965

871



Soirée de folklore russe

Les Jeunes associés du Musée des Beaux-Arts de Montréal présenteront une soirée de folklore russe, dans le cadre de la Semaine du Musée organisée par le comité féminin du Musée. Cette soirée aura lieu le samedi 22 mai, à 8 h. 15 p.m. dans la salle de conférence du Musée. Sur la photo, de gauche à droite : Mme Lydia Dowgailenko, M. Victor Dowgailenko et Mlle Irène Rajewski, membres de l'Ensemble folklorique russe Gousli, et Mlle Michelle Riopel, présidente du comité de publicité de JAMM.

Le Journal de Montréal, Qué.
May 12, 1965

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LA VIE MONDAINE

PAR

Simone Gélinas

Les Jeunes Associés du Musée

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une soirée de folklore russe dans le cadre de la Semaine du Musée. Cette soirée aura lieu le samedi 22 mai à 20 h 15 (8 h 15) dans la salle de conférences du Musée.

Divers groupes folkloriques y prendront part, dont l'Ensemble folklorique russe Gousli qui comprend trois sections: un orchestre, des danseurs et une chorale féminine.

Un autre groupe qui prendra part à cette soirée est la Chorale russe de Montréal. Sous la direction de M. Sergei Boldereff, autrefois des Cosaques du Don.

Le programme de la soirée du 22 mai se composera principalement de mélodies de la Sibérie et du Caucase et de chants cosaques.

THE MONTREAL STAR,

May 13th 65



Miss Zina Herscovitch, chairman of the Russian evening which is being organized by the Junior Associates of the Montreal Museum of Fine Art on May 22 at 8.15 p.m. in the Museum Lecture Hall, is shown left, discussing a new recording of the Gousil Russian Folk Ensemble with Mr. and Mrs. G. Adrianow. The evening will be part of Museum Week. Tickets are available at the Montreal Museum, 842-8091.

Montreal Gazette, Que.
May 27, 1965

871

Folk Painting Exhibit Set

The Junior Associates of the Montreal Museum of Fine Arts will present an exhibition entitled "Canadian Folk Painting" at the Stable Gallery from May 30 until August.

The first comprehensive exhibition of primitives in Canada, it will include works of Quebec painters such as Bissonnette, the three Bouchard sisters, Robert Cauchon, Arthur Villeneuve and George Edouard Tremblay, and western painters such as Panko, Wyers, Stewart, Keevil and Dahlstrom.

This form of popular and non-academic art disregards all established "rules" and represents the native expression of the painter's life, environment and personality.

Le Devoir, Montréal, Qué.
May 27, 1965

Primitifs canadiens

871

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront du 30 mai au mois d'août une exposition intitulée "Les Primitifs canadiens" à la galerie de l'Etable.

C'est la première rétrospective de la peinture primitive et elle groupera des oeuvres de peintres du Québec, tels Bissonnette, les trois soeurs Bouchard, Robert Cauchon, Arthur Villeneuve et Georges Edouard Tremblay, de même que des peintres de l'Ouest du pays tels que Panko, Wyers, Stewart, Keevil et Dahlstrom.

Cette forme de peinture populaire, non académique, défie toutes les règles de l'art et est l'expansion naïve de la vie, des objets et des êtres. Des artistes comme les soeurs Bouchard sont en quelque sorte devenus des historiens d'un mode de vie passé et des peintres du terroir.

Montreal Star, Que.
May 27, 1965

871

Lionel Smith, Jr. JAMM Chairman

The Junior Associations of the Montreal Museum of Fine Arts will stage their annual Champagne and Strawberries Dance on June 11 in aid of their special events and exhibitions.

Lionel Mackay Smith, Jr., is chairman of the Organizing committee. Members are Lucy Durnford, Alan Edwards, Robert Esterson, Jean Eudes Guy, Penny Illsley, Philippe Jannés, Ivan Phillips and Ian Scobell.

Town of Mont Royal Weekly Post
Montreal, Que.
(Weekly. Circ. 5,060)
Thursday, May 27, 1965

0/12 pt

"The End of an Era"



The Junior Associates of the Montreal Museum will, on Friday, June 11, hold the last of the "Champagne and Strawberries" dances in the garden of the Museum, before the building expansion programme gets under way. The theme of the dance focuses attention on the garden and NICKY COURTOIS, MICHELLE RIOPELLE and ANN FISHLOCK, committee members responsible for decorations, gain inspiration from the display of tulips, cenararles and schizanthus at Westmount Conservatory.

Since 1959, the festive occasion has heralded the onset of Summer with dancing to twin orchestras under the stars in the Museum garden. The public is invited and tickets may be obtained from Mrs. Mackay Smith at 19 Renfrew ave., HU. 2-5442.

Montreal Gazette, Que.
May 28, 1965

871

Facts & Fancies



with HARRIET HILL

The Montreal Museum of Fine Arts' Junior Associates will present an exhibition on Canadian folk painting at the Stable Gallery from May 30 until August. Featured will be the works of the three Bouchard sisters—Mary, Marie-Cecile and Edith—which now are considered records of a way of life which has disappeared and was closely rooted to the soil.

❖ ❖ ❖

La Presse, Montréal, Qué.
May 27, 1965

871

Fraise et champagne

La soirée "Fraise et champagne" organisée par les Jeunes associés du Musée des Beaux-Arts, se tiendra, cette année, le vendredi 11 juin, dans les jardins du Musée. C'est la dernière année que cette fête aura lieu, car les jardins serviront, très prochainement, aux plans d'agrandissement du Musée. Les jardins seront au premier plan, avec abondance de fleurs, de lumières, de lanternes et de plantes. Fraise et champagne est la principale source de revenu qui permet aux jeunes associés, de poursuivre leur programme régulier. Au cours de l'année écoulée, un grand nombre de personnes ont bénéficié des expositions et événements spéciaux qu'ils ont organisés.

Montreal Star, Que.
May 28, 1965

871

JAMM Plans Garden Dance For June 11

The Junior Associates of the Montreal Museum of Fine Arts will hold a champagne and strawberry party June 11 in the garden of the Museum. Twin orchestras will provide the music for the dancing. This will be the final party taking place in the garden as the Museum expansion is planned to cover the full property.

Flowers, lanterns and flood-lighting will decorate the garden.

Stars
May 29

Museum Party

ON June 11 in the garden of the Montreal Museum, the Junior Associates of the Museum will again hold their annual Champagne & Strawberries dance. The funds raised enable the Associates to continue their programme of special events and exhibitions for the public.

This year, Champagne & Strawberries reaches the end of an era. Since 1959, this festive occasion has heralded the onset of summer with dancing to twin orchestras under the stars in the Museum garden. The reason for this end is that the Museum expansion is planned to cover the full property, so to bid a slightly nostalgic farewell to the garden, it will be highlighted as the theme of the dance with banks of flowers, lanterns and flood-lighting.

The public is cordially invited and tickets may be obtained from Mrs. Mackay Smith, HU. 2-5442.

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)

Sunday, May 30, 1965

912-M

Les «primitifs» à l'ETABLE !

Les Jeunes Associés du Musée des Beaux-Arts de Montréal lancent aujourd'hui une exposition intitulée "Les Primitifs Canadiens" à la galerie de l'Etable.

Il s'agit d'une rétrospective de la peinture primitive genre "douanier Rousseau" et "Grandma Moses". Elle groupera des oeuvres de Bissonnette, Cauchon, Villeneuve, Tremblay, primitifs de chez nous, de même que des peintres de l'ouest du Canada tels Panko, Wyers, Stewart, Keevil et Dahlstrom.

On verra aussi plusieurs toiles des trois soeurs Bouchard, peintres du terroir.

Montreal Gazette, Que.
May 27, 1965

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Champagne Party

Committee members for the Champagne and Strawberries Party being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 11, in the gardens of the Museum are: Mr. Lionel Mackay Smith jr., chairman, and Miss Lucy Durnford, Mr. Alan Edwards, Mr. Bob Esterson, Mr. Jean Eudes Guy, Miss Penny Ilsley, Mr. Philippe James, Mr. Ivan Phillips and Mr. Ian Scobell.

Tickets may be obtained from Mrs. L. Mackay Smith jr., 19 Renfrew Ave.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Friday, May 28, 1965

MONTRÉAL PÊLE-MÊLE au jour le jour

Nos primitifs

912-M

Les Jeunes Associés du Musée des Beaux-Arts présenteront, le 30 mai jusqu'au début d'août, une exposition intitulée: "Les primitifs canadiens", à la galerie de l'Etable.

Montreal Gazette, Que.
June 2, 1965

871

Lecture

The Junior Associates of the Montreal Museum of Fine Arts are holding, An Evening with Mousseau, this evening, at half-past eight o'clock, in the Stable Gallery. A film will be shown of the mural Mousseau has done for Hydro-Quebec and he will answer questions.

Montreal Star, Que.
May 28, 1965

871

Folk Painting Will Be Shown

An exhibition entitled "Canadian Folk Painting" will be presented by the Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery from May 30 to mid-August.

This is the first comprehensive showing of primitives in Canada. It will include the works of Quebec painters such as, Bissonette, the three Bouchard sisters, Robert Cauchon, Arthur Tremblay and some western painters, Panko, Wyers, Stewart, Keevile and Dahlstrom.

This form of popular and non-academic art disregards all established "rules" and represents the naive expression of the painter's life, environment and personality.

Montreal Star, Que.
May 29, 1965

Party at Ritz If It Rains

871

The Junior Associates of the Montreal Museum of Fine Arts announce that in the event of rain, their champagne and strawberry set for June 11 in the garden of the Museum will take place in the ballroom of the Ritz Carlton Hotel.

Tickets may be obtained from Mrs. L. Mackay Smith Jr. at 482-5442.

Montreal Star, Que.
May 29, 1965

Museum Party

871

ON June 11 in the garden of the Montreal Museum, the Junior Associates of the Museum will again hold their annual Champagne & Strawberries dance. The funds raised enable the Associates to continue their programme of special events and exhibitions for the public.

This year, Champagne & Strawberries reaches the end of an era. Since 1959, this festive occasion has heralded the onset of summer with dancing to twin orchestras under the stars in the Museum garden. The reason for this end is that the Museum expansion is planned to cover the full property, so to bid a slightly nostalgic farewell to the garden, it will be highlighted as the theme of the dance with banks of flowers, lanterns and flood-lighting.

The public is cordially invited and tickets may be obtained from Mrs. Mackay Smith, HU. 2-5442.

Le Journal de Montréal, Qué.
May 27, 1965

les nouveaux mariés habiteront Ste-Anne-de-Bellevue.

871

Les Primitifs Canadiens au Musée des Beaux-Arts

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront du 30 mai au mois d'août une exposition intitulée "Les Primitifs canadiens" à la galerie de l'Etable.

C'est une première grande rétrospective de la peinture primitive et elle groupera des oeuvres de peintures du Québec, tels Bissonnette, les trois soeurs Bouchard, Robert Cauchon, Arthur Villeneuve et Georges Edouard Tremblay, de même que des peintres de l'ouest du pays tels Panko, Wyers, Stewart, Keevil, et Dahlstrom.

Cette forme de peinture populaire, non académique, défie toutes les règles de l'art et est l'expression naïve de la vie, des objets et des êtres. Des artistes comme les soeurs Bouchard sont en quelque sorte devenus des historiens d'un mode de vie passé et des peintres du terroir.

Montreal Gazette, Que.
May 31, 1965

871

Champagne Party

In the event of rain, the annual Champagne and Strawberries Party being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 11, will take in the ballroom of the Ritz-Carlton instead of the Museum gardens. Tickets may be obtained from Mrs. L. Mackey Smith jr. 19 Renfrew Ave., Westmount.

La Presse, Montréal, Qué.
June 1, 1965

Fraises et champagne

871

Les Jeunes associés du Musée organisent de nouveau leur danse annuelle "Fraise et champagne" qui se tiendra au Musée le vendredi 11 juin. Les bénéfices de cette fête permettent à JAMM de présenter des expositions et des événements spéciaux au public. Le comité d'organisation, cette année, est composé de: Lionel Mackay Smith, fils, président, Lucy Durnford, Alan Edwards, Bob Esterson, Jean Eudes Guy, Penny Illsley, Philippe Jannès, Ivan Phillips, et Ian Scobell. Pour réservations s'adresser à 19, avenue Renfrew, à Westmount, ou composer HU. 2-5442.

Sherbrooke La Tribune, Que.
June 1, 1965

871

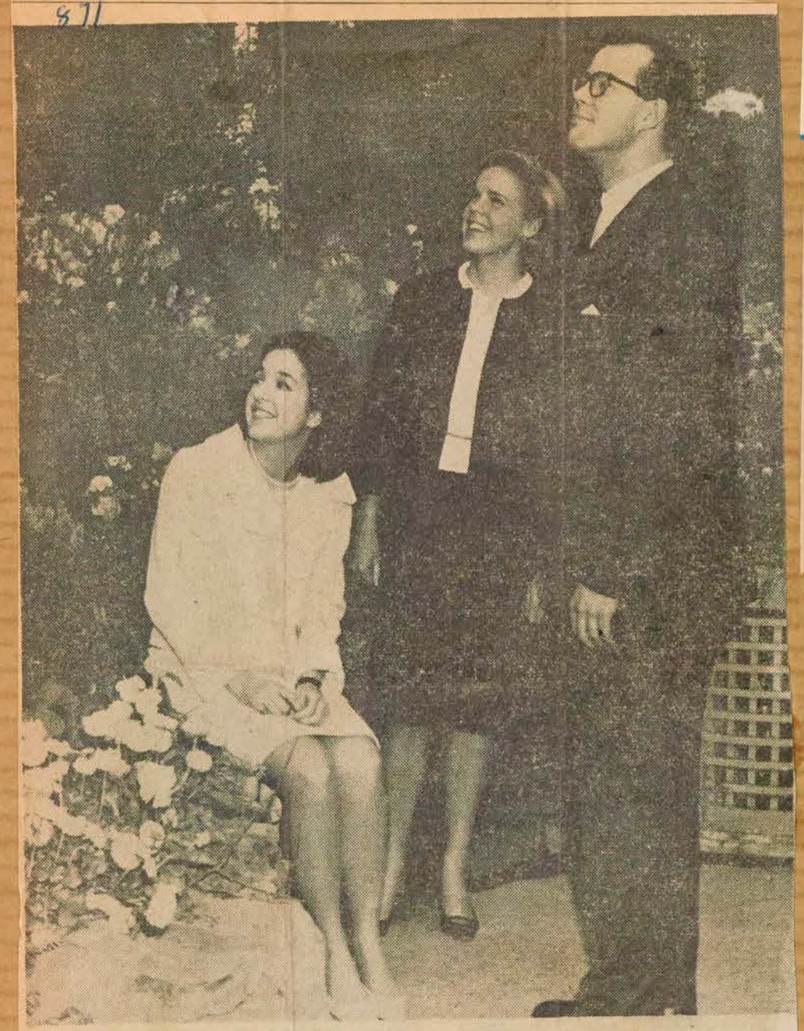
Expo d'ici août

MONTREAL — Les Jeunes Associés du Musée des Beaux-Arts de Montréal présentent une exposition intitulée "Les Primitifs canadiens" à la galerie de l'Etable.

C'est une première grande rétrospective de la peinture primitive et elle groupera des oeuvres de peintres du Québec, tels Bissonnette, les trois soeurs Bouchard, Robert Cauchon, Arthur Villeneuve et Georges-Edouard Tremblay, de même que des peintres de l'ouest du pays tels Panko, Wyers, Stewart, Keevil et Dahlstrom.

Montreal Star, Que.
June 2, 1965

871



Enjoying the floral display in the Westmount Conservatory, where they went seeking advice on floral decorations for the Champagne and Strawberries dance which the Junior Associates of the Montreal Museum are sponsoring on June 11 in the Museum gardens, are, from left, Miss Nicole Courtois, Miss Fiona Martin and Tony Abbott, members of the committee.

Ottawa Le Droit, Ontario
June 2, 1965

Exposition des "primitifs canadiens"

871

Les Jeunes associés du Musée des beaux-arts de Montréal présenteront, du 30 mai au mois d'août, une exposition intitulée "Les primitifs canadiens" à la galerie de l'Etable.

C'est une première grande rétrospective de la peinture primitive et elle groupera des oeuvres de peintres du Québec, tels Bissonnette, les trois soeurs Bouchard, Robert Cauchon, Arthur Villeneuve et Georges Edouard Tremblay, de même que des peintres de l'ouest du pays tels Panko, Wyers, Stewart, Keevil et Dahlstrom.

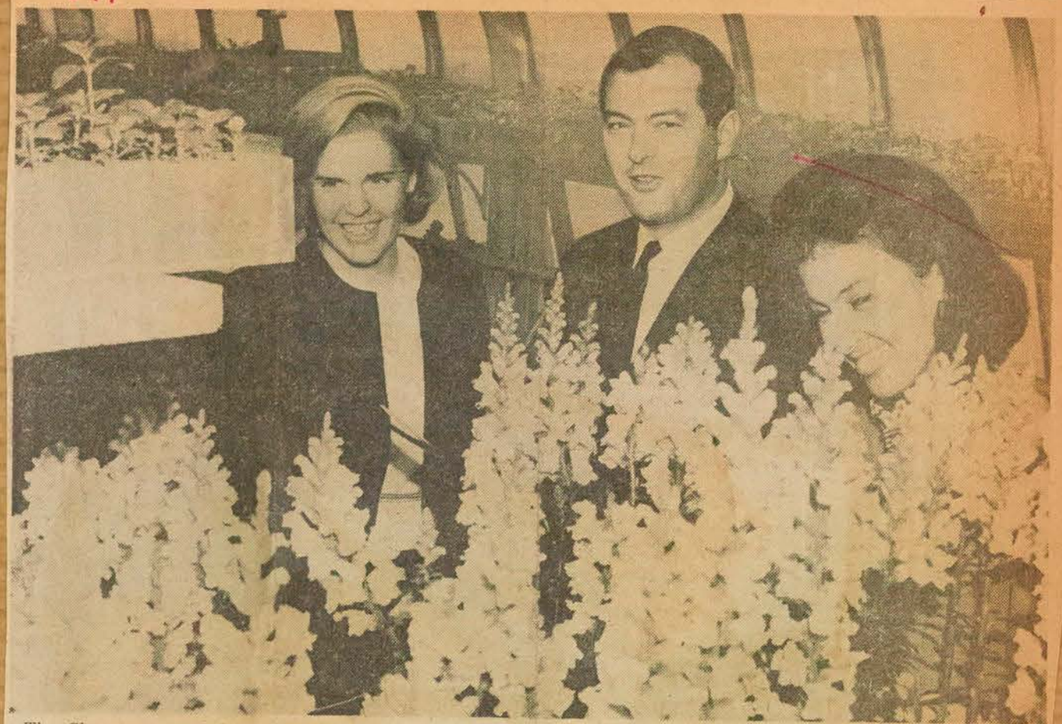
Le Devoir, Montréal, Qué.
June 2, 1965

MOUSSEAU 871

Ce soir, à 20h.30, les Jeunes Associés du Musée des Beaux-Arts organisent à la Galerie de l'Etable une "Rencontre avec Mousseau", au cours de laquelle sera présenté un film de l'Hydro-Québec qui fera connaître la murale que cet artiste a exécutée pour l'édifice de la rue Dorchester. Mousseau exposera ensuite ses conceptions esthétiques au cours d'un libre débat.

Montreal Star, Que.
June 5, 1965

871



The Champagne and Strawberries dance at the Montreal Museum this year on June 11 will signal the end of the era of open air functions since the Museum building program will soon take over the garden. Committee members for this year's dance, Fiona Martin, left, Ivan Phillips, and Claire Dionne, select the plants and flowers to be used as decorations. Tickets may be obtained from Mrs. Mackay Smith, 19 Renfrew avenue.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Thursday, June 3, 1965

CHAMPAGNE ET FRAISES

0 12-M



Danielle Badeaux, Bob Esterson et Claire Dionne, membres du comité des décorations de Champagne et Fraises qui aura lieu dans les jardins du Musée, le vendredi, 11 juin prochain. Cette danse annuelle sera la dernière avant le début des travaux d'agrandissement du musée. Elle est organisée au profit de l'Association des Jeunes Associés du Musée des Beaux-Arts. Le public est cordialement invité et peut se procurer des billets en s'adressant à Mme MacKay Simith Jr, 19, avenue Renfrew, Montréal, HU. 2-5442.

Montreal Star, Que.
June 2, 1965

871

JAM Evening Set Tonight

Due to circumstances beyond their control, the Junior Associates of the Montreal Museum of Fine Arts have been unable to inform the public of the evening with Jean-Paul Mousseau. That evening will take place tonight at the Stable Gallery at 8.30 p.m.

A film on the mural Mousseau done for the Hydro-Quebec building will be shown. Following this Mousseau will answer questions from the audience.

La Presse, Montréal, Qué.
June 2, 1965

Soirée Mousseau à l'étable 871

Les Jeunes associés du Musée des Beaux-Arts ont organisé une soirée intitulée : "Rencontre avec Mousseau" qui se tiendra ce soir, à 8 h. 30, en la galerie de l'Etable. On y présentera un film de l'Hydro-Québec qui fera connaître la murale que Mousseau a exécutée pour l'édifice de l'Hydro-Québec. Mousseau exposera ensuite sa conception de l'art et répondra aux questions des spectateurs. Le public est cordialement invité.

L'Etable de JAMM, lieu de rencontre des jeunes talents

La Presse 10 juin 65

Si les Jeunes Associés du Musée de Montréal annoncent "Champagne et Fraises" avec force publicité, ce n'est pas parce qu'ils considèrent cette soirée dansante annuelle comme le clou de leurs activités, malgré l'art consommé qu'ils mettent à l'organiser. Avec l'Encan de gala, cet événement mondain représente leur principale source de revenu. Les fonds ainsi recueillis servent à enrichir la vie artistique de Montréal.

L'Etable, où les JAMM se réunissent, est devenue galerie d'art grâce au travail et à l'enthousiasme des jeunes, et à des fonds prêtés par le Musée, qui ont été remboursés.

Selon les Jeunes associés, l'Etable comble le fossé entre l'art qui exerce un attrait universel et l'original, le nouveau et le relativement inconnu.

L'Etable met l'accent sur la jeunesse vibrante, la richesse artistique, et présente souvent des oeuvres d'artistes controversés. Son objectif est de combler l'écart entre les principales expositions du Musée et les expositions commerciales des nombreuses galeries d'art de Montréal.

Parmi les expositions tenues au cours de l'année, il convient de mentionner "Habitat 67", que M. Moishe Safdie a bien voulu expliquer lors du vernissage.

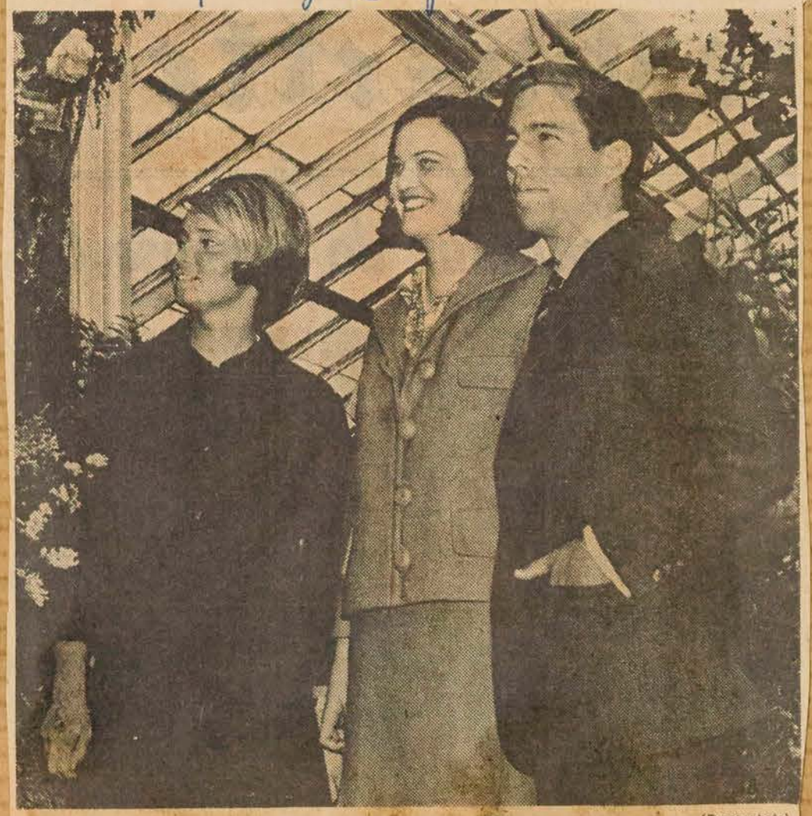
Une autre exposition intitulée "Dimension 2½" avait pour but d'illustrer les techniques et matériaux nouveaux auxquels les artistes ont recours pour donner à leurs oeuvres une plasticité, un relief et une texture exceptionnels.

Et "La Femme imagiste", inaugurée par Mme Jean Drapeau, a souligné l'apport des femmes peintres à l'art canadien. "L'Art des Collèges classiques 65" a réuni les oeuvres d'étudiants de plus de 80 écoles du Québec et prouvé de façon probante que les jeunes talents ne manquent pas dans la belle province.

Toutes les expositions de JAMM ne mettent pas en lumière que les jeunes artistes. "Le génie n'a pas d'âge" a fourni l'occasion d'admirer des oeuvres exécutées par des maîtres ayant passé le cap des 65 ans.

Outre les expositions, 18 manifestations spéciales ont touché à de nombreux domaines, depuis les spectacles de marionnettes pour les enfants et les chants de Noël de tous les pays, jusqu'aux débats sérieux avec les professeurs de l'Ecole des Beaux-Arts et les soirées avec Mousseau, Molinari et Vaillancourt.

7, 1965 — The Gazette June 7th 65



(Posen photo)

CHAMPAGNE AND STRAWBERRIES DANCE. Committee members for the Champagne and Strawberries Dance being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday, June 11, in the Museum gardens. From left to right, **Miss Julie Belanger, Miss Benita Haslett** and **Mr. L. Mackay Smith jr.**, chairman. This year's dance will be the last of its kind as the Museum building program will expand to cover the present garden. The public is invited and tickets may be obtained from Mrs. Mackay Smith, 19 Renfrew Ave., Westmount.

Montreal Star, Que.
June 7 1965

THE MONTREAL STAR, MONDAY, JUNE 7, 1965

Projects Raise Money

JAMM Works Hard on Stable Gallery

871

Anyone who has ever visited the Montreal Museum of Fine Arts has usually taken the trip up the short flight of stairs to the Stable Gallery and found, in it, some of the most imaginative and striking displays of the graphic arts to be seen in Montreal.

These displays have ranged through the works of the women artists of Cape Dorset: Eskimo woodcuts, to Chinese and Japanese art, from early Quebec wood sculpture to art photographs from scientific research. All have been selected and arranged by one group — JAMM — the Junior Associates of the Montreal Museum.

Money is raised for the exhibitions by JAMM special projects — it's annual gala auction and its "Champagne and Strawberries" dance, this year to be held on Friday in the Museum garden. Once the funds are obtained. JAMM members make the dollars stretch by doing the actual work of setting up the exhibits themselves.

Says Peter Duffield, president of JAMM: "There is enormous satisfaction about a well received exhibition when it results from the co-operation and hard work of the artists and JAMM members. Even the Stable Gallery was created this way. Originally it was literally a stable and a layloft before JAMM converted it with hard work and money borrowed (now paid back) from the Museum."

JAMM activities, members are quick to emphasize, are not limited to the graphic arts. During the past year there has been "Habitat '67" at which Moishe Safdie was guest speaker. He spoke about problems of urban sprawl and the popular multiple dwelling units.

Still in the field of architecture, "Dimensions 2 et ½" highlighted the many new techniques and material used in architectural art today. In the area of the performing arts, the Musica Viva ensemble demonstrated "Performing Practices of 18th Century Music" at a combination concert-lecture. The National Theatre School provided an evening of Dylan Thomas, a school exercise before a live audience.

Last year, JAMM's exhibition "La Femme Imagiste du Quebec," opened by Mrs. Jean Drapeau, spotlighted the contribution of women in Quebec to the arts. And with "l'Age des Colleges Classiques '65" in which more than 80 schools throughout the province participated, the Stable Gallery was a showcase for Quebec's new, young talent.

Then there was "Le Genie n'a pas d'Age" whose exhibiting artists proved that the passage of years, while deepening knowledge and technique does not rob the artists of his fresh insight or spontaneous creativity.

The Junior Associates are enthusiastic about their gallery and feel there are many others who would enjoy working in it. They would welcome anyone willing to take an active part in making the Stable Gallery an even more representative showcase of the arts in Montreal.

Montreal Gazette, Que.
June 10, 1965

871

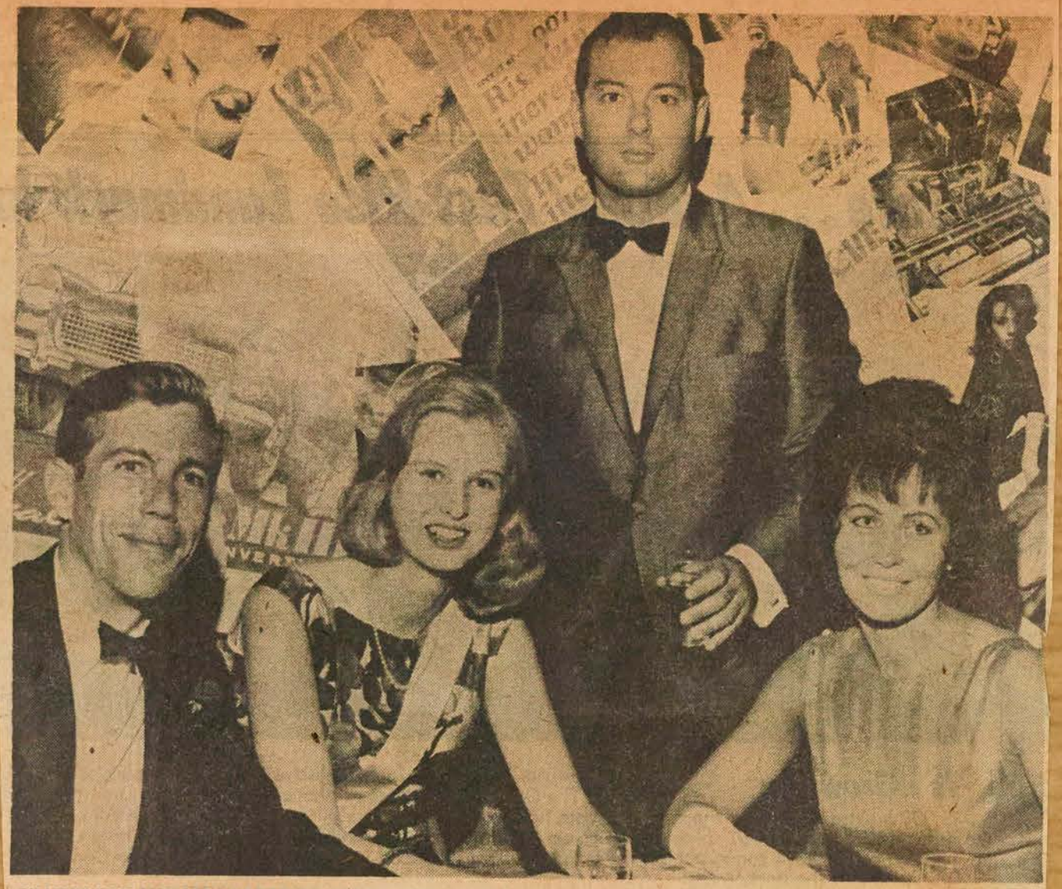


(Posen)

CHAMPAGNE AND STRAWBERRIES DANCE: Members of the committee for the Champagne and Strawberries Dance being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening in the Museum gardens. From left to right: **Mr. Bob Esterson, Miss Susan Casey** and **Miss Diana Bourne.** The public is invited and tickets may be obtained from Mrs. Mackay Smith jr., 19 Renfrew Ave., Westmount.



CHATTING IN THE GARDENS. From left to right: Mr. Ian Scobell, Miss Jennifer Laurie, Miss Carolyn Marler and Mr. Alan Edwards. (Gazette Photo Service)



CHAMPAGNE AND STRAWBERRIES PARTY: Photographed at the Champagne and Strawberries Party held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening in the Museum Gardens. From left to right: Mr. L. Mackay Smith Jr., chairman; Miss Elaine Miller, Mr. Ivan Phillips and Miss Lisa Derala. (Gazette Photo Service)

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Thursday, June 10, 1965



LA VIE MONDAINE

PAR

Simone Gélinas

e Morin-B

erniers avait lieu en
à Ville Mont-Roy
ançoise Batchelor,
helor de Ville Mont-

Beaux-Arts

La Réception champagne-fraises qui doit se tenir dans les jardins du Musée des Beaux-Arts vendredi soir. Ce sera la dernière manifestation avant la disparition de ce très beau jardin qui doit être sacrifié à l'agrandissement du Musée. Au cours de la soirée il y aura aussi danse à Altitud 007 (Discothèque Galerie de l'E table). Notons que des fleurs ar riveront par avion d'Espagne dan l'après-midi afin que toutes le dames puissent avoir leur pet bouquet et les hommes leur bo tonnière. Des billets peuve encore être obtenus de Mme Mackey Smith, jr. 19e Ave. Re frew Westmount.

Montreal Gazette, Que.
June 9, 1965

Champagne Party

Flowers will be specially flown from Madrid, via C.P.A., for the annual Champagne and Strawberries Party being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening in the Museum Gardens. Each lady who attends will receive a pink and white nosegay. Men, who attend, will be presented with a boutonniere.

This will be the last of these parties to be held before the Museum building program eliminates the gardens and there will be dancing in Altitude 007 (the Stable Gallery discotheque) and two orchestras will play in the gardens. At midnight a buffet supper will be served.

Tickets may be obtained from Mrs. L. Mackey Smith, jr., 19 Renfrew Ave., Westmount.

La Presse 9 juin 65

Champagne et fraises

Mike Stevens, animateur bien connu de la radio et de la télévision, a accepté d'aider les Jeunes associés du Musée des Beaux-Arts à transformer la galerie de l'Etable du Musée en une discothèque qui portera le nom de Altitude 007. La galerie et les jardins du Musée serviront de thème à cette fête annuelle Champagne et fraises qui aura lieu le vendredi 11 juin, à 9 h. 30. En plus de la discothèque, deux orchestres feront les frais de la musique, un buffet sera servi et des lanternes et des fleurs décoreront le jardin. Le public est cordialement invité et peut se procurer des billets en s'adressant à Mme Mackay Smith, 19 avenue Renfrew, Montréal 6 — HU. 2-5442.

La Presse 8 juin 65

à Noter **

Champagne et fraises

Mercredi, le 9 juin, un avion de la compagnie Canadien Pacifique venant de Madrid, transportera des fleurs destinées à décorer les jardins du Musée à l'occasion de la danse Champagne et Fraises qui aura lieu le 11 juin, au Musée. Les invités recevront un bouquet de fleurs et un flacon de parfum de Guerlain et leur escorte recevra un oeillet envoyé directement de Madrid. Cette danse sera la dernière à prendre place dans les jardins, car l'agrandissement du Musée entraine la disparition des jardins, et le public y est cordialement invité. Il y aura danse à Altitude 007' — la discothèque de la galerie de l'Etable — aux sons de deux orchestres. Un buffet sera servi et l'atmosphère de gaieté habituelle y régnera.

La Presse, Montréal, Qué.
June 4, 1965

Fraises et Champagne

Cette année, la soirée "Fraises et Champagne", organisée par les Jeunes Associés du Musée de Montréal, marquera la fin d'une époque. Depuis 1959, cette fête annonce l'approche de l'été au son de deux orchestres sous les étoiles, dans les jardins du Musée.

Etant donné les projets d'agrandissement du Musée, c'est la dernière fois que cet événement mondain aura lieu dans les jardins et les membres de JAMM voient avec nostalgie disparaître cet îlot de verdure, témoin de bons souvenirs.

Les jardins serviront de thème à "Fraises et Champagne", avec profusion de fleurs, de lanternes et de projecteurs.

Le public est cordialement invité et on peut obtenir des billets en appelant Mme Mackay Smith à HU. 2-5442.

Montreal Star, Que.
June 12, 1965

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Champagne and Strawberries

'Discotheque' Is Feature Of Party at the Museum

The most popular spot last night at the Champagne and Strawberries party of the Junior Associates of the Montreal Museum of Fine Arts in the Museum gardens was "Altitude 007," otherwise known as the Stable. This "discothèque" was decorated with posters from "Goldfinger" and its tables were covered with red and white checked tablecloths. Mike Stevens, radio personality, was MC.

"La Bagatelle" was the theme of this party which was given under the auspices of Murray Vaughan, president of the Museum, and David Carter, director.

Chinese lanterns and balloons, as well as real and artificial flowers, were used to decorate the pink arches scattered about the garden. Canadian Pacific Airlines donated 150 boutonnières and nosegays which were specially made and flown in from Madrid for the event.

At midnight, a buffet supper was served outside. This party was the last of its kind to take place in the Museum gardens. Future expansion of the Museum will eliminate the garden.



Ann Fishlock, co-chairman of the publicity committee helps Bob Esterson, in charge of decorations, wind lengths of artificial flowers around the railing of the temporary dance floor erected in front of the Stable. The dance floor was covered with a green and white striped marquee not shown.



Star Photos by Gerry Davidson and David Bier

Susan Hamilton, co-chairman of the publicity committee for the Junior Associates of the Montreal Museum of Fine Arts Champagne and Strawberries party held last night in the Museum gardens, passes a bunch of balloons to Ian Scobell, treasurer, while Alan Edwards, chairman, holds wreaths of flowers used to decorate the many pink arches scattered around the gardens. These decorations were set up Wednesday.



Guests photographed last night at the party in the lower garden of the Museum included Michael Dunn, from left, Miss Anne Field, Mark Feifer, Miss Rosemary Christensen, Mrs. Martin Sullivan and Mr. Sullivan.

Montreal Star, Que.
June 5, 1965

Primitive Paintings At The Stable Gallery

By Michael Ballantyne

THE summer doldrums are creeping in, and in another month or so activity on the art scene will have dwindled away considerably. In the meanwhile, one new exhibition has just opened which is delightfully in harmony with the current season. This is the collection of paintings by primitive artists at the Stable Gallery of the Montreal Museum of Fine Arts.

It is also, unfortunately, the last show which the Junior Associates will be able to mount for some time to come as the Museum pursues its program of expansion and the Stable Gallery itself goes down under the wrecker's hammer.

It's an exhibition of work as fresh as a summer breeze, unsullied, unsophisticated and immensely enjoyable. You can relax, take your ease, and forget entirely about all the fashionable isms which so bedevil the art market nowadays. Mind you, I've always had a weakness for this sort of painting and it's a distinct pleasure to see so many fine examples again.

LAST WINTER, I waxed very enthusiastic over the work of Mr. Héliodore Bissonnette, an eighty-year-old citizen of Quebec City who began painting for the first time at the age of seventy. He is well represented in the current exhibition and his work is as joyful—I think that's an accurate description—as ever. Bissonnette has been rather extraordinarily successful for someone who is entirely self-taught and only came to painting when he had retired from a lifetime of travelling about the province selling samples. But his success is richly deserved. At his exhibition earlier this year he sold some sixty or seventy out of roughly 120 paintings on exhibition and it must have been encouraging for him.

It is difficult to say precisely just what the charm of primitive paintings is. Certainly it is not just a matter of breaking the accepted rules although distortions of perspective and expression have much to do with the character of naive art. From a purely personal viewpoint the quality I find most appealing is the looking-glass air that infuses some of the pictures, the feeling that things are larger than life, fresh, unspoiled and childlike. "The wonderland of spontaneous poetic creation," Paul Klee called it and if you look, for example, at a lovely landscape of Prince Edward Island by W. M. Stewart you will see what Klee meant.

Most of the painters in the Stable Gallery exhibition have retained an absolute simplicity of approach. They stand outside artistic traditions although there is a respectable history of primitive painting itself. A recent show in London was devoted to British naive painters of the 18th and 19th centuries.

There are several 19th century Canadian examples at the Stable, mainly from the National Gallery in Ottawa, including a fine panoramic study —"The Canada Southern Railway at Niagara," 1870 — by Robert Whale which is almost too professional for the company it keeps. Notice also the curious collage portrait of Queen Victoria done in 1841 by a lady called Agnes Pringle Wallace of St. Thomas, Ont. Her Majesty would have been pleased with her regal appointments but not amused, I suspect, by the little chipmunk mouth which the artist has given her.

Another early portrait worth attention is the anonymous study of "Fanny" (not I think, Miss Hill), which appears to have been painted on sheet-metal. The features, painted with the finest of hairlines, and color is as fresh as the day it was finished.

I remember a canvas by the prairie primitive, Jan G. Wyers, in the exhibition of pictures from the Peter Dobush collection at the Mount Royal Art Centre last winter. He has two at the Stable, one a harvest scene, the other a peaceful picture called "Quitting Time," which shows a farmer with five horses drinking from a pool. The beasts have enormous shaggy heads rather like donkeys and, by a strange accident of perspective, they seem about to topple off the grass into the sky. The farmer's dog reclines in the background looking suspiciously porcine.

DAVID SILVERBERG is a prolific artist who has already exhibited in Vienna, Munich, St. John's, Nfld., and Halifax this year. His collection of 39 prints at Waddington Galleries, 1456 Sherbrooke Street West, show him to be a versatile and polished craftsman, robust, fantastic and witty by turn. I particularly liked his lovely animal studies—a baby gorilla, an orangutan and a kudu—and the mythological gryphon whose feet are the heads of snakes, the muscles of one thigh transformed into a snarling panther. There is no doubting Mr. Silverberg's accomplishment as a draughtsman, the way he can flesh out a portrait (see the marvellous "Woman") with the lightest of strokes or suggest the latent sensuality of the female, as in "Hélène." Elsewhere he takes the ordinary things of life—children, a Hebrew boy walking along the shore, a musician—and invests them with extraordinary vitality.

I felt somewhat less happy about the more involved, allegorical prints, though in this case the fault may lie within. While appreciating the work in visual terms I am not always sure what the image is meant to convey.

The single abstract work in the exhibition, "Mon Tourment," is a splendidly crisp, design in grey-black set against a clean white background, the dark tones subtly counterpointed by the imprint of a blue circular device in the centre of the print. A cry of anguish? An instrument of torture? I'm not sure but I liked it as well as anything in the show.

I DESCENDED IN the elevator from Eaton's ninth floor with a sinking heart — an emotion with which I am growing increasingly accustomed there. What is one to make of the array of visual clichés hanging from the walls? What on earth can one say when confronted with such dazzling mediocirty?

There are a group of oils and watercolors by a European artist, Jacob Boekhout, and a large selection of work by various local painters. Mr. Boekhout favors traditional landscape and still life studies but, except in two or three of the watercolors, I found little inducement to stop and stare. The fact is you can walk slowly round the foyer without once being jolted out of a kind of aesthetic stupor.

I am not a harsh critic by nature and generally err in the other direction, but every so often it becomes necessary to blow the gaff, as the British would say. This is the week for it.



David Silverberg: "Instrumentaliste," colored engraving, 11½ x 8 ins., in the exhibition at Waddington Galleries.



The Junior Associates of the Museum will hold the last of its Champagne and Strawberries dances in the gardens of the Museum on June 11. The gardens will disappear when the Museum building program starts. Above are committee members Nicky Courtois, Michelle Riopelle and Ann Fishlock, who are responsible for the floral decorations. Tickets may be obained from Mrs. Mackay Smith, 19 Renfrew avenue, Montreal 6 or by telephoning HU 2-5442.

Ottawa Citizen, Ont.
June 19, 1965

871

Canadian Folk Painting

The Junior Associates of the Montreal Museum of Fine Arts present an exhibition "Canadian Folk Painting" at the Stable Gallery until August.

The first comprehensive exhibition of primitives in Canada, it includes works of Quebec and Western painters.

This form of popular and non-academic art disregards all established "rules" and represents the naive expression of the painter's life, environment and personality.

Canadian Art
Ottawa, Ont.
(Con-Mag. Bi-Mthly C. 5,970)

1965 - May - June 1965

P-12-M

Art Scene in Canada

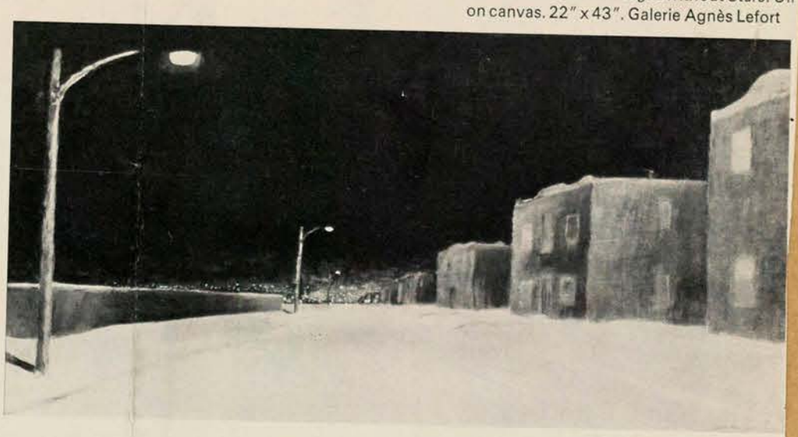
Montreal

Sculpture has been much to the fore in Montreal, with a strong assist – to borrow a word from the sports writers – from the city's Parks Department. The encouragement is not fully appreciated by the Parks and Playgrounds Association, whose president, Jacques Simard, said that the dozen pieces left on Mount Royal by last summer's international symposium were the "antithesis of what a natural wooded area should be." He has still to see Art Price's twenty-two-foot bronze flight of angels which will be erected at the park's Beaver Lake in tribute to Jeanne le Ber, the recluse and humanitarian of New France. Price won the $4,000 first prize in the fountains and monuments competition, which attracted 398 entries from 152 sculptors and designers, all over Canada. Seven won $1,000 each and there were nine honourable mentions. The mountain will not be crowded by these projects; they will be scattered about the city.

In *Trajectoire '65* or *Trial Flights*, in the Montreal Museum's Stable Gallery, the Quebec Association of Sculptors encouraged young artists, giving $100 prizes to Georges Beaupré, Antoine Lamarche and Robert Coulombe. The last, also seen solo at Galerie Soixante, was one of the most individual, in his handling of papier mâché in large, rhythmic, ghostly forms.

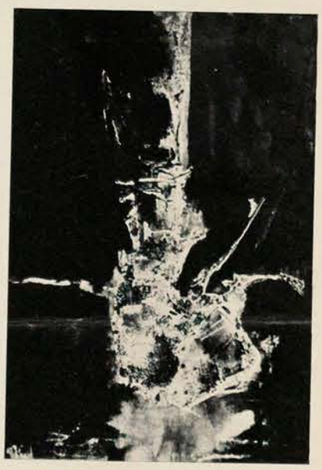
Back from a Canada Council year in Paris, and a month in an international symposium in Jugoslavia, Yves Trudeau made his first major appearance at Galerie Agnès Lefort (along with the painter Monique Voyer) in an impressive showing of bronzes and structures of welded steel and wood. The Montreal Museum presented the polished metal of Jacques Besner. Camille Hébert booked Gerald Gladstone for March. The Dominion Gallery renewed its collection of contemporary European sculpture and the Lippel Gallery of Primitive Art showed Eskimo stone carving from Baker Lake and Frobisher Bay. – by Robert Ayre

Jean-Paul Lemieux. *Night without Stars*. Oil on canvas. 22" x 43". Galerie Agnès Lefort





John Richmond. *King and Queen of Hearts* Wood and metal. 14" h. Galeries Jason-Teff (Photo: Muikma)



Monique Voyer. *Danseur dans la lune*. 1964 Acrylic and ink. 22" x 15". Galerie Agnès Lefort. (Photo: St-Pierre)



Jacques Besner. *Fleur tropicale*. Cast aluminum. 32" h. Montreal Museum of Fine Arts



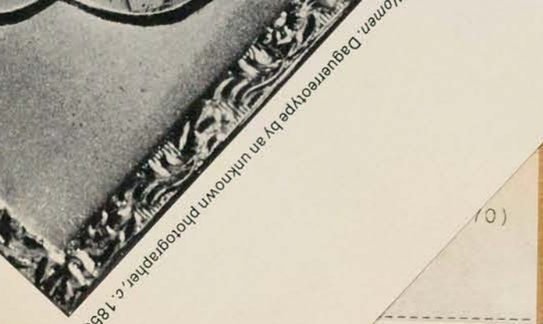


Ekoota (Baker Lake). *Head*. Soapstone 10" h. Lippel Gallery of Primitive Art

◀ Art Price. *Not Even a Sparrow Falleth*. 1964 Bronze. Maquette 20" h. Beaver Lake, Mount Royal (Photo: Andrews-Hunt)

3) *Two Women*. Daguerreotype by an unknown photographer, *c.* 1850





Daguerreotype by an unknown photographer, c. 1850

X-12-M



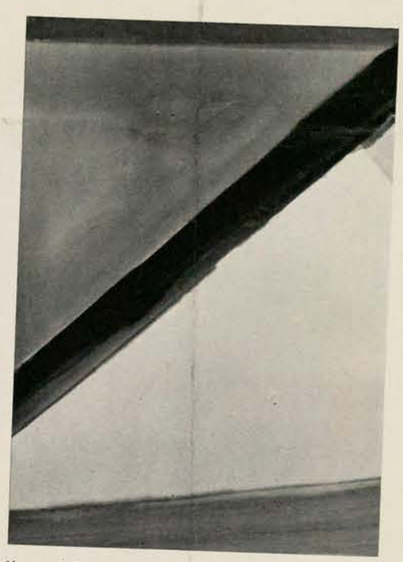
Leo-Paul Tremblé. *Lac St-Jean, Quebec*
Continental Galleries



Andrew Hudson. *Willow Song*. 1964. Oil
72″ x 53½″. Galerie du Siècle. (Photo: Semenoff)



George Rackus. *Black with Red and Ochre on White*. Lithograph. 26″ x 22″. Galerie Libre



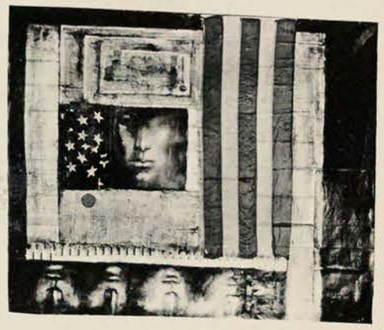
Kenneth Lochhead. *Steep Blue*. Oil
66″ x 48″. Galerie Agnès Lefort



Yves Trudeau. *Homme Sphinx*. Wood and
steel. 23″ x 11″. Galerie Agnès Lefort



◀ Paul V. Beaulieu. *Pic d'aurel*. 1964. Oil on
canvas. 32″ x 39½″. Galerie Camille Hébert



Ronald Chase. *Requiem*. 1964. Oil, paper and ▶
cloth on canvas. 36″ x 50″. Galerie Libre
Coll: Michael Zimmer, Esq., New York

X

La Boussle Nicolet, Que.
May 28, 1965

871

LA VIE DES ARTS

Edith Jacque

Activités culturelles et nouvelles

A VICTORIAVILLE

Le dernier Ciné-Club, du Club de Presse Louis Francoeur, présentait le très beau film GIGI, une des plus belles réussites du cinéma américain. En plus ce groupe, avec la collaboration du Centre d'art présentait des travaux de peinture d'élèves adultes du Centre d'Art de Victoriaville et Plessisville. Magnifique initiative de ces deux groupes.

Une artiste de notre ville, madame Grace Gouin était invitée par des dirigeants du Comité d'Exposition d'Habitations modèles de notre ville, d'accrocher une vingtaine de toiles dans des maisons de la dite exposition, rue Giroux.

Une exposition de travaux d'élèves, d'une très grande variété était présentée accompagnée d'un récital de chant et danses à l'école St-Gabriel Lallemant, la semaine dernière. Un vrai régal culturel pour les parents et amis des élèves de cette école. L'exposition de ces nombreux travaux d'arts plastiques et l'organisation de cette soirée musicale, mérite une mention spéciale...

A CHLT-TV, le 22 mai, nos jeunes talents de Victoriaville. Des élèves du Centre d'art, section ballet de Madame Marie Hamel; élèves du Foyer musical de Madame T. Boisvert et élèves de Mlle Serré...

Les rumeurs demeurent encourageantes tant qu'à la Société des Concerts en cette ville.

Madame Françoise Gaudet-Smet, conférencière à la réunion des Foyers Notre-Dame, le 18 mai.

Bientôt débutera le Grand Gala Culturel du Centre d'art de Victoriaville.

A Montréal: Au Musée des Beaux-Arts: Humanistes 65, jusqu'au 27.... Exposition d'un artiste déjà invité à Victoriaville, au Centre d'Art, soit Léo Ayotte, à la Galerie Martin. Au Centre d'art du Mont-Royal, également un peintre déjà invité à Victoriaville, le peintre André Jasmin... Centre récréatif Maisonneuve: Femmes penitres, jusqu'au 23 mai.

La 13e saison du Festival Shakespearien de Stratford s'ouvrira le 14 juin... Le Rideau Vert, troupe canadienne de Montréal, dirigée par Yvette Brind'amour, se mérite les éloges de l'agence Tass dans sa tournée en Russie...

A Sherbrooke: Le 25 mai, récital annuel des Ballets de Sherbrooke Inc. à l'auditodium de l'Université.

Parutions: Réédition de "Bonheur d'Occasion", de Ga-

Victoriaville La Voix de
Bois Francs, Que.
May 27, 1965

871

LA VIE DES ARTS

Edith Jacque

Activités culturelles et nouvelles

A VICTORIAVILLE

Le dernier Ciné-Club, du Club de Presse Louis Francoeur, présentait le très beau film GIGI, une des plus belles réussites du cinéma américain. En plus ce groupe, avec la collaboration du Centre d'art présentait des travaux de peinture d'élèves adultes du Centre d'Art de Victoriaville et Plessisville. Magnifique initiative de ces deux groupes.

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Parutions: Réédition de "Bonheur d'Occasion", de Ga-

La Presse, Montréal, Qué.
June 5, 1965

871



Champagne et fraises

Mlle Marie Dumaine, Mlle Christine Juneau et M. Philippe Jannès, membres du comité chargé de l'organisation de la danse Champagne et fraises, qui aura lieu dans les jardins du Musée, le vendredi 11 juin, cherchent à s'inspirer, au milieu des fleurs, en vue de la décoration des jardins du Musée. Les jardins serviront de thème à la dernière danse Champagne et fraises avant le début des travaux d'agrandissement du Musée.

Montreal (N.D.G.) Monitor
Quebec
June 10, 1965

871

Museum Junior Associates have diversified program

The approach of the annual Champagne and Strawberries dance at the Museum brings attention to the group of lively, active young Montrealers who raise funds through this gala occasion for the presentation of a widely diversified program to the Montreal public during the rest of the year.

The Junior Associates of the Montreal Museum — is an important and stimulating segment of the Museum membership. What does it do with the money raised through Champagne and Strawberries and the annual Gala Auction? Simply, JAMM's aim is to make its Stable Gallery a showcase for talent, not necessarily the famous and the sought-after, but talent which would otherwise not come to the attention of the public. It is a bridge between art that has universal appeal; and the unusual, the original, the comparatively unknown.

EMPHASIS ON YOUTH

The emphasis in the Stable Gallery is on youth, originality, the special. It is ideally situated to close the gap between the major exhibitions of the Museum and the commercially attractive showings in Montreal's many Art Galleries. Not only do the members of JAMM plan, organize and arrange for the exhibitions, but its members roll up their sleeves and do the hard work as well.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Wednesday, July 7, 1965

Les travaux d'agrandissement du Musée obligent les JAMM à devenir un groupe ambulant

9-12-19

par Lily Tasso

Les travaux d'agrandissement du Musée des Beaux-Arts de Montréal obligeront JAMM (Jeunes associés du Musée de Montréal) à abandonner l'Etable qu'ils occupent depuis 1958 et ont aménagée eux-mêmes au prix de multiples efforts.

"Notre groupe devient ambulant et nos activités se feront "à la pige", déclare Mlle Marie Dumaine qui vient d'être élue co-présidente de JAMM avec M. Claude Ramsay.

Mlle Dumaine est depuis 1961 membre de ce groupe dynamique qui comprend 425 adhérents. Elle a été tour à tour présidente du comité de publicité, vice-présidente et maintenant co-présidente.

Le fait de perdre l'Etable ne fait pas perdre sa bonne humeur à Marie : "Nous devenons disponibles : nous sommes prêts à aller partout," affirme-t-elle.

La co-présidente est convaincue que chaque difficulté à surmonter représente un défi, un "challenge" comme elle dit gentiment. Elle rappelle le dernier Salon du Livre où JAMM a organisé avec succès l'exposition des "écrivains collectionneurs". "Nous pourrions continuer dans cette veine," dit-elle.

Marie pense qu'en raison de l'orientation de JAMM, les galeries d'arts seraient l'endroit rêvé où se réunir, "pourvu qu'on nous y invite," ajoute-t-elle.

A en croire la jeune fille, JAMM est une école de débrouillardise, en plus d'être un endroit où les jeunes s'initient à l'art. On y organise plus d'une vingtaine d'activités variées et originales par an.

"Ceux qui entreprennent la tâche doivent avoir assez d'ingéniosité pour le faire sans frais, car nous ne pouvons pas nous permettre de grever le budget de l'association, qui est très limité," explique Marie.

La co-présidente raconte que, depuis 1958, les conférenciers à JAMM ne reçoivent pas de cachet, pas plus que les célébrités qui participent à des colloques. "Nous les invitons ensuite à nos activités, en signe de reconnaissance," dit Marie.

Les deux tiers des membres de JAMM sont de langue anglaise et un tiers seulement d'expression française. Le fait que les deux co-présidents cette année sont Canadiens français changera-t-il cet état de chose? Déjà Marie invite généreusement ses concitoyens à devenir membres de JAMM :

"Il suffit d'avoir moins de 35 ans," dit-elle, "et aussi d'avoir le goût des arts, sans nécessairement être artiste. Ceux qui ont des idées ont l'occasion de les concrétiser, surtout si l'idée est originale. JAMM est vraiment démocratique car on y fait beaucoup de choses par soi-même. Ainsi, pour les expositions on apprend à faire l'accrochage, on apprend à se débrouiller afin d'obtenir des oeuvres valables, on s'enrichit au contact des artistes."

Bonne chance à JAMM qui commence une ère nouvelle, sans Etable où s'abriter.



Photo LA PRESSE

Mlle Marie Dumaine

La Patrie, Montreal, Que.
July 22, 1965

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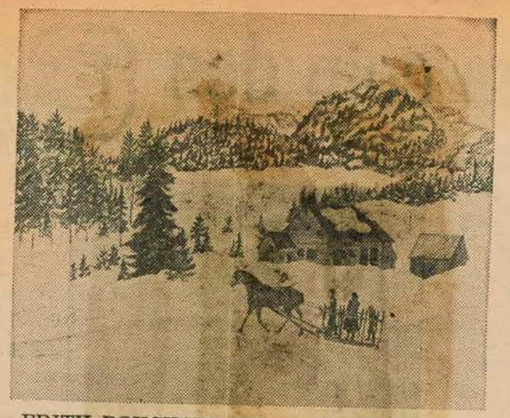
beau

Galerie de l'Etable au Musée des Beaux-Arts de Montréal : Exposition "Les Primitifs canadiens" groupant des oeuvres de peintres du Québec de même que des peintres de l'ouest du pays.



EDITH BOUCHARD, *« Le retour de la classe »*

Galerie de l'Etable : les Primitifs

Un bain de Jouvence nous attend à la Galerie de l'Etable. C'est une exposition de peintres primitifs ou naïfs tels que : Mary et Edith Bouchard, Héliodore Bissonnette, Bill Panko, Arthur Villeneuve, etc.

Mary Bouchard (1912-45) fut une pionnière de l'art primitif au Québec. C'était une petite paysanne du comté de Charlevoix. Elle habitait une ferme appelée Moulin-César. Une fois terminés les travaux domestiques, elle occupait ses loisirs à crocheter des tapis et ainsi le goût lui vint de faire de la peinture. Les visages candides de Noces sous les Arbres et de l'arrivée de l'Evêque évoquent avec beaucoup de simplicité des scènes du temps passé.

Héliodore Bissonnette emploie du feutre et des bouts de tissus pour donner plus de relief à ses maisonnettes. J'ai bien aimé son fleuve St-Laurent vu de Lévis.

On retrouve les personnages grotesques, les morceaux de cadavres sortis des rêves morbides ou tout au moins hallucinants d'Arthur Villeneuve de Chicoutimi.

J'ai remarqué le Rodéo enfantin et charmant de Bill Panko, le Retour après la classe d'Edith Bouchard et l'Ile du Prince-Edouard de W. M. Stewart.

C'est une exposition à ne pas manquer.



Montréaler July 1965

Champagne & Strawberries, the annual fête champètre of the Junior Associates of the Montreal Museum of Fine Arts, took place in the garden of the Museum for the last time this year. Accordingly, the theme was gardening. Before the event, committee members Penny Illsley, Tony Abbot and Lucy Durnford look over flora for decor at the Westmount Conservatory.

La Patrie, Montreal, Que.
June 30, 1965

Galerie de l'Etable au Musée des Beaux-Arts de Montréal : Exposition "Les Primitifs canadiens" groupant des oeuvres de peintres du Québec de même que des peintres de l'ouest du pays.

La Presse, Montréal, Qué.
June 26, 1965

appartient à La Sauvegarde.

Le pinceau des naïfs

871

Quand la peinture a fini par se débarrasser des carcans de l'académisme, les premiers expressionnistes, en Allemagne chantèrent les vertus de l'art des enfants, des fous et parlèrent d'écouter la science intuitive des animaux de la nature. On fit une fête au vieux bonhomme qui donnait des conseils à nul autre que Picasso, le Douanier Rousseau. Débarrassé de cette ferveur facile pour la technique, le léchage, la virtuosité, le peintre désormais pouvait bien sortir d'un milieu autre que celui des écoles, des ateliers, des académies et n'avoir point gagné le fameux "Prix de Rome".

Partout dans le monde, des émules du Douanier surgissaient. Ici, au Québec, Mary Bouchard fut un pionnier de cet art que l'on nomme commodément "naïf". En ce moment au Musée, tout en-haut, à l'Etable, on peut visiter une exposition de nos principaux peintres dits "primitifs". On aimera cette vue du "Vieux séminaire, à Québec", par Bissonnette, un très beau Gécin (Gérard Saindon), le "Rodéo" de Bill Panko.

Parfois c'est comme les dessins coloriés des enfants mais parfois c'est une certaine plastique évoluée: voir "L'île du Prince-Edouard" de Stewart. Une expo toute simple, un rafraîchissement pour les yeux!

La Patrie, Montreal, Que.
August 19, 1965

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beaux

Coin des arts (Gare Centrale) : Exposition de toiles d'un groupe d'artistes canadiens. Du 29 juillet au 30 août.

Jardin botanique, jusqu'à la fête du Travail : Salon international de la sculpture.

Galerie de l'Etable au Musée des Beaux-Arts de Montréal : Exposition "Les Primitifs canadiens" groupant des oeuvres de peintres du Québec de même que des peintres de l'ouest du pays.

JAMM
Montreal Gazette, Que.
August 21, 1965

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Museum Juniors Name Officers

Claude Ramsey and Marie Dumaine have been elected co-chairmen of the Junior Associates of the Montreal Museum of Fine Arts for the coming season.

Other officers are Alan Hodgson, vice-president: Hamish Macaulay, treasurer; and Nicole Sirois, secretary.

JAMM also named Jacques Leroy in charge of exhibitions; Jean-G. Girouard, artistic activities; Marguerite Draper, publicity; Penny Illsley, restaurant; and Graham Nesbitt, public relations.

Le Journal de Montréal, Qué.
August 23, 1965

871

Nominations au Musée des Beaux-Arts

M. Claude Ramsay et Mlle Marie Dumaine ont été élus co-présidents des Jeunes Associés du Musée des Beaux-Arts de Montréal pour la prochaine saison.

Les autres membres de l'exécutif sont: M. Alan Hodgson, vice-président; M. Hamish Macaulay, trésorier; et Mlle Nicole Sirois, secrétaire.

L'exécutif élu a complété ses cadres en nommant responsables des expositions, M. Jacques Leroy; des activités artistiques, M. Jean-G. Girouard; de la publicité, Mlle Marguerite Draper; du restaurant, Mlle Penny Illsley; et des relations publiques, M. Graham Nesbitt.

Montreal Gazette, Que.
August 28, 1965

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Community Service

Junior Associates

THE approach of the new season at the Museum brings attention to the group of lively, active young Montrealers who work with zest and enthusiasm to present a widely diversified program of projects, exhibitions, lectures, and special events to the Montreal public.



● By CLAUDE RAMSAY
President,
Junior Associates of the Montreal Museum of Fine Arts.

JAMM — the Junior Associates of the Montreal Museum of Fine Arts — is an important and stimulating segment of the Museum membership. What does it do with the money raised through Champagne & Strawberries and the annual Gala Auction? Simply, JAMM's aim is to make its gallery a showcase for talent, not necessarily the famous and the sought-after, but talent which would otherwise not come to the attention of the public. It is a bridge between art that has universal appeal; and the unusual, the original, the comparatively unknown.

The emphasis in the Stable Gallery (which will be replaced by other facilities in the new Museum building program) is on youth, originality, the special. It is ideally situated to close the gap between the major exhibitions at the Museum and the commercially attractive showings in Montreal's many Art Galleries. Not only do the members of JAMM plan, organize and arrange for the exhibitions, but its members roll up their sleeves and do the hard work as well. There is enormous satisfaction about a well received exhibition when it results from the active co-operation and plain hard work of the artists and the JAMM members themselves. Even the Stable Gallery was created this way — originally it was literally a stable and a

In December, JAMM's exhibition "La Femme Imagiste du Québec" opened by Mme Jean Drapeau trained the spotlight on the very considerable contribution of women in Quebec to the arts. And with "l'Art des Collèges Classiques '65" in which more than 80 schools throughout the province participated, the Stable Gallery proved in a lively and original manner that there is no lack of fresh young talent in Quebec's schools.

Yet, youth does not have the corner on freshness and originality as was demonstrated so effectively in the Stable's November show "Le Génie n'a pas d'Age." The exhibiting artists proved that the passage of years, while deepening knowledge and technique does not rob the artist of his fresh insight or spontaneous creativity.

With a variety of exhibitions, special events, concerts, theatre, poetry readings, films and folklore evenings JAMM brings to the Stable Gallery a wide variety of activities. By contributing their brawn as well as their brains to the working of the gallery, the funds raised by the Junior Associates are channeled into Stable's projects to the best advantage.

The Junior Associates of the Montreal Museum of Fine Arts always welcome new faces. Young people with ideas who are willing to work in order to implement them will find themselves among kindred spirits. Anyone willing to take an active part in making the Stable Gallery an even more representative showcase of the Arts in Mont-

Montreal Star, Que.
August 20, 1965

871

Junior Art Group Elects Officers

Co-chairmen of the Junior Associates of The Montreal Museum of Fine Arts for the coming season are Claude Ramsay and Marie Dumaine.

Other officers are: Alan Hodgson, vice-president; Hamish Macaulay, treasurer; Nicole Sirois, secretary; Jacques Leroy, in charge of exhibitions; Jean-G. Girouard, artistic activities; Marguerite Draper, publicity; Penny Illsley, restaurant; and Graham Nesbitt, public relations.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,321)
Saturday, August 21, 1965

JAMM Elects New Officers

P12-M

Claude Ramsay and Marie Dumaine have been elected co-chairmen of the Junior Associates of the Montreal Museum of Fine Arts for the coming season.

Other officers are: Alan Hodgson, vice-president; Hamish Macaulay, treasurer; and Nicole Sirois, secretary.

JAMM also named Jacques Leroy in charge of exhibitions; Jean-G. Girouard, artistic activities; Marguerite Draper, publicity; Penny Illsley, restaurant; and Graham Nesbitt, public relations.

Metro Express
Montreal, Que.
August 25, 1965

du Foyer-Patro.

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● **M. Claude Ramsay** et **Mlle Marie Dumaine** ont été élus **co-présidents des Jeunes Associés du Musée des Beaux-Arts de Montréal** pour la prochaine saison.

Les autres membres de l'exécutif sont: **M. Alan Hodgson**, vice-président; **M. Hamish Macaulay**, trésorier; et **Mlle Nicole Sirois**, secrétaire.

L'exécutif élu a complété ses cadres en nommant responsables des expositions, **M. Jacques Leroy**; des activités artistiques, **M. Jean-G. Girouard**; de la publicité, **Mlle Marguerite Draper**; du restaurant, **Mlle Penny Illsley**; et des relations publiques, **M. Graham Nesbitt**.

Montreal-Matin, Que.
August 21, 1965

871

Nominations aux Beaux-Arts

M. Claude Ramsay et Mlle Marie Dumaine ont été élus co-présidents des Jeunes Associés du Musée des Beaux-Arts de Montréal pour la prochaine saison.

Les autres membres de l'exécutif sont : M. Alan Hodgson, vice-président; M. Hamish Macaulay, trésorier; et Mlle Nicole Sirois, secrétaire.

L'exécutif élu a complété ses cadres en nommant responsables des expositions, M. Jacques Leroy; des activités artistiques, M. Jean-G. Girouard; de la publicité, Mlle Marguerite Draper; du restaurant, Mlle Penny Illsley; et des relations publiques, M. Graham Nesbitt.

le Devoir 26 août

Nomination au JAMM

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Ottawa Le Droit
Ottawa, Ont.
(Daily, Circ. 38,507)
Thursday, August 26, 1965

Nomination au JAMM

M. Claude Ramsay et Mlle Marie Dumaine ont été élus co-présidents des Jeunes Associés du Musée des Beaux-Arts de Montréal pour la prochaine saison.

Les autres membres de l'exécutif sont: M. Alan Hodgson, vice-président; M. Hamish Macaulay, trésorier, et Mlle Nicole Sirois, secrétaire.

L'exécutif élu a complété ses cadres en nommant responsables des expositions, M. Jacques Leroy; des activités artistiques, M. Jean-G. Girouard; de la publicité, Mlle Marguerite Draper; du restaurant, Mlle Penny Illsley; et des relations publiques, M. Graham Nesbitt.

B.C. University Dea Stop Law 'Falling Be

SYDEY, Australia — (CP) — Dr. G. F. Curtis, dean of the University of British Columbia's faculty of laws, says "an agency of general review" is needed to prevent the law from falling behind the times.

His view was expressed in a paper to be presented Monday to the Third Commonwealth and Empire Law Conference.

Dean Curtis said the substantial part of the law which grows out of personal actions brought by one citizen against another — that is, private law as opposed to legislation — is in where and departments of government are burdened with day-to-day administration.

"Legislative interest lies elsewhere and take form hastily response to immediate pressures, Dean Curtis added.

Changes in the law at present are made only on a piecemeal basis and take form hastily capable of meeting the need," in its administration, see review of the whole of the l and having as its mandate body, well financed, well staf said.

"Nothing less than an offic superseded by statute law, the common law has not be

MR. W. JOHNSTON

Johnston, Wm.R.

Canadian Press Clipping Service

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

Johnston
Montreal Star, Que.
October 19, 1964

Art Scene

70 Quebec Artists In Varied Display

871

By ROBERT AYRE

Some 70 Quebec painters, printmakers, sculptors and ceramists have generously contributed to the second annual sale sponsored by the Thomas More Associates to raise money for the Thomas More Institute Building Fund and the exhibition, on Eaton's ninth floor until the end of the month, is a lively survey of contemporary art in the province. The works range from the conventional landscape and figure study to the conventional abstract, with plenty of bright individuality to offset the small proportion of the trite.

I am fully in accord with the choice of Luba Genush's "Astral Bodies" for presentation by the Associates to the Institute. A print collage of an imaginatively conceived figure against a subtly modulated ground, it was chosen by a jury consisting of William R. M. Johnston, general curator of the Montreal Museum of Fine Arts, Guy Robert, director of the new Gallery of Modern Art, still to be opened, and Martin O'Hara of St. Joseph Teachers College.

There are nearly 90 items in the show, most of them modest in format, "to make original works of art available to those normally unable to afford them," say the Associates. A few are in the $300 bracket, but the majority are listed below $200.

As an indication of the scope of the collection, here are some works that were outstanding to this viewer — among the oils, Lorne Bouchard's "Devil's River," in the tradition of the Group of Seven; Roland Giguere's incandescent "Domaine du Lampyre"; Eva Landori's blue spot of "Lake" in a welter of color; Patrick Landsley's "Red Garden"; Rita Letendre's yellow whirlpool in black; Gentile Tondino's "Figure Washing"; the warm solidity of Albert Dumouchel's "La Vallée Rouge," and the gravity and composure of Romany Eveleigh's "Stone Flower" (ink as well as oil); Fritz Brandtner's sparkling enamel "Collage" of oil and wax, and Leslie Schalk's brilliant acrylic polymer map, "The Gate of Nothingness". In other media — Leon Bellefleur's gouache "Rosedo," Estelle Hecht's etching, "Mirage," the lithograph "Nunatah" by Richard Lacroix, Arthur Lismer's ink drawing of Georgian Bay, M. Reinblatt's drypoint "November Grass," the water colors and inks of a visitor, Bhanu Shah of India, Tobie Steinhouse's color engraving. The sculpture includes a ceramic by Jordi Bonet, a bronze "Jester King" by Sarah Jackson, a small welded steel, "The General," by Gord Smith, and a stone carving by Ethel Rosenfield called "Landscape."

A retrospective exhibition of some 50 works at the Gemst Gallery, 5380 Sherbrooke west, through next Saturday, honors the memory of Miriam R. Holland, the well-known Montreal painter and teacher, who died in 1953.

A student of the Beaux-Arts, where she won the Maurice Cullen Prize for landscape, of the New School of Design in Boston and summer schools in Provincetown and Rockport, she travelled extensively in England and France, and was a frequent exhibitor. She taught at Sir George Williams College, Trafalgar School and the Town of Mount Royal High School.

Attracted by the mellow old houses, sun-dappled streets and back alleys of Montreal, as well as by the sugar bush and the farmhouse, the fishing boats of Nova Scotia, the cliffs of Gaspé and the shorelines and villages of Cornwall and Brittany, she painted them affectionately, with easy rhythms and fresh color.

Sarah Dickinson, exhibiting at the Atwater Library for the fourth or fifth time, is a winner of first and fourth awards at the Quebec Provincial Exhibition. In her modest way, neat and painstaking, mostly in black and white but sometimes with a tint, she is a faithful recorder of the buildings and odd corners of Old Montreal. The usefulness of her devotion is marked especially by one little drawing. It is of the old farmhouse on Dorchester boulevard that was demolished this year.

In the 40-plus works in her current exhibition, she includes views of Victoria Pier, Champ de Mars, Bonsecours, Rasco's Hotel, Charles Dickens Street, the Sulpician Garden, the Hotel Dieu chapel and details of monuments. Now and again the New Montreal pokes its head in.

Curator
Ottawa Citizen, Ont.
February 13, 1965

Museum curators study science of conservation

871

The first extensive course in the science of conservation of works of art is now being held at the National Gallery.

Under the direction of Dr. Nathan Stolow, chief of the National Conservation Research Laboratory, five museum curators and four Gallery staff members are undergoing an intensive two weeks study of the principles of preservation of cultural objects.

The curators are: Brydon Smith, Art Gallery of Toronto; W. Johnston, Montreal Museum of Fine Arts; Mrs. E. P. Ediger, the Glenbow Foundation, Calgary; Maurice Stubbs, Art Gallery of London, Ontario; and L. F. Murray, National War Museum, Ottawa.

All are the official representatives of their organizations, who are financing their attendance.

The course is the first of its kind to be given by the Laboratory, and will prove of inestimable value to Canada's museums.

The continued preservation and restoration of works of art is the 'raison d'etre' of the Laboratory, Leonard G. James, of the National Gallery, explains.

The offering of services to other museums and government departments is just one of its many aims. The present facilities permit the handling of the most complex restoration problems and investigations by means of the modern tools of chemistry and physics.

Johnston
Montreal (N.D.G.) Monitor
Quebec
February 18, 1965

Museum curator addresses Rotary

871

B. Johnson, curator of the Montreal Museum, was guest speaker at the regular luncheon meeting of the Montreal Westward Rotary Club, held in the Montreal West Town Hall at noon last Thursday.

Mr. Johnson showed slides and provided commentary on the background and history of the Museum.

Born and educated in Toronto, Mr. Johnson came to Montreal last year from New York where he was curator of the Robert Lehman Collection.

He also showed slides of the current Canaletto exhibit of Venetian art on display at the Museum.

Johnston
Montreal Star, Que.
February 25, 1965

Art Conservation Course Ends at National Gallery

871

The first extensive course in the science of conservation of works of art ended Feb. 12 at the National Gallery of Canada. Under the direction of Dr. Nathan Stolow, BSc., MA, PhD, FIIC, Chief of the National Conservation Research Laboratory, five museum curators and four Gallery staff members undertook an intensive two-week study of the principles of preservation of cultural objects.

The curators were: Mr. Lee F. Murray of the National War Museum, Ottawa; Mrs. Eleanor P. Ediger of the Glenbow Foundation in Calgary; Mr. Brydon E. Smith of the Art Gallery of Toronto; Mr. Maurice Stubbs of the London Ontario Art Gallery and Mr. William Johnston of the Montreal Museum of Fine Arts.

The course was the first of its kind to be given by the Laboratory and other courses are intended, possibly on a yearly basis.

The Laboratory, inaugurated last year in April has for its main purpose the preservation and restoration of works of art. Modern tools of chemistry and physics permit the handling of the most complex restoration problems and investigations.

Johnston
Barrie Examiner, Ont.
February 25, 1965

First Course Of Its Kind Held In Gallery

871

The first extensive course in the science of conservation of works of art ended Feb. 12 at the National Gallery of Canada.

Under the direction of Dr. Nathan Stolow B.Sc., M.A., Ph. D., F.I.I.C., chief of the National Conservation Research Laboratory, five museum curators and four Gallery staff members undertook an intensive two-weeks study of the principles of preservation of cultural objects.

COMPLETE COURSE

The curators were: Lee F. Murray of the National War Museum, Ottawa; Mrs. Eleanor P. Ediger of the Glenbow Foundation in Calgary; Brydon E. Smith of the Art Gallery in Toronto; Maurice Stubbs of the Art Gallery of London, Ont.; and William Johnston of the Montreal Museum of Fine Arts. All were official representatives of their organizations, who financed their attendance.

The course was the first of its kind to be given by the Laboratory, and other courses are intended, possibly on a yearly basis. They will prove of inestimable value to Canada's museums as the Laboratory is the only one and no similar facilities are available anywhere else in Canada.

WORKS OF ART

The continued preservation and restoration of works of art is the 'raison d'etre' of the Laboratory, inaugurated only last year on April 1. The offering of services to other museums and government departments is just one of its many capabilities. The handling of the most complex restoration problems and investigations by means of the modern tools of chemistry and physics.

Quebec L'Evenement
Quebec, P.Q.
Daily. Morn. Circ. 11,340)

Friday, March 5, 1965

Premier cours sur la science de la conservation des oeuvres d'art

O 13-A

Le premier cours d'envergure sur la science de la conservation des oeuvres d'art s'est terminé le 12 février à la Galerie nationale du Canada.

Sous la direction du chef du laboratoire national de restauration et de recherches, M. Nathan Stolow, B.Sc., M.A., D.Ph., F.I.I.C., cinq curateurs de musée et quatre membres du personnel de la Galerie nationale ont suivi un cours intensif de deux semaines sur les principes de la préservation des objets d'art.

Les cinq curateurs étaient: M. Lee F. Murray, du Musée national de la guerre, d'Ottawa; Mme Eleanor P. Ediger, de la Glenbow Foundation de Calgary; M. Brydon E. Smith, de la Art Gallery de Toronto; M. Maurice Stubbs, de la Art Gallery de London, Ontario; et M. William Johnston, du Musée des Beaux-Arts de Montréal. Tous avaient été officiellement délégués par le musée où ils sont attachés, qui les rétribuait pour leur assistance à ce cours.

C'était le premier des cours sur la science de la conservation que donnait le laboratoire. D'autres sont à l'état de projet, probablement sur une base annuelle. Ces cours auront une valeur inestimable pour les musées canadiens. En effet, le laboratoire national de restauration et de recherches est le seul dans son genre et nulle part ailleurs ne disposons-nous au Canada des moyens qu'il possède.

La préservation et la restauration des oeuvres d'art est la raison d'être du laboratoire qui a été inauguré le 1er avril dernier; les services qu'il dispense aux autres musées et aux institutions gouvernementales est précisément l'une de ses nombreuses attributions. Grâce au laboratoire, il devient possible d'entreprendre les travaux de restauration et de recherche les plus complexes au moyen d'armes nouvelles comme la physique et la chimie.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Thursday, May 6, 1965

P13M



MUSEUM PLANS—Members of the Montreal Fashion Group meet with representatives of the Montreal Museum of Fine Arts to plan the costume library exhibit, sponsored by the Fashion Group, to be held during Museum Week, May 18 to May 23. Left to right: seated, Mrs. Edna Jewett, fashion director of the Sir George Williams School of Retailing; Miss Juanita Toupin, museum librarian; Mrs. W. F. Pratt, ladies committee of the Montreal Museum of Fine Arts; standing, Miss Lydia Sperlich of Lydia Fashions; Mrs. Eugenie Groh, fashion artist from Eaton's; Miss Joan Aird, Eaton's' fashion co-ordinator, and W. R. Johnston, curator of the Museum.

M. E. LAWSON (1964-65)

Lawson, E.P.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
September 19, 1964

BY FRANCES GOLTMAN

TREBLE & BASS NOTES

"MONSIEUR FASCINATION" — WHO IS HE? . . . Organist Maurice Boivin is featured in a record album of a collection of semi-classical favorites which the well-known Montreal musician plays with such nuances and technical facility that you will realize why "Monsieur Fascination" is under his name in large print. A vibrant personality (he teaches at the Provincial Conservatory and plays the organ at Eaton's) one must give credit to photographer Paul Gelinas who caught Mr. Boivin's infectious smile on the cover. The record will never be dated because such melodies as April Showers, Make Believe, Je Me Sens Bien, I'll See You Again, Anna and La Mer are so beautifully played that as soon as the record is finished you will want to repeat it. The other side is equally attractive with Fascination, C'est Si Bon, Arriverderci Roma, Un Sourire, Autumn Leaves and Sous le Ciel de Paris. Performing on a Lowrey Organ and recorded by Columbia, Maurice Boivin produces tone with such quality that one would imagine "Monsieur Fascination" present in your home. The record is a MUST for lovers of beautiful melodies played with real artistry.

would produce). Next, his double page drawing of a fugue with each voice entering is really intellectual prowess. Then various artists performing . . . Liszt hypnotizing a piano, Schonberg breaking it up, de Falla, Boulez, and Webern. The Art Of Listening, which follows, is even funnier. Musique Concrete is another laugh. Hoffnung's pictures of "Noises" (how they appear to him) are the zanniest — a Staccato, Legato, Crescendo, Diminuendo, A Rest, A Cadenza (a violinist performing on a tightrope balancing on his big toe) A Muted Bow, An Oompah and many more. "Union Members" is the last section of the artist's invention.

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gical since parterre comes from Latin — per terram, along the ground.

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A HANDSOME BROCHURE — 1964 . . . With an etching of their quarters, Goethe House Drummond Street, on the cover, a 3½ by 8½ inch bilingual booklet has been issued with the 1964-65 program. The former Drummond home looks and is very impressive and H. Roch is the artist who made the picture. Goethe Institute, in its third season offers 18 language courses, lectures in English, French and German, concerts and exhibitions. Among the events on their 1964 calendar (open to the public) are lectures by Professor Hans Eichner (Queen's University) Oct. 16; Edward Lawson (Assistant Director, Montreal Museum of Fine Arts) Nov. 6; Helmut Borcherdt, architect, Dec. 11 whose book, Family Homes in the U.S.A. has been translated into French, Italian and Spanish.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Guelph Mercury, Ont.
January 7, 1965

Mrs. Alan Dawson and Mrs. James Beaton were in Kitchener last evening to attend the opening of the Maurice Galbraith Cullen exhibit at the Kitchener-Waterloo Art Gallery. Mr. Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts was the guest speaker.

Bob [illegible]

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Kitchener-Waterloo Record, Ont.
January 5, 1965

SEEN AND HEARD

Reception to Honor Lecturer on Art

A reception in honor of Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts, will be given tomorrow night at the Granite Club. It will follow Mr. Lawson's lecture at the opening of the Maurice Cullen exhibition at the K-W Art Gallery.

Members of the gallery's board of directors and women's committee executive will attend. Heading the directors is president R. K. Smith, accompanied by Mrs. Smith; the president of the women's committee is Mrs. Donald Middleton, who will be accompanied by her husband. Among directors attending will be Gordon Couling of Guelph, accompanied by Mrs. Couling.

The reception is being sponsored by the board. Conveners are Mrs. Gordon Honsberger and Mrs. P. V. Wilson.

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Mr. and Mrs. Jonas Jantzi of 179 Filsinger Rd. announce the engagement of their eldest daughter, Sandra Lynn, to James Samuel Weber of 503 Park St., a son of Mr. and Mrs. Orval Weber of RR 2, Baden. The wedding will take place Jan. 30 at 2:30 o'clock at Calvary Evangelical United Brethren Church.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)
Saturday November 28 1964

Museum Ball

Committee members for the annual Museum Ball being held at the Montreal Museum of Fine Arts, Friday evening, December 11 are: Mr. Andre Leman, chairman; Mr. David Hodgson, vice-chairman; Mr. Claude Blanchard, secretary; Mr. A. Murray Vaughan, Mr. David G. Carter, Mr. Edward P. Lawson and Mrs. Andre Leman, ex officio; Mrs. Antonio Cantero, Mrs. George Archambault, Mrs. H. H. Stikeman, tickets; Mrs. Malcolm McDougall, Mrs. Bruce Kippen, Mrs. J. A. Tyler, Mrs. Richard Pare, decorations; Mrs. George Scott, Mrs. Dana T. Bartholomew, finance; Mr. William M. Molson, floor and music; Mr. Jean Contat, Mrs. Jean Contat, supper; Mrs. Andre Charron, table reservations; Mr. Murray Vaughan, printing.

BOWDEN'S canadian press clippings

Waterloo Chronicle
Waterloo, Ont.
(Weekly)
Thursday January 7, 1965

K-W Art Gallery Cullen Exhibit

Today marked the opening of the most important exhibition in the nine year history of the Kitchener-Waterloo Art Gallery. The entire exhibition constitutes a retrospective assemblage of 31 of the finest Cullens available.

Due to the very short period that this exhibition will be on show (12 days) everyone at all interested in art are urged to make a personal effort to view the show.

Maurice Galbraith Cullen was born at St. Johns, Newfoundland in 1866. At first he studied sculpture with Philippe Hebert then in 1888, he went to Paris and studied painting at the Ecole des Beaux - Arts. He exhibited in Paris in 1894-5, painted at Moret, Giverny, and Le Pouldu, and was associated with Morrice in Venice and Brittany. He returned to Montreal in 1895 and opened a studio there, painting during the summers at Beaupre. He painted for the Canadian War Memorial in France, Belgium and England, 1918. He died at Chambly, Quebec, 1934.

Guest speaker for the opening night, 8:00 p.m. will be Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts.

BOWDENS canadian press clippings

Lawson

Kitchener-Waterloo Record
Kitchener, Ont.
(Daily, Circ. 41,138)

Saturday, January 9, 1965

ART AND ARTISTS

5/3 M

Gallery Curator For High Standards

By JOHN and PAMELA WALTER

On Wednesday evening the K-W Art Gallery opened the first completely professional show it has ever attempted, a retrospective exhibition of the work of the early Canadian landscape painter, Maurice Cullen 1866-1934.

With reference to this exhibition, and in an attempt to give the public some understanding of the knowledge and work necessary in the preparation of such a show, we interviewed gallery curator Bert Henderson.

During the summer of 1959 a member of the gallery's board of directors made a chance suggestion to Mr. Henderson that he come here as curator. Since such a position did not at that time exist, the suggestion was not immediately seriously considered. However, Mr. Henderson soon became intrigued with thoughts of what could be accomplished in an area such as ours.

Mr. Henderson is a graduate of Mount Allison University, N.B., and of the University of Mexico City. For several years he has directed his own summer school in Southampton. He was director of adult education for the counties of Grey and Bruce, in which position he gained a great deal of experience in art teaching.

He is also a painter and collector. Thus, inspired with the possibility of establishing a major gallery, Mr. Henderson arrived in September, 1959.

* * *

His first major step was to realize "that the gallery could produce high standard exhibitions regardless of a small operating budget." He feels "a gallery should attempt to do all its budget will allow and more."

Until his arrival the gallery depended largely on travelling exhibitions. Hence, previous policies had no bearing on his projected plans. He realized that to get quality, one must go after it.

The position of curator in an emerging gallery seldom offers adequate remuneration, and this is as yet the case in our own gallery.

It is therefore fortunate that Mr. Henderson has the dedication and the willingness to expend much of his own time, energy and means to travel extensively to Canadian artists and private collectors, and to study gallery and museum policies in the effort to bring to the local gallery this important criterion: quality.

* * *

A gallery must be guided by its curator whose policies must have the full confidence and support of the directorate. How does it operate and what is it supposed to do?

1. A gallery is a collection of works of art;
2. It brings to the public the best of past and contemporary created works;
3. It is a place of instruction for everyone in the community;
4. A gallery is a building, an architectural work of art in its own right designed for the public.

To quote Mr. Henderson, "The gallery is not for the chosen few."

It is quite true that in any [illegible] the few who chose,



BERT HENDERSON
. . . brings new show

equipped with either education or money, or both, must be the first to begin such a cultural endeavour as an art gallery. Having done that, they must see to it that the gallery becomes a centre for the whole community.

This group must also try to interest the financial leaders of the community (some of whom have private collections of their own) in the challenge offered them in the development of a local major gallery. They must see the tremendous contribution their benevolent concern could give to the total education of the community.

"Anyone who believes in the future of a good gallery must have imagination and common sense," Mr. Henderson said. To decide on a policy and put a program into practice one needs a sense of direction and a high enough goal to override personal concerns.

Mr. Henderson has this vision, tempered with common sense and the ability to put into action his ideas. In the spring of 1962, the Harold Towne exhibition was the first of that artist to be held outside Toronto and Ottawa. Two other important exhibitions have been the David Milne Retrospective in 1963 and the Alfred Pellan show of 1964.

This week the Cullen show was opened by Dr. Edward Lawson, assistant director of the Montreal Museum of Fine Arts. This show is the first here to have a catalogue giving a resume of the artist's life and activity, a complete list of all works shown with details of size, medium and donor.

A list of donors reveals 11 notable galleries, clubs and private collectors, among whom we find Norman O. Seagram, R. S. McLaughlin, the National Gallery, etc. The quality of the works shown is remarkable considering the gallery premises. At least seven of Maurice Cullen's most important paintings are here.

These facts are ample evidence of the esteem in which the curator is held among professionals in the Canadian art world. The catalogue of this show will go to all major galleries of Canada and "puts us in the professional league," Mr. Henderson said. "Kitchener is the only gallery of its size in the country which has, in the last four years, consistently had the audacity to present retrospective and contemporary exhibitions of high quality."

What could be done with an adequate gallery and the support of the whole community [illegible]

Montreal, Que.
(Daily, Circ. 195,955)
Saturday December 12 1964

M-13-M



Four members of the receiving line at the Museum Ball last night chat in the upstairs foyer which was a replica of an Elizabethan town square. They are, from left, Mrs. André Leman, Mr. Leman, chairman of the Ball, Mrs. David Carter and



Staff Photos by Adrian Lunny

Mr. David Carter, Director of the Museum. Entering the museum, which was lined with steep gabled Tudor houses in front of which were strolling musicians are Mrs. A. Murray Vaughan and Mr. Vaughan, President of the museum.

Elizabethan Decorations Mark Shakespeare's Anniversary

Guests at the Montreal Museum Ball, held last night at the Montreal Museum of Fine Arts found themselves transported to the splendor of Elizabethan England in commemoration of Shakespeare's 400th Birthday.

The downstairs foyer of the Museum was gay with gold chrysanthemums and greens and was lit by an oversize iron candelabra. The stairway was lined on either side with steep gabled Tudor houses of timber and plaster. The foyer at the head of the stairs had become a replica of an Elizabethan town square and was banked with gold and white chrysanthemums.

Here the guests were received by Mr. A. Murray Vaughan, President of the Museum and Mrs. Vaughan, Mr. David Carter, Director of the Museum and Mrs. Carter, Mr. André Leman, Chairman of the Museum Ball and Mrs. Leman.

The Centre Gallery was transformed for the night into the Globe theatre and magnificent Elizabethan costumes provided the decoration. These were spot lit and were mounted on the walls. They portrayed roles of Portia, Juliet, Cleopatra, Catherine, Elizabeth I, Mary Stuart and Titania.

The East and West Galleries were sitting out salons and were decorated in pink, gold and cranberry red and featured large topiary trees. The walls were hung with costume sketches lent to the Museum by the Stratford Shakespearean Festival Foundation of Canada. A smaller gallery had become a colorful Elizabethan pub.

The Norton Staircase leading to the Supper Room was decorated with a Renaissance wrought iron balcony, trailing vines and flowers to recall the balcony of Romeo and Juliet.

The Supper Room was a Tudor Banqueting Hall for the evening and was hung with Heraldic flags. Here fine portraits from the Museum's collection was hung. The room was lit with red candles glowing from gold candelabra, and antique iron lanterns. Two huge fireplaces formed part of the decoration.

The buffet table offered the game and meat dishes of Shakespeare's times. The supper was given by the Ritz-Carlton hotel.

The decorations were given by the local department stores, Morgan's, Eaton's and Simpson's. Continuous music for dancing was provided by Denny Vaughan and Paul Capelli. Strolling minstrels welcomed guests at the entrance and played during the supper.

All profits from the Ball will go to the support of the Museum.



Talking to one of the girls in Shakespearean costumes who added to the Elizabethan atmosphere are, centre, Mr. Vincent Prager and Mrs. Graham Neilson.

Gowns

Among the gowns noted at the ball were; Mrs. Richard F. Angus, in a dress of mimosa yellow chiffon with small straps, a full skirt and a high bodice;

Mrs. Kay Archambault wore a sheath gown of grey Chantilly lace over matching satin;

Mrs. Dana T. Bartholomew, in a midnight blue satin gown with a halter bodice, and a slim skirt with a back panel;

Mrs. Gerald Bronfman, chose a Gaby model gown of white satin with all over beading and slightly fitted bodice;

Mrs. David G. Carter; wore a red velvet gown with jet beading, a straight slim skirt, wide straps and a high bodice;

Mrs. Murray Chipman, in a heavy black faille gown, having an embroidered green and gold sequined bodice and a narrow skirt and straps;

Mrs. André Charron, in a beaded white sheath gown with a back panel;

Mrs. Maurice Corbeil, a black cut velvet dress over a sheath of satin;

Mrs. Jean Contat, a gown with a black satin skirt with antique multicolor Japanese embroidery, having a jet beaded black satin bodice;

Mrs. Nathanael V. Davis, a Méme Dysthe model sheath gown of lacquer red brocade with a fan shaped bodice;

Mrs. Arthur Dansereau wore a Madeline de Rauch model of black velvet with a flared skirt and a fish tailed hem.

Mrs. J. A. Fuller, in a slim black crepe gown with white sequins over a blouse top;

Mrs. Louis P. Gelinas, a gown of red ruby velvet with a stole to match;

Mrs. David Y. Hodgson, in a rose red brocade gown with a fitted bodice and a high neckline;

Mrs. E. S. Johnson, a model gown of watermelon pink and gold lamé with a draped sheath skirt and draped bodice;

Mrs. Bruce Kippen, in a sari gown of gold thread embroidery on gold silk;

Mrs. Edward P. Lawson, a slim gown of gold brocade;

Mrs. André Leman, an Empire style gown of Venetian red wool and silk, with a satin stole of the same color lined with pale pink silk, and having gold accessories;

Mrs. H. Stirling Maxwell; in an oyster slipper satin gown with draped bodice and a paneled skirt;

Mrs. Anson C. McKim, a leaf green satin gown with a narrow skirt and small narrow straps to the bodice;

Mrs. W. E. McLaughlin, a model gown of yellow poult de soie with a wide skirt and covered bodice;

Mrs. William H. Molson, in a peacock green gown of silk jersey with a high necked bodice;

Mrs. J. Bartlett Morgan, a French model gown of pink satin slim sheath with a separate short cape;

Mrs. J. Malcolm McDougall, in a low backed shell pink satin model gown with a high bodice embroidered in gold;

Mrs. Jean Ostiguy, in a Christian Dior gown of white and gold lace;

Mrs. Richard Paré, a slim skirted white gown with a sapphire blue beaded bolero jacket;

Mrs. Neil F. Phillips, in a Pauline Trigère model with a high neckline, wrist length sleeves and a full skirt of printed brocade;

Mrs. George Scott; a black silk crepe gown with a slim skirt and a square neckline;

Mrs. H. H. Stikeman, in a French model gown of silver lamé having a narrow skirt falling into a fish tail train and the waist encircled with a belt encrusted with silver beads;

Mrs. Charles Taschereau, in a sheath gown of black crepe and satin having a floating panel and an emerald stole from Hermès;

Mrs. A. Murray Vaughan, a Marie-Paule draped gold lamé gown; and

Mrs. Colin W. Webster, in a model gown of blue satin French soufflé with a straight slim skirt and an Empire line bodice.

Mtl Star Feb. 16 Lawson

Museum's Assistant Director Will Address Art Society

Mr. Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts, will address the Women's Art Society on "Art Along the Pilgrims' Way to Spain in the Middle Ages." The talk will be illustrated and will take place in the lecture hall of the museum Feb. 23 at 11 a.m.

Mr. Lawson, who has been assistant director of the museum since September 1962, was formerly assistant curator of the medieval department and the Cloisters of the Metropolitan Museum of Art, New York. He holds an MA from the Institute of Fine Arts, New York University.

Westmount Examiner, Que.
April 15, 1965

871

This Week in Westmount

by VALENTINA RAHR

Mrs. Paul Schultz, Montrose avenue, ticket convener for the Trafalgar Old Girls' Association Silver and Blue International Wine Festival Friday evening, April 30, in the Hussars Armory, Cote des Neiges Road . . .

Mrs. G. A. Donald, Roslyn avenue, co-chairman of the Spring Fair being held on May 11 in Anglican House, Christ Church Cathedral, and the theme will be From Our Kitchens and For Your Kitchens.

Mrs. Helena Reusing, Grosvenor avenue, chic in a becoming cherry red velvet beret.

Mrs. Hockmitz, Westmount Stationery Store, still wearing neck brace due to displaced disc.

Mr. and Mrs. Fred Porter, Grosvenor avenue, among the guests attending the vernissage and exhibition sponsored by ORT, which was opened by Mr. Lawson of the Montreal Museum of Fine Arts.

WHS students enjoying Easter Holidays, and some of them getting in extra study and review at the Westmount Library, preparing ahead for finals.

Birthday Greetings to Adrien Hebert, R.C.A., Springfield Avenue; **Right Honourable Lord Shaughnessy**, Metcalfe avenue; and **Adam Sherriff Scott**, R.C.A. Metcalfe avenue.

Mrs. R. J. A. Fricker, Upper Lansdowne avenue, in charge of tickets for the annual House and Garden Tour Committee of the Royal Edward-Laurentian Chest Hospital . . . **Anne Angelas**, Mount Stephen avenue, took part as one of the Greek dancers, in national costume this week when folklorique dances were presented at the Forum with 23 ethnic groups taking part . . . This week Dr. H. Rocke Robertson, Clarke avenue, took part in the ceremonies in support of Greek studies at McGill University . . . **Westmount Library** celebrating Library Week, and Mrs. Clayton, librarian, finds that students of all grades today must do their own research, and outside of school study, assigned by teachers, more than in former years.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Tuesday November 24 1964

Committee For Ball Announced

CO 13-M

Commitee members for the annual museum ball Dec. 1 at the Montreal Museum of Fine Arts include: Mr. André Leman, chairman; Mrs. David Hodgson, vice-chairman; Mr. Claude Blanchard, secretary; Mr. A. Murray Vaughan, Mr. David G. Carter, Mr. Edward P. Lawson and Mrs. André Leman, ex officio; Mrs. Antonio Cantero, Mrs. Georges Archambault, Mrs. H. H. Stikeman, tickets; Mrs. Malcolm McDougall, Mrs. Bruce Kippen, Mrs. J. A. Tyler, Mrs. Richard Paré, decorations; Mrs. George Scott, Mrs. Dana T. Bartholomew, finance; Mr. William M. Molson, floor and music; Mr. and Mrs. Jean Contat, supper; Mrs. André Charron, table reservations and Mr. Vaughan, printing.

By Basil FitzGibbon

military whist in the Great
Memorial Hall, 4536 Ver

SALON DE PHOTOGRAPHIE

1965

Salon international de la Photographie
International Salon of Photography

Photo Age, Montreal, Que.
December 1964

camera clubs

REX FROST



TORONTO CC'S 73rd Internations

Toronto CC's 73rd International, oldest continuous exhibition of photography in the Americas, held its 1964 showing of monochrome prints, color prints, pictorial and nature color slides Nov. 13-21 at the Royal Agricultural Winter Fair. 3,000 entries were reported from countries the world over, from 25% to 30% of which were accepted.

Two of the four Toronto CC gold medals went to Hong Kong photographers. George Tan, ARPS earned the top award for a monochrome print. Tchan Fou-Li, FRPS took the honours in the color print division. Rex Frost, FPSA, Toronto was awarded the Royal Winter Fair medal for the best monochrome picture of an agricultural subject.

Freeman Patterson of Long Reach, N.B. was winner of the gold medal in the Pictorial Color Slide division. Mildred Morgan, Toronto, earned the silver medal in the same division.

Katherine McGregor, Toronto, and Marie J. Thomson, Weston were awarded silver medals in the Nature Color Slide division.

OTTAWA CC INTERNATIONAL

The Camera Club of Ottawa, in cooperation with C.P.A.C. Ottawa Branch, has announced an international salon to be shown next May, during the Tulip Festival. Monochrome and color print showings will be handled by Ottawa CC, while C.P.A.C.'s local branch will sponsor the pictorial and nature color slide exhibitions. Entry forms will be available in December, and mailed to an international list of known exhibitors at that time.

MONTREAL CC INTERNATIONAL

March 3-28, 1965 will see presentation of Montreal CC's 23rd International Salon at the Museum of Fine Arts. It will be the second world-wide photo show in Montreal within seven months, the first being the P.S.A. Exhibition held in conjunction with the Society's Convention, mid-August last. Blossom Caron, Ray Caron and Horace Willmott, all of whom participated in the Convention's activities, have been named as judges in the Print, Pictorial Color and Nature slide divisions of the up-coming spring International.

VICTORIA, B.C. REGIONAL CONVENTION

For photo fans planning to travel west in 1965, a regional convention of PSA is being organized for Victoria B.C, June 4-6. This is another in a series of similar conventions held in the B.C. capital, organized by Jim McVie, former Zone Director for Canada of PSA. All former meetings have been strikingly successful. Attendance is not limited to members of P.S.A. Anyone interested in fun and fellowship, and a spot more knowledge of photography will be welcomed in the truly hospitable western manner.

Victoria CC, one of the liveliest clubs in the Pacific North West, will spearhead the convention activities, with the aid of top name speakers from Canada and the U.S. The Victoria Club is one of the most active 'clinic-minded' clubs in Canada, and runs monthly clinics on black and white prints, pictorial and nature color slides, cameras and equipment. The Club is affiliated with both P.S.A. and C.P.A.C.

HALIFAX, N.S. C.P.A.C. CONVENTION

For those planning to travel east in 1965, the July 16-19 national convention of C.P.A.C. will converge on Halifax, N.S. for what has been named as its "Seaside" Convention. From early accounts, previously reported in this column, the maritime gathering has lined up a fine array of program and educational talent, and can be depended on to roll out the welcome carpet to anyone who knows the business or hobby possibilities of a color camera.

FEDERATED CAMERA CLUBS ADVICE

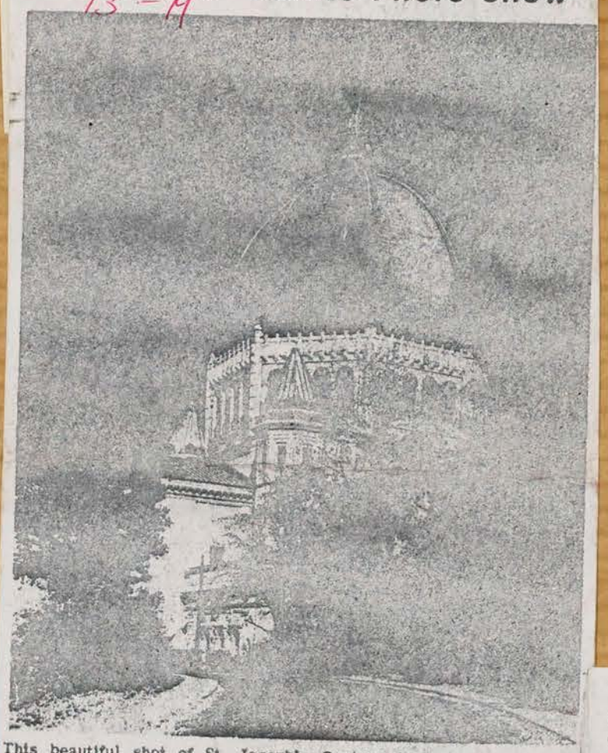
Art Allen, Queen City CC member, and Editor of "Projections" Bulletin of the Federated CC's has come up with some useful ideas and pointed suggestions for adequately thanking guest speakers at club meetings.

A verbal vote of thanks should be tendered by a member who is articulate and has been given sufficient prior notice to be able to plan his remarks.

Town of Mont Royal Weekly Post
Montreal, Que.
(Weekly. Circ. 5,060)
Thursday December 17 1964

Local Residents Exhibit at Rockland Centre Photo Show

13-14



This beautiful shot of St. Joseph's Oratory is typical of the photos of Montreal exhibited by MR. W. A. GILMOUR, of 118 Doble ave., at the Montreal Camera Club's display in the window of Aux Cascades Restaurant at the Rockland Shopping Centre.

Mr. Gilmour is showing two black and white photographs: "The City and the Park" (reproduced in The Weekly Post last Summer) and "Closed In", a shot of the Royal Bank Building through a narrow laneway (itself surrounded by tall buildings) in which a lone tree somehow manages to survive.

Another Town resident is also among the approximately ten photographers exhibiting in the show. He is Mr. Yvan Versailles, of 44 Kindersley ave., who has three pictures - "Jaja", a plaintive little girl; "Trois-Rivieres", a shot of the port in the Winter; and "The Mighty Sea".

Dr. Barbara Deans, of 361 Lethbridge ave., who is editor of the Club's publication, the "Bulletin", says that the photos represent the work of both the experienced photographers and the beginners. She expects it to run until after Christmas.

There is a wide range of subjects from several portraits, including an excellent one of a sculptor at work, to scenes of Quebec and Montreal. The next exhibition of the Club will take place in March at the annual salon in the Museum of Fine Arts.

L'Action, Quebec, Que.
February 20, 1965

871



M. George A. Driscoll, directeur de la section Photo-Couleur à l'Office du film du Québec, sera l'un des membres du jury au 23e salon International de photographie, qui se tiendra les 2 et 3 mars à Montréal, au Musée des Beaux Arts, sous les auspices du Montreal Camera Club Inc. M. Driscol est bien connu dans le monde des photographes, au Canada et à l'étranger. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Socitety of America.

Montreal-Matin, Que.
February 16, 1965

Salon de la photographie

871

Québec. — M. George A. Driscoll, directeur de la section photo-couleur à l'Office du film du Québec, sera l'un des membres du jury au XXIIIe Salon international de la photographie, qui se tiendra à Montréal, les 2 et 3 mars, au Musée des Beaux-Arts, sous les auspices du Montreal Camera Club Inc.

M. Driscoll est bien connu dans le monde des photographes au Canada et à l'étranger. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Society of America.

Grand'Mere Le Courrier
de Laviolette, Qué.
February 25, 1965

Membre du jury au 23e Salon International de Photographie

871

QUEBEC — M. George A. Driscoll, directeur de la Section Photo-Couleur à l'Office du film du Québec, sera l'un des membres du jury au 23e Salon international de photographie, qui se tiendra les 2 et 3 mars à Montréal, au Musée des Beaux Arts, sous les auspices du Montreal Camera Club Inc. M. Driscoll est bien connu dans le monde des photographes, au Canada et à l'étranger. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Society of America.

La Presse, Montréal, Qué.
February 18, 1965

23e Salon international de photographie

871

M. George A. Driscoll, directeur de la Section photo-couleur à l'Office du film du Québec, sera l'un des membres du jury au 23e Salon international de photographie, qui se tiendra les 2 et 3 mars à Montréal, au Musée des Beaux Arts, sous les auspices du Montreal Camera Club Inc. M. Driscoll est bien connu dans le monde des photographes, au Canada et à l'étranger. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Society of America.

Montreal Gazette, Que.
February 27, 1965

Photo Exhibit

871

The Montreal Camera Club today announced the 23rd International Salon of Photography will be on exhibit March 3-28 at the Montreal Museum of Fine Arts. The salon features 3,200 photographs.

Joliette L'Etoile du Nord
Joliette, Que.
(Weekly. Circ. 6,280)

Wednesday, February 24, 1965

2e Salon de photographie

4-13-14

M. Georges A. Driscoll, directeur de la Section Photo-Couleur à l'Office du film du Québec, sera l'un des membres du jury au 23e Salon international de photographie, qui se tiendra les 2 et 3 mars à Montréal, au Musée des Beaux-Arts, sous les auspices du Montréal Camera Club Inc. M. Driscoll est bien connu dans le monde des photographes, au Canada et à l'étrager. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Society of America.

looking results no matter how inexpe



CINEMAX - 8
AUTO ZOOM

The most exciting 8 mm. mov
a zoom range of 8.5 mm. wid
moderate price. Like TV and
lends impact to your personal

Lens: Cinemax zoom f/1.6, variable
focal distance ranging from 8.5 to
42.5 mm.

Zooming control: automatic two
speed zooming control (patent pend-
ing), either 3.5 sec. or 7 sec. Manua
speed control is also possible.

Viewfinder: Through-the-lens sin
gle lens reflex type finder.

Electric-Eye exposure meter: auto
matically determines exposure a

The Cinemax-85 E auto zoom



MAMIYAFLEX

TWIN LENS REFLEX PHOTO

WITH INTERCHANGEABLE

Mamiya C-3 the world's only
pletely interchangeable lenses
wide angle to 180 mm. telepho

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- ✔ Five interchangeable lenses
  mm., 135 mm., 180 mm.
- ✔ Heavy duty, rapid transport
  simultaneously readies shutter
- ✔ Removable, self-erecting focusi
- ✔ Standard PC flash terminal.
- ✔ M-X Synchro Shutter: 1 sec to
- ✔ Matched finder and taking lens
- ✔ Focusing knobs.
- ✔ Body Release.
- ✔ Double exposure prevention, b

Mamiyaflex cameras are designe
close-ups without extra attachments.
The Mamiyaflex camera is fast an
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PRECISION CAMERA CO. OF CANAD



CINEMAX - 8;
AUTO ZOOM

The most exciting 8 mm. mov
a zoom range of 8.5 mm. wid
moderate price. Like TV and

looking results no matter how inexpe

This should be followed within 48 hours by a letter from the Club Secretary expressing pleasure derived from the talk.

This should be supplemented by a photograph of the guest speaker in action at the club. The picture should be taken by a competent craftsman who can be relied on to forward a finished print - or slide - to the guest within a few days. It can be snapped, unposed, during the program or an arranged set-up taken afterwards.

Says Art, "It will be regarded by the guest speaker as one of the finest compliments he could receive, and causes him to look with favor upon future invitations to speak at the Club. Let us use our cameras to convey our thanks."

Excellent philosophy indeed.

AWAY TO A GOOD 64-65 SEASON START

Etobicoke CC, of Metro Toronto area was off to a thrilling start in the current season's International Club Slide Competitions, sponsored by the PSA Color Division. First place in the opening round, no less, of 28 member clubs. Henry Lutjens also earned an award in the judging of the entries in Class B-2.

In similar competitions involving 35 CC's in Class A-2, Toronto Guild for Color Photography, placed in third position.

WHAT'S NEW?

Ted Reaney, past president of Metro Movie Makers reports arrival on the British market of a combined camera and transistor radio. It consists of a seven transistor receiver, built into the same case as an Instamatic camera. "In these days of gimmicks", comments Ted," you'll realize that such a thing had to come."

Town of Mont Royal Weekly Pos
Montreal, Que.
(Weekly. Circ. 5,060)
Thursday December 17 1964

Local Residents Exhibit at Rockland Centre Photo Show



This beautiful shot of St. Joseph's Oratory is typical of the photos of Montreal exhibited by MR. W. A. GILMOUR, of 118 Doble ave., at the Montreal Camera Club's display in the window of Aux Cascades Restaurant at the Rockland Shopping Centre.

Mr. Gilmour is showing two black and white photographs: "The City and the Park" (reproduced in The Weekly Post last Summer) and "Closed In", a shot of the Royal Bank Building through a narrow laneway (itself surrounded by tall buildings) in which a lone tree somehow manages to survive.

Another Town resident is also among the approximately ten photographers exhibiting in the show. He is Mr. Yvan Versailles, of 44 Kindersley ave., who has three pictures - "Jaja", a plaintive little girl; "Trois-Rivieres", a shot of the port in the Winter; and "The Mighty Sea".

Dr. Barbara Deans, of 361 Lethbridge ave., who is editor of the Club's publication, the "Bulletin", says that the photos represent the work of both the experienced photographers and the beginners. She expects it to run until after Christmas.

There is a wide range of subjects from several portraits, including an excellent one of a sculptor at work, to scenes of Quebec and Montreal. The next exhibition of the Club will take place in March at the annual salon in the Museum of Fine Arts.

L'Action, Quebec, Que.
February 20, 1965



M. George A. Driscoll, directeur de la section Photo-Couleur à l'Office du film du Québec, sera l'un des membres du jury au 23e salon International de photographie, qui se tiendra les 2 et 3 mars à Montréal, au Musée des Beaux Arts, sous les auspices du Montreal Camera Club Inc. M. Driscol est bien connu dans le monde des photographes, au Canada et à l'étranger. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Socitety of America.

Montreal-Matin, Que.
February 16, 1965

Salon de la photographie

Québec. — M. George A. Driscoll, directeur de la section photo-couleur à l'Office du film du Québec, sera l'un des membres du jury au XXIIIe Salon international de la photographie, qui se tiendra à Montréal, les 2 et 3 mars, au Musée des Beaux-Arts, sous les auspices du Montreal Camera Club Inc.

M. Driscoll est bien connu dans le monde des photographes au Canada et à l'étranger. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Society of America.

Grand'Mere Le Courrier
de Laviolette, Qué.
February 25, 1965

Membre du jury au 23e Salon International de Photographie

QUEBEC — M. George A. Driscoll, directeur de la Section Photo-Couleur à l'Office du film du Québec, sera l'un des membres du jury au 23e Salon international de photographie, qui se tiendra les 2 et 3 mars à Montréal, au Musée des Beaux Arts, sous les auspices du Montreal Camera Club Inc. M. Driscoll est bien connu dans le monde des photographes, au Canada et à l'étranger. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Society of America.

La Presse, Montréal, Qué.
February 18, 1965

23e Salon international de photographie

M. George A. Driscoll, directeur de la Section photo-couleur à l'Office du film du Québec, sera l'un des membres du jury au 23e Salon international de photographie, qui se tiendra les 2 et 3 mars à Montréal, au Musée des Beaux Arts, sous les auspices du Montreal Camera Club Inc. M. Driscoll est bien connu dans le monde des photographes, au Canada et à l'étranger. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Society of America.

Montreal Gazette, Que.
February 27, 1965

Photo Exhibit

The Montreal Camera Club today announced the 23rd International Salon of Photography will be on exhibit March 3-28 at the Montreal Museum of Fine Arts. The salon features 3,200 photographs.

Joliette L'Etoile du Nord
Joliette, Que.
(Weekly. Circ. 6,280)

Wednesday, February 24, 1965

2e Salon de photographie

M. Georges A. Driscoll, directeur de la Section Photo-Couleur à l'Office du film du Québec, sera l'un des membres du jury au 23e Salon international de photographie, qui se tiendra les 2 et 3 mars à Montréal, au Musée des Beaux-Arts, sous les auspices du Montréal Camera Club Inc. M. Driscoll est bien connu dans le monde des photographes, au Canada et à l'étrager. Il est membre associé de la Royal Photographic Society of Great Britain et de la Photographic Society of America.

Photo Age
Montreal, Que.
(Con-Mag. 9 issues per year)
1965 - April 1965

ISSUE DELAYED BY PUBLISHER.

P-13-M



camera clubs

REX FROST

CANADIANS DO WELL IN MONTREAL SALONS

Names of 49 Canadians appear in the International Salon catalogue listings of acceptances of black-and-white and color prints, nature and pictorial color slides at Montreal CC's show at the Museum of Fine Arts, mid March. Better than par for the course, that is.

Philip Freed of Winnipeg earned the maximum four acceptances. Francis Boyle of Chatham CC., Wallace Galloway, Edmonton, Alta., Arthur Ryan, Hamilton CC, scored three in the monochrome print division. Two Montrealers, Art Barsky and Micheline Tanguay, each were listed for an hon. mention and one acceptance.

In the Pictorial Colorslide exhibition, top performers were John Gardiner, Toronto, with four acceptances; Bob Williams, Halifax with four, including an hon. mention. Lenore Mackie, Toronto, Beatrice Petersen, Niagara Falls, and H.R. Willmot, Point Claire, Que., were in for threes. Janine G. Healey, Welland, took a medal for originality, plus one acceptance.

In the Nature Colorslide division, Robert N. Smith, Seebe, Alta. majored with four in the show; Gertrude Mindel, Toronto, scored three including a medal for

(*Continued on page 30*)

La Presse, Montréal, Qué.
March 4, 1965

471

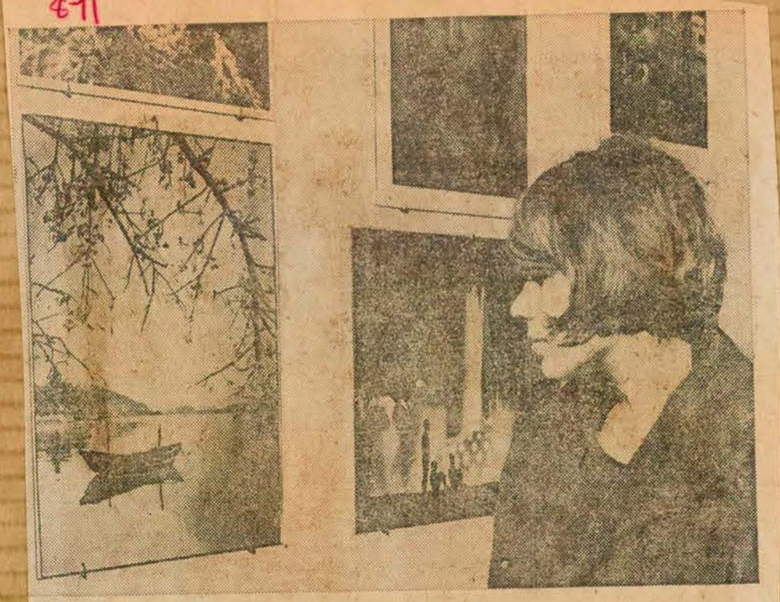


photo LA PRESSE

Salon de photographie

Quelques-unes des photos exposées au 23e Salon international de photographie, tenu au cours des deux derniers jours au Musée des Beaux-Arts de Montréal, sous les auspices du Montreal Camera Club.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday, March 6, 1965

CAMERA

H-13-M

by Fred Bruemmer

For some reason, completely obscure to me, Hong Kong photographers revel in fog and goldfish. I think there must be a school of fog photographers and another that specializes in goldfish.

Whenever I see a set of 'salon' prints, there are invariably some 'fog submissions' from Hong Kong amongst the lot. Marvellous pictures, too.

Mountains wreathed in fog: fishermen in fog; junks in fog; in short anything that can possibly be photographed in fog, is photographed in fog. Except goldfish, that is, they are photographed in beautifully rotund bowls with no fog anywhere near them.

While I am a bit tired of seeing Hong Kong fog pictures, I still admire them for their technical perfection and their superlative evocation of mood. These pictures have a weird dream-like quality. I am thinking in particular of a picture I saw recently of a fisherman in his sampan on a dead calm sea, shrouded in fog. That boat seemed to float from nowhere to nowhere, ghostly and grey. It's the sort of picture that lingers in the mind and if you have ever tried this sort of thing, you will know how difficult it is to achieve.

Now there are, of course, fogs and fogs. The real London peasoup variety is perfectly useless to fog photographers. It's just too murky.

What you want is a light fog, somehting that will give you reasonably clear visibility for at least 30 yards or a bit more. Then you need something, your theme and center, in the foreground, let's say boats on a river, a building, a lamp post, anything that will make an interesting picture. Everything else should be obliterated by the fog, so it will not detract from your main area of interest.

Leafless trees make another excellent subject, especially when they grow in a row, as along a road. The first ones, those closest to the camera will be quite distinct, while in the distance they gradually merge into the fog.

When printing such a picture, it is a bit disconcerting to find it rather grey in grey, an appearance that is hightened in the darkroom under the safelights. Don't try to bring out details which are only faintly discernible in the fog. Only your foreground and your subject in the foreground matters.

It must come out well, the rest can be gradually swallowed up by the fog, to create that eerie feeling of suspension in space and time, that some of those Hong Kong fog experts can so beautifully convey.

❖ ❖ ❖

The 23rd Montreal International Salon of Photography, presented by the Montreal Camera Club, is on view at the Museum of Fine Arts until March 28.

The exhibitions of color and nature slides are projected for the public, free of charge, on March 10 at 6.30 (English commentary) and 8.30 p.m. (French commentary), on March 16 at 8.00 p.m. (English commentary), and on March 17 at 6.30 (French commentary) and 8.30 p.m. (English commentary).

This year's salon has attracted approximately 800 entries from all parts of the world. As in previous years, the salon will be a major photographic event of the season in Montreal.

Montreal-Matin, Que.
March 1, 1965

871

SALON DE LA PHOTO

Le 23e Salon international de photographie, présenté par le Montreal Camera Club, exposera à la vue du public 3,200 photos venant de toutes les parties du monde et soumises par 800 amateurs.

Ce salon se tiendra du 3 au 28 mars, au Musée des Beaux Arts de Montréal.

La projection des diapositives avec commentaires se fera: à 6 h. 30 (anglais) et 8 h. 30 (français) le 10 mars; à 8 h. (anglais) le 16 mars; à 6 h. 30 (français) et 8 h. 30 (anglais) le 17 mars. Entrée libre.

Metro Express
Montreal, Que.
March 3, 1965

871

● **C'est en plein le temps de visiter le** 23e Salon international de photographie, **présenté par le** Montréal Camera Club, **jusqu'au 28, au** Musée des Beaux Arts de Montréal.

Cette année 3,200 photos **venant de** toutes les parties du monde, **ont été soumises par** 800 amateurs. **Ce Salon est l'événement de la saison à Montréal.**

Montreal Star, Que.
March 6, 1965

Photography Exhibit

871

THE 23rd Montreal International Salon of Photography, presented by the Montreal Camera Club, will be on view at the Museum of Fine Arts until March 28.

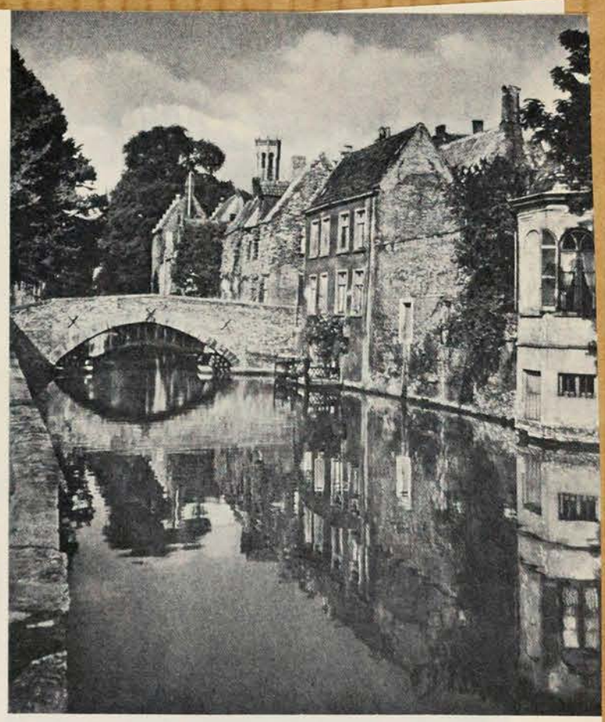
The Exhibitions of Color and Nature Slides will be projected for the public, free of charge, on March 10, at 6.30 (English commentary) and 8.30 p.m. (French commentary); on March 16 at 8.00 p.m. (English), and on March 17 at 6.30 (French) and 8.30 p.m. (English).

This year's Salon has attracted approximately 800 entries from many overseas countries as well as from all parts of the United States and Canada.

Photo Age
Montreal, Que.
(Con-Mag. 9 issues per year)

1965 - May 1965

23rd ANNUAL INTERNATIONAL SALON



The Montreal Camera Club held its 23rd Annual International Salon of Photography at the Montreal Museum of Fine Arts throughout the month of March.

In the pictorial division 576 prints were submitted, from which the judges selected 169 to hang on the gallery walls. Three evenings of slide projections were held, seen by more than 1200 people. There were 313 pictorial color slides and 269 nature color slides selected by the judging panels from a total entry of 2,673, all 35 mm. A total of 3,249 photographs were received, the largest entry to date. This year was the 14th for the color and 7th for the nature exhibitions.

Sixty-eight prints in color were submitted , of which 20 were exhibited. There was an increase in the number of

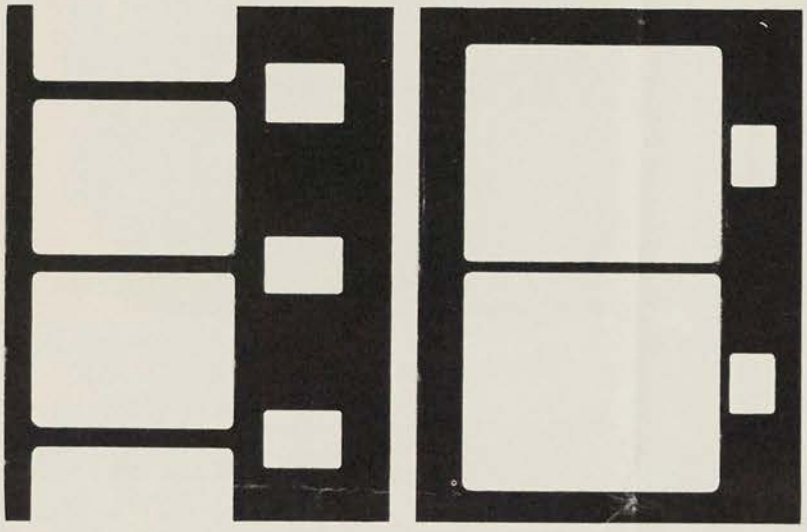


Letter from the Publisher . . .

THE PRINCIPLE OF SUPER 8

Kodak's introduction of Super 8 at the IPEX show in New York was without a doubt the most significant innovation, affecting as it will the whole of the home movie market, as well as its potential in the commercial field.

Many people have wondered why Kodak, having pioneered 8mm. about thirty years ago, decided to spend so much money to develop a system which seems to be only slightly different from the established one. Basically the alterations are as follows: (1) enlarged picture area, (2) smaller perforations, (3) improved film transport, and (4) new sound track location.



Contrast in image sizes are shown in above illustration of the old and new film formats. The Super 8 on the right would be 211 mils wide by 158 mils high against 172 x 129 for the old format.

The new perforations are all - 8mm. Since originally 8mm was a "by-product" of 16mm, the perforations were suitable for 16mm, and far larger than necessary for 8mm. Exhaustive tests by Kodak in Rochester showed that a perforation only half as wide is perfectly satisfactory, provided that the height of the perforation is not reduced. Furthermore, the position of the perforation has been moved to the middle of the frame, thereby improving splices, which will no longer cut through the perforations.

With the smaller perforation, there is much greater area available for printing the picture, and the effective area of the frame will be nearly 50% greater than before. This means that definition is bound to be much better, and also makes it possible to get more light through the projector aperture. This has always been a problem in 8mm.

Another distinct advantage of the new format is in running through the projector. The stripe sound track on the opposite side of the perforations, and a balancing stripe right beside them, will make it more likely that the film will lie flat in the gate. In the present system, it is only possible to clamp the film efficiently at the side of the perforations, while the other side runs free. This sometimes results in a slight bowing of the film which, when projected with some of the wide aperture lenses, produces a picture on the screen which is not in focus at the centre and edges at the same time.

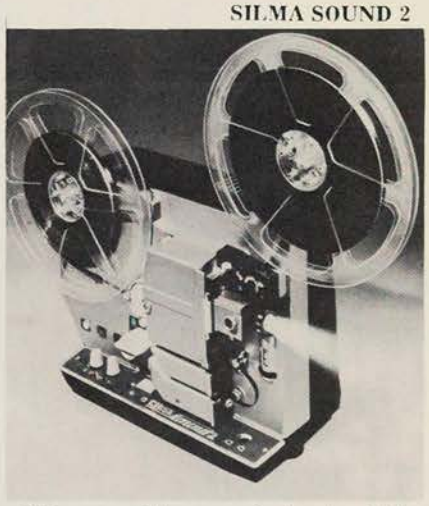
Adapting the magnetic sound stripe to 8mm. should make sound in 8mm. a much more popular feature than it has been heretofore. The system is not an expansive one, and should be a very attractive feature for amateur movie makers.

From all of this it can readily be seen that the improvements of the new film format are real, not just gimmicks. There is no question that Super 8mm will prove to be more versatile, and also find its place in commercial fields.

Next month we shall give you a complete review of the new products on display at the Ipex show, both in still and motion picture photography.

NEW PRODUCTS

SILMA SOUND 2



This new Silma projector is of the magnetic sound type, with automatic film threading, and 15 - 25 mm zoom lens.

Other features are variable voltage 110/240 volts. Pre-heated 12 volt 100 watt quartz-iodine lamp. Adjustable drive synchronous motor with built-in strobe for setting 18 & 24 f.p.s. Two separate motors for cooling and drive. Automatic threading of stripe films as far as the sound head. Separate film track avoiding sound head for silent films. 800 ft. spool capacity. Fully transistorized printed circuit amplifier. Dual input for microphone and phono. Forward and reverse projection. Digital counter for sequence identification, superimposing on to track by means of microphone. Separate volume control, maximum output 4 watts. Built-in speaker and tone control. Carrying case with built-in 8-inch speaker available as an accessory. Retail price will be under $300.00. Canadian distributor is Canadian Magnetic Lamnatrack.

CANON PELLIX



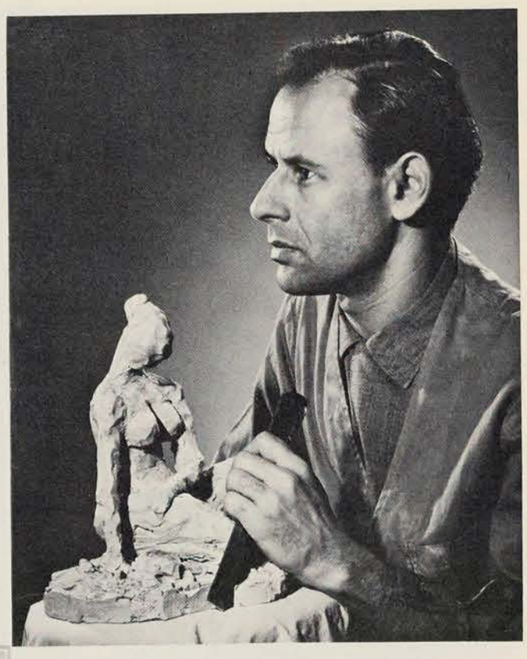
A new single-lens reflex has just been announced by Canon which features the "Canon Pellicle Mirror" — a fixed transparent mirror serving as an image-splitter — and a unique through-the-lens system of exposure computation on the film plane.

The new mirror system replaces the instant return mirror normally found in single-lens reflexes. This stationary pellicle mirror transmits light through its focal plane shutter---of metal---and reflects it simultaneously to a behind-the-lens CdS meter. The camera will accept the Canon FX and FP lenses and a specially designed wide-angle lens.

Photo Age
Montreal, Que.
(Con-Mag. 9 issues per year)

1965 - May 1965

X 12-M







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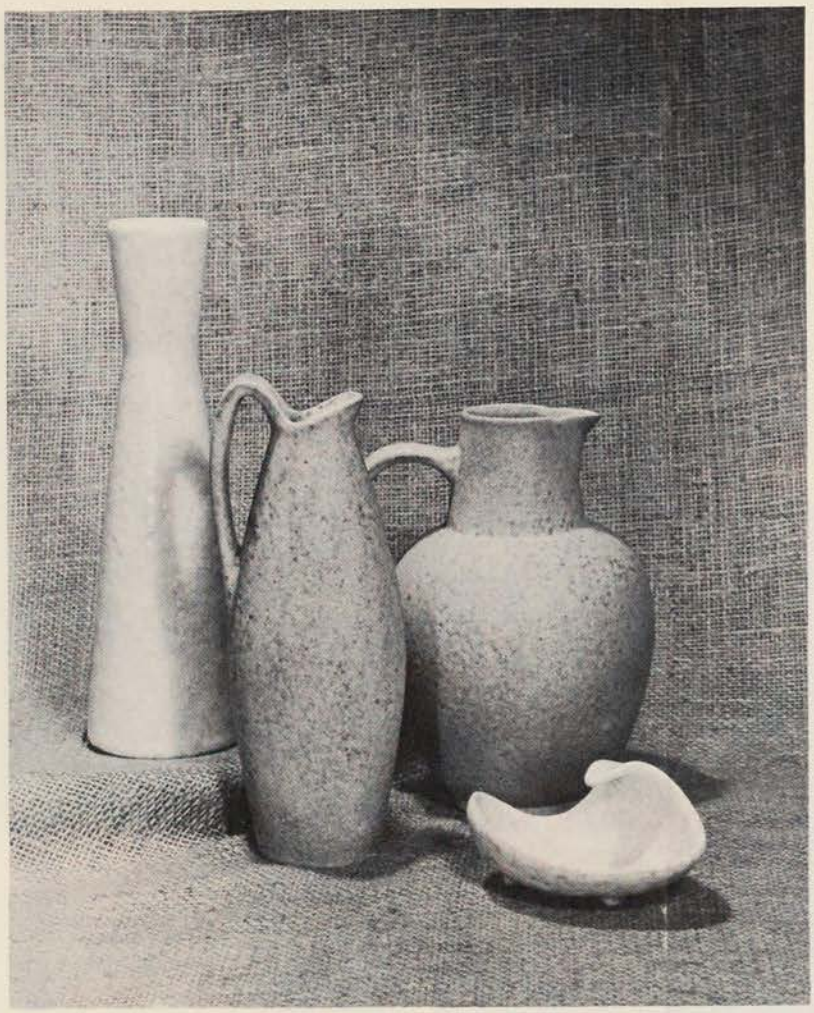



color prints and their quality, which was taken as evidence of the growing popularity of this medium.

Raymond and Blossom Caron, both Fellows of the Photographic Society of America under whose rules the exhibition was conducted, served on the judging panels, thus demonstrating their continued interest in photography and this exhibition in particular, which they were responsible for founding some 24 years ago. Out-of-town judges included William and Marjorie Barrett of Adams, Massachusetts, Mrs. Mary Ferguson and Mrs. Mildred Morgan of Toronto, and Mr. George Driscoll of Quebec City.

Thirteen medals were awarded, four by the PSA and nine by the Montreal Camera Club. This was the first issue of the Club's beautiful colored enamel medal based on the Club's emblem. Work was exhibited by photographers from sixteen different countries.

Photo Age
Montreal, Que.
(Con-Mag. 9 issues per year)

1965 - May 1965

X 12-M-







Le Petit Journ., Montreal, P.Q.
March 7, 1965

Sensation dans l'art photographique

On voit même les détails cachés par les objets du premier plan!

Cette nouvelle découverte est trop récente pour qu'on puisse en voir quelque résultat au 23e Salon international de Photographie, que présente jusqu'au 28 de ce mois, au Musée des Beaux-Arts de Montréal, le Montreal Camera Club. Nous donnons ici en primeur des détails sur cette invention qui révolutionnera sans doute l'art magnifique de la photographie.

Grâce à la lumière cohérente du "laser" (c'est une nouvelle espèce de rayons dont on a parlé quand il a été question des "rayons de la mort"), des chercheurs américains ont pu obtenir des photos présentant un tel effet de relief qu'il est possible, en se déplaçant devant elles, de regarder derrière les objets du premier plan. L'expérience a été réalisée à l'Université du Michigan et refaite à l'Institut d'optique, à Paris.

A l'aide d'un système optique, les chercheurs ont divisé en deux le faisceau de lumière produit par un "laser" à gaz. Une plaque de photographie était disposée sans objectif face aux objets. L'un des faisceaux les éclairait, tandis que l'autre allait directement frapper la plaque. L'enregistrement obtenu ainsi forme un hologramme, c'est-à-dire une sorte de grille très fine ressemblant à tout sauf aux objets qu'elle est censée représenter.

Pourtant, cet étrange enregistrement contient toutes les informations nécessaires pour reconstituer l'image. De fait, lorsque l'on place cet hologramme monté sur une plaque transparente dans le faisceau d'un trajet "laser", l'image des objets se reconstitue dans l'espace avec ces étranges propriétés de relief.

Les détails cachés — En déplaçant la tête, on peut voir les détails cachés par les objets du premier plan tout comme si on était devant une glace. L'oeil doit s'accommoder, selon qu'il regarde les objets du premier plan ou plus lointains.

Si l'on déchire l'hologramme qui permet de reconstituer cette image, chaque morceau placé dans un faisceau "laser" permettra de reconstituer toute l'image. Enfin, il est possible d'enregistrer sur la même plaque photographique plusieurs hologrammes superposés. En faisant varier l'ombre du rayon "laser" que l'on projette sur l'hologramme, on voit se former une image ou l'autre, sans la moindre confusion entre elles.

Les couleurs — La lumière du "laser" étant composée d'une seule couleur, l'image obtenue est évidemment monochrome, mais déjà les chercheurs américains espèrent pouvoir reconstituer les couleurs en superposant avec la même plaque des hologrammes de l'objet pris avec les trois couleurs fondamentales.

Comment une telle expérience est-elle possible? La plaque photographique a dû enregistrer l'image d'objets qui se trouvent cachés par des corps opaques. En dépit des apparences, c'est exactement ce qui s'est passé et cela ne constitue pas un tour de prestidigitation, mais la simple application des lois de l'optique.

Lorsqu'un objet diffuse un faisceau lumineux portant son image, les différents rayons lumineux se mêlent au sein du faisceau, tandis que celui-ci progresse en s'élargissant.

Comme l'oeil humain! — Ce mélange des ondes lumineuses au sein du faisceau a pour conséquence qu'on trouve en chacun de ses points des informations sur l'ensemble de l'objet, alors même que celui-ci aurait été ensuite occulté par un corps opaque. Pourquoi, dans ces conditions, ne peut-on voir un objet caché par un autre? Simplement parce que l'oeil humain, comme tous les appareils photographiques à ce jour, n'enregistre que la moitié des information contenues dans un faisceau lumineux. Les récepteurs sont tous sensibles à l'intensité lumineuse, mais jamais à la phase de l'onde.

La lumière très particulière du "laser" permet d'enregistrer cette phase grâce au phénomène d'interférences qui se produit lorsque les deux faisceaux se superposent sur la plaque photographique. Ainsi l'hologramme "voit" plus de choses que l'oeil.

Il ne semble pas que cette technique, pour l'instant du moins, puisse être couramment utilisée en photographie. Elle restera vraisemblablement réservée aux spécialistes.

On pourra ainsi faire des observations en relief, effectuer des hologrammes avec toutes sortes d'ondes et ensuite les regarder à la lumière. Il pourrait être ainsi possible de visualiser des phénomènes enregistrés par des ondes non lumineuses ou d'effectuer des agrandissements photographiques.

La Presse, Montréal, Qué.
March 10, 1965

LA PRESSE, MONTRÉAL

AU JOU

Hier

A la Place des Arts, concert de l'Orchestre Symphonique de Montréal: voir le compte rendu de Jean Vallerand.

AUJOURD'HUI

AU Musée des Beaux-Arts, à 6 h. 30 (commentaires en anglais) et à 8 h. 30 (en français), projection de diapositives en couleurs organisée par le Montreal Camera Club, dans le cadre du 23e Salon international de Photographie.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Tuesday, March 16, 1965

AUJOURD'HUI

AU Musée des Beaux-Arts (salle des conférences), à 8 h., projection de diapositives en couleurs organisée par le Montreal Camera Club.

Westmount Examiner
Montreal, Que.
(Weekly. Circ. 2,710)

Friday, March 19, 1965

Photo Salon now open at Museum

The 23rd Montreal International Salon of Photography presented by the Montreal Camera Club, is on view at the Museum of Fine Arts until March 28.

Included among the members of the judging panels of the Color Slide and Print Divisions of the Salon were Mr. and Mrs. Raymond Caron of Sunnyside avenue, Westmount.

The Salon has attracted approximately 800 entries from all parts of the world.

Montrealer Nachrichten
27/3/65

Foto-Ausstellung in Montreal

Im Museum of Fine Arts, 1379 Sherbrooke West, Montreal

MONTREAL. — Der Montrealer Fotoclub eröffnet seine jährliche Fotoschau. Drei Gruppen von Preisrichtern befaßten sich mit tausenden Einsendungen und zeigen das Ergebnis ihrer Wahl noch bis einschließlich Sonntag dieser Woche, dem 28. März. Unter ersten Namen von Berufslichtbildnern findet man vereinzelt auch hervorragende Liebhaber.

Unter den beteiligten Nationen fällt auch dieses Jahr wieder die Kronkolonie Hongkong ins Gewicht; die beiden fürwahr malerischen Länder Österreich und die Schweiz dagegen fehlen, Deutschland ist gut vertreten, die USA überwiegen.

Die künstlerischen und technischen Anforderungen der Richter waren hoch; der Besucher wird sich manchem ihrer Urteile nicht unterwerfen und lieber eigene Entdeckungen von unerkannter Schönheit machen. Ein Katalog für nur 25 cents informiert genauestens. Kein echter Fotomann, der sich diese Schau entgehen läßt! Dank gebührt dem Montrealer Camera Club, der im vergangenen Jahr auch den Internationalen Fotokongreß in unsere Stadt dirigiert hatte, und seinem Präsidenten H. R. Willmott.

In den Anzeigen auf dieser Seite stellen sich deutschcanadische oder solche Fotogeschäfte und -Ateliers vor, die deutschsprachige Fachleute beschäftigen. Zum Beginn der Fotosaison empfehlen die „Nachrichten" diese Fotoberater und Künstler des Lichts auf das Herzlichste.

Montreal Star
3/13/65

The A

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.
Images of the Saints, to April 4.
23rd Montreal International Salon of Photography, to March 28.
Stable Gallery, Dimension 2½, Mar. 14-April 22.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Wednesday, March 17, 1965

LES ARTS

Au Musée des Beaux-Arts ce soir: projections de diapositives en couleurs organisées par le Montreal Camera Club (à 6 h. 30 avec commentaires français, à 8 h. 30 avec commentaires anglais).

Prêts
Loans

1964 - 1965

PRÊTS - LOANS

REPPEN

TIEPOLO

WATSON

HOGARTH

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
London Evening Free Press
London, Ont.
(Daily. Circ. 42,000)
Saturday September 5 1964
Pict: Watson

LOOKING AT ART

5-13-M

Western Fair Exhibit Pays Tribute To Landscape Artist Homer Watson

By Lenore Crawford

IN AN AGE when certain Canadian painters feel they no longer belong to the mainstream of this country's "new" art it is thought-provoking to read about an artist who died in 1936, at 80 years of age, feeling he was a foreigner in his own Canada.



PORTRAIT OF HOMER WATSON
- - - painted by James Kerr Lawson in 1888

The Western Fair, beginning Sept. 11, in the Art Building, will pay tribute to this man as one of the great contributors to Canadian landscape art and portrayer of his own Ontario. Homer Watson was born in the Village of Doon 109 years ago, when log buildings still existed in number and a woollen mill, operated by Watson's father, was important to the area. As a child he began to draw pictures of Doon and although he visited England several times, was acquainted with the Hudson River area of New York and went to Paris, he continued to find at Doon subject for drawings and paintings until his death.

The exhibition, arranged by Dr. Clare Bice, curator of the London Public Art Museum, is to present a survey of Watson's painting career from the time he exhibited in an Ontario Society of Artists show up to 1920. Valued at approximately $60,000, the exhibit will include 10 large canvases and four sketches, loaned by the National Gallery, Montreal Museum of Fine Arts, public galleries of Edmonton, Hamilton, Toronto and London; Doon School of Art and the Glenhyrst Art Centre in Brantford.

Among the large canvases will be "In the Laurentides" from the National Gallery and "Coming Storm in the Adirondacks" from Montreal.

A painting which will NOT be seen is "The Flood Gate," which is commonly considered Watson's greatest. Thereby hangs a very pertinent note concerning Homer Watson, for he resented bitterly any intimation that he imitated Constable, except in "The Flood Gate," which he said he did deliberately after being called a follower of Constable.

"I thought 'let 'em have it', for I felt in my heart I need follow no man," he wrote to another artist, Arthur Lismer, in 1930.

"What similarity one sees to others in my work is the outgrowth of a set of conditions. My environment was to a certain extent the same, hence coincidence; for my love has always been where cultivation went on to furnish a living to men who came out of the pioneer stage to a more refined rural life, where people were growing into what Canada will be more and more."

* * *

HE RECALLED in his letter a visit by Oscar Wilde to Doon in the 1880s, after Wilde had seen Watson's work in Toronto while on a lecture tour. Wilde wrote he had found a "Canadian Constable" and he commissioned a painting and introduced Watson to Whistler. Watson, in turn, bought Whistler's etching table which still stands in the Canadian artist's former studio in the Doon School of Art.

The letter to Lismer reveals much about Watson's development as an artist. "I grew from . . . early drawings into trying to color them; and so this went along into the pictorial idea. I may say I was then in a state of ecstasy almost all of the time over nature effects and I have never lost this love of nature. I never thought of color; my love preferred to take the form of structure and design, a mood of nature to be lived on canvas, in fact some story of the elements. Mostly gray days and stormy weather affected me, so much so that when Oscar Wilde visited us he wrote asking me to paint him something of what father used to call 'greet wat weather'."

And he has thought-provoking statements about being a Canadian painter.

"Of course, I never thought about Canadian art. Myself being so much Canadian, why should I think of trying to be Canadian? All the talk of Canadianism seems to be foolish. Things form naturally, not by forcing. My idea is there is nothing new under the sun excepting personality . . . I was born amid the hardwood trees and noted the beech, oak and elm, as native as a jack pine. And the trees mentioned are not as those of England. There is a difference which I hope anyone with a disarming mind will see."



The Old Mill, painted by Homer Watson in 1886

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

Galt Evening Reporter
Galt, Ont.
(Daily. Circ 12,190)

Saturday September 5 1964

Tribute Late H. Watson, Doon Artist, London Fair

Tribute to the late Homer Watson, of Doon, will be paid at the Western Fair in London beginning September 11 in the Art Building. The late Mr Watson, born in the Village of Doon 109 years ago and who died in 1936 at the age of 80, was one of the great contributors to the Canadian landscape art and portrayer of his own Ontario.

As a child Mr. Watson began to draw pictures of Doon and although he visited England several times, was acquainted with the Hudson River area of New York and went to Paris, he continued to find at Doon subjects for drawings and paintings until his death.

The exhibition, arranged by Dr. Clare Bice, curator of the London Public Art Museum, is to present a survey of Watson's painting career from the time he exhibited in an Ontario Society of Artists show up to 1920. Valued at approximately $60,000, the exhibit will include 10 large canvases and four sketches, loaned by the National Gallery, Montreal Museum of Fine Arts, public galleries of Edmonton, Hamilton, Toronto and London, Doon School of Art and the Glenhyrst Art Centre in Brantford.

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

Montreal Metro Express
Montreal, Que.
(Daily)

Monday October 5 1964

De Montréal à Vancouver, un tableau voyage

L'UN DES PLUS BEAUX TABLEAUX DU MUSEE DES BEAUX-ARTS DE MONTREAL a été prêté à la galerie d'art de Vancouver où il a pris place comme le "chef-d'oeuvre du mois".

Ce tableau, qui représente "Apelles peignant le portrait de Campaspe", est de Giovanni Battista Tiepolo (1696-1770). C'est une huile sur toile mesurant 22 1/2 sur 28 3/4. Elle fut léguée au Musée en 1945 par Mlle Adaline Van Horne.

Tiepolo, peintre d'une facilité exceptionnelle, fut le plus grand décorateur en Europe au XVIIIe siècle. Quoiqu'influencé par Véronèse et Piazzetta, il eut vite fait de développer un style personnel.

"Apelles peignant le portrait de Campaspe" fut peint vers 1728 ou 1730. Le sujet du tableau a été puisé dans les écrits de Pline. Apelles, peintre insigne de la Grèce antique, est devenu amoureux de Campaspe, la favorite d'Alexandre le Grand, en faisant son portrait; et Alexandre, que l'on voit devant, à gauche, a cédé Campaspe au grand maître.

On est généralement d'avis que dans la toile du musée de Montréal, Tiepolo s'est pris lui-même pour modèle dans le rôle d'Apelles et que sa femme, qui était la soeur d'un autre peintre vénitien, Francesco Guardi (1713-1793), posa pour Campaspe. Leur serviteur noir, Ali, regarde travailler l'artiste.

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

Quebec L'Evenement
Quebec, P.Q.
Daily. Morn. Circ. 11,340)

Thursday October 8 1964

Le "chef-d'oeuvre du mois" à Vancouver

L'un des plus beaux tableaux du Musée des Beaux-Arts de Montréal a été prêté à la galerie d'art de Vancouver où il a pris place comme le "chef-d'oeuvre du mois".

Ce tableau, qui représente "Apelles peignant le portrait de Campaspe", est de Giovanni Battista Tiepolo (1696-1770). C'est une huile sur toile mesurant 22½ sur 28¾ pouces. Elle fut léguée au Musée en 1945 par Mlle Adaline Van Horne.

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Dans une seconde version du même sujet, maintenant au musée du Louvre, et datant de 10 à 15 ans plus tard, Tiepolo prit encore comme modèle sa femme Cecilia, devenue plus lourde et plus âgée. Mais il ne s'est pas choisi lui-même pour le rôle d'Apelles cette fois.

L'arrière-plan de la toile du musée de Montréal montre un coin de l'atelier du peintre, dont la statue d'un géant qui devait servir à la composition du "Jugement de Salomon" (Palais de l'Archevêché, Udine). La toile qui est derrière l'artiste représente Moïse et le serpent d'airain" (Ambrosiana, Milan).

La galerie d'art de Vancouver a reproduit un détail du tableau en page couverture de son bulletin de septembre, notant que l'oeuvre de Tiepolo place cette exposition mensuelle "sous de très favorables auspices". L'an dernier, le musée de Montréal a participé deux fois à cette série.

Cette année cependant, la plupart des chefs-d'oeuvre doivent être empruntés à des collections des Etats-Unis.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Vancouver Kerrisdale Courier
Vancouver, B.C.
(Weekly) Pict. Tiepolo
T... day September 3 1964

Major Tiepolo Canvas on View at Art Gallery

5-13-M

Vancouver Art Gallery has announced that the Masterpiece of the Month for September is an important painting by Giovanni Battista Tiepolo, (1696-1770), in which the artist himself and his wife are among the figures portrayed. Entitled "Apelles Painting the Portrait of Campaspe", the work will be shown from September 1 to October 4, on loan from the Montreal Museum of Fine Arts.

The picture illustrates a story taken from Pliny's account of the life of Alexander the Great: Apelles, the famous painter of ancient Greece, fell in love with Alexander's favorite, Campaspe, while painting her portrait. A happy ending resulted when the great commander magnanimously ceded her to the artist.

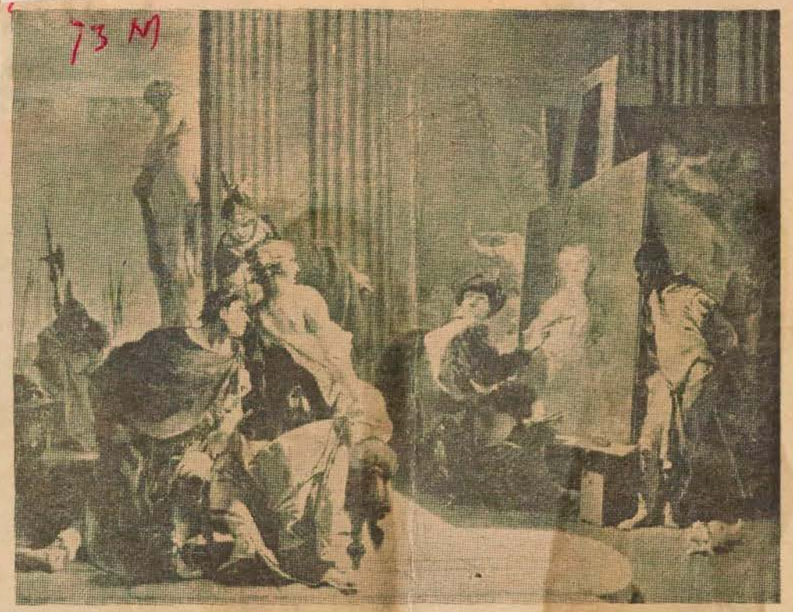
The painting was bequeathed to the Montreal Museum in 1945 from the famous Van Horne collection.

Commenting on September's Masterpiece, Director Richard B. Simmins said: "This is one of the most important works in the Montreal Museum of Fine Arts collection, and we are very pleased to open this season with it. The high quality of this canvas indicates the standard we intend to maintain in this rewarding and popular Masterpiece of the Month program throughout the 1964-65 series.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Ottawa Citizen
Ottawa, Ont.
(Daily. Circ. 76,390) Pict. Tiepolo
Saturday September 12 1964

73 M



—Reproduction Courtesy Montreal Museum

Montreal lends Tiepolo to Vancouver Gallery

Tiepolo's early painting "Apelles Painting a Portrait", one of the best-known works in the Montreal Museum of Fine Arts, has been loaned to the Vancouver Art Gallery to be displayed as the "Masterpiece of the Month". It will be followed by Claude Lorrain's masterpiece, "Sea Port of Ostia." The Tiepolo painting is more solidly painted than his later works. But unlike most paintings of the preceding century, the forms are loosened, lighter, with a graceful touch of the new Rococo style.

MASTERPIECE OF THE MONTH at the Vancouver Art Gallery is Tiepolo (1696-1770) painting loaned by the Montreal Museum of Fine Arts, "Apelles Painting the Portrait of Campaspe". Last year, two other works from the Montreal Museum's collection were loaned for the Vancouver series.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

New Westminster Pict. Tiepolo
Columbian, B.C.
September 1, 1964

AT VANCOUVER ART GALLERY

871

One-man show for Harold Town

The Vancouver Art Gallery has announced its forthcoming fall and early winter program. Among the highlights are a Harold Town one-man show, Canada's first survey of The Nude In Art, and the world-famous travelling exhibition, Tutankhamun Treasures.

Again this season the Masterpiece of the Month series will attract visitors to view a single major work of art on loan from collections across North America. First in the 1964-1965 season, from September 1 to October 4, is Apelles Painting the Portrait of Campaspe by Giovanni Battista Tiepolo (1696-1770), one of the greatest paintings in the Montreal Museum of Fine Arts. Tiepolo is one of the great Venetian masters, and the leading decorative painter of eighteenth-century Europe; this outstanding example includes a self-portrait of the artist posing as Apelles, the famed painter of ancient Greece.

October's masterpiece will be an important canvas from the Allen Memorial Art Museum of Oberlin College (Oberlin, Ohio), Sea Port of Ostia by Claude Lorrain (1600-1682), the French master so influential in the development of seventeenth-century Italian painting.

First feature in the temporary exhibition program is American Impressionists: Two Generations, September 3-20, a selection from American museums illustrating the influence of French impressionists on American painting both around the turn of the century and in the "abstract impressionism" of recent years. The show, which is being circulated in Canada by the National Gallery, will include works by Mary Cassatt (1845-1926), John Singer Sargent (1856-1925) and many others.

Flights of Fancy is the imaginative title of an exhibition of aerial prints from the Metropolitan Museum of Art, New York, also to be shown September 3-20. Forty-three prints, many hand-colored, will range through the subject of air travel from the early balloons of the late eighteenth century to the first heavier-than-air flying machines.

The invention and skill of children all over the province will be exhibited in the Children's Gallery September 19-October 4, in a selection from the annual summer classes of Painting in the Parks.

The 16th Annual Contemporary Exhibition and Sale September 25-October 4, organized by the Women's Auxiliary to the Gallery, will offer a highest quality selection of contemporary Canadian paintings, prints and drawings at reasonable prices to collectors new and old. To encourage artists to send only their best work, a special prize has been offered for an outstanding work in the sale — return tickets for two on a Canadian Pacific Airlines flight to Mexico.

For those who prefer to change the works on their walls from month to month, the women's auxiliary will once more offer the picture loan. A preview of these modern Canadian works of art which can be rented monthly at a nominal fee will be shown at the gallery October 5-7.

Recent paintings by Harold Town, October 9-November 1, will bring to Vancouver for the first time a representative look at the current production of one of Canada's most outspoken and controversial artists. The artist himself will design the catalogue for this outstanding exhibition.

An important contribution to the growing body of studies in Canadian art history will be made with the first retrospective exhibition of J. M. Barnsley (1861-1929) from October 9 to November 1. Barnsley is an interesting but little-known Canadian painter whose marines capture directly the atmosphere of the sea. The documentary catalogue will record the exciting story of rediscovery of the man and his work by original research; the exhibition will travel after its showing here to Regina, London, Hamilton, Montreal and Charlottetown.

The Nude In Art: Ideal, Erotic, Ritual (November 3-29) is the full title of the first survey of this theme by a Canadian art museum. Over 100 works drawn from public and private collections across North America will demonstrate the consistency of interest and variety of treatment of the nude from primitive sculpture, through Renaissance bronzes to pieces by Rodin, Maillol and Lachaise, prints by Durer, Mantegna and Munch, paintings by Boucher, Degas, Matisse, Picasso and the entire range of artists past and present who have been concerned with the nude human figure.

Museum's Tiepolo Masterpiece On Loan To Vancouver Gallery

GAZETTE
DEC 5
1964

One of the greatest paintings in the Montreal Museum of Fine Arts' permanent collection has been loaned to the Vancouver Art Gallery to be shown as the "Masterpiece of the Month."

The painting is "Apelles Painting the Portrait of Campaspe" by Giovanni Battista Tiepolo (1696-1770). It is an oil on canvas measuring 22½ inches by 28¾ inches and was bequeathed to the museum in 1945 by Adaline Van Horne.

Tiepolo, an astonishingly facile painter, was the leading decorative artist of 18th Century Europe. Although influenced by Veronese and Piazzetta, he rapidly developed his own individual style.

"Apelles Painting the Portrait of Campaspe" was executed about 1728-1730. The story on which it is based was taken from the writings of Pliny. Apelles, the famous painter of ancient Greece, fell in love with Campaspe, the favorite of Alexandre the Great, as he painted her; Alexander, seen in the left foreground, ceded Campaspe to the great master.

It is generally agreed that in the Montreal museum's painting, Tiepolo painted himself as Apelles and that his wife, the sister of another famous Venetian painter, Francesco Guardi (1712-1793), served as model for Campaspe. The Negro in the picture is their servant, Ali.

In a second treatment of the same subject, now in the Louvre of Paris, and dated some 10 to 15 years later, Tiepolo again used his wife Cecilia — now fleshier and slightly aging — as the model for Campaspe. However, he appears to have chosen not to play Apelles again himself.

The background of the Montreal museum's painting offers a glimpse into Tiepolo's studio, including the statue of a giant which was used in composing the Judgment of Solomon (Archbishop's Palace, Udine) and the canvas behind the artist, Moses with the Brazen Serpent (Ambrosiana, Milan).

The Vancouver Art Gallery, using a detail from the painting on the cover of its September bulletin, notes that the Tiepolo work is "a most auspicious beginning" to its present "Masterpieces of the Month" series. Last year, the Montreal museum loaned two other works for the same series.

This year, however, most of the masterworks will be drawn from American collections.

Le Devoir
Le 7 Oct 64

Montréal prête à Vancouver la plus belle toile de Tiepolo

L'un des plus beaux tableaux du Musée des Beaux-Arts de Montréal a été prêté à la galerie d'art de Vancouver, où il a pris place comme le "chef-d'oeuvre du mois".

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Dans une seconde version du même sujet, maintenant au musée du Louvre, et datant de 10 à 15 ans plus tard, Tiepolo prit encore pour modèle sa femme Cecilia, mais ne s'est pas choisi cette fois pour le rôle d'Apelle.

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

Toronto Globe & Mail
Toronto, Ont. (Sat. 234,640)
(Dly. Circ. M-F 223,980)

Saturday September 5 1964

Pat: Reppen

AT THE GALLERIES

Show Tribute To Reppen

L-13-M

Significantly, most visitors to the second floor of the Art Gallery of Toronto stand first before the picture of Jack Reppen, the Toronto artist who died in June. Then they see his memorial show. And having made the rounds they come back once again to his picture with its brief biography and the too-brief dates spanning his life: 1933 to 1964.

The show is not intended to be retrospective. There is nothing in it earlier than 1959, the year he had his first one-man show at Gallery Moos. Instead, the collection strikes one as a personal tribute to the artist because each picture suggests that its owner wanted and enjoyed that ownership. The same is suggested by the Reppens loaned by galleries.

In 1961, Reppen painted in Mexico and from that period came some of his warmest, most stimulating work. His preoccupation with the texture and feel of Mexico, its old worn gates, its brown walls, has been captured and recaptured, particularly in San Miguel at Night (loaned by Montreal Museum of Fine Arts), his 1963 4 p.m. In The Plaza, Mexico (from the Hart House permanent collection) and Tejido Pared, which won the 1962 OSA Baxter Purchase Award.

•

Arnold and Helene Mazelow of the Helene Arthur Gallery spent several weeks in Europe this Summer. Their tour of European galleries and museums included a four-day visit to the Venice Biennale. "At first we were disappointed," Mr. Mazelow recalled. "We'd seen a lot of the work before and there was a sameness to the European contributions. The buildings seemed depressing monuments to house the art. We walked past the Russian building — terrible place, you almost needed to sign a party card to get out — and then we came on a red brick building straight out of Eastern Canada. It had a cedar roof and, finally, we were seeing some painting with uniqueness and invention. It was Harold Town's, of course. We'd seen everyone of them before, but we sat there for several hours, just looking. There was some fine sculpture outside and some fine sculpture inside — Elza Mayhew's. The Canadian entries were beautifully hung and arranged. The sculptures seemed so characteristic of Canada and they also seemed very much related to the Town paintings. I rated the whole exhibit by no means second to anything at the Biennale."

After his tour of European galleries, Mr. Mazelow felt that European allegiance seemed to be switching to North America. "Unfortunately they tend to lump the work of Canadians and Americans together. I believe a tour of Canadian work around the major galleries of Europe is badly needed. If Canadian art were exposed this way, it would have to be accepted as great art on face value alone."

Sarnia Public Library and Art Gallery will feature the work of Children's Art Classes from Sept. 12 to Sept. 19. Prints, drawings and paintings by M. H. Drope, Winnipeg will be shown from Sept. 5 to Sept. 26.

loans

Daumier Again 'On The Road'

The Gazette Nov. 26

A painting by Honoré Daumier entitled "Nymphs Pursued by Satyrs" has been loaned by the Montreal Museum of Fine Arts to an exhibition in California.

The exhibition is "Man: The Glory, Jest and Riddle" at the California Palace of the Legion of honor in Lincoln Park at San Francisco.

In recent years, the painting has been shown in such galleries as the Tate in London. It was a bequest to the Montreal museum in 1945 by Adaline Van Horne. Painted in 1850, it is probably the most celebrated Daumier oil in North America.

26 nov
La Dauber

Prêts
loans

le bruit de la ville

INTERTEL

L'Assemblée annuelle du Conseil d'administration de l'Intertel (Fédération internationale de télévision) aura lieu à Montréal du 27 novembre au 1er décembre. On remettra aux représentants de la presse un communiqué contenant un résumé des décisions importantes et d'intérêt public que le Conseil aura prises.

CHAT

Dans "La Danse de mort" de Strindberg, que présente le TNM, Jean Gascon traverse la scène au milieu de l'action avec un gros chat noir sous le bras. On saura pour la petite histoire que ce chat est celui du musicien Jean-Marie Clouthier.

MUSIQUE

L'Association des Professeurs de Musique du Québec tiendra sa réunion le samedi 28 novembre au salon Péribonka de l'hôtel Reine-Elisabeth, à 20 h. 30.

Mme Jean Leduc, qui possède une maîtrise en arts du collège Mills de Californie parlera des influences de Debussy. Elle a intitulé sa causerie: "Regards en arrière, Regards en avant".

MANGANO GARBO

Silvana Mangano jouera le rôle de Greta Garbo dans un film évoquant l'histoire de la vie de la célèbre vedette, qui sera produit par Dino de Laurentiis.

M. de Laurentis aurait déclaré qu'il était possible qu'il se mette bientôt en contact avec Greta Garbo pour lui demander de collaborer à la réalisation du film.

SUZOR-COTE

La Galerie "L'Art Vivant" annonce le vernissage, mercredi 2 décembre à 20 h., d'une exposition des oeuvres peintes, dessinées et sculptées de Suzor-Côté. L'exposition sera ouverte jusqu'au 31 décembre.

DAUMIER

Une toile de Honoré Daumier qui s'intitule "Nymphes poursuivies par des satyres" a été prêtée par le Musée des Beaux-Arts de Montréal à une exposition qui a lieu actuellement en Californie. L'exposition se poursuivra jusqu'au 3 janvier 1965 au palais de la Légion d'honneur du parc Lincoln, à San Francisco.

TCHIN-TCHIN

La comédie dramatique à l'affiche à l'Egrégore, Tchin-Tchin, sera présentée pour trois autres soirées, les 27, 28 et 29 novembre. Françoise Berd, la directrice du théâtre, a pris cette décision devant l'affluence des derniers jours, soit samedi et dimanche dernier.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal-Matin, Que.
November 27, 1964

871

TOILE DE DAUMIER

Une toile de Honoré Daumier qui s'intitule "Nymphes poursuivies par des satyres" a été prêtée par le Musée des Beaux-Arts de Montréal à une exposition qui a lieu actuellement en Californie.

L'exposition se poursuivra jusqu'au 3 janvier 1965 au palais de la Légion d'Honneur du parc Lincoln, à San Francisco.

Au cours des dernières années, les "Nymphes" de Daumier ont été exposées à plusieurs endroits, dont la Tate Gallery de Londres. La toile avait été restaurée pour cette visite en Angleterre en 1961.

La peinture fut léguée au musée de Montréal en 1945 par Mlle Adaline Van Horne. Exécutée en 1850, c'est probablement la toile la plus célèbre de Daumier en Amérique du Nord.

Daumier a vécu de 1808 à 1879.

Ses contemporains estimaient surtout ses caricatures vives et humoristiques de la vie politique et sociale de son temps. Par contre, son talent de peintre et de sculpteur fut à peu près complètement ignoré de son vivant.

Le tableau mesure 31 sur 38 pouces.

Les trois musées d'art de San Francisco — le de Young, le San Francisco, et la Légion d'Honneur — se sont unis pour la première fois en vue de présenter cette exposition qui embrasse les XVIIIe et XIXe siècles.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Le Devoir, Montréal, Qué.
November 26, 1964

Prêt

DAUMIER 871

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Prêt

Metro Express
Montreal, Que.
November 30, 1964

871

"Les Nymphes..." voyagent en Californie

Une toile de Honoré Daumier qui s'intitule "Nymphes poursuivies par des satyres" a été prêtée par le Musée des Beaux-Arts de Montréal à une exposition qui a lieu actuellement en Californie.

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Daumier a vécu de 1808 à 1879.

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

Prêt

Quebec Le Soleil
Quebec, P.Q.
(Daily.Even. Circ. 139,720)

Monday November 30 1964

Toile de Daumier en Californie

W-13-24

Une toile de Honoré Daumier qui s'intitule "Nymphes poursuivies par des satyres" a été prêtée par le Musée des Beaux-Arts de Montréal à une exposition qui a lieu actuellement en Californie.

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Ses contemporains estimaient surtout ses caricatures vives et humoristiques de la vie politique et sociale de son temps. Par contre, son talent de peintre et de sculpteur fut à peu près complètement ignoré de son vivant.

Le tableau mesure 31 sur 38 pouces.

Les trois musées d'art de San Francisco — le de Young, le San Francisco et la Légion d'Honneur — se sont unis pour la première fois en vue de présenter cette exposition qui embrasse les XVIIIe et XIXe siècles.

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

Vancouver Sun
Vancouver, B.C
(Daily. Even. Circ. 2[illegible].1[illegible]

Friday September 11 1964

LIVELY ARTS

Nude Figure Exhibit Is What's Ahead in ART

I-13-M

By DAVID WATMOUGH

A quick survey of the forthcoming season for the graphic arts here suggests several ripples of excitement for the questing art-lover. And perhaps for more dubious frequenters of galleries too.

I am thinking of the exhibition entitled 'The Nude In Art: Ideal, Erotic, Ritual which comes to the Vancouver Art Gallery on November 3. This celebration of the human body at three important levels and consisting of over 100 works ranging from primitive sculpture through Renaissance bronzes down to the treatment of the nude by such hands as Matisse and Picasso, will doubtless attract the city's Mrs. Grundies, not to say its 'Tartuffes.'



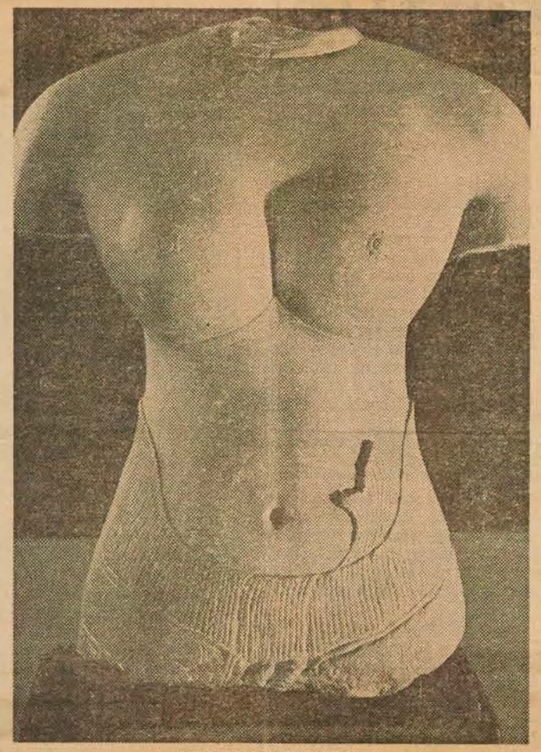
WATMOUGH

But for the emotionally and morally adult, such a comprehensive survey as this—the first by a Canadian art museum — should exert an even greater compulsion than for the shuffling dirt-seekers. The centrality and persistence of the nude theme as an artistic concern is sufficient reason to praise the Gallery's initiative in bringing this exhibition here. But even beyond that consideration lies the further one that each of us, as a body owner, has a vested interest as it were, in what the artist has to say about the human shape and our attitudes through history toward stark nakedness.

Nor is the nude theme in the arts to stop there this season. For beginning on October 2 at the Studio Gallery on Lonman, will be an exhibtion entitled simply "The Nude," which should give us ample opportunity of seeing how current Canadian imaginations are reacting to the notion of nudity in the arts. This show will be the outcome of 20 artists from all parts of the country, having been asked to submit nudes in any medium, size or feeling they wish. It will be an uncensored and unjuried show, and Douglas Christmas, the gallery's enterprising young owner, expects it to embrace the complete artistic spectrum from the wholly abstract to the fully realistic.

★

Themes aside, the season's promise receives further glitter from such schedules as that of The New Design Gallery. A quartet of Canada's leading painters will follow one another with exhibitions at the gallery on West Pender, beginning on Sept. 22 with a major show by Roy Kiyooka. One of the four artists asked to contribute to the Vancouver billboard display this summer, Kiyooka's hard edge work with its strong awareness of design has gained extensive recognition throughout the prairies and Western Canada, and this showing of his output over the past few years can be counted a major event both for the artist and for Canadian painting generally.



FEMALE TORSO
. . . grey sandstone Cambodian figure

After Kiyooka, Gordon Smith, another of the billboard group, will exhibit both painting and sculpture at the New Design — beginning October 13. We shall no sooner have done with our hums and hahs over Smith before being invited to respond to an exhibition of small works and etchings by Toni Onley, another artist who has contributed significantly to West Coast activity. The Onley show is from November 2 through 19, and it will be followed by the fourth and final exhibition by a major Canadian contemporary artist — Don Jarvis. I understand it has been two years since Jarvis exhibited here and this in itself contributes to the importance of the occasion.

What's Ahead in Art

Four exhibitions have been suggested by The Fine Arts Gallery out at the University of British Columbia as highlights of its Fall season. The first is called The Art of the Collage, which will consist of contemporary works; the second entitled Banners is coming from New York. Banners is the result of a dealer's asking a number of artists (some well-known) to design banners, and promises to be rather intriguing. In November the Fine Arts Gallery is to hang an exhibition called "The Time of Hogarth." Consisting of prints from local collections by the famous 18th century English artist, together with a Hogarth oil from the Montreal Museum, this show will also include period artifacts to evoke Hogarth's time and place. In late November and December there will be two photo exhibitions at the gallery, one of them, The Eloquent Light, featuring the work of Ansel Adams.

Both the eighteenth and nineteenth centuries, as they impinged upon English art, will color the first fall exhibition at the Alex Fraser Galleries. From October 17 through 24, the gallery will feature both 19th century coaching and hunting color prints from England, and water colors, drawings and maps from both centuries.

Beginning November 12 the Alex Fraser will be featuring British Columbia water colors and oils, while from November 26 through December 15 the gallery will give pride of place to paintings of Western Canadiana by Peter Ewart.

So there it is. What with new nudes and old, the works of four major contemporaries, Hogarth and his period, and evocations of British Columbia, it's hard to think of a taste ignored, an appetite unfed. If promise were everything then Fall '64 already suggests a banquet. It remains to be seen how much will remain mere menu.

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

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Friday November 27 1964

UNE TOILE DU MUSÉE DES BEAUX-ARTS EXPOSÉE EN CALIFORNIE

Une toile de Honoré Daumier qui s'intitule "Nymphes poursuivies par des satyres" a été prêtée par le Musée des Beaux-Arts de Montréal à une exposition qui a lieu en Californie.

L'exposition se poursuivra jusqu'au 3 janvier 1965 au palais de la Légion d'Honneur du parc Lincoln, à San Francisco.

Au cours des dernières années, les "NYMPHES" DE DAUMIER ont été exposées à plusieurs endroits, dont la Tate Gallery de Londres.

La peinture fut léguée au musée de Montréal en 1945 par Mlle Adaline Van Horne. Exécutée en 1850, c'est probablement la toile la plus célèbre de Daumier en Amérique du Nord.

Daumier a vécu de 1808 à 1879.

Ses contemporains estimaient surtout ses caricatures vives et humoristiques de la vie politique et sociale de son temps. Par contre, son talent de peintre et de sculpteur fut à peu près complètement ignoré de son vivant.

Le tableau mesure 31 sur 38 pouces.

mer 13/65 • La Presse

Le Musée des Beaux-Arts de Montréal a prêté quatre enluminures du XIVe siècle au Wadsworth Atheneum, de Hartford (Conn.), à l'occasion d'une exposition de panneaux et manuscrits de cette époque. L'exposition se poursuivra jusqu'au 6 juin. Les pages d'antiphonaires que prête Montréal proviennent des régions de Pérouse, de Sienne et de l'Ombrie.

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

Ottawa Le Droit
Ottawa, Ont.
(Daily, Circ. 38,507)

Friday December 4 1964

Un Daumier prêté par les Beaux-Arts

Une toile de Honoré Daumier, qui s'intitule "Nymphes poursuivies par des satyres", a été prêtée par le Musée des Beaux-Arts de Montréal à une exposition qui a lieu actuellement en Californie. L'exposition se poursuivra jusqu'au 3 janvier 1965 au palais de la Légion d'Honneur du parc Lincoln, à San Francisco.

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Les trois musées d'art de San Francisco — le de Young, le San Francisco et la Légion d'Hhonneur — se sont unis pour la première fois en vue de présenter cette exposition qui embrasse les XVIIIe et XIXe siècles.

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

Ottawa Journal
Ottawa, Ont.
(Daily, Circ. 74,585)

Saturday December 12 1964

R-13-M

ART NEWS and views

By W.O. KETCHUM

A modified form of Picture Parade is now continuing indoors at the Orange Tree Restaurant of the YWCA. Here a rotation of canvases is continuing through the Winter months.

Elizabeth Copland is exhibiting floral landscapes, Alta Wilkinson and Peggy Goodwin landscapes. Madeline Fanais still lifes. Other landscape painters are Muriel Haigh, Joan Myles and Henry Bridgman.

The project was originated by the late Marjorie Delacourt one of the enthusiasts for Picture Parade and other activities of the Ottawa Art Association.

★ ★ ★

Gallery - goers are reminded that informal talks on Rodin by Madeleine Leblanc will be given in French at 8.00 p.m. Dec. 17 and in English by Miriam Thorn on Dec. 15 and 17.

Martha Amtmann will speak Dec. 17 and 29 at 8.30 p.m. on Canaletto.

★ ★ ★

It is interesting to note that paintings in Canadian galleries are contributing to major exhibitions held in the United States. A case in point is a painting by Honore Daumier, entitled "Nymphs Pursued by Satyrs," which has been loaned by the Montreal Museum of Fine Arts for an exhibition at the California Palace of the Legion of Honor, Lincoln Park, San Francisco.

It is said to be the most celebrated Daumier oil in North America.

★ ★ ★

An exhibition of 30 works by Andree Massot and George Lranger will be shown at the Blue Barn Gallery, starting Wednesday, Jan. 6. The "collages" have been inspired largely by Ottawa and its activities, by the landscapes of France, North Africa and Canada.

According to Duncan de Kergommeaux, Miss Massot assisted the French painter Henri Matisse in the execution of some of his large "collage" paintings.

Le Devoir, Montréal, Qué.
May 12, 1965

PRETS 871

Le Musée des Beaux-Arts de Montréal a prêté quatre enluminures du XIVe siècle au Wadsworth Atheneum, de Hartford (Conn.), à l'occasion d'une exposition de panneaux et manuscrits de cette époque.

L'exposition se poursuivra jusqu'au 6 juin.

Les pages d'antiphonaires que prête Montréal proviennent des régions de Pérouse, de Sienne et de l'Ombrie.

Ottawa Le Droit, Ontario
May 12, 1965

871

Prêt d'enluminures du XIVe siècle

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KAY DENISON

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

Dimanche-Matin
Montreal, Que.
(Week-End Circ. 137,160)

Sunday November 29 1964

Nos "Nymphes" sont envoyées en Californie

Une toile de Honoré Daumier qui s'intitule "Nymphes poursuivies par des satyres" a été prêtée par le Musée des Beaux-Arts de Montréal à une exposition qui a lieu actuellement, au palais de la Légion d'Honneur du parc Lincoln, à San Francisco.

Exécutée en 1850, c'est probablement la toile la plus célèbre de Daumier en Amérique du Nord. Daumier a vécu de 1808 à 1879.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Monday, March 22, 1965

LA PEINTURE

"La Cathédrale de Salisbury" de John Constable, qui appartient au Musée des Beaux-Arts de Montréal, a été prêtée au Herron Museum of Art d'Indianapolis (Indiana).

Le tableau, offert au musée de Montréal en 1944 par Mme Charles F. Martin, fait partie d'une exposition sur l'époque romantique au musée Herron's, du 21 février au 11 avril.

Constable vecut de 1776 à 1837. Les nombreux tableaux qu'il fit de la cathédrale de Salisbury, vue du jardin de l'évêché, remontent à un séjour de l'artiste et de sa femme chez le docteur John Fisher, évêque du lieu, en août 1820.

Le tableau de Montréal, que l'on croit être l'une des versions du début de la cathédrale, possède la facture large et la fraîcheur de touche qui caractérisent les premières études de Constable.

Le Devoir, Montréal, Qué.
March 23, 1965

PRET 871

Le musée des B.A. de Montréal vient de prêter au Herron Museum of Art d'Indianapolis une toile de John Constable de [illegible] Cathédrale [illegible]sbury". L'exposition du Herron's embrasse un siècle de peinture française et anglaise, soit de 1750 à 1850.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Granby La Volx de L'Est
Granby, Que.
(Daily, Circ. 9,502)
Wednesday December 23 1964

L'Action, Quebec, Que.
March 16, 1965

"La Cathédrale de Salisbury"

871

Prêt au Herron Museum of Art

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C'est une huile sur toile mesurant 29¾ sur 37⅛ pouces.

L'exposition du Herron's embrasse un siècle de peinture française et anglaise, soit de 1750 à 1850.

Le centre d'art entrera bientôt dans sa 10ième année d'existance

O-13-M

COWANSVILLE - Le centre d'Art de Cowansville, qui entrera dans sa dixième année d'existence, au printemps, a eu une saison riche d'activités en 1964, alors que plusieurs collections de peintures y ont été exposées, que nombre de cours y ont été dispensés et que des conférences et des films, traitant divers sujets artistiques, y ont été présentés.

La collection permanente du Centre comprend les meilleurs oeuvres de plusieurs peintres dont certains, comme Anne Sauvage, Nora Collier, A.Y. Jackson et Prudence Heward, sont très connus.

Le centre d'Art occupe trois étages du Bruck Mills Club House, édifice qui se trouve au numéro civique 225, rue Principale.

Durant l'année qui s'achève, les jeunes comme les adultes ont pu suivre des cours au centre d'Art.

Parmi les sept expositions qui ont été présentées à Cowansville, cette année, celle que les élèves du centre ont organisée a eu beaucoup de succès. On se souvient qu'elle avait lieu du 1er au 4 septembre.

Une autre exposition qui a été remarquée fut celle des oeuvres de 60 membres du centre d'Art, présentées à l'automne. Chacun des exposants montrait deux de ses oeuvres. Les visiteurs à qui on a demandé le choix qu'ils feraient parmi les toiles pour élire un gagnant ont donné le titre de meilleur peintre de l'exposition à M. André Brazeau. Parmi ceux qui ont été les plus appréciés, citons J. Cowan de Sutton et Léon G. Larocque, de Cowansville, qui se sont disputés la seconde place.

Des collections du musée des Beaux-Arts, de Montréal, ont été empruntées; l'une d'entre elles comprenait des fusains et des dessins à l'encre de Chine. On remarquait les oeuvres de Betty Galbraith Cornell, Hesil Boutbee, Madeleine Boyer et Arlette Carreau-Kingswell. Les peintures de Shayna Lanig y ont aussi été présentées.

Une exposition des meilleures toiles de plusieurs artistes appartenant à l'association des peintres indépendants de Montréal, a eu un magnifique succes, cet automne. La dernière exposition de la saison a été celle des oeuvres de Dorothy Harris McLarren, une artiste de la métropole qui dispense des cours à l'école Sainte-Hélène, de Dunham.

Chacune de ces expositions a tenu l'affiche durant deux semaines. Au printemps, les membres du centre d'Art, qui sont au nombre de 300, ont l'intention d'emprunter des collections de la galerie Nationale, du musée des Beaux-Arts, de Montréal, et la collection privée de la banque de Montréal.

C'est Mme Léopold S. Lee, de Cowansville, qui occupe le poste de présidente du centre d'Art. Elle est assistée par Mlle Daisy Rodger, Mme Réginald Hébert, Mme Ruth Foster, Mme Annette Fleury et Mme Monique Bélanger, membres de l'exécutif de cette organisation à but non lucratif.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)
Tuesday, March 16, 1965

La "Cathédrale" en VOYAGE

4-13-M

"La Cathédrale de Salisbury" de John Constable, qui appartient au Musée des Beaux-Arts de Montréal, a été prêtée au Herron Museum of Art d'Indianapolis (Indiana).

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Montreal Gazette, Que.
May 12, 1965

871

Museum Loan

Four illuminated manuscripts dating back to the 14th century have been loaned by the Montreal Museum of Fine Arts to the Wadsworth Atheneum in Hartford, Conn., for an exhibition of panels of that era. The exhibition runs to June.

L'Action, Quebec, Que.
March 17, 1965

La Galerie nationale d'art organise une de ses plus importantes expositions

871 prêts

"Artistes victoriens d'Angleterre", une des plus importantes expositions jamais organisées par la Galerie nationale, sera bientôt prête. Elle sera ouverte par Son Excellence le Gouverneur général à une cérémonie officielle qui aura lieu à la Galerie nationale le 25 mars, à 9 heures du soir. L'exposition est tune collection intensive d'environ 175 peintures et dessins, embrassant la période entière du règne de la Reine Victoria (1837-1901). Cette exposition aura lieu uniquement à Ottawa, du 26 mars au 25 avril, et ce sera la première exposition de peintures de la période victorienne à être tenue au Canada, et la première qui soit réellement complète en Amérique du Nord.

Les noms d'éminents artistes et de collections de marque témoignent de la qualité des oeuvres d'art. Sa Majesté la Reine a gracieusement consenti à prêter cinq tableaux de la collection royale, tableaux de Millais, Frith, Winterhalter et Landseer. Sa Majesté la Reine a gracieusement consenti à prêter cinq tableaux de la collection royale, tableaux de Millais, Frith, Winterhalter et Landseer. Sa Majesté la Reine mère Elisabeth figure sur un tableau de Millais et Lady Patricia Ramsay sur une oeuvre de William Dyce.

D'autres prêts consentis au Royaume-Uni viennent de la Galerie Tate, la Galerie nationale de Portraits, le Musée Victoria et Albert, L'Académie royale, le Musée national du pays de Galles, l'Ashmolean Museum d'Oxford, ainsi que des galeries municipales de Glasgow, Aberdeen, Birmingham, Manchester, Liverpool, Bristol et Leicester. Parmi les prêteurs privés en Angleterre il y a le comte de Northbrook, lord Sherfield (autrefois sir Roger Makins), et sir David Scott.

Les Etats-Unis, eux aussi, contribuent grâce à la générosité du Musée des Beaux-Arts de Boston, du Musée de Philadelphie, de l'Athénée Wadsworth de Hartford, du Musée des Arts Fogg de l'université Harvard, du Musée des Beaux-Arts de Toledo et de l'Ecole de dessin de Rhode Island.

Parmi les prêteurs canadiens il y a le Musée des Beaux-Arts de Montréal, la Galerie des Arts de Toronto, la Galerie des Arts de Vancouver, la Galerie des Arts Beaverbrook, de Fredericton, le Musée des Beaux-Arts de la Nouvelle-Ecosse, ainsi que l'Université Mount Allison. Il y a aussi un certain nombre de tableaux qui appartiennent à la Galerie nationale :

Parmi les artistes représentés dans cette exposition, il y a, de la première époque victorienne, J. M. V. Turner, sir David Wilkie, sir Edwin Landseer et William Dyce.

Chez les artistes du milieu de l'époque victorienne, la place d'honneur revient à la fameuse Confrérie préraphaélite. Parmi les premiers membres, les chefs de file étaient sir John Millais, William Holman Hunt et Dante Gabriel Rossetti. On compte parmi leurs associés qui sont également représentés à l'exposition, Arthur Hughes, Ford Madox Brown, sir Edward Burne-Jones et le célèbre critique John Ruskin.

Vers la fin de l'époque victorienne, ce sont des artistes tels que W. P. Frith, James Tissot, George Frederick Watts, Lord Leighton' et sir Lawrence Alma-Tadema qui étaient au premier rang des peintres anglais. L'ère victorienne se termine avec J. M. Whistler, dont le style annonce l'art d'un nouveau siècle.

Depuis le deuxième quart de notre siècle, on redécouvre et on examine intensivement l'ère victorienne. On étudie attentivement ses personnalités et ses contributions littéraires, politiques et sociales. Ce n'est que récemment qu'on a accordé plus d'attention à l'art de cette époque. Pour ce qui est de la peinture, il y a eu des divergences d'opinion assez prononcées. La peinture victorienne jouissait à son époque d'une remarquable popularité, mais lorsque surgirent l'impressionisme français et l'influence de Cézanne, elle tomba subitement en disgrâce. Aujourd'hui, nous pouvons regarder avec détachement et dans une juste perspective la peinture victorienne qui reflétait d'une manière si vivante le goût de l'époque.

Il est important de souligner que le Canada a été profondément influencé par l'ère victorienne et qu'une bonne partie de cette influence se fait encore sentir. Bien que notre pays soit devenu une nation au milieu de ce long règne, chose assez singulière on n'y a jamais beaucoup collectionné les peintures victoriennes. Au lieu de cela, le Canada préférait les académiciens français et l'école de Barbizon aux préraphaélites.

On espère que cette exposition, non seulement fera renaître l'intérêt du public pour une période négligée de l'histoire de l'art, mais contribuera aussi à une plus grande compréhension d'une période de l'histoire de la Grande-Bretagne pendant laquelle, il y a un siècle, le Canada est devenu une nation. Vue dans cette perspective, l'exposition des "Artistes victoriens d'Angleterre" est un prélude aux fêtes du centenaire de 1967.

Le Devoir, Montréal, Qué.
March 23, 1965

des B.A. de Mont-
...éter au Herron
...Indianapolis
...nstable de
sa collection "La Cathédrale de Salisbury". L'exposition du Herron's embrasse un siècle de peinture française et anglaise, soit de 1750 à 1850.

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

Granby La Voix de L'Est
Granby, Que.
(Daily, Circ. 9,502)
Wednesday December 23 1964

Le centre d'art entrera bientôt dans sa 10ième année d'existance

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Parmi les sept expositions qui ont été présentées à Cowansville, cette année, celle que les élèves du centre ont organisée a eu beaucoup de succès. On se souvient qu'elle avait lieu du 1er au 4 septembre.

Une autre exposition qui a été remarquée fut celle des oeuvres de 60 membres du centre d'Art, présentées à l'automne. Chacun des exposants montrait deux de ses oeuvres. Les visiteurs à qui on a demandé le choix qu'ils feraient parmi les toiles pour élire un gagnant ont donné le titre de meilleur peintre de l'exposition à M. André Brazeau. Parmi ceux qui ont été les plus appréciés, citons J. Cowan de Sutton et Léon G. Larocque, de Cowansville, qui se sont disputés la seconde place.

Des collections du musée des Beaux-Arts, de Montréal, ont été empruntées; l'une d'entre elles comprenait des fusains et des dessins à l'encre de Chine. On remarquait les oeuvres de Betty Galbraith Cornell, Hesiil Boutbee, Madeleine Boyer et Arlette Carreau-Kingswell. Les peintures de Shayna Lanig y ont aussi été présentées.

Une exposition des meilleures toiles de plusieurs artistes appartenant à l'association des peintres indépendants de Montréal, a eu un magnifique succes, cet automne. La dernière exposition de la saison a été celle des oeuvres de Dorothy Harris McLarren, une artiste de la métropole qui dispense des cours à l'école Sainte-Hélène, de Dunham.

Chacune de ces expositions a tenu l'affiche durant deux semaines. Au printemps, les membres du centre d'Art, qui sont au nombre de 300, ont l'intention d'emprunter des collections de la galerie Nationale, du musée des Beaux-Arts, de Montréal, et la collection privée de la banque de Montréal.

C'est Mme Léopold S. Lee, de Cowansville, qui occupe le poste de présidente du centre d'Art. Elle est assistée par Mlle Daisy Rodger, Mme Réginald Hébert, Mme Ruth Foster, Mme Annette Fleury et Mme Monique Bélanger, membres de l'exécutif de cette organisation à but non lucratif.

L'Action, Quebec, Que.
March 16, 1965

"La Cathédrale de Salisbury"
Prêt au Herron Museum of Art

"La Cathédrale de Saliburp" de John Constable, qui appartient au Musée des Beaux-Arts de Montréal, a été prêtée au Herron Museum of Art d'Indianapolis (Indiana).

Le tableau , offert au musée de Montréal en 1944 par Mme Charles F. Martin, fait partie d'une exposition sur l'époque romantique au musée Herron's, du 21 février au 11 avril.

Constable vécut de 1776 à 1837. Les nombreux tableaux qu'il fit de la cathédrale de Salisbury, vue du jardin de l'évêché, remontent à un séjour de l'artiste et de sa femme chez le docteur John Fisher, évêque du lieu, en août 1820.

Le tableau de Montréal, que l'on croit être l'une des versions du début de la cathédrale, possède la facture large et la fraicheur de touche qui caractérisent les premières études de Constable.

C'est une huile sur toile mesurant 29¾ sur 37⅛ pouces.

L'exposition du Herron's embrasse un siècle de peinture française et anglaise, soit de 1750 à 1850.

L'Action, Quebec, Que.
March 17, 1965

La Galerie nationale d'art organise une de ses plus importantes expositions

"Artistes victoriens d'Angleterre", une des plus importantes expositions jamais organisées par la Galerie nationale, sera bientôt prête. Elle sera ouverte par Son Excellence le Gouverneur général à une cérémonie officielle qui aura lieu à la Galerie nationale le 25 mars, à 9 heures du soir. L'exposition est tune collection intensive d'environ 175 peintures et dessins, embrassant la période entière du règne de la Reine Victoria (1837-1901). Cette exposition aura lieu uniquement à Ottawa, du 26 mars au 25 avril, et ce sera la première exposition de peintures de la période victorienne à être tenue au Canada, et la première qui soit réellement complète en Amérique du Nord.

Les noms d'éminents artistes et de collections de marque témoignent de la qualité des oeuvres d'art. Sa Majesté la Reine a gracieusement consenti à prêter cinq tableaux de la collection royale, tableaux de Millais, Frith, Winterhalter et Landseer. Sa Majesté la Reine a gracieusement consenti à prêter cinq tableaux de la collection royale, tableaux de Millais, Frith, Winterhalter et Landseer. Sa Majesté la Reine mère Elisabeth figure sur un tableau de Millais, et Lady Patricia Ramsay sur une oeuvre de William Dyce.

D'autres prêts consentis au Royaume-Uni viennent de la Galerie Tate, la Galerie nationale de Portraits, le Musée Victoria et Albert, L'Académie royale, le Musée national du pays de Galles, l'Ashmolcan Museum d'Oxford, ainsi que des galeries municipales de Glasgow, Aberdeen, Birmingham, Manchester, Liverpool, Bristol et Leicester. Parmi les prêteurs privés en Angleterre il y a le comte de Northbrook, lord Sherfield (autrefois sir Roger Makins), et sir David Scott.

Les Etats-Unis, eux aussi, contribuent grâce à la générosité du Musée des Beaux-Arts de Boston, du Musée de Philadelphie, de l'Athénée Wadsworth de Hartford, du Musée des Arts Fogg de l'université Harvard, du Musée des Beaux-Arts de Toledo et de l'Ecole de dessin de Rhode Island.

Parmi les prêteurs canadiens il y a le Musée des Beaux-Arts de Montréal, la Galerie des Arts de Toronto, la Galerie des Arts de Vancouver, la Galerie des Arts Beaverbrook, de Fredericton, le Musée des Beaux-Arts de la Nouvelle-Ecosse, ainsi que l'Université Mount Allison. Il y a aussi un certain nombre de tableaux qui appartiennent à la Galerie nationale :

Parmi les artistes représentés dans cette exposition, il y a, de la première époque victorienne, J.M.V. Turner, sir David Wilkie, sir Edwin Landseer et William Dyce.

Chez les artistes du milieu de l'époque victorienne, la place d'honneur revient à la fameuse Confrérie préraphaélite. Parmi les premiers membres, les chefs de file étaient sir John Millais, William Holman Hunt et Dante Gabriel Rossetti. On compte parmi leurs associés, qui sont également représentés à l'exposition, Arthur Hughes, Ford Madox Brown, sir Edward Burne-Jones et le célèbre critique John Ruskin.

Vers la fin de l'époque victorienne, ce sont des artistes tels que W. P. Frith, James Tissot, George Frederick Watts, Lord Leighton' et sir Lawrence Alma-Tadema qui étaient au premier rang des peintres anglais. L'ère victorienne se termine avec J. M. Whistler, dont le style annonce l'art d'un nouveau siècle.

Depuis le deuxième quart de notre siècle, on redécouvre et on examine intensivement l'ère victorienne. On étudie attentivement ses personnalités et ses contributions littéraires, politiques et sociales. Ce n'est que récemment qu'on a accordé plus d'attention à l'art de cette époque. Pour ce qui est de la peinture, il y a eu des divergences d'opinion assez prononcées. La peinture victorienne jouissait à son époque d'une remarquable popularité, mais lorsque surgirent l'impressionisme français et l'influence de Cézanne, elle tomba subitement en disgrâce. Aujourd'hui, nous pouvons regarder avec détachement et dans une juste perspective la peinture victorienne qui reflétait d'une manière si vivante le goût de l'époque.

Il est important de souligner que le Canada a été profondément influencé par l'ère victorienne et qu'une bonne partie de cette influence se fait encore sentir. Bien que notre pays soit devenu une nation au milieu de ce long règne, chose assez singulière on n'y a jamais beaucoup collectionné les peintures victoriennes. Au lieu de cela, le Canada préférait les académiciens français et l'école de Barbizon aux préraphaélites.

On espère que cette exposition, non seulement fera renaître l'intérêt du public pour une période négligée de l'histoire de l'art, mais contribuera aussi à une plus grande compréhension d'une période de l'histoire de la Grande-Bretagne pendant laquelle, il y a un siècle, le Canada est devenu une nation. Vue dans cette perspective, l'exposition des "Artistes victoriens d'Angleterre" est un prélude aux fêtes du centenaire de 1967.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)
Tuesday, March 16, 1965

La "Cathédrale" en VOYAGE

"La Cathédrale de Salisbury" de John Constable, qui appartient au Musée des Beaux-Arts de Montréal, a été prêtée au Herron Museum of Art d'Indianapolis (Indiana).

Le tableau, offert au musée de Montréal en 1944 par Mme Charles F. Martin, fait partie d'une exposition sur l'époque romantique au musée Herron's, du 21 février au 11 avril.

Constable vécut de 1776 à 1837. Les nombreux tableaux qu'il fit de la cathédrale de Salisbury, vue du jardin de l'évêché, remontent à un séjour de l'artiste et de sa femme chez le docteur John Fisher, évêque du lieu, en août 1820.

Montreal Gazette, Que.
May 12, 1965

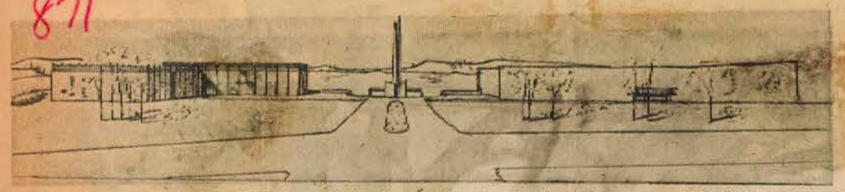
Museum Loan

Four illuminated manuscripts dating back to the 14th century have been loaned by the Montreal Museum of Fine Arts to the Wadsworth Atheneum in Hartford, Conn., for an exhibition of panels of that era. The exhibition runs to June.

Sherbrooke Record, Que.
March 20, 1965

10th season at Art Centre active

871



PLANNED CULTURAL CENTRE — This is the architect's sketch of the proposed $250,000 Cultural Centre to be built in Cowansville. The provincial government has approved the plan. Included in the Centre is a library, a theatre and an art gallery.

COWANSVILLE — (Staff) — The Cowansville Art Centre, entering its 10th season April 1964 last season presented, along with its permanent collection of paintings, seven guest exhibitions, numerous art classes, and a number of film and lecture evenings on different aspects of art.

The permanent collection of art contains about 30 paintings, including those of such well known painters as A. Y. Jackson, Prudence Heward, Nora Collier, and Anne Savage.

The Art Centre occupies three floors of the Bruck Mills Club House, located at 255 Main Street.

During the past year, art courses were offered for both young and old.

The seven guest exhibitions included a show of paintings produced by children at art classes held for them during the past summer.

Another exhibition of members' works was presented last fall with 60 of the club's 250 members showing two paintings each. This event was very well attended, and a poll, conducted among the visitors to the exhibition, chose Andre Brazeau, as the best painter of the exhibition.

The viewers chose J. Cowan, of Sutton, and Leon G. Larocque, of Cowansville, as the second place winners of the exhibition, in a tie vote.



ART DISPLAY — One of the many painting exhibits at the Cowansville Art Centre in 1964 was that of Shayna Laing. A Montreal artist, Shayna Laing paints mainly in the impressionistic style. At the right she talks to press secretary Mrs. H. Brennian of Cowansville during her exhibition presented on July 17.
(Record photo by Studio Eclair)

Other exhibitions during the year included: an original graphics showing, on loan from the Montreal Museum of Fine Arts; an exhibition featuring the paintings of Betty Galbraith Cornell, Hesill Boutbee, Madeline Boyer, and Arlette Carreau-Kingwell; another with the paintings of Shayna Paing; and a showing featuring the paintings of many well known artists belonging to the Independent Art Association of Montreal.

The final exhibition of the season, was the showing of the paintings of Mrs. Dorothy Harris McLarren, a contempory Montreal painter who teaches art classes at St. Helen's school, Dunham.

All the above guest exhibitions ran for a period of two weeks.

This coming season the Art Centre plans to show exhibitions from the National Gallery, The Montreal Museum of Fine Arts, private collections, and the Bank of Montreal Exhibition, among the others.

Sherbrooke Record
Sherbrooke, Que.
(Daily, Circ. 9,140)

Friday, May 14, 1965

Cowansville Art Centre to open tenth season

O 13-M

COWANSVILLE — (Staff)— Paintings from the Bronfman collection will highlight the opening of Cowansville Art Centre's 10th season on May 27th.

Mrs. Leopold Lee, president of the Cowansville Art Centre, announced yesterday that an exhibition of paintings from the Bronfman collection loaned by the Montreal Museum of Fine Arts will open the season.

The opening night of the 10th exhibition season is scheduled to begin at 8.30 p.m. and the paintings will remain in the Art Centre until June 13.

Everyone is welcome to view the exhibition and admittance is free, Mrs. Lee said.

The hours the exhibition will be open to the public are as follows: Tuesday, Thursday, Saturday and Sunday from 2 p.m. till 5 p.m.; and Fridays from 7 p.m. to 9 p.m.

FILM SHOWING

The Centre will also present a film on Tuesday, May 25.

The film is both in English and French and is on loan from the Canadian Film Institute.

Mrs. Lee said that the film showing will begin at 8:30 p.m. and admission is free.

Mrs. Lee also announced that a general meeting of the Cowansville Art Centre members will be called for the first week of June

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Thursday, May 13, 1965

Le Musée des Beaux-Arts de Montréal a prêté quatre enluminures du XIVe siècle au Wadsworth Atheneum, de Hartford (Conn.), à l'occasion d'une exposition de panneaux et manuscrits de cette époque. L'exposition se poursuivra jusqu'au 6 juin. Les pages d'antiphonaires que prête Montréal proviennent des régions de Pérouse, de Sienne et de l'Ombrie.

Trois Rivieres Le Nouvel-
Trois Rivieres, Que. liste
(Daily, Circ. 42,140)

Thursday, May 13, 1965

demain de sa visite
Grand'Mère. — Le Musée des Beaux-Arts de Montréal a prêté quatre enluminures du XIVe siècle au Wadsworth Atheneum de Hartford, à l'exposition de panneaux et manuscrits de cette époque. L'exposition se poursuivra jusqu'au 6 juin. Les pages d'antiphonaires que prête Montréal proviennent des régions de Pérouse, de Sienne et de l'Ombrie.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Monday, May 17, 1965

Le musée prête 4 enluminures

O 13-M

Le Musée des Beaux-Arts de Montréal a prêté quatre enluminures du XIVe siècle au Wadsworth Atheneum, de Hartford (Conn.), à l'occasion d'une exposition de panneaux et manuscrits de cette époque.

L'exposition se poursuivra jusqu'au 6 juin.

Loans
Montreal Star, Que.
March 15, 1965

871

Museum Lends Constable For Art Display in U.S.

The Montreal Museum of Fine Arts has lent Constable's "Salisbury Cathedral from the Bishop's Grounds" to the Herron Museum of Art in Indianapolis.

The painting, presented to the gallery here in 1944 by Mrs. Charles F. Martin, will be included in a Herron exhibition, the Romantic Era, to be held March 21 to April 11.

The Montreal painting, believed to be one of Constable's earlier views of the cathedral, shows the breadth and vitality of treatment characteristic of his sketches.

The Herron exhibition includes French and British paintings and covers the period 1750-1850.

PRETS
Blacks Harbor Fundy
Fisherman, N.B.
March 31, 1965

THE FUNDY FISH

NATIONAL GALLERY EXHIBITION MARKS NEW DIRECTION

871

'Victorian Artists in England', one of the most important exhibitions ever compiled by the National Gallery of Canada, is nearing completion.

It will be opened by His Excellency the Governor-General at a formal ceremony at the National Gallery at 9 p.m. on March 25.

The exhibition is an intensive collection of about 175 paintings and drawings covering, in period, the entire reign of Queen Victoria (1837-1901).

To be shown only in Ottawa, from March 26 to April 25, it will be the first exhibition of Victorian painting to be held in Canada, and the first really comprehensive one in North America.

The names of eminent artists and distinguished collections attest to the quality of the contents. Her Majesty the Queen has graciously consented to lend from the Royal Collections five pictures, by Millais, Frith, Winterhalter, and Landseer. Her Majesty Queen Elizabeth The Queen Mother is represented by a Millais, and Lady Patricia Ramsay by a work of William Dyce.

Other loans from the United Kingdom are from the Tate Gallery, the National Portrait Gallery, the Victoria and Albert Museum, the Royal Academy, the National Museum of Wales, the Ashmolean Museum, Oxford, and the city galleries of Glasgow, Aberdeen, Birmingham, Manchester, Liverpool, Bristol, and Leicester. Private lenders in England include the Earl of Northbrook, Lord Sherfield (formerly Sir Roger Makins), and Sir David Scott.

The United States is also contributing through the generosity of the Museum of Fine Arts, Boston; the Philadelphia Museum; the Wadsworth Atheneum, Hartford; the Fogg Art Museum, Harvard University; the Toledo Museum of Fine Art: and the Rhode Island School of Design.

Canadian lenders include the Montreal Museum of Fine Arts; the Art Gallery of Toronto; the Vancouver Art Gallery; the Beaverbrook Art Gallery at Fredericton; the Nova Scotia Museum of Fine Arts; and Mount Allison University. A number of the National Gallery's own holdings are also included.

The artists represented in the exhibition include, from the early Victorian period, J. M. W. Turner, Sir David Wilkie, Sir Edwin Landseer, and William Dyce.

In the mid-Victorian period, pride of place goes to the famous Pre-Raphaelite Brotherhood. Among the original members the leaders were Sir John Millais, William Holman Hunt, and Dante Gabriel Rossetti. Associated with them and also represented in the exhibition are Arthur Hughes, Ford Madox Brown, Sir Edward Burne-Jones, and the celebrated critic John Ruskin.

In the Late Victorian period artists such as W. P. Frith, James Tissot, George Frederick Watts, Lord Leighton and Sir Lawrence Alma-Tadema enjoyed the primacy in English painting. The Victorian era ends with J. M. Whistler, whose style heralds the art of a new century.

Since the second quarter of the present century, the Victorian age has been undergoing rediscovery and intensive examination. Its personalities and its literary, political, and social contributions have come under close scrutiny. Only recently has attention been focussed on the art of the period. So far as painting is concerned, there have been striking differences of opinion. Victorian painting was remarkably popular during its day but with the advent of French Impressionism and the influence of Cezanne, it suddenly fell from favour. Today, Victorian painting, which reflected the taste of its day so vividly, can be viewed with detachment and in correct perspective.

It is important to note that Canada was profoundly affected by the Victorian era and much of its influence is still active. Though our country reached nationhood in the middle of that long reign, curiously enough it never collected Victorian paintings to any great extent. Instead, Canada preferred the French academicians and the Barbizon school to the Pre-Raphaelites.

It is hoped that this exhibition will not only renew public interest in a neglected period of history of art, but will also contribute to a greater understanding of a period of British history which is closely linked with Canada's emergence as a nation a century ago. In this sense the exhibition 'Victorian Artists In England' is a prologue to the centennial celebrations of 1967.

Sherbrooke Record, Que.
May 31, 1965

Bronfman collection on loan

Cowansville Centre begins its 10th season



ART EXHIBITION OPENED — The 10th season of the Cowansville Art Centre opened Thursday night with a painting exhibition from the Saidye and Samuel Bronfman Collection of Canadian Art loaned by the courtesy of the Montreal Museum Fine Arts. The 32 Canadian paintings will be at the Centre until June 13. In the above photo from left to right, Gerald Bruck, president of Bruck Mills, Homer Dufresne, owner and director of Le Vieux Moulin Art Centre of St. Pie de Bagot and Mrs. Leopold Lee, president of the Art Centre. (Record photo by Studio Eclair)



ART CRITIC — Two of the invited guests at the opening of the Cowansville Art Centre's 10th season last Thursday evening were Mr. and Mrs. Gordon Pfeiffer, shown above. Mrs. Pfeiffer is a former art critic of the Montreal Gazette and wrote her description of the current exhibit at the centre for the Record.

(Record photo by Studio Eclair)

Centre shows way with quality

By DOROTHY PFEIFFER
(Former Montreal Gazette Art Critic)

COWANSVILLE — Because of an usually prevalent public apathy towards the arts which exists in many smaller Canadian towns and industrial centres, it is particularly gratifying to note that the significant achievement of the Cowansville Art Centre which this year opens its 10th consecutive season of sponsored exhibitions of art works in all media by professional Canadian artists. The Art Centre concentrates on quantity, an important artistic distinction other aspiring art groups profitably might emulate.

The Cowansville Art Centre is situated in an imposing former private residence on Main Street. The building houses also the Bruck Mills Club. Due to the interest and generosity of the local Bruck industry, several of the large rooms in the Club have been transformed into well-lit art galleries to which the general public freely is admitted. This summer, the spacious former coach-house of the estate is to be converted into an art studio, where classes in painting for adults and children will be held under qualified tuition.

CURRENT EXHIBITION

The current exhibition presenting a selection of works from the Saidye and Samuel Bronfman Collection of Canadian Art which was generously loaned for the occasion by permission of David Carter, Director of the Montreal Museum of Fine Arts, was opened bilingually on Thursday before a distinguished audience of members and invited guests by the Cowansville Art Centre's enthusiastic founder and indefatigable president Eugenie Lee of Sweetsburg.

The 32 contemporary works on display-paintings, engravings, monotypes, woodcuts, graphics one woven wool tapestry and two pieces of sculpture all were hung or else placed in position by Mrs. Lee and her hardworking committee, all of whom merit congratulations for the combined community effort and initiative.

For the majority of works in the present Cowansville showing are "non-objective" or possibily to express that somewhat shopworn term more understandably, such paintings and sculptures are personal interpretations of today's "intangibles," such as moods, space, densities, rearranged forms, and exclusive preoccupation with media and technique as arts in themselves.

FIGURATIVE WORKS

Among the more thought-provoking paintings exhibited remain several figurative works, as for instance, William Kurelek's deeply moving portrait-landscape, Lord that I may see; Gerald Clarke's naive, Wedding of the Soil; John Chamber's delightfully moist evocation of midsummer, Olga near Arva and a lyrical landscape in soft, silvery greens, Near Wickerson Side Road II by Tony Urquart. Fenwick Landsdowne is well-represented by a watercolor painting, Stone Curlew.

Michael Snow's large oil on canvas, Flash, makes clever use of this well-known artist's renowned series of Lady Walking cut-outs which to my mind resemble a clutch of paper dolls.

Space precludes individual mention of all works on display. However, as so many and varied facets of contemporary art are represented, I sincerely urge everyone interested to visit the exhibition at the Cowansville Art Centre even out of mere curiosity, for the showing provides both art experience and artistic education.

SPECIAL ATTENTION

Do not fail to examine carefully the masterful engraving, Le Feuillee, by Richard Lacroix, although I personally prefer the Lacroix included in the Art Centre's own permanent collection on view in the upstairs galleries and the marvellous foreshortening in Kenneth Tolmie's pencial drawing, Tightrope. Suzanne Bergeron's coldly dramatic oil painting, Foret Lumieneuse, and Micheline Beauchemin's darkly mysterious wall tapstery, L'au revoir, should also bring to the viewer both visual pleasure and stimulation.

All in all, the show is conversationally invigorating and also quite fascinating in its contemporary appeal, although no Pop, Op or Kaplap art has been included.

This exhibition will remain at the Cowansville Art Centre until June 13. The centre is open to the public on Tuesdays, Thursdays, Saturdays and Sundays from 2 p.m. to 5 p.m. and Fridays 7 p.m. till 9 p.m.

Granby La Voix de L'Est
Granby, Que.
(Daily, Circ. 9,502)

Wednesday, June 2, 1965



LA DIXIEME SAISON du centre d'art de Cowansville s'est ouverte récemment alors que le musée des Beaux-Arts de Montréal prêtait gracieusement sa collection de toiles de Samuel Bronfman et d'autres peintures d'artistes canadiens, à la maison. Nous reconnaissons dans l'ordre habituel, M. Gérald Bruck, président de la Cie Bruck Mills; M. Homer Dufresne, directeur du "Vieux Moulin," centre d'Art de Saint-Pie de Bagot, et Mme Léopold Lee, présidente du centre d'Art de Cowansville. (Photo Studio Eclair).

Eastern Townships Advertiser
Knowlton, Que.
(Weekly)

Thursday, June 3, 1965

Town and County

NOTICE BOARD

The ADVERTISER is pleased to provide this column as a public service. Our press deadline is

4. The Cowansville Art Center cordially invites the public to view an exhibition of paintings and sculpture from the Montreal Museum of Fine Arts, Brontman Collection of Canadian Art.

The exhibition will be at the CAC from Thursday, May 27 to Sunday, June 13. The CAC is open Saturdays, Sundays, Tuesdays and Thursdays from 2:00 p.m. to 5:00 p.m. Fridays, the galleries are open from 7:00 p.m. to 9:00 p.m. The address is 225 Main Street, Cowansville.

Cowansville Le Yamaska
Cowansville, Que.
(Weekly. Circ. 6,500 Pd. 1,150

Wednesday, May 19, 1965

Cowansville Art Centre to open tenth season.

Paintings from the Bronfman collection will highlight the opening of Cowansville Art Centre's 10th season on May 27th.

Mrs. Leopold Lee, president of the Cowansville Art Centre announced yesterday, that an exhibition of paintings from the Bronfman collection loaned by the Montreal Museum of Fine Arts will open the season.

The opening night of the 10th exhibition season is scheduled to begin at 8.30 p.m. and the paintings will remain in the Art Centre until June 13.

Everyone is welcome to view the exhibition and admittance is free, Mrs. Lee said.

The hours the exhibition will be open to the public are as follows: Tuesday, Thursday, Saturday and Sunday from 2 p.m. till 5 p.m.; and Fridays from 7 p.m. to 9 p.m.

FILM SHOWING

The Centre will also present a film on Tuesday, May 25.

The film is both in English and French and is on loan from the Canadian Film Institute.

Mrs. Lee said that the film showing will begin at 8:30 p.m. and admission is free.

Mrs. Lee also announced that a general meeting of the Cowansville Art Centre members will be called for the first week of June.

Montreal Star, Que.
June 17, 1965

Montreal Museum Lends Dutch Works

Six Dutch paintings from the permanent collection of the Montreal Museum of Fine Arts have been loaned to the municipal museum of Hague, The Netherlands.

The works will appear in "The Hague School" exhibition at Haags Gemeestemuseum until Aug. 15. The artists and titles are: Jacob Maris' "The Picture Book"; Weissenbruch's "Canal Near Harlem" and "Dordrect"; Anton Mauve's "The Cowherd"; Joseph Israels' "Coming from the Boats" and Matthew Maris' "View of Frieburg."

Ottawa Journal, Ont.
May 15, 1965

ART NEWS and views

By W.Q. KETCHUM

City Hall rotunda Tuesday night will be the art centre for Ottawa when prizes are presented for the Ottawa Art Association's Spring Exhibition of Paintings.

Attractive invitations for the event have been sent out by the president, Mrs. Gordon Gowling, and the members.

There has been a spate of exhibitions this month bringing to the forefront some excellent work.

There has been considerable interest in the exhibition of early photography which continues at the National Gallery until June 20.

The Sixth Biennial of Canadian Art opens on June 4 and continues until August 22. This survey of the new direction in Canadian painting was undertaken by William Townsend of the Slade School of Fine Art in London.

★ ★ ★

A one-man show by Ottawa artist A. C. Robinson will open at the Robertson Galleries May 25 and continue for two weeks. Mr. Robinson is displaying drawings, water colors and oils. In mid-June there will be an exhibition of the paintings of pupils of Henri Masson. Reproductions of paintings by this outstanding artist were not long ago in Fortune Magazine. He has been an inspiration to many young artists.

Wallack's Art Shop and Gallery is currently showing the works of Freda Pemberton-Smith of Montreal.

★ ★ ★

Ottawa and Ottawa Valley exhibitors are delighted to learn that the Old Mall Gallery at Sparks and O'Connor Street is in business again for the summer. With Picture Parade in the discard this gives the painters an effective outlet for their works. Bruce Hay is to be congratulated on his project.

★ ★ ★

Sir Jacob Epstein's bronze bust of Dr. Ellen Ballon, the distinguished Montreal - born pianist, has been loaned to the Montreal Museum of Fine Arts for a year. Dr. Ballon is the wife of Col. Ted Bullock, a former journalist and one-time secretary to Mayor Camillien Houde of Montreal. Col. Bullock has lived in Ottawa and has many friends here.

★ ★ ★

The South Vermont Art Centre is holding a Festival of the Arts at Manchester, Vermont. It continues until Oct. 12.

★ ★ ★

Andre Durand whose splendid paintings are being shown at Gordon Burrows, 247 Bank Street, tells me that he studied art for a time at the Old Mill, Elizabethtown, under Stanley Turnbull, noted portraitist who had his home in Ottawa.

Montreal Gazette, Que.
May 1 1965

Epstein's Bust Of Ellen Ballon Loaned To Museum Of Fine Arts

Sir Jacob Epstein's bronze bust of Dr. Ellen Ballon, the distinguished Montreal-born pianist, has been loaned to the Montreal Museum of Fine Arts for a year, it was disclosed yesterday.

The bust portrays Dr. Ballon with outstretched arms, playing the piano, her right hand resting on the invisible treble keys, her left raised to execute a thumping cord in the bass.

Sir Jacob, who has been described as the greatest recorder of human character since Rembrandt, died in 1959. His series of portraits in bronze are considered his highest achievement.

Dr. Ballon, who has played at concerts here and in many parts of the world since the age of five, is now a resident of New York City but remains a Canadian citizen. She is married to Col. Ted Bullock, a former journalist and one-time secretary to the late Mayor Camillien Houde.

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It was executed at his London home and studio, opposite the late Sir Winston Churchill's home, during the winter months of 1938. The sittings averaged about three per week for one month. At the same time, Dr. Ballon was engaged in a busy concert schedule.

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She has recorded widely on London Records, committing to wax a variety of piano works by Liszt, Bach, Chopin and Villa Lobos. In the case of Villa Lobos, she became one of his best interpreters and was largely responsible for making much of his music well-known throughout the western world.

Villa Lobos dedicated his first piano concerto to her, the world premiere of which was performed in Rio de Janeiro, a few years ago.

Epstein himself was born in 1880 in New York of Polish-Russian parents. He started drawing at an early age but turned to sculpture because of eyestrain.

After studies at l'Academie Julian in Paris, he settled in London in 1905. His first statues provoked an extraordinary outcry of protest.

A comparable controversy was provoked in Paris by his tomb of Oscar Wilde, completed in 1912.

He was attacked as an anarchist and a barbarian and it was only in the last two decades of his life that his reputation as a portraitist gained recognition and he became a revered national figure.

Montreal-Matin, Que.
May 3, 1965

Buste de Ellen Ballon à Montréal

Un buste en bronze sculpté par sir Jacob Epstein et représentant Ellen Ballon, pianiste réputée née à Montréal, a été prêté au musée des Beaux-Arts de Montréal pour une année.

Le buste montre Mme Ballon les bras étendus comme pour jouer du piano, la main droite appuyée sur un clavier invisible et celle de gauche levée, s'apprêtant à faire un accord.

On a dit de Jacob Epstein, qui mourut en 1959, qu'il fut le plus grand observateur du caractère humain depuis Rembrandt. Sa longue série de portraits en bronze demeure incontestablement un chef-d'oeuvre.

Mme Ballon a participé à des concerts ici et en plusieurs pays depuis l'âge de 5 ans. Elle demeure maintenant à New York, mais elle a gardé sa citoyenneté canadienne. Elle est l'épouse du colonel Ted Bullock, ancien journaliste et autrefois secrétaire de feu le maire Camillien Houde.

Ottawa Le Droit, Ontario
May 8, 1965

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Le Nouvelliste
Trois Rivières, Qué.
April 30, 1965

EN BREF

Ferruccio Burco, 26 ans, qui fut un enfant prodige, et dirigea comme tel quelques-uns des plus réputés orchestres symphoniques du monde, notamment à Carnegie Hall, a été tué, cette semaine, à Milan, dans un accident de la route. — L'acteur Alan Bunce, qui jouait le rôle d'Albert dans la populaire émission de radio et de télévision Ethel et Albert, vient de mourir à New York. Il était dans la soixantaine. — Un buste en bronze sculpté par Sir Jacob Epstein et représentant Ellen Ballon, célèbre pianiste née à Montréal, a été prêté pour un an au Musée des Beaux-Arts de Montréal. Ce buste montre Mme Ballon les bras étendus comme pour jouer du piano, la main droite appuyée sur un clavier invisible et celle de gauche le-

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Roland HEROUX

Le Petit Journal
Montreal, Que.
(Week-End. Circ. 269,350)

Sunday, May 30, 1965



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Sherbrooke Record, Que.
May 26, 1965

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The collection will be on display from May 27 until Sunday, June 13.

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Montreal Star, Que.
May 3, 1965

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It was executed by the late Sir Jacob Epstein, and is considered one of his finest works.

Dr. Ballon lives in New York.

Le Nouvelliste
Trois Rivières, Qué.
May 13, 1965

DE L'IMAG

— Le Musée des Beaux-Arts de Montréal a prêté quatre enluminures du XIVe siècle au Wadsworth Atheneum de Hartford, à l'exposition de panneaux et manuscrits de cette époque. L'exposition se poursuivra jusqu'au 6 juin. Les pages d'antiphonaires que prête Montréal proviennent des régions de Pérouse, de Sienne et de l'Ombrie.

Gazette June 4-65

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Francesco Guardi's "Storm At Sea" was returned to Venice for a major exhibition of the artist's works. It is considered one of the main artistic events of the year in Europe.

The painting was bequeathed to the Montreal Museum in 1945. It will be returned in October.

Ottawa Journal, Ont.
May 15, 1965

ART NEWS and views

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By W. Q. KETCHUM

City Hall rotunda Tuesday night will be the art centre for Ottawa when prizes are presented for the Ottawa Art Association's Spring Exhibition of Paintings.

Attractive invitations for the event have been sent out by the president, Mrs. Gordon Gowling, and the members.

There has been a spate of exhibitions this month bringing to the forefront some excellent work.

There has been considerable interest in the exhibition of early photography which continues at the National Gallery until June 20.

The Sixth Biennial of Canadian Art opens on June 4 and continues until August 22. This survey of the new direction in Canadian painting was undertaken by William Townsend of the Slade School of Fine Art in London.

★ ★ ★

A one-man show by Ottawa artist A. C. Robinson will open at the Robertson Galleries May 25 and continue for two weeks. Mr. Robinson is displaying drawings, water colors and oils. In mid-June there will be an exhibition of the paintings of pupils of Henri Masson. Reproductions of paintings by this outstanding artist were not long ago in Fortune Magazine. He has been an inspiration to many young artists.

Wallack's Art Shop and Gallery is currently showing the works of Freda Pemberton-Smith of Montreal.

★ ★ ★

Ottawa and Ottawa Valley exhibitors are delighted to learn that the Old Mall Gallery at Sparks and O'Connor Street is in business again for the summer. With Picture Parade in the discard this gives the painters an effective outlet for their works. Bruce Hay is to be congratulated on his project.

★ ★ ★

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★ ★ ★

The South Vermont Art Centre is holding a Festival of the Arts at Manchester, Vermont. It continues until Oct. 12.

★ ★ ★

Andre Durand whose splendid paintings are being shown at Gordon Burrows, 247 Bank Street, tells me that he studied art for a time at the Old Mill, Elizabethtown, under Stanley Turnbull, noted portraitist who had his home in Ottawa.

Montreal Star, Que.
May 3, 1965

871

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Montreal Gazette, Que.
May 1, 1965

871

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Ottawa Le Droit, Ontario
May 8, 1965

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[...] vée, s'apprêtant à frapper un accord. On dit de Jacob Epstein (mort en 1959), qu'il fut le plus grand observateur du caractere humain depuis Rembrandt. Mme Ballon, qui demeure maintenant à New York, a commencé sa carrière à 5 ans. Elle n'a jamais renoncé à la citoyenneté canadienne. Elle est une des grandes interprètes de Villa Lobos. — Le programme de télévision "Une heure à l'italienne", qui devait être présenté dimanche soir dernier, au réseau français de Radio-Canada, et qui fut différé à cause des éliminatoires de la coupe Stanley, sera définitivement au petit écran dimanche prochain. Il met en vedette le réputé soprano italien Renata Tebaldi et le célèbre baryton canadien Louis Quilico.

[R]oland HEROUX

Montreal-Matin, Que.
May 3, 1965

871

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Le Petit Journal
Montreal, Que.
(Week-End. Circ. 269,350)

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Gazette June 11-65

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Ottawa Journal
Ottawa, Ont.
(Daily, Circ. 74,585)

Monday, June 14, 1965

The Ottawa Journal

AT WEST END BANK

Revolutionary 'Light' Paintings On View

Light paintings by Herbert Dassel are on view at Wellington and Merton Branch of the Royal Bank for the next few weeks when they go on to the Museum of Fine Art in Montreal.

There are 32 items in this exciting exhibition.

Mr. Dassel has a certain magic alchemy in evolving these portraits and semi-abstract landscapes and uses symbolism and fantasy to striking effect.

Mr. Dassel uses light rays on sensitized photographic material. Hence the term light paintings.

His tryptych "Ancient Treasure" has a central panel, a huge diamond flanked by depictions of other treasures in ancient catacombs.

Included in the exhibition is a portrait of his daughter, Susanne, who was in Ottawa for the formal opening Friday night. She has studied art at the Rhode Island School of Design.

Mr. Dassel was born in Russia, spent his early years in Latvia and studied art in Berlin. He now has a studio at 261 Cowley Avenue.

His folding ikon "Admiration" is outstanding in the modest collection.

He held an exhibition in the Mansfield Gallery in Montreal which won praise from Montreal art critics.

He has a happy choice of titles for his light paintings.

The paintings will be on view during normal banking hours and on Saturdays from 1.30 to 4.30 p.m.

—W.Q.K.

Quebec Le Soleil
Quebec, P.Q.
(Daily, Even. Circ. 139,720)

Monday, June 14, 1965

Montréal prête un Guardi à Venise

Venise, grâce au Musée des Beaux-Arts de Montréal, pourra à nouveau contempler un de ses tableaux qui a fait la traversée de l'Atlantique.

Le tableau est l'oeuvre de Francesco Guardi "Tempête en mer" qui a été légué au Musée de Montréal en 1945 par Adaline Van Horne.

Le tableau sera exposé au Palazzo Grassi, sis sur le Grand Canal de Venise, dans les cadres de l'exposition "Mostra dei Guardi" qui offre en montre les principales oeuvres des frères Francesco et Giovanni Antonio Guardi.

Cette exposition est considérée comme l'événement artistique de l'été, non seulement en Italie mais dans toute l'Europe. Elle a débuté le 5 juin et se continuera jusqu'au 10 octobre.

Un conseil consultatif international fut formé par le maire de Venise en vue de déterminer quelles oeuvres devaient faire partie de l'exposition.

Le Guardi prêté par le Musée est une huile sur toile de 21 pouces sur 25.

Bien que Francesco Guardi soit né en 1712 et ait peint durant toute sa vie d'adulte, il semble qu'il n'a commencé à peindre les scènes pour lesquelles il est devenu célèbre que vers 1760.

Contrairement à Canaletto qui a représenté Venise avec une extrême minutie, Guardi peignait avec une grande liberté mettant en relief la lumière et l'atmosphère, le mouvement des nuages et de l'eau.

Montreal Gazette, Que.
June 17, 1965

Paintings Loan

Six Dutch paintings from the permanent collection of the Montreal Museum of Fine arts have been loaned to the municipal museum of The Hague in the Netherlands for an exhibition opening this month and continuing to Aug. 15, it was announced yesterday.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607

Tuesday, June 15, 1965

ENTRE PARENTHÈSES

LE MUSÉE des Beaux-Arts de Montréal a prêté à la ville de Venise l'un de ses tableaux, "La Tempête en mer" de Francesco Guardi, qui a été légué au Musée en 1945 par Adaline Van Horne. Le tableau fait partie de l'Exposition consacrée aux oeuvres des frères Francesco et Giovanni Antonio Guardi. Celle-ci a débuté le 5 juin et prendra fin le 10 octobre.

Le Journal de Montréal, Qué.
May 17, 1965

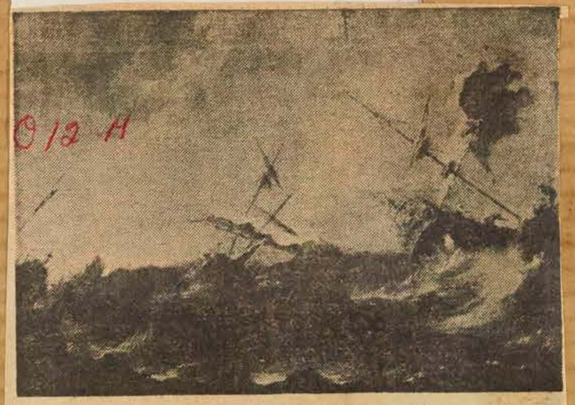
Le musée prête 4 enluminures

Le Musée des Beaux-Arts de Montréal a prêté quatre enluminures du XIVe siècle au Wadsworth Atheneum, de Hartford (Conn.), à l'occasion d'une exposition de panneaux et manuscrits de cette époque.

L'exposition se poursuivra jusqu'au 6 juin.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Friday, June 11, 1965



"Tempête en mer"

VENISE, grâce au Musée des Beaux-Arts de Montréal, pourra à nouveau contempler un de ses tableaux qui a fait la traversée de l'Atlantique.

Le tableau est l'oeuvre de Francesco Guardi, "Tempête en mer", qui a été légué au Musée de Montréal en 1945 par Adaline Van Horne.

Le tableau sera exposé au Palazzo Grassi, sis sur le Grand Canal de Venise, dans les cadres de l'exposition "Mostra del Guardi" qui offre en montre les principales oeuvres des frères Francesco et Giovanni Antonio Guardi.

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Le tableau du Musée fait partie d'un petit groupe de scènes marines exécutées par Guardi.

Bien que les peintres du nord se soient complus à peindre ce sujet, on ne le rencontre que très rarement chez les peintres de Venise. On croit généralement que Guardi s'est inspiré de William Van de Velde, fils, célèbre peintre hollandais du XVIIe siècle. Le fait est que les navires sont d'un type plus usité au XVIIe siècle qu'au XVIIIe.

Guardi intensifie l'atmosphère dramatique de ses scènes marines en exagérant le carénage des bâtiments et le mouvement des vagues.

Guardi mourut en 1793 sans jamais avoir quitté le territoire vénitien.

Le tableau fut expédié de Montréal à Venise par Alitalia.

Montreal-Matin, Que.
June 18, 1965

Des tableaux prêtés

Le Musée des Beaux-Arts de Montréal a prêté six tableaux hollandais de sa collection permanente au Haags Gemeestemuseum, le musée municipal de La Haye, aux Pays-Bas.

Les six tableaux seront en montre dans les cadres de l'exposition "L'Ecole de La Haye" qui débute ce mois-ci pour se continuer jusqu'au 15 août.

Les tableaux prêtés par le Musée sont: "L'album" de Jacob Maris, "Canal près de Harlem" et "Dordrecht" de Weissenbruch, "Le Vacher" d'Anton Mauve, "Rentrée des Pêcheurs" de Joseph Israels, "Vue de Fribourg" de Matthew Maris.

Sherbrooke La Tribune, Que.
June 17, 1965

11.00—O CANADA.

Collection permanente du Musée des Beaux-Arts

Six tableaux hollandais prêtés au musée municipal de La Haye

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Le Soleil, Québec, Qué.
June 18, 1965

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Le Journal de Montréal, Qué.
June 18, 1965

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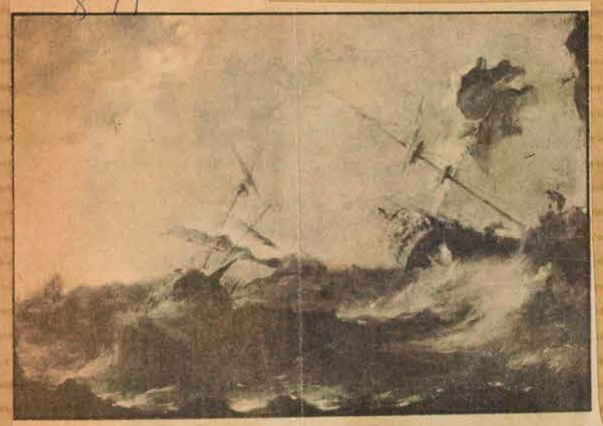

Un Guardi prêté à Venise

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Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Friday, June 18, 1965

LES ARTS

O 12-M

AUJOURD'HUI

A LA Grande Salle (Place des Arts), épreuves finales du Festival international du piano de Montréal. Concurrents: Jean-Claude Pennetier et Catherine Silie, tous deux de France.

ENTRE PARENTHÈSES

LE MUSEE des Beaux-Arts de Montréal a prêté six tableaux hollandais de sa collection permanente au Haags Gemeestemuseum, le musée municipal de La Haye, aux Pays-Bas. Les tableaux feront partie de l'exposition consacrée à l'Ecole de La Haye qui débute ce mois-ci et qui finira le 15 août. Les tableaux prêtés par le Musée sont: "L'album" de Jacob Maris, "Canal près de Harlem" et "Dordrecht" de Weissenbruch, "Le Vacher" d'Anton Mauve, "Rentrée des pêcheurs" de Joseph Israels, et "Vue de Fribourg" de Matthew Maris.

Eastern Townships Advertiser
Knowlton, Que.
(Weekly)

Thursday, June 10, 1965

H-12-M

Town and County NOTICE BOARD

The ADVERTISER is pleased to provide this column as a public service. Our press deadline is SATURDAY EVENING. Write to us at Box 486 in Knowlton or telephone CH. 3-6491. There is no charge for items in this column.

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2. **The Cowansville Art Center cordially invites the public to view an exhibition of paintings and sculpture from the Montreal Museum of Fine Arts, Bronfman Collection of Canadian Art.**

The exhibition will be at the CAC from Thursday, May 27 to Sunday, June 13. The CAC is open Saturdays, Sundays, Tuesdays and Thursdays from 2:00 p.m. to 5:00 p.m. Fridays, the galleries are open from 7:00 p.m. to 9:00 p.m. The address is 225 Main Street, Cowansville.

Le Petit Journal
Montrea., Que.
(Week-End. Circ. 269,350)

Sunday, June 27, 1965

De notre Musée des Beaux-Arts

Tableau vénitien prêté à... Venise

O 12 M

Venise, grâce au Musée des Beaux-Arts de Montréal, pourra à nouveau contempler un de ses tableaux qui a fait la traversée de l'Atlantique.

Le tableau (oeuvre de Francesco Guardi) s'intitule "Tempête en mer"; il a été légué au Musée de Montréal en 1945 par Adaline van Horne.

Il sera exposé au Palazzo Grassi, sis sur le Grand Canal de Venise, dans les cadres de l'exposition "Mostra dei Guardi" qui offre en montre les principales oeuvres des frères Fancesco et Giovanni Antonio Guardi.

Cette exposition est considérée comme l'événement artistique de l'été, non seulement en Italie, mais dans toute l'Europe. Elle a débuté le 5 juin et se continuera jusqu'au 10 octobre.

Le Guardi prêté par le Musée est une huile sur toile de 21 pouces sur 25.

Bien que Francesco Guardi soit né en 1712 et ait peint durant toute sa vie d'adulte, il semble qu'il n'a commencé à peindre les scènes pour lesquelles il est devenu célèbre que vers 1760.

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Friday, June 18, 1965

E 13-M

● Le Musée des Beaux-Arts de Montréal a prêté six tableaux hollandais de sa collection permanente au Haags Gemeestemuseum, le musée principal de La Haye, aux Pays Bas.

Le Journal de Montréal, Qué.
June 18, 1965

l'Expo.

Nos tableaux en Hollande

Le Musée des Beaux-Arts de Montréal a prêté six tableaux hollandais de sa collection permanente au Haye" qui débute ce mois-ci pour se continuer jusqu'au 15 août.

Les tableaux prêtés par le Musée sont: "L'album" de Jacob Maris, "Canal près de Harlem" et "Dordrecht" de Weissenbruch, "Le Vacher" d'Anton Mauve, "Rentrée des Pêcheurs" de Joseph Israels, "Vue de Fribourg" de Matthew Maris.

Town of Mont Royal Weekly Post
Montreal, Que.
(Weekly. Circ. 5,060)

Thursday, June 17, 1965

Venetian Painting Lent by Museum to Native City

H-12-M

Francesco Guardi's "Storm at Sea" has been loaned by the Montreal Museum to an exhibition in Venice, rated as the major art event in Europe this Summer. It will run until Oct. 10.

The painting, 21 by 25 inches, is [illegible] waves.

There were two Guardi brothers, rancesco and Giovanni Antonio, oth painters. Francesco was born 1712 and died in 1793 without ver having left Venetian territory. hereas Canaletto depicted the ty with minute care, Guardi inted with a freedom which mphasized light and atmosphere, clouds and water.

10/LA PRESSE, MONTRÉAL, JEUDI 8 JUILLET 1965

LES ARTS

Deux oeuvres de la collection permanente du Musée des Beaux-Arts de Montréal feront partie de l'exposition "Trésors de l'Art canadien" qui sera présentée à Burlington House à Londres, du 15 septembre au 15 novembre. Cette exposition s'inscrit dans le cadre du Festival des Arts du Commonwealth. Les oeuvres prêtées sont: "Sainte-Anne-de-Beaupré" un tableau de J. W. Morrice et "L'Ange agenouillé" une sculpture de François Baillargé.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Tuesday, June 29, 1965

Carrefour par TEK

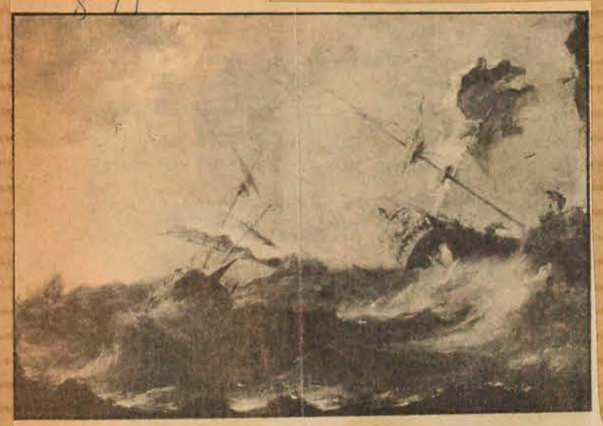
TOUT LE MONDE... y passe!

O 12-M

... Le Musée des BEAUX-ARTS de MONTREAL présentera en septembre une exposition de 20 toiles prêtées par le musée du LOUVRE pour illustrer l'art des maîtres français du XVIIIe siècle: WATTEAU, BOUCHER, FRAGONARD, ROBERT, VERNET... La Compagnie d'aviation NORDAIR a demandé à la Commission fédérale du Transport la permission d'exploiter une ligne régulière entre MONTREAL et NIAGARA FALLS au profit des touristes qui visiteront l'EXPO 67.

Le Journal de Montréal, Qué.
June 18, 1965

Z4 871



Un Guardi prêté à Venise

VENISE, grâce au Musée des Beaux-Arts de Montréal, pourra à nouveau contempler un de ses tableaux qui a fait la traversée de l'Atlantique. Le tableau est l'oeuvre de Francesco Guardi "Tempête en mer" qui a été légué au Musée de Montréal en 1945 par Adaline Van Horne. Le tableau sera exposé au Palazzo Grassi, sis sur le Grand Canal de Venise, dans les cadres de l'exposition "Mostra del Guardi" qui offre en montre les principales oeuvres des frères Francesco et Giovanni Antonio Guardi. Cette exposition est considérée comme l'événement artistique de l'été, non seulement en Italie mais dans toute l'Europe. Elle a débuté le 5 juin et se continuera jusqu'au 10 octobre. Le Guardi prêté par le Musée est une huile sur toile de 21 pouces sur 25. Le tableau fut expédié de Montréal à Venise par Alitalia.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Friday, June 18, 1965

LES ARTS

O 12-M

AUJOURD'HUI

A LA Grande Salle (Place des Arts), épreuves finales du Festival international du piano de Montréal. Concurrents: Jean-Claude Pennetier et Catherine Silie, tous deux de France.

ENTRE PARENTHÈSES

LE MUSEE des Beaux-Arts de Montréal a prêté six tableaux hollandais de sa collection permanente au Haags Gemeestemuseum, le musée municipal de La Haye, aux Pays-Bas. Les tableaux feront partie de l'exposition consacrée à l'Ecole de La Haye qui débute ce mois-ci et qui finira le 15 août. Les tableaux prêtés par le Musée sont: "L'album" de Jacob Maris, "Canal près de Harlem" et "Dordrecht" de Weissenbruch, "Le Vacher" d'Anton Mauve, "Rentrée des pêcheurs" de Joseph Israels, et "Vue de Fribourg" de Matthew Maris.

Eastern Townships Advertiser
Knowlton, Que.
(Weekly)

Thursday, June 10, 1965

H-12-M

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Le Journal de Montréal, Qué.
June 18, 1965

l'Expo.

871

Nos tableaux en Hollande

Le Musée des Beaux-Arts de M...éal a prêté six tabl... attendais de sa col... ante au Ha... Joseph School before entering St. Selwyn House. ci p... He, too, is a keen sportsman and played for the school's football team. a...

TELLING THE TIME

In the small cathedral city of Ripon, Yorkshire, England, an official in ancient uniform "sets the watch" every night at 9 o'clock by blowing one blast on his horn at each corner of the obelisk in the market place, while the curfew

des ... Israels, ... de Matthew M...

Town of Mont Royal Weekly Post
Montreal, Que.
(Weekly. Circ. 5,060)

Thursday, June 17, 1965

X 12-M

an oil on canvas and was bequeathed to the Museum by the late Adaline Van Horne. This is one of a small group of seascapes by Guardi, a most unusual subject for Venetian painters. The ships are the 17th rather than 18th century type, the drama being heightened by an exaggerated keeling and movement of the waves.

There were two Guardi brothers, Francesco and Giovanni Antonio, both painters. Francesco was born in 1712 and died in 1793 without ever having left Venetian territory. Whereas Canaletto depicted the city with minute care, Guardi painted with a freedom which emphasized light and atmosphere, clouds and water.

10/LA PRESSE, MONTREAL, JEUDI 8 JUILLET 1965

LES ARTS

Deux oeuvres de la collection permanente du Musée des Beaux-Arts de Montréal feront partie de l'exposition "Trésors de l'Art canadien" qui sera présentée à Burlington House à Londres, du 15 septembre au 15 novembre. Cette exposition s'inscrit dans le cadre du Festival des arts du Commonwealth. Les oeuvres prêtées sont: "Sainte-Anne-de-Beaupré" un tableau de J.-W. Morrice et "L'Ange agenouillé" une sculpture de François Baillargé.

Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday, June 16, 1965

Guardi's Storm at Sea

E 12-M

Venice can again see one of its 18th century painting which crossed the Atlantic, thanks to The Montreal Museum of Fine Arts.

The painting in question is Francesco Guardi's Storm at Sea, which was bequethed to the Montreal Museum in 1945 by Adaline Van Horne.

It is being presented at the Palazzo Grassi, on the Grand Canal of Venice, in "Mostra dei Guardi", an exhibition of the major works of the Guardi brothers, Francesco and Giovani Antonio.

The exhibition is rated as the major art event of the summer, not only in Italy but in all of Europe. It began June 5 and will continue until October 10.

The Guardi loaned by the Montreal Museum is oil on canvas and measures 21 by 25 inches.

Although Francesco Guardi was born in 1712 and painted throughout his mature life, he is not believed to have begun the views for which he is best known today until about 1760.

Whereas Canaletto depicted Venice with minute care, Guardi painted with a freedom which emphasized light and atmosphere, the movement of clouds and water.

The Museum's work is one of a very small group of seascapes by Guardi.

Although painters in the north often did sea views, they were a most unusual subject for Venetian painting. It is thought that Guardi was inspired by William Van de Velde the Younger, a famous 17th century Dutch artist; in fact, the ships are a 17th century type, rather than 18th century.

Guardi heightened the drama of the scene by exaggerating the keeling of the ships and the movement of the waves.

He died in 1793. He had never left Venetian territory.

The Montreal painting was flown to Venice via Alitalia.

An international advisory committee was formed by the mayor of Venice to recommend what works should be included in the show.

Le Journal de Montréal, Qué.
July 9, 1965

87 Tableaux canadiens exposés à Londres

Deux tableaux de la collection permanente du Musée des Beaux-Arts de Montréal sont en route pour Londres où ils seront en montre dans les cadres du Festival des Arts du Commonwealth.

Le tableau de J.W. Morrice, "Ste-Anne de Beaupré", et celui de François Baillargé, "L'Ange agenouillé", feront partie de l'exposition Trésors de l'Art Canadien à Burlington House, Londres, du 15 septembre au 15 novembre.

Morrice, un artiste canadien de renom qui vécut de 1865 à 1924, exécuta le tableau de Ste-Anne vers 1877. Cette huile sur toile, mesurant 17 pouces sur 25, a été léguée au musée en 1943 par M. William J. Morrice.

"L'Ange agenouillé" de Baillargé est une sculpture sur bois haute de 36 pouces. Elle a été acquise par le musée grâce au legs de Horsley et Annie Townsend en 1963. Baillargé naquit en 1759 et mourut en 1852.

Museum Paintings On Loan

Gazette
July 10th 1965

Two workers from the permanent collection of The Montreal Museum of Fine Arts are en route for London, England, to be shown in connection with the Commonwealth Arts Festival, it was announced this week.

J. W. Morrice's painting "Ste-Anne de Beaupré" and François Baillargé's "Kneeling Angel" will be presented in the exhibition Canadian Art Treasures at Burlington House, London, from September 15 to November 15.

Morrice, the important Canadian artist who lived from 1865 to 1924, executed the painting of Ste-Anne about 1877. Oil on canvas, it measures 17 by 25 inches and was bequeathed to the Museums in 1943 by William J. Morrice.

Baillargé's "Kneeling Angel" is a wood carving 36 inches high. It was acquired by the Museum through the Horsley and Annie Townsend bequest in 1963. Baillargé was born in 1759 and died in 1852.

Globe & Mail
Toronto, Ont.
July 10, 1965

AT THE GALLERIES

871 Three Artists, Three Themes for Expo

By KAY KRITZWISER

While Ted Bieler, Toronto sculptor, works daily in his studio on Spadina Ave., sculptors Armand Vaillancourt and Ulysse Comtois are working in their Montreal studios with him—in spirit at least. The trio has been commissioned to do wall sculptures for Expo 67's administration and news building in Montreal.

The three-storey buildnig has been designed by the Toronto firm of architects, Irving Grossman and Associates. T Grossman and Associates. The kirm invited the three sculptors to submit maquettes in March for a sculptural theme to be incorporated architecturally in the building. The building has three entrance lobbies, each three storeys high, made of concrete cast on the site. A lobby apiece has been assigned to each sculptor. While the architecture of the lobbies is identical, each sculptor is free to follow his own creative bent. Mr. Bieler's sculptures will appear on two facing walls, each 36 ft. x 20 ft.

•

Albert Huie, Jamaican artist whose work has had international recognition, was kept busy pumping the hands of Toronto friends at the opening of his joint exhibition with Mr. Huie gave a one-man Barrington Watson. In 1943, Mr. Huie gave a one-man show in Kingston, the proceeds of which later helped him to study at the Ontario College of Art.

The Huie-Watson exhibition of Jamaican Art was sponsored in Toronto by Salada Foods in its display building in CNE park. At the opening night party, Dr. J. Roby Kidd, was a more than interested guest. Dr. Kidd, as chairman of the International Co-Operation Year program, was responsible for arranging its first art show.

The exhibition was organized to provide a look at the everyday life of West Indians. This it did in a warm, graphic way. Mr. Huie's lean men, bathing, dancing, working, and Mr. Watson's studies of faces, of endearing insights into family routine were filled with vitality. They are accomplished knowledgeable artists who plump for life in a way that comes with something of a start. There is nothing bloodless about the work of this pair.

The exhibition will be shown in Montreal July 19 and later in Ottawa. Mr. Watson will go to Panama later where he will have a show in September.

•

The Montreal Museum of Fine Arts has sent two works from its permanent collection to be shown in the Commonwealth Arts Festival. From Sept. 15 to Nov. 15, the painting Ste. Anne de Beaupre by J. W. Morrice and Kneeling Angel, a wood carving by Francois Baillarge, will be shown in the exhibition, Canadian Art Treasures, at Burlington House, London.

•

The collection of painting sponsored by Ebo Society at Fine Art Gallery, Toronto public library is, for the greater part, cheerfully amateur with nothing much to recommend it but the spunky effort that has gone into it. But skill is not the important point in this exhibition which will remain until July 31.

Ebo Society was formed in March with a flexible committee of seven, with the idea of sponsoring and encouraging creative expression in all fields of the arts among Toronto Negroes. Eventually the society hopes to extend its program further afield.

Austin C. Clarke Toronto author, is president. Yvonne Bobb, secretary, was assigned to organize an art show and this she has done ably. The works of 18 artists add up to more than 60 pieces of painting and sculpture, copper work and drawings. Miss Bobb made no attempt to be selective for this first exhibition.

"It's just a preliminary," she said. "We have an extensive program for the whole association in mind. We want to encourage the artist and we felt a show would help us find out who is who among Negro artists. We hope to arrange an educational program for them through seminars or workshops, and of course, we hope for criticism."

There has been no attempt to strike a theme in the collection: Gene Groomes' male head painted on black velvet rubs shoulders with The Mating of the Bitch by Justin de Santos, a strongly expressed idea. Pink and white ballet dancers vie with a design in cake decoration.

Mr. De Santos' work has the most scope. He attacks his Americanization of the Canadian Female with great gusto, even to a real red ponytail swinging out of the collage. Noel Vaucrosson, Montreal, spatters his dancing carnival figures with bright confetti color so that they emerge with swirling gaiety.

Montreal Star, Que.
July 8, 1965

871 Canadian Artists In London Show

Two works by Canadian painters will be presented in the exhibition Canadian Art Treasures at Burlington House, London, in connection with the Commonwealth Arts Festival.

J.W. Morrice's painting "Ste-Anne de Beaupré" and François Baillargé's "Kneeling Angel" from the permanent collection of the Montreal Museum of Fine Arts will be on exhibition at Burlington House from Sept. 15 to Nov. 15.

The oil painting of Ste. Anne made in about 1877 measures 17 by 25 inches and was bequeathed to the museum by William Morrice in 1943.

Baillargé's "Kneeling Angel" is a wood carving 36 inches high acquired by the museum through the Horsley and Annie Townsend bequest in 1963.

Ottawa Le Droit, Ontario
July 10, 1965

871 Montréal prête six tableaux à La Haye

Le Musée des Beaux-Arts de Montréal a prêté six tableaux hollandais de sa collection permanente au Haags Gemeestemuseum, le musée municipal de La Haye, aux Pays-Bas. Les six tableaux seront en montre dans le cadre de l'exposition "L'Ecole de La Haye" qui débute ce mois-ci pour se continuer jusqu'au 15 août.

Les tableaux prêtés par le Musée sont: "L'album" de Jacob Maris, "Canal près de Harlem" et "Dordrecht" de Weissenbruch, "Le Vacher" d'Anton Mauve, "Rentrée des Pêcheurs" de Joseph Israels, "Vue de Fribourg" de Matthew Maris.

Le Devoir, Montréal, Qué.
July 8, 1965

25 ans.

TABLEAUX 871

Deux tableaux de la collection permanente du Musée des Beaux-Arts de Montréal sont en route pour Londres, où ils seront en montre dans les cadres du Festival des Arts du Commonwealth. Le tableau de J.W. Morrice, "Ste-Anne-de-Beaupré", et celui de François Baillargé, "L'Ange agenouillé", feront partie de l'exposition "Trésors de l'Art canadien" à Burlington House, Londres, du 15 septembre au 15 novembre.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607

Thursday, July 8, 1965

10 12-M

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Ottawa Citizen, Ont.
July 10, 1965

871

Loan bust by Epstein to Montreal

Sir Jacob Epstein's bronze bust of Dr. Ellen Ballon, the distinguished Montreal-born pianist, has been loaned to the Montreal Museum of Fine Arts for a year.

The bust portrays Dr. Ballon with outstretched arms, playing the piano, her right hand resting on the invisible treble keys, her left raised to execute a thumping cord in the bass.

Sir Jacob, who has been described as the greatest recorder of human character since Rembrandt, died in 1959. His series of portraits in bronze are considered his highest achievement.

The bust was executed at his London home and studio, opposite the late Sir Winston Churchill's home, during the winter months of 1938.

London Evening Free Press
London, Ont.
August 21, 1965

LOOKING AT ART

By Lenore Crawford

871

Range of art exhibits across land

The title of this column is particularly applicable today because we are going to list places which might be on vacation schedules and therefore of interest.

Just a short trip from Stratford lies Waterloo which also may be on the way to a Northern Ontario vacation or to Toronto. University of Waterloo provides several reasons for stopping-off. The gallery in the Theatre of the Arts, until Sept. 8, has paintings and graphics from the collection of Mr. and Mrs. Walter Carsen who are discerning connoisseurs of European and Canadian contemporary art.

While on the campus the visitor should go inside the several chapels to see the different types of art related to religion and creeds. Of special interest is the Conrad Grebel Chapel, named after a young Swiss scholar of the 16th century who is called the Founder of Anabaptism. The chapel was established by the Mennonites of Ontario.

Toronto is locale for the Royal Ontario Museum which seems especially worth visiting this summer. Just until Aug. 29 a collection of 50 color photographs by Jeannette Klute will be on display to show the endlessly changing properties of water and its effects on everything it touches. Until Sept. 7 a special exhibition of a folk art, Japanese country weavers' work, is being shown. Kimonos and textile samples, day-to-day clothing of 19th century farmers, laborers and firemen are a record of a dying art of country weaving. With them are displayed the tools used in their manufacture.

In the Sigmund Samuel Canadian Building of the Royal Ontario Museum, until Sept. 12, the first major exhibition of early Canadian textiles can be seen. The exhibit is the result of study and research done by the museum's textiles department and represents the museum's own collection which is the largest in Canada. In addition, the show contains articles lent by the National Gallery of Canada, National Museum of Canada, Canadian Handicrafts Guild and private collectors.

The Central Blockhouse at Fort York, located at Strachan Avenue and Fleet Street, has something special — the entries in the Historic Toronto Contest sponsored by the Toronto Historical Board in the spring for all grades of elementary and secondary schools. Classes were invited to submit an art project related to a historical aspect of Toronto.

This summer there is rejoicing over establishment of the Montreal Museum of Contemporary Art in what enthusiastic supporters hope are "temporary" quarters. Those quarters are Chateau Dufresne, 4040 Sherbrooke St. East. A total of $100,000 was required to transform the old-fashioned building into suitable exhibition hall for today's art. It seems appropriate that the first exhibit was of architecture. At present the museum is exhibiting the work of Montreal artists, numbering approximately 35. Included are works by Borduas, Riopelle and Pellan.

While in Montreal the visitor might like to go into the Museum of Fine Arts to see Sir Jacob Epstein's bronze bust of Dr. Ellen Ballon, the Montreal-born pianist, which has been loaned for a year. The museum has many other reasons to warrant a tour, we hastily add, for it possesses many fine works in the permanent collection.

Farther east, in the Beaverbrook Art Gallery at Fredericton, the traveler can see four paintings by the late Sir Winston Churchill. The paintings cover almost the entire span of Churchill's career as an artist, beginning in 1915. Also to be seen are sketches done by Graham Sutherland for his portrait of Sir Winston which caused tremendous controversy. Color notes and written descriptions of expression, in addition to the sketches themselves, give graphic insight into the long and extensive preparation done by the artist.

The Beaverbrook Art Gallery has many other works to lure travelers inside its walls. All are by either British or Canadian artists.

The New York World's Fair has given little reason to be noted for its art displays. But at the moment the Mexican Pavilian does have superb paintings by Diego Rivera, Jose Clemente Orozco, David Alfaro Siqueiros and Rufino Tamayo to rouse the most blase art-viewer. The works have never been shown outside of Mexico.

Thousands of miles from New York lies Vancouver. Its fine art gallery should be well worth a "look", with its display of works from the permanent collection. The chief aim of the Vancouver Art Gallery is to produce one of the most advanced contemporary Canadian collections in the country. So the show should pique curiosity. It also provides a retrospective of Canadian art from earliest days, through its own and borrowed works.

Tele Radio Monde
Montreal, P.Q.
July 24, 1965

871

Deux tableaux de la collection permanente du musée des Beaux-Arts de Montréal sont en route pour Londres, où ils seront en montre dans les cadres du Festival des Arts du Commonwealth.

Le tableau de J.W. Morrice, Sainte-Anne de Beaupré, et celui de François Baillargé "L'ange Agenouillé" feront partie de l'exposition "Trésors de l'art Canadien" à Burlington House, Londres, du 15 septembre au 15 novembre. Morrice, un artiste canadien de renom qui vécut de 1865 à 1924 exécuta le tableau de Sainte-Anne vers 1877. L'ange Agenouillé, de Baillargé, est une sculpture sur bois. Cet artiste naquit en 1759 et mourut en 1852.

La Patrie
Montreal, Que.
(Week-End. Circ. 198,300)

Thursday, August 19, 1965

professeurs.

871-2-14

Deux tableaux de la collection permanente du Musée des Beaux-Arts de Montréal sont arrivés à Londres où ils seront en montre dans les cadres du Festival des Arts du Commonwealth. Le tableau de J. W. Morrice, "Sainte-Anne de Beaupré" vreau de Sainte-Anne vers 1877. Cette huile sur toile, mesurant 17 pouces sur 25, a été léguée au musée en 1943 par M. William J. Morrice. "L'ange agenouillé" de Baillargé est une sculpture sur bois haute de 36 pouces. Elle a été acquise par le musée grâce au legs de Horsley et Annie Townsend en 1963. Baillargé naquit en 1759 et mourut en 1852.

ROYAL CANADIAN ACADEMY ANNUAL EXIBITION

Royal Canadian Acad.

Canadian Press Clipping Service

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

Niagara Falls Review, Ont.
September 30, 1964

R.C.A.

8th Annual Jury Show For Area Artists Is Scheduled

Sunday, October 4, marks the opening of the 8th Annual Jury Show of the Niagara District Art Association at the Sir Adam Beck Galleries, Queenston. The exhibition will continue daily from 2 to 9 p.m. until Monday, October 12.

One of the oldest groups of amateur painters in the Province, the association has an active membership of 62 painters and an associate membership of 50. This exhibition is not restricted to members, but is open to all amateur painters in the Niagara Peninsula.

During the past season, many area artists who submit works for the jury show have been selected for major exhibitions throughout the Province. Represented in the 24th Annual Western Ontario Exhibit at London were Hilda Danks and Marjorie Stead of Niagara Falls; Bill Cyopik of Welland; Lorne McNally and Mary Prittie of Port Colborne; Katherine Boa and Lillian Shannon of St. Catharines.

Abigail McKay of Port Colborne and Bill Cyopik have recently had paintings accepted for the Royal Canadian Academy Show at the Montreal Museum of Fine Arts that opens November 6.

Tony Urquhart, recently returned from Europe where he studied on a Canadian Council scholarship, will be guest exhibitor. His water color, "Early Vine", was chosen by the National Gallery for its first exhibition of contemporprints, and water colors.

This year, for the first time, the association has elected to use one juror; in the past there has always been a panel of three. Sheldon Berlyn, assistant professor in the Department of Art at the University of Buffalo, has accepted the post for this show.

An artist and educator of keen perception and literate expression, he has previously served the association as guest critic. He was awarded the Stephen Wilder Travelling Fellowship and has several times won recognition for his paintings and drawings at the Western New York Shows at the Albright-Knox Art Gallery.

Three cash awards will be presented by the association fifty and thirty-five dollar prizes for first and second best paintings in the show irrespective of medium, and the Clifford Stead Memorial Award of twenty-five dollars for the best drawing. Awards will be announced at the opening.

A painting for door prize has been donated by Frances Turnbull of Welland. The winner will be selected at the closing of the show.

A demonstration in the art of collage will be given Wednesday, October 7, at 7.30 p.m. Lorne McNally of Port Colborne.

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

Journal of Royal Architectura
Toronto, Ont. Inst. of Canad
(Bus-Mag. Mthly. C. 4,040)
Royal Canadian Academy
1964 - JUNE - 1964 - 1964
Annual Exhibition

M-13-M

RCAA EXHIBITION

The 85th Annual Exhibition of the Royal Canadian Academy of Arts will be held at the Montreal Museum of Fine Art this November. The Academy cordially invites all architects practicing in Canada to participate by submitting photographs of one or two buildings executed subsequent to 1960, and not previously shown in an Academy exhibition. Full instructions regarding submissions may be obtained from the office of the secretary — 63 Warland Avenue, Toronto 6, not later than July 15. The jury will consist of Ray Affleck, Dr. Eric Arthur and Gordon S. Adamson. John C. Parkin will act as an alternative juror in case one of the others cannot be present. The architectural section of the last exhibition was a credit to the profession and is presently on tour under the auspices of the National Gallery of Canada. The Academy hopes for even greater response from the architects for the 85th exhibition.

Harold Beament, RCA President

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

Port Colborne News
Port Colborne, Ont.
(twice Weekly)
R.C.A
Wednesday September 23 1964

Local artist's painting accepted by Royal Canadian Academy of Art

13 M

Mrs. Ernest (Abigail) McKay, 168 Steele Street, Port Colborne attained a high plateau in the field of fine arts this week when she was notified of the acceptance of one of her paintings for the Royal Canadian Academy of Art's exhibit.

The nation wide exhibit is being held at the Museum of Fine Art in Montreal from November 6th through until the 29th.

To have a painting accepted by the Academy is one of the highest honors that can be accorded a Canadian Artist.

Mrs. McKay submitted her "Hilltop Town", a collage, two feet by four feet, in sepia tone. The submission was turned in to the judges in Montreal the first of this month.

Following the Montreal exhibit the entire showing will be transferred to Sarnia for exhibition from January 8 through to the 30th of 1965.

Mrs. McKay is a member of the Niagara Falls Art Association and an active member in the Port Colborne Art Club.

For the last three years Mrs. McKay has studied at the Museum of Science in Buffalo where she undertook a course in advance drawing.

In Port Colborne Mrs. McKay has become widely known for her success in teaching children art.

The RCA exhibit is the highest goal for a Canadian artist and Mrs. McKay's success has given many of the local artists an inspiration to work towards in the field of fine art.

30 oct. Le Devoir

Le bruit de la ville

ADIEUX

Guy Beart donnera un recital d'adieu, ce soir, au théâtre St-Stanislas, 1371 est Laurier. Puis, il repartira en France.

RAY CHARLES

Ce soir au theatre Saint-Denis, unique récital de Ray Charles. On sait que le célèbre chanteur-pianiste est aveugle.

BEAUX-ARTS

M. Franz Meyer, directeur du Kunstmuseum de Bâle (Suisse), sera à Montréal bientôt à l'occasion de l'exposition du Royal Canadian Academy au Musée des Beaux-Arts. Il choisira une oeuvre de l'exposition pour son propre musée. L'auteur de cette oeuvre se verra décerner un prix de $2,000 offert par Samuel et Ayala Zacks.

Exhibition

The president and council of the Montreal Museum of Fine Arts have issued invitations to the opening of the eighty-fifth annual R.C.A. Exhibition to be held on Friday evening, November 6, at nine o'clock, at the Museum. Dr. Franz Meyer, Director of the Kuntz-

Oct 28 Gazette

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

RCA

Globe & Mail
Toronto, Ont.
October 24, 1964

87

Sculpture Entered

Two pieces of sculpture by May Marx, Toronto, have been accepted for the 85th annual exhibition of the Royal Canadian Academy of Art to be held in November at the Montreal Museum of Fine Arts. The Torso and the Temple Dancer, both in cement fondu, were selected.

Canadian Press Clipping Service

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

RCA

Globe & Mail
Toronto, Ont.
November 4, 1964

Art Exchange A Good Idea, Swiss Declares

MONTREAL (CP)—Dr. Franz Meyer, director of the Kunst Museum of Basel in Switzerland, plans to choose a painting for his museum from the Royal Canadian Academy of Arts exhibition, opening Friday at the Montreal Museum of Fine Arts.

Brought here by an award fund provided by Toronto philanthropists Samuel and Ayala Zacks, Dr. Meyer praised the arrangement as really very intelligent. The painting of his choice will be covered by the Zacks purchase and gift award.

Star, 3 November, 64

Swiss Museum Director Stresses Art Exchange

By DUSTY VINEBERG

The artist today addresses the world — not just his fellow citizens. It follows more opportunities should be arranged to provide him with a world audience.

That was the opinion yesterday of a Swiss museum director who owes his presence in Montreal to such an opportunity, provided by two Toronto philanthropists, Samuel and Ayala Zacks.

Brought here by the Zacks Award Fund, Dr. Franz Meyer, director of the Kunstmuseum of Basel, will choose a work from the exhibition of the Royal Canadian Academy of Arts exhibition opening Friday at The Montreal Museum of Fine Arts. His choice will be paid for — up to $2,000 — through the Zacks purchase and gift award.

Interviewed at the Ritz Carleton Hotel in the company of academy president Harold Beament of Montreal, Dr. Meyer praised such an arrangement as "really very intelligent." He thought it ought to be encouraged to work both ways, with European artists being chosen for Canadian museums under a similar arrangement.

Especially today, he said, the exchange of art between countries is vital. He said four Canadian artists have international reputations: Riopelle, Harold Town, Pellan and the late Paul-Emile Borduas. He was anticipating being introduced to the full slate at the academy show.

The Kunstmuseum in Basel, Europe's oldest public gallery, celebrated its 300th birthday two years ago. Organized around the nucleus of a private collection, the Amerbach-Kabinett, it has a famous group of Holbeins. Also of international importance is its collection of 20th century art, with special emphasis on the cubists, Picasso, Braque, Léger and Gris.



DR. FRANZ MEYER

Dr. Meyer said he has about $50,000 yearly to spend on acquisitions, putting him in almost the same class as the director of The Montreal Museum of Fine Arts, who can spend an additional $5,000.

He said it is "never enough." For example, he goes to New York after the Academy opening Friday night with the knowledge that his museum lacks any painting of the American Jackson Pollock. "What shall I do?" he asked. "A Pollock cost around $100,000."

German museums, he said, have more money for acquisitions at their disposal and need more because they lost so many paintings through war and politics. Dusseldorf, with a budget of about $700,000, bought a Pollock recently for considerably more than $100,000.

Dr. Meyer's choice of a Canadian painting for his museum will be announced shortly.

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

Town of Mont Royal Weekly Po
Montreal, Que.
(Weekly. Circ. 5,060)

RCA

Thursday October 8 1964

Top Artists Teaching at Rec Centre This Season

W-13-64



The Recreation Department is very fortunate this year in having obtained the services of two of Montreal's better-known painters, MRS. ARLETTE CARREAU-KINGWELL and MR. POWELL TRUDEAU, as instructors in the adult art classes.

Mrs. Kingwell has taught in the Town for the past three years but this is Mr. Trudeau's first season with the department. He has several years of teaching experience behind him, however, as professor at the Ecole des Arts Graphique.

Both Mrs. Kingwell and Mr. Trudeau have exhibited widely in local art shows, and both studied at the Ecole des Beaux-Arts. Both, incidentally, are residents of the Town.

Mrs. Kingwell has had several one-man shows and has exhibited in groups such as the Independents, Dominion Square, Montreal 6B and Women Painters, etc.

She has been accepted, from an initial group of 250 Canadian painters, to be one of approximately 50 exhibiting in the Royal Canadian Academy show at the Montreal Museum of Fine Arts during the month of November.

Mr. Trudeau's fulltime occupation is art director with Mount Royal Press, but he, too, has exhibited in many local shows, including several one-man shows.

He has exhibited also at the Spring Salons of the Montreal Museum, the Dominion Square shows, and a joint exhibit with his wife, Marguerite Millette, last Fall.

Both these Town artists have paintings in the Congregation Beth-El Sisterhood's art exhibition and sale at the synagogue on Lucerne Road next Wednesday from 10 to 10 o'clock.

* * *

As the man responsible for these adult art courses, Mr. K.H. (Herb) Linder, director of the Recreation Department, is thrilled with the calibre of these two artists. 'Both', he says, 'are constantly striving for new expression, searching for new meaning in their work and both find teaching to be most rewarding.'

Mrs. Kingwell will be instructing at the Monday afternoon and evening classes, while Mr. Trudeau will teach on Tuesday evenings. The courses, comprising ten lessons, are held in the Trophy Room of the Arena in two sections; the first from October 5th, and the second starting January 11th.

Registration and information on the classes can be obtained by calling the Arena at 737-1194.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Port Colborne News, Ontario
September 23, 1964



MRS. ABIGAIL McKAY attained a high honor this week as a Canadian artist when her collage entitled "Hilltop Town" was accepted by the Royal Canadian Academy of Fine Art. The painting by the local artist will be included in an exhibit to be held in Montreal in November and again in Sarnia in January. Mrs. McKay is shown at her home beside one of her many artistic creations.

Local artist's painting accepted by Royal Canadian Academy of Art

Mrs. Ernest (Abigail) McKay, 168 Steele Street, Port Colborne attained a high plateau in the field of fine arts this week when she was notified of the acceptance of one of her paintings for the Royal Canadian Academy of Art's exhibit.

The nation wide exhibit is being held at the Museum of Fine Art in Montreal from November 6th through until the 29th.

To have a painting accepted by the Academy is one of the highest honors that can be accorded a Canadian Artist.

Mrs. McKay submitted her "Hilltop Town", a collage, two feet by four feet, in sepia tone. The submission was turned in to the judges in Montreal the first of this month.

Following the Montreal exhibit the entire showing will be transferred to Sarnia for exhibition from January 8 through to the 30th of 1965.

Mrs. McKay is a member of the Niagara Falls Art Association and an active member in the Port Colborne Art Club.

For the last three years Mrs. McKay has studied at the Museum of Science in Buffalo where she undertook a course in advance drawing.

In Port Colborne Mrs. McKay has become widely known for her success in teaching children art.

The RCA exhibit is the highest goal for a Canadian artist and Mrs. McKay's success has given many of the local artists an inspiration to work towards in the field of fine art.



Molinari, left, discusses his painting with Dr. Meyer. (Gazette Photo Service)

At The Academy

The Gazette 7 novembre, 64.

Geometrist Wins RCA Award

Guido Molinari, 30-year-old Montreal painter of the geometric school, was declared winner last night of the top award in the 82nd annual exhibition of the Royal Canadian Academy of Arts.

The award is the Samuel and Ayala Zacks Purchase and Gift Award through which a Canadian painting joins the permanent collection of a museum abroad.

The choice is made by the director of the museum concerned—in this case, Dr. Franz Meyer, director of the Kunstmuseum, Basel, Switzerland.

The Zacks provide up to $2,000 for purchase of the work. Molinari's striped painting, entitled Rouge Asymétrique, was marked at $900. It measures 47½ by 57½ inches.

A second Montrealer, Réal Arsenault, placed second.

Dr. Meyer chose Arsenault's work, called 'Ardoise,' for the Zacks' $500 Merit Award. It is a straight cash prize.

Dr. Meyer, opening the RCA exhibition at the Montreal Museum of Fine Arts, also chose four works for honorable mentions.

They were: Ray Cattell's "Morning Orbit;" Kasuko Nakamura's "Square Infinity;" Michael Snow's "Four Grey Panels and Four Figures" and R. York Wilson "Endymion."

Earlier, RCA President Harold Beament announced that Yousuf Karsh, world-famous portrait photographer, had been awarded the Royal Canadian Academy of Arts Medal. Presented last night for the third time, it honors "persons who have made notable contributions to the fine or applied arts in Canada."

In Mr. Karsh's absence — he is in Washington — the medal was accepted by Mrs. Karsh.

The RCA exhibition, on view at the Museum until Nov. 26, features nearly 200 paintings, sculptures and architectural photos. From Jan. 8 to 30 the show will be seen at the Art Gallery of Sarnia, Ont.

In the exhibition are paintings and sculptures by 42 artists from Ontario, 32 from Quebec, four from British Columbia and two from Manitoba. Toronto is represented by 24 painters, Montreal by 19.

The total 80 painters and sculptors contributed 65 paintings and 27 sculptures to the display.

Some 100 photos have been included in the architecture section of the show.

Le Devoir 9 mars 1964

Guido Molinari, lauréat de l'Académie des Arts du Canada

C'est un jeune peintre montréalais, Guido Molinari qui a remporté la palme à la 82e exposition annuelle de l'Académie royale des arts du Canada qui se tient au Musée des Beaux-Arts de Montréal.

Le lauréat qui est âgé de 30 ans, reçoit une somme de $2,000 représentant le prix d'achat de l'oeuvre primée qui fera partie de la collection permanente d'un musée à l'étranger.

Le choix du gagnant est fait par le directeur du musée qui recevra le tableau, en l'occurrence, il s'agissait du Dr Franz Meyer, directeur du musée Kunlz, de Bâle, en Suisse.

Molinari a remporté le premier prix pour sa peinture géométrique intitulée "Rouge asymétrique".

Un autre Montréalais, Réal Arsenault, s'est classé deuxième; il a reçu un prix de $500. L'Académie royale des arts a fait savoir que 80 artistes représentant l'Ontario, le Québec, la Colombie-Britannique et le Manitoba ont participé à l'exposition.

Star 3 novembre

Dr. Franz Meyer to Preside

RCA Show at Museum Opens Friday Evening

By ROBERT AYRE

Dr. Franz Meyer, director of the Kunstmuseum, Basel, Switzerland, will formally open the 85th exhibition of the Royal Canadian Academy in the Montreal Museum of Fine Arts, Friday evening. In the first major exhibition since the memorial retrospective after her death in 1947, Prudence Heward is being presented at the Continental Galleries. Joseph Plaskett has sent a score of paintings from Paris to the Waddington Galleries, for his first show here in four years. Jack Shadbolt is having his first Montreal solo at Galerie Agnes Lefort. Molinari continues at Galerie du Siecle, to be followed by Claude Goulet, opening next Monday. Illuminated basreliefs by Mario Merola, at Centre d'Art de l'Elysée, paintings by J. Belcher Smith at the Gemst Gallery, closing Saturday, and paintings and batiks by Mrs. Ernest P. Iranyi, at the Y.M.-Y.W.C.A. closing Friday, are among the other continuing exhibitions, along with Pierre Cornellier and Pierre Hébert at Claude Haeffely's gallery. There are two openings tomorrow — Réne Richard at Walter Klinkhoff's and Kittie Bruneau at Galerie Libre. Next Wednesday, Guy Robert, director of the Montreal Museum of Modern Art, will open, on Eaton's ninth floor, the November show of the Herman Abramovitz Chapter of Hadassah. The 1964-65 season in Montreal is in full swing.

Today we take notice of two visitors from Europe and a Montreal painter having her first exhibition.

James Guitet, at Galerie Camile Hébert through Nov. 11, is a Paris artist who has won distinction, including prizes for prints at the biennials in Venice and Yugoslavia in 1962 and 1963. While a few of his prints are on hand, the Montreal presentation concentrates on his painting. There are 14 oils, all without titles, all with a proud Spanish severity that makes no concession to irrationality but is impregnated with feeling. Like some of the contemporary Spanish painters, Guitet finds his satisfaction in texture, working almost in relief. He has no juice. His paint is like solidified lava, baked and cracked clay, eroded rock or weathered wood, his color ranging from pale grey and off-white to sombre red and black. He is a painter who demands time, to overcome the first shrinking from his austerity, to fully appreciate his control of space, to see in one picture the oppressive black shape grow overwhelmingly, to watch, from the right distance, the landscape take shape under the black sky in another.

Thérèse Champagne not only gives her painting titles but she writes poems to go with them. In this, and in her gesture, not sufficiently pondered, not always carried beyond the original impulse, she is romantic where Guitet isn't, but she has an interest in texture and a reserve that make mention along with Guitet not unreasonable. Her exhibition, at Galerie Soixante until Nov. 17, is her first, though she has been drawing for 10 years and painting continuously for five.

She is still in the process of becoming, starting with crisscross slashes, moving on to simple arcs, coming to poised squares, not very certain of her direction, but consistent in her love of color, which she holds back fastidiously, dulling the pigment as with cement or sand and sometimes working it into heavy relief. I liked best the two small thick paintings, "Angoisse" and "Ou est la Rire," in browns and chartreuse, the larger "Les Hommes sont Seuls," black, lit by ruby, on pale lavender, and "Un Sentier Perdu," black and gray on matte green. A little more intensive planning and her later compositions ought to hold together better.

Josef Herman, at the Dresdnere Gallery until Nov. 10, was born in Poland in 1911. Leaving Warsaw in 1938, he went to Belgium and, two years later, to Scotland, where he lived for three years before settling in Ystradgynlais, a Welsh mining village.

Miners and farmers are his subjects. An an English newspaper put it, he finds "grandeur among the w[illegible] folk." His people wo[illegible]s and and carry heavy lo[illegible]ugh to they are sinewy en[illegible]

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Pointe Claire Lakeshore News
R.C.D Quebec
September 24, 1964

RCAA 14 nov
Jean McEwen et Guido Molinari viennent d'être élus au titre d'associés de la Royal Academy of Arts.
Le Devoir

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
RCA
Sarnia Observer, Ontario
October 15, 1964

IN ART

Montreal Museum of Fine Arts: During November, New Installation: Quebec Gallery. November 7th to 29th, Royal Canadian Academy.

Galerie Agnes Lefort: November 2nd to 14th, Jack Shadbolt, Vancouver painter. November 18th to December 1st, Papies, first one man show in Canada.

Galerie Camille Hébert: November 11th to 25th, William Ronald, oils and gouaches. November 25th to December 9th, Gordi Bonnet, sculpture and drawings.

Dominion Gallery: Grand exhibition of famous sculptors.

Bonsecours Gallery: (363 St. Paul E.) During November, paintings, sculptures, enamels by Canadian artists.

Walter Klinkhoff Gallery: November 4th to 18th, René Richard. November 25th to December 9th, Lorne Bouchard, R.C.A.

Lippel Gallery: During November, Pre-Columbian, African and New Guinea

Montreales, Nov. 1964

16 NEWS & CHRONICLE, THURSDAY, SEPTEMBER 24, 1964

Gino Lorcini, structurist to have design exhibited

Gino Lorcini, Canadian structurist who resides in Pointe Claire and lectures at Macdonald College, has just been advised by the Royal Canadian Academy of Arts that the structural design he submitted has been accepted for the Academy's 85th annual exhibition of paintings, sculpture, prints, drawings, and designs. The structural study was Mr. Lorcini's sole entry.

The exhibition will open at the Montreal Museum of Fine Arts November 6, and will remain there until November 29.

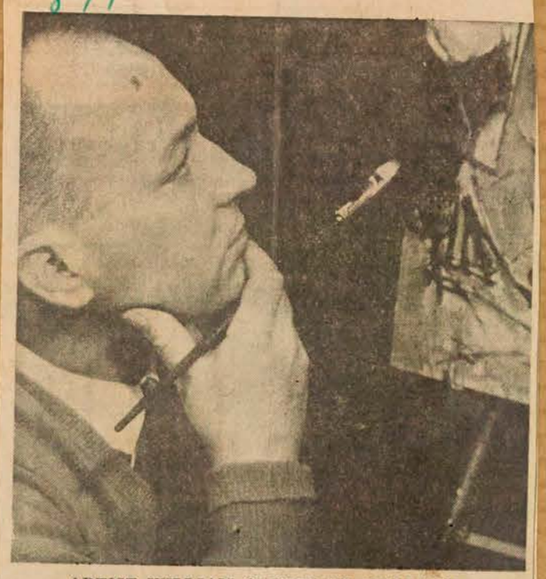
On January 8 the exhibition reopens at the Art Gallery in Sarnia Ont., where it will be on display until January 30.

Workshop I Begins

Nineteen Pointe Claire residents who enrolled with enthusiasm in Stewart Hall's newest venture, Workshop I, under the guidance of Gino Lorcini, were present Monday night for the first of the ten session to be held before Christmas.

The structurist fired listeners' imaginations with his exposition on space concepts, and went on to say that everyone was to work in his or her own particular medium at the depth of his own understanding, rather than the more conventional lesson where all work at the same thing in the same way.

A small nucleus of Mr. Lorcini's students from Macdonald College forms the core of the group of men and women enrolled in Workshop I.



ARTIST WILLIAM CYOPIK OF WELLAND

Painters' Weekend Scheduled Here

Sarnia Art Association's annual Painters' Weekend will be held Oct. 17 - 18 under the direction of William Cyopik, Welland artist.

Mr. Cyopik has studied at the Doon School of Fine Arts. Instituto Allende, San Miguel, Mexico and the Albright Art School, Buffalo, New York.

He is a member of the Ontario Society of Artists and Niagara District Art Association and has won a number of awards including the London purchase awards of 1957 and the St. Catharines Yale and Towne award.

His painting 'Soldiers of Steel' was recently purchased by the London Art Gallery and Museum, after being exhibited in Sarnia. Mr. Cyopik's paintings have been exhibited at the Albright Gallery, Buffalo, the Fifth Bienniel Show, London, England, the present R.C.A. Exhibition at the Montreal Art Museum. This show will be coming to Sarnia Library soon.

Anyone interested in attending the Painters' Weekend should contact Mrs. Irene Mickunis, KI 2-9245. On Saturday at 8:30 p.m. Mr. Cyopik will present a talk on 'The Non-Objective versus Representational Art'.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué.
October 30, 1964

M. Erwin Meyer, directeur du Kunstmuseum de Bâle (Suisse), sera à Montréal bientôt à l'occasion de l'exposition du Royal Canadian Academy au Musée des Beaux-Arts. Il choisira une oeuvre de l'exposition pour son propre musée. L'auteur de cette oeuvre se verra décerner un prix de $2,000 offert par Samuel et Ayala Zacks.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
November 3, 1964

871 871

Our Painters Said Unknown In Europe

The head of what is claimed to be the world's oldest museum said yesterday Canadian painting is largely unknown in Europe.

Dr. Franz Meyer, director of the Kunstmuseum, Basel, Switzerland, is in Montreal in connection with the forthcoming Royal Canadian Academy of Arts exhibition at the Montreal Museum of Fine Arts.

He said he has personally seen a number of Canadian exhibitions, including those at the Brussels' World's Fair and the Venice Biennale, but only two Canadian names immediately come to mind.

The first was that of Riopelle, "one of the most important younger painters of the international Ecole de Paris," and Borduas, "who impressed us as a very important painter and who died too soon."

Dr. Meyer, now on his first trip to Canada (he has been to the United States on two occasions), will open the RCA show and choose from the works assembled in it a painting or sculpture for his own museum. A sum of $2,000 is made available for this purpose through the Samuel and Ayala Zacks Purchase and Gift Award.

The Kunstmuseum director said the Group of Seven, Canada's first "radical" painters, is also somewhat know in Europe but he added that this country should make a special effort to further its artists abroad.

He hailed the Zacks award as "tempting, well-conceived and very intelligent."

It was "a brilliant way to bring Canada's painting into another country for today, an artists addresses the whole world, not only a local or national audience."

Dr. Meyer, who will also travel to Ottawa and Toronto to see public collections in those cities, said his canton-suported museum dates back 300 years.

"It was the first private collection to become a public collection and it is therefore the first museum," he said.

He said Basel canton had bought the collection to avoid its being purchased by an Amsterdam dealer.

Now, it has evolved into "a rather unique" collection, with an important collection of 15th and 16th century German painting and an extensive group of contemporary paintings.

"I have often been told it is the most beautiful modern collection in Europe," said Dr. Meyer.

The museum has an annual purchase budget of $50,000, roughly the same amount as the Montreal museum.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
November 6, 1964

871

85th Annual Arts Academy Show To Open

The 85th annual exhibition of the Royal Canadian Academy of Arts featuring nearly 200 paintings, sculptures and architectural photos will be staged at The Montreal Museum of Fine Arts from Nov. 7 to 26.

The show will be opened Friday at 9 p.m. before members of the museum and the academy by Dr. Franz Meyer, director of the Kunstmuseum, Basel, Switzerland. Prior to the opening, RCA President Harold Beament will host the president's dinner at the University Club.

In opening the exhibition, Dr Meyer will announce the work he has selected for his own museum. This is done through the Samuel and Ayala Zacks $2,000 Purchase and Gift Award, which provides for the acquisition.

The exhibition, which will also be shown at the Art Gallery of Sarnia, Ont., from Jan. 8 to 30, this year includes paintings and sculpture by 42 artists from Ontario, 32 from Quebec, four from British Columbia and two from Manitoba.

Toronto Has Most Painters

Toronto is represented by 24 painters, Montreal by 19.

The total of 80 painters and sculptors have contributed 65 paintings and 27 sculptures to the display.

In addition, a painting by the late Robin Watt is included in memoriam. The Portrait of Gilbert Marion was loaned to the RCA by the National Gallery of Canada, Ottawa.

Some 100 other works have been included in the architecture section of the show.

Mr. Beament said 444 paintings and sculptures were submitted to the exhibition from every province in Canada.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
The Daily Star, Toronto, Ont.
November 9, 1964

871

Molinari wins art academy's top award

MONTREAL — (CP) — Guido Molinari, 30-year-old Montreal painter, was yesterday declared winner of the top award in the 82nd annual exhibition of the Royal Canadian Academy of Arts, displayed at the Montreal Museum of Fine Arts.

The award provides up to $2,000 for purchase of the prize-winning work, which then is donated to the permanent collection of a museum abroad.

The selection is made by the director of the museum concerned—in this case by Dr. Franz Meyer, director of the Kunzmuseum of Basel, Switzerland.

Molinari's geometric painting, entitled "Rouge Asymetrique," was marked at $900.

Real Arsenault, another Montrealer, placed second and received a $500 cash award. Eighty artists representing Ontario, Quebec, British Columbia and Manitoba participated in the exhibition.

Royal Academy At The Museum

ART

By REA MONTBIZON

LET US FACE it and call a spade a spade. The 85th Annual Exhibition of the Royal Canadian Academy is a disappointment. To critics who spend their time writing about the vitality of Canadian art it is a frustration as well.

Or is it simply a case of exaggerated expectations? What exactly do we expect from such an exhibition, or any exhibition for that matter? Do we want to be entertained, delighted, elated, touched, moved, shocked? Do we expect sensuous delight, emotional impact, the excitement of some new rationale, or perhaps pure aesthetical satisfaction?

Our individual expectations may vary, but each of us can and wants to be reached at least on one of these levels. It seems to me that more than anything we desire communication about the verbally uncommunicable; about experiences which we ourselves may share, but which only the artist through his art can articulate.

Unfortunately, I have experienced no such impact as would lend a sense of urgency to my report on this exhibition. On Guido Molinari, the winner of the Samuel and Ayala Zacks Purchase Prize we shall not dwell. As we dwelt at some length, with the recent showing of his work. His winning canvas "Rouge Asymetrique" was selected by Dr. Franz Meyer, Director of the Kunstmuseum, Basel as a gift to that Swiss Gallery. Along with Jean McEwen, Guido Molinari has been elected to associate membership of the Academy. The Merit Award went to Real Arsenault for his abstract composition "Slate."

Some reassurance through quality comes from the dependable Academician York Wilson of Toronto via his large canvas "Endymion." But this is a strangely cool abstract on a note of strength rather than on passion which the title borrowed from Greek Mythology leads one to expect. Is one of the forms the sleeping Endymion? And does another stand for his nightly visitor, or do the strange bolts represent the anger of Zeus? Stylistically, I like this painting, but it leaves the artist uncommitted and the viewer uninvolved.

Ghitta Caiserman-Roth, one of the few Canadian painters who successfully handles the human figure, shows herself yet another tentative step removed from her direct, intensely personal, humanitarian involvement. For some years now she seems to be aspiring to a lyricism and a sublimation beyond her vocabulary. It makes one wish to reassure her that there is still need for her compassion and for her honest, painstaking craftsmanship.

With a sense of relief one welcomes the solid Canadiana in Franklin Arbuckle's "Indian Houseboat at Aklavik," a sombre, exceedingly well painted canvas which loses much of its spell through difficult location.

As a contrast to the expressionist Jack Shadbolt showing at Agnes Lefort's, the RCA exhibition at the Museum presents the Vancouver artist as a rather unconvincing "Imagist." It is surprising, how many painters are happy to accept a lift in the opposite direction from what seems to be their own route; how many are ready to adopt an idiom without having arrived at it.

Kasuo Nakamura's tightly, vertically striped "Inner structure" and "Square infinity" breathe serenity in their harmonious multiplication of their off-white and mould-green patterns, but not much else. A taste of Pop to the tune of $2,000, has marched into this RCA show, embodied in a quadruple edition of the abominable Snow-Woman. The "no" it provokes is quite emphatic. Unfortunately, Jean McEwen is represented by his no longer unknown "Le Drapeau Inconnu" rather than by one of his fresher works of the past summer. Although undotted, Leon Bellefleur is recognizable from afar; his abstraction "Double Croissant" is a pleasingly romantic mood-piece.

A much needed contribution of unpretentious cheer comes in Abigail McKay's well organized collage "Hilltop Town." Good craftsmanship and composition in a liberated academism are found in Adrian Dingle's "Renaissance," quartet of chamber musicians and Albert Cloutier's "View of Assisi."

Lise Jervais is still concerned with the relationships of multishapen planes in space, but one wonders if "Les Plaines Infinnies" might not become more infinnies if to her good sense of composition and her vitality this artist would add a more inclusive palette. Rita Letendre's freely organized "Staccato" is done in her flamboyant personal style. Andre Bieler shows an involved figural composition titled "Is it really true?" which keeps us too busy unpuzzling the story to note that it is a well painted picture at the same time.

As a "pour la bonne bouche": Those who respond to abstract expressionism might find delight in Jocelyn Taylor's "Reflections", painted wood, with the natural grain showing through and being incorporated in the lyrical composition. Ray Catell's yellow "Morning Orbit" may not be the first painting of its kind, but it is among the more pleasing and refreshing pictures in this show. Strongest in suggestive association I found Tony Tascona's abstract "An Ancient Rite" which makes for interesting reading of an imaginative concept.



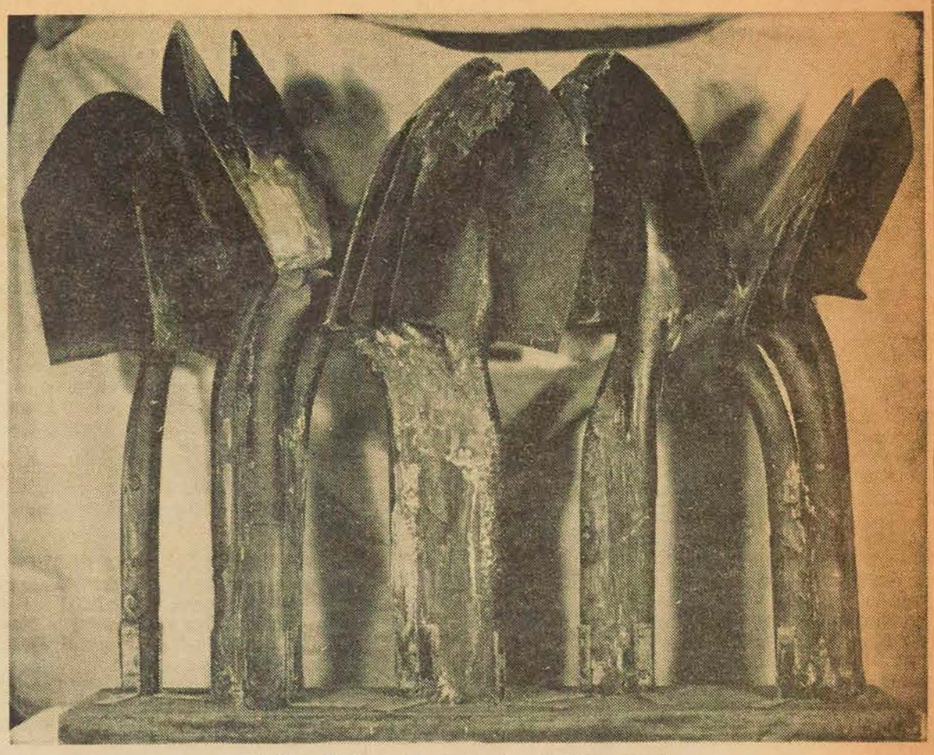
LAVA FORMS NIGHT, TENERIFE: Painting by Harold Beament, President of the Royal Canadian Academy, currently on exhibition at the Montreal Museum.

CA Montreal STAR Nov. 14, 1964

The Academy Show

Is It All Things To All People?

*By Edwy F. Cooke**



Arthur Twisse: Construction 5, 25 x 29 ins.

THE past fifteen years or so have been a period of crisis for the several national art societies in this country. Under attack from various quarters for the repetitive sameness of their exhibitions, it became necessary for them to take stock of themselves and to re-examine both their role as national organizations and their pattern of operation. Among the results of this stock-taking, as viewed over a decade, have been a fundamental change in the character, coupled with the de-centralization, of their exhibitions. The latter development particularly has been, in my opinion, a change for the better. Exhibitions once centred largely in Toronto are now seen much more widely across the country, as befits shows conducted by societies with national charters.

At one time, and not so very long ago at that, each society seemed to represent, through the medium of its exhibition, a particular attitude toward Art, and its members, within broad limits, to share a common aesthetic viewpoint. In those days, one could visit the various displays held each year with the certain knowledge that every show would have its own special quality and not be merely a repetition in kind of an exhibition seen the month previously. You knew then that the newer and more experimental directions, for example, would be unveiled in the Canadian Group Show; that the Academy Exhibition would contain some of the best representational work being done and be devoted more or less exclusively to that end; that the most exciting work with water-color was going to be seen in the C.S.P.W.C. Exhibition; and so on.

IN OTHER WORDS, therefore, beyond the importance and value of each society exhibition as one of the few available opportunities to display work and to see what other people were doing, the art societies seemed to have a larger significance manifest in the difference of their respective viewpoints, differences which gave balance, variety and contrast to the Canadian art scene. It is a regrettable fact that these very differences which seemed to be the main *raison d'être* for the existence of the societies have now almost disappeared. As a result, one is now inclined to wonder whether there is any longer a need for all of the art societies, and whether they would not do better to discontinue their separate existences, and to band together in one all-embracing organization. Since the accusations involved in the original attack upon the societies are as valid today as they were earlier, there would appear to be little practical point to the continuance of several societies where one organization could do the job just as well.

With respect to exhibitions, it is self-evident that the art society's main instrumentality, its large, annual show, is no longer an urgent necessity. Once upon a time, this was perhaps the only occasion each year wherein the artist might have a chance to display his wares. Nowadays, of course, the situation is quite different. A tremendous mushrooming of both public and dealers' galleries has provided many more opportunities for exposure, so much so in fact that a great host of artists, including many of the very best ones, do not bother to participate with any sort of regularity in society exhibitions. And indeed why should they when they can be exposed and seen to better advantage elsewhere? The current R.C.A. Show is, I think, a case in point.

THERE IS, HOWEVER, a more important aspect to this problem which has to do with the repetitive appearance of society exhibitions. Quite frankly, year in and year out, one show looks pretty much like another. The reasons for this have been implied earlier. In the process of adjustment to meet a changing situation, and in order to replenish themselves and gain new vitality, the societies have broadened their scope to encompass a far wider range of taste and expression. The inevitable result, I regret to say, has been a loss of that very identity which earlier gave point to their existence. The prevailing face of society exhibitions today has assumed the greyness of anonymity.

"It's just another Academy Show," I overheard a visitor remark as he was leaving the Museum last weekend. From the tone of his voice it was quite obvious that he intended no commendation for the 85th edition of the R.C.A. At the time I took it that his feelings must surely correspond in a general way with my own initial response. Several days of a reflection have not served to alter my basic reaction. In retrospect, this year's R.C.A. Show looms as a disappointing and, on the whole, a decidely pedestrian affair. Happily, however, as with all exhibitions of this size, and despite a plethora of mediocrity, there are a number of items which make a visit to the Show worthwhile.

Among the pieces to enchant the eye is a large and handsome canvas, "Les Plaines Infinies," by Lise Gervais. Fashioned from a rich impasto of bright chromatic colours, pulled together by a strong pattern of darks, this work is a delight to behold and, to my mind, one of the best works I have seen by this artist. Also impressively represented are Rita Letendre and Ghitta Caiserman Roth. The latter seems to be undergoing a change of style toward a much more vigorous manner than she has employed heretofore. An important feature of Canadian Art throughout our century has been the surprising strength of Canada's women painters. This is no less true today than it ever was, and without their contribution to bolster it, the present Exhibition would be infinitely poorer.



Aba Bayefsky: The Pensive Sitter, 40 x 40 ins.

Outstanding among the men are Jean McEwen, Guido Molinari and Jack Shadbolt. In each case their canvases are rather in the nature of a bonus to recent one-man exhibitions of their work held in Montreal. Of these artists, it is particularly rewarding to see Shadbolt's "Amulet (red into white)" with its suggested move toward a more hard-edged approach. Shadbolt has long been one of the most energetic and creative of West Coast painters, and merits vastly greater exposure in eastern Canada than he has had in the past.

IT WAS ALSO a pleasure to find the works of Aba Bayefsky and Kazuo Nakamura included. Each of these painters is his own man, and remains essentially unaffected by fads and fashion; Nakamura creating his gentle surfaces with characteristic care and thoughtfulness; Aba Bayefsky pursuing his deep-rooted interest in man with dedication and imagination to the point where he must be reckoned one of the most significant of Canada's contemporary figurative painters.

I could go on and mention other pieces — the surprise of Harold Beament's "Lava Forms, Night, Tenerife"; the wit of Michael Snow's "Four grey panels and four Figures," and Arthur Twisse's "Construction 5" — but there are one or two final observations which seem to me more important than reference to works which can be seen for themselves.

One observation has to do with the works which cannot be seen. A great disappointment is the seeming lack of response given to the present Exhibition by the many fine artists working on the Prairies and in the Atlantic Provinces. The Show is further weakened by the very noticeable absence of works by many of the members of the Academy. Whether they submitted works which were rejected, or whether they have not bothered to respond at all, I am unable to say. However, there is no doubt in my mind that the Show would be immeasurably stronger throughout were they present.

My other concern has to do with the breakdown or distribution of emphasis within the Exhibition. Comprised mainly of paintings and architectural displays, wherein the latter could be much improved by the addition of some actual architect's drawings and models to supplement the photographs, the Exhibition succeeds nonetheless in looking rather miscellaneous and fragmentary. Part of this is due to poor showing given to the small number of drawings and graphics which have been included and which come off looking decidely like a poor relation to the rest. If it is going to continue to include drawings and prints, I would like to see the Academy take a more positive attitude with respect to their inclusion. At the moment, one has the impression that the Academy is not really very interested in either displaying or encouraging work in those areas. Nor is the sculpture treated much better, and this despite the fact that some of the liveliest and most exciting work being produced in Canada today is coming from the hands of the sculptors.

A last observation. In attempting to be all things to all people, a discernible trend of recent years, the Academy faces the very real danger of becoming an organization which means nothing to anybody. But go to see the Show for yourselves and form your own opinions.

**Edwy F. Cooke, formerly curator of the Beaverbrook Art Gallery, Fredericton, is now Associate Professor in the Dept. of Fine Arts, Sir George Williams University.*

les Beaux-arts par
Laurent LAMY

• KITTIE BRUNEAU, à la Galerie Libre
• JACK SHADBOLT, à la Galerie Agnès Lefort
• 85e exposition du R.C.A., au Musée

La Devoir
18 mai, 64

Kittie Bruneau et Jack Shadbolt n'étaient sûrement pas destinés à avoir quelque chose en commun.

Elle a trente ans et vit toute l'année à Percé.

Lui, habite à Vancouver et est âgé de 55 ans.

Pourtant, mystère de l'art, les voies qu'ils empruntent tous deux se rapprochent et se croisent à un moment. La vitalité, la franchise de l'expression, la liberté animent d'assez semblable façon plusieurs de leurs peintures vivifiantes et rafraîchissantes.

KITTIE BRUNEAU

Deux ans après sa dernière exposition, KITTIE BRUNEAU nous revient mûrie, sûre d'elle et de ses moyens, tout aussi éveillée et énergique. On retrouve sa poésie légère et son ingénuité très proche de celle de l'enfance. Oiseaux, ânes, chiens habitent ses toiles, mêlés à d'autres animaux purement imaginaires.

En utilisant directement la pâte jaillie du tube, elle donne un relief à ses contours qui prennent sur les fonds unis, des textures de soies brodées.

Si Kittie Bruneau continue à nous séduire par son imagination débordante, elle n'en a pas moins précisé son dessin et épuré ses compositions. Ses créations relèvent de la même fantaisie, témoignent toujours d'une imagination débordante, mais elles sont devenues plus pénétrantes, plus incisives.

Se laisser prendre par cette exposition, c'est ouvrir toute grande la porte au merveilleux. C'est mettre, pour de délicieux moments, son esprit en vacances.

JACK SHADBOLT

La petite rétrospective SHADBOLT, organisée par Mira Godart dans sa galerie, donne un aperçu du cheminement de l'artiste. Sans revirements brusques ni coupures spectaculaires, Shadbolt a suivi une progression lente et logique illustrée par cette exposition à la fois variée et homogène. "Toutes mes peintures sont des improvisations sur des thèmes venant de la nature réelle ou imaginaire", dit-il. "Improvisations", qui deviennent particulièrement percutantes dans ses toiles calligraphiques parafées de gestes frénétiques.

Coloriste au tempérament chaleureux et vif, Jack Shadbolt met beaucoup d'entrain à peindre. Dans les oeuvres de la dernière période, l'expression s'assagit, devient plus retenue. Mais les couleurs qui s'affrontent et s'harmonisent, vibrent à une très haute intensité. A partir d'une composition assez statique, il crée alors, par des taches touffues portées par des espaces clairs et dorés, de fascinantes féeries.

85ème EXPOSITION DU R.C.A.

R.C.A., veut dire "Royal Canadian Academy of Arts". (La traduction en français est totalement inusitée.) Pour beaucoup d'esprits bien pensants, être admis au sein du R.C.A., équivaut à une consécration, à une reconnaissance officielle tout à fait estimable.

Pour des esprits plus exigeants, R.C.A. est synonyme d'académisme, de mentalité retardataire et conventionnelle.

A la lumière de sa 85ème exposition annuelle, on peut affirmer qu'une confusion certaine nuit aux buts que l'Académie est censée poursuivre. Conformément à sa charte de 1882, le R.C.A. se propose, d'après ses propres termes, "d'encourager, d'améliorer et de cultiver les arts de la peinture, la sculpture et l'architecture".

Or, à l'exposition en cours, le meilleur côtoie le pire. Il y a des tableaux d'un académisme affligeant en 1964. Il y a des cubistes et des surréalistes attardés, des essais timides de ceux qui ne seront jamais que des sous-Pellan, des sous-Borduas, des sous-Riopelle, et qui n'atteindront jamais à une expression personnelle.

On voit aussi de bonnes toiles, de McEwen, de Nakamura, de Jarvis par exemple, qui s'inscrivent brillamment dans l'art d'aujourd'hui. Le tableau de Shadbolt est saisissant, l'effet optique de celui de Ralph Allen, étourdissant.

Encore heureux que le juge, M. Meyer, ait choisi pour le musée de Bâle dont il est le conservateur, une toile de Molinari et pour le 2ème prix, un tableau de Réal Arsenault.

Si le juge avait été à la mesure de l'exposition, on aurait pu voir partir en Europe pour nous représenter, quelque fade portrait ou quelque détestable paysage dont la source n'est pas encore tarie.

Une opération-nettoyage est urgente si l'Académie veut mettre un peu d'ordre et de cohésion dans ses desseins. Souhaitons que la cure de rajeunissement soit chose faite pour la prochaine exposition.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
London Evening Free Press
London, Ont.
November 7, 1964

Montrealer Takes Top Art Prize

871

MONTREAL (CP) — Guido Molinari, 30-year-old Montreal painter, was declared winner last night of the top award in the 82nd annual exhibition of the Royal Academy of Arts, displayed at the Montreal Museum of Fine Arts.

The award provides up to $2,000 for the purchase of the prize-winning work, which then is donated to the permanent collection of a museum abroad.

The selection is made by the director of the museum concerned — in this case by Dr. Franz Meyer, director of the Kuntz Museum of Basel, Switzerland.

Molinari's geometric painting, entitled "Rouge Asymetrique," was marked at $900.

Real Arsenault, another Montrealer, placed second and received a $500 cash award. Eighty artists representing Ontario, Quebec, British Columbia and Manitoba participated in the exhibition.

Art Show Opens At Museum

The role of art in international harmony was stressed last night at the official opening of the 85th annual exhibition of the Royal Canadian Academy of Arts.

It was, said Dr. Franz Meyer, director of the Kunstmuseum of Basel, Switzerland, "a perfect expression in fostering international agreement."

In officially opening the exhibition at the Montreal Museum of Fine Arts, Dr. Meyer announced he had chosen a work for his own museum. It is being acquired through the Samuel and Ayala Zacks Purchase and Gift Award.

He said he had chosen a painting entitled "Rouge Asymétrique" by Guido Molinari, a 31-year-old Montreal modernist who has been painting for 15 years. For this work Mr. Molinari receives $2,000.

Dr. Meyer announced he had also chosen a second painting for a $500 award. It went to another Montrealer, Réal Arsenault, for a painting entitled "Ardoise." This work remains the property of the artist and is not slated for exhibition in Basel.

In introducing Dr. Meyer, Mr. Zacks also noted that art "establishes friendly relations on a cultural level."

Karsh Wins

The current exhibition, which features nearly 200 paintings, sculptures and architectural photos, will be featured at the Museum until Nov. 26 when it moves on to the Sarnia Art Gallery.

Academy president Harold Beament announced that the RCA was this year awarding its own medal to "a person who has made an outstanding contribution to the fine or applied arts in Canada." Ottawa photographer Yousuf Karsh. The medal was accepted by Mrs. Karsh in the absence of Mr. Karsh, who is in Washington.

Dr. Myere announced the award of honorable mentions, to artists Ray Carrell, Kazuo Nakamara, Michael Snow and R. Y. Wilson, RCA.

On view at the museum are paintings and sculptures by 42 artists from Ontario, 32 from Quebec, four from British Columbia and two from Manitoba. Toronto is represented by 24 painters, Montreal by 19. The 80 painters and sculptors have contributed 65 paintings and 27 sculptures to the display.

There are 100 works in the architectural section.



Star Photos by David Bier

David G. Carter, director, Montreal Museum of Fine Arts, with Mrs. Yousuf Karsh, who holds husband's medal awarded by the Royal Canadian Academy of Arts; in other photo, Dr. Franz Meyer, left, director of the Kunstmuseum of Basel, Switzerland, chats with Guido Molinari, of Montreal, whose painting won a $2,000 award. His painting was chosen by Dr. Meyer who takes it back to Switzerland.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
November 7, 1964

871

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Lethbridge Herald, Alta.
November 9, 1964

Top Art Winner

871

MONTREAL (CP) — Guido Molinari, 30, a Montreal painter, has been declared winner of the top award in the 82nd annual exhibition of the Royal Canadian Academy of Arts, displayed at the Montreal Museum of Fine Arts.

The award provides up to $2,000 for purchase of the prize-winning work, which then is donated to the permanent collection of a museum abroad.

Molinari's geometric painting, entitled Rouge Asymetrique, was marked at $900.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
November 14, 1964

871

City Men Elected To Arts Academy

Jean McEwen and Guido Molinari, both of Montreal, have been elected associates of the Royal Canadian Academy of Arts.

Molinari won the Samuel and Ayala Zacks Purchase and Gift Award in the 85th Annual RCA Exhibition, on view at The Montreal Museum of Fine Arts until Nov. 26.

Galt Durnford, Montreal, was elected vice-president of the Academy and Albert Cloutier, St. Hilaire, honorary-treasurer, president Harold Beament announced.

R.C.A.

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.

Royal Canadian Academy 85th exhibition ends tomorrow.

Richard Lacroix and Jori Smith, to Dec. 6.

Stable Gallery, "Creativity Knows No Age," to Dec. 10.

ARS CLASSICA, 1454 Sherbrooke St. W., Alexander Kwartler, to Nov. 30. Jan Mirck, opens Dec. 1.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal-Matin, Que.
November 6, 1964

Si vous aimez la peinture

La 85e exposition annuelle du Royal Canadian Academy of Arts, qui comprend environ 200 toiles, sculptures et photos d'architecture, aura lieu au Musée des Beaux-Arts de Montréal du 7 au 26 novembre.

L'exposition sera inaugurée vendredi le 6 novembre, à 9 h. du soir, devant les membres du Musée et de l'académie par M. Franz Meyer, conservateur du Kunstmuseum de Bâle, en Suisse.

Au cours de l'inauguration, M. Meyer fera connaître l'oeuvre qu'il a choisie pour son propre musée. Cette acquisition provient d'un prix-achat de $2,000, don de Samuel et Ayala Zacks.

L'exposition, qui sera montrée aussi à la galerie d'art de Sarnia (Ont.), du 8 au 30 janvier, groupera cette année des tableaux et sculptures de 42 artistes de l'Ontario, 32 du Québec, quatre de Colombie-Britannique et deux du Manitoba.

Toronto est représentée par 24 peintres, Montréal par 19.

Au total, 80 peintres et sculpteurs exposeront 65 toiles et 27 sculptures.

De plus, un tableau de Robin Watt sera exposé en mémoire de l'artiste. Le "Portrait de Gilbert Marion" a été prêté au R.C.A. par la Galerie nationale du Canada, à Ottawa.

Une centaine d'autres oeuvres ont été incluses dans la section architecture de l'exposition.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Ottawa Citizen
Ottawa, Ont.
(Daily. Circ. 76,390)
Friday November 6 1964

People:

Manderley Golf Club pro **Frank Jenkins**, who's to marry **Betty McCallum** in St. Patrick's Church, Nov. 14, received a nice wedding gift in the form of a five-year contract with the club — almost unheard-of in golf circles. Frank's being stagged at St. Anne's Hall next Tuesday. . .Incidentally, owner **Mrs. Connie Hope** and manager **John Hope**, her son, have done a great job of first-year organization at Manderley, including a full championship 18 holes, a swimming pool and a complete watering system. Start on a permanent club house will be made in March. . .Frank, an Ottawa boy, is 29 and a Fisher Park high school old boy. . .

World-famous photographer **Yousuf Karsh** is so busy with official assignments in Washington, following the U.S. elections that Mrs. Karsh is going to have to accept a medal for him. Tonight, at the formal opening of the Academy at Montreal's Museum of Fine Arts, Mrs. Karsh will accept for her husband the medal of the Royal Canadian Academy of Arts, founded in 1880 by **Princess Louise** and the **Marquess of Lorne**. . .

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Toronto Globe & Mail
Toronto, Ont. (Sat. 234,640)
(Dly. Circ. M-F 223,980)
Wednesday November 4 1964

Art Exchange A Good Idea, Swiss Declares

MONTREAL (CP)—Dr. Franz Meyer, director of the Kunst Museum of Basel in Switzerland, plans to choose a painting for his museum from the Royal Canadian Academy of Arts exhibition, opening Friday at the Montreal Museum of Fine Arts.

Brought here by an award fund provided by Toronto philanthropists Samuel and Ayala Zacks, Dr. Meyer praised the arrangement as really very intelligent. The painting of his choice will be covered by the Zacks purchase and gift award.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

The Daily Star, Toronto, Ont.
November 14, 1964

THIS WEEK IN QUEBEC



JOAN IRWIN

High hopes for '67

LOOK OUT, MONTREAL, here he comes again! Last Monday Mayor Jean Drapeau formally launched his campaign for a permanent Montreal opera company and as everyone must know by now, what Jean Drapeau wants, Jean Drapeau usually gets.

Now that the Metro system and Expo '67 are successfully under way, Montreal's mayor has turned his prodigious energy and enthusiasm to the arts. If he's able to find the whopping $4,500,000 annually that such an undertaking would require Montreal would rank with New York as the second North American city to boast a permanent opera company.

In view of the fact that over 2,500 people paid $1 each just to listen to their mayor's impassioned plea for support, it seems at least possible that the current crusade will come to fruition, even, perhaps, by M. Drapeau's goal year, 1967.

Still in the field of music on a different but equally effective level, the unique and enchanting Pauline Julien has just finished her annual series of appearances at La Comedie Canadienne. In spite of a recent mild heart attack suffered during rehearsals for the show, she was in full form and was received with unqualified enthusiasm by both critics and audiences.

Mlle. Julien was supported by one of the newer folk-singing groups, Les Cailloux, whose interpretations of French folk songs of all kinds from France and Quebec, old and new, are among the best available.

The 85th annual exhibition of the Royal Canadian Academy of Arts opened at the end of last week with a collection of 200 paintings and sculptures by 80 Canadian artists.

On opening night at the Montreal Museum of Fine Arts the winners of the Samuel and Ayala Zacks Purchase and Gift Awards were announced—Guido Molinari for his "Rouge Asymetrique" and Real Arsenault for a painting entitled "Ardoise." Both are Montreal artists. Honorable mentions went to Ray Carrell, Kazuo Nakamara, Michael Snow and R. York Wilson, RCA.

Meanwhile, in Quebec City, Le Theatre de l'Estoc has just launched its eighth season with "Letters from Stalingrad" which has been well-received.

The group has just been granted a certain amount of financial support from the Quebec government but as its director, Jean-Louis Tremblay points out, the responsibility for its future success lies with the public.

In company with theatre directors everywhere, M. Tremblay finds it discouraging that in Quebec City with a population of over 300,000 people there are not more than 1,500 prepared to support live theatre. He could be speaking about Toronto or Winnipeg or Vancouver or Halifax.

At the same time as the theatres struggle along opera seems to be thriving. The Quebec City public has been filling La Salle de l'Academie de Quebec to see "Madame Butterfly" presented by Le Theatre Lyrique de Nouvelle-France. It's been so successful in spite of luke-warm reviews that an extra performance has been scheduled. Opera is definitely "in" in Quebec these days.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Metro Express
Montreal, Que.
November 5, 1964

Prix de $2,000 décerné à un artiste canadien

871

La 85e exposition annuelle du Royal Canadian Academy of Arts, qui comprend environ 200 toiles, sculptures et photos d'architecture, aura lieu au Musée des Beaux-Arts de Montréal du 7 au 26 novembre.

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De plus, un tableau de Robin Watt sera exposé en mémoire de l'artiste. Le "Portrait de Gilbert Marion" a été prêté au R.C.A. par la Galerie nationale du Canada, à Ottawa.

444 OEUVRES SOUMISES AU JURY

Une centaine d'autres oeuvres ont été inclues dans la section architecture de l'exposition.

Selon M. Beament, 444 toiles et sculptures, de chaque province du Canada, furent soumises aux jurys.

En peinture, le jury se composait de York Wilson, de Toronto; André Bieler, de Kingston; et Ghitta Caiserman-Roth, Gentile Tondino et Albert Cloutier, tous trois de Montréal.

Un jury de trois personnes a servi de critère en sculpture; Sylvia Daoust et Armand Filion, de Montréal ainsi que Jacobine Jones de Toronto.

Le R.C.A., conformément à sa charte de 1882, se propose "d'encourager, d'améliorer et de cultiver les arts de la peinture, la sculpture et l'architecture".

En plus de ce premier prix de $2,000, un autre de $500 sera décerné au cours de la cérémonie.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ottawa Journal, Ont.
November 7, 1964

871

ART NEWS and views

By W.Q. KETCHUM

Ottawa people who are interested in art should tune in on a new CBC radio series pertaining to art. It will be presented on "Trans - Canada Matinee" Monday afternoons starting Nov. 9. The initial program starts at 2.03 p.m. on Radio Station CBO and continues until 3.00.

Dr. Jean Sutherland Boggs, of Washington University, is giving 10 informal talks on great artists, including Michaelangelo, Vermeer, Canaletto, and Constable. The series is being presented by the CBC in co-operation with the National Gallery and the Queen's Printer.

★ ★ ★

Graphic art by Robert Rosewarne, of Ottawa, is being shown in the foyer of the Little Theatre until Nov. 15, according to H. van Doorninck.

Mr. Rosewarne's prints are mostly in black and white with sparse but strong use of colors.

Besides print-making he has hand - printed and illustrated books of poetry, as well as several poetry broadcasts all of which were exhibited in Germany and the United States. He has also exhibited throughout Canada.

★ ★ ★

Those who visit the National Gallery in the Lorne Building are reminded that they have until Nov. 29 to view an exhibition of Geman arts and crafts including ceramics, porcelain, glass, cutlery, book binding, wood, wicker and metal work. It seems appropriate at this season that toys made in Germany also will be shown.

★ ★ ★

Leonard Gordon James is settling down to his new duties at the National Gallery where he is in charge of public relations. He was formerly a PRO with the RCAF. It is interesting to learn he joined the Royal Navy in 1939 and was on the heavy cruiser, HMS Dorset when it gave the coup-de-grace to the Bismark, May 27, 1941, in the Bay of Biscay. After that experience he should be able to handle every type of art even the most avant garde forms. When young he was "footloose in India" and was even in the famed Khyber Pass.

★ ★ ★

Jennifer Ho, who studied art in Formosa and Hong Kong, is now in Ottawa, where her husband is doing post-graduate work in Ottawa General Hospital. She was one of those who offered to exhibit her work in the Assembly Hall at Lansdowne Park on behalf of the Grace Hospital drive for funds for a special project.

Sigrid Hamlin exhibited some small drawings on burlap. Other artists were Ruth Strome, Eleanor Williamson, Marjorie Craik, Dorothy Watts and pupils of Anita Carson.

Dr. Russell Webster in his spare time made picture frames for a number of the exhibiting artists as his contribution.

★ ★ ★

The 95th annual exhibition of the Royal Canadian Academy of Arts opens at the Montreal Museum of Fine Arts today and continues until Nov. 26.

Prior to the opening RCA President Harold Beament, formerly of Ottawa, will preside over a dinner at the University Club in Montreal.

The exhibition is being opened by Dr. Franz Meyer of Basel, Switzerland.

★ ★ ★

John K. B. Robertson has issued an attractive card announcing that the recent paintings of Robert Hyndman will be on view at the National Gallery from Monday next until Nov. 21.

Arts Academy Elections

page one

Jean McEwen and Guido Molinari, both of Montreal, have been elected associates of the Royal Canadian Academy of Arts.

Molinari was named winner of the Samuel and Ayala Zacks Purchase and Gift Award in the RCA's 88th annual exhibition, on view at The Montreal Museum of Fine Arts until Nov. 26.

As a result, his painting will become part of the permanent collection of the Kunstmuseum, Basel, Switzerland.

Mr. Beament, president of Royal Canadian Academy of Arts, also announced two elections to the executive of RCA.

Galt Durnford, of Montreal, has been elected vice-president and Albert Cloutier, of St. Hilaire, honorary treasurer.

24 nov. 64

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

London Evening Free Press
London, Ont.
(Daily. Circ. 42,900)
Saturday November 7 1964

RCA

Montrealer Takes Top Art Prize

MONTREAL (CP) — Guid Molinari, 30-year-old Montrea painter, was declared winne last night of the top award i the 82nd annual exhibition o the Royal Academy of Arts, dis played at the Montreal Museun of Fine Arts.

The award provides up t $2,000 for the purchase of the prize-winning work, which then is donated to the permanent collection of a museum abroad.

The selection is made by the director of the museum concerned — in this case by Dr. Franz Meyer, director of the Kuntz Museum of Basel, Switzerland.

Molinari's geometric painting, entitled "Rouge Asymetrique," was marked at $900.

Real Arsenault, another Montrealer, placed second and received a $500 cash award. Eighty artists representing Ontario, Quebec, British Columbia and Manitoba participated in the exhibition.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

L'Evenement, Quebec, Qué.
November 10, 1964

RCA

Prix de $2,000 au peintre Guido Molinari

Montréal (PC) C'est un jeune peintre montréalais, Guido Molinari qui a remporté la palme à la 82e exposition annuelle de l'Académie royale des arts du Canada qui se tient au Musée des Beaux-Arts de Montréal.

Le lauréat qui est âgé de 30 ans, reçoit une somme de $2,000 représentant le prix d'achat de l'oeuvre primée qui fera partie de la collection permanente d'un musée à l'étranger.

Le choix du gagnant est fait par le directeur du musée qui recevra le tableau, en l'occurrence, il s'agissait du Dr Franz Meyer, directeur du musée Kunzt de Bâle, en Suisse.

Molinari a remporté le premier prix pour sa peinture géométrique intitulée "Rouge asymétrique".

Un autre Montréalais, Réal Arsenault, s'est classé deuxième; il a reçu un prix de $500. L'Académie royale des arts a fait savoir que 80 artistes représentant l'Ontario, le Québec, la Colombie-Britannique et le Manitoba ont participé à l'exposition.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

L'Action, Quebec, Que.
November 10, 1964

R.C.A

La palme à Molinari

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Le Soleil, Québec, Qué.
November 10, 1964

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Le Devoir, Montréal, Qué.
November 9, 1964

RCA

Guido Molinari, lauréat de l'Académie des Arts du Canada

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

Le Journal De Montreal,
Montreal, Que.
(Daily)

Thursday November 5 1964

85ème exposition annuelle du Royal Canadian Academy of Arts

La 85e exposition annuelle du Royal Canadian Academy of Arts, qui comprend environ 200 toiles, sculptures et photos d'architecture, aura lieu au Musée des Beaux-Arts de Montréal du 7 au 26 novembre.

L'exposition sera inaugurée vendredi le 6 novembre, à 9h. du soir, devant les membres du Musée et de l'académie par M. Franz Meyer, conservateur du Kunstmuseum de Bâle, en Suisse. Avant l'ouverture, le président du R.C.A., M. Harold Beament, recevra à dîner, au nom de la société, au University Club.

Au cours de l'inauguration, M. Meyer fera connaître l'oeuvre qu'il a choisie pour son propre musée. Cette acquisition provient d'un prix-achat de $2,000, don de Samuel et Ayala Zacks.

L'exposition, qui sera montrée aussi à la galerie d'art de Sarnia (Ont.), du 8 au 30 janvier, groupera cette année des tableaux et sculptures de 42 artistes de l'Ontario, 32 du Québec, quatre de Colombie-Britanique et deux du Manitoba.

Toronto est représentée par 24 peintres, Montréal par 19.

Au total, 80 peintres et sculpteurs exposeront 65 toiles et 27 sculptures.

De plus, un tableau de Robin Watt sera exposé en mémoire de l'artiste. Le "Portrait de Gilbert Marion" a été prêté au R.C.A. par la Galerie nationale du Canada, à Ottawa.

Une centaine d'autres oeuvres ont été incluses dans la section architecture de l'exposition.

Selon M. Beament, 444 toiles et sculptures, de chaque province du Canada, furent soumises aux jurys.

En peinture, le jury se composait de York Wilson, de Toronto; André Bieler, de Kingston; et Ghitta Caiserman-Roth, Gentile Tondino et Albert Cloutier, tous trois de Montréal.

Un jury de trois personnes a servi de critère en sculpture: Sylvia Daoust et Armand Filion, de Montréal ainsi que Jacobine Jones, de Toronto.

M. Meyer, qui ouvrira l'exposition, est né à Zurich en 1919. Il étudié le droit avant d'aborder l'histoire de l'art.

De 1955 à 1961, il fut conservateur du Kunsthalle de Berne, où il organisa plusieurs expositions de sculpture et peinture modernes.

Il est conservateur du Kunstmuseum de Bâle depuis 1962. Il écrit deux ouvrages sur Chagall, l'oeuvre graphique du peintre; le second est une biographie.

Le R.C.A., conformément à sa charte de 1882, se propose "d'encourager, d'améliorer et de cultiver les arts de la peinture, la sculpture et l'architecture".

Le prix-achat de Samuel et Ayala Zacks a été offert pour la première fois en 1962, alors qu'une oeuvre de Toni Onley avait été choisie pour la Tate Gallery de Londres. En 1963, par le même procédé, une oeuvre de Marcel Barbeau entrait dans la collection du musée Stedelijk d'Amsterdam.

M. et Mme Zacks ont créé leur prix dans l'espoir d'aider et de stimuler les expositions du R.C.A., de venir en aide aux artistes en particulier et, en plaçant des oeuvres à l'étranger, de servir d'ambassadeur du Canada aussi bien que de l'art canadien.

Une autre distinction est la médaille de l'académie, qui est attribuée de temps à autre à "une personne qui s'est distinguée dans le domaine des beaux-arts ou des arts appliqués au Canada".

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

R.C.A.
Westmount Examiner, Que.
November 13, 1964

This Week in Westmount

by VALENTINA RAHR

President of the Royal Canadian Academy, **Harold Beament**, The Boulevard, presided at the president's dinner at the University Club this week, prior to the opening of the 85th Annual Exhibition of the RCA. The exhibition, made up of 200 paintings, sculptures and architectural photos, is being held at the Montreal Museum of Fine Arts. Jury members for the entries were: Ghita Caiserman-Roth, Gentile Tondino, Andre Bieler, and others.

Contributor to the November edition of Atlantic Monthly on the subject of Canadian business, is **Robert M. Wowler**, Westmounter, lawyer, and businessman.

Sander Van Ginkel and Blanche Van Ginkel, Western avenue architects, who have a special interest in preserving and restoring old Canadian sites, this week celebrating the completion of a project in Knowlton, which consisted of restornig for themselves a building which once housed the summer playhouse run by Madge and Finmore Sadler for about twenty years . . .

Norma Springford, drama and theatre "Grande Dame" of Montreal, this week discussed with Jacques Polieri, the design for Quebec's Theatre Conservatory.

Dr. Stanley Skoryna, Sherbrooke west, planning to leave on the scientific expedition this week to Easter Island, along with other scientists. The expedition will last until sometime next March.

Westmount debutantes feted this week at the Belgique Joyeuse Ball, with guests of honor Mrs. Paul Comtois, The Honourable Paul Comtois, Mr. and Mrs. Jean Charton, Baroness Guy Danfresne de la Chevalerie, His Excellency Baron de la Chevalerie, Mr. and Mrs. Michel Davdi, Mr. and Mrs. R. Ronald Graham, and others. Among those presented were: Miss Doreen Dunne, Miss Denise Bousquet, Miss Gail Budd, Miss Marie Charlton, Miss Monique Bissonnette, Miss Arlette des Granges, Miss Lucie Belanger, Miss Susan Graham, Miss Lucie Angers, Miss Amanda Hurtubise, Miss Annick Benoist, Miss Pogi Vickers, Miss Diane Laporte, Miss Marie Sabetta, Miss Louise Laplante, Miss Louise Poinchaud, Miss Josee Fabien, Miss Pierrette Sevigny, Miss Monique Langevin, Miss Monique Sabourin.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

R.C.A.
The McGill News
Montreal, P.Q.
November 13, 1964

871

Musée des Beaux-Arts:

A Worthwhile Exhibit



EDITOR'S NOTE: After receiving a formal invitation to the opening of the Eighty-Fifth Annual R.C.A. Exhibition at the Montreal Museum of Fine Arts, I phoned an acquaintance in the Montreal art world, Yehouda Chaki, and asked if he would attend the exhibition with me. I was especially interested in his comments on the condition of Canadian art in general, and the form which it assumes in the R.C.A. exhibition in particular. Since Chaki was due to leave for the opening of his exhibit in Toronto that weekend, and would not be back until Sunday, we postponed our visit until the following week.

Yehouda Chaki is an Israeli artist born in Greece. Since the age of ten his works have been displayed in Israel (where he returned to work, and exhibit his paintings, for some time this summer), North America, and throughout Europe. Living in Montreal since 1962, he has had two shows in this city — a vernissage, and, this year, "The Creation".

The first show dealt mostly with his pensketches, which he describes as "my return from the abstract toward the figurative." The second was his personal view of the creation.

The following are Chaki's comments, impressions, and opinions of the R.C.A. Exhibition, interspersed with a few editorial interjections (outside quotes). Chaki asked that his criticism of the exhibit should be considered as nothing more than an opinion, for he made the point that "all artists work in different styles, and it would be very wrong for one artist to attempt to criticize another's work without bias. A critic, yes; an artist, no. Students I can help by criticism. But I myself would be extremely annoyed if another artist set himself up as a critic of my work."

A. B.

"I would say of the exhibition in general that it is at a very high level, especially in the sculpture. There is much that is excellent, but if I had been in charge of the selection, I would have made several smaller exhibitions from this one large one, since the standards of quality vary considerably. I would also have wished to include more sculpture. What sculpture there is shows great originality in form and concept."

"Of course, since the exhibition is limited to members of the Royal Canadian Academy, it is somewhat representative of the 'art establishment'. Therefore one might expect the paintings shown to be more conservative in subject, style, and tone."

"Some of the painting is extremely inventive, but much of it shows the influence of artists now working in Europe and elsewhere. Betty Goodwin's "Falling Figure", for instance, is reminiscent of Chagall. This is natural, and it is not necessarily bad, but it is better to be new."

"It's hard to say what is Canadian art, and still harder to say how it is Canadian. I think it depends upon the feeling it gives you. Take the work of La Pléiade (The Group of Seven). You would know it anywhere, and know that it was Canadian. Three of the pictures in this exhibit have that same 'Canadian' quality."

"Christiane Pflug's 'With the Last Snow' (shown in the bottom right-hand corner of this page) — that has a Canadian atmosphere about it. You look at it and say 'this is Canada'." Maybe even: "this is Montreal".

"Another is Patrick Landsley's 'Landscape Through a Window'. This is very good, it is evocative of a certain spirit, a feeling strongly identifiable with this country in the winter." If Christiane Pflug's painting is Montreal, then Landsley's is the Laurentians.

"I would also cite Franklin Arbuckle's 'Indian Houseboat — Akaluik' as characteristically Canadian. To me, it is most easily recognizable as part of Canada. Art, of course, does not have to attach to one country or another. But at least there is this quality no one else has, that one can hang onto."

"From a purely aesthetic point of view, there are others I might single out ahead of these, 'Au Pays du Sourire' by Michel Rostand — it is a small canvas, thickly daubed with paint in a pleasing harmony of colours. You can see so many countries inside it. Sometimes these little paintings can say so much more than all those square yards of canvas, smeared with paint."

"The sculpture in this exhibition is extremely worthwhile. 'Growth, Summer '64' by Gord Smith — he is a good artist. The sunburst calling up growth out of the earth — it's very good. There is movement in this work, a feeling of stretching. I also like 'Two Verticals' in bronze, by John Nesbitt."

"May Marx is particularly to be commended for her grouping of two pieces — 'Torso' and 'Temple Dancer'. This provides a contrast for the eye — again the feeling of movement." Chaki himself has recently started to sculpt. It is a medium of expression he finds he intensely enjoys.

"I would, however, criticize the placing of some of the pieces, although a certain amount of crowding is inevitable in an exhibition of this size. The wooden carving by Grant Whatmough — 'Prototype' — (a semi-hollow, omphalic piece of smoothed wood) should ideally be placed in the centre of the room, where it can be seen from all sides, because it is different from every angle."

"'Ascending Form', by Gray Mills, would show up to much better advantage if it could be approached from more than one angle, instead of being stuck in a corner. It achieves an almost three-dimensional effect with pieces of grey driftwood at the top of the canvas. He has used his material very well."

"The one painting in the entire exhibition that affected me most deeply, that really 'hit', was 'Amulet (Red into White)' by Jack Shadbolt. There is more than one picture, there. He has broken the canvas up into so many combining shapes. The white space around the edges — that is a good idea. It shakes the painting free of its frame and destroys the rectangle within which it is contained. His use of colour — red, black, and white — is truly compelling. This picture called me to watch it."

Yehouda Chaki



The above photograph shows Christiane Pflug's "With the Last Snow", a painting which Chaki singled out for praise in that it effectively summons up the Canadian atmosphere. This photograph, and the one above, showing John Ivor Smith's "Patrician Head", are reprinted from the R.C.A. catalogue.

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

Quebec Le Soleil
Quebec, P.Q.
(Daily. Even. Circ. 139,720)

Tuesday November 3 1964

RCA

W-13-M

Importante exposition au Musée de Montréal

La 85e exposition annuelle du Royal Canadian Academy of Arts, qui comprend environ 200 toiles, sculptures et photos d'architecture, aura lieu au Musee des Beaux-Arts de Montreal, du 7 au 26 novembre.

L'exposition sera inaugurée vendredi, le 6 novembre, par M. Franz Meyer, conservateur du Kunstmuseum de Bâle, en Suisse. Au cours de l'inauguration, M. Meyer fera connaitre l'oeuvre qu'il a choisie pour son propre musée. Cette acquisition provient d'un prix-achat de $2,000, don de Samuel et Ayala Zacks.

L'exposition, qui sera montrée aussi à la galerie d'art de Sarnia (Ont.), du 8 au 30 janvier, groupera, cette année, des tableaux et sculptures de 42 artistes de l'Ontario, 32 du Québec, quatre de la Colombie-Britannique, et deux du Manitoba. Toronto est représentée par 24 peintres, Montréal par 19.

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

Lethbridge Herald
Lethbridge, Alta.
(Daily. Circ. 18,950) RCA

Monday November 9 1964

B-13-M

Top Art Winner

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

Pentiction Herald
Pentiction, B.C.
(Daily. Circ. 5,330) RCA

Monday November 9 1964

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

Quebec L'Evenement
Quebec, P.Q.
Daily. Morn. Circ. 11,340)

Tuesday November 10 1964

RCA

W-13-M

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Canadian Press Clipping Service

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

Le Devoir, Montréal, Qué.
R.C.A. November 14, 1964

871 les Beaux-arts par Laurent LAMY

• KITTIE BRUNEAU, à la Galerie Libre
• JACK SHADBOLT, à la Galerie Agnès Lefort
• 85e exposition du R.C.A., au Musée

Kittie Bruneau et Jack Shadbolt n'étaient sûrement pas destinés à avoir quelque chose en commun.

Elle a trente ans et vit toute l'année à Percé.

Lui, habite à Vancouver et est âgé de 55 ans.

Pourtant, mystère de l'art, les voies qu'ils empruntent tous deux se rapprochent et se croisent à un moment. La vitalité, la franchise de l'expression, la liberté animent d'assez semblable façon plusieurs de leurs peintures vivifiantes et rafraîchissantes.

KITTIE BRUNEAU

Deux ans après sa dernière exposition, KITTIE BRUNEAU nous revient mûrie, sûre d'elle et de ses moyens, tout aussi éveillée et énergique. On retrouve sa poésie légère et son ingénuité très proche de celle de l'enfance. Oiseaux, ânes, chiens habitent ses toiles, mêlés à d'autres animaux purement imaginaires.

En utilisant directement la pâte jaillie du tube, elle donne un relief à ses contours qui prennent sur les fonds unis, des textures de soies brodées.

Si Kittie Bruneau continue à nous séduire par son imagination débordante, elle n'en a pas moins précisé son dessin et épuré ses compositions. Ses créations relèvent de la même fantaisie, témoignent toujours d'une imagination débordante, mais elles sont devenues plus pénétrantes, plus incisives.

Se laisser prendre par cette exposition, c'est ouvrir toute grande la porte au merveilleux. C'est mettre, pour de délicieux moments, son esprit en vacances.

JACK SHADBOLT

La petite rétrospective SHADBOLT, organisée par Mira Godart dans sa galerie, donne un aperçu du cheminement de l'artiste. Sans revirements brusques ni coupures spectaculaires, Shadbolt a suivi une progression lente et logique illustrée par cette exposition à la fois variée et homogène. "Toutes mes peintures sont des improvisations sur des thèmes venant de la nature réelle ou imaginaire", dit-il. "Improvisations", qui deviennent particulièrement percutantes dans ses toiles calligraphiques parafées de gestes frénétiques.

Coloriste au tempérament chaleureux et vif, Jack Shadbolt met beaucoup d'entrain à peindre. Dans les oeuvres de la dernière période, l'expression s'assagit, devient plus retenue. Mais les couleurs qui s'affrontent et s'harmonisent, vibrent à une très haute intensité. A partir d'une composition assez statique, il crée alors, par des taches touffues portées par des espaces clairs et dorés, de fascinantes féeries.

85ème EXPOSITION DU R.C.A.

R.C.A., veut dire "Royal Canadian Academy of Arts". (La traduction en français est totalement inusitée.) Pour beaucoup d'esprits bien pensants, être admis au sein du R.C.A., équivaut à une consécration, à une reconnaissance officielle tout à fait estimable.

Pour des esprits plus exigeants, R.C.A. est synonyme d'académisme, de mentalité retardataire et conventionnelle.

A la lumière de sa 85ème exposition annuelle, on peut affirmer qu'une confusion certaine nuit aux buts que l'Académie est censée poursuivre. Conformément à sa charte de 1882, le R.C.A. se propose, d'après ses propres termes, "d'encourager, d'améliorer et de cultiver les arts de la peinture, la sculpture et l'architecture".

Or, à l'exposition en cours, le meilleur côtoie le pire. Il y a des tableaux d'un académisme affligeant en 1964. Il y a des cubistes et des surréalistes attardés, des essais timides de ceux qui ne seront jamais que des sous-Pellan, des sous-Borduas, des sous-Riopelle, et qui n'atteindront jamais à une expression personnelle.

On voit aussi de bonnes toiles, de McEwen, de Nakamura, de Jarvis par exemple, qui s'inscrivent brillamment dans l'art d'aujourd'hui. Le tableau de Shadbolt est saisissant, l'effet optique de celui de Ralph Allen, étourdissant.

Encore heureux que le juge, M. Meyer, ait choisi pour le musée de Bâle dont il est le conservateur, une toile de Molinari et pour le 2ème prix, un tableau de Réal Arsenault.

Si le juge avait été à la mesure de l'exposition, on aurait pu voir partir en Europe pour nous représenter, quelque fade portrait ou quelque détestable paysage dont la source n'est pas encore tarie.

Une opération-nettoyage est urgente si l'Académie veut mettre un peu d'ordre et de cohésion dans ses desseins. Souhaitons que la cure de rajeunissement soit chose faite pour la prochaine exposition.

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

Montreal Metro Express
Montreal, Que.
(Daily) R.C.A.

Saturday November 14 1964

Deux peintres montréalais au Royal Canadian Academy

O-13-M

Jean McEwen et Guido Molinari, deux peintres de Montréal, ont été élus au titre d'associés du Royal Canadian Academy of Arts.

Le 6 novembre, Molinari remportait le prix-achat Samuel et Ayala Zacks à la 85e exposition annuelle de la société, qui se tient au Musée des Beaux-Arts de Montréal jusqu'au 26 novembre.

La toile gagnante entrera dans la collection du Kunstmuseum de Bâle, en Suisse.

M. Beament a également annoncé deux autres nominations. Galt Durnford, de Montréal, devient vice-président et Albert Cloutier, de Saint-Hilaire, trésorier honoraire.

M. Beament lui-même a accédé à la présidence en janvier dernier. Son mandat est de quatre ans.

Les deux associés et les nouveaux membres du conseil d'administration ont été élus lors de la réunion annuelle de l'académie.

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

Granby La Voix de L'Est,
GRANBY, Quebec.
(Daily Circ. 12,130)
R.C.A.
Monday November 16 1964

Nommé trésorier honoraire

F-13-M

ST-HILAIRE — Jean McEwen et Guido Molinari, deux peintres de Montréal, ont été élus au titre d'associés du Royal Canadian Academy of Arts a déclaré aujourd'hui le président de l'académie, M. Harold Beament.

Le 6 novembre, Molinari remportait le prix-achat Samuel et Ayala Zacks à la 85e exposition annuelle de la société, qui se tient au Musée des Beaux-Arts de Montréal jusqu'au 26 novembre.

La toile gagnante entrera dans la collection du Kunstmuseum de Bâle, en Suisse.

M. Beament a également annoncé deux autres élections.

Galt Durnford, de Montréal, devient vice-président et Albert Cloutier, de Saint-Hilaire, trésorier honoraire.

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Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

RCA
Le Nouvelliste
Trois Rivières, Qué.
November 17, 1964

Grâce à une peinture géométrique,

"Rouge asymétrique"

8-71

Molinari remporte le premier prix de la 82e exposition

MONTREAL (PC) — C'est un jeune peintre montréalais, Guido Molinari qui a remporté la palme à la 82e exposition annuelle de l'Académie royale des arts du Canada qui se tient au Musée des Beaux-Arts de Montréal.

Le lauréat qui est âgé de 30 ans, reçoit une somme de $2,000 représentant le prix d'achat de l'oeuvre primée qui fera partie de la collection permanente d'un musée à l'étranger.

Le choix du gagnant est fait par le directeur du musée qui recevra le tableau, en l'occurrence, il s'agissait du Dr Franz Meyer, directeur du musée Kunzt de Bâle, en Suisse.

Molinari a remporté le premier prix pour sa peinture géométrique intitulée "Rouge asymétrique".

Un autre Montréalais, Réal Arsenault s'est classé deuxième; il a reçu un prix de $500. L'Académie royale des arts a fait savoir que 80 artistes représentant l'Ontario, le Québec, la Colombie-Britannique et le Manitoba ont participé à l'exposition.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

R.C.A.
Montreal Gazette, Que.
November 24, 1964

Arts Academy Elections

871

Jean McEwen and Guido Molinari, both of Montreal, have been elected associates of the Royal Canadian Academy of Arts.

Molinari was named winner of the Samuel and Ayala Zacks Purchase and Gift Award in the RCA's 85th annual exhibition, on view at The Montreal Museum of Fine Arts until Nov. 26.

As a result, his painting will become part of the permanent collection of the Kunstmuseum, Basel, Switzerland.

Mr. Beament, president of Royal Canadian Academy of Arts, also announced two elections to the executive of RCA.

Galt Durnford, of Montreal, has been elected vice-president and Albert Cloutier, of St. Hilaire, honorary treasurer.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
RCA
La Patrie, Montreal, Que.
November 12, 1964

beaux-arts

871

Galerie libre : (2100 Crescent). Exposition Kittie Bruneau. Tous les jours de 11h. à 6 h., fermé le dimanche. Mercredi soir de 8 h. à 10 h.

Galerie du siècle : Exposition Claude Goulet. Tous les jours de 10h. à 6 h., mercredi soir de 8 h. à 10 h., dimanche, de 2 h. à 5 h. 30.

Galerie Morency : (1564 St-Denis). Exposition d'artiste canadiens comprenant Suzor Côté, Georges Delfosse, Emile Dyonnet, J.-C. Franchère, Henri Julien, Ulric Lamarche, et Vézina.

Galerie Le Gobelet : Léo Ayotte, peintre montréalais, exposera durant tout le mois de novembre.

La Galerie Soixante : Exposition des oeuvres de Thérèse Champagne. Du lundi au vendredi de 2 h. à 10 h.; les samedis et dimanches de 2 h. à 5 h.

Galerie Camile Hébert : Guy Montpetit présente des huiles et gravures. Tous les jours de 10 h. 30 à 5 h. 30, sauf le dimanche, mercredi soir de 8 h. à 10 h.

Musée des Beaux-Arts de Montréal: La 85e exposition annuelle du Royal Canadian Academy of Arts, qui comprend environ 200 toiles, sculptures et photos d'architecture.

Galerie de l'Etable: "Le Génie n'a pas d'âge", tel est le titre de la deuxième exposition que présentent les Jeunes Associés du Musée des Beaux-Arts. Une trentaine de peintures qui ont été exécutées par des artistes âgés de plus de 65 ans.

Galerie Martin: Exposition de sculptures émaillées par Claire Cadet. Tous les jours de 9 h. à 5 h. 30 sauf le dimanche. Mercredi soir, jusqu'à 9 h.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Westmount Examiner
Montreal, Que.
(Weekly. Circ. 2,710)
RCA
Friday November 13 1964

This Week in Westmount

by VALENTINA RAHR

C-13-M

President of the Royal Canadian Academy, **Harold Beament,** The Boulevard, presided at the president's dinner at the University Club this week, prior to the opening of the 85th Annual Exhibition of the RCA. The exhibition, made up of 200 paintings, sculptures and architectural photos, is being held at the Montreal Museum of Fine Arts. Jury members for the entries were: Ghita Caiserman-Roth, Gentile Tondino, Andre Bieler, and others.

Contributor to the November edition of Atlantic Monthly on the subject of Canadian business, is **Robert M. Wowler,** Westmounter, lawyer, and businessman.

Sander Van Ginkel and **Blanche Van Ginkel,** Western avenue architects, who have a special interest in preserving and restoring old Canadian sites, this week celebrating the completion of a project in Knowlton, which consisted of restornig for themselves a building which once housed the summer playhouse run by Madge and Finmore Sadler for about twenty years . . .

Norma Springford, drama and theatre "Grande Dame" of Montreal, this week discussed with Jacques Polieri, the design for Quebec's Theatre Conservatory.

Dr. Stanley Skoryna, Sherbrooke west, planning to leave on the scientific expedition this week to Easter Island, along with other scientists. The expedition will last until sometime next March.

Westmount debutantes feted this week at the Belgique Joyeuse Ball, with guests of honor Mrs. Paul Comtois, The Honourable Paul Comtois, Mr. and Mrs. Jean Charton, Baroness Guy Danfresne de la Chevalerie, His Excellency Baron de la Chevalerie, Mr. and Mrs. Michel Davdi, Mr. and Mrs. R. Ronald Graham, and others. Among those presented were: Miss Doreen Dunne, Miss Denise Bousquet, Miss Gail Budd, Miss Marie Charlton, Miss Monique Bissonnette, Miss Arlette des Granges, Miss Lucie Belanger, Miss Susan Graham, Miss Lucie Angers, Miss Amanda Hurtubise, Miss Annick Benoist, Miss Pogi Vickers, Miss Diane Laporte, Miss Marie Sabetta, Miss Louise Laplante, Miss Louise Poinchaud, Miss Josee Fabien, Miss Pierrette Sevigny, Miss Monique Langevin, Miss Monique Sabourin.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
Moncton L'Evangeline
Moncton, N.B.
(Daily. Circ. 10,580)
RCA
Saturday November 14 1964

Molinari remporte la palme

F-13-M

MONTREAL (PC) — C'est un jeune peintre montréalais, Guido Molinari qui a remporté la palme à la 82e exposition annuelle de l'Académie royale des arts du Canada qui se tient au Musée des Beaux-Arts de Montréal.

Le lauréat qui est âgé de 30 ans, reçoit une somme de $2,000 représentant le prix d'achat de l'oeuvre primée qui fera partie de la collection permanente d'un musée à l'étranger.

Le choix du gagnant est fait par le directeur du musée qui recevra le tableau, en l'occurrence, il s'agissait du Dr Franz Meyer, directeur du musée Kunzt de Bâle, en Suisse

Molinari a remporté le premier prix pour sa peinture géométrique intitulée "Rouge asymétrique".

Un autre Montréalais, Réal Arsenault s'est classé deuxième; il a reçu un prix de $500. L'Academie royale des arts a fait savoir que 80 artistes représentant l'Ontario, le Québec, la Colombie-Britannique et le Manitoba ont participé à l'exposition.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
RCA
Dimanche-Matin
Montreal, P.Q.
November 15, 1964

Jean McEwen et Guido Molinari à l'Académie royale des Arts

871

Jean McEwen et Guido Molinari, deux peintres de Montréal, ont été élus au titre d'associés du Royal Canadian Academy of Arts a déclaré aujourd'hui le président de l'académie, M. Harold Beament.

Le 6 novembre, Molinari remportait le prix-achat Samuel et Ayala Zacks à la 85e exposition annuelle de la société, qui se tient au Musée des Beaux-Arts de Montréal jusqu'au 26 novembre.

La toile gagnante entrera dans la collection du Kunstmuseum de Bâle, en Suisse.

M. Beament a également annoncé deux autres élections.

Gait Durnford, de Montréal, devient vice-président et Albert Cloutier, de Saint-Hilaire, trésorier honoraire.

M. Beament lui-même a accédé à la présidence en janvier dernier. Son mandat est de quatre ans.

Les deux associés et les nouveaux membres du conseil d'administration ont été élus lors de la réunion annuelle de l'académie.

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

Toronto Daily Star
Toronto, Ont. (Daily. Circ.)
(M-F 341,110 Sat. 37,370)
RCA
Saturday November 14 1964

1

THIS WEEK IN QUEBEC



JOAN IRWIN

2/3 M

High hopes for '67

LOOK OUT, MONTREAL, here he comes again! Last Monday Mayor Jean Drapeau formally launched his campaign for a permanent Montreal opera company and as everyone must know by now, what Jean Drapeau wants, Jean Drapeau usually gets.

Now that the Metro system and Expo '67 are successfully under way, Montreal's mayor has turned his prodigious energy and enthusiasm to the arts. If he's able to find the whopping $4,500,000 annually that such an undertaking would require Montreal would rank with New York as the second North American city to boast a permanent opera company.

In view of the fact that over 2,500 people paid $1 each just to listen to their mayor's impassioned plea for support, it seems at least possible that the current crusade will come to fruition, even, perhaps, by M. Drapeau's goal year, 1967.

Still in the field of music on a different but equally effective level, the unique and enchanting Pauline Julien has just finished her annual series of appearances at La Comedie Canadienne. In spite of a recent mild heart attack suffered during rehearsals for the show, she was in full form and was received with unqualified enthusiasm by both critics and audiences.

Mlle. Julien was supported by one of the newer folk-singing groups, Les Cailloux, whose interpretations of French folk songs of all kinds from France and Quebec, old and new, are among the best available.

The 85th annual exhibition of the Royal Canadian Academy of Arts opened at the end of last week with a collection of 200 paintings and sculptures by 80 Canadian artists.

On opening night at the Montreal Museum of Fine Arts the winners of the Samuel and Ayala Zacks Purchase and Gift Awards were announced—Guido Molinari for his "Rouge Asymetrique" and Real Arsenault for a painting entitled "Ardoise." Both are Montreal artists. Honorable mentions went to Ray Carrell, Kazuo Nakamara, Michael Snow and R. York Wilson, RCA.

Meanwhile, in Quebec City, Le Theatre de l'Estoc has just launched its eighth season with "Letters from Stalingrad" which has been well-received.

The group has just been granted a certain amount of financial support from the Quebec government but as its director, Jean-Louis Tremblay points out, the responsibility for its future success lies with the public.

In company with theatre directors everywhere, M. Tremblay finds it discouraging that in Quebec City with a population of over 300,000 people there are not more than 1,500 prepared to support live theatre. He could be speaking about Toronto or Winnipeg or Vancouver or Halifax.

At the same time as the theatres struggle along opera seems to be thriving. The Quebec City public has been filling La Salle de l'Academie de Quebec to see "Madame Butterfly" presented by Le Theatre Lyrique de Nouvelle-France. It's been so successful in spite of luke-warm reviews that an extra performance has been scheduled. Opera is definitely "in" in Quebec these days.

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

Le Journal De Montreal,
Montreal, Que.
(Daily)
RCA
Monday November 16 1964

Jean McEwen et Guido Molinari

0-13-M

Deux peintres de Montréal, ont été élus au titre d'associés du Royal Canadian Academy of Arts a déclaré aujourd'hui le président de l'académie, M. Harold Beament

Le 6 novembre, Molinari remportait le prix-achat Samuel et Ayala Zacks à la 85e exposition annuelle de la Société qui se tient au Musée des Beaux-Arts de Montréal jusqu'au 26 novembre.

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Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

La Patrie, Montreal, Que.
November 19, 1964

beaux-arts

87

Galerie Camile Hébert: Guy Montpetit présente des huiles et gravures. Tous les jours de 10 h. 30 à 5 h. 30, sauf le dimanche, mercredi soir de 8 h. à 10 h.

Musée des Beaux-Arts de Montréal: La 85e exposition annuelle du Royal Canadian Academy of Arts, qui comprend environ 200 toiles, sculptures et photos d'architecture.

Galerie de l'Etable: "Le Génie n'a pas d'âge", tel est le titre de la deuxième exposition que présentent les Jeunes Associés du Musée des Beaux-Arts. Une trentaine de peintures qui ont été exécutées par des artistes âgés de plus de 65 ans.

Galerie Martin: Exposition de sculptures émaillées par Claire Cadet. Tous les jours de 9 h. à 5 h. 30 sauf le dimanche. Mercredi soir, jusqu'à 9 h.

Le Crible (Longueuil): Exposition des oeuvres de Raymond Brousseau.

Galerie Morency: (1564 St-Denis). Exposition d'artiste canadiens comprenant Suzor Côté, Georges Delfosse, Emile Dyonnet, J.-C. Franchère, Henri Julien, Ulric Lamarche, et Vézina.

Galerie Le Gobelet: Léo Ayotte, peintre montréalais, exposera durant tout le mois de novembre.

Galerie Libre: Rose, émaux et sculptures. Tous les jours de 11 h. à 6 h., fermé le dimanche. Mercredi soir de 8 h. à 10 h.

Galerie Waddington: Hanni Rothschild expose. Du lundi au samedi de 9 h. 30 à 5 h. 30, mercredi soir de 7 h. 30 à 10 h.

Hall de l'Hôtel de ville de Longueuil: Exposition des peintures, sujets africains, de Gilles Gingras. De 7 h. 30 à 10 h. tous les soirs.

L'Art français: Les peintres classiques de la galerie.

Galerie du siècle: Exposition Claude Goulet. Tous les jours de 10h. à 6 h., mercredi soir de 8 h. à 10 h., dimanche, de 2 h. à 5 h. 30.

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

Trois-Rivieres Le Nouvelliste
Trois-Rivieres,Que.
(Daily,Circ. 35,550) RCB

Tuesday November 17 1964

Grâce à une peinture géométrique, "Rouge asymétrique"

Molinari remporte le premier prix de la 82e exposition

O 13-M

MONTREAL (PC) — C'est un jeune peintre montréalais, Guido Molinari qui a remporté la palme à la 82e exposition annuelle de l'Académie royale des arts du Canada qui se tient au Musée des Beaux-Arts de Montréal.

Le lauréat qui est âgé de 30 ans, reçoit une somme de $2,000 représentant le prix d'achat de l'oeuvre primée qui fera partie de la collection permanente d'un musée à l'étranger.

Le choix du gagnant est fait par le directeur du musée qui recevra le tableau, en l'occurrence, il s'agissait du Dr Franz Meyer, directeur du musée Kunzt de Bâle, en Suisse.

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Un autre Montréalais, Réal Arsenault s'est classé deuxième; il a reçu un prix de $500. L'Académie royale des arts a fait savoir que 80 artistes représentant l'Ontario, le Québec, la Colombie-Britannique et le Manitoba ont participé à l'exposition.

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

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

Saturday November 14 1964

J

Royal Academy At The Museum

ART

O 13-M

By REA MONTBIZON

LET US FACE it and call a spade a spade. The 85th Annual Exhibition of the Royal Canadian Academy is a disappointment. To critics who spend their time writing about the vitality of Canadian art it is a frustration as well.

Or is it simply a case of exaggerated expectations? What exactly do we expect from such an exhibition, or any exhibition for that matter? Do we want to be entertained, delighted, elated, touched, moved, shocked? Do we expect sensuous delight, emotional impact, the excitement of some new rationale, or perhaps pure aesthetical satisfaction?

Our individual expectations may vary, but each of us can and wants to be reached at least on one of these levels. It seems to me that more than anything we desire communication about the verbally uncommunicable; about experiences which we ourselves may share, but which only the artist through his art can articulate.

Unfortunately, I have experienced no such impact as would lend a sense of urgency to my report on this exhibition. On Guido Molinari, the winner of the Samuel and Ayala Zacks Purchase Prize we shall not dwell. As we dwelt at some length, with the recent showing of his work. His winning canvas "Rouge Asymetrique" was selected by Dr. Franz Meyer, Director of the Kunstmuseum, Basel as a gift to that Swiss Gallery. Along with Jean McEwen, Guido Molinari has been elected to associate membership of the Academy. The Merit Award went to Real Arsenault for his abstract composition "Slate."

Some reassurance through quality comes from the dependable Academician York Wilson of Toronto via his large canvas "Endymion." But this is a strangely cool abstract on a note of strength rather than on passion which the title borrowed from Greek Mythology leads one to expect. Is one of the forms the sleeping Endymion? And does another stand for his nightly visitor, or do the strange bolts represent the anger of Zeus? Stylistically, I like this painting, but it leaves the artist uncommitted and the viewer uninvolved.

Ghitta Caiserman-Roth, one of the few Canadian painters who successfully handles the human figure, shows herself yet another tentative step removed from her direct, intensely personal, humanitarian involvement. For some years now she seems to be aspiring to a lyricism and a sublimation beyond her vocabulary. It makes one wish to reassure her that there is still need for her compassion and for her honest, painstaking craftsmanship.

With a sense of relief one welcomes the solid Canadiana in Franklin Arbuckle's "Indian Houseboat at Aklavik," a sombre, exceedingly well painted canvas which loses much of its spell through difficult location.

As a contrast to the expressionist Jack Shadbolt showing at Agnes Lefort's, the RCA exhibition at the Museum presents the Vancouver artist as a rather unconvincing "Imagist." It is surprising, how many painters are happy to accept a lift in the opposite direction from what seems to be their own route; how many are ready to adopt an idiom without having arrived at it.

Kasuo Nakamura's tightly, vertically striped "Inner structure" and "Square infinity" breathe serenity in their harmonious multiplication of their off-white and mould-green patterns, but not much else. A taste of Pop to the tune of $2,000, has marched into this RCA show, embodied in a quadruple edition of the abominable Snow-Woman. The "no" it provokes is quite emphatic. Unfortunately, Jean McEwen is represented by his no longer unknown "Le Drapeau Inconnu" rather than by one of his fresher works of the past summer. Although undotted, Leon Bellefleur is recognizable from afar; his abstraction "Double Croissant" is a pleasingly romantic moodpiece.

A much needed contribution of unpretentious cheer comes in Abigail McKay's well organized collage "Hilltop Town." Good craftsmanship and composition in a liberated academism are found in Adrian Dingle's "Renaissance," quartet of chamber musicians and Albert Cloutier's "View of Assisi."

Lise Jervais is still concerned with the relationships of multishapen planes in space, but one wonders if "Les Plaines Infinnies" might not become more infinnies if to her good sense of composition and her vitality this artist would add a more inclusive palette. Rita Letendre's freely organized "Staccato" is done in her flamboyant personal style. Andre Bieler shows an involved figural composition titled "Is it really true?" which keeps us too busy unpuzzling the story to note that it is a well painted picture at the same time.

As a "pour la bonne bouche": Those who respond to abstract expressionism might find delight in Jocelyn Taylor's "Reflections", painted wood, with the natural grain showing through and being incorporated in the lyrical composition. Ray Catell's yellow "Morning Orbit" may not be the first painting of its kind, but it is among the more pleasing and refreshing pictures in this show. Strongest in suggestive association I found Tony Tascona's abstract "An Ancient Rite" which makes for interesting reading of an imaginative concept.



LAVA FORMS NIGHT, TENERIFE: Painting by Harold Beament, President of the Royal Canadian Academy, currently on exhibition at the Montreal Museum.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
225 RICHMOND ST. WEST—TORONTO

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday November 21 1964

7-13-M



STRUCTURAL RELIEF: Composition in painted wood by Gino Lorcini; owned by Stewart Hall, Cultural Centre of the City of Pointe Claire.

Structural Relief At Academy Show

BETA VI is an inconspicuous geometrical constellation of fourteen small bars in polished aluminum against a plastic background of white over a black outer frame. The catalogue of the 85th Annual Exhibition of the Royal Canadian Academy lists this work as 'structural relief' under the heading of 'Sculpture', displaying it among prints and smaller bronzes within its architectural exhibit, which is where it potentially belongs.

The author of this uncommon work is Gino Lorcini, professionally, art instructor of growing reputation at Macdonald College; privately, involved with the structurist experiment under the spell of the American artist and ideologist Charles Biederman.

In May of this year, New York's Marlborough-Gerson Gallery showed a large collection of related works, as may be recalled from an illustrated article in Time Magazine of May 8. But on the whole this art, which regards itself as the only legitimate sequence to cubism, is not widely known or praised.

However, I had occasion to witness a relatively large audience's spontaneous reaction to one of Gino Lorcini's structurist works in painted wood, as well as to observe relationships to the same work, developing in people who were exposed to it for a considerable length of time. The degree of their response was astounding.

Lorcini's compositions in structural relief are a sober art with little demand on the viewer. There are no hidden meanings to search for, no symbolisms that require interpretation, no ambiguity of form. In a selection of contemporary works which I was showing to illustrate the various idioms and concerns of the day, Lorcini's structurist composition in white painted wood was received with unreserved enthusiasm; the audience being obviously relieved to discover a work of art which could be taken and appraised at face value. Even without proper introduction the composition captured interest and won approval.

The concern of this anti-Aristotlean art is the creation of structural realities, striving for rhythm and harmony without depend on either illusion or association. Instead, this art stands or falls with the impact (or the lack of it) of its own immediate presence. So much for the composition of geometrical bodies into three dimensional structural reality. But here enters an element of surprise. With the first ray of light upon it, the structural relief is brought to life; in casting shadows, much as a sundial does, the relief becomes animated and registers the progression of time, thus becoming a four dimensional composition.

With a mobile spotlight in hand, the movement of the shadows can be accelerated into fantastic plays and interplays of forms; under the reflection of color, working these structurist shadows becomes a fascinating activity. BETA VI in the RCA show at Montreal Museum might illustrate it all. For reflection in the polished metal, the blue of your catalogue might provide the color, but whether or not you will dare to operate your pocket flashlight to start the shadows dancing will depend on your courage and the guard's tolerance.

BETA VI appears to be one of the artist's latest works. In the first series of his structurist experiment Lorcini produced more complex compositions in painted wood, later he worked in colored plastics (also used by Charles Biederman and the Englishman Victor Passmore), and lately the artist has become attracted to metal. Two years ago, Lorcini had his first Montreal showing at Galerie Agnes Lefort, and during the past summer he has shown in Toronto as well as in the Biennale of Canadian Sculpture at the National Gallery.

To my way of reacting, none of the artist's own works nor any of his fellow structurists have surpassed the serene beauty of a wood relief which is owned by Stewart Hall, Cultural Centre of the City of Pointe Claire, and intended for permanent display at the Centre's Public Library, where it blends with the contemporary treatment of the interior and with the library spirit per se, as if it had been planned as an integral element in the architect's original design.

This brings us to the art's most obvious potential, the union with architecture. The thought is inevitable: transposed to appropriate scale and materials, the most natural function of these structural reliefs would seem their incorporation into architectural planning. Designed in structural relief, a wall in some interior court, an area of a foyer, or even a ceiling in an assembly hall might become focal points of an architectural composition. But here we are already entering into speculation. Suffice it to suggest that you do no bypass BETA VI when you visit the RCA show at the Museum, and that you try your hand and your courage at bringing out its intrinsic life; if not by flashlight, at least by the power of your imagination.

REA MONTBIZON

Montreal Star
Montreal, Que. (Daily. Circ.)
(M-F 190,650 Sat. 213,020)

RCA

Saturday November 21 1964

2/3-M

The Art World

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.

Royal Canadian Academy 85th exhibition, to Nov. 29.

Paintings by James A. Macdonald, intaglio prints by Benita Saunders, closing tomorrow. Richard Lacroix and Jori Smith, to Dec. 6.

Stable Gallery, "Creativity Knows No Age," to Dec. 10.

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Montreal Gazette RCA
Montreal, Que.
(Daily, Circ. 136,821)

Saturday November 21 1964

2-13-M

Canadian Architecture

AS architects do not like to show perspectives and elevations of completed works, the architectural exhibition within the 85th Annual Show of the Royal Canadian Academy at the Montreal Museum, consists mainly of photographs and floor plans.

If we may judge by this exhibit the average standard of architecture across the land is neither poor nor dull, nor is it in any way outré. The displays of church, school, civic, and industrial architecture show imagination in some specific solutions although they do not show much variety of approach. But there is evidence of a growing awareness of the need for integration into the given settings.

The problem of the reasonably good building turned monstrosity simply because it relates poorly to its environment has been with us for a long time. To find it on the wane is a reassuring signal.

As a random example, look at the simple design of the Band Stand at Niagara Falls by Secord and Herzog. The setting is a park with mature trees, the design is a simple open post and beam shelter, low and square, and the material used is natural timber. A solution which makes one feel that it could not have been stated in any other way.

Church architecture, on the whole a difficult subject, is also represented in this showing. Next to the well known Church of St. Gerard Magella at St. Jean by Affleck, Desbarats, Dimakopoulos, Lebensold, Michaud, Sise, you will find photographs of a very simple chapel, designed by Somerville, McMurrich and Oxley for MacGregor College in Nigeria. Structurally, this chapel is built on a square plan with inclined side walls producing a gabled roof. The facade thus becomes a triangle, as does the longitudinal section creating a high interior space which transmits the feeling of ascent. The special delight of the exterior is a two winged portal done in embossed metal. Semi-relief designs on biblical themes, done in what seems a lively native style, draw attention to it and focus the interest on the entrance.

Shore and Moffat & Partners have an interesting solution in the orientation of windows for their West Haldimand Hospital. Zig-zagging the facade in saw-toothed projections the architects are winning the freedom of orienting the windows of any one elevation in any of two additional directions. A northern elevation might thus become oriented to the east or west, and a western elevation to either south or north, and so on. I do not suppose that this is the architects' original invention (the new Girl's Residence for the University of Montreal is designed on a similar principle, if for different reasons); but it seems to me that for a hospital this is a particularly suitable solution.

Hart Massey shows a delightful residential design in his 'House in Rockcliffe,' which shows an assured, unsentimental style in the treatment of the interior, and sensitivity in the relationship to the outdoors.

I very much liked Etienne J. Gaboury's 'Architect's Studio' in St. Boniface, Manitoba. This is an all but fragile looking [illegible] giving almost the impression of a prairie fortress. [illegible]nemy to be shut out is [illegible]us, and the architect's [illegible]ut from the extremes of [illegible]rie climate are ingeniously [illegible]sed. By recessing, and I [illegible]nk even inclining his win[illegible]ws between projecting walls [illegible]hich look for all the world like [illegible]miniature flying buttresses, the architect is shutting out the storms and probably the heat as well.

An interesting solution of complex requirements seems to be Archambault, MacDonald & Downs' 'Ladner Pioneer Library' for Ladner, B.C. in which charm is added to function by opening the building onto an interior court with plant life and pool.

But it is not the additional feature per se which makes architecture good or interesting. Even in this limited display, without maquettes to complete the picture, one has no difficulty spotting the less happy solutions, the crowding together of elements which might not all have been essential, the form which appears forced, or the composition which is too 'busy.' Design, of course, is not the only criterion determining the quality of architecture; but strangely enough the good solutions functionally are often accompanied by the best design. Although time does alter tates good architecture is determined by a few timeless canons, recognizable in historical styles as well as in contemporary design. Clarity, proportion, relationships among the individual elements and between each one of these and the whole, tension and rhythm, and suitability for the intended purpose—these are some of the factors which apply to good architecture anywhere. Canadian architecture has come a long way and it is good to see that the other parts of the country are greatly contributing towards a new Canadian standard.

REA MONTBIZON

ART

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Le Petit Journ., Montreal, P.Q
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Les expositions

Musée des Beaux-Arts

GALERIE DE L'ETABLE — (3424, avenue Ontario) — "Le génie n'a pas d'âge", oeuvres réalisées après l'âge de 65 ans. Jusqu'au 4 décembre.

La 35e exposition annuelle de la Royal Canadian Academy of Arts, qui comprend 200 toiles, sculptures et photos d'architecture. Jusqu'au 26 novembre.

GRAND NATIONAL (1176, boul. Saint-Laurent) — Dans la vitrine, exposition de Serge Lemoyne : objets hétéroclites, genre "Pop Art". Jusqu'au 3 décembre.

GALERIE DU SIECLE (1494 ouest, rue Sherbrooke) — "Construction optique" de François Soucy. Jusqu'au 6 décembre.

GALERIE CAMILLE HEBERT (370, rue Bishop) — Sculptures et dessins de Jordi Bonet. Jusqu'au 9 décembre.

GALERIE SOIXANTE (280 ouest, rue Sherbrooke) — Gouaches 1964 de Marcelle Ferron. Jusqu'au 3 décembre.

L'ART FRANÇAIS (370 ouest, rue Laurier) — Les peintres classiques de la galerie. Jusqu'au 1er décembre.

LE CRIBLE (131, chemin Chambly, à Longueuil) — Oeuvres de Raymond Brousseau. Jusqu'au 13 décembre.

MORENCY FRERES — (1564, rue Saint-Denis) — Expo d'artistes canadiens, dont Suzor-Côté, Georges Delfosse, Emile Dyonnet, J.-C. Franchère, Henri Julien, Ulric Lamarche, Vézina. Jusqu'au 30 novembre.

CENTRE D'ART DU MONT-ROYAL (Rond-point de la voie Camillien-Houde) — Peintures de Romualdas Bukauskas. Jusqu'au 29 novembre.

JARDIN BOTANIQUE — (4101 est, rue Sherbrooke) — 25e exposition d'automne, dans la serre centrale. Intitulée "Jardin moscovite", cette exposition présente une mosaïque de centaines de chrysanthèmes dans un décor de style russe. Jusqu'au 7 décembre.

GALERIE JASON-TEFF (173 ouest, rue Saint-Paul). — Dessins de Giuseppe Fiore. Jusqu'au 24 novembre.

LE GOBELET (8405, boul. Saint-Laurent). — Oeuvres de Léo Ayotte. Jusqu'au 30 novembre.

COIN DES ARTS (Grand Hall Gare Centrale) — Huiles de Kurt Maurer et de Ronald Davies. Jusqu'au 30 novembre.

GALERIE CLAUDE HAEFFELY (306 est, rue Sherbrooke). — Travaux de Karskaya (né en Russie et aujourd'hui domicilié à Paris). Jusqu'au 2 décembre.

GALERIE AGNES LEFORT (1504 ouest, rue Sherbrooke). — Oeuvres de Antoni Tapies. Jusqu'au 1er décembre.

HOTEL WINDSOR (Salon Versailles). — Exposition d'oeuvres de 50 artistes canadiens, jusqu'au 21 novembre. Le 24, vente à l'enchère de 45 peintures et sculptures.

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Montreal painter tops show

MONTREAL (CP) — Guido Molinari, 30, a Montreal painter, has been declared winner of the top award in the 82nd annual exhibition of the Royal Canadian Academy of Arts, displayed at the Montreal Museum of Fine Arts.

The award provides up to $2,000 for purchase of the prize - winning work, which then is donated to the permanent collection of a museum abroad.

The selection is made by the director of the museum concerned — in this case by Dr. Franz Meyer, director of the Kunztmuseum of Basel, Switzerland.

Molinari's geometric painting, entitled Rouge Asymetrique, was marked at $900.

Real Arsenault, another Montrealer, placed second and received a $500 cash award. Eighty artists representing Ontario, Quebec, British Columbia and Manitoba participated in the exhibition.

Kunst in Montreal



Von „Nachrichten"-Redakteurin Gertrude Nusenow, Montreal

RCA

Töpfer-Club

MONTREAL. — Der Töpfer-Club, 326 Victoria Avenue, Westmount, hat seine wunderschönen kunstgewerblichen Töpfereien sowie Schmuck und Emailwaren zum sechzehnten Male für den Weihnachtsverkauf ausgestellt.

Vor 16 Jahren entschied sich eine Gruppe von acht Frauen, die interessiert waren an der Töpferei, einen Raum zu finden, bei wenig geldlicher Ausgabe, um eine gemeinsame Werkstatt für ihre Arbeiten zu haben. Es gelang ihnen, den geeigneten Ort zu finden, und ihn mit geschenktem und geborgtem Material auszurüsten. Im Jahre 1962, nach verschiedenen Umzügen, ging der Traum eines eigenen Heims endlich in Erfüllung. Das Haus in der Victoria Avenue wurde gekauft, wo im Keller eine Arbeitswerkstatt und im Parterre ein großer Ausstellungsraum und ein Klassenzimmer eingerichtet wurden. Um diese Zeit zählte der Club schon 52 Mitglieder. Auch Nicht-Mitglieder können den Ausstellungsraum benützen, um ihre Arbeiten zu zeigen. Die Mitglieder sind englische und französische Canadier und viele Emigranten, deutsche und viele andere, teilweise aus sehr fernen Ländern wie Afrika, Australien und Japan, die alle ihre speziellen Traditionen und Handfertigkeiten mitbrachten. Alle Stücke der Ausstellung werden von einigen routinierten Klubmitgliedern sorgfältig geprüft, ehe sie angenommen werden. Der Club ist jetzt



Lava Forms, Night, Tenerife — Harold Beament

Mitglied der canadischen Töpfer-Zunft.

Die hingebende und begeisterte Mühe der acht Gründerinnen hat sich gelohnt, denn der Club ist jetzt ein fester Pfeiler des künstlerischen Lebens in Montreal.

Ich selbst besuche seit Jahren die Ausstellung und finde immer wieder, außer der Freude an den wunderschönen Zier- und Gebrauchsgegenständen, geeignete Dinge, um meine Freunde mit einem kleinen Geschenk aus dem Töpferclub zu überraschen, sei es ein zartes Schmuckstück für ein junges Mädchen, eine aparte Vase oder Schale für eine Hausfrau, oder einen farbenfrohen Aschenbecher, einen besonders großen, bequemen Kaffeebecher für einen Mann.

Am Eröffnungsabend war der Ausstellungsraum überfüllt von Besuchern, in der Hauptsache Frauen, einem Typ von Frauen, der in der ganzen Welt der gleiche zu sein scheint, und dem meine ungeteilte Sympathie gehört. Es ist der Typ der schlichten, ruhigen, sicheren, ihrer Arbeit ebenso wie ihrer handwerklichen Fertigkeit begeistert hingegebenen Kunstgewerblerin.

Ich kann unseren Lesern aufs Wärmste empfehlen, nach dem Töpfer-Club, der nachmittags zwischen 3—5 Uhr geöffnet ist, zu gehen, um dort ein paar schöne Geschenke, die nicht allzu teuer sind, auszusuchen. Bitte vergewissern Sie sich nochmals der genauen Stunden, wann der Club für Besucher geöffnet ist, und rufen Sie die Nummer 486-6740 an.

Batiks von Irene Kropp-Apportin, Ausstellung im Montrealer Goethe-Haus

Irene Kropp-Apportin studierte graphische Kunst an den Kunstakademien von Bremen und München. Seit dem Jahre 1948 spezialisierte sie sich in Batiks, die sie in den verschiedensten Städten Englands und Deutschlands ausstellte; viele davon befinden sich in öffentlichen und privaten Sammlungen. Im Jahre 1960 gewann sie den Spezial-Preis für Batik und im Jahre 1961 eine Auszeichnung für ihre Entwürfe.

Hier ist eine genaue Erklärung der Batik, die uns Irene Kropp-Apportin zur Veröffentlichung zur Verfügung stellte: „Der Batik ist eine Reserve-Färbetechnik. Die Reserve besteht aus Wachs. Der helle Stoff wird an den Stellen mit Wachs bedeckt, die hell erhalten bleiben sollen. Dann wird der Stoff gefärbt, und nur die Stellen, die nicht mit Wachs getränkt sind, nehmen die gewünschte Farbe an. Beim Wiederholen hat man bereits die zweite Farbe auf dem Stoff. Dieses Mehrfarbigmachen des Stoffes ist uns vor allem aus Java bekannt. Der Batik wird dort wie Gold und Geschmeide geschätzt und nur von Aristokratinnen des Landes in traditionellen Mustern und in unendlicher Mühe angefertigt. Die feinen Linien werden mit einem Kupfergerät (Tjanting), aus dem das flüssige Wachs läuft, gezeichnet. Die dort früher verwendeten Naturfarben sind von den Anilinfarben verdrängt worden. Die Javanerinnen konnten auf kaltem Wege indanthren färben. Fertig ist die Batikarbeit erst, wenn das Wachs entfernt und der Stoff gewaschen worden ist. Ich wende die Technik nicht im Sinne einer Tradition an, sondern in freier, ungebundener Formgebung. Sie ist für mich Mittel zur Gestaltung wie für den Maler Farbe, Pinsel und Leinwand."

Für den Laien wirken die Batikkunstwerke wie ein gemaltes Bild auf Seide. Das Material ist von schmiegsamer, weicher und edler Qualität, wenn man es mit den Händen berührt. Unten und oben haben die Batiks einen schmalen Saum, durch den ein feiner Metallstab gezogen ist. Der obere Metallstab ruht auf zwei Nägeln, die in der Wand befestigt sind. Die Töne der Farben sind in Irene Kropp-Apportins Werken genau so ausdrucksvoll, verschiedenartig und lebendig wie die Farben eines Ölgemäldes oder eines Aquarells. Viele der Batikbilder haben mir sehr gefallen, darunter ein großes, mit dem Namen „Holland", darstellung ist in dem Bild „Die Bremer Stadtmusikanten", ein ganz reizendes Bild, so wie das Märchen. Es ist leuchtend, bunt und froh, und der sich brüstende Hahn kräht frech auf dem Buckel der Katze. In dem Bild „Sportlicher Auftakt" sieht man einen Turnierkämpfer mit einem langen Speer auf seinem sich hochbäumenden, tänzelnden Pferd in kampfesfreudiger Erwartung. Lebendig und ausdrucksvoll ist die „Kleine italienische Stadt". Links oben im Bild gefiel mir ein kahler Baum vor dem hellen, leeren Hintergrund besonders gut; in den bunten Häusern sind die erleuchteten Fenster helle, anheimelnde Flekke, und die unerleuchteten stehen wie schwarze Löcher daneben. In einem stillen, kleinen Bild, „Hausfrieden" genannt, sitzen sich Mann und Frau Hand in Hand gegenüber, neben dem Mann steht die in Wohlbehagen sich buckelnde Katze, während auf dem einen Arm der Frau ein Hühnchen sitzt. Ein „Pferdchen" genanntes Bild zeigt ein spielendes Pony, es ist ein zartes, frohes, sehr graziles Geschöpf. In dem Bild „Fische" sieht man Fische aller Arten in sehr matten, bräunlich-beigen, rötlich-orangenen Farben, und in „Heiliger Martin" sind die Farben sehr verhalten in grauen, braunen, rötlich-orangenen und lila Tönen. Es zeigt den Heiligen Martin auf seinem Pferd mit Schild und Speer, neben ihm kniet ein Büßender, der sich darbietet wie ein Opfer. Ein kleines „Blumenmädchen" scheint in Holland entstanden zu sein, man erkennt es an dem Mützchen des Mädchens und den großen, stilisierten Tulpen;



View of Assisi — Albert Cloutier

Die Farbtöne sind sanftes Blau, Grau und Rot, auf dem Bild sind Wellen, Fische, Boote, Brücken, spitzgiebelige Häuser, Steine, die wie ins Meer gebaute Molen wirken, Bäume und Menschen, arbeitende oder musizierende, sich bewegende Menschen. Dies alles ist neben- u. übereinandergereiht. Das Übereinander ist ein außerordentlich wichtiger Bestandteil der Batik von Irene Kropp-Apportin. Da sind ein paar kleine Batiks, zwei Elche auf dem einen, und zwei Hirsche auf dem anderen, übereinandergestellt in kindlich primitiver Darstellung, so wie die Zeichnungen von Naturvölkern. Dann ist da ein anderes, es heißt „Zwei Reiter", wo zwei Pferde übereinander gestellt sind, auf dem oberen sitzt ein Reiter, während das untere Pferd unberitten ist und seinen Kopf spähend nach rückwärts wendet, als ob es Ausschau hielte nach seinem abhand gekommenen Reiter. Dies ist ein amüsantes kleines Kunstwerk, was mich sehr erheiterte. Der Höhepunkt in der Übereinander- ein sanftes und zartes Bild. Am allerbesten gefiel mir „Der Rattenfänger". Am nachtblauen Himmel steht der blaße, zunehmende Mond über der mittelalterlichen, kleinen Stadt mit ihrer schützenden Mauer, im Vordergrund flötet ein tanzender Knappe seine verführerischen Melodien, stilisierte Ratten umhüpfen ihn, während zwei Kinder, eines mit einer Fahne, mit in die Höhe gestreckten Armen dem Klang der Flöte entgegenspringen. Ein entzückendes Bild!

Es war eine schöne Stunde, die ich im Goethe-Haus verbrachte. Den ganzen Abend über blieb ich sehr nachdenklich und stellte mir immer wieder vor, um wieviel schwieriger, wieviel langwieriger und mühevoller in den Einzelheiten so ein Batik-Kunstwerk entstehen muß als ein Ölgemälde oder ein Aquarell.

Ausstellung Alexander Kwartler, Monotypes, in der Galerie Ars Classica

In der Ausstellung Alexander Kwartler in der Galerie Ars Classica, hat mir der Künstler selbst einige Erklärungen und Angaben aus seinem Leben gegeben. Er ist geborener Ungar und begann mit 17 Jahren zu malen. Lange schwankte er zwischen Musik und Malerei, bis er sich entschloß, ganz zur Malerei überzugehen. Er hat seine Werke in vielen Ausstellungen in Frankreich, wo er lange Jahre lebte, in Amerika und Canada gezeigt. Diese letzte Ausstellung jetzt ist seine siebente „one man show" hier in Canada.

Die jetzige Ausstellung zeigt nur Monotypes: Landschaften, Portraits, Blumenstücke, Interieurs und Kompositionen in Ölfarben, auf Papier gemalt. Der Effekt ist verblüffend. Zuerst dachte ich, es seien Aquarelle, aber dann sah ich, daß es Ölfarbe war, an den leichten Erhöhungen, die ein Pinselstrich auf dem Papier hinterläßt. Die Bilder sind von einer sehr zarten, schwebenden Anmut, duftig und luftig zugleich, geben sie Freude an der Natur, am Menschen, an Bewegung und Stimmung, liebevoll beobachtet, wieder. Manche sind so fein gestrichelt wie eine Federzeichnung, und manche sind wie im Traum hingehaucht.

Es war eine schöne und anregende Stunde, die ich in der Ausstellung von Alexander Kwartler verbrachte, für die ich ihm herzlich danke.

Ausstellung in der Royal Canadian Academy of Arts

Welche Fülle von Eindrükken war das kürzlich! Von Bild zu Bild bin ich gegangen, verweilend vor denen, die zu mir sprach, und schnell meine Blicke abwendend von denen, die mich abstießen; suchend nach Sinn, Schönheit oder Gefühl. Und ich versuche an Hand des Kataloges wiederzugeben, was ich sah und empfand. Vor manchen Bildern konnte ich leider nichts anderes sehen oder fühlen, als ein undurchdringliches Nichts; von diesen will ich schweigen, und ich will nur das aussprechen, was ich als bereichernd und beglückend aufgenommen habe und in meinem Innern bewahren will.

Ein Portrait von Aba Bayefsky „The Pensive Sitter", eine sitzende Männergestalt mit hagerem, edlem Gesicht, in dessen undurchdringlichen Augen sich Klarheit und Tiefe des Denkens spiegeln. Seine Hände sind in der Konzentration seines Gesichtes streng gefaltet, wie zum Gebet. Eine „Street Scene" von Sam Borenstein, wahrscheinlich eine Straße in der Innenstadt von Montreal im tiefen Winter; hoher Schnee, vom Sturm zu unübersichtlichen Verwehungen getürmt, durch die ein paar Fußgänger sich mühselig ihren Weg bahnen. Das schwere Kämpfen und unsichere Taumeln Vorwärtsstrebender ist sehr eindrucksvoll wiedergegeben. Ein „indianisches Hausboot" von Franklin Arbuckle, ein düsteres Bild, das nur erhellt wird durch ein paar kahle, weiße Zweige eines Baumes im Vordergrund. Harold Beament zeigt in dunklem, stumpfem Grau nachtgeborene, unterweltliche, tagferne Gebilde in seinem sehr schönen Bild „Lava Forms, Night, Tenerife". Ein herrliches, stilisiertes Wirklichkeitsbild ist Albert Cloutiers „View of Assisi" mit hohen, blauen Bergen, der leuchtenden, hellen Stadt und den alten, knorrigen, dicht belaubten Bäumen. Das Bild von William Cyopic „Grey and Black' erweckte in mir die Vorstellung einer versunkenen Welt, während das Bild „Red Core No. 2" von Donald Jarvis mir wie eine schöne, strahlende Leuchtkugel erschien. Das Bild „Voyage" von A. P. Harris ist ein in grau getauchtes, trauriges, düsteres Bild. Vielleicht fuhr er zur Beerdigung eines ihm nahestehenden, geliebten Menschen. Vollkommene Verlassenheit und tiefe Hoffnungslosigkeit zeigt das Bild „They are gone and unreturning" von



Die Gitarrenstunde — Alexander Kwartler

Alan Collier. Das Bild „Falling Figure" von Betty Goodwin ist sehr eindrucksvoll; aber wer will so etwas an seiner Wand hängen haben und immer ansehen? Das Bild „With the last snow" von Christiane Pflug ist mir als Montrealerin sehr vertraut. Eine verschlossene Balkontür mit großem Fenster führt auf einen Balkon mit Drahtzaungitter für Kinder. Man sieht auf kahle Bäume und die Rückseite niedriger Häuser. Vor der Balkontür sitzt auf einem weißen Stuhl ein puppenhaftes, kleines Mädchen und schaut sehnsüchtig hinaus. Ein Bild, das gar kein Bild und mir ganz fremd ist, heißt „Inner Structure" von Kasuo Nakamura, es ist ein großes farbloses Viereck wie aus Bambusfasern gemacht. Von Ghitta Roth-Caisermann sind zwei schöne Bilder zu sehen; das eine heißt „Interior", und ich wähnte mich in einem Treibhaus vor wunderschönen, leuchtend grünen, gefaserten, exotischen Blättern. Das andere heißt „Memory". Man sieht einen Vater mit seinem Töchterchen in einer schönen, sommerlichen Landschaft. Die beiden Gestalten schauen selbstvergessen in die Landschaft hinein und bieten dem Betrachtenden den Rücken. Man fühlt, daß sie traurig sind und an etwas denken, was unwiederbringlich verloren ist. Das Bild „Davan" von Ronald William ist völlig unverständlich — sogar der Name, Dafür entschädigt das holde, sonnige, frohe und strahlende Bildchen „Au Pays du Sourire" von Michel Rostand. Ein etwas wildes Bild „Orchard" von Claire Shoniker hat mir sehr gefallen, und in dem Bild „Departure" von Sylvia Tait ist in abstrakter Form das Durcheinander der Seele bei einem bitteren Abschied in starken Farben sehr lebendig wiedergegeben. Ein märchenhaft anmutendes Bild ist „Figure rest-

— Fortsetzung auf Seite 7 —

Kunst in Montreal

— Fortsetzung von Seite 3 —

ing" von Gentile Tondino. Eine schöne, junge Frau, von der man nur den Oberkörper sieht, schwebt gleichsam in der Luft in ein durchsichtiges, glänzend weißes Gewand gehüllt wie ein schlafender Engel, der in den Himmel zurückkehrt. Grausig und grauenhaft war für mich der „Hanging Man" von H. M. Woolnough. Ich tröstete mich schnell, indem ich zu ein paar entzückenden, kleinen Radierungen zurückkehrte, um sie nochmals liebevoll zu betrachten, die eine „October Dance" von M. Reinblatt. Drei Tänzer tanzen in schönen gestreckten Sprüngen zwischen fallenden Blättern so leicht und schwerelos, als wären sie selbst nur fallende Blätter im Wind; die andere „Adolescence" von Rita Briansky, ein eben zur Frau erwachtes, schönes, junges Geschöpf.

Von den Skulpturen gefiel mir „Go your own way" von Dagys ganz besonders gut. Zwei Menschen trennen sich für immer, der Linke ist der über der Situation Stehende, Gepanzerte, Starke, während der Rechte schwach unterliegt und flieht. Von demselben Künstler ist „What a Monster", ein kleines, unschuldiges Kind betrachtet ohne jede Furcht aufmerksam ein gräßliches Ungeheuer. Interessant war die „Small Galaxy" von Gerald Gladstone, eine Kugel, die sich auseinanderspaltet und ihr unbekanntes Inneres zeigt. Überwältigend fand ich die Skulptur „Summer Growth" von Gord Smith, ein herrliches, goldenes Strahlenbündel, das sich dem Himmel entgegenreckt in Kraft und Sehnsucht.

Canadian Press Clipping Service

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

RCD

Montrealer, Montreal, P.Q.
November 1964

871

THE MONTH AHEAD IN MONTREAL

IN THEATRE

The Theatre de la Place of the Place Ville Marie will hold over its production of **Hotel San Pedro** by Ernest Pallascio-Morin to the end of December.

Le P'tit Bonheur by Felix Leclerc stays to November 15th at the National Theatre, 1220 St. Catherine St. E.

Another of the small French ateliers, La Boulangerie, at 5140 de Lanaudière Street, will stage **La Vérité de la Vieille Dame,** by Durrenmatt, to November 29th.

Turgenev's **Un Mois à la Campagne** is the offering of the **Stella Theatre** to November 14th, followed by Molière's **Les Fourberies de Scapin,** November 15th to December 14th.

Théâtre du Vieux Montreal, at 393 St. Paul St. E., is producing **Les Dactylos et le Tigre,** by Shisghall, November 6th to 14th.

Les Fantasticks, a musical comedy production of Le Théâtre du Nouveau Monde, remains at the Orpheum Theatre to November 21st, followed by the Com-



neth McKellar, November 3rd, 4th and 5th, at the Westmount High School.

The World of Kurt Weill In Song, with Martha Schlamme and Will Holt, comes to the Comédie Canadienne, November 9th.

The widely acclaimed Soviet Cellist **Daniel Shafran** will be heard in recital at the Place des Arts November 9th.

Seiji Ozawa will conduct the Montreal Symphony Orchestra in a **Montreal Star Dollar Concert** at The Forum, November 10th. Renowned violonist Isaac Stern will be soloist.

The McGill Chamber Orchestra, under the direction of Alexander Brott, will give a programme of Haydn Symphonies, November 16th, at Redpath Hall of McGill University.

French singer **Colette Renard** will appear at the Comédie Canadienne November 16th to 25th.

The Israel National Youth Orchestra will be heard in concert at the Place des Arts, November 19th.

Irmgard Seefried, soprano, will be the star of the Pro Musica Society's Sunday Concert at the Ritz, November 22nd.

Les Belles Epoques du Music Hall, a locally originated extravaganza, featuring sketches inspired by Music Hall from 1900 to today, at the Place des Arts, November 5-8. Starring are Denise Filiatrault, Fernande Giroux, Jacques Desrosiers, Philippe Farley, and the Jérolas.

The Royal Inniskilling Fusiliers, Royal Ulster Rifles and **Royal Irish Fusiliers** will bring their massed bands, drums, pipers and dancers to The Forum Amphitheatre November 25th, for an exciting evening of martial music.

In the **JMC Concert Series** at the Place des Arts, the Montreal Symphony Orchestra will be conducted by Maestro Swarowsky with Pierrette Alarie and Leopold Simoneau as soloists.

The principal tenor of Milan's La Scala Opera House, **Di Stefano,** will give a recital at the Place des Arts, November 26th.

And closing the month musically will be the **McGill Chamber Orchestra** in a programme featuring Vivaldi's Stabat Mater and works by Albinoni, Ritter and Corelli, at Redpath Hall, November 30th.

IN ART

Montreal Museum of Fine Arts: During November, New Installation: Quebec Gallery. November 7th to 29th, Royal Canadian Academy.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Town of Mont Royal Weekly Pos
Montreal, Que.
(Weekly, Circ. 5,060)

Thursday December 3 1964

RCA

O-13-M

A Montreal Winter Scene



Montrealers familiar with the old section of their city will recognize this scene as part of Place Royale, as depicted through the eyes of Oscar De Lall. It measures 20 by 26 inches and is one of the paintings now on view at The Royal Gallery, 1420 Sherbrooke st. west. The special exhibition and sale will run until the end of December.

The Royal Gallery is primarily interested in furthering the work of Canadian artists, and high on the list is Oscar De Lall, born in St. Petersburg, Russia, in 1903, where he attended commercial school and served in the Esthonian Navy.

He came to Canada in 1926 and, since 1930, his oils have been shown in all leading Canadian exhibitions, and he has also become famous for fine portraits. Collections in this country, the United States, South America and South Africa display his paintings.

He is a member of the Royal Canadian Museum of Fine Arts and was elected to the council of the Royal Canadian Academy of Arts in Dec. 1954. He added A.R.C.A. to his name in 1946, and the R.C.A. in 1958.

Mr. De Lall is a resident of Ste. Adèle, where he gives his time chiefly to landscapes, but executes portraits in his Montreal studio. He is not a devotee of the abstract form which, he says, is so personal that no one other than the painter can really share it.

This selftaught artist recalls little of Russia and feels that Canada alone has given him variety and rich colours for his canvasses -- besides a very good life. He recalls that when he first came to this country there was little interest in art, but that this has since been stimulated by two wars and the travelling they entailed.

* * *

Mr. P. Kyriakopoulos, owner of The Royal Gallery and showrooms, will welcome visitors who wish to view paintings by Canadians, as well as to see the hundreds of fine European works now on hand. Throughout December, hours will be from 9 a.m. to 9 p.m., Monday to Friday, and on Saturdays until 6 o'clock in the evening.

BOWDEN'S canadian press clippings

RCA

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Monday December 28 1964

O-13-M

Le peintre montréalais MICHEL ROSTAND expose présentement ses peintures en Californie aux Galeries Alexander, à Beverly Hills. L'exposition se poursuivra jusqu'au 31 décembre. Il a exposé à Washington au printemps 1964 et au Musée des Beaux-Arts de Montréal, du 6 au 29 novembre avec l'Académie Royale. Il prépare maintenant une exposition de dessins exécutés aux Etats-Unis, en Europe et au Canada, à Montréal en particulier, dessins croqués sur le vif à l'insu des sujets. . . genre "Candid Camera". . .

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

RCA
Windsor Star, Ont.
January 6, 1965

Art Show To Open

871

Exhibition Visits Sarnia

SARNIA — The Royal Canadian Academy of Arts opens its 85th annual exhibition in the Sarnia Public Library Art Gallery Friday.

The exhibition, which travels to only two cities each year, has arrived in Sarnia from Montreal's Museum of Fine Arts.

Works to be displayed represent a cross-section of Canadian art.

Fred Finley, secretary-treasurer of the RCA, said he hoped Sarnia would be a regular visit of the exhibit on a three-year basis.

Included in the show is the Zacks award-winning picture "Rouge Asymetrique," by Guido Molinari, of Montreal.

Another outstanding piece of art to be displayed is Real Arsenault's "Ardois" which is a composition of color done in the modernistic style.

Highlighting sculpture work in the exhibition are two works by Gerald Gladstone, "Small Galaxy" and "Novae." Both are creations from spun steel and welding technique.

The exhibit will end Jan. 30, at which time those works which have not been sold will return to gallereis and artists across Canada.

Value of the exhibit is estimated in tens of thousands of dollars.

SALON DE PRINTEMPS

SPRING EXIBITION

1964- 1965.

82e Salon de Printemps

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

Montreal Star
Montreal, Que. (Daily, Circ.)
(M-F 195,650 Sat. 213,020)
Saturday September 19 1964
1964

A New Sculptor Of Many Moods

By Ted Ferguson

O'13-M

WALTER FUHRER is a self-taught sculptor who couldn't have asked for a better teacher.

He turned out his first piece, an assembly of metal discs, two years ago and had it accepted for the Montreal Museum of Fine Arts spring exhibition. Four months later, he staged the first of several one-man shows in Montreal, and last year he exhibited in the Concours Artistiques in Quebec City.

This summer has seen Fuhrer's career mature on two prestigious fronts: a steel assemblage is currently in the Second Canadian Sculpture Exhibition in Ottawa — one of 17 winners selected from 267 entries — and a metallic Christ-figure is on show in Charlottetown, P.E.I.

FUHRER'S RAPID advancement has brought him little fame and fortune but it has allowed him to gain a measure of one-upmanship over some of his better-known colleagues: for more than a year now, Fuhrer has been chalking up steady sales, and has succeed at living by art alone.

The key to financial security, in Fuhrer's case, has been versatility. He not only works hard at sculpture, but also produces massive, boldly-colored paintings, silk-screen prints, candelabra, creative jewelry and mobiles.

His studio, a long, freshly-whitewashed basement on Lorne Crescent, contains evidence of his prolific output. Finished pieces of metal and stone sculpture are next to piles of sketches, black - and - white mobiles, and bits of chairs, TV stands, steel rods, etc., he has bought new or picked up in junk yards for assimilation into future works.

"The prints are my bread and butter," he says. "They sell well because they are inexpensive and fit almost any decor."

FUHRER CAME TO Montreal 10 years ago after leaving his native Zurich and travelling extensively in Europe for three years. He has left here twice, both times hitch-hiking through the United States, Mexico and Cuba.

He is 30 years old, wears his greying hair thick, and likes to twist the ends of his stubby moustache while talking. He lives alone in a single room near his studio, usually works eight hours daily on his creations, and spends weekends "relaxing" by arranging for pieces to be shown anywhere he can find an interested party.

Three of Fuhrer's sculptures are on loan in downtown front yards while some prints are displayed in galleries and a bookstore.

"If a piece isn't seen, there isn't much point in it is there?" he said. "I'd put my things just about anywhere, long as people would have a chance to see them."

Fuhrer has been painting since childhood. He changed from watercolors to oils when he was 12 and from representational to abstract art shortly after his arrival in Canada.

In 1962 he turned to sculpture because — even with the freewheeling usage of color and shapes that characterized his paintings — he felt he wasn't escaping a crucial limitation, the canvas itself.



Walter Fuhrer — his own best teacher.

"I WAS TRYING for a feeling of the cosmos — of timelessness — of space and man's relationship with it — and painting seemed to confine me too much," he said.

There are two kinds of sculptors, he said. Those who add and those who subtract.

"The subtractors take a block of stone or wood and chop it into shape. I start with nothing — just my imagination and some pieces of metal — and add the metal together until it achieves an infinity with space.

"I have full liberty here. I can make a piece three feet high or the size of a skyscraper — whichever it has to be to accomplish what I want it to."

Fuhrer's theories may not always be detectable in his finished products — one critic, suffering a slight case of misunderstanding, said they represented man's eternal duel with woman — but one fact does emerge quite clearly: Fuhrer is a promising sculptor who'll attract further notice in the years to come.

Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday, February 24, 1965

Spring Activities

A-13-M

"Instant Theatre", special Easter events, the most lavish musical ever produced in French-Canada, the opening of a major art gallery, concerts by worldrenowned artists, "sugaring" parties and sporting events are among the highlights heralded by the arrival of Spring in Montréal.

"Instant Theatre" is a first in America and Marks a sort of revival of English-language theatre in the bilingual Metropolis of Canada. It consists of half-hour plays presented to noon-hour crowds in the intimate Théâtre de la Place in downtown Montréal. It has already been termed an "instant" success.

Of special interest at Easter will be the Montréal Museum of Fine Arts' Spring Exhibition, the Belgian Flower Market at the Botanical Garden and concerts of sacred music.

"Klondyke" is the Canadian-written, French-language, spectacular being billed as the biggest ever produced here. It is being staged by the Théâtre du Nouveau Monde during the first two weeks of March.

KETAILS OF THE Colorful varied assortment of activities to be found in Montréal are contained in the Calendar of Spring Events, just published by the Montréal Municipal Tourist Bureau, 1010 St. Catherine street west, Montréal, Canada. They may be obtained, free of charge, by writing to the Bureau or by calling on Canadian or Québec government offices, transportation companies, travel agents, automobile clubs, etc.

Among performances at the beautiful Place des Arts are those of Jan Peerce, Arthur Rubinstein, Van Cliburn, the D'Oily Carte Company, Boston Symphony Orchestra, Moiseyev Dance Company, The Hague Philharmonic, the Greek Lemos Theatrical Company, the Caledonia group from Scotland, Harry Belafonte, Joan Baez and many others.

The Provincial government opens its Montréal Museum of Contemporary Art in the elegant Château Dufresne, and there are dozens of other good art exhibitions.

Professional French-theatre is at its most active in Spring and there are various recitals at the Comédie Canadienne.

Just outside Montréal, the Spring sun has the maples running and "sugaring-off" parties may be joined for the asking.

The National Hockey League schedule will not be finished before horse racing starts again at Blue Bonnets, March 26. The Canadian water polo championships will be held on March 27 and 28. The 4,000-mile Shel auto-rally leaves from the Metropolis, April 24. And the movement to revive the old Indian game of Lacrosse gets underway with a new league in May.

Montreal (N.D.G.) Monitor
Quebec
February 25, 1965

87/

Montreal activities bustle in Spring

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Salon de Tourisme
London Evening Free Press
London, Ont.
February 27, 1965

TRAVEL TOPICS

The Calendar of Spring Events just published by Montreal Municipal Tourist Bureau, details a colorful variety of activities, the performance of "Klondyke," the most lavish musical ever produced in French Canada, and "Instant Theatre" — half-hour English language plays presented in the intimate Theatre de la Place.

Performers at the Place des Arts will include Van Cliburn, Arthur Rubenstein, the D'Oyley Carte Company, Boston Symphony Orchestra, Moiseyev Dance Company, the Caledonia group from Scotland, Joan Baez and Harry Belafonte.

At Easter, the Montreal Museum of Fine Arts holds its Spring Exhibition, the Botanical Gardens has a Belgian Flower Market, and there are performances of sacred music.

Just outside Montreal, the spring sun has the maples running, and visitors may join "sugaring-off" parties complete with huge French - Canadian meals, musicians and dance floors.

Salon de Tourisme
Ottawa Le Droit, Ont.
February 25, 1965

87/

Le "Calendrier saisonnier" des événements artistiques à Montréal

Montréal n'est pas **Métropole** que de nom. Il n'est que d'en parcourir les rues pour constater toute l'animation qui s'y déploie. De toutes les villes du Canada, Montréal est sans doute celle dont l'activité est la plus intense, la plus variée, la plus soutenue, la plus quotidienne.

Chaque nouveau **Calendrier saisonnier des événements** que publie l'Office municipal du tourisme de Montréal en est le reflet. Celui du Printemps '65 n'échappe pas à la règle.

S'il est vaste le chantier où s'actualise chaque jour un avenir déjà présent — les promesses sont depuis longtemps dépassées : Métro, Expo, et grands projets par dizaines — c'est que Montréal a une âme, véritable moteur de cette débordante vitalité.

Un rapide coup d'oeil aux huit panneaux du Calendrier du Printemps '65 le démontre de façon péremptoire. Les arts et les sports occupent la vedette, bien que sur des scènes différentes.

Ionesco, Genêt, Molière, Betti, Labiche, et nombre d'autres grands noms internationaux seront joués par une dizaine de compagnies montréalaises dans les théâtres locaux, aux côtés des Canadiens Marcel Dubé, Françoise Loranger, Jacques Languirand, Maxine Fleischman, au cours des prochains mois.

La Grande salle de la Place des arts accueillera Jan Peerce, Arthur Rubinstein, Byron Janis, Roger Williams, Carlos Montoya, l'ensemble Moiseyev, et Belafonte. L'Orchestre symphonique de Montréal y présentera de nombreux concerts, dont un intitulé "Les joyaux de l'opéra", avec le concours de solistes canadiens-français. La Chorale Bach présentera également la "Passion selon St-Mathieu", du grand compositeur allemand.

Avril ramènera le Salon annuel du printemps au Musée des Beaux-Arts et de nombreuses expositions sont prévues dans les galeries d'art montréalaises.

La grande salle d'expositions de Montréal, le Palais du Commerce, recevra, au cours des trois prochains mois, plusieurs salons : ceux du yachting, du sportsman, de l'auto britannique, du livre, du cadeau, de l'épicerie, des timbres, et le bazar Hadassah. Le centre Paul-Sauvé recevra pour sa part l'exposition Camping et Famille.

Deux expositions florales son prévues au Jardin botanique, celle du Printemps dans les grandes serres, du 8 avril au 2 mai, et la "Floraison des tulipes" à l'extérieur.

On peut obtenir des exemplaires gratuits du Calendrier des événements, Printemps 1965, en écrivant à l'Office municipal du Tourisme de Montréal, 1010 ouest, rue Ste-Catherine. A l'extérieur de Montréal, on peut s'en procurer aux bureaux des gouvernements du Canada et du Québec, aux agences de voyages, clubs automobiles et compagnies de transport.

24 octobre, 64. Le Devoir

Rencontre dans l'atelier

Armand Vaillancourt:

"Je n'aime pas être considéré comme un objet de curiosité"

par Guy ROBERT

C'est le soir même de son retour de Montmagny, le 20 août, que j'ai rencontré de nouveau Vaillancourt au Symposium de sculpture du Mont-Royal. Nous avons levé la toile qui protégeait la masse de 40,000 livres, une fonte gigantesque, produit d'un travail à peu près ininterrompu de 10 jours : 90 pieds cubes de métal. Puis, nous sommes allés dans son logis de la rue Saint-André, dans un quartier ouvrier.

"Avec les ouvriers, je n'ai pas besoin de parler, d'expliquer, nous nous comprenons immédiatement; un geste et ça y est ! En mangeant, en prenant un verre, nous parlons de la vie, des femmes, du métier. Les gars veulent travailler; quand ils ont quelque chose de différent, ils y vont à fond de train, même le dimanche après-midi, sans savoir s'ils seront payés. Ce n'est pas du zèle, c'est de la passion".

L'homme émerge de l'oeuvre qu'il dresse devant nous, premier étonné de ce qu'il vient de faire, de ce qu'il vient de se révéler à lui-même. L'intégrité de Vaillancourt se trouve dans l'expression, par un travail passionné, de ses convictions immédiates, des forces qu'il porte en lui, des projections qu'il libère devant nous. L'art de Vaillancourt est un art de présentation; présentations de matières, de formes, de compositions, présentations d'espace et de temps.

Chez lui, j'ai trouvé, comme chez beaucoup de sculpteurs, des cartons de dessins, d'études. Il me parle rapidement de sa période blanc-sur-blanc, de ses grands panneaux de quatre pieds par huit, de ses dessins faits sur les plages de Floride dont nous retrouverons des grains dans les cartons, des modèles nus qu'il employait pour dessiner les compositions abstraites; de son enfance, de ses oeuvres dont il cherche fougueusement les photographies dans ses piles de paperasses, en ordre, qu'il est le seul à comprendre, à la condition de n'y rien chercher.

"Les jeunes qui ne sont pas encore encombrés par un héritage mort et des préjugés multiples entrent plus facilement dans le jeu de l'avenir. Les recherches, les inventions, les audaces sont pour eux chose normale, chose souhaitable, chose désirée : ils y trouvent aussitôt une prophétie du monde de demain qui sera le leur, aussi est-ce chez les étudiants qu'on m'a le mieux compris. A plusieurs reprises, j'ai eu ou j'ai trouvé l'occasion de leur parler, de les rencontrer. Je pense à la conférence-exposition, à Victoriaville, aux sessions de questions-réponses, aux reportages des journaux étudiants: Le Brébeuf et La Rotonde. Ce sont là les pages les plus honnêtes et les plus sensibles qui ont été écrites sur moi."

Le tumulte de l'affaire d'Asbestos est encore récent. Vaillancourt avait fait cette gigantesque fonte d'après des nouvelles données techniques et après avoir remporté un concours de projets invitant cinq sculpteurs du Québec. C'est une véritable "explosion dans les temps modernes" selon la formule même de l'artiste. C'est une gigantesque composition établissant à la fois le procès et la louange de notre civilisation technique, convenant parfaitement à sa destination. La sculpture se trouve en effet devant une Ecole technique.

"Asbestos", c'est l'esprit qui plie la matière à ses exigences, mais c'est aussi le poids de la matière qui alourdit les acrobaties subtiles de la pensée en une dialectique de tension-limite. C'est la rencontre de l'esprit et de la matière, de la sensibilité et de la mécanique. Art d'un niveau exceptionnel, celui d'une technique intégrée à des valeurs d'ordre et de composition, un ordre dynamique, une composition énergique. C'est la machine surprise dans un moment de distraction et qui ne sert plus à rien d'autre qu'à être elle-même enfin, une sculpture.

Ranger Vaillancourt parmi les artistes tumultueux et explosifs serait négliger toute la partie de grande douceur, de profonde méditation et de belle tendresse de son oeuvre. J'ai relevé dans ses notes cette réflexion qui convient bien à la moitié mystérieuse et secrète de son oeuvre :

"Laisse à la nuit le temps de recouvrir le jour".

Vaillancourt disait aussi qu' *"on ne peut exprimer par des mots ce qui est du domaine du silence".*

Il ne s'agit pas de pâlir ou d'adoucir le visage de Vaillancourt. On n'apprivoise pas, on ne harnache pas un volcan. Et Vaillancourt sera toujours un artiste du feu : l'intensité des heures où se font les grandes fontes sera toujours pour lui le moment de l'exaltation idéale. A côté des cris percutants qui témoignent de déchirements brutaux ou d'affrontements agressifs, il y a aussi chez Vaillancourt des confidences voilées qu'il faut prendre délicatement, au fil même du bois que caresse une lumière de brunante.

"Rencontrer des hommes. En 1953-54, j'ai fait 100,000 milles en auto-stop aux Etats-Unis pour rencontrer des hommes. J'ai fait le tour des musées américains importants pour voir les oeuvres des hommes. J'ai besoin des tumultes et des provocations de la société. Les autres me sont des stimulants, par ce qu'ils font, par ce qu'ils ne font pas. Parce qu'ils ne font rien."

Un art de récupération que le sien! Voici une section de tronc d'arbre, quelques pièces de ferraille. Voici un arbre qu'on veut enlever de la circulation, rue Durocher! Vaillancourt en fait un arbre-sculpture. Et voici un chalumeau, outil magique de Vaillancourt qui brûle le bois, coupe et soude le fer, taille le "styrofoam". Une sculpture de métal, c'est une émotion fondue dans un matériau durable.

En dix ans, 600 sculptures, nombreuses expositions de groupes, Salons du printemps du Musée des beaux-arts de Montréal, Salon de mai et de la jeune sculpture à Paris, plusieurs prix, plusieurs oeuvres dans des collections privées et publiques, dans des musées.

Vaillancourt me parle de "la matière inépuisable dans ses imprévisibles possibilités de transformation"; c'est un art d'alchimiste que le sien, c'est un travail de sorcier où sont mobilisés les outils rituels du feu dans leurs éditions modernes: lance-flammes, torche, chalumeau acétylénique. L'impatience artisanale de Vaillancourt, qui conquiert le temps en ne le gaspillant pas dans des manoeuvres périmées, se manifeste dans les chorégraphies qu'il impose au pistolet à métalliser, au jet de sable ou au jet de plastique.

"Mon grand rêve de jeunesse, c'était de devenir écrivain, poète. A douze ans, je pensais au livre, au papier, aux choses qu'on peut dire aux autres par écrit; puis la vie en a voulu autrement".

Vaillancourt est né dans le pays des mines, en 1932. Black Lake, Cantons de l'Est. Une famille de seize enfants dont il est le quinzième, un milieu campagnard, une ferme, le goût du travail manuel, la vérité des choses concrètes. Des études à Ottawa, à l'Ecole des beaux-arts et au Musée des beaux-arts de Montréal, l'impatience d'en sortir, l'engagement de la vie, une retraite farouche de neuf mois au chalet de Saint-Ferdinand, en pleine forêt.

"Faire le point en moi et autour de moi, me situer dans tout ça et poser mes gestes".

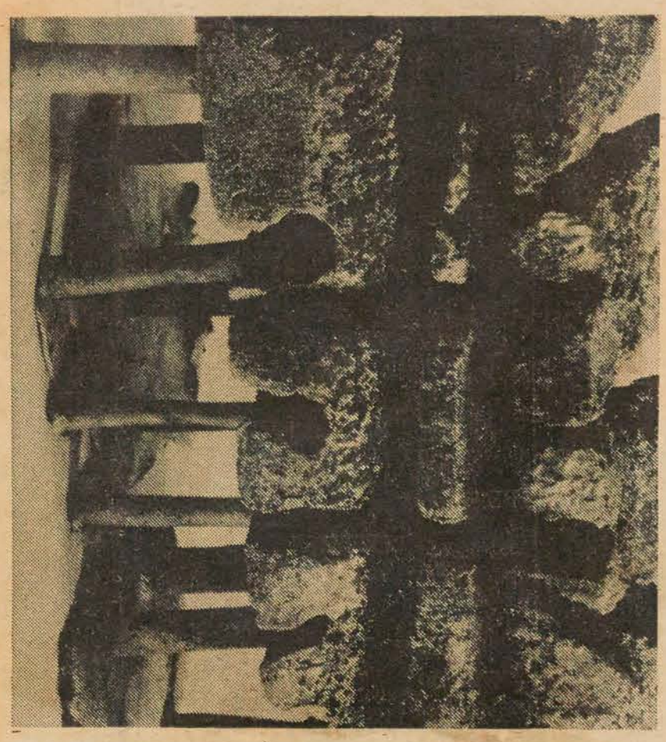
Cure de méditation, de réflexion, de fermentation.

Vaillancourt est avant tout un sculpteur de taille. Il modèle très peu et la taille traditionnelle du bois ou de la pierre, avec masse et ciseau, lui semble trop lente. Le compresseur, le marteau électrique, les chalumeaux lui sont nécessaires. C'est ainsi qu'il brûle le "styrofoam", blocs de mousse-plastique solide qu'il relie entre eux par des broches ou des clous.

Vaillancourt. Vitesse : celle de la motocyclette, du jazz, de la voiture sport, des techniques fulgurantes, des rythmes frénétiques. Vitesse: l'impatience du génie; rarement a-t-on vu ainsi, hautement assumé, le stress de notre civilisation technique, dans un homme ardent.

Ses oeuvres sont des explorations et on s'étonnerait qu'elles conduisent en pays inconnus? A-t-on reproché à Colomb de découvrir l'Amérique? Ses oeuvres sont des expériences et on s'étonnerait qu'elles fassent germer des formes qui choquent? Mais ceux qui ouvrent les chemins ne sont pas ceux qui les pavent; ceux qui font de la terre neuve ne sont pas ceux qui spéculent sur les terrains; ceux qui aiment la "terre en bois debout" ne sont pas des amateurs de jolis bibelots. Ses oeuvres sont des recherches et on s'étonnerait d'y trouver autre chose? Mais pourquoi chercher, sinon pour révéler l'inconnu, pour amorcer l'aventure, pour dévoiler le secret?

Vaillancourt: Visages de l'homme à la fois angoissé et confiant derrière les masses de métal qu'il dompte, tout en respectant sa brutale essence, en d'ardentes architectures poétiques.



"ARCHITECTURE D'AUJOURD'HUI": des amalgames de métal imposants mais qui parfois, comme à Asbestos, ont du mal à s'imposer.

JURY

On annonce la formation du jury qui sélectionnera les œuvres pour le 82e Salon du printemps (du 9 avril au 9 mai). Ce sont Yves Gaucher, Théodore A. Heinrich et Gordon Peers.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
January 13, 1965

Spring Show Jury Appointed

The Montreal Museum of Fine Arts yesterday announced the names of jury members who will judge the museum's 82nd annual spring exhibition, being held April 9 to May 9.

They are noted Montreal artist Yves Gaucher; Theodore A. Heinrich, visiting professor in art history at the University of Saskatchewan; and Gordon Peers, chairman of the department of painting, Rhode Island School of Design.

The exhibition is open to all living artists in Canada or abroad. Final date for submission of entry forms is Feb. 6, and for work, Feb. 13.

All types of media are eligible for exhibition but each artist is restricted to one work. As usual four prizes will be awarded, and there will also be purchases for the museum's permanent collection.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Halifax Chron.-Herald, N.S.
January 13, 1965

$1,000 Prize For Best Art Piece

MONTREAL (CP)—The Montreal Museum of Fine Arts announced Tuesday it will hold its 82nd annual spring exhibition April 9 to May 9 with a prize of $1,000 for the best work. The exhibition, open to all living artists residing in Canada and to Canadians abroad, will show all types of media with a limit of one work per artist.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Quebec Chronicle-Telegraph
Quebec
January 13, 1965

OFFERS PRIZE FOR ART

MONTREAL (CP)—The Montreal Museum of Fine Arts announced Tuesday it will hold its 82nd annual spring exhibition April 9 to May 9 with a prize of $1,000 for the best work. The exhibition, open to all living artists residing in Canada and to Canadians abroad, will show all types of media with a limit of one work per artist.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
January 13, 1965

Spring Show Set For April 9

The 82nd annual Spring Exhibition of the Montreal Museum of Fine Arts will be held April 9 - May 9 and a three-man jury will select the works to be shown, it was announced yesterday.

David G. Carter, director of the museum, said the jury will comprise Yves Gaucher, Theodore A. Heinrich and Gordon Peers.

The exhibition is open to all artists residing in Canada or Canadians living abroad.

BOWDEN'S canadian press clippings
Charlottetown Patriot
Charlottetown, P.E.I.
(Daily Even. Circ. 4,577)
Wednesday, January 13, 1965

OFFERS PRIZE FOR ART

MONTREAL (CP)—The Montreal Museum of Fine Arts announced Tuesday it will hold its 82nd annual spring exhibition April 9 to May 9 with a prize of $1,000 for the best work. The exhibition, open to all living artists residing in Canada and to Canadians abroad, will show all types of media with a limit of one work per artist.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Gazette, Que.
January 14, 1965

Facts & Fancies

with HARRIET HILL



Turkey in the Straw

IT COULDN'T HAPPEN but it did, and the argument's still going on. A Montrealer at Christmas sent the usual ornamental basket of fruit to an elderly couple. The basket arrived at its destination, the couple looked at it with appreciation but did not open it at once.

When they did remove the transparent wrapping, they were met with a decided whiff. Careful examination showed a turkey, much less than fresh, nestling under the fruit.

Rather timidly the couple reported the situation to the donor. The donor went back to the store and told her story.

"A turkey at the bottom of a fruit basket?" The manager threw up his hands. "It simply couldn't happen in our stores."

There, to the time of writing, the situation stands.

❖ ❖ ❖

NEVER UNDERESTIMATE the comic strips. A 15-year-old boy, the only member of the family at home when the furnace repair man appeared after a summons, heard from the repair man the furnace needed a new blower motor.

The boy thought for a moment, then said, quickly, "I can't give you the authority to buy one. I'll have to ask my father."

The father wondered at the boy's reluctance, only to discover he had been a faithful reader of Steve Roper. (If you're not up on your Gazette comics, we'll tell you Steve Roper graphically warns housewives how they can be "taken" and presents such lurid examples as a repair man putting a firecracker into the furnace to make repairs essential).

His father quickly let the boy know this firm was reliable and the blower motor duly has been purchased.

❖ ❖ ❖

WHEN WE WERE IN TOKYO we felt disappointment when most of the Japanese women we saw in the Ginza wore high style European fashions or else, less elegantly, faded blue jeans with shirts worn outside. "Where was the storied Japan, the grace of the kimono?" we asked ourself. Now a report from Japan indicates the kimono is regaining favor especially for special occasions. This is a cause for tourist-cheering.

Oak, which has been losing popularity for years now, seems again to be coming into its own. Canadian buyers at the International Home Furnishing Market currently being held in Chicago report the oak revival. It's used with both light and dark finishes for a group of clean-lined modular furniture and in a warm, mellow finish in some Louis XV reproductions.

Established by a bequest from Mrs. Mary E. Davis in memory of Albert H. Robinson, a prize of $1,000 will be awarded by the jury for the work it considers to be best in the annual Spring Exhibition of the Montreal Museum of Fine Arts. Also awarded will be the Jessie Dow prize of [illegible] for the best oil painting.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
The Daily Star, Toronto, Ont.
January 16, 1965

What's doing in art

$1,000 AWARD—Canadian artists residing here or abroad can compete for a $1,000 prize announced this week by the Montreal Museum of Fine Arts for its 82nd annual Spring exhibition, April 9-May 9. All types of media will be eligible, with a limit of one work per artist.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ottawa Citizen, Ont.
January 16, 1965

Montreal Spring Exhibition

The 82nd annual Spring Exhibition of the Montreal Museum of Fine Arts will be held from April 9 to May 9 and a three-man jury will select the works to be shown.

BOWDEN'S canadian press clippings

Moncton Times
Moncton, N.B.
(Daily Mord. Circ. 13,433

Thursday, January 14, 1965

PRIZE FOR ART

A-13-M

MONTREAL (CP)—The Montreal Museum of Fine Arts announced here it will hold its 82nd annual spring exhibition April 9 to May 9 with a prize of $1,000 for the best work. The exhibition, open to all living artists residing in Canada and to Canadians abroad, will show all types of media with a limit of one work per artist.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Daily News, St. John's, Nfld.
January 15, 1965

871

OFFERS PRIZE FOR ART

MONTREAL (CP)—The Montreal Museum of Fine Arts announced Tuesday it will hold its 82nd annual spring exhibition April 9 to May 9 with a prize of $1,000 for the best work. The exhibition, open to all living artists residing in Canada and to Canadians abroad, will show all types of media with a limit of one work per artist.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Spring

Saskatoon Star-Phoenix, Sask.
January 15, 1965

871

Set Exhibition Dates

MONTREAL (CP) — The Montreal Museum of Fine Arts has announced it will hold its 82nd annual spring exhibition April 9 to May 9 with a prize of $1,000 for the best work. The exhibition, open to all living artists residing in Canada and to Canadians abroad, will show all types of media with a limit of one work per artist.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Spring

Winnipeg Tribune, Man.
January 15, 1965

Prize offered Canadian artist

871

MONTREAL — The Montreal Museum of Fine Arts announced it will hold its 82nd annual spring exhibition April 9 to May 9 with a prize of $1,000 for the best work.

The exhibition, open to all living artists residing in Canada and to Canadians abroad, will show all types of media with a limit of one work per artist.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Granby La Voix de L'Est, Que.
January 15, 1965

871

Le Salon du Printemps s'ouvrira en avril

Le 82e Salon annuel de Printemps du Musée des Beaux-Arts de Montréal aura lieu du 9 avril au 9 mai et un jury composé de trois personnes sera chargé de choisir les oeuvres de l'exposition.

M. David Carter, directeur du Musée, a révélé que le jury comprenait MM. Yves Gaucher, artiste montréalais, Théodore A. Heinrich, autrefois du Royal Ontario Museum et maintenant professeur invité d'histoire de l'art à l'université du Saskatchewan et Gordon Peers, directeur du département de peinture au Rhode Island School of Design.

Les formules d'inscription ainsi que les conditions de participation viennent d'être expédiées à tous les artistes qui se trouvent sur la liste d'envoi du Musée. Ces formules doivent parvenir au Musée au plus tard le samedi, 6 février à 17h. (5 h). Les oeuvres mêmes doivent arriver au Musée au plus tard le samedi 13 février à 17h. (5 h).

L'exposition est ouverte à tout artiste vivant qui habite au Canada et à tous les Canadiens vivant à l'étranger.

Pour la première fois, le Musée spécifie que les sculptures doivent être de dimensions et de poids tels que leur manipulation soit aisée pour le personnel. Aucune pièce ne pouvant être chargée ou déchargée manuellement ne sera acceptée.

Tous les modes d'expression artistique sont acceptables mais chaque artiste ne peut soumettre au jury qu'une seule oeuvre.

Comme chaque année, quatre prix seront décernés et il y aura également des achats pour la collection permanente du Musée.

Le prix Albert H. Robinson, de $1,000, qui provient d'un legs de Mme Mary E. Davis en mémoire de M. Robinson, sera attribué par les membres du jury à l'auteur de l'oeuvre considérée comme la meilleure de l'exposition. De plus, un prix Jessie Dow de $250, récompensera la meilleure peinture à l'huile; un autre prix Jessie Dow de la même somme sera décerné à la meilleure aquarelle ou à la meilleure oeuvre d'un autre moyen d'expression; enfin, le prix de $500 du comité féminin ira à la meilleure sculpture. Le gagnant du prix Robinson ne pourra être candidat à un ou plusieurs autres prix.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

L'Action, Quebec, Que.
January 15, 1965

Du 9 avril au 9 mai

Le 82e Salon annuel de Printemps

871

Le 82e Salon annuel de Printemps du Musée des Beaux-Arts de Montréal aura lieu du 9 avril au 9 mai et un jury composé de trois personnes sera chargé de choisir les oeuvres de l'exposition.

M. David Carter, directeur du Musée, a révélé que le jury comprenait MM. Yves Gaucher, artiste montréalais, Théodore A. Heinrich, autrefois du Royal Ontario Museum et maintenant professeur invité d'histoire de l'art à l'université du Saskatchewan et Gordon Peers, directeur du département de peinture au Rhode Island School of Design.

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Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Spring

Moncton Transcript, N.B.
January 14, 1965

871 PRIZE FOR ART

MONTREAL (CP)—The Montreal Museum of Fine Arts announced here it will hold its 82nd annual spring exhibition April 9 to May 9 with a prize of $1,000 for the best work. The exhibition, open to all living artists residing in Canada and to Canadians abroad, will show all types of media with a limit of one work per artist.

BOWDEN'S canadian press clippings

Spring

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Friday, January 15, 1965

LE EAGLE À LA RESCOUSSE

H-13-M

Le 82e Salon annuel de Printemps du Musée des Beaux-Arts de Montréal aura lieu du 9 avril au 9 mai et un jury composé de trois personnes sera chargé de choisir les oeuvres de l'exposition.

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L'exposition est ouverte à tout artiste vivant qui habite au Canada et à tous les Canadiens vivan à l'étranger.

Canadian Press Clipping Service

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

Le Soleil, Québec, Qué.
January 16, 1965

871

82e Salon annuel de Printemps à Montréal

Le 82e Salon annuel de Printemps du Musée des Beaux-Arts de Montréal aura lieu du 9 avril au 9 mai et un jury composé de trois personnes sera chargé de choisir les oeuvres de l'exposition.

M. David Carter, directeur du Musée, a révélé que le jury comprenait MM. Yves Gaucher, artiste montréallais, Théodore A. Heinrich, autrefois du Royal Ontario Museum et maintenant professeur invité d'histoire de l'art à l'université du Saskatchewan et Gordon Peers, directeur du département de peinture au Rhode Island School of Design.

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Pour la première fois, le Musée spécifie que les sculptures doivent être de dimensions et de poids tels que leur manipulation soit aisée pour le personnel. Aucune pièce ne pouvant être chargée ou déchargée manuellement ne sera acceptée.

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BOWDEN'S canadian press clippings

Spring

Moncton L'Evangeline
Moncton, N.B.
(Daily, Circ. 10,245)

Wednesday, January 20, 1965

Le Musée des Beaux-Arts organise son 82e Salon annuel

H-13-M

Le 82e Salon annuel de Printemps du Musée des Beaux-Arts de Montréal aura lieu du 9 avril au 9 mai et un jury composé de trois personnes sera chargé de choisir les oeuvres de l'exposition.

M. David Carter, directeur du Musée, a révélé que le jury comprenait MM. Yves Gaucher, artiste montréalais, Théodore A. Heinrich, autrefois du Royal Ontario Museum et maintenant professeur invité d'histoire de l'art à l'université du Saskatchewan et Gordon Peers, directeur du département de peinture au Rhode Island School of Design.

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L'exposition est ouverte à tout artiste vivant qui habite au Canada et à tous les Canadiens vivant à l'étranger.

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Le prix Albert H. Robinson, de $1,000, sera attribué à l'auteur de l'oeuvre considérée comme la meilleure de l'exposition. De plus, un prix Jessie Dow de $250 récompensera la meilleure peinture à l'huile; un autre prix Jessie Dow de la même somme sera décerné à la meilleure aquarelle ou à la meilleure oeuvre d'un autre moyen d'expression; enfin, le prix de $500 du comité féminin ira à la meilleure sculpture. Le gagnant du prix Robinson ne pourra être candidat à un ou plusieurs autres prix.

Canadian Press Clipping Service

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

Spring

Ottawa Le Droit, Ont.
January 12, 1965

871

8e exposition et vente aux Beaux-Arts

MONTREAL (PC) — Le Musée des Beaux-Arts de Montréal présente du 13 au 21 janvier sa huitième exposition-vente d'huiles, d'oeuvres graphiques, de dessins, d'aquarelles, de gouaches, de collages, des pastels et de sculptures.

Cette année 71 artistes participent à cette exposition et toutes les provinces, sauf l'Ile du Prince-Edouard y sont représentées. Le Québec compte 28 exposants; l'Ontario, 27; le Nouveau-Brunswick, cinq; la Colombie-Britannique, quatre; la Saskatchewan, deux; le Manitoba, deux; l'Alberta, la Nouvelle-Ecosse et Terre-Neuve, un chacune.

Cette exposition-vente qui connaît une popularité croissante parmi les amateurs d'art aussi bien que les artistes, vise à encourager les Canadiens à collectionner les oeuvres d'art.

Spring

BOWDEN'S canadian press clippings

Lethbridge Herald
Lethbridge, Alta.
(Daily, Circ. 19,115)

Friday, January 22, 1965

H-13-M

SET EXHIBITION DATES

MONTREAL (CP) — The Montreal Museum of Fine Arts announced here it will hold its 82nd annual spring exhibition April 9 to May 9 with a prize of $1,000 for the best work. The exhibition, open to all living artists residing in Canada and to Canadians abroad, will show all types of media with a limit of one work per artist.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Metro Express
Montreal, Que.
January 19, 1965

871

Le Salon du printemps du Musée: le 9 avril

Le 82e Salon annuel de Printemps du Musée des Beaux-Arts de Montréal aura lieu du 9 avril au 9 mai et un jury composé de trois personnes sera chargé de choisir les oeuvres de l'exposition.

M. David Carter, directeur du Musée, a révélé que le jury comprenait MM. Yves Gaucher, artiste montréalais, Théodore A. Heinrich, autrefois du Royal Ontario Museum et maintenant professeur invité d'histoire de l'art à l'université du Saskatchewan et Gordon Peers, directeur du département de peinture au Rhode Island School of Design.

Les formules d'inscription ainsi que les conditions de participation viennent d'être expédiées à tous les artistes qui se trouvent sur la liste d'envoi du Musée. Ces formules doivent parvenir au Musée au plus tard le samedi, 6 février à 17h. (5 h.). Les oeuvres doivent parvenir au Musée au plus tard le samedi 13 février à 17h. (5h.).

L'exposition est ouverte à tout artiste vivant qui habite au Canada et à tous les Canadiens vivant à l'étranger.

Pour la première fois, le Musée spécifie que les sculptures doivent être de dimensions et de poids tels que leur manipulation soit aisée pour le personnel. Aucune pièce ne pouvant être chargée ou déchargée manuellement ne sera acceptée.

Tous les modes d'expression artistique sont acceptables mais chaque artiste ne peut soumettre au jury qu'une seule oeuvre.

Comme chaque année, quatre prix seront décernés et il y aura également des achats pour la collection permanente du Musée.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Echos Vedettes
Montreal, Que.
January 23, 1965

871

Le 82e salon du printemps au musée des Beaux-Arts de Montréal se tiendra du 9 avril au 9 mai. Comme chaque année, quatre prix seront décernés, et il y aura des acquisitions de toiles pour la collection permanente du musée.

Le Presse Febr. 17

Il n'y aura pas de séances de cinéma, ce soir, au Musée des Beaux-Arts, en raison des délibérations du jury du 82e Salon du Printemps.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ottawa Le Droit, Ont.
January 22, 1965

Le 82e Salon de Printemps s'ouvrira, le 9 avril

871

Le 82e Salon annuel de Printemps du Musée des Beaux-Arts de Montréal aura lieu, du 9 avril au 9 mai. Un jury composé de trois personnes sera chargé de choisir les oeuvres de l'exposition.

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L'exposition est ouverte à tout artiste vivant qui habite au Canada et à tous les Canadiens vivant à l'étranger.

Pour la première fois, le Musée spécifie que les sculptures doivent être de dimensions et de poids tels que leur manipulation soit aisée pour le personnel. Aucune pièce ne pouvant être chargée ou déchargée manuellement ne sera acceptée.

Tous les modes d'expression artistique sont acceptables mais chaque artiste ne peut soumettre au jury qu'une seule oeuvre.

Comme chaque année, quatre prix seront décernés et il y aura également des achats pour la collection permanente du Musée.

Le prix Albert H. Robinson, de 1,000, qui provient d'un legs de Mme Mary E. Davis en mémoire de M. Robinson, sera attribué par les membres du jury à l'auteur de l'oeuvre considérée comme la meilleure de l'exposition. De plus, un prix Jessie Dow de $250 récompensera la meilleure peinture à l'huile; un autre prix Jessie Dow de la même somme sera décerné à la meilleure aquarelle ou à la meilleure oeuvre d'un autre moyen d'expression; enfin, le prix de $500 du comité féminin ira à la meilleure sculpture. Le gagnant du prix Robinson ne pourra être candidat à un ou plusieurs autres prix.

Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Ottawa Journal, Ont.
January 30, 1965

871

ART NEWS and views

By W. O. KETCHUM

One of the big events in Ottawa's art world is the opening of the exhibition "Treasures of Quebec" at the National Gallery, Thursday, 9 p.m.

Arranged by the National Gallery and the Quebec Museum, the exhibition will be opened by Guy Fregault, Deputy Minister of Cultural Affairs for Quebec.

On view will be paintings produced in Quebec province from the early colonial period to Confederation and after.

★ ★ ★

An interesting series on Art of the Film and the Film in Art is being sponsored by the National Gallery Association in the seminar room of the National Gallery at 8.15 each Thursday evening starting Feb. 11. Mrs. G. C. Andrew, chairman of the English speaking study groups, has released the schedule as follows:

Feb. 11: Rene Bonniere of Crawley Films—Film Direction.

Feb. 18: Alma Duncan—Animated Film.

Feb. 25: Judi Crawley—Child Art in the Film.

March 4: Peter Morris—Experiment in Film.

March 11: Ron Kelly, CBC—TV and Films on Art.

March 18: Dorothy Macpherson, National Film Board—Films on Art.

March 25: J. R. Borcoman—Programming the Film on Art.

★ ★ ★

The popular French half-hour at the National Gallery is continuing each Thursday at 12.30 and 1.15 p.m. Mrs. Pierre Azard will preside. The series is as follows:

Feb. 4: Marais and its Classical and Baroque Mansions.

Feb. 11: Montmartre and its Painters.

Feb. 18: Paris, Romantic Period and Art.

Feb. 25: The Seine at Paris —Bridges and Quays.

★ ★ ★

Bernard Dorival, Conservator of the National Museum of Modern Art in Paris, will give an illustrated lecture Tuesday evening at the National Gallery on the French painter Georges Ronault.

★ ★ ★

All types of media are eligible for the 82nd Spring Exhibition of the Montreal Museum of Art which will be held from April 9 to May 9.

The exhibition is open to all artists who live in Canada.

The deadline for submission of entry forms is 5 p.m., Saturday, Feb. 6. Entries must be in by 5 p.m., Feb. 13.

Director David G. Carter states the jury consists of Yves Gaucher, Montreal artist; Theodore A. Heinrich, University of Saskatchewan; Gordon Peers, chairman of the Department of Painting, Rhode Island School of Design.

The $1,000 Albert H. Robinson prize is given for the best work. There are two $250 Dow prizes, one for the best oil painting and the other for the best water color or work in other media. There is also a Ladies' Committee prize of $500 for the best sculpture.

Sherbrooke La Tribune, Que.
March 6, 1965

Montréal: ville canadienne la plus active

Montréal n'est pas Métropole que de nom. Il n'est que d'en parcourir les rues, pour constater toute l'animation qui s'y déploie.

De toutes les villes du Canada, Montréal est sans conteste celle dont l'activité est la plus intense, la plus variée, la plus soutenue, la plus quotidienne.

Chaque nouveau Calendrier saisonnier des événements que publie l'Office Municipal du Tourisme de Montréal en est le reflet.

Celui du Printemps '65 n'échappe pas à la règle.

Pour le printemps

S'il est vaste le chantier où s'actualise chaque jour un avenir déjà présent — les promesses sont depuis longtemps dépassées: Métro, Expo, et grands projets par dizaines — c'est que Montréal a une âme, véritable moteur de cette débordante vitalité.

Un rapide coup d'oeil aux huit panneaux du Calendrier du Printemps '65 le démontre de façon péremptoire. Les arts et les sports occupent la vedette, bien que sur des scènes différentes.

Ionesco, Genêt, Molière, Betti, Labiche, et nombre d'autres grands noms internationaux seront joués par une dizaine de compagnies montréalaises dans les théâtres locaux, aux côtés des Canadiens Marcel Dubé, Françoise Loranger, Jacques Languirand, Maxine Fleischman, au cours des prochains mois.

La Grande Salle de la Place des Arts accueillera Jan Peerce, Arthur Rubinstein, Byron Janis, Roger Williams, Carlos Montoya, l'ensemble Moiseyev, et Belafonte. L'Orchestre Symphonique de Montréal y présentera de nombreux concerts, dont un intitulé "Les Joyaux de l'Opéra", avec le concours de solistes canadiens-français. La Chorale Bach présentera également la "Passion selon St.Matthieu", du grand compositeur allemand.

Pour tous les goûts

Avril ramènera le Salon annuel du Printemps, au Musée des Beaux-Arts, et de nombreuses expositions sont prévues dans les galeries d'art montréalaises.

Les amateurs de sports seront également bien servis, ce printemps, à Montréal. Les courses sous harnais débuteront à la piste Blue Bonnets le 26 mars pour se terminer le 24 mai, et les courses au galop au même endroit le 28 mai pour se terminer le 15 juillet. Vers la fin d'avril, le golf municipal ouvrira ses portes et les tennis municipaux au début de mai, aussitôt que le temps le permettra. Avril sera le mois des éliminatoires dans le hockey professionnel. Autres activités sportives: la crosse, le tir au pigeon d'argile, la natation, le rallye automobile Shell 4,000.

Montreal Gazette, Que.
March 22, 1965

Smallest Show In History In Spring '65

THE GAZ

The Spring Exhibition of the Montreal Museum of Fine Arts will be the smallest in history this year, raising the possibility that the annual controversy will reach fever pitch in 1965.

Out of 1,079 works submitted, only 44 were accepted by a jury for the 82nd annual show.

The exhibition will be presented April 9 to May 9.

The Spring Exhibition — a showcase for the art currently being produced across Canada — is created by a jury appointed by the museum but working independently of it. All living Canadian artists may submit.

The jury was made up of Yves Gaucher, noted Montreal artist; Theodore A. Heinrich, formerly of the Royal Ontario Museum and now visiting professor in art history, University of Saskatchewan, Regina branch; and Gordon Peers, chairman of the Department of Painting, Rhode Island School of Design.

The jury also was required to name the winners of four different prizes.

The Albert H. Robinson Prize of $1,000, made possible by a bequest from Mrs. Mary E. Davis in memory of Mr. Robinson, is awarded for the work considered by the jury to be the best in the exhibition.

Montreal Star, Que.
March 22, 1965

Museum Show To Feature 44 Displays

The 1965 spring exhibition of the Montreal Museum of Fine Arts will be the smallest in history.

The three-man jury accepted only 44 of the 1,079 works submitted.

The 82nd annual show will run from April 9 to May 9 and will feature 21 paintings, 14 pieces of sculpture and nine works in other media. All living Canadian artists — including those residing abroad — were invited to submit their work to the selection panel.

This year's jurors, appointed by the museum but working independently of it, were: Yves Gaucher, Montreal artist; Theodore A. Heinrich, visiting professor in art history, University of Saskatchewan, Regina, and formerly of the Royal Ontario Museum; and Gordon Peers, chairman, department of painting, Rhode Island School of Design.

The jurors were also required to select winners of four prizes: the $1,000 Albert H. Robinson Prize, two Jessie Dow Prizes of $250 each, and the Ladies' Committee Prize of $500.

Le Soleil, Québec, Qué.
March 6, 1965

La Métropole est débordante de vie

Montreal n'est pas métropole que de nom. Il n'est que d'en parcourir les rues pour constater toute l'animation qui s'y déploie.

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La grande salle d'exposition de Montréal, le Palais du Commerce, recevra, au cours des trois prochains mois, plusieurs salons : ceux du yachting, du sportman, de l'auto britannique, du livre, du cadeau, de l'épicerie, des timbres, et le bazar Hadassah. Le Centre Paul-Sauvé recevra pour sa part l'exposition Camping et Famille.

Deux expositions florales sont prévues au Jardin Botanique, celle du Printemps dans les grandes serres, du 8 avril au 2 mai, et la "Floraison des tulipes" à l'extérieur.

L'Evenement, Quebec, Qué.
March 8, 1965

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Dimanche-Matin
Montreal, P.Q.
March 21, 1965

Le « diable va prendre » : seulement 44 des 1,079 pièces soumises sont bonnes pour le « Salon printanier »

Le Salon de printemps du Musée des Beaux-Arts de Montréal sera le plus petit salon, quant aux oeuvres acceptées, depuis sa création, ce qui laisse prévoir que la controverse annuelle atteindra peut-être un sommet cette année.

Des 1,079 pièces présentées au jury, seulement 44 ont été acceptées pour constituer le 82e Salon de printemps, a-t-on annoncé, samedi.

Section peinture, 21 oeuvres sont acceptées : autres procédés, 9; et sculpture, 14. Le plus petit nombre précédant date de 1959, alors que le Salon exposait 67 oeuvres.

L'Exposition se tiendra du 9 avril au 9 mai.

Des artistes de toutes les provinces de même que 17 Canadiens demeurant à l'étranger se sont présentés au concours.

Québec vient en tête des envois (735), suivi de l'Ontario (202) et de la Colombie britannique (31). Les autres provinces : Manitoba (14), Saskatchewan (17), Alberta (23), Nouvelle - Ecosse (22), Nouveau - Brunswick (15), Ile du Prince-Edouard (1) et Terre-Neuve (2).

Le Salon de printemps, qui offre un aperçu des courants artistiques contemporains au Canada, est constitué par un jury que le Musée désigne mais qui fait son choix indépendamment de la direction du Musée.

Tout artiste canadien vivant peut s'y inscrire.

Les prix en argent sont appréciables.

Le Devoir, Montréal, Qué.
March 22, 1965

871

DU 9 AVRIL AU 9 MAI

Le 82ème Salon du printemps du musée des Beaux-Arts de Montréal

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Le jury comprenait cette année MM. Yves Gaucher, artiste montréalais bien connu; Theodore A. Heinrich, autrefois du Royal Ontario Museum et maintenant conférencier invité en histoire de l'art à l'université de Saskatchewan (branche de Regina), ainsi que Gordon Peers, chef du département de Peinture au Rhode Island School of Design.

Il incombait également au jury de décerner quatre récompenses.

Le prix Albert H. Robinson, de $1,000, fondé grâce à un legs de Mme Mary E. Davis en mémoire de M. Robinson, est attribué à l'oeuvre considérée comme la meilleure de l'exposition.

Un prix Jessie Dow de $250 est décerné à la meilleure toile et un autre prix Jessie Dow de la même somme à la meilleure aquarelle ou à la meilleure oeuvre d'un autre procédé que l'huile; enfin, un prix du comité féminin, de $500, désigne la meilleure sculpture.

La Presse, Montréal, Qué.
March 23, 1965

871

Le Salon du Printemps : seulement 44 des 1079 oeuvres inscrites sont retenues

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Des 1,079 pièces présentées au jury, seulement 44 ont été acceptées pour constituer le 82e Salon de Printemps.

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Le jury du Salon de Printemps, qui offre un aperçu des courants artistiques contemporains au Canada, est désigné par le Musée, mais fait son choix indépendamment de la direction du Musée. Tout artiste canadien vivant peut s'y inscrire.

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Le plus petit Salon du Printemps

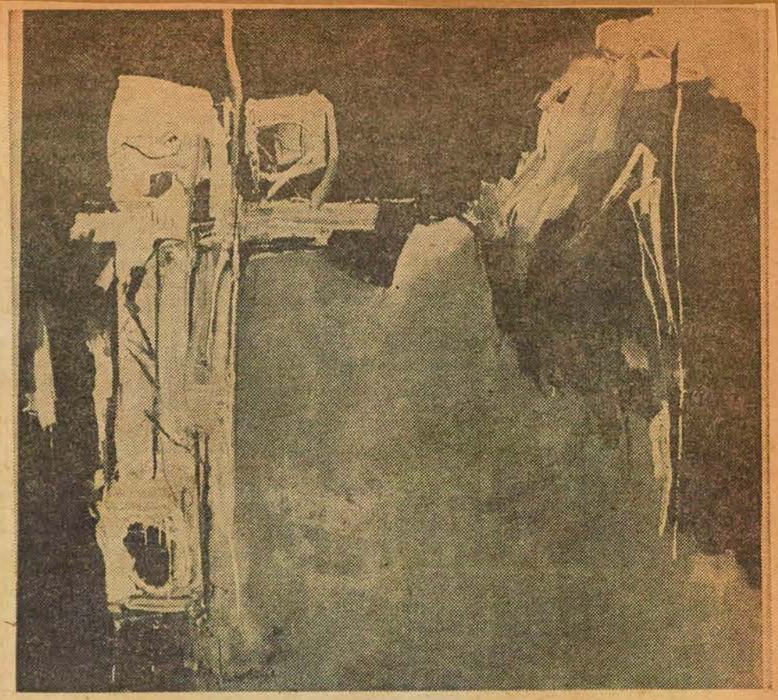
La Presse
10 avril 65

Le Salon du printemps, cette année, c'est le triomphe de l'art plasticien, puriste, nudiste, tout ce que vous voudrez. La grande majorité des tableaux, choisis par Yves Gaucher (Montréal), Théodore Heinrich (Regina) et Gordon Peers (Rhode Island, USA), appartiennent au style géométrique, plus ou moins. C'est le recul de l'expressionnisme, on a fait battre en retraite le lyrisme, le tachisme. C'est donc une expo homogène, c'est le choix délibéré d'un dénominateur commun rare. On a fait, inconsciemment peut-être, l'unanimité la plus étonnante. Habituellement, le Salon était un fourre-tout bizarre, mais il offrait aussi une bonne occasion d'aller voir ce qui se faisait au pays et de prendre le pouls de chaque tendance. Cette année, on a accepté 44 oeuvres sur près de 2,000 envois ! Il est certain que, pour ce faire, il a fallu une bonne dose de sang-froid.

Une seule salle suffit à l'étalage des quelques sculptures rescapées du "carnage" du jury. Au bout de l'escalier, vous verrez les gagnants. C'est déroutant, un Molinari absolument terne, ennuyeux, d'une niaiserie de conception sans précédent. Ex aequo : Jack Bush, et c'est encore pire. Navrant !

Les deux abstractions primées relèvent d'un amateurisme décourageant. Les jurés, sans doute mus par la bonne volonté de récompenser deux peintres fort actifs, viennent de rendre un verdict incompétent.

Deux autres prix, de moindre importance, sont allés à Charles Gagnon, qui signe ici un tableau intéressant, sans plus. Le plus intéressant de ces cinq lauréats est bien Paul Wong, de Vancouver ; son envoi : "Between", est vrai, vivant, d'un mouvement qui sera familier à ceux qui connaissent la peinture de Vancouver, celle d'un Shadbolt par exemple.



"Between", de Paul Wong, est vrai, vivant...

Le prix de sculpture est allé à une petite "bébelle" de Nesbitt, un bronze qui vient grossir le lot énorme de bibelots-sculptures à la mode depuis la vogue des petits objets informes de "plastique-mousse". Nesbitt a fait souvent mieux.

Les autres sculptures relèvent aussi de l'art géométrique : Etrog, LeRoy (belle pièce immaculée), Grenon, Bider, etc. Drenters et Navay montrent du "pop", des assemblages d'objets de rebut. J'ai aimé le stabile de fil de fer de Fuhrer et le rythme de l'objet de Gauguen-Larouche. Si peu de sculpteurs acceptés, alors que nous les savons si actifs : cela ne laisse pas de m'intriguer !

Enfin, quelques rares pièces de style tachiste pour montrer tout de même que l'"action-painting" n'est pas une tendance morte, à enterrer. Des tableaux plasticiens qui fascinent le regard : notamment un grand Claude Tousignant, le plus fort à Montréal du groupe géométrique ou "op", à mon avis. J'oubliais, section "média divers", l'objet de Lorcini, qui plaira par sa clarté d'exposition, la mesure bien calculée de ses baguettes métalliques et luisantes. Un Gilbert Marion timide, froid et simpliste. Coughtry joue la carte "dripping", ses coulissages (ou coulissures) imitent mal, bien mal, un Sam Francis ou l'inventeur du genre, Jackson Pollock, timide, lui aussi.

Jean Brodeur affiche un menu quotidien dans un paysage charbonneux, d'ardoise dramatique, et Hamilton utilise les ingrédients d'un certain courant "pop": cibles, objets cruels.

Un nu de bois, aux veines apparentes, une statue de jeune femme à la chevelure très . . . yé-yé, qui présente au regard médusé, pour tout vêtement, une jupe faite de couvercles de boîtes de conserve. C'est fort bien trouvé !

Montreal-Matin, Que.
March 23, 1965

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Le Salon du Printemps

Québec, l'est de l'Ontario, les

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LE DEVOIR, MONTRÉAL, LUNDI 22 MARS 1965

musique • cin

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Victoria Colonist, B.C.
March 28, 1965

Siebner Work In Montreal

Works by Victoria artist Herbert Siebner will be exhibited during the annual spring exhibition of the Montreal Museum of Fine Arts April 9 to May 9.

Mr. Siebner is one of 44 artists selected for the exhibition. Works were chosen from submissions by 1,079 artists.

Victoria Daily Times, B.C.
March 27, 1965

City Artist to Show Paintings in Montreal

Victoria artist Herbert Siebner is among a list of 44 artists whose work has been accepted for the annual spring exhibition of the Montreal Museum of Fine Arts April 9 to May 9.

Works were selected from submissions by 1,079 artists.

Ottawa Citizen, Ont.
March 27, 1965

Montreal Spring Show 'smallest in history'

The Spring Exhibition of The Montreal Museum of Fine Arts will be the smallest in history this year.

Out of 1,079 works submitted, only 44 were accepted by a jury for the 82nd annual show.

The smallest previous show was in 1959 when 67 works were shown.

The exhibition will be presented April 9 to May 9.

Artists from every province as well as 17 other Canadian painters and sculptors now living abroad submitted works.

The Spring Exhibition — a showcase for the art currently being produced across Canada — is created by a jury appointed by the Museum but working independently of it. All living Canadian artists may submit.

The jury was made up of Yves Gaucher, noted Montreal artist; Theodore A. Heinrich, formerly of the Royal Ontario Museum and now visiting professor in art history, University of Saskatchewan, Regina branch, and Gordon Peers, chairman of the Department of Painting, Rhode Island School of Design.

The jury was also required to name the winners of four different prizes.

The Albert H. Robinson prize of $1,000, made possible by a bequest from Mrs. Mary E. Davis, in memory of Mr. Robinson, is awarded for the work considered by the jury to be the best in the exhibition.

In addition, there is the Jessie Dow Prize of $250 for the best oil painting; the $250 Jessie Dow Prize for the best watercolor or work in other media; and the Ladies' Committee Prize of $500 for the best sculpture.

Montreal Star, Que.
March 27, 1965

44 Works Accepted For Show

Works of 44 artists have been accepted for the 82nd annual Spring Exhibition of The Montreal Museum of Fine Arts, to be held from April 9 to May 9.

The 44 works were selected from submissions by 1,079 artists.

Following is a list of the Quebec participants in the exhibition. From Montreal: Marcel Barbeau, Melvin Charney, Sorel Etrog, Walter Fuhrer, Charles Gagnon, Jean Gauguet-Larouche, Jean Goguen, James H. Hamilton, Jacques Hurtubise, Sarah Jackson, Dennis Jones, Anne Kahane, Jean McEwen, Mario Merola, John Nesbitt, Janet Peace, John Ivor Smith, and Claude Tousignant.

Also: Julien Navay, Chomedey; Carol Grenon, Laval des Rapides; Gilbert Marion, Outremont; Gino Lorcini, Pointe Claire; Guido Molinari, St. Laurent; Hugh A. LeRoy, Westmount; Charles Daudelin, Kirkland; Jean Brodeur, Saint-Polycarpe. Others are from Ontario, British Columbia, Saskatchewan and England.

Regina Leader Post, Sask.
March 25, 1965

around the town

Merle Elies of Saskatoon was elected president of the Saskatchewan Professional Photographer's Association at an organizational meeting in Saskatoon. Vice - president is Don Webb of Regina.

The association will hold print seminars and set better quality as its goal with less emphasis placed on "assembly line" portraits.

Prof. T. A. Heinrich of the University of Saskatchewan, Regina Campus, was among those on a jury that judged 1,079 works of art submitted for competition in the Montreal Museum of Fine Arts spring exhibition to be held April 9 to May 9.

Only 44 works were accepted, the lowest number in the 82-year - old exhibition. All living Canadian artists were eligible to enter.

A public care of lawns clinic will be held at 8 p.m. Monday in the provincial museum, sponsored by the Wascana Kiwanis Club. Stan Sheard, a horticultural specialist with the department of agriculture, will cover all aspects of lawn care. The clinic will explain in layman's terms a wide range of subjects including planning and building a lawn, proper watering and fertilizing, and control of insects and weeds. There is no admission charge.

The Devil's Pit, a film graphically portraying the problem of drug addiction among youth, will be shown Friday at 8 p.m. at the Apostolic Church, 1739 Scarth. The documentary was filmed in New York City by Teen Challenge Inc., an interdenominational organization devoted to the conversion and rehabilitation of youth gangs, dope addicts, alcoholics, homosexuals, prostitutes and beatniks.

Le Journal de Montréal, Qué.
March 27, 1965

LE SALON DU PRINTEMPS

Le Salon de Printemps du Musée des Beaux-Arts de Montréal sera le plus petit salon, quant aux oeuvres acceptées, depuis sa création, ce qui laisse prévoir que la controverse annuelle atteindra peut-être un sommet cette année.

Des 1,079, pièces présentées au jury, seulement 44 ont été acceptées pour constituer le 82e Salon de Printemps, a-t-on annoncé récemment.

Section peinture, 21 oeuvres sont acceptées; autres procédés, neuf et sculputre, 14. Le plus petit nombre précédent date de 1959, alors que le salon exposait 67 oeuvres.

L'exposition se tiendra du 9 avril au 9 mai.

Les artistes

Des artistes de toutes les provinces de même que 17 Canadiens demeurant à l'étranger se sont présentés au concours.

Québec vient en tête des envois (735) suivi de l'Ontario (202) et de la Colombie-Britannique (31). Les autres provinces: Manitoba, 14 Saskatchewan, 17, Alberta, 23 Nouvelle-Ecosse, 22 Nouveau-Brunswick, 15, Ile du Prince - Edouard, un et Terreneuve, deux.

Le Salon du Printemps, qui offre un aperçu des courants artistiques contemporains au Canada, est constitué par un jury que le Musée désigne mais qui fait son choix indépendamment de la direction du Musée. Tout artiste canadien vivant peut s'y inscrire.

Le jury comprenait cette année MM Yves Haucher, artiste montréalais bien connu; Théodore A. Heinrich, autrefois du Royal Ontario Museum et maintenant conférencier invité en histoire de l'art à l'université de Saskatchewan (branche de Régina), ainsi que Gordon Peer, chef du département de Peinture au Rhode Island School of Destign.

Le prix Albert H. Robinson, de $1,000, fondé grâce à un legs de Mme Mary E. Davis en mémoire de M. Robinson, est attribué à l'oeuvre considérée comme la meilleure de l'exposition.

Metro Express
Montreal, Que.
March 22, 1965

Le Salon du printemps n'accepte que 44 oeuvres

LE SALON DE PRINTEMPS DU MUSEE DES BEAUX-ARTS de Montréal sera le plus petit salon, quant aux oeuvres acceptées, depuis sa création, ce qui laisse prévoir que la controverse annuelle atteindra peut-être un sommet cette année.

Des 1,079 pièces présentées au jury, seulement 44 ont été acceptées pour constituer le 82e Salon de Printemps, a-t-on annoncé aujourd'hui.

Section peinture, 21 oeuvres sont acceptées; autres procédés, neuf et sculpture, 14. Le plus petit nombre précédent date de 1959, alors que le salon exposait 67 oeuvres.

L'exposition se tiendra du 9 avril au 9 mai.

Des artistes de toutes les provinces de même que 17 Canadiens demeurant à l'étranger se sont présentés au concours.

Le jury comprenait cette année MM. Yves Gaucher, artiste montréalais bien connu; Théodore A. Heinrich, autrefois du Royal Ontario Museum et maintenant conférencier invité en histoire de l'art à l'université de Saskatchewan (branche et Régina), ainsi que Gordon Peers, chef du département de Peinture au Rhode Island School of Design.

Metro Express
Montreal, Que.
March 27, 1965

Voici les 44 élus du Salon du printemps

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DES 1,079 ENVOIS QUI SONT PARVENUS au Musée des Beaux-Arts de Montréal, 44 ont été acceptés au 82e Salon du printemps du Musée, qui se tiendra du 9 avril au 9 mai.

Voici la liste des artistes dont les oeuvres ont été choisies. Cette liste donne les noms d'exposants par province et par ville; les noms sont par ordre alphabétique:

PROVINCE DE QUEBEC

De Montréal: Barbeau, Marcel; Charney, Melvin; Etrog, Sorel; Fuhrer, Walter; Gagnon, Charles; Gauget-Larouche, Jean; Goguen, Jean; Hamilton, James H; Jackson, Sarah; Jones, Dennis; Kahane, Anne; McEwen, Jean; Merola, Mario; Nesbitt, John; Peace, Janet; Smith, John Ivor; Tousignant, Claude.

De Chomedey: Navay, Julien; Laval-des-Rapides: Grenon, Carol; Outremont: Marion, Gilbert; Pointe-Claire: Lorcini, Gino; Saint-Laurent: Molinari, Guido; Westmount: LeRoy, Hugh A.; Kirkland: Deaudelin, Charles; Saint-Polycarpe: Brodeur, Jean.

ONTARIO

De Toronto: Bieler, Ted; Bush, Jack; Coughtry, Graham; Pflug, Christiane; Robb, Charles; Tiley, Jim.

D' Acton: Drenters, Andrew; Don Mills: Lendvay, Istvan; Willowdale: Squires, Gerald Leopold.

COLOMBIE BRITANNIQUE

De Vancouver: Baxter, Iain; Fisher, Brian; Wong, Paul C.

De West Vancouver: Tanabe, Takao; Victoria: Siebner, Hernert.



MOLINARI sera du nombre des exposants...

SASKATCHEWAN

De Saskatchewan: Perehudoff, William W.; Rogers, Otto Donald.

De Régina: Peters, K.M.

ANGLETERRE

De Londres: Samila, David.

La Presse, Montréal, Qué.
March 29, 1965

44 artistes au Salon du Printemps

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Voici la liste des 44 artistes qui ont été acceptés au 82e Salon de Printemps du Musée des Beaux-Arts de Montréal, lequel se tiendra du 9 avril au 9 mai. Les oeuvres de ces 44 artistes ont été choisies parmi 1,079 envois.

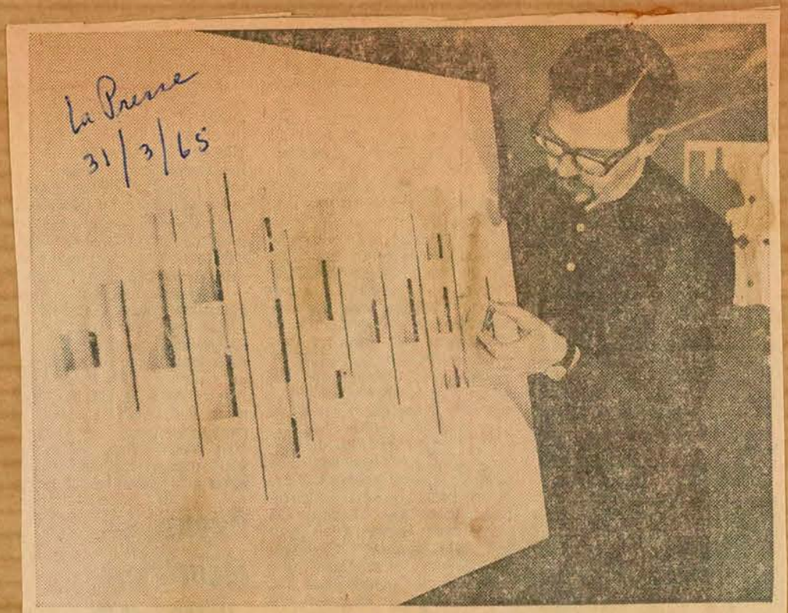
Du Québec: Barbeau, Marcel; Charney, Melvin; Etrog, Sorel; Fuhrer, Walter; Gagnon, Charles; Gauguet-Larouche, Jean; Goguen, Jean; Hamilton, James-H.; Hurtubise, Jacques; Jackson, Sarah; Jones, Dennis; Kahane, Anne; McEwen, Jean; Merola, Mario; Nesbitt, John; Peace, Janet; Smith, John Ivor; Tousignant, Claude; Navey, Julien; Grenon, Carol; Marion, Gilbert; Lorcini, Gino; Molinari, Guido; LeRoy, Hugh A.; Daudelin, Charles; Brodeur, Jean.

De l'Ontario: Bieler, Ted; Bush, Jack; Coughtry, Graham; Pflug, Christiane; Robb, Charles; Tiley, Jim; Drenters, Andrew; Istvan; Squires, Gerald Leopold.

De la Colombie-Britannique: Baxter, Iain; Fisher, Brian; Wong, Paul C.; Tanabe, Takao; Siebner, Herbert.

De la Saskatchewan: Perehudoff, William W.; Rogers, Otto Donald; Peters, K.M.

De l'Angleterre: Samila, David.



La Presse
31/3/65

Grand prix des "procédés divers"

C'est un artiste de Pointe-Claire, M. Gino Lorcini, déjà connu par ses "reliefs structuraux", qui a gagné le prix Jessie-Dow, de $250, au 82e Salon du Printemps du Musée des Beaux-Arts de Montréal. La section où se trouvait l'envoi de M. Lorcini était consacrée aux oeuvres d'art autres que la peinture à l'huile et la sculpture.

Ottawa Le Droit, Ont.
March 31, 1965

871

Le plus petit Salon du printemps en 82 ans

Le Salon du printemps du Musée des Beaux-Arts de Montréal sera le plus petit salon, quant aux oeuvres acceptées, depuis sa création, ce qui laisse prévoir que la controverse annuelle atteindra peut-être un sommet cette année. Des 1,079 pièces présentées au jury, seulement 44 ont été acceptées pour constituer le 82e Salon du printemps, du 9 avril au 9 mai.

Section peinture, 21 oeuvres sont acceptées; autres procédés, neuf et sculpture, 14. Le plus petit nombre précédent date de 1959, alors que le salon exposait 67 oeuvres.

Des artistes de toutes les provinces de même que 17 Canadiens demeurant à l'étranger se sont présentés au concours.

Québec vient en tête des envois (735) suivi de l'Ontario (202) et de la Colombie-Britannique (31). Les autres provinces: Manitoba (14), Saskatchewan (17), Alberta (23), Nouvelle-Ecosse (22), Nouveau-Brunswick (15), Ile du Prince-Edouard, un et Terre-Neuve, deux.

Le Salon du printemps, qui offre un aperçu des courants artistiques contemporains au Canada, est constitué par un jury que le Musée désigne mais qui fait son choix indépendamment de la direction du Musée. Tout artiste canadien vivant peut s'y inscrire.

Le jury comprenait cette année MM. Yves Gaucher, artiste montréalais bien connu; Theodore A. Heinrich, autrefois du Royal Ontario Museum et maintenant conférencier invité en histoire de l'art à l'Université de la Saskatchewan (branche de Régina), ainsi que Gordon Peers, chef du département de Peinture au Rhode Island School of Design.

Il incombait également au jury de décerner quatre récompenses.

Le prix Albert H. Robinson, de $1,000, fondé grâce à un legs de Mme Mary E. Davis en mémoire de M. Robinson, est attribué à l'oeuvre considérée comme la meilleure de l'exposition.

Un prix Jessie Dow de $250 est décerné à la meilleure toile et un autre prix Jessie Dow de la même somme à la meilleure aquarelle ou à la meilleure oeuvre d'un autre procédé que l'huile; enfin, un prix du comité féminin, de $500, désigne la meilleure sculpture.

Le Devoir, Montréal, Qué.
March 30, 1965

SALON 871

Sur les 44 artistes dont les oeuvres ont été retenues pour le 82e Salon du printemps, on note 26 Québécois, 9 Ontariens, 5 peintres de la Colombie-Britannique, 3 de la Saskatchewan et 1 Anglais. Le total des oeuvres présentées a été de 1,079. Le salon s'ouvrira le 9 avril pour se terminer le 9 mai. Au Musée des B. A.

Regina Leader Post, Sask.
March 30, 1965

around the town

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Kenneth M. Peters, Ste. 7, Bartleman Apts., a young Regina artist, has had his work accepted for the 82nd annual spring exhibition of the Montreal Museum of Fine Arts.

Works by 44 artists were selected from submissions by 1,079 artists throughout Canada.

Ottawa Journal, Ont.
March 27, 1965

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ART NEWS and views

By W.O. KETCHUM

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how their
nnual ex-
paintings

★ ★ ★

The Spring Exhibition of the Montreal Museum of Fine Arts opens April 9 and continues until May 9.

Out of a total of 1,079 works submitted, only 44 were accepted by a jury consisting of Yves Gaucher, Montreal artist; Theodore A. Heinrich, visiting professor in art history, University of Saskatchewan; and Gordon Peers, chairman of the Department of Painting, Rhode Island School of Design.

Montreal Gazette, Que.
April 6, 1965

Gratien Gelinas, director general of the Comedie Canadienne, opens the 82nd annual spring exhibition in the Montreal Museum of Fine Arts on Thursday evening.

Montreal-Matin, Que.
March 24, 1965

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Carrefour

par TEK

TOUT LE MONDE... *y passe!*

La direction du musée des Beau-arts craint du chahut lors de l'inauguration du Salon du printemps... On publiera bientôt les oeuvres complètes du regretté SYLVAIN GARNEAU... Pas mal l'idée de la barre verte au milieu de la rue pour fêter le patron des Irlandais... Une grande chaine d'épiceries espère que le permis des vins lui sera accordé d'ici quelques mois... Le collège BREBEUF recevra un autre don de livres français par le gouvernement de la FRANCE...

Canadian Art, Ottawa, Ont.
March - April 1965

Angeles this spring.... Members of the jury for the 82nd Annual Spring Exhibition of the Montreal Museum of Fine Arts taking place April 9 – May 9 are: **Yves Gaucher**, Montreal artist; **Theodore A. Heinrich**, formerly of the Royal Ontario Museum and now visiting professor in art history, University of Saskatchewan, Regina branch; and **Gordon Peers**, chairman of the Dep. Thent of Painting, Rhode Island School of Design.... In January the Vancouver

Metro Express
Montreal, Que.
April 2, 1965



JOHN NESBITT, ici, dans un décor qui lui est cher, avait obtenu en 1964 le premier prix de sculpture des Concours artistiques du Québec...

Salon du Printemps John Nesbitt remporte le prix de sculpture

JOHN NESBITT, DE MONTREAL ET WESTPORT (CONN.), A REMPORTE LE PRIX DE SCULPTURE, d'une valeur de $500, au 82e Salon du Printemps du Musée des Beaux-Arts de Montréal.

Le prix est offert par le comité féminin du Musée. C'est le deuxième prix annoncé avant l'exposition qui aura lieu du 9 avril au 9 mai. Gino Lorcini, de Pointe-Claire, s'est en effet mérité le prix de la catégorie "procédés divers".

L'oeuvre de Nesbitt, qui ne porte pas de titre, a été choisie parmi 13 autres sculptures de l'exposition. On sait que quarante-quatre toiles et sculptures sur 1,079 envois ont été acceptées cette année. Depuis la création du Salon du Printemps, il n'est jamais arrivé qu'on ait accepté un si petit nombre de travaux.

Un jury de trois membres a fait le choix des oeuvres qui constitueraient le Salon de même que l'attribution des prix.

John Nesbitt est né à Montréal en 1928. Il a fait ses études à l'université Sir George Williams, se spécialisant en littérature française et anglaise. Il a suivi des cours de dessin le soir en 1954 puis, durant deux ans, le dessin, la sculpture et la gravure à l'Ecole des Beaux-Arts de Montréal.

Il a obtenu une bourse du Conseil des Arts du Canada en 1960-61, ce qui lui a permis d'aller à Paris et une autre en 1961-62.

Il a participé à plusieurs expositions de groupe au Canada et aux Etats-Unis. Une exposition particulière dans une galerie commerciale l'a fait connaître à Montréal.

En 1964, il a gagné le premier prix de sculpture des Concours artistiques du Québec.

Il est représenté dans des collections canadiennes, américaines et françaises et il a créé un grand relief mural pour une compagnie de l'Ontario.

Le Journal de Montréal, Qué.
April 1, 1965

JOURNAL DE MONTREAL / JEUDI 1 AVRIL 1965

Musée des Beaux-Arts

Au 82e Salon du printemps Gino Lorcini est vainqueur

Gino Lorcini, 1 parc Canterbury, Pointe-Claire, a gagné le prix de $250 de la section des "procédés divers" au 82e Salon de Printemps du Musée des Beaux-Arts de Montréal.

Cette catégorie groupe le dessin, l'aquarelle, la gravure et tous les procédés autres que la peinture à l'huile et la sculpture.

Le prix Jessie Dow, offert par Mme M.E. Allan et Mme R.N. Hickson, a été attribué à "Alpha IX" de Lorcini, par les trois membres du jury. Neuf envois ont été acceptés dans la catégorie "procédés divers".

Le jury a examiné en tout 1,079 soumissions mais il n'en a retenues que 44. Il a également choisi les gagnants des quatre prix du Salon. L'exposition se tiendra du 9 avril au 9 mai.

M. Lorcini est né à Plymouth (Angleterre) en 1923. Il demeure au Canada depuis 1947.

Il a d'abord étudié la peinture avec Gordon Payne à Toronto en 1950-51 et l'année suivante, il a suivi les cours d'Arthur Lismer à l'Ecole d'art du musée de Montréal.

En 1959, il a laissé la peinture pour faire des oeuvres à trois dimensions de nature constructiviste.

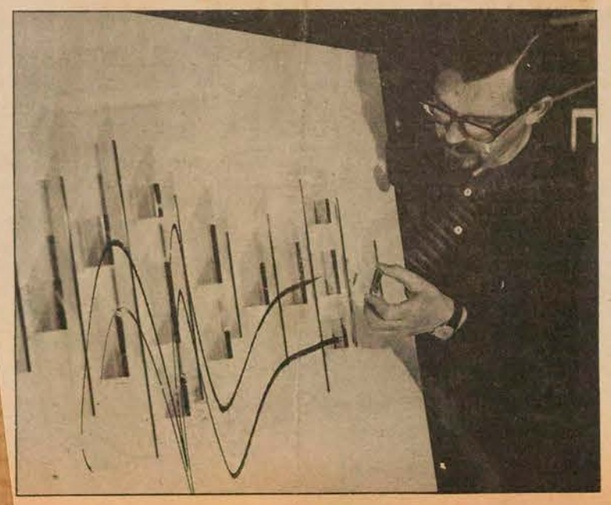
"Après avoir étudié les écrits de Charles Biderman, j'en suis venu à la conclusion que mon mode d'expressions serait celui des reliefs structuraux et je travaille en ce sens depuis 1961", dit l'artiste.

Sa première exposition particulière de tableaux en relief date de 1963, à Montréal. Il en a eu une seconde à Toronto l'an dernier.

Il a également exposé à la Galerie nationale du Canada lors de la deuxième exposition de sculpture canadienne, à la 85e exposition annuelle de l'Académie Royale canadienne, aux Concours artistiques de la Province en 1964, à l'exposition "Art and Engineering 1965" de la Galerie d'art de Toronto ainsi qu'aux 77e et 79e Salons de Printemps.

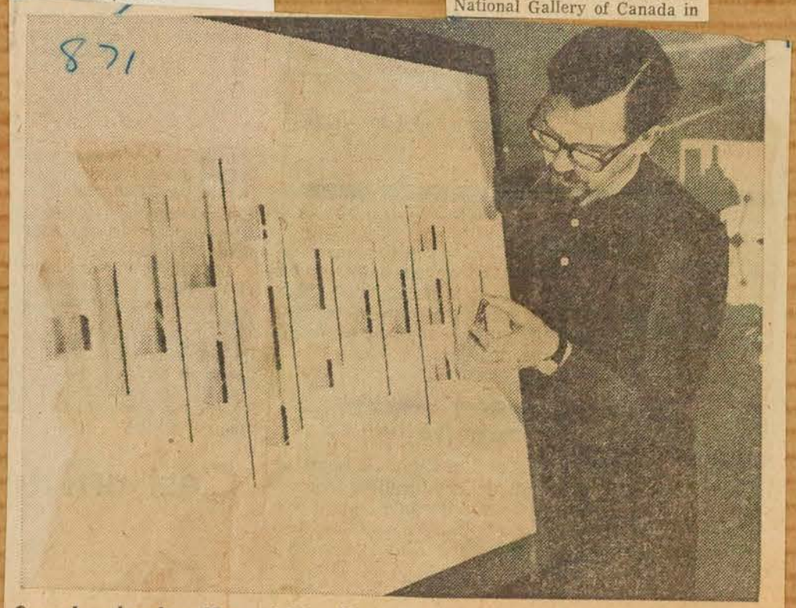
A compter du 10 avril, il participera à l'exposition "Op from Montréal" au Robert Hull Fleming Museum de l'université de Vermont.

Professeur d'art à l'Institut d'éducation du Collège Macdonald M. Lorcini est représenté dans les collections de Stewart Hall de Pointe-Claire et au Musée Robert Hull Fleming.



GINO LORCINI né en Angleterre en 1927 est au Canada depuis 1947. C'est un de nos grands spécialistes des oeuvres à trois dimensions de nature onstructiviste.

La Presse, Montréal, Qué.
April 1, 1965



Grand prix des "procédés divers"

C'est un artiste de Pointe-Claire, M. Gino Lorcini, déjà connu par ses "reliefs structuraux", qui a gagné le prix Jessie-Dow, de $250, au 82e Salon du Printemps du Musée des Beaux-Arts de Montréal. La section où se trouvait l'envoi de M. Lorcini était consacrée aux oeuvres d'Art autres que la peinture à l'huile et la sculpture.

Montreal Gazette, Que.
April 3, 1965

Lorcini Wins Award

GINO LORCINI, of 1 Canterbury Park, Pointe Claire, has been named winner of the $250 award in the "Other Media" category of The Montreal Museum of Fine Arts' 82nd Annual Spring Exhibition, it has been announced.

The "Other Media" category covers drawings, watercolors, graphics, etc.

Lorcini's work, entitled "Alpha IX", was chosen by a three-man jury for the Jessie Dow Award for Other Media, given by Mrs. M. E. Allan and Mrs. R. N. Hickson. Nine works in the category were accepted for the exhibition, which this year will be the smallest in history. Out of 1,079 works entered, only 44 were included in the show.

Lorcini was born in Plymouth, England, in 1923, and has resided in Canada since 1947.

He first studied painting with Gordon Payne in Toronto in 1950-51 and the following year, came to Montreal to attend the Montreal Museum's School of Art and Design, under Dr. Arthur Lismer.

In 1959, he abandoned painting and turned to three-dimensional works in the Constructivist vein.

His first one-man exhibition of structural reliefs was held in Montreal in 1963 and a second in Toronto last year.

He has also exhibited at the National Gallery of Canada in the second exhibition of Canadian sculpture, the 85th annual exhibition of the Royal Canadian Academy, the 1964 Concours artistiques du Quebec, Art and Engineering 1965 at the Art Gallery of Toronto, as well as the Montreal Museum's 77th and 79th Spring Exhibitions.

Starting April 10, he will participate in the exhibition "Op from Montreal" at the Robert Hull Fleming Museum, University of Vermont.

Metro Express
Montreal, Que.
April 1, 1965

Salon du Printemps: Gino Lorcini l'emporte dans la section "procédés divers"

GINO LORCINI, de Pointe-Claire, a gagné le prix de $250 de la section des "procédés divers" au 82e Salon de Printemps du Musée des Beaux-Arts de Montréal.

Cette catégorie groupe le dessin, l'aquarelle, la gravure et tous les procédés autres que la peinture à l'huile et la sculpture.

Le prix Jessie Dow, offert par Mme M.E. Allan et Mme R.N. Hickson, a été attribué à "Alpa IX" de Lorcini, par les trois membres du jury. Neuf envois ont été acceptés dans la catégorie "procédés divers".

Le jury a examiné en tout 1,079 soumissions, mais il n'en a retenues que 44. Il a également choisi les gagnants, des trois autres prix du Salon, dont les noms seront divulgués plus tard.

M. Lorcini est né à Plymouth (Angleterre) en 1923. Il demeure au Canada depuis 1947.

Il a d'abord étudié la peinture avec Gordon Payne à Toronto en 1950-51 et l'année suivante, il a suivi les cours d'Arthur Lismer à l'Ecole d'art du musée de Montréal.

En 1959, il a laissé la peinture pour faire des oeuvres à trois dimensions de nature constructiviste.

"Après avoir étudié les écrits de Charles Biederman, j'en suis venu à la conclusion que mon mode d'expression serait celui des reliefs structuraux et je travaille en ce sens depuis 1961", dit l'artiste.



Gino Lorcini

Sa première exposition particulière de tableaux en relief date de 1963, à Montréal. Il en a eu une seconde à Toronto l'an dernier.

Le Soleil, Québec, Qué.
April 2, 1965

John Nesbitt remporte le prix de sculpture au 82ème Salon du Printemps dans la Métropole

Le Soleil, Québec, vendredi 2 avril 1965 ★★ 13

John Nesbitt, de Montréal et Westport (Conn.), a remporté le prix de sculpture d'une valeur de $500, au 82e Salon de printemps du Musée des Beaux-Arts de Montréal.

Le prix est offert par le comité féminin du Musée. C'est le deuxième prix annoncé avant l'exposition qui aura lieu du 9 avril au 9 mai. Gino Lorcini, de Pointe-Claire, s'est en effet mérité le prix de la catégorie "procédés divers".

L'oeuvre de Nesbitt, qui ne porte pas de titre, a été choisie parmi 13 autres sculptures de l'exposition. Quarante - quatre toiles et sculptures sur 1,079 envois ont été acceptés cette année. Depuis la création du Salon de Printemps, il n'est jamais arrivé qu'on ait présenté un si petit nombre de travaux.

Un jury de trois membres a fait le choix des oeuvres qui constitueraient le Salon de même que l'attribution des prix.

John Nesbitt est né à Montréal en 1928. Il a fait ses études à l'université Sir Geo. Williams, se spécialisant en littératures française et anglaise. Il a suivi des cours de desssin le soir en 1954, puis le dessin durant deux ans, la sculpture et la gravure à l'Ecole des Beaux-Arts de Montréal.

Il a obtenu une bourse du Conseil des Arts du Canada en 1960-61; ce qui lui a permis d'aller à Paris, et une autre en 1961-62.

Il a participé à pluiseurs expositions de groupe au Canada et aux Etats-Unis. Une exposition particulière dans une galerie commerciale l'a fait connaître à Montréal.

En 1964, il a gagné le premier prix de sculpture des Concours artistiques du Québec.

Il est représenté dans des collections canadiennes, américaines et françaises et il a créé un grand relief mural pour une compagnie de l'Ontario.

Metro Express
Montreal, Que.
April 5, 1965

SALON du Printemps: le prix de PEINTURE à Wong de Vancouver

UN ARTISTE CANADIEN ORIGINAIRE DE CHINE, qui demeure maintenant en Colombie Britannique, a remporté le prix de peinture, d'une valeur de $250.00, au 82e Salon de Printemps du Musée des Beaux-Arts de Montréal.



Paul C. Wong

Paul C. Wong, dont le nom chinois est Huang Bau-Xi, demeure à Vancouver.

Le prix Jessie Dow lui est offert par Mmes M.E. Allan et R.N. Hichson.

La toile s'intitule "Between". Elle a été choisie par un jury de trois membres comme la meilleure peinture à l'huile de l'exposition. Le jury avait la tâche d'accepter ou de rejeter les envois au Salon de Printemps et de décerner les prix.

Deux autre récompenses ont été annoncées jusqu'ici. John Nesbitt, de Montéal et Westport (Conn.), a gagné le prix de sculpture ($500) et Fino Lorcini, de Pointe-Claire, a remporté le prix de la section "procédés divers".

On ne connaît pas encore le grand prix le $1,000.

Dans la section "peinture à l'huile, le jury a également attribué une mention honorable à Charles Gagnon, de 3510 rue Addington, Montréal, pour une toile intitulée "Le huitième Jour 11".

Paul Wong est né le 19 octobre 1933 à Kai-Ping, Kwong-Tong (Chine). Il a étudié l'art à Hong Kong sous la direction de S.P. Lee et après s'être installé à Vancouver le 11 août 1956, à l'Ecole d'art de Vancouver pendant 18 mois.

M. Wong est principalement un peintre autodidacte qui se dit lui-même créateur de la nouvelle peinture Shuimo.

Le Devoir, Montréal, Qué.
April 2, 1965

PRIX

John Nesbitt, de Montréal et Westport (Conn.), a remporté le prix de sculpture, d'une valeur de $500, au 82e Salon de Printemps du Musée des Beaux-Arts de Montréal.

Le prix est offert par le Comité féminin du Musée. C'est le deuxième prix annoncé avant l'exposition qui aura lieu du 9 avril au 9 mai.

Il Corriere Italiano
Montreal, Que.
April 2, 1965

Esposizione al Museo delle Belle Arti

Questa del 1965 è la ottantaduesima edizione di questa esposizione di opere che avrà luogo dal 9 aprile al 9 maggio.

Gli artisti selezionati sono 44 e l'invio dei lavori aveva raggiunto i 1079 lavori.

Fra i selezionati risultano tre nominativi di autori d'origine italiana: Merola Mario, Lorcini Gino e Molinari Guido.

Montreal Gazette, Que.
April 1, 1965

Gino Lorcini Wins Award

Pointe Claire artist Gino Lorcini has been named winner of the $250 award in the "Other Media" category of the Montreal Museum of Fine Arts 82nd exhibition.

The category covers drawings, watercolors and graphics.

Mr. Lorcini's work, entitled Alpha IX, was chosen by a three-man jury for the Jesse Dow Award, presented by Mrs. M. E. Allan and Mrs. R. N. Hickson. Nine works in the category were selected for the exhibition April 9-May 9.

Globe & Mail
Toronto, Ontario
April 3, 1965

John Nesbitt of Montreal and Westport, Conn., has won the $500 prize for sculpture in the Montreal Museum of Fine Arts' 82nd annual Spring Exhibition. Gino Lorcini, Pointe Claire, Que., won the $250 Jessie Dow Award in the Other Media category for a work called Alpha IX. Nesbitt's untitled sculpture was chosen from 14 pieces. Lorcini's was singled out from nine in the Other Media category, which covers drawings, water colors and graphics. Among the Ontario artists whose work was accepted are Ted Bieler, Jack Bush, Graham Coughtry, Christiane Pflug, Charles Robb and Jim Tiley, all of Toronto; Andrew Drenters of Acton, Istvan Lendvay of Don Mills, and Gerald Leopold Squires of Willowdale. —K.K.

Westmount Examiner, Que.
April 2, 1965

Local man's work is in Museum show

One Westmounter is included in the 44 artists whose works have been accepted for the 82nd annual Spring Exhibition of The Montreal Museum of Fine Arts.

A work by Hugh A. LeRoy, 220 Redfern avenue, was one of those chosen out of submissions by 1,079 artists.

In addition to the Montreal area, submissions came from Ontario, British Columbia and England.

Montreal Gazette, Que.
April 2, 1965

Prize-Winner

John Nesbitt of Montreal and Westport, Conn., has been named winner of the $500 prize for sculpture at the 82nd annual Spring Exhibition of the Montreal Museum of Fine Arts.

His work was singled out as the best of 14 pieces of sculpture in the show. This year the event was the smallest in the museum's history. Of 1,079 works only 44 were accepted.

Montreal Star, Que.
April 1, 1965

Two Winners Named in Art Exhibition

John Nesbitt and Gino Lorcini have been named winners in The Montreal Museum of Fine Arts 82nd annual Spring Exhibition, it was announced today.

Mr. Nesbitt, of Montreal and Westport, Conn., won the $500 prize for sculpture for an untitled work chosen from 14 submissions. A native Montrealer, he has won two Canada Council arts scholarships. The 36-year-old sculptor is represented in several Canadian, American and French collections.

Mr. Lorcini, who lives in Pointe Claire, won the $250 prize in the "other media" category covering drawings, watercolors and graphics. Entitled "Alpha IX", is was chosen from nine works.

A teacher of fine arts at Macdonald College's Institute of Education, he was born in England in 1923. He has lived here almost 20 years.

Three other prize winners are still to be announced. The spring exhibition, which opens April 9, will be the smallest in the Museum's history. Of 1,079 works entered, only 44 were accepted.

SALON

Un artiste canadien originaire de Chine, qui demeure maintenant en Colombie-Britannique, a remporté le prix de peinture, d'une valeur de $250, au 82e Salon de Printemps du Musée des Beaux-Arts de Montréal. La toile de Paul C. Wong, dont le nom chinois est Huang Bau-Xi, s'intitule "Between".

Montreal Star, Que.
April 2, 1965

Two Winners Named in Art Exhibition

John Nesbitt and Gino Lorcini have been named winners in The Montreal Museum of Fine Arts 82nd annual Spring Exhibition, it was announced yesterday.

Mr. Nesbitt, of Montreal and Westport, Conn., won the $500 prize for sculpture for an untitled work chosen from 14 submissions. A native Montrealer, he has won two Canada Council arts scholarships. The 36-year-old sculptor is represented in several Canadian, American and French collections.

Mr. Lorcini, who lives in Pointe Claire, won the $250 prize in the "other media" category covering drawings, watercolors and graphics. Entitled "Alpha IX", is was chosen from nine works.

A teacher of fine arts at Macdonald College's Institute of Education, he was born in England in 1923. He has lived here almost 20 years.

Three other prize winners are still to be announced. The spring exhibition, which opens April 9, will be the smallest in the Museum's history. Of 1,079 works entered, only 44 were accepted periodically.

Montreal Star, Que.
April 5, 1965

B.C. Artist Wins Jessie Dow Prize

Paul C. Wong, a China-born artist living in Vancouver, has won the $250 prize for oil painting in the 82nd annual Spring Exhibition of the Montreal Museum of Fine Arts.

The Jessie Dow Award, went to Mr. Wong's painting "Between."

Charles Gagnon of Montreal was awarded an honorable mention in oil painting by the three-man jury for his work "Le Huitième Jour II."

The Spring Exhibition opens Friday and continues until May 9.

Ottawa Le Droit, Ont.
April 2, 1965

Prix de $250 à l'artiste Gino Lorcini

Gino Lorcini de Pointe-Claire, a gagné le prix de $250 de la section des "procédés divers" au 82e Salon du printemps du Musée des Beaux-Arts de Montréal. Cette catégorie groupe le dessin, l'aquarelle, la gravure et tous les procedés autres que la peinture à l'huile et la sculpture.

Le prix Jessie Dow, offert par MmeM. E. Allan et Mme R.M. Hickson, a été attribué à "Alpha IX", de Lorcini, par les trois membres du jury. Neuf envois ont été acceptés dans la catégorie "procédés divers".

Le jury a examiné en tout 1,079 soumissions mais il n'en a retenues que 44. Il a également choisi les gagnants des quatre prix du Salon. L'exposition se tiendra du 9 avril au 9 mai.

M. Lorcini est né à Plymouth (Angleterre) en 1923. Il demeure au Canada depuis 1947 où il commença l'étude de la peinture.

Le Devoir, Montréal, Qué.
April 1, 1965

ALPHA

Gino Lorcini, 1 parc Canterbury, Pointe-Claire, a gagné le prix de $250 de la section des "procédés divers" au 82e Salon de Printemps du Musée des Beaux-Arts de Montréal. Cette catégorie groupe le dessin, l'aquarelle, la gravure et tous les procédés autres que la peinture à l'huile et la sculpture. Le prix Jessie Dow, offert par Mme M. E. Allan et Mme R. N. Hickson, a été attribué à "Alpha IX" de Lorcini ,par les trois membres du jury.

Montreal Gazette, Que.
April 5, 1965

Award For Oils

Paul C. Wong, a China-born artist living in British Columbia, has been named winner of the $250 Jesse Dow Award for oil painting in the annual Spring Exhibition of the Montreal Museum of Fine Arts.

Charles Gagnon of Montreal received honorable mention.

Ottawa Le Droit, Ont.
April 5, 1965

Prix de $500 au sculpteur John Nesbitt

John Nesbitt, de Montréal et Westport (Conn.), a remporté le prix de sculpture, d'une valeur de $500, au 82e Salon du printemps du Musée des Beaux-Arts de Montréal.

Le prix est offert par le Comité féminin du Musée. L'oeuvre de Nesbitt, qui ne porte pas de titre, a été choisie parmi 13 autres sculptures de l'exposition.

John Nesbitt est né à Montréal en 1928. Il a fait ses études à l'université Sir George Williams, se spécialisant en littérature française et anglaise. Il a suivi des cours de dessin le soir en 1954 puis, durant deux ans, étudia le dessin, la sculpture et la gravure à l'Ecole des Beaux-Arts de Montréal.

Il a obtenu une bourse du Conseil des arts du Canada en 1960-1961, ce qui lui a permis d'aller à Paris et une autre en 1961-1962.

Il a participé à plusieurs expositions de groupe au Canada et aux Etats-Unis. Une exposition particulière dans une galerie commerciale l'a fait connaître à Montréal. En 1964, il a gagné le premier prix de sculpture des Concours artistiques du Québec.

Il est représenté dans des collections canadiennes, américaines et françaises et il a créé un grand relief mural pour une compagnie de l'Ontario.

Montreal Gazette, Que.
April 5, 1965

Opening

The president and council of the Montreal Museum of Fine Arts have issued invitations to the eighty-second annual Spring Exhibition to be held on Thursday evening at nine o'clock. The exhibition will be opened by Mr. Gratien Gelinas, Director General, Comédie Canadienne.

Le Journal de Montréal, Qué.
April 6, 1965

Prix de sculpture

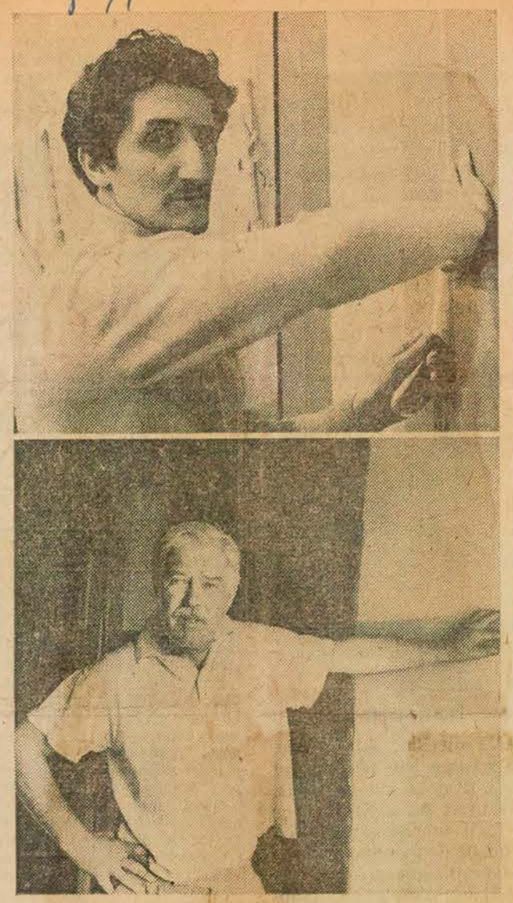


JOHN NESBITT, de Montréal et Westport (Conn.), a remporté le prix de sculpture, d'une valeur de $500, au 82e Salon de Printemps du Musée des Beaux-Arts de Montréal. Le prix est offert par le comité féminin du Musée. C'est le deuxième prix annoncé avant l'exposition qui aura lieu du 9 avril au 9 mai. L'oeuvre de Nesbitt, qui ne porte pas de titre, a été choisie parmi 13 autres sculptures de l'exposition.

La Patrie, Montreal, Que.
April 8, 1965

John Nesbitt, de Montréal et Westport, Connecticut, a remporté le prix de sculpture ($500) au 82e Salon de printemps du musée des Beaux-Arts de Montréal. Ce prix est offert par le Comité féminin du musée. L'oeuvre de Nesbitt qui ne porte pas de titre a été choisie parmi treize autres sculptures de l'exposition. Quarante-quatre toiles et sculptures sur 1,079 envois ont été acceptés cette année. Depuis la création du Salon de printemps, il n'est jamais arrivé qu'on ait présenté un si petit nombre de travaux.

La-Presse, Montréal, Qué.
April 6, 1965



"Brun-rouge" et "Color Coal"

Guido Molinari, de Ville St-Laurent (en haut) et Jack Bush, de Toronto, ont été nommés vainqueurs ex-aequo du grand prix de $1,000 offert par le 82e Salon du Printemps du Musée des Beaux-Arts de Montréal, pour leurs oeuvres "Brun-rouge" et "Color coat".

Le Musée des Beaux-Arts décerne cinq prix

Le 82e Salon du Printemps du Musée des Beaux-Arts a décerné ses prix. Guido Molinari et Jack Bush ont été couronnés vainqueurs ex aequo du grand prix de $1,000.

L'oeuvre de Molinari s'intitule "Brun-rouge" et celle de Jack Bush, "Color Coat". Le grand prix a été divisé entre les deux artistes par un jury de trois membres. Ce même jury a décerné trois autres récompenses et il a choisi les 44 oeuvres qui constituent le Salon (sur un total de 1,079 envois). L'exposition se tiendra du 9 avril au 9 mai.

Les trois autres gagnants sont : Paul C. Wong, de Vancouver, prix Jessie Dow de $250, peinture à l'huile; John Nesbitt, de Montréal et Westport (Conn.), prix de $500 du comité féminin, sculpture; et Gino Lorcini, de Pointe-Claire, prix Jessie Dow de $250, catégorie des "procédés divers".

Winnipeg Tribune, Man.
April 8, 1965

Fine arts award winners named

MONTREAL (CP)—The Montreal Museum of Fine Arts announced today the $1,000 grand award for its annual spring exhibition was awarded jointly to Guido Molinari of suburban St. Laurent and to Jack Bush of Toronto.

Mr. Molinari's painting, entitled Brun-Rouge (Red-Brown), and Color Coat by Mr. Bush were selected by a three-judge panel from among 1,079 submissions.

Other prize-winners included Paul C. Wong of Vancouver, a $250 award for oil painting.

La Patrie, Montreal, Que.
April 8, 1965

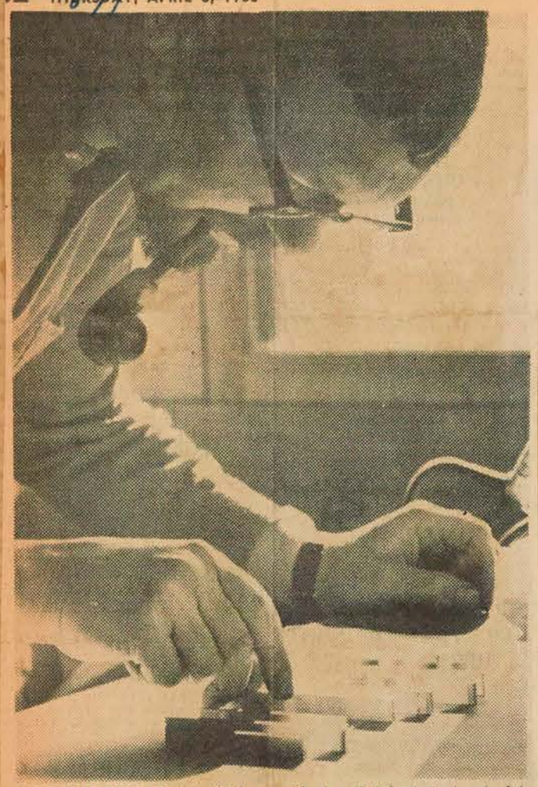
Guido Molinari, de Saint-Laurent, et Jack Bush, de Toronto, ont aujourd'hui été nommés vainqueurs ex-æquo du grand prix de peinture de $1,000, offert par le 82e Salon de printemps du Musée des Beaux-Arts de Montréal. L'œuvre de Molinari s'intitule "Brun-rouge" et celle de Bush, "Color Coat". Par ailleurs, un artiste canadien, originaire de Chine, Paul Wong, qui demeure maintenant en Colombie-Britannique, a remporté un prix de peinture, d'une valeur de $250, au 82e Salon de printemps du Musée des Beaux-Arts de Montréal. Paul C. Wong, dont le nom chinois est Huang Bau-Xi, demeure à Vancouver. L'œuvre de Wong s'intitule "Between".

Le Devoir, Montréal, Qué.
April 5, 1965

SALON

Un artiste canadien originaire de Chine, qui demeure maintenant en Colombie-Britannique, a remporté le prix de peinture, d'une valeur de $250, au 82e Salon de Printemps du Musée des Beaux-Arts de Montréal. La toile de Paul C. Wong, dont le nom chinois est Huang Bau-Xi, s'intitule "Between".

Pointe Claire Lakeshore
News & Chronicle, Que.
April 8, 1965



GINO LORCINI, Pointe Claire resident and talented structurist and art instructor, who was the winner of the $250. award in the "Other Media" category of the Montreal Museum of Fine Arts' 82nd Annual Spring Exhibition. His work, "Alpha IX", was chosen by a three-man jury for the Jessie Dow Award for Other Media. This category covers drawings, watercolors, graphics. Starting this Saturday, Mr. Lorcini is participating in the exhibition "Op from Montreal" at the Robert Hull Fleming Museum at the University of Vermont.

Le Journal de Montréal, Qué.
April 7, 1965

...Audette vient de se mériter 8 Oscars.

Au 82e Salon du Printemps

MOLINARI ET BUSH SE PARTAGENT LE GRAND PRIX DE $1000.00

Guido Molinari de Saint-Laurent, en banlieue de Montréal, et Jack Bush de Toronto, ont aujourd'hui été nommés vainqueurs ex-aequo du grand prix de $1,000 offert par le 82e Salon de Printemps du Musée des Beaux-Arts de Montréal.

L'oeuvre de Molinari s'intitule "Brun-rouge" et celle de Bush, "Color Coat".

Le grand prix Albert H. Robinson a été fondé par Mme Mary E. Davis en mémoire de M. Albert H. Robinson.

Il a été divisé entre Molinari et Bush par un jury de trois membres. Ce même jury a décerné trois autres récompenses et il a choisi les 44 oeuvres qui constituent le Salon (sur un total de 1,079 envois). L'exposition se tiendra du 9 avril au 9 mai.

Les autres

Les trois autres gagnants sont: Paul C. Wong, de Vancouver, prix Jessie Dow de $250, peinture à l'huile; John Nesbitt, de Montréal et Westport (Conn.), prix de $500 du comité féminin, sculpture; et Gino Lorcini, de Pointe-Claire, prix Jessie Dow de $250, catégorie des "procédés divers".

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392

Thursday, April 8, 1965

CE SOIR:

Gratien Gélinas inaugure le 82e Salon du Printemps

M. Gratien Gélinas, que l'on considère généralement comme le doyen du théâtre canadien, inaugurera officiellement le 82e Salon du Printemps du Musée des Beaux-Arts de Montréal le jeudi, 8 avril, à 21 h. (9 h.).

La plus petite

L'exposition est la plus petite, quant au nombre des oeuvres acceptées, depuis la création du Salon. Elle comprend 44 peintures et sculptures choisies par un jury de trois membres parmi 1,079 envois de toutes les provinces du Canada.

M. Gélinas, directeur général de la Comédie canadienne, est à la fois écrivain, metteur en scène et acteur. Il est bien connu par ses joyeuses Fridolinades et a gagné la célébrité après sa pièce de théâtre "Ti-Coq".

Un exploit

"Ti-Coq" a eu quelque 500 représentations, en français et en anglais. C'était la première fois qu'une pièce canadienne réussissait un tel exploit et, fait exceptionnel encore, la même troupe jouait dans les deux langues.

Montreal Gazette, Que.
April 8, 1965

Gratien Gelinas To Open Spring Show At Museum

Gratien Gélinas, generally regarded as the dean of Canadian theatre, will officially open the 82nd annual Spring Exhibition of the Montreal Museum of Fine Arts at 9 p.m. today.

The exhibition — smallest in the museum's history — consists of 44 works, selected by a three-man jury from 1,079 submissions from across Canada.

Mr. Gélinas, managing director of La Comédie Canadienne, is a writer, producer and actor.

He is perhaps best known for his Fridolinons revues as well as for the play "Ti-Coq."

Mr. Gélinas has received honorary degrees from several universities and has served on various art bodies.

Le Soleil, Québec, Qué.
April 8, 1965

Gratien Gélinas inaugurera le 82e Salon du Printemps

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M. Gélinas a reçu des doctorats honorifiques de plusieurs universités et il a fait partie de divers organismes artistiques.

L'Evenement, Quebec, Qué.
April 8, 1965

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M. Gélinas a reçu des doctorats honorifiques de plusieurs universités et il a fait partie de divers organismes artistiques.

Moose Jaw Times-Herald
Saskatchewan
April 8, 1965

law.

Grand Award In Art To Two

MONTREAL (CP)—The Montreal Museum of Fine Arts announced today the $1,000 grand award for its annual spring exhibition was awarded jointly to Guido Molinari of suburban St. Laurent and to Jack Bush of Toronto.

Mr. Molinari's painting, entitled Brun-Rouge (Red-Brown), and Color Coat by Mr. Bush were selected by a three-judge panel from among 1,079 submissions.

Other prize-winners included Paul C. Wong of Vancouver, a $250 award for oil painting.

Vancouver Sun, B.C.
April 7, 1965

City Man Wins Prize

MONTREAL (CP) — The Montreal Museum of Fine Arts announced Tuesday the $1,000 grand award for its annual spring exhibition was awarded jointly to Guido Molinari of suburban St. Laurent and to Jack Bush of Toronto.

Other prize-winners included Paul C. Wong of Vancouver, a $250 award for oil painting.

Montreal-Matin, Que.
April 8, 1965

comme un des plus grands com-

ment.

Le 82e SALON du PRINTEMPS

M. Gratien Gélinas, que l'on considère généralement comme le doyen du théâtre canadien, inaugurera officiellement le 82e Salon de Printemps du Musée des Beaux-Arts de Montréal, le jeudi, 8 avril, à 21 h. (9 h.).

L'exposition est la plus petite, quant au nombre des oeuvres acceptées, depuis la création du Salon. Elle comprend 44 peintures et sculptures choisies par un jury de trois membres parmi 1,079 envois de toutes les provinces du Canada.

M. Gélinas, directeur général de la Comédie canadienne, est à la fois écrivain, metteur en scène et acteur. Il est bien connu par ses joyeuses Fridolinades et a gagné la célébrité après sa pièce de théâtre "Ti-Coq".

Metro Express
Montreal, Que.
April 7, 1965

leur en cause...

MOLINARI et Jack BUSH, ex-aequo pour le grand prix du Salon du printemps

GUIDO MOLINARI DE SAINT-LAURENT, EN BANLIEUE DE MONTREAL, ET JACK BUSH DE TORONTO, ont été nommés vainqueurs ex-aequo du grand prix de $1,000, offert par le 82e Salon de Printemps du Musée des Beaux-Arts de Montréal.

L'oeuvre de Molinari s'intitule "Brun-rouge" et celle de Bush, "Color Coat".

Le grand prix Albert H. Robinson a été fondé par Mme Mary E. Davis en mémoire de M. Albert H. Robinson.

Il a été divisé entre Molinari et Bush par un jury de trois membres. Ce même jury a décerné trois autres récompenses (annoncées récemment); il a choisi les 44 oeuvres qui constituent le Salon (sur un total de 1,079 envois). L'exposition se tiendra du 9 avril au 9 mai.

Metro Express
Montreal, Que.
April 8, 1965

● LE VERBE au service de l'image, c'est, ce soir, M. Gratien Gélinas homme de théâtre et de fridolinades, qui inaugure officiellement, au Musée des Beaux-Arts, le 82e Salon du Printemps. L'exposition est la plus petite, quant au nombre des oeuvres acceptées, depuis la création du Salon. Elle comprend 44 peintures et sculptures choisies, par un jury de trois membres, parmi 1,079 envois de toutes les provinces du Canada.



Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325

Thursday, April 8, 1965

SALON

Un événement: l'ouverture officielle du 82e Salon de printemps. L'endroit: premier étage, Musée des Beau-Arts. La date: demain, à 21 heures. L'invité d'honneur: M. Gratien Gélinas, directeur général de la Comédie canadienne.

Montreal Star, Que.
April 9, 1965



Staff Photo by Gerry Davidson

John Nesbitt, who won the Ladies' Committee of the Montreal Museum of Fine Arts prize for sculpture, is shown with playwright Gratien Gelinas, who was the guest speaker at the opening of the exhibition last night.

Museum Show Opens

Wrangling Good for Arts Playwright Gelinas Says

By WOUTER DE WET

The intense polemic which usually surrounds the Spring Exhibition at the Montreal Museum of Fine Arts, promises to flame higher than ever this year.

Out of the 1,079 works submitted the jury accepted only 44 — the smallest number in history.

In the past rejected artists have staged protests, written bitter letters to the newspapers and even staged a "Salon des Refuses" in which they exhibited works which the jury at the museum wouldn't put on display.

Last night at the opening of the exhibition the guest speaker, French-Canadian playwright Gratien Gélinas said that disagreement in this field is a healthy thing because it is in controversy and polemics that the arts flourish.

"So, dear Canadian painters," he said, "let me express here the hope that you will not miss such a glorious opportunity to quarrel, dispute, wrangle, altercate, squabble, bicker, spat and tiff to your big heart's content."

The Grand Award of the show went to two artists, Guido Molinari of St. Laurent and Jack Bush of Toronto. They will share the $1,000 Albert H. Robinson Prize.

Other prizewinners are: Paul C. Wong of Vancouver who receives the $250 Jessie Dow Award for oil painting; John Nesbitt of Montreal and Westport, Conn., the $500 Ladies' Committee prize for sculpture. Charles Gagnon of Montreal receives an honorable mention and Gino Lorcini another $250 Jessie Dow Award.

The Lorcini work attracted unusual attention. It consists of a flat white surface, looking like a piece of canvas, out of which sticks pieces of chrome-plated metal, about two inches long, arranged geometrically. The result is a most remarkable and subtle interplay of shadows and reflections.

The spectators approached it from all sides, obviously intrigued by the different aspects of the work.

"What would you call it?" one lady asked her companion. "Is it a painting or is it a sculpture?"

"Your guess is as good as mine," he replied, "let's see what the jury calls it."

That wasn't much help either. The jury had played it safe and classified it under "Other Media."

The exhibition was open to all living Canadian painters and sculptors. Artists from every province as well as 17 now living abroad submitted their works. The exhibition has become a veritable showcase of art being currently produced by Canadians.

The ferment which the show generates was obvious from large numbers of spectators who thronged the opening last night. The invitation had said: "Black tie optional." This was clearly taken up literally. They were there in their bushjackets, loose sweaters, tweed jackets, black ties and evening gowns.

The jury came from various parts of North America. They were: Yves Gaucher, Montreal artist; Theodore Heinrich, visiting professor of art at the University of Saskatchewan and Gordon Peers, chairman of the department of painting at the Rhode Island School of Design.

And now that the jury has done its work, the annual dispute starts — a dispute which Mr. Gélinas gently encouraged with these words:

"So, once more dear painters, once more to the breach. Fight! but don't kill. It would be a pity if they hung you instead of your works."

Ottawa Journal, Ont.
April 10, 1965

ART NEWS and views

By W. Q. KETCHUM

Guido Molinari of St. Laurent and Jack Bush of Toronto are joint winners of the $1,000 grand award in the 82nd annual Spring Exhibition of the Montreal Museum of Fine Arts. The award is the Albert H. Robinson prize.

Paul C. Wong of Vancouver, won the $250 Jessie Dow award for oil painting; John Nesbitt of Montreal and Westport, Conn., the $500 Women's Committee prize for sculpture, and Gino Lorcini, Pointe Claire, the $250 Jessie Dow Award for "Other Media."

Sherbrooke ... concerts by world-renowned artists, "sugaring" parties and sporting events are among the highlights heralded by the arrival of Spring in Montréal.

"Instant Theatre" is a first in America and marks a sort of revival of English-language theatre in the bilingual Metro-

... half-hour plays presented to noon-hour crowds in the intimate Théâtre de la Place in downtown Montréal. It has already been termed an "instant" success.

Of special interest at Easter will be the Montréal Museum of Fine Arts' Spring Exhibition, the Belgian Flower Market at the Botanical Garden and concerts of sacred music.

"Klondyke" is the Canadian-written, French-language, spectacular being billed as the biggest ever produced here. It is being staged by the Théâtre du Nouveau Monde during the first two weeks of March.

Details of the colorful and varied assortment of activities to be found in Montréal are contained in the Calendar of Spring Events, just published by the Montréal Municipal Tourist Bureau, 1010 St. Catherine Street West in Montréal. They may be obtained, free of charge, by writing to the Bureau or by calling on Canadian or Québec government offices, transportation companies, travel agents, automobile clubs, etc.

Among performances at the beautiful Place des Arts are those of Jan Peerce, Arthur Rubinstein, Van Cliburn, the D'Oyly Carte Company, Boston Symphony Orchestra, Moiseyev Dance Company, The Hague Philharmonic, the Greek Lemos Theatrical Company, the Caledonia group from Scotland, Harry Belafonte, Joan Baez and many others.

The Provincial government opens its Montréal Museum of Contemporary Art in the elegant Château Dufresne, and there are dozens of other good art exhibitions.

Professional French-theatre is at its most active in Spring and there are various recitals at the Comédie Canadienne.

Just outside Montréal, the Spring sun has the maples running and "sugaring-off" parties may be joined for the asking.

The National Hockey League schedule will not be finished before horse racing starts again at Blue Bonnets, March 26. The Canadian water polo championships will be held on March 27 and 28. The 4,000-mile Shell auto-rally leaves from the Metropolis, April 24. And the movement to revive the old Indian game of Lacrosse gets underway with a new league, in May.

Gazette April 10-1965

Prizewinner

John Nesbitt, of Montreal and Westport, Conn., has been named winner of the $500 prize for sculpture in the 82nd annual Spring Exhibition of The Montreal Museum of Fine Arts, it has been announced.

The prize, donated by the Museum's Women's Committee, is the second to be announced for the exhibition, which will be staged from April 9 to May 9. The earlier $250 award went to Gino Lorcini, of Pointe Claire, in the "Other Media" category.

Nesbitt's untitled work was singled out as the best of the 14 pieces of sculpture included in the show, which this year will be the smallest in the Museum's history. Out of 1,079 works entered, only 44 were accepted.

A three-man jury selected both the prize-winners and the works to be included in the exhibition.

Nesbitt, born in Montreal in 1928, attended Sir George Williams University, studying French and English literature. He attended evening lessons in drawing in 1954 and, for the next two years, studied drawing, sculpture and engraving at l'Ecole des Beaux-Arts here.

He won a Canada Council arts scholarship in 1960-61 and another in 1961-62. During the winter of the first scholarship period, he lived in Paris.

He has participated in numerous group exhibitions in Canada and the United States and had a one-man show in 1964 at a commercial gallery here.

In 1964 also, he won first prize for sculpture in the Concours artistiques du Quebec.

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

"I bequeath to The Montreal Museum of Fine Arts the sum of _____ dollars."

Ottawa Le Droit, Ont.
April 10, 1965

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Gratien Gélinas a inauguré le 82e Salon

Gratien Gélinas, que l'on considère généralement comme le doyen du théâtre canadien, a inauguré officiellement le 82e Salon du printemps du Musée des Beaux-Arts de Montréal, le jeudi 8 avril.

L'exposition est la plus petite, quant au nombre des oeuvres acceptées, depuis la création du Salon. Elle comprend 44 peintures et sculptures choisies par un jury de trois membres parmi 1,079 envois de toutes les provinces du Canada.

M. Gélinas, directeur général de la Comédie canadienne, est à la fois écrivain, metteur en scène et acteur. Il est bien connu par ses joyeuses Fridolinades et a gagné la célébrité après sa pièce de théâtre "Ti-Coq".

"Ti-Coq" a eu quelque 500 représentations en français et en anglais. C'était la première fois qu'une pièce canadienne réussissait un tel exploit et, fait exceptionnel encore, la même troupe jouait dans les deux langues.

M. Gélinas a reçu des doctorats honorifiques de plusieurs universités et il a fait partie de divers organismes artistiques.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday, April 10, 1965

Z-13 M



JOHN NESBITT: Untitled prizewinning scultpure at the 82nd Annual Spring Exhibition; awarded the prize of the LADIES' COMMITTEE of the Montreal Museum of Fine Arts.

Bayefsky And Gould

AT THE Penthouse Gallery the other day, I just arrived in time to see both shows; the outgoing portraits by Aba Bayefsky, and the incoming 'Ancestors' by John Gould. Their interest in humanity is the common ground on which both artists stand; beyond that, Bayefsky's impatient vigor and Gould's careful subtlety are worlds apart.

But in their humanism, both these painters stay strangely aloof. Bayefsky stays close to the surface. His characterizations are more striking than penetrating. The artist appears to be keenly interested in exposition, as we saw in the grand grey lady in the yellow chair, (the most coherently executed at the same time); or in the blue portrait of Christopher Grieves; or the green Carl Rix. But execution seems to be boring this artist (the critic's full sympathy!) to the point of resorting to shortcuts. The lilac portrait of the Toronto writer Walter Bauer best showed the kind of superficiality I mean.

John Gould's underarticulation on the other hand is intentional. He places his "Ancestors" into mysterious nebulae of bygone times, often tentatively, often more hinting than he states while turning gestures into symbols and expressions into prophecies. His lightweight silverpoint and gouache collages are as casual as dreams, slipping in and out of conscious perception.

Gould has tremendous talent, of which the current collection remaining at the Penthouse Gallery until April 23, seems to give but a glimpse. The artist has something of that exciting line which is sometimes apparent in Delacroix; a line which tests until it firms, and feels until it finds.

It should be most exciting to see John Gould reach for a truly challenging idea; and to see Aba Bayefsky divide his love and his ability more evenly among the two basic aspects of his work.

R.M

La Presse, Montréal, Qué.
April 2, 1965

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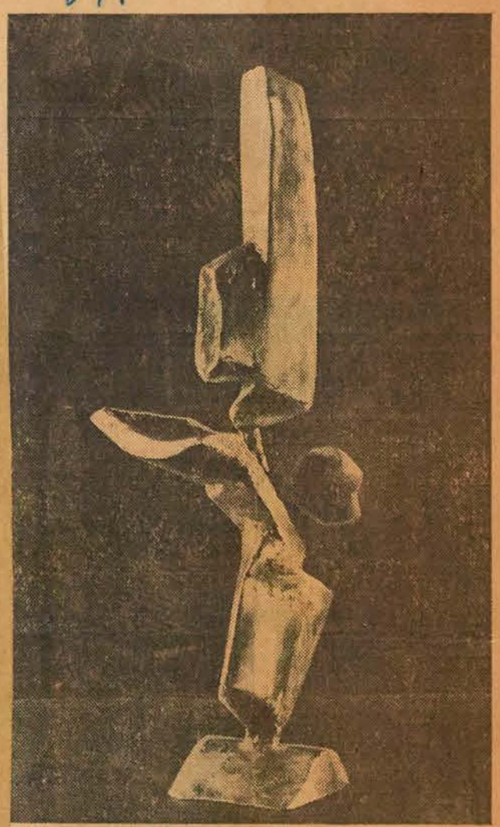

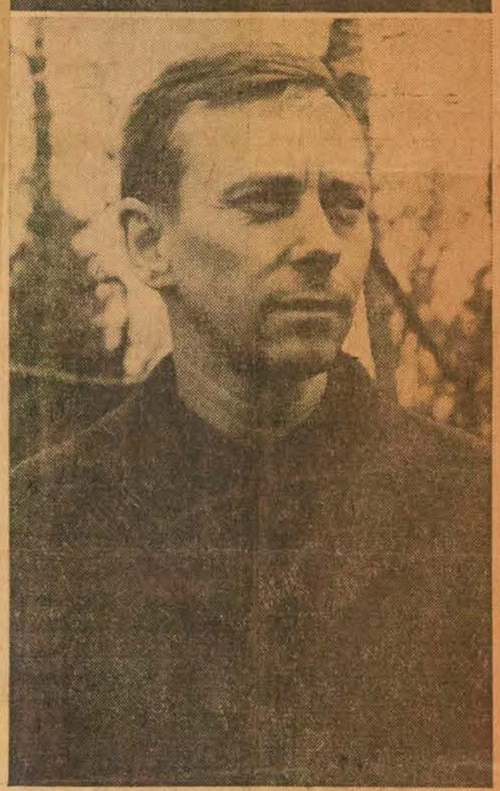

Premier prix

John Nesbitt, de Montréal et Westport (Conn.), a remporté le prix de sculpture, d'une valeur de $500, au 82e salon de printemps du Musée des Beaux-Arts, de Montréal. L'oeuvre de Nesbitt, qui ne porte pas de titre, a été choisie parmi 13 autres sculptures de l'exposition. Nesbitt est né à Montréal en 1928. Il a fait ses études à l'Université Sir George Williams. Il a également étudié à l'Ecole des Beaux-Arts de Montréal. En 1964, il a obtenu le premier prix de sculpture des concours artistiques de la province de Québec. Quarante-quatre toiles et sculptures ont été retenues pour le Salon de printemps.

Montreal Star, Que.
April 7, 1965

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Museum's Spring Exhibition

City Artist Joint Winner

Guido Molinari of Montreal and Jack Bush of Toronto are joint winners of the $1,000 grand award in the 82nd annual spring exhibition of the Montreal Museum of Fine Arts.

Mr. Molinari, 32, whose "hard-edge," brilliantly-colored pyjama stripes and bull's eyes are familiar to Montreal museum-goers, won for a work entitled "Brun-rouge." Mr. Bush, 56, won for "Color Coat."

The Spring Exhibition, opening April 9 for a month, is said to be the smallest on record. A three-man jury chose 44 works from 1,079 submissions.

Mr. Molinari, a native Montrealer, founded and became director of l'Actuelle, the first Canadian gallery exclusively devoted to non-objective art.

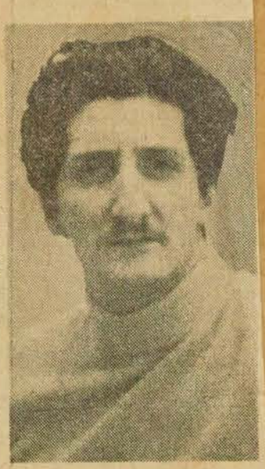
He has had one-man shows in New York, Toronto, Regina and Vancouver, as well as in Montreal. His numerous prizes and awards include the painting prize in the Concours Artistiques du Quebec.

His canvases hang in New York's Guggenheim, the Museum of Modern Art, and the National Gallery of Canada, Ottawa.



JACK BUSH

Mr. Bush, a native Torontonian, is a past president of the Canadian Society of Painters in Water Color, and a member of various other groups including the Art Directors' Club of Toronto, which awarded him medals in 1951 and 1954.



GUIDO MOLINARI

He has had one-man shows in Sudbury, Toronto, New York, Regina and Vermont, and participated in group shows in these and other cities.

He won a Canada Council senior fellowship for study in Europe and New York in 1962.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Thursday, April 8, 1965

LES ARTS

Au Musée des Beaux-Arts, à 9 h.: ouverture de 82e Salon du Printemps.

Quebec Le Soleil
Quebec, P.Q.
(Daily. Even. Circ. 139,720)

Friday, April 9, 1965

Prix ex-aequo accordé à Guido Molinari et J. Bush

11-13-M

Guido Molinari de Saint-Laurent, en banlieue de Montréal, et Jack Bush de Toronto, ont aujourd'hui été nommés vainqueurs ex-aequo du grand prix de $1,000 offert par le 82e Salon de Printemps du Musée des Beaux-Arts de Montréal.

L'oeuvre de Molinari s'intitule "Brun-rouge" et celle de Bush, "Color Coat".

Le grand prix Albert H. Robinson a été fondé par Mme Mary E. Davis en mémoire de M. Albert H. Robinson.

Il a été divisé entre Molinari et Bush par un jury de trois membres. Ce même jury a décerné trois autres récompenses et il a choisi les 44 oeuvres qui constituent le Salon (sur un total de 1,079 envois). L'exposition se tiendra du 9 avril au 9 mai.

Les trois autres gagnants, déjà annoncés, sont : Paul C. Wong, de Vancouver, prix Jessie Dow de $250, peinture à l'huile ; John Nesbitt, de Montréal et Westport (Conn.), prix de $500 du comité féminin, sculpture ; et Gino Lorcini, de Pointe-Claire, prix Jessie Dow de $250, catégorie des "procédés divers".

Molinari est né à Montréal en 1933. Il a étudié à l'Ecole des Beaux-Arts et à l'Ecole d'art du Musée.

En 1955, il fondait "L'Actuelle", première galerie canadienne à se consacrer uniquement à l'art non-objectif.

Il a eu des expositions particulières à Montréal, New York, Toronto, Regina et Vancouver.

Il a également participé à des expositions de groupe dans ces villes ainsi qu'à Winnipeg, Ottawa, Stratford, Spolète (Italie), Louisville (Kentucky), Rochester (New York), Austin (Texas) et en Afrique.

En 1961, Molinari a remporté le prix de peinture des Concours artistiques du Québec; le prix Jessie Dow au Salon de Printemps du Musée ; le prix Zacks de l'exposition de l'Académie Royale canadienne en 1964 ; ainsi que des prix d'acquisition de ses toiles à la Galerie d'art de Winnipeg, l'Université Brandeis et le Musée Guggenheim.

Ses oeuvres figurent au Musée d'Art Moderne de New York, au Musée Walter P. Chrysler de Provincetown (Mass.) ; au musée de Montréal, à la Galerie nationale du Canada, au Kunsmuseum de Bâle (Suisse), etc.

Jack Bush, l'autre gagnant du grand prix, est né à Toronto en 1909. Il a étudié la peinture à Montréal et à Toronto.

Ancien président de la Société canadienne des aquarellistes, il est membre de la Société des Artistes de l'Ontario, le "Painters Eleven", le Groupe des Peintres canadiens, le Club des Directeurs artistiques de Toronto et associé de l'Académie Royale canadienne.

Il s'est mérité le prix Rolph Clarkston en 1946, le prix J.W.L. Forrster en 1953 ; la médaille du Club des Directeurs artistiques de Toronto en 1951 et 1954 et le premier prix du Canadian Sports Hall of Fame en 1957.

Il a déjà exposé ses toiles en particulier ou en groupe à Sudbury, Toronto, New York, Regina, London (Ont), Montréal, Los Angeles, Pittsburgh et dans le Vermont.

En 1962, il a obtenu du Conseil des Arts du Canada une bourse d'étude pour l'Europe et New York.

Il est représenté dans les collections de la Galerie d'art de Toronto, C-I-L, Imperial Oil, Mme John David Eaton et M. et Mme Samuel Zacks.

Il Corriere Italiano
Montreal, Que.
April 9, 1965

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A Guido Molinari e Jack Bush il Primo premio di "Primavera"

Guido Molinari di Saint-Laurent, trentaduenne, e Jack Bush di Toronto, sono stati dichiarati vincitori ex-aequo del gran premio di $1,000 offerto dall'82mo Salone di Primavera del Museo delle Belle Arti di Montreal. L'opera di Molinari s'intitola "Brun-rouge" e quella di Bush "Color Coat"

Il gran premio Albert H. Robinson, fondato da Mary E. Davis in memoria di Albert H. Robinson, è stato assegnato ai due artisti mensionati, da una giuria di tre membri. La stessa giuri a ha assegnato altri tre premi ed ha scelto le 44 opere che costituiscono il Salone. L'esposizione chiuderà il 9 maggio prossimo.

Gli altri tre vincitori sono: Paul C. Wong, di Vancouver, premio Jessie Dow di $250, (pittura ad olio); John Nesbitt, di Montreal a Westport (Conn.), premio di $500 del comitato femminile (scultura); e Gino Lorcini di Pointe-Claire, premio Jessie Dow di $250 categoria "procedimenti diversi".

Vancouver Sun, B.C.
April 8, 1965

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★ ★ ★

JAXON'S KLAXON — Of the 78 Sons of Freedom imprisoned at Agassiz Mountain, some 7[illegible] ... [illegible] for the first time since their incarceration began. The change of heart came three weeks ago when a spokesman told officials that the group wanted "to work to earn parole." By coincidence the shift in attitude came shortly after pen officials left a copy of Simma Holt's "Terror in the Name of God" inside the prison for the Sons to read . . . Brenda Lee has been a big record seller since she was 11 years old but under the Tennessee "Coogan" law all her money has been held in trust until she came of age. So when a local reporter asked her how much she'd made in her 10-year career and how much she has left, she replied, "I really haven't the slightest idea." And then she added, "But it's enough. I guess." . . . Small item on the wire that East Pender street artist Paul Wong won a cash prize for an oil painting in the Montreal Museum of Fine Arts current and prestigious annual spring show. Talent is where you nurture it. Until recently Paul worked in a Marine Drive shingle mill.

★ ★ ★

Le Petit Journ., Montreal, P.Q.
April 11, 1965

Au Musée des Beaux-Arts

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On a le plus petit Salon du printemps

Le 82e Salon du printemps, au Musée des Beaux-Arts (rue Sherbrooke ouest), se tient du 9 avril au 9 mai. C'est l'un des plus petits — sinon le plus petit — de tous ces Salons, depuis qu'ils ont débuté.

Sur 1,079 travaux soumis, seulement 44 ont été acceptés par le jury. Cette exposition du printemps — considérée comme une espèce de "vitrine" de l'art que les Canadiens produisent par le temps qui court — est créée par un jury que nomme le Musée, mais dont les membres jugent indépendamment. Tous les artistes canadiens vivants peuvent soumettre leurs oeuvres. Cette année, les jurés étaient : Yves Gaucher, artiste très connu de Montréal; Theodore A. Heinrich, anciennement du Royal Ontario Museum et en ce moment professeur d'histoire de l'art à l'Université de Saskatchewan; ;Gordon Peers, président du département de la peinture à la Rhode Island School of Design.

Le jury doit désigner les lauréats de quatre prix différents.

Cette année, le prix Albert H. Robinson de $1,000 a été remporté "ex aequo" ($500 chacun) par MM. Guido Molinari, de Ville Saint-Laurent, en banlieue de Montréal, et par Jack Bush, de Toronto. La toile de M. Molinari s'intitule "Brun-rouge"; celle de M. Bush, "Color Coat".

Sherbrooke La Tribune
Sherbrooke, Que.
(Daily, Circ. 46,105)

Monday, April 12, 1965

Des arts et des lettres

11-13-M

LONDRES (AFP). — Michael Chaplin va jouer le rôle d'un jeune homme bohême dans un film — Promise her anything — avec Leslie Caron.

— ● —

EDMONTON (PC) — Le président du réseau de télévision CTV, M. Spencer Caldwell, de Toronto, a indiqué que des émissions pourront être transmises à la télévision en couleurs nagement de deux nouvelles salles de théâtre dans la Place des arts de Montréal.

— ● —

MONTREAL (PC) — Guido Molinari, de Saint-Laurent, en banlieue de Montréal et Jack Bush, de Toronto, ont été nommés vainqueurs ex-aequo du grand prix de $1,000 offert par le Salon de Printemps du Musée des Beaux-Arts de Mont-

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Victoriaville La Voix de
Bois Francs, Que.
April 8, 1965

La Vie des Arts

d'Edith Jaque

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REFLEXIONS

L'ART EST A LA PORTEE DE TOUT LE MONDE

Il y a une grande joie à éprouver pour celui qui possède une oeuvre originale, aussi modeste soit-elle, elle ne peut être égalée par une reproduction Acheter un original ne requière pas une fortune comme bien des gens semblent le croire; l'oeuvre de très célèbres artistes est, évidemment, dispendieuse mais, il y a aussi, toutes les bonnes oeuvres originales produites par les peintres de talents qui nous entourent, de quelques régions que nous soyons. Ces oeuvres peuvent être achetées à prix raisonnables et établir, en même temps, votre goût, votre connaissance de l'art, vous procurent infiniment de joie, et être un encouragement pour des artistes.

L'art est comme la musique ou la poésie, ou n'importe quelle chose valable; elle demande toujours un certain effort pour être apprécié à sa juste valeur. Il y a plus, que seulement écouter ou regarder. Il faut qu'un effort honnête soit fait, par le profane, pour rencontrer à mi-chemin l'artiste, et essayer de comprendre ce qu'il a à exprimer. Donc voir des peintures, sculptures etc, lire des livres sur l'art, est très valable et souhaitable. Car, comme on se forme l'oreille à entendre de la musique, ainsi, le goût et la connaissance de l'art nous viendrons par la visite fréquente d'exposition d'oeuvres d'art. Un bon commencement c'est la visite des musées, des galeries et des expositions des centres d'art, d'abord, s'il y en a dans votre région, ou à l'occasion des voyages ou de vacance dans les grands centres. Il y a des galeries d'art très nombreuses dans les grandes villes toujours, d'intéressantes expositions dans les musées. Des expositions en plein-air d'artistes ou d'étudiants des centres d'art, deviennent de plus en plus à la mode.

Je vous reviendrez encore, la semaine prochaine sur l'intéressant sujet: l'art à la portée de tous.

ACTIVITES CULTURELLES ET NOUVELLES

Dans la région: A Victoriaville, présentement, une exposition de poterie et céramique de Mlles Nicole Grignon et Francine Lalonde. Cette exposition est une initiative du Centre d'art et se tient au Collège des Frères du S.C., jusqu'au 11 avril... A Arthabaska, une organiste réputée Lise Rouleau-Lévesque donnera un concert d'orgue en l'église d'Arthabaska le 11 avril... A Victoriaville, on reparle de l'organisme: Société des Concerts; les anciens directeurs espèrent une solution, pour le bénéfice de tous les mélomanes... Notre bibliothèque municipale devrait compter, parait-il une "moyenne" de $2\frac{1}{2}$ livres par habitant, soit quelque 50,000 volumes.. A Sherbrooke: Les Feux Follets, à l'Auditorium de l'Université le 3 avril - 2 avril à Trois-Rivières... Aussi, à la Galerie d'art de l'université de Sherbrooke; exposition de peinture du 25 mars au 11 avril... A Montréal: Au Musée des Beaux-Arts, le 82ième Salon du Printemps du 9 avril au 9 mai... Le Jury: Théodore A. Neinrich, Gordon Peers et Yves Gaucher.. Le Salon du Livre de Montréal, du 8 au 13 avril au Palais du Commerce... Depuis le 1er avril, au T.N.M. l'Ecole des Femmes, de Molière.. . A Québec: Le Ministère des Affaires Culturelles avance $9,500 pour le théâtre du Québec et annonce l'octroi de 20 nouvelles sub-

Globe & Mail
Toronto, Ontario
April 8, 1965

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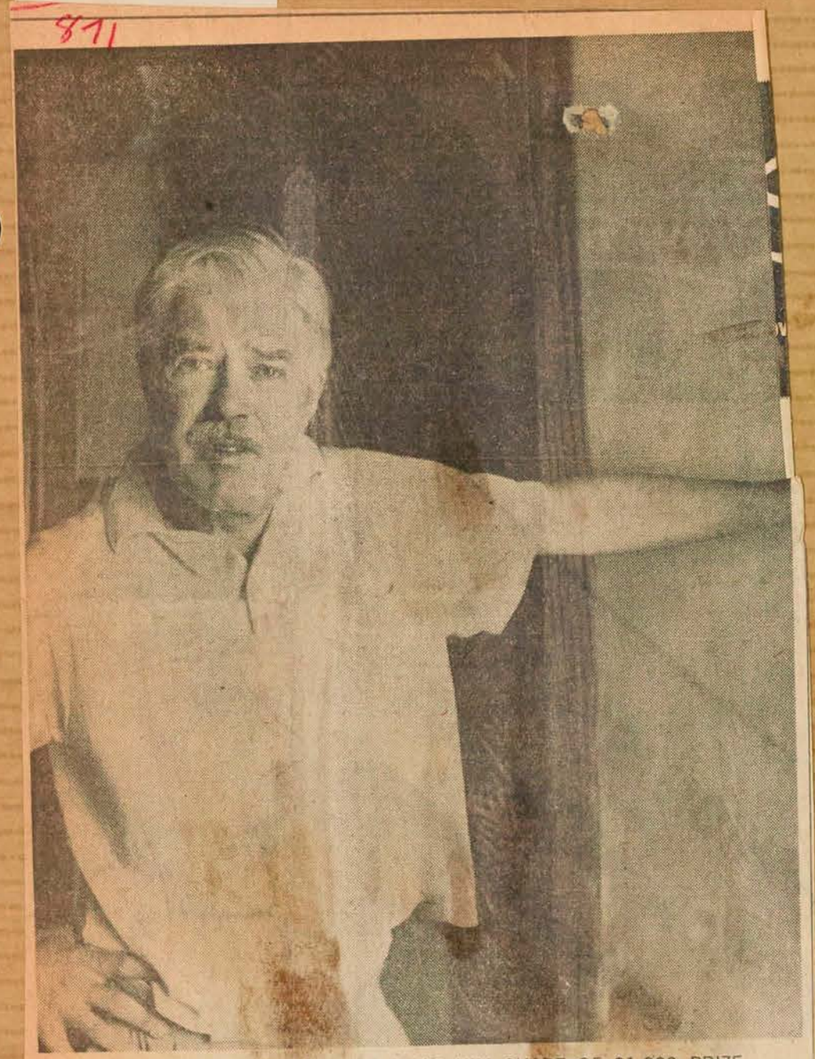

BUSH'S COAT OF MANY COLORS WINS HIM SHARE OF $1,000 PRIZE
Toronto artist Jack Bush is joint winner of the $1,000 Grand Award at the 82nd Annual Spring Exhibition of the Montreal Museum of Fine Arts. Bush, who submitted a painting, Color Coat, shares prize with Guido Molinari, Montreal.

Le Petit Journ., Montreal, P.Q.
April 11, 1965

Les expositions

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Musée des Beaux-Arts

82e SALON DU PRINTEMPS. — Jusqu'au 9 mai.

ECOLE D'ART ET DE DESSIN DU MUSEE (Salle des conférences). — Jusqu'au 18 avril.

Museum's Spring Exhibition

Star April 6th 1965

City Artist Joint Winner

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JACK BUSH



GUIDO MOLINARI

L'Action, Quebec, Que.
April 17, 1965

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82e Salon du Printemps

Guido Molinari et Jack Bush vainqueurs du grand prix

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Molinari est né à Montréal en 1933. Il a étudié à l'école des Beaux-Arts et à l'Ecole d'Art du Musée.

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Ancien président de la Société canadienne des aquarellistes, il est membre de la Société des Artistes de l'Ontario, le "Painters Eleven", le Groupe des Peintres canadiens, le Club des Directeurs artistiques de Toronto et associé de l'Académie Royale canadienne.

Il s'est mérité le prix Rolph Clarkston en 1946, le prix J.W.L. Forrster en 1953; la médaille du Club des Directeurs artistiques de Toronto en 1951 et 1954 et le premier prix du Canadian Sports Hall of Fame en 1957.

Il a déjà exposé ses toiles en particulier ou en groupe à Sudbury, Toronto, New York, Régina, London (Ont.), Montréal, Los Angeles, Pittsburgh et dans le Vermont.

Le Nouvelliste
Trois Rivières, Qué.
April 22, 1965

Le plus petit Salon du Printemps quant au nombre d'oeuvres acceptées

871

Le Salon de Printemps du Musée des Beaux-Arts de Montréal est le plus petit salon, quant aux oeuvres acceptées, depuis sa création, ce qui laisse prévoir que la controverse annuelle atteindra peut-être un sommet cette année.

Des 1,079 pièces présentées au jury, seulement 44 ont été acceptées pour constituer le 82e Salon de Printemps.

Section peinture, 21 oeuvres sont acceptées; autres procédés, neuf et sculpture, 14. Le plus petit nombre précédent date de 1959, alors que le salon exposait 67 oeuvres.

L'exposition se tiendra jusqu'au 9 mai.

Des artistes de toutes les provinces de même que 17 Canadiens demeurant à l'étranger se sont présentés au concours.

Québec vient en tête des envois (735) suivi de l'Ontario (202) et de la Colombie-Britannique (31). Les autres provinces: Manitoba: 14, Saskatchewan: 17, Alberta: 23, Nouvelle-Ecosse: 22, Nouveau-Brunswick: 15, Ile-du-Prince-Edouard, un et Terreneuve, deux.

Le Nouvelliste
Trois Rivières, Qué.
April 17, 1965

Molinari et Bush se partageront le grand prix

871

MONTREAL (PC) — Guido Molinari, de Saint-Laurent, en banlieue de Montréal et Jack Bush, de Toronto, ont aujourd'hui été nommés vainqueurs ex-aequo du grand prix de $1,000 offert par le Salon de Printemps du Musée des Beaux-Arts de Montréal.

L'oeuvre de Molinari s'intitule "Brun-rouge" et celle de Bush, "Color Coat".

Le prix a été divisé entre Molinari et Bush par un jury de trois membres. Ce même jury a décerné trois autres récompenses et il a choisi, entre 1,070 envois, les 44 oeuvres qui constitueront le Salon.

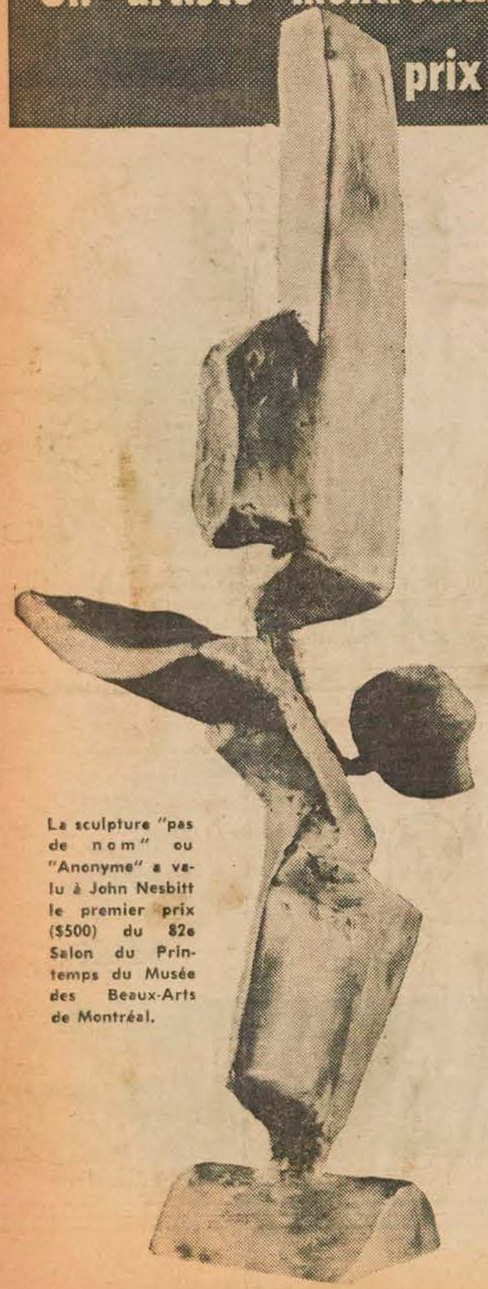
L'exposition se tiendra du 9 avril au 9 mai.

Les trois autres gagnants sont Paul C. Wong, de Vancouver, prix Jessie Dow de $250, peinture à l'huile; John Nesbitt, de Montréal et Westport, Connecticut, prix de $500 du comité féminin, sculpture; et Gino Lorcini, de Pointe-Claire, prix Jessie Dow de $250 dans la catégorie des "procédés divers."

Dimanche-Matin
Montreal, P.Q.
April 4, 1965

84

Un artiste montréalais remporte le premier prix de sculpture du Musée



La sculpture "pas de nom" ou "Anonyme" a valu à John Nesbitt le premier prix ($500) du 82e Salon du Printemps du Musée des Beaux-Arts de Montréal.

John Nesbitt, de Montréal et Westport (Conn.), a remporté le prix de sculpture, d'une valeur de $500, au 82e Salon de Printemps des Beaux-Arts de Montréal.

Le prix est offert par le comité féminin du Musée. C'est le deuxième prix annoncé avant l'exposition qui aura lieu du 9 avril au 9 mai. Gino Lorcini, de Pointe-Claire, s'est en effet mérité le prix de la catégorie "procédés divers".

L'oeuvre de Nesbitt, qui ne porte pas de titre, a été choisie parmi 13 autres sculptures de l'exposition. Quarante-quatre toiles et sculptures sur 1,079 envois ont été acceptées cette année. Depuis la création du Salon du Printemps, il n'est jamais arrivé qu'on ait présenté un si petit nombre de travaux.

Un jury de trois membres a fait le choix des oeuvres qui constitueraient le Salon de même que l'attribution des prix.

John Nesbitt est né à Montréal en 1928. Il a fait ses études à l'université Sir George Williams, se spécialisant en littérature française et anglaise. Il a suivi des cours de dessin le soir en 1954 puis, durant deux ans, le dessin, la sculpture et la gravure à l'Ecole des Beaux-Arts de Montréal.

Il a obtenu une bourse du Conseil des Arts du Canada en 1960-61, ce qui lui a permis d'aller à Paris et une autre en 1961-62.

Il a participé à plusieurs expositions de groupe au Canada et aux Etats-Unis. Une exposition particulière dans une galerie commerciale l'a fait connaître à Montréal.

En 1964, il a gagné le premier prix de sculpture des Concours artistiques du Québec.

Il est représenté dans des collections canadiennes, américaines et françaises et il a créé un grand relief mural pour une compagnie de l'Ontario.

Gratien Gélinas ouvrira l'exposition

M. Gratien Gélinas, docteur ès Lettres, et directeur général de la Comédie-Canadienne, a accepté d'ouvrir officiellement l'exposition du 82e Salon annuel du Printemps du Musée des Beaux-Arts, jeudi, le 8 avril prochain.

Nul doute que sa présence rehaussera l'importance de cette cérémonie.



John Nesbitt



Gino Lorcini

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Thursday, April 8, 1965

Lauréats du Salon du Printemps

Guido Molinari, de Montréal, et Jack Bush, de Toronto, ont été nommé vainqueurs ex-aequo du grand prix de $1,000 offert par le 82e Salon de Printemps du Musée des Beaux-Arts de Montréal. L'oeuvre de Molinari s'intitule "Brun-rouge" et celle de Bush, "Color Coat".

Le grand prix Albert H. Robinson a été divisé entre Molinari et Bush par un jury de trois membres. Ce même jury a décerné trois autres récompenses et il a choisi les 44 oeuvres qui constituent le Salon (sur un total de 1,079 envois). L'exposition débute aujourd'hui et se poursuivra jusqu'au 9 mai.

Les trois autres gagants, déjà annoncés, sont : Paul C. Wong, de Vancouver, prix Jessie Dow de $250 (peinture à l'huile); John Nesbitt, de Montréal et Westport (Conn.), prix de $500 du comité féminin (sculpture); et Gino Lorcini, de Pointe-Claire, prix Jessie Dow de $250 (catégorie des "procédés divers").

Vancouver Sun
Vancouver, B.C.
(Daily Even. Circ. 239,355

Thursday, April 8, 1965

Jack WASSERM

I guess." . . . Small item on the wire that East Pender street artist Paul Wong won a cash prize for an oil painting in the Montreal Museum of Fine Arts current and prestigious annual spring show. Talent is where you nurture it. Until recently Paul worked in a Marine Drive shingle mill.

★ ★ ★

Montrealer Nachrichten 17 April 1965

CHRICHTEN

Konzerte und Kunst vor Ostern

Wie immer um diese Zeit gab es auch dieses Jahr gute Kirchenmusik, Oratorien und Passionen. Aus der Fülle des Gebotenen müssen wir uns auf zwei Bachaufführungen beschränken. George Little führte mit deutschem gut verständlichen Text **Bachs „Matthäuspassion"** mit seinem heute schon international berühmten Montrealer Bach-Chor auf. Die Chor-Gesänge „Befiehl Du Deine Wege", „Du Haupt voll Blut und Wunden" und der erschütternde Schlusschor „Wir setzen uns mit Tränen nieder" werden jedem der nicht allzu zahlreichen Zuhörer in Erinnerung bleiben. Unser Chordirigent hat die Pilatus-Szene früher viel dramatischer gestaltet, hat das mit der neuen Würde Littles zu tun, da er nunmehr eine prominente Stelle im Musikwesen unserer Provinz bekleidet? Die „Montrealer Nachrichten" gratulieren dem verdienstvollen Manne jedenfalls herzlich. Im Orchester ragte die Bratsche Otto Joachims sowie die Oboe Mario Duchenes' hervor. Seien wir aber ehrlich, 3½ Stunden auch des schönsten Bach ist ein bisschen viel: warum nicht um 6 Uhr beginnen und eine Dinnerpause einschalten, wie es etwa in Wien üblich ist? Hoffentlich erhält der vergrösserte Place des Arts-Komplex auch ein erstklassiges Restaurant, wie es die Londoner Festival Hall aufweist!

Am gleichen Abend gab es noch Cellosonaten und ähnliches von **Beethoven in einer Pro-Musica Serie.** Die Plateauhall war elend besucht, sind die Montrealer Snobs geworden da dieser Saal ihnen nicht mehr gut genug war? Dabei waren die Mehrzahl der Zuhörer Prominente der deutschsprachigen Bevölkerung. Der Franzose André Navarra, hier gut bekannt, spielte mit grossem Verständnis, unter der grossen Anzahl erster Cellisten, die wir diese Saison gehört haben, gehört er zu den Besten. Den wichtigen Klavierpart spielte Jacqueline Dussol mit typisch französischer Anmut, sie hat nicht die Individualität ihres Partners, verdarb aber nichts.

An diesem Abend war auch die Eröffnung der **„Frühjahrsausstellung" im Museum der Schönen Künste**, eine grosse gesellschaftliche Affäre; leider mangelte es an bemerkenswerten Kunstwerken, es waren nur 40 vorhanden, die den Kunstenthusiasten dabei noch wenig Vergnügen bereiteten. Geschliffene Stahlstükke auf weissem Hintergrunde, die (neueste Mode!) merkwürdige Schatten werfen, brachten Gino Lorcini von Pointe Claire einen Preis. Den vertrackten braun-roten Streifen des Guido Molinari gab die Jury zum zweitenmal einen der ersten Preise. Interessant mag einiges sein, aber ist es Kunst?

Die schöne Heiligenbilderausstellung ist noch bis zum 25. April verlängert worden. Wir freuen uns, dass die deutsche Leiterin der Bildungs-Abteilung des Museums, Marieluise Funke, immer mehr in den Vordergrund tritt. Sie sprach kürzlich über canadische Kunst für die Adath Israel Sisterhood.

Am 29. April spricht im Museum der Winnipeger Künstler George Swinton, der bis 1939 in seiner Heimatstadt Wien gelebt hat, über Eskimokunst. Am Karfreitag und Ostermontag ist das Museum geschlossen.

Montreal Gazette, Que.
April 7, 1965

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Spring Exhibition:

Two Share Museum Award

Guido Molinari of St. Laurent and Jack Bush of Toronto have been declared joint winners of the $1,000 Grand Award in the annual Spring Exhibition of the Montreal Museum of Fine Arts.

Molinari's work is entitled "Brun-rouge" and Bush's "Color Coat."

The Grand Award is the Albert H. Robinson Prize, a bequest of Mrs. Mary E. Davis in memory of Albert H. Robinson.

The prize was split between Molinari and Bush by a three-man jury.

The same jury awarded three other prizes as well as selecting the 44 works out of 1,079 submissions — which make up the show to be on view April 9 - May 9.

The three other prize winners, announced earlier were:

Paul C. Wong of Vancouver, the $250 Jessie Dow award for oil painting.

John Nesbitt of Montreal and Westport, Conn., the $500 Woman's Committee prize for sculpture.

Gino Lorcini of Pointe Claire, the $250 Jessie Dow award for "Other Media."

Molinari, born in Montreal in 1933, studies at the Ecole des Beaux-Arts and the Museum's School of Art and Design.

In 1955 he founded and became director of L'Actuelle, the first Canadian art gallery to be devoted exclusively to non-objective art.

Bush was born in Toronto in 1909. He studied painting in both Montreal and Toronto.

A past president of the Canadian Society of Painters in Water Color, he is a member of the Ontario Society of Artists, an associate of the Royal Canadian Academy, a member of the Canadian Group of Painters, Painters Eleven and the Art Directors Club of Toronto.

Le Devoir, Montréal, Qué.
April 7, 1965

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BEAUX-ARTS

Guido Molinari et Jack Bush: Grand Prix du 82e Salon de Printemps

Guido Molinari de Saint-Laurent, en banlieue de Montréal, et Jack Bush de Toronto, viennent d'être nommés vainqueurs ex-aequo du grand prix de $1,000 offert par le 82e Salon de Printemps du Musée des Beaux-Arts de Montréal. L'oeuvre de Molinari s'intitule "Brun-rouge" et celle de Bush, "Color Coat".

Le grand prix Albert H. Robinson a été fondé par Mme Mary E. Davis en mémoire de M. Albert H. Robinson. Il a été divisé entre Molinari et Bush par un jury de trois membres. Ce même jury a décerné trois autres récompenses et il a choisi les 44 oeuvres qui constituent le Salon (sur un total de 1,079 envois). L'exposition se tiendra du 9 avril au 9 mai. Les trois autres gagnants, déjà annoncés, sont: Paul C. Wong, de Vancouver, prix Jessie Dow de $250, peinture à l'huile; John Nesbitt, de Montréal et Westport (Conn.), prix de $500 du comité féminin, sculpture; et Gino Lorcini, de Pointe-Claire, prix Jessie Dow de $250, catégorie des "procédés divers".

Molinari

Molinari est né à Montréal en 1933. Il a étudié à l'Ecole des Beaux-Arts et à l'Ecole d'art du Musée. En 1955, il fondait "L'Actuelle", première galerie canadienne à se consacrer uniquement à l'art non-objectif. Il a eu des expositions particulières à Montréal, New York, Toronto, Régina et Vancouver. Il a également participé à des expositions de groupe dans ces villes ainsi qu'à Winnipeg, Ottawa, Stratford, Spolète (Italie), Louisville (Kentucky), Rochester (New York), Austin (Texas) et en Afrique.

En 1961, Molinari a remporté le prix de peinture des Concours artistiques du Québec; le prix Jessie Dow au Salon de printemps du Musée; le prix Zacks de l'exposition de l'Académie royale canadienne en 1964; ainsi que des prix d'acquisition de ses toiles à la Galerie d'art de Winnipeg, l'université Brandeis et le musée Guggenheim.

Ses oeuvres figurent au Musée d'Art moderne de New York, au Musée Walter P. Chrysler de Provincetown (Mass.); au musée de Montréal, à la Galerie nationale du Canada, au Kunstmuseum de Bâle (Suisse), etc.

Bush

Jack Bush, l'autre gagnant du grand prix, est né à Toronto en 1909. Il a étudié la peinture à Montréal et à Toronto. Ancien président de la Société canadienne des aquarellistes, il est membre de la Société des artistes de l'Ontario, le "Painters Eleven", le Groupe des peintres canadiens, le Club des directeurs artistiques de Toronto et associé de l'Académie royale canadienne. Il a mérité le prix Rolph Clarkston en 1946, le prix J.W.L. Forrster en 1953; la médaille du Club des directeurs artistiques de Toronto en 1951 et 1954 et le premier prix du Canadian Sports Hall of Fame en 1957.

Il a déjà exposé ses toiles en particulier ou en groupe à Sudbury, Toronto, New York, Régina, London (Ont.), Montréal, Los Angeles, Pittsburgh et dans le Vermont. En 1962, il a obtenu du Conseil des Arts du Canada une bourse d'étude pour l'Europe et New York.

Montreal La Presse
Montreal, Que.
(Daily, Circ. 253,607)

Saturday, April 10, 1965

BEAUX-ARTS



CLAUDE JASMIN

Le plus petit Salon du Printemps

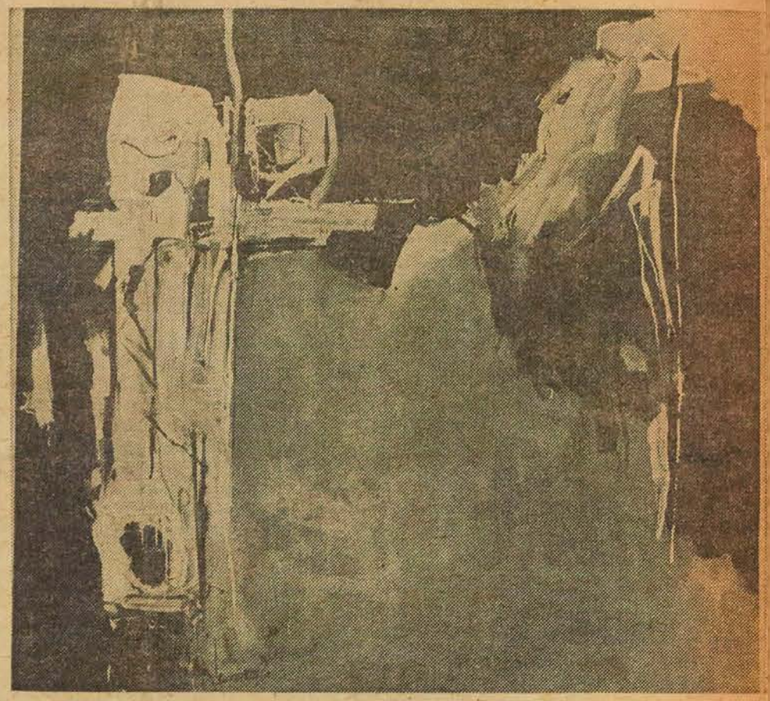
O-13-M

Le Salon du printemps, cette année, c'est le triomphe de l'art plasticien, puriste, nudiste, tout ce que vous voudrez. La grande majorité des tableaux, choisis par Yves Gaucher (Montréal), Théodore Heinrich (Regina) et Gordon Peers (Rhode Island, USA), appartiennent au style géométrique, plus ou moins. C'est le recul de l'expressionnisme, on a fait battre en retraite le lyrisme, le tachisme. C'est donc une expo homogène, c'est le choix délibéré d'un dénominateur commun rare. On a fait, inconsciemment peut-être, l'unanimité la plus étonnante. Habituellement, le Salon était un fourre-tout bizarre, mais il offrait aussi une bonne occasion d'aller voir ce qui se faisait au pays et de prendre le pouls de chaque tendance. Cette année, on a accepté 44 oeuvres sur près de 2,000 envois ! Il est certain que, pour ce faire, il a fallu une bonne dose de sang-froid.

Une seule salle suffit à l'étalage des quelques sculptures rescapées du "carnage" du jury. Au bout de l'escalier, vous verrez les gagnants. C'est déroutant, un Molinari absolument terne, ennuyeux, d'une niaiserie de conception sans précédent. Ex aequo : Jack Bush, et c'est encore pire. Navrant !

Les deux abstractions primées relèvent d'un amateurisme décourageant. Les jurés, sans doute mus par la bonne volonté de récompenser deux peintres fort actifs, viennent de rendre un verdict incompétent.

Deux autres prix, de moindre importance, sont allés à Charles Gagnon, qui signe ici un tableau intéressant, sans plus. Le plus intéressant de ces cinq lauréats est bien Paul Wong, de Vancouver ; son envoi : "Between", est vrai, vivant, d'un mouvement qui sera familier à ceux qui connaissent la peinture de Vancouver, celle d'un Shadbolt par exemple.



"Between", de Paul Wong, est vrai, vivant...

Le prix de sculpture est allé à une petite "bébelle" de Nesbitt, un bronze qui vient grossir le lot énorme de bibelots-sculptures à la mode depuis la vogue des petits objets informes de "plastique-mousse". Nesbitt a fait souvent mieux.

Les autres sculptures relèvent aussi de l'art géométrique : Etrog, LeRoy (belle pièce immaculée), Grenon, Bider, etc. Drenters et Navay montrent du "pop", des assemblages d'objets de rebut. J'ai aimé le stabile de fil de fer de Fuhrer et le rythme de l'objet de Gauguen-Larouche. Si peu de sculpteurs acceptés, alors que nous les savons si actifs : cela ne laisse pas de m'intriguer !

Enfin, quelques rares pièces de style tachiste pour montrer tout de même que l'"action-painting" n'est pas une tendance morte, à enterrer. Des tableaux plasticiens qui fascinent le regard : notamment un grand Claude Tousignant, le plus fort à Montréal du groupe géométrique ou "op", à mon avis. J'oubliais, section "média divers", l'objet de Lorcini, qui plaira par sa clarté d'exposition, la mesure bien calculée de ses baguettes métalliques et luisantes. Un Gilbert Marion timide, froid et simpliste. Coughtry joue la carte "dripping", ses coulissages (ou coulissures) imitent mal, bien mal, un Sam Francis ou l'inventeur du genre, Jackson Pollock, timide, lui aussi.

Jean Brodeur affiche un menu quotidien dans un paysage charbonneux, d'ardoise dramatique, et Hamilton utilise les ingrédients d'un certain courant "pop": cibles, objets cruels.

Un nu de bois, aux veines apparentes, une statue de jeune femme à la chevelure très ... yé-yé, qui présente au regard médusé, pour tout vêtement, une jupe faite de couvercles de boîtes de conserve. C'est fort bien trouvé !

Montreal-Matin, Que.
April 9, 1965

Carrefour

par TFK

provincial, retournerait à sa machine à écrire... C'est un peintre d'origine chinoise de VANCOUVER qui a remporté le premier prix du Salon du Printemps au Musée des Beaux-Arts de la rue Sherbrooke. Mais le vrai nom de PAUL C. WONG est HUANG BAU-XI... Possible qu'avant

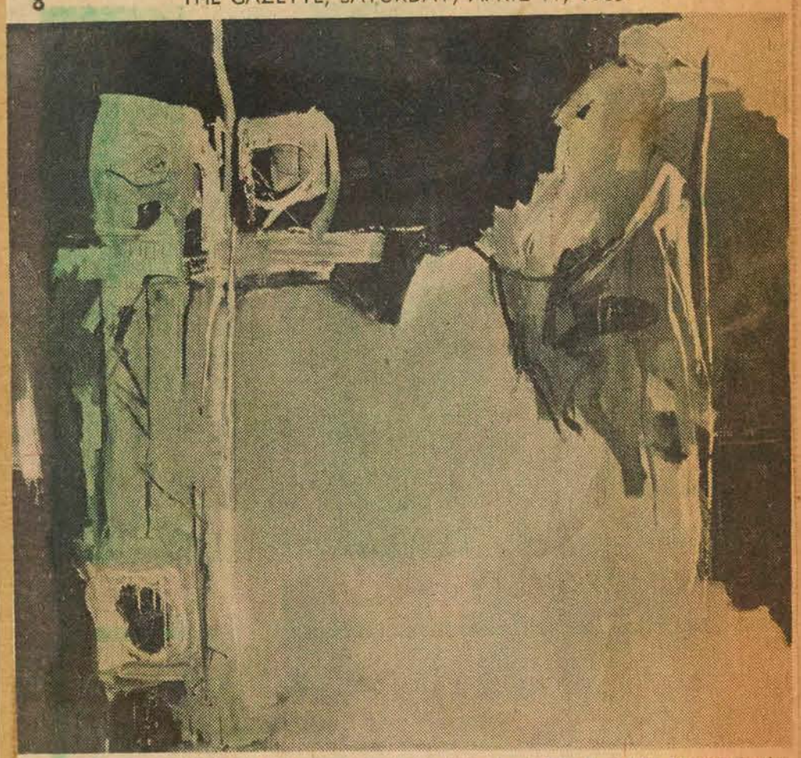
Vancouver Province
Vancouver, B.C.
(Daily Morn. Circ.101,692)

Saturday, April 10, 1965



L-13-M

PAUL C. WONG of Vancouver won $250 for this oil painting, called "Between," at the 82nd annual Spring Exhibition at the Montreal Museum of Fine Arts. He teaches painting at the Vancouver Art School.



"BETWEEN" by Paul C. Wong of Vancouver—winner of the Jessie Dow Award for Painting in the Spring Show at the Montreal Museum of Fine Arts.



Wise paints music with linear rhythm

By BELINDA MacLEOD

"Silent Music" is the title of a first one-man show by Jack Wise, being held in the New Design Gallery now at is new location on Burrard at Pacific.

The title is not the paradox it seems, for Wise feels a strong affinity for music, likes to work to it, and develops his tiny, complicated pictures in somewhat the same way as a person improvises music.

Starting with faint, tentative strokes on a colored ground, he gradually discovers the right kind of linear rhythm to suit his idea. The calligraphy grows bolder and more insistent and ends in a burst of light or dark jumping, swirling lines.

Many of the paintings even give a feeling of sounds. In "Green Holiday," a jaunty evocation of a ferry, one can almost hear the sudden splash of laughter as the lines jostle together, and the lingering echoes and cries as lines trail off onto the green paper.

Wise, in fact, writes his pictures. Like Paul Klee, who was also intensely interested in music, Wise creates different calligraphies, within his personal style, for each picture.

The color is as expressive as the drawing. Dull oranges, black, jade green, and colors too subtle to define, are built up layer by layer, creating a rich surface for the calligraphy.

Curiously, calligraphy and a sinuous line are the two things lacking in a large exhibition of Canadian Watercolors, Prints and Drawings at the University Fine Arts Gallery.

This important exhibition was organized by the National Gallery of Canada and contains 60 works selected from 1,400 entries from across Canada.

They were judged by the curator of drawings and prints at ehe Museum of Modern Art.

Despite the absence of many leading Candian artists, the juror commented on the vitality and variety of the work submitted, on its emphasis on abstract construction and on its leaning toward unabashed romanticism.

Salon de Printemps
Regina Leader Post, Sask.
May 5, 1965

Brian Fisher, a son of Mr. and Mrs. J.H. Fisher of 857 Rae, and a former student at Regina College of Art and University of Saskatchewan, is now living in Vancouver where a one-man exhibition of his paintings and drawings is being held at the New Design Gallery. Some of his work is also on exhibition now at the 82nd annual spring show in the Montreal Museum of Fine Arts.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, April 24, 1965

The Montreal Star

P13 M



Dusty Vineberg

itself felt on popular culture. The other day designers of Montreal's cleverest department store windows filled one St. Catherine street showcases with white dresses and coats, shown against an all-white background. People foam at the mouth when The Montreal Museum of Fine Arts accepts a contemporary painting titled "White on White," but thousands must have gazed at that store window with pleasure. Ideas do percolate.

The Spring Show

Gazette April 17 - 1965

Hard Edge, Op And Pop

By JAMES FERRABEE

A LAYMAN looks at the 82nd annual Spring Exhibition at the Montreal Museum of Fine Arts and comes away a little limp. But, then, that is the way it is meant to be.

Most people probably know by now that Montreal hard-edge expert Guido Molinari shared the top prize with Toronto's Jack Bush. These two paintings set the tone of the show.

Dennis Jones, Claude Tousignant and Marcel Barbeau offer more hard-edges, with Tousignant getting the highest marks for one-op-manship. His is a dazzling display.

Most people probably know by now also that the jury was unusually tough. Twenty-one paintings, nine offerings in other media and 14 pieces of sculpture were chosen out of more than 1,000 entries.

The proportion may be significant. This eye found the sculpture and other media much more intriguing than the paintings.

Of the prize winners Gino Lorcini's exercise called "Alpha IX" is the most fascinating of the lot. It sits quietly, almost peacefully, between the two large paintings of Bush and Molinari in the main hall — and commands your attention.

Those people familiar with his aluminum rectangles protruding from a white canvas know what pleasure one can derive from watching the action on the canvas as the light changes. One can return again and again for more and never tire of it.

John Nesbitt won the sculpture prize. It must have been a difficult choice because there are some really intriguing offerings in this year's showing of sculpture.

Nesbitt's work is smooth and very enjoyable. For some strange reason, his work always reminds me of what a stone-age apartment house might have looked like.

Ann Kahane's "Lonnie Lohn," Sarah Jackson's "Tete Brune" and, of course, Sorel Etrog's "Embrace" should be singled out among the other sculpture contributions.

We see little of Miss Kahane in any large quantity in Montreal on show. This offering is fun because she has injected a little "pop" into the atmosphere. Her girl is dressed in tin can tops in a most ingenious way. Perhaps we are moving away from the top-less dress style.

The other two, Miss Jackson and Etrog have examples of their work at private galleries around town at the moment and their contributions just whet your appetite to see more.

Getting back to the paintings other than the hard-edge crew, Graham Coughtry, Jacques Hurtubise and Jean McEwen stand out.

Coughtry is Coughtry, always interesting to watch playing at the theme of figures. It is also sometimes as interesting watching the reaction of people when they catch on.

Hurtubise's "Bernice" is a delicate piece of work. He has worked very hard at dripping the drop in the right place, with Mathieu-like touch.

McEwen's work is another stage in his evolution and one feels he is working towards more solid ground. "Blanc et noir comme un livre ouvert" still has subtle colors, pink, grey, etc., but he seems to be more definite about his statement.

To sum up, the show is not as large as we have come to expect from the annual Spring Exhibition. In fact it takes up only one room.

But it warrants a good look around. There is a lot of hard-edge, a good deal of op and a smattering of pop — variety enough for "with-it" tastes.

871



Carl Weiselberger

Talks about art

Two dramatic contrasts in art: The 'story' and the 'non-story'

The other day, a well-known radio "personality"— as the term goes — and professor at McGill University, Helmut Blume, compared Anton Webern's Six Pieces for Large Orchestra, written way back in 1910, to modern non-figurative painting.

At the end of his somewhat esoteric analysis of Webern's atonal music, he prepared the listener with a hearty "Good Luck!"

Good luck, extremely good luck, was also needed for the visitors to the latest Spring Show of the Museum of Fine Arts in Montreal. And to be accepted by its jury, artists submitting works, needed good luck of Brobdingnaggian proportions because the show this year was of Lilliputian smallness, in fact the smallest exhibition in the 82-year-old history of this nation-wide "showcase" of contemporary Canadian art from coast to coast:

From a total of 1,079 entries, the strict jury selected merely 44 items!

Jury one-sided?

Rejected artists and even accepted ones criticized the jury for being one-sided, biased, too obviously leaning towards one style — the abstract - geometrical leanness of hard-edge painting. Unanimity was required from the judges this year, and this unanimity seemed to have turned half a dozen eyes into one eye, the appreciation of one style and the rejection of the others.

It is difficult to judge a jury. Because its critic cannot see the rejected works. A small attempt to help in this respect, is — as in previous years — a "Salon of the Rejected" held at the Gemst Gallery until May 9.

Even this "counter-exhibition" contains a few examples of the cool "hard-edge", which at the present time, perhaps a little belatedly, dominates the taste of many Canadian painters.

There are of course many other styles represented in this epilogue to the official show. But no Canadian Manet, Monet, Pissarro, Degas, emerged from it as exciting discoveries, as happened a hundred years ago at the original Salon of the Rejected in Paris, ordered by Napoleon III. (Perhaps imperial art dictators have better luck than private gallery owners . . .)

There I'm talking about luck again. Luck is indeed a necessity in art matters for the success of individual artists and the appreciation of art styles by learned critics and the general public.

The beloved Victorians

Luck was even needed to appreciate broad sections of the Victorian artists' Exhibition, which ended at our National Gallery last week. It drew record crowds and bravos from the ordinary man and woman, who obviously still like to see men and women in pictures, not merely abstract, meaningless circles or stripe paintings, like the Montreal prize-winner's Guido Molinari's colored stripes.

"Stripe-painting? I'd rather call it tripe painting!" a particularly conservative art lover exclaimed at the sight of Molinari's "Mutation brun-rouge" (Brown-Red Mutation) and Jack Bush's "Color Coat", which shared the grand award of $1,000.

Their abstract colleagues most probably have only superior smiles for the passionately non-abstract art of the Victorians: Every painting tells a story about men, women, children, from a middle-class home in London to the allegoric - poetic-philosophical - metaphysical outbursts of the Pre-Raphaelites, encompassing sentimental, slightly hypocritical Victorian family scenes, the portraits of stage actors and army generals or Dante's Divine Comedy, Dante's and Beatrice's sublime love, refurbished by the 19th-century English poet-painter Dante Gabriel Rossetti.

But generally superior smiles at the Victorians are by no means justified.

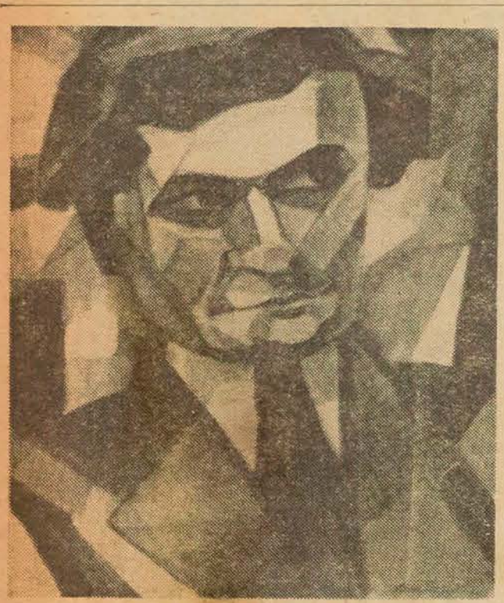
As pointed out in earlier columns, some of their artists, in particular Turner, an early Victorian, and Beardsley, a late Victorian, were as un-Victorian as can be. Turner's English Impressionism and Beardsley's boldly decorative illustrations introduced the 29th century.

True Modernity

An exciting synthesis of the new century is the art of the French painter Albert Gleizes now shown in a retrospective exhibition, at the National Gallery.

At first influenced by Cezanne, Gleizes later turned to Cubism, but a Cubism different from that of Picasso and Braque. While they arranged realistic objects like a fruit table, a guitar, or newspaper clippings in Cubist forms, Gleizes' style pushed forth toward abstract compositions, "Recognizable" nature was abolished and replaced by free, abstract rhythms, soaring, diving flowing across the canvas. Absolute order and discipline, without outward "meaning", are more important to him than the representation of people or cities, as seen in his earlier paintings. And his own personality was translated into hitherto unseen patterns, bars, curves, dots, hatchings.

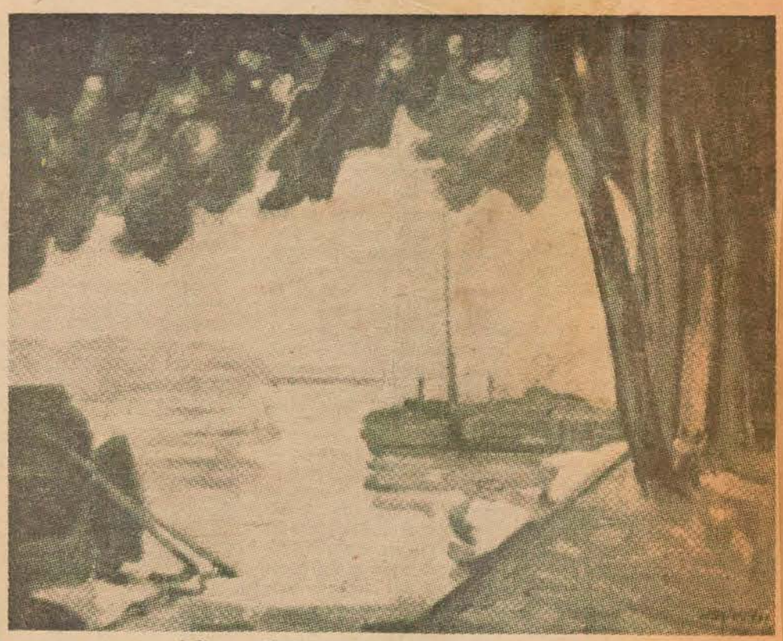
While "traditional" art lovers might go along with his first stylized portraits and city pictures, they are puzzled by his later, mystical-symbolic color language — a color language as free and bold as the atonality of Anton Webern, whom the musicologist Helmut Blume introduced with a final "Good luck" to the listener.



—Lent by Madame Gleizes, Paris

Early Cubism

Cubist elements can be seen in this early painting by Albert Gleizes, a sketch for his portrait of Jacques Nayral, painted in 1911. The oil sketch is included in the Gleizes retrospective exhibition now on view at the National Gallery.



'Canal boats on the Seine'

Painted in 1908, this oil on canvas is characteristic of the early representation style of the distinguished French artist Albert Gleizes (1881-1953), who later on turned to abstract Cubism. The National Gallery opened an exhibition of works of Gleizes, assembled by Daniel Robbins, assistant curator of the Guggenheim Museum of New York.

'Ottawa collects sculpture'

The "Ottawa Collects" exhibition of sculpture has been postponed to Sept. 23. A similar show of paintings, held a few years ago, gave an impressive account of the artistic riches in the homes of Ottawa private collectors.

World War II art

The topical exhibition, "The Battles for the Rhine and The Gothic Line" at the National Gallery, assembled from its World War II collections, continues to the month of October.

Mall Gallery

The Mall Gallery, 17 O'Connor St., presents an exhibition of paintings and graphics by Ottawa artist Judith Huang, who is well-known for her exhibits at the outdoor Mall Gallery and in the City Hall Foyer.

Watercolors by Betty Green

The Ottawa painter Betty Green exhibits watercolors at the Ottawa Public Library, Westend Branch, 18 Rosemount Ave., until May 15. Visiting hours Monday to Friday, from 12 to 9 p.m. and Saturday 10 a.m. to 5.30 p.m.

Gallery history

Dr. R. H. Hubbard, chief curator of the National Gallery, gives a talk on the Gallery's history on May 4, at 8.30 p.m. in the Gallery auditorium.



'Untitled sculpture'

The prize for sculpture in the latest Spring Show of the Montreal Museum of Fine Arts went to John Lesbitt, now a resident of Westport, Conn.

New Exhibition

John Nesbitt, Sculptor

Star May 29-65

By Michael Ballantyne

ONE OF THE MOST striking things you will notice at John Nesbitt's new one-man show at Galerie Agnes Lefort, 1504 Sherbrooke Street West, is his fondness for the traditional materials of his art. Bronze and marble and stone are the things he loves and he moulds and shapes them with great assurance and sensitivity.

One gets the distinct impression that Mr. Nesbitt has an almost instinctive feeling for these raw materials, a sense of sympathy and also a sense of respect for their properties and for the great tradition stretching back into the centuries of the past.

Not that it is so extraordinary for any sculptor to develop a rapport with the tools of his trade, but at a time when for many artists the traditional will no longer do, it is exciting to find a young man who feels the attraction of history so powerfully and who can exploit his personal tastes so convincingly.

NOWADAYS THE revered maxim of "truth to materials" has rather fallen into disuse, if not disfavor. Or perhaps it would be truer to say that since so many materials have never been used before for creative purposes, then who is to say what truth to materials constitutes? Everyone is on his own. Certainly from reading reports of recent exhibitions both in the United States and abroad, the young sculptors are exploiting everything but the familiar wood, metal and stone of former days. Plastics, fibreglass, stainless steel, old machine parts, these are the new expressions of the age, placed before us in strange, alluring forms.

It is no longer extraordinary for sculptures to move, emit sounds, give off smells. The line between painting and sculpture has grown much narrower and if one looks at some of the brightly colored, geometric pieces produced by many of the young sculptors, it is sometimes difficult to know whether one is looking at a three-dimensional picture or a two-dimensional sculpture.

As far as Mr. Nesbitt is concerned we need not worry. He is, as I noted earlier, an artist of more traditional concerns. At least on the surface and so far as the question of technique is concerned. Indeed, where so many artists today are looking forward, are leaving their audience panting far behind, John Nesbitt seems in a way to be moving backwards. One impression on first walking into the room where his sculptures stand is that you have wandered into an archeological exhibition. They appear like antiquities of a remote civilization. It is not easy, or perhaps useful, to pin this down any further, to suggest whether they are Roman or Greek or European or North American, for example, but the strong feeling is there that one has somehow stumbled upon the richness of a past age.

THIS EFFECT IS heightened by the way that Nesbitt has worked on his materials. There is no question that these pieces are carved and designed by a pair of human hands. No hint of the machine here. No pre-fab, found objects, no mental picture of the artist behind a welding mask, acetylene torch blazing in heavily gloved hands. Nesbitt is obviously an artist who loves to work with his hands and with hand-tools, shaping, smoothing, warming the bronze, so that he can feel it taking form and life under his fingers. Not, I hasten to add, that I have anything against welders. In fact, Mr. Nesbitt is particularly adept with this technique as you will see if you look at the sculpture in nickel - silver and Tennessee black marble. But his art remains essentially that of the hand-craftsman and I think this is a quality we shall value increasingly as certain new directions in contemporary style begin to dominate.

The current exhibition follows Mr. Nesbitt's successful participation in this year's Spring Show where he won the prize for sculpture in a company which included a wooden discothèque dancer, an enormous tricycle composed of pieces of rusted farm machinery and a wire-mesh stabile.

I felt at the time that his piece was somewhat overshadowed — certainly in terms of size — by the huge canvases and massive sculptures which surrounded it. It seemed a little refined for that particular company, perhaps a little understated so that its small but very individual voice might have difficulty attracting attention. But apparently not. The jury recognized its merit and rewarded it accordingly.

On seeing them in some number one finds that the admiration one had for this single work is reinforced. The strange, natural shapes exercise a strong appeal on the eye and on the hand for there is an automatic urge to reach out and run one's fingers over the planes and verticals of each piece. Mr. Nesbitt's combination of metal and stone — in some cases pieces of pebble and polished semi-precious rocks — works wonders. He also uses silver, zinc and a variety of other minerals in the composition of his mysterious, totemish figures. As pure exercises in form and design, incorporating the products of our native earth, they are very satisfying and an almost unreserved pleasure. A private art, perhaps, but not so private that we cannot share in its delights.

His achievement lies in the success with which he is able to combine his materials—bronze, onyx, ceramic, marble—so that they work together naturally and one has no suspicion that the artist is forcing them into an uneasy partnership. Their shape reflects Mr. Nesbitt's own interest in primitive art and reinforces the strong whiff of archaeology that was one of my first reactions.

While you're in the gallery, don't neglect the delightful collages by Takao Tanabe of Vancouver. They are just by way of a small preview of a bigger exhibition to come later in the year but more succulent color and dazzling design I have not seen for a long while. Mr. Tanabe can work minor miracles within a tiny framework that make many larger gestures look painfully heavy-footed and exaggerated.



(Gazette Photo Service)

"Transfiguration" in bronze—A sculpture by Sarah Jackson who exhibited in the Montreal Museum of Fine Arts' Spring Exhibition is viewed by Charlotte Tansey, at the Thomas More Institute. The piece is a gift to the Institute from a director.

The Daily Star, Toronto, Ont.
May 3, 1965

Museum of Fine Arts' exhibition enjoys annual vociferous row

By LAWRENCE SABBATH
Special to The Star

MONTREAL — If you are looking for the unusual in excitement, for political, social or artistic controversy, Montreal is the place to find it.

Those who regard controversy as a healthy sign had cause for rejoicing when the 82nd Annual Spring Exhibition opened recently at the Montreal Museum of Fine Arts amid the usual hubbub of vociferous disagreement. It is doubtful whether any other artistic event of equivalent stature in Canada can be counted upon to arouse the furor of discord that this show does each year.

The oldest national show of its kind in America, a unique display that is intended to represent a cross-section of the country's artistic activity, it is not much younger than the 106-year old Museum which courageously sponsors the gigantic enterprise, despite the bickerings and howls of protestation.

This spring, 1,079 artists submitted one work each, from which the jury chose 44, the lowest in history. The selection consisted of 21 paintings, 14 sculptures and nine works in other media. The cries of anguish by those rejected have not yet subsided and likely will not until the next, if there is another.

A BRAVE JURY

The brave jury was made up of Montreal artist Yves Gaucher, Dr. T. A. Heinrich, former director of the Royal Ontario museum, and Gordon Peers, head of the painting department, Rhode Island School of Design. In the early halcyon days an artist could submit a number of works and sometimes have them all accepted.

There is a haven now for rejectees in the form of a Salon des Refuses currently having its third annual showing at the Gemst Gallery which allows a month's free display as a courtesy to many of the brush-wielders who purchase their supplies here. This Grand Guignol assembly of 65 depressing items, with prices ranging up to $1,200, is probably not typical of all that were refused but it is indicative.

The $1,000 Grand Award prize of the Spring Show was shared by Montrealer Guido Molinari, a winner in '62, and Jack Bush of Toronto, with hard edge paintings that resemble variations on a theme. The winning sculpture, by John Nesbitt, is a tiny, elegant—if hardly significant—bronze and stone piece. Other prizes went to Vancouverite Paul Wong for a large and highly charged "Between" and to Montrealer Gino Lorcini for a subtle though trifling, geometric arrangement of polished metal pieces jutting out from the canvas.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325

Monday, May 17, 1965

le bruit de la ville

SCULPTURE

Le sculpteur John Nesbitt, gagnant du prix de sculpture au Salon de Printemps du Musée des Beaux-Arts cette année, tiendra une exposition particulière à la galerie Agnès Lefort (1504 ouest, rue Sherbrooke) à compter de demain jusqu'à 11 heures.

John Nesbitt est né à Montréal et séjourne occasionnellement aux Etats-Unis. Il sera

La Patrie
Montreal, Que.
(Week-End. Circ. 193,300)

Thursday, June 3, 1965

L'ART pour tous

Par LOUISE DESNOYERS

Chez Agnès Lefort : John Nesbitt

John Nesbitt est né à Montréal en 1928. Il a fait ses études à l'Université Sir George Williams, où il s'est spécialisé en littérature anglaise et française. Il suivit d'abord des cours du soir en dessin, puis entra à l'école des Beaux-Arts, où il étudia durant deux ans le dessin, la sculpture et la gravure. Une bourse du Conseil des arts, en 1961, lui permit d'aller à Paris.

Nesbitt a exposé en groupe au Canada et aux Etats-Unis et, l'an dernier, il tenait sa première exposition solo, ici même chez Agnès Lefort.

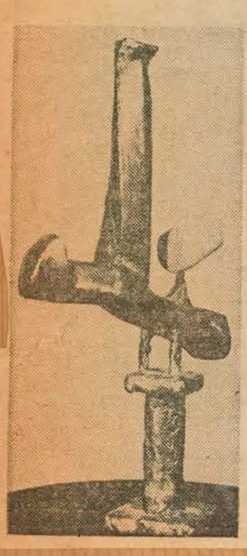
Il avait gagné le prix de sculpture lors des Concours artistiques du Québec en '64. Et cette année, au 82e Salon du Printemps du musée des Beaux-Arts, il remportait un prix de $500 décerné par le comité féminin du musée. Sa sculpture avait été choisie parmi les treize autres de l'exposition.

Il est représenté dans plusieurs collections au Canada, aux Etats-Unis et en France.

En pénétrant chez Agnès Lefort, on découvre des animaux, des insectes géants, des oiseaux fantastiques, des arbres nus et quelquefois même des humains. Les sculptures de Nesbitt ne sont pas vraiment figuratives, mais quel pouvoir de suggestion !

L'artiste a utilisé une foule de matériaux : bronze, nickel, plomb, céramique, pierre et marbre. Une belle pierre ou un fragment de marbre est mis en valeur sur un piédestal, un socle de métal. Nesbitt ferait sans doute un excellent joaillier. Quelques pièces pourraient être des maquettes de bijoux, qui paradoxalement, seraient plus grandes que l'oeuvre finale.

Mais les sculptures ont un avantage sur les bijoux, c'est qu'on peut en faire le tour. Et c'est un plaisir que d'admirer ces formes belles de tous les côtés.



John NESBITT
«bronze et marbre blanc»

Galerie Irla Kert : Tib Beament

Tib Beament n'a que vingt-quatre ans. Il est Montréalais de naissance mais de '51 à '59 il a étudié à Edimbourg en Ecosse. A son retour à Montréal en '59, il étudie à l'Ecole des Beaux-Arts. En '63, il gagne une bourse du gouvernement italien. Il partit pour l'Europe où il étudia la gravure en France avec Sherley Wales. Il a aussi étudié la gravure avec Dumouchel.

Il a exposé au Salon du Printemps en '61 et '63 et il remportait cette année-là le prix Bronfman. Il a exposé à Ottawa à l'Académie royale canadienne. Il a fait partie du Salon de la jeune peinture. En '64, nous le retrouvons à Rome à l'Exposition intitulée, Mostra d'Arti Figurative. Il a aussi exposé à Calgary et à Hamilton. Mais son exposition actuelle chez Irla Kert, c'est sa première en solo.

Ses eaux-fortes ont un coloris riche à souhait : des verts, des ors flamboyants. Son Bronze Etrusque, décoré de signes hiéroglyphiques est particulièrement éclatant.

Quelques huiles sont jolies, décoratives tout au plus. Certaines toiles, cependant, ont plus de caractère. Après un voyage au Mexique, Beament avait commencé une série de peintures basées sur des symboles empruntés aux Mayas et aux Aztèques.

Ces symboles sont ici très simplifiés. Ils sont devenus de larges carrés ayant l'apparence rugueuse de la pierre. Ces toiles s'apparentent par plusieurs côtés aux gravures. J'ai remarqué en particulier, la Cathédrale engloutie, magnifique symphonie en bleu et vert.

Il Lago Blu est décoré de fines rayures au couteau très effectives. Les tons dorés de Full Column sur un fond de ghesso blanc ont un éclat très doux.

Beament est très jeune. Il a de nombreux talents que la maturité ne pourra qu'approfondir.



Tib BEAMENT... *«Gold : Influence of P.»*

82e Salon du printemps

44 artistes ont été acceptés au Salon du printemps. Ils ont été choisis parmi 1,079 envois. 26 sont du Québec, dont plus de la moitié de Montréal même. L'Ontario, la Colombie, la Saskatchewan sont représentés. Il y a même un envoi de Londres, en Angleterre. Le grand prix a été gagné ex-aequo par Guido Molinari, de Montréal, et Jack Bush, de Toronto. Un prix Jessie Dow a été décerné, section peinture à l'huile, à Paul C. Wong et, catégorie procédés divers, à Gino Lorcini. Le prix du Comité féminin a été attribué à John Nesbitt.

En pénétrant dans la salle où les autres oeuvres sont exposées, on remarque que l'art optique a fortement influencé les artistes canadiens.

"Maya no 1", de Brian Fisher : fond blanc strié de fines lignes noires ; "141", de Tousignant : cercles concentriques rouge et vert ; "Plein jaune", de Marion ; "Dynamique no 7", de Goguen ; "Mion-Mion", de Barbeau, tout cela bouge dangereusement. Mais voilà "Tween au menu" d'une facture intéressante, "A la porte de cuisine", de Christiane Pflug, d'un réalisme attendrissant. Les fleurs sauvages de Istvan Lendvay sont d'un dessin délicat. "Déclaration 7", de Tiley, forte composition en noir et blanc est très décorative. "Bérénice", de Jacques Hurtubise, tachisme facile mais agréable. La "Famille étrusque", de Herbert Siebner est une toile magnifique. La composition est solide. La couleur bleu nuit donne aux visages la majesté et la sérénité des statues antiques.

Quelques sculptures sont surtout intéressantes par leur côté insolite, telles "Lounie Lohn", de Kahane, la "Femme enceinte" de Drenters et la "Bicyclette" de Julien Navay. "Mutation" de Carol Grenon, sculpture de ciment et céramique est lourde et sans grâce, "Compression de panneau" de Leroy n'est ni plus ni moins qu'un panneau compressé.

J'ai cependant remarqué un beau mobile de Walter Fuhrer. "Tout est sur le point de changer", de Otto Donald Rogers, est aéré, léger, mais quand même bien équilibré.

Je termine ici, me considérant quelque peu audacieuse d'avoir osé opérer ma propre sélection parmi le petit nombre d'élus du Salon de printemps '65.



Sarah JACKSON
"Tête brune"

Montreal Gazette, Que.
May 29, 1965

29, 1965

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Jury's Choice

A year ago, John Nesbitt of Montreal and Westport, Conn. was given his first one-man show by Mira Godard of the Galerie Agnes Lefort. In this season's Spring Exhibition, the young sculptor who started his artistic training as a student of architecture at Sir George and concluded it as a stone carver at the Ecole des Beaux-Arts, won the prize award offered by the Ladies Committee of the Montreal Museum. From now until June 12, his gallery features a collection of his most recent works.



JOHN NESBITT: "Bronze and Montreal limestone", from exhibition of recent sculptures at Galerie Agnes Lefort until June 12.

In the light of the prize which John Nesbitt won in the company of such established sculptors as Kahane and Drenters, Jackson and Smith, we have at least to match the Jury's attention. Speaking on this artist's behalf after the Spring Show involves more than it did before. Automatically requiring an effective defence of the selection for which the Jury itself did not have to account. Criticizing his work, on the other hand, involves taking issue with a Jury of distinguished professionals.

I shall do neither and sit on the fence.

John Nesbitt puts himself to a task that is demanding and limiting at the same time. His is an anorganic world, reflecting a man-created environment. No evidence of the élan vital is in it, no trace of nature. His self-set task is to integrate metal and stone, forcing an uneasy union into unifying form.

"All I want is to create a sculpture, nothing more", says the artist, and forces his incongruous materials into their difficult symbiosis in the process. Some works, such as his prize-winning "Untitled", succeeded. Ironically, where success is most apparent, it is less explainable in formal terms, than in terms of a vague content, no matter how unintentionally it may have crept into the composition. For example, this applies to the horizontal "Bronze and Mexican Onyx", a more massive composition in which voluminous, nutcracker-like - metal - tongues, shelter and cradle a stone in their protective grip. Here, the two materials become logically interdependent and create that feeling of unity which some of the other works do not produce.

Where the form becomes the sole raison d'être, the yardstick shrinks with the "goods" to be measured. "The spiritual must no longer be sought in representation," said Maholy-Nagy, famous sculptor-experimenter of the Bauhaus, about abstract sculpture, "but in the result of the relationships among its (this sculpture's) elements."

John Nesbit does not exploit the possibilities of such relationships. Only rarely does he build on rhythm as overtly as on his musical "Ceramic, bronze and Tennessee white marble". Often he forgoes the chance to make tension work for his sculpture. Shy of symmetry, he has to enforce over his blocks and wedges the more difficult a—symmetrical balance. Whereas some of the simpler works succeed, some of the more involved 'con-weldins' appear contrived and incongruous. Even where it may appear that he does, I don't think that John Nesbitt consciously borrows from space to use it for elements of negative volume for enrichment through interactions. In short, this sculptor creates under conditions of severest restriction and restraint.

Many of these appear imposed by his craft and by his creative process. He likes the resistance of his materials and he asserts himself by force. Nesbitt's sculptures are shaped and welded from sheet metal in a process of trial and error. The artist builds and welds by feeling, searching on as he works without sketch or concept. In this he is served by dependable craftsmanship, as far as this craftsmanship will carry. His sculptures are also enhanced by his snesitive treatment of his materials. His colored Tennessee marbles and his bronzes are lovingly polished. For added surface effect, the artist sometimes adds manganese bronze into the alloy, or he treats a surface with a highly oxidized flame to achieve texture and patina.

Yet when an art's function and meaning become reduced to form, it is the form alone that provides the measure of its excellence. John Nesbitt is a promising sculptor with an interesting proposition, but such excellence of form as his work demands he does not command as yet. Personally, I should like to see it justified by function, transposed to a larger scale, set into the outdoors or into architectural spaces where it might come to a life of its own and require less perfection.

REA MONTBIZON.

Montreal-Matin, Que.
May 20, 1965

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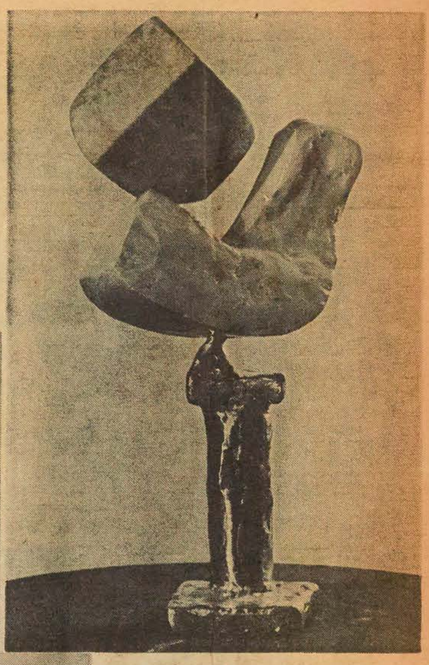
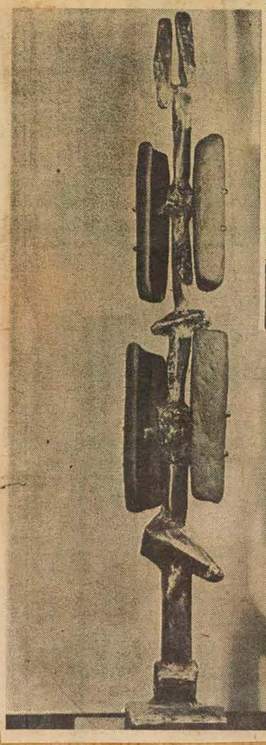
Sculptures bronze et pierre de John Nesbitt





LE SCULPTEUR John Nesbitt, gagnant du prix de sculpture au Salon de Printemps du Musée des Beaux-Arts cette année, tient présentement une exposition particulière à la galerie Agnès Lefort (1504 ouest, rue Sherbrooke), jusqu'au 11 Juin.

John Nesbitt est né à Montréal, le 7 octobre 1928. Il a fait ses études (littérature française et anglaise) à l'Université Sir George Williams. Il a suivi des cours de dessin en 1954 puis, durant deux ans, le dessin, la sculpture et la gravure à l'Ecole des Beaux-Arts de Montréal.

Il a remporté une bourse du Conseil des Arts du Canada en 1960-61, ce qui lui a permis d'aller à Paris et une autre en 1961-62.

Comme sculpteur, il a participé à plusieurs expositions de groupe au Canada et aux Etats-Unis et la galerie Agnès Lefort lui a déjà consacré une exposition particulière en 1964.

En 1964 également, il a gagné le prix de sculpture des Concours artistiques du Québec.

Cette année, la sculpture qu'il avait présentée au 82e Salon de Printemps du Musée des Beaux-Arts s'est vu décerner un prix de $500.

Canadian

At The

Star May 6th-65

By Rob

WE HEAR a lot these days about "separating the men from the boys." It is usually "the moment of truth" that precipitates the distinction. These two clichés, I have been thinking, tell us something of what has been happening to the arts in Canada. Maybe it's because



Tousignant, "L'empêcheur de tourner en rond no 2".

La Presse Juillet 24-65



Molinari, "Mutation vert pâle".

Du 17 au 29 mai dernier, la Galerie du Siècle présentait à Montréal une exposition d'oeuvres récentes de trois plasticiens bien cotés de la Métropole, MM. Tousignant, Hurtubise et Molinari.

Je dis d'ailleurs que ce sont des plasticiens parce que c'est ce qu'on a dit qu'ils étaient au béotien que je suis, en matière de peinture et d'arts plastiques. Si je n'ai pas mal compris, c'est au fond assez simple. Les tachistes sont ceux qui font des taches, les cubistes sont ceux qui font des cubes. Seuls les plasticiens ne font pas du plastique proprement dit, c'est-à-dire cette substance composée de résine synthétique, dont on fait les jouets d'enfants, mais plutôt des artistes passés maîtres dans l'art de faire des lignes droites, rondes, des formes géométriques régulières et irrégulières, et dont on ne connaît la limite que par les changements de couleurs.

Vous comprendrez donc que l'ignare que je suis, en ces modes d'expression de la haute culture, ne se permettrait pas de formuler la moindre critique, ni même de railler un art qui ne m'est peut-être pas accessible.

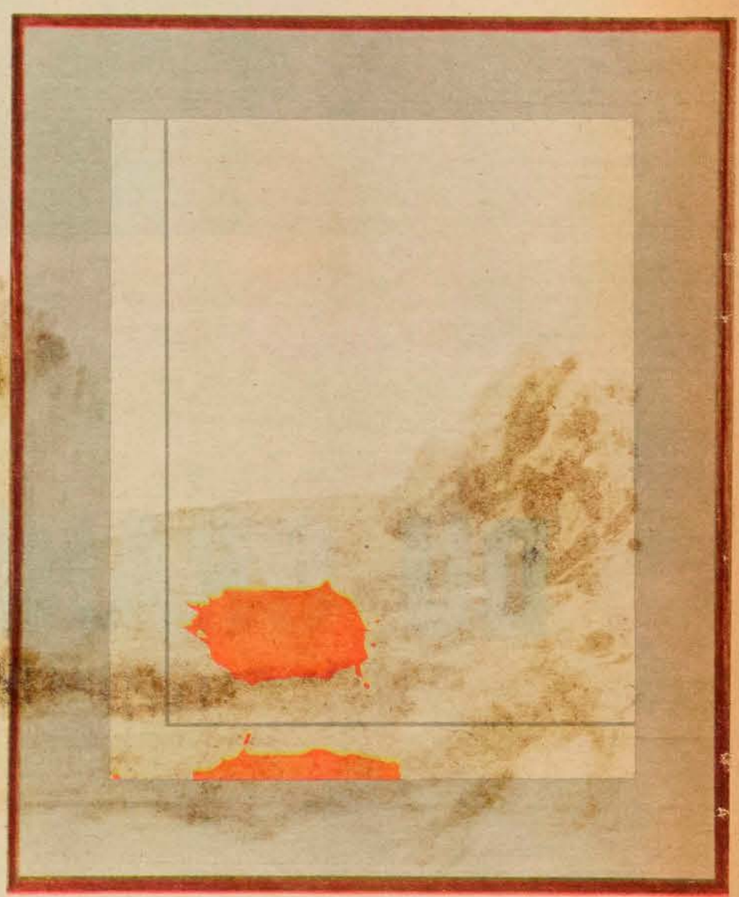
Ceux d'ailleurs qui, comme moi, n'ont pas ce sixième sens très développé, reconnaîtront pourtant qu'il s'agit là de réputés artistes, ne serait-ce qu'en raison des honneurs qui leur échoient.

La Galerie nationale du Canada choisissait récemment MM. Hurtubise et Tousignant pour représenter le Canada à la biennale de Sao Paulo, au Brésil. Cette dernière aura lieu du 2 septembre au 30 novembre de cette année. Elle est, dit-on, la plus importante exposition de peinture après celle de Venise. Quant à Molinari, il se méritait récemment le premier prix du 82e Salon du printemps du Musée des Beaux-Arts de Montréal.

Ces honneurs leur ont été conférés par des gens, tout de même, qui s'y connaissent en ce domaine. Quant à moi, je plane bien au-dessus . . . pardon, au-dessous de tout cela, et vous invite plutôt à former votre propre opinion, après avoir pris connaissance des photos présentées ici, de quelques oeuvres de ces artistes, exposées récemment à la Galerie du Siècle ...



Molinari, autre mutation . . .



Hurtubise, "Eva".

SERVICE EDUCATIF

EDUCATIONAL DEPARTMENT

Service éducatif
Education Dept.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Canadian Jewish Review
Montreal, Que.
(Con-Maj. Weekly. C. 7,940)
Friday October 2 1964
Serv. éducatif

★ BNAI BRITH WOMEN ★

Snowdon Chapter Number 744 met at the home of Mrs. B. Shapiro, 5520 Westbourne Avenue, Mrs. L. Goldberg, president, presided. The agenda.

Vice-presidents are Mesdames B. Babouskin, and B. Shapiro; Mrs. I. Swalsky is secretary; and Mrs. Doris R. Clayman, publicity. Laurentian Chapter Number 520 general meeting and luncheon, was at the Museum of Fine Arts. There was a guided tour. Mrs. Ralph Kronick is president; Mesdames Samuel Winter, corresponding secretary; and T. Lisak, publicity. Shalom Chapter Number 824 executive meeting and dessert luncheon is on October 7, at 1.15 p.m. at the home of Mrs. S. Rich, 5625 Melling Street. Mrs. Murray Deskin is president; Mesdames Peter Bassel, Samuel Pockrass, and Jack Berger, vice-presidents; S. Goldstein, publicity. Laude Chapter Number 548 Business and Professional Girl's Group meeting is on October 6, at 8.30 p.m. Mrs. Catherine Shiff, treasurer of District Number 22, and past co-ordinator of the Women's division, will speak on "Who Protects Our Civil Rights?" Misses Shirley Feldman is program chairman; Claire Stein, publicity. Miss Eileen Berger, president, will preside.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Actualite
Montreal, Que.
(Con-Maj. Mthly. C. 91,230)
1964 - SEPTEMBER - 1964
Serv. éducatif

ceux dont on PARLE

par / Laure HURTEAU

RETOUR AU BERCAIL. — On ne saurait qu'applaudir au retour de **M. Claude Robillard,** ingénieur et urbaniste, qui a participé à plusieurs titres à l'élaboration des projets de l'Exposition universelle de 1967. En acceptant la présidence du Comité consultatif des Beaux-Arts qui conseille les dirigeants de l'Exposition au sujet de la façon dont les arts plastiques du passé et du présent devront s'intégrer dans le cadre du thème « Terre des Hommes », M. Robillard affirme, une fois de plus, l'immense intérêt qu'il porte au développement du Canada. La démission du sénateur Louis-P. Gélinas, comme président de cet important comité a été reçue avec regret par Son Excellence le commissaire général M. Pierre Dupuy.



M. Claude Robillard : collaboration précieuse.



Mlle Marie-Louise Funke : Montréal a ses trésors.

L'ART ÉVEILLE L'INTÉRÊT DES JEUNES et en très grand nombre, des francophones, si l'on en juge par le relevé fait dernièrement au Musée des Beaux-Arts de Montréal. **Mlle Marie-Louise Funke,** chef du service éducatif, montre les résultats fort prometteurs, en déclarant que 25,000 personnes ont profité des visites guidées durant l'exercice 1963-1964. Sur ce nombre, on compte 14,567 personnes d'expression française et 10,034, anglophones. Les enfants témoignent de leur intérêt envers les arts, puisque de ce même total, on dénombre 13,100 enfants, dont 11,580, de langue française et 1,520, de langue anglaise, relevant de la Commission des Écoles catholiques de Montréal. A cela s'ajoutent 2,972 étudiants du Protestant School Board. Un groupe d'étudiants d'université de 1,062 ainsi que 3,496 adultes et 3,971 élèves d'institutions privées ont bénéficié des visites guidées. L'affluence est plus grande en février et mars. C'est durant cette période que furent exposés les trésors de Tutankhamon et les œuvres de Picasso. Sous la direction de Mlle Funke, le musée a formé 117 guides bénévoles. Nos félicitations à la directrice dont l'animation est sans doute fort bien orchestrée, les résultats en sont la preuve. Il est à espérer que les jeunes et les moins jeunes voudront en nombre plus grand encore profiter des valeurs artistiques que groupe le Musée des Beaux-Arts de Montréal.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO

Montreal Le Devoir
Montreal, Que.
(Daily. Circ. 37,400)
Serv. éducatif
Wednesday October 7 1964

GUIDER les enfants dans la découverte du musée : une expérience passionnante

Parmi les mille et une activités que pratiquent les femmes qui n'ont pas choisi d'accomplir un travail à plein temps, il en est une qui nous semble particulièrement intéressante : celle de guide de musée.

Nous avons rencontré, au hasard d'un déjeuner organisé par le comité féminin du Musée des Beaux-Arts, Mme Antoine Lamarre qui terminera cette année quatre années d'études pour acquérir le titre de guide de musée. Ces cours qui sont donnés par le Musée, à raison de deux heures par semaine exigent des élèves une expérience pratique qui sert toute la communauté montréalaise. En fait, c'est en suivant leurs cours, que les futures guides s'exercent dans leurs nouvelles fonctions. A mesure qu'elles ont appris à connaître parfaitement tel groupe de peintures, sculptures, ou telle galerie, elles doivent donner une heure par semaine de leur temps, bénévolement, afin de mieux faire connaître le musée.

C'est par le truchement de ce service que 25,000 enfants de 7e, 8e et 9e année scolaire ont pu, l'an dernier, visiter le musée des Beaux-Arts et y découvrir, nous dit Mme Lamarre, le goût d'y retourner.

Une entente a été conclue entre le Musée des Beaux-Arts et la Commission des écoles catholiques de Montréal qui choisit chaque semaine, d'après un programme établi, un groupe de 200 enfants qui sont reçus par petits groupes de 15 à 20 à la fois par les guides féminines.

Il n'est pas facile d'intéresser des adolescents de douze, treize et quatorze ans, aux murs sombres et austères d'un musée. Comment vous y prenez-vous, avons-nous demandé à Mme Lamarre qui parle de son expérience avec un enthousiasme de néophyte :

— Une seule chose importe, lors de la première visite, me dit-elle : les fasciner, leur permettre d'entrer dans un monde de rêve, dans un univers livresque ou fantastique duquel ils ne pourront pas s'évader durant l'heure que durera la visite. C'est ainsi que je présente immanquablement les épées, armes anciennes, fusils aux garçons et costumes d'époque, sarcophages, coutumes préhistoriques etc. aux filles. Graduellement, bien sûr, il faut les amener à situer une sculpture, une peinture, un vase, mais cela viendra beaucoup plus tard. La seule chose qui importe c'est de les fasciner suffisamment pour qu'ils posent des questions, pour qu'ils en discutent en rentrant le soir chez eux, pour qu'ils aient envie de revenir. Si le professeur est psychologue, il saura dans les jours qui suivent, profiter de cette visite, pour orienter ses leçons.

Je vous le disais au début de cette entrevue, Mme Lamarre est aussi passionnée de son nouveau métier que les enfants de l'entendre leur raconter l'histoire de la Grèce antique.

Une expérience aussi enrichissante pour les femmes que pour les écoliers de la métropole.

Montreal Guide to Tutankhamen

Her Archaeology Hardly For The Birds



Staff Photo by Mac Juster

Mrs. Jacques Le Normand, whose interest in Egyptology has expanded to include a private collection in her home, holds a Greek head she bought in Syria on one of her many visits overseas. The head dates back to 400 B.C.

By DORIS GILLER

Alice Le Normand's enchantment with archaeology doesn't seem to impress her 16-year-old son very much. He thinks it's strictly for the birds.

But her husband, who in the beginning was a little bored with her pre-occupation, has now come around. "He actually enjoys it," his wife said.

So much so, he will accompany her to Toronto, where she has been invited to be a guide at the $5,000,000 Tutankhamen collection at the Royal Ontario Museum which opens there Thursday.

It all began, said the woman whose interest in archaeology led her to set up a small museum in her centrally-located apartment, a little while after her marriage.

"I'd always been fascinated with the subject," said Mrs. Le Normand, who is equally at home with three languages — English, French and Arabic. "But when I found I was looking after our home, our son and my haute couture salon, my husband offered me a choice. 'Something has to go,' he said. I, naturally, gave up my business."

And that, she said, gave her the opportunity to develop her interest in earnest.

She has taken courses at the Louvre, Laval University and the Montreal Museum of Fine Arts.

As a member of the docent committee at the Museum here, she was a guide when the Tutankhamen collection was on exhibition here last year.

In addition to her studies, holidays have been combined with diggings in Greece, Egypt, Lebanon, Syria.

She recently returned from a three-week jaunt to Sicily and brought back her own personally dug up souvenirs —part of a Roman water pipe of the 3rd century and the base of an amphora which, she said, had been used to contain oil or wine.

Especially interested in Egyptology and its relationship to the ancient cities of the Mediterranean basin, she is proud of her "bible"—a 13-volume encyclopedia of Maspero's "History of Egypt", issued in 1903.

It was published in French, and only 1,000 leather-bound, gold-embossed copies were translated into English. Her collection is numbered 774.

"It took us a year to get the collection from an antique dealer in London. And whoever had it must have owned it for snob reasons. The pages weren't cut."

Although she stressed her interest as being that of a hobby only, she thinks nothing of study way past midnight.

"You have to be madly in love with the subject," she said.

"The more you read, the more you realize how ignorant you are . . . so much to learn and so little time to learn it in."

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

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

Tuesday October 27 1964

"Explorations" Planned

The Sisterhood of Temple Beth Sholom is presenting a series of three events, under the heading of "Explorations," the first of which will take place on November 5, at 2 p.m., at the Montreal Museum of Fine Arts.

The program will be a Guided Tour of the Museum, followed by Tea in the Stable Gallery. On February 25 at 10 a.m. at the Temple Beth Sholom, 6666 Terrebonne Avenue, Dr. Nathan Weisbord, psychiatrist, will give an address on the provocative subject, "Feminity — Fact or Fiction?"

The concluding event will be a review by Rabbi H. Leonard Poller, of Temple Beth Sholom, of the new, widely acclaimed novel "Herzog" by Saul Bellow. This will be held at the Temple on April 15, at 10 a.m.

The public is cordially invited to attend any one or all of these programs.

Montreal Gazette, Que.
September 22, 1964

Museum Site Of Meeting

The Laurentian Chapter No. 520 B'Nai B'Rith Women will hold a general meeting tomorrow, Wednesday, September 23, 1964, at 1 p.m. at the Montreal Museum of Fine Arts. There will be a petit lunch and guided tour.

Le Petit Journal
Montreal, Que.
Week-End. Circ. 269,350)
Sunday November 1 1964

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

Montreal Star
Montreal, Que. (Daily. Circ.)
(M-F 195,850 Sat. 213,020)
Tuesday October 27 1964

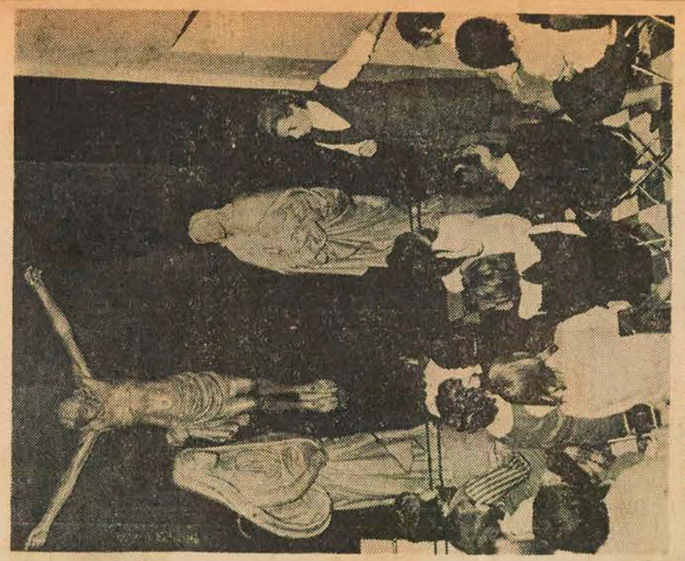
Beth Sholom Plans Series At Museum

The Sisterhood of Temple Beth Sholom is presenting a series of three events under the title of "Explorations."

The first will take place Nov. 5 at 2 p.m. at the Montreal Museum of Fine Arts.

A guided tour of the Museum, followed by tea in the Stable Gallery is scheduled for Feb. 25 at 10 a.m. Dr. Nathan Weisbord, psychiatrist, will speak on "Femininity—Fact or Fiction" at the Temple Beth Sholom, 6666 Terrebonne avenue. Rabbi H. Leonard Poller, of the Temple Beth Sholom, will review the new novel "Herzog" by Saul Bellow, April 15 at 10 a.m.

Tickets or further information may be obtained by calling Mrs. H. Dainow, at 484-4081, or Mrs. H. Fleming, 489-2696.



Mme LOUISE LABELLE à ses élèves fascinées: "Des statues sur bois qu'on ne retrouve malheureusement plus dans nos églises. Des masses de plâtre les ont remplacées!"

Quand le Musée des Beaux-Arts bourdonne comme une ruche

Quelque 200 élèves au pays des merveilles . . .

par Virginie Boulanger

Ce lundi après-midi, le musée des Beaux-Arts était devenu une ruche bourdonnante. Il y avait là, venues de tout le Canada, les 200 épouses des congressistes des "Bonnes Routes" et quelques dizaines de visiteurs solitaires. Tout ce beau monde n'était cependant pas responsable du tohu-bohu insolite qui remplissait ces lieux de recueillement. Les coupables étaient plutôt quelque 180 élèves de la Commission des écoles catholiques de Montréal qui, pour la plupart, visitaient un musée pour la première fois.

Cette visite qui, au départ avait pris l'allure d'un congé — "Tout, pourvu qu'on ne soit pas en classe" avaient répété certains petits malins — s'est soudainement métamorphosé en incursion au pays des merveilles.

Bien préparées

Il faut expliquer que les visites guidées à l'intention des étudiants sont soigneusement préparées par le Service éducatif du Musée, qui met à la disposition des visiteurs 117 guides féminins rompus à l'histoire des trésors et aux secrets des galeries du Musée. Les écoliers, nous a-t-on affirmé, n'y sont jamais laissés à eux-mêmes.

Dès leur arrivée, ils sont accueillis par Mme Archambault qui les dirige par groupes de 15 vers leur guide. Cette dernière, en une heure, va tenter de les intéresser à l'histoire et aux oeuvres d'art contemporaines et antiques et y parvenir !

Le photographe et le reporter du "Petit Journal" ont suivi un groupe de jeunes filles turbulentes qui, entrées au Musée comme dans un cirque, en sont ressorties silencieuses et préoccupées par les découvertes qu'elles venaient de faire.

Mme Louise Labelle, l'une des 15 cicérones en fonction ce lundi, ne tarda pas, en effet, à s'attacher l'attention de ses protégées et, en quelques minutes, les plus écervelées étaient tout yeux tout oreilles. Elle avait d'abord entraîné son troupeau dans la galerie des oeuvres canadiennes.

Là, des yeux étonnés se sont ouverts tout grand devant la ferveur du guide pour de "vieilles armoires", des tables "graffignées" et divers objets et meubles ayant appartenu aux pionniers canadiens. Pour la première fois peut-être, elles entendaient parler de la valeur artistique et commerciale des vieux meubles canadiens. Grâce à cette collaboration Musée-Commission des écoles catholiques de Montréal, verra-t-on disparaître d'ici une génération ou deux l'affreuse mode "chromée" en vogue dans trop de demeures modestes et même bourgeoises ?

C'est fini . . . !

La visite commencée chez les anciens Canadiens s'est terminée avec les Egyptiens de l'époque préthinite. "Comment ça, madame ? Vous parlez de l'an 4000, et nous ne sommes encore qu'à l'an 2000 ?" a demandé une adolescente. A ce moment-là, Mme Labelle commentait l'art égyptien à partir d'un vase datant de l'an 4000 avant Jésus-Christ. Ces élèves de 8e année ont été saisis d'étonnement en apprenant l'existence de peuples ayant vécu avant Jésus-Christ.

L'heure terminée, les guides durent renvoyer contre leur gré quelques dizaines d'adolescentes qui voulaient poursuivre l'aventure : "C'est fini pour aujourd'hui . . . Vous reviendrez avec vos parents !"

— Certain, madame ! Et pas plus tard que dimanche prochain!

Eveiller la curiosité des adolescents pour les oeuvres d'art, leur donner le culte du beau, les inciter à connaître l'histoire des peuples à qui ces objets étaient familiers, tels sont les buts premiers de cette collaboration Musée-Commission des écoles catholiques de Montréal.

Mlle Mary-Louise Funke, chef du Service éducatif de cette institution, nous révèle que cette initiative préconisée par l'ex-conservateur, M. Turnet, a permis en deux ans à 25,000 écoliers et écolières montréalais de découvrir l'existence du Musée. Pour la grande majorité de ces 25,000 enfants, nous assure-t-on, c'était le premier contact avec l'art.

Les collèges

Le Musée reçoit aussi la visite des étudiants des collèges classiques. Pas de problèmes avec ces derniers cependant ! Ils éprouvent

qui voudraient visiter le Musée. On n'a qua téléphoner au Musée et, le jour dit, une armée de guides bénévoles se partagera le plaisir de les initier aux choses de l'art et du Musée.



Les jeunes visiteuses ont été impressionnées par les trésors de la galerie consacrée aux Anciens Canadiens. Madame LABELLE eut tôt fait de les intéresser à ces choses qu'elles ne connaissaient pas avant cette première visite au Musée.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Service Educational
Montreal Panorama, Que.
November 1964

871

MUSEUMS

Montreal Museum of Fine Arts—Open from 10 a.m. to 5 p.m. Tuesday through Saturday and from 2 p.m. to 5 p.m. on Sunday, closed Monday, at 1379 Sherbrooke Street West. No admittance charge; free guided tours. As well as permanent exhibits of ancient art, period furniture, china, jewellery, Canadiana, etc., the museum holds special exhibitions of outstanding collections and contemporary artists:

November 7 to 29—Annual Exhibition of paintings "The Royal Canadian Academy".

November 1 to 15—A collection of paintings by J. A. Macdonald and Benita Sanders.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Service Educational
Pointe Claire Lakeshore
News & Chronicle, Que.
November 19, 1964

871

Lecture series to be sponsored by art club

St. Augustine's Art Club is sponsoring a series of two lectures entitled "The Development of Modern Art from the 19th Century."

This series is in cooperation with the Montreal Museum of Fine Art and will be held at St. Augustine's Church hall, 17[illegible] Westcliffe Ave., Lakeside Height[illegible] Monday, Nov. 23, and Tuesday Dec. 1, at 8.15 p.m. Admission free.

Further information may be tained from Brian Parkin, [illegible] Livingston, Pointe Claire.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
education
Globe & Mail
Toronto, Ont.
December 5, 1964

871 By MICHAEL HANLON

FANNY HILL BLOSSOMS AT WORD FROM COURT

There was no shortage of copies of Fanny Hill to put before the public when the book was declared fit to be read this week. Fanny was given a clean bill by the Ontario Court of Appeal and the court's 3-2 decision was made known at about 10 a.m. Thursday. The book went on sale immediately. One shop on King Street still tried to peddle it as an under-the-counter item. The paperback edition the store was selling at 95 cents was badly bound and poorly printed; in fact, no one would buy if he knew he could pick up a more professionally produced copy later. So the bookseller sounded out his customers to see if they had learned of the court's verdict. To those who obviously hadn't he explained that he had just been told he could sell it but wasn't sure whether the word was official and expected the book to be withdrawn at any minute. Lovers of literature bought them without question, grateful for the bookseller's courage in striking a blow for freedom of speech.

An ad for David Stanley's booklet the Red Rabbi slipped into Wednesday's edition of The Varsity, the University of Toronto's student newspaper, but has been banned from future publication. A second ad was bought for yesterday's edition but the editor refused to run it when he learned of the book's theme (its subject is Rabbi Abraham Feinberg and it calls him a Communist). The Varsity editor, Harvey Shepherd, said he will return the money paid by Stanley for both advertisements.

A tape recording of Danny Kaye's dedication speech at the opening of Variety Village in 1949 is being sought by the organizers of the Variety Club's tetethon set for Dec. 19 and 20. They want to rebroadcast the speech on the Channel 11 show in aid of the village but can't recall who made the tape. CBC producer Drew Crossan has been given the job of finding it. He's working mainly by process of elimination: so far he knows only that it's not in the keeping of his employers.

Russia's hockey team has asked to be booked into the Royal York Hotel when it comes here to play Canada at Maple Leaf Gardens on Dec. 13. In the past, visiting Soviet groups have been content to stay at less expensive establishments. But this time the Russians obviously have money to burn: when Maple Leaf Gardens sent a cable to the Soviet Union on Monday asking for the Russian team's lineup against Canada, six cables were sent in reply, each four or five pages long. Not only did they send the lineup, but the Russians provided biographies of each player, to a total of about 3,000 words.

A French-speaking guide has been available this past week for visitors to the Royal Ontario Museum's exhibition of Tutankhamun Treasures. The museum's women's committee invited Mrs. Alice Le Normand — who has taken courses in archeology at the Louvre, Laval University and the Montreal Museum of Fine Arts — to fill the post in the exhibition's final week.

Now available as a gift for the executive who's been kicked upstairs is a glass ashtray in a wooden frame that can be used for putting practice when the ashtray is removed. It's coyly titled Butts and Putts.

Employees of a restaurant on Bayview Avenue keep an eye on nearby parking meters and feed them nickels when the time limit expires. Then they attach to each car's windshield a note printed on paper of the same color as a parking ticket (and we all know what color that is) to tell of their good deed. PS: This information came from a man who was visiting the hobby shop next door.

If you're caught any old George Raft movies on television lately you'll get the point of the wry comment from Ottawa to the effect that executive assistants are complaining that no matter how cold the weather is they're not allowed to turn their coat collars up.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Serv. Education
Northshore News
Roxboro, Que.
December 10, 1964

871

Socially Yours

with

CAROLYN TANGUAY
684-3621

Only two weeks from tomorrow and the old bells will be ringing to celebrate Christmas Day. This is the moment of complete panic when last minute shopping seems to be always behind, just a few other little items and once those little items are bought you find just a few more "little items" to add to the list. I wonder if every home is the same — but in ours the children's list of "cannot do without" toys changes every day and you wonder how many times you can exchange some of this stuff without getting entangled in a free-for-all with the managers. Perhaps the children's ideas are intended to create mass confusion and they end up with everything you said you wouldn't buy. It s really a lot of fun and if we were honest we would admit to the enjoyment of spending and complaining and spending some more. Don't you agree ?

With Christmas in the air, local associations seem to be still actively participating in community projects and get togethers.

A Christmas Party, sponsored by the **Parkinson Homeowners' Association,** for children from two to twelve years of age was held last Sunday at Kirkland School. Approximately 225 children and their parents attended the tremendously successful first children's project of this association. Santa Claus was on hand to distribute the gifts which included blocks for the little boys, dolls for little girls, books for children of five, six and seven years of age, hockey sticks for the older boys and mirror sets for the older girls. Chips, soft drinks, balloons, candy and cookies were on the menu of treats and a good time was had by all. The Association would like to take the opportunity to thank the Women's Committee, e Scouts, the Teenagers, Jolly old Santa Claus, Robin Hood, the Clown, those involved in the Puppet Show and all others who contributed their time to making this party such a tremendous success !

The **Women's Committee of the Parkinson Homeowners' Association** is sponsoring a visit to the Museum of Fine Arts on Sherbrooke Street on Wednesday, January 27. Two guides, one French and one English, will be available to point out items of interest. Interested ladies are invited to call Mrs. Paulette Beaupre at 684-9071. The ladies would like to urge immediate calls on this so that transportation facilities can be arranged.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Dimanche-Matin
Montreal, P.Q.
November 8, 1964

871



Sa passion pour les choses de l'antiquité était telle que Mme Alice Le Normand ouvrit un petit musée dans sa maison. Aujourd'hui, elle est archéologue de profession. Elle montre une tête grecque qu'elle a rapportée d'un récent voyage; l'objet date du 4ème siècle avant Jésus-Christ.

Archéologue amateur, une dame de Toronto devient guide au musée

Lorsque la collection Tutankhamen sera en montre au musée de Toronto, cette semaine, le guide, la personne calée qui en parlera aux visiteurs est une femme qui a commencé comme amateur à s'intéresser à l'archéologie, et qui à force de pousser ses recherches, est devenue savante.

Il s'agit de Mme Alice Le Normand dont la passion pour les belles choses de l'antiquité a souvent ennuyé son mari et son fils de 16 ans, mais l'ont aussi conduite vers une véritable profession d'archéologue.

Peu après son mariage, il y a un peu moins de 20 ans, elle a ouvert un petit musée d'amateur dans son appartement, au centre de la ville de Toronto.

Un jour, son mari lui a demandé de faire un choix parmi ses activités principales, alors au nombre de trois : la maison, l'archéologie et l'exploitation d'un salon de haute couture. C'est cette dernière affaire qu'elle laissa tomber, se consacrant de plus en plus à sa seule passion, les vieilles choses.

Elle étudia à l'université Laval, au Louvre, à Paris, et au musée des beaux-arts de Montréal.

Elle alla même jusqu'à faire des fouilles, pendant les vacances, en Grèce, en Egypte, au Liban, en Syrie et en Sicile. Elle s'est graduellement spécialisée en égyptologie.

Bien qu'elle se considère toujours comme un amateur, d'autres la considèrent comme une savante, au point de lui confier cette tâche hautement spécialisée dans le musée de Toronto, lors de l'exposition de la collection Tutankhamen.

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

Jeune Commerce
Montreal, Que.
(Bus-Mag. Bi-Mthly. C. 9,150)

Friday November 13 1964

RADIO-CANADA NOUS VISITE...

Date de tournage : 16 au 21 NOVEMBRE

O-13-M

LUNDI, 16 NOVEMBRE
à 6 heures 30 p.m.
Entrevue avec le président Guérin, à l'Alliance Mutuelle-vie.
7 heures p.m.
Assemblée du Conseil d'administration, à l'Alliance Mutuelle-vie, **680 ouest, rue Sherbrooke, Montréal.**

MERCREDI, 18 NOVEMBRE
7 heures 30 p.m.
Cours de parole et personnalité, à l'école Cardinal Newman.
Responsable :
COMMISSION FORMATION ET PERFECTIONNEMENT,
Fernand-L. Girard, directeur.
Egalement à **8 heures p.m. :**
Scène d'un kiosque de recrutement : Ecole Cardinal Newman.
Responsable :
COMMISSION RECRUTEMENT ET INTEGRATION
Etienne-B. Cardinal, directeur.

MARDI, 17 NOVEMBRE
8 heures p.m.
Baignade à la Palestre Nationale.
Responsable :
COMMISSION DES ACTIVITES SPORTIVES
Jean-Paul Lucchési, directeur.

JEUDI, 19 NOVEMBRE
Répétition de la pièce de théâtre Jeune Commerce
8.00 heures p.m.
Café Régent — 5116, Avenue du Parc
Responsable :
COMMISSION DES AFFAIRES CULTURELLES
Emilien Drapeau, directeur.

Danse foklorique (troupes néo-canadiennes)
8.00 heures p.m.
Café Régent — 5116, Avenue du Parc
Responsable :
COMMISSION RELATIONS INTERNATIONALES
Henri Lamoureux, directeur.

SAMEDI, 21 NOVEMBRE
à 10 heures a.m.
Visite au Musée des Beaux Arts.
Responsable :
COMMISSION EDUCATION ET ACTIVITES DE JEUNESSE
Denis Séguin, directeur.

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

Jeune Commerce
Montreal, Que.
(Bus-Mag. Bi-Mthly. C. 9,150)

Friday November 27 1964

MERCI . . .

O-13-M

Aux responsables du Musée des Beaux-Arts, pour leur collaboration, dans le cadre du projet TV, à la visite organisée par la Commission Education et Activités de Jeunesse, pour les étudiants.

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

Toronto Telegram
Toronto, Ont.
(Daily, Circ. 226,616)

Thursday December 3 1964

Getting around  with Elizabeth Dingman

13M

Lola's Climb With High Life

MOST people in Toronto's high fashion industry know of Lola Star's equisite painting on fabrics. They also know by Lola's voluble admission, that she is anything but her own business agent.

Lack of patents for her original work and doubtful verbal agreements too often left her with the wrong end of the stick.

Those who watched her persistent and painful climb towards recognition here can now feel that Lola is finally with it. Her hand-painted pure silk ties and cashmere sweaters are selling in the prestige shops of the two big Toronto department stores. She has a firm contract for gloves with Louis Fischl of Prescott and Montreal; and is now moving swiftly off the shelves of another Canadian manufacturer a load of slow-selling plain sil tiees. He had the genius to ask Lola to embellish them with her designs.

It is doubtful that one could find in Canada more beautiful workmanship than hers. Her motifs include tiny raised roses, forget-me-nots, violets, anemones, designs she calls Elegance in 14 to 24 carat gold, and her High Life design of minute rhinestones on black representing starlit skies. No two designs are alike.

She uses delicate shades of paint and tiny rhinestones on peau de soie and velvet evening gowns, sweaters, suede and French kid gloves, nylon stockings, pure silk ties and ascots, and on bathing caps of flocking on rubberized base.

Miss America 1964 owns a Banlon evening dress on which Lola painted anemones and jeweled slightly. The dress was ordered by Dupont and given to Miss America by Joseph Bancroft who developed the Banlon process.

She has experimented successfully with an adhesive and vouches for dry-cleaning of her painted fabrics. She is also experimenting with a soap and feels assured of its success with her painted cashmere sweaters.

Lola Star was born in Poland, and emigrated to Canada in 1948. She has been here ever since barring three years in New York where her work was bought by Bergdorf-Goodman, Saks Fifth Avenue and Lord & Taylor.

For reasons known only to Lola — including her admission that she prefers Canadian to American citizenship — she returned to Toronto. She has since tried to establish the foothold she appears finally to have attained here.

One of her strongest supporters is Lilah Lymburner, chairman of the Women's Advisory Committee to the Ontario Department of Economics and Development. Mrs. Lymburner met her when she offered her work to the Committee's boutique show at the CNE this year.

Mrs. Lymburner wears a white cashmere cocktail sweater of Lola's, the design of wildflowers and poppies in a triangular shape across the front.

Ideas spring out of Lola's mouth like a string of firecrackers—the latest: "A tie with a real diamond for the man-who-has-everything."

★ ★ ★

The Harold King Farm, recognizing the zeal of women as fund-raisers, this morning drew a goodly number to a coffee party. The party was at writer Cynthia Kelly's home — she's the wife of television producer Ron Kelly — where William Unitt, the Farm's administrator, invited the women to join a volunteer auxiliary and bring their husbands with them. Mrs. Fred Davis, wife of the television emcee, is a primer mover in the venture.

An option to purchase the Farm property runs out Dec. 31. The first task of the auxiliary will be to add strength to a current drive for funds to buy it.

★ ★ ★

The Tutankhamun show at the Royal Ontario Musuem ends this weekend a whopping success. It's drawn two-hour lineups on weekends, and featured introductory talks in French as well as English on weekdays.

It was Mrs. Jacques Le Normand's idea to give the French talks. She gives the last of them tomorrow at 11 a.m. and 2.30 p.m. She performed the same service for the Montreal Museum of Fine Arts where she's a member of the women's committee. Her knowledge of Egyptology is backed by study at the Louvre and Laval University, and she owns a fine collection of Egyptian art.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Northshore News
Roxboro, Que.
January 21, 1965

Parkinson Ladies Auxiliary to Tour Museum

The Ladies auxiliary has planned a tour of the Museum of Fine Arts, which will take place this coming Wednesday, Jan. 27th at 8:15 P.M.

Admission is free and transportation will not be provided. The Association suggests that car pools be formed and if necessary, there is a train which leaves Roxboro station at 7:11 P.M. and arrives in Montreal at 7:52. For those taking cars, there will be parking available at the corner of Laterale and Guy streets.

Mrs. J. Feres, a spokesman for the group, said it should be a most enjoyable evening and that a good turnout is anticipated.

The Association has also organized Bromball for the ladies which is open to all women in the area. Anyone interested is asked to come to the community rink on Sunday evenings at 9:15.

Mrs. Feres also said that a party at Labatt's Brewery has been planned for March 10th and urges everyone to keep this date open. More details will follow later.

BOWDEN'S canadian press clippings
Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)
Saturday, January 30, 1965

●DES VISITES GUIDEES de l'exposition Canaletto, en français et en anglais, ont été préparées à l'intention du public au Musée des Beaux-Arts de Montréal. Elles auront lieu chaque samedi matin.

Ces visites sont organisées par le Service éducatif du Musée. Le départ se fera à l'entrée de l'exposition, aux dates suivantes: le 30 janvier et les 6, 13, 20 et 27 février.

Les visites en français commenceront à 11 heures et, en anglais, à 11 heures 30.

Mlle Marie-Louise Funke, chef du Service éducatif, a déclaré que des guides seront mis à la disposition des groupes d'adultes et d'élèves sur demande.

L'exposition Canaletto comprend environ 145 peintures, dessins et eaux-fortes du maître vénitien du XVIIIe siècle.

BOWDEN'S canadian press clippings
Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)
Saturday, January 30, 1965

Museum Slates Canaletto Tours

The Montreal Museum of Fine Arts announced today that free guided tours of the Canaletto exhibition will be given to the public in French and English at the museum every Saturday morning.

Beginning today, public tours will also be conducted Feb. 6, 13, 20 and 27. French tours will be given at 11 a.m. and English tours at 11:30 a.m. They have been arranged by the museum's education department and will begin at the entrance to the show.

About 145 paintings, drawings and etchings of the 18th century Venetian master are featured.

BOWDEN'S canadian press clippings
Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)
Sunday, January 31, 1965

Visites guidées le samedi matin

Des visites guidées de l'exposition Canaletto, en français et en anglais, ont été préparées à l'intention du public au Musée des Beaux-Arts de Montréal. Elles auront lieu chaque samedi matin.

Ces visites sont organisées par le Service éducatif du Musée. Le départ se fera à l'entrée de l'exposition, aux dates suivantes: les 6, 13, 20 et 27 février.

Les visites en français commenceront à 11 heures et en anglais à 11 heures 30.

Mlle Marie-Louise Funke, chef du Service éducatif, a déclaré que des guides seront mis à la disposition des groupes d'adultes et d'élèves sur demande.

L'exposition Canaletto comprend environ 145 peintures, dessins et eaux-fortes du maître vénitien du XVIIIe siècle. Les oeuvres, dont 23 appartiennent à la collection de la reine Elizabeth, viennent de tous les coins du globe.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal-Matin, Que.
February 2, 1965

Visites guidées

Des visites guidées de l'exposition Canaletto, en français et en anglais, ont été préparées à l'intention du public au Musée des Beaux-Arts de Montréal. Elles auront lieu chaque samedi matin.

Ces visites sont organisées par le Service éducatif du Musée. Le départ se fera à l'entrée de l'exposition, aux dates suivantes: 6, 13, 20 et 27 février.

Les visites en français commenceront à 11 heures et en anglais, à 11 h. 30.

BOWDEN'S canadian press clippings
Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)
Tuesday, February 2, 1965

Visites guidées

Des visites guidées de l'exposition Canaletto, en français et en anglais, ont été préparées à l'intention du public au Musée des Beaux-Arts de Montréal. Elles auront lieu chaque samedi matin.

Ces visites sont organisées par le Service éducatif du Musée. Le départ se fera à l'entrée de l'exposition, aux dates suivantes: 6, 13, 20 et 27 février.

Les visites en français commenceront à 11 heures et en anglais, à 11 h. 30.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Petit Journ., Montreal, P.Q.
February 7, 1965

Visites guidées pour Canaletto

Des visites guidées de l'exposition Canaletto, en français et en anglais, ont été préparées à l'intention du public au Musée des Beaux-Arts de Montréal. Elles auront lieu chaque samedi matin. Ces visites sont organisées par le Service éducatif du Musée. Le départ se fera à l'entrée de l'exposition, aux dates suivantes: les 6, 13, 20 et 27 février. Les visites en français commenceront à 11 heures et celles en anglais, à 11 heures 30.

Mlle Marie-Louise Funke, chef du Service éducatif, a déclaré que des guides seront mis à la disposition des groupes d'adultes et d'élèves sur demande. L'exposition Canaletto comprend environ 145 peintures, dessins et eaux-fortes du maître vénitien du XVIIIe siècle. Les oeuvres, dont 23 appartiennent à la collection de la reine Elisabeth, viennent de tous les coins du globe.

La Presse, Montréal, Qué.
February 24, 1965

Causerie sur l'exposition Canaletto

Mlle Micheline Moisan, adjointe au service éducatif du Musée des Beaux-Arts, parlera de l'exposition Canaletto à la tribune du club Richelieu-Montréal, demain midi, à la salle Bonaventure de l'hôtel Reine-Elisabeth.

Montreal Panorama
Montreal, Que.
(Con-Mag. Mthyl.)

1965 - February 1965

MUSEUMS

Montreal Museum of Fine Arts—Open from 10 a.m. to 5 p.m. Tuesday through Saturday and from 2 p.m. to 5 p.m. on Sunday, closed Monday, at 1379 Sherbrooke Street West. No admittance charge; free guided tours. As well as permanent exhibits of ancient art, period furniture, china jewellery, Canadiana, etc. the museum holds special exhibitions of outstanding collections and contemporary artists:

All February.—Major exhibition of works by Canaletto.

February 8-28—National Gallery of Canada: recent acquisitions of prints 1963-1964.

February 1-14—Gallery 12 Series—J. Jacques Besner, sculptor. Albert Rappaport, painter.

February 19 to 28—Gallery 12 Series—Betty Goodwin, paintings. Eva Landore, paintings and prints.

February 1-25—Art exhibition entitled "Trial Flights", recent works by young Quebec sculptors, in the Stable Gallery.

Films—at 6.30 and 8.30 (free of charge).

La Presse, Montréal, Qué.
February 10, 1965

Le Musée des Beaux-Arts: bibliothèque visuelle!

Mlle Marie-Louise Funke, directrice de l'éducation au Musée des Beaux-Arts de Montréal, qui était hier midi invitée des membres du Progress Club à leur déjeuner hebdomadaire au Windsor, considère comme l'un de ses devoirs les plus importants du Musée celui de remplir, grâce à des expositions spéciales, les vides existant dans sa collection permanente. C'est la raison pour laquelle ses directeurs ont organisé à grands frais, l'an dernier, deux représentations (Picasso et VanGogh) qui ont eu beaucoup de retentissement, cette année, une collection de peintures, dessins et eaux-fortes du peintre vénitien Canaletto, habile chroniqueur de la vie de Venise, collection qui sera en montre jusqu'au 28 février.

Enumérant tous les services publics qu'offre le Musée, entre autres des concerts gratuits où la musique de chambre de l'orchestre de McGill se marie avec une période artistique donnée, Mlle Funke fit un bref historique de cette institution, logée d'abord au carré Phillips, avant la construction, en 1912, de l'immeuble de la rue Sherbrooke. Malheureusement, dit-elle, d'ici à ce que le Musée soit agrandi, plusieurs oeuvres ne peuvent être exposées, faute d'espace, et beaucoup de possibilités demeurent inexploitées.

Parmi les activités destinées à encourager les peintres canadiens contemporains, la conférencière mentionna le Salon du Printemps, qui suscite toujours beaucoup de controverse, et la Galerie XII où les artistes canadiens peuvent accrocher leurs toiles selon leur propre choix. Elle expliqua également en quoi consiste l'Art School et la bibliothèque qui contient 10,000 volumes sur l'art et qui est la plus ancienne du continent américain. Là aussi, dit-elle, les locaux sont trop exigus.

Mlle Funke montra son sens de l'humour en tentant de convertir un de ses auditeurs "anti-Picasso" et en expliquant les beautés de la sculpture de Henry Moore, "Reclining Figure", à un autre membre du club également réfractaire à l'art moderne.

St. Jean le Richelieu, Que.
February 11, 1965

La vie au Centre d'Art

Bulletin de Liaison

Pour établir entre ses membres un contact permanent et leur communiquer l'esprit qui doit les animer, le Centre d'Art reprend la publication d'un bulletin de liaison.

La direction du Centre d'Art communiquera ses projets et réalisations au moyen de cette lettre mensuelle.

Voeux des Directeurs

Le comité directeur du Centre espère offrir à la population de plus en plus de services culturels, sérieux et stables. Aussi espère-t-il voir s'accroître le nombre de ses membres.

Céramique

Cette année et l'an passé, une trentaine d'élèves ont profité des coeurs d'initiation à la céramique. Devant leur intérêt, il a donc été décidé que la seconde session de l'année serait à l'usage exclusif de ces élèves initiés par M. Pierre Bélanger.

Il s'agira d'une série de six cours plus avancés et d'un travail plus intense de perfectionnement qui seront donnés en mars et avril. Ce groupe d'élèves a eu la chance de visiter l'atelier "La Terre et le Feu", du maître potier Gaétan Beaudin, rue McKay à Montréal.

Peinture

Le professeur Walter Huysecom, diplômé de l'école Saint-Luc de Bruxelles et de l'Ecole des Beaux-Arts de Montréal, est chargé des cours de peinture aux adultes. Une vingtaine d'élèves suivent ces leçons.

Arts plastiques

Chaque samedi, les enfants bénéficient des cours d'arts plastiques; le Centre d'Art renouvelle cette initiative pour la troisième année.

Sous la responsabilité de deux professeurs nommés par l'Ecole des Beaux-Arts de Montréal, ces cours sont donnés à 114 enfants de Boucherville, cette année.

Visites guidées au Musée

En février et mars, et pour la troisième année, les membres du Centre et ceux qui voudraient le devenir, pourront participer à une série de quatre visites au Mu-

La Presse, Montréal, Qué.
February 26, 1965

"Le Musée des Beaux-Arts n'est pas une institution anglaise"

—Mlle Micheline Moisan

"Le Musée aime à voir dans l'art une activité humaine de portée universelle. Nous estimons que la qualité, et non l'origine ethnique, constitue le facteur essentiel d'une institution qui veut s'élever au-dessus des chapelles artistiques aussi bien que linguistiques," a déclaré hier Mlle Micheline Moisan, adjointe au service éducatif du Musée des Beaux-Arts de Montréal, qui s'adressait au Club Richelieu-Montréal.

Mlle Moisan s'empresse cependant de rappeler que le musée n'ignore pas l'apport canadien-français ou français tout court en matière d'art. "Songez aux grandes expositions du Musée consacrées depuis quelque temps aux grands peintres canadiens-français telles que Pellan, Borduas, Riopelle et d'autres. Rappelez-vous aussi l'exposition "Héritage de France", dit-elle.

La conférencière cite des chiffres pour convaincre son auditoire que le musée n'est pas une institution anglaise comme certains le croient: "Des 53 personnes employées à plein temps, 26 sont canadiennes-françaises. Des 27 autres, 10 ne sont ni françaises ni anglaises d'origine, mais dans la plupart des cas, elles parlent les deux langues."

Mlle Moisan soutient que les guides francophones sont plus nombreuses que les anglophones. "L'enseignement qu'elles reçoivent au Musée se fait principalement en français et elles ont fait visiter le Musée à plus de 14,000 personnes de langue française l'an passé."

Importants projets d'expansion

Parlant des projets du musée, qui veut être à la hauteur de son rôle en 1967, Mlle Moisan explique que son premier objectif sera de se donner plus d'espace pour montrer ses collections permanentes et augmenter le nombre de ses activités culturelles. "Nous construirons une annexe qui assurera au Musée quelque 18,770 pieds carrés additionnels d'espace utilisable dont le besoin est urgent. De plus, nous projetons d'installer la climatisation dans l'immeuble actuel et d'en rénover la décoration et l'éclairage," dit-elle.

Le coût estimatif de ces travaux d'agrandissement et de rénovation est de deux millions de dollars. "Il nous faut, en outre, $2 millions pour établir un fonds susceptible de produire un revenu annuel de $100,100 pour les frais d'entretien. Certes, ce sont là des sommes importantes, mais $1,500,000 nous ont déjà été promis pour la réalisation de nos projets, ce qui laisse $2,500,000 en solde," précise Mlle Moisan.

La conférencière a également parlé des déficits accumulés du musée ($208,000) et du déficit prévu pour l'année en cours ($98,000). D'autres installations nécessaires: création d'un programme de conservation, expansion du service éducatif, enrichissement de la bibliothèque, coûteront environ $45,000. "Pour toutes ces raisons, le Musée fait appel au public, aux entreprises commerciales comme aux particuliers", dit-elle.

Town of Mount Royal
Weekly Post, Que.
February 18, 1965

NORTHMOUNT LIONS CLUB

At a meeting on Tuesday, the speaker was Mr. Doug Anakin of the TMR High School, member of the winning crew in the four-man bobsled event at the Olympic Winter Games in 1964.

The club was recently asked to officiate at the induction of two new members into the Repentigny Lions. President Bob Bowker did the honours, and managed to climb over the fact that one of them spoke no French and the other no English - very bilingual!

Just a word about the visit of Miss Marie-Louise Funke, of the Montreal Museum, who spoke about modern art, abstracts, sculptures - the masters - and left everyone with a better understanding and appreciation of the "Woman in Three Pieces" at Windsor and Dorchester!

An encouraging item is that 24 members of Northmount have chalked up a perfect attendance so far this year.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Monday, February 1, 1965

CANALETTO

Les écoliers de 10 à 16 ans qui vont voir l'exposition Canaletto au Musée des Beaux-Arts peuvent participer à un concours sur l'exposition et gagner un des 15 prix qui seront distribués aux meilleurs concurrents.

Montreal Gazette, Que.
March 30, 1965



Mrs. M.-L. Funke, director of education of the Montreal Museum of Fine Arts, who will speak on Canadian art, at the annual art show and sale which Adath Israel Sisterhood is holding April 6 at 12.30 p.m. in its community hall. Works of Canadian artists will be on sale.

Montreal Gazette, Que.
March 31, 1965

21

Art Sale Date Set

The Annual Art Show and Sale of Canadian Artists' work will take place on April 6 at 12.30 p.m. in the community hall, 1500 Ducharme Ave.

Miss M. L. Funke Director of Education of the Montreal Museum of Fine Arts, will speak on Canadian Art.

Lunch will be served.

Westmount Examiner, Que.
February 12, 1965



WHERE'S THE PUCK? The girls donned hockey equipment Friday afternoon to play the boys who wore tunics at the Westmount Artificial Ice Rink as part of the carnival festivities. Even though the girls kept sending more players onto the ice, the boys won. At right one of the players (boy? girl?) takes a spill.

At Westmount High

Carnival rated a big success, school Alma Mater is chosen

By KATHI KRISTOF

The Westmount High Winter Carnival was a resounding success ! It started with a rally on Wednesday, February 3, to raise Carnival spirits. And spirits were indeed raised to an all time high. On February 4, at noon, an assembly was held to vote for the Alma Mater of the school; there were three excellent entries.

The winner was Erica Shacter and the following are the words of our Alma Mater:

Westmount, our school we hail
Spirit supreme
Filled with a pride and love
We'll fight 'til we rise up above
And always with sportsmanship

Striving for fame
You'll hear the people shout
Old Westmount sure has merited her name.

Leaders in every field
We'll reach the top
Foe heed that we approach
And guard yourselves from all reproach
When we enter battlefield
Spreading this cry
Our team will beat the rest
And victory will shine for Westmount High.

The day of Friday, February 5, started off with the distribution of the new issue of the school paper "Purple 'n' White". In the afternoon there was a football game in the snow. Then there was either three-legged skiing at Murray Park or a boys and girls hockey game (as expected the boys won). Then 650 students went back to the school in a torchlight parade for a chicken dinner, after which over 800 attended a very entertaining show featuring a combo the Scorchers and the folk-singing Question Marks.

Then 1100 including 140 graduates attended the dance featuring the Coachmen. During the dance the winners for the voting for a Price and Princess were announced from grade nine; they are John McRae and Karen Harrison.

The Queen of the school is well deserving Elizabeth Sparrow and the King is Tim Casgrain. The runners-up for Queen were Elizabeth Weldon, Lee Davidson, Monika Caiser-Vallé and Pam Mills; the boys were Rob Leggett, Dick Bourne, Andy Brodhead, and Steve Cakov.

The next day 140 happy but tired students went to Mount Orford to ski.

In sports, on Wednesday, February 3, there were tryouts for the girls Gym team. On February 4, the Senior hockey team tied with St. Leo's Academy 1 to 1. There was also an exhibition game between the Senior Basketball team and L.C.C.; we won 38 to 30. On February 5, the Senior Hockey team won an exhibition game with Mount Royal High.

Other activities are a debate next week at L.C.C. There has been $91.62 collected for the Milk Fund. On February 8, there was a trip to the Museum of Fine Arts for all those who will be matriculating in Art this year. The second course in Driver Education will commence on March 2.

Town of Mount Royal
Weekly Post, Que.
April 22, 1965

Toronto Alumnae Hold Dinner-Dance Tuesday, May 4

871

Guest speaker at the annual dinner meeting of the Montreal Alumnae Branch of the University of Toronto Alumni Association on Tuesday, May 4, will be Miss Mary-Louise Funke, curator of education for the Montreal Museum of Fine Arts.

The dinner will be held at 6:30 p.m. at the University Women's Club, 910 Sherbrooke st. west.

Miss Funke, who is in charge of guides, tours and public education in general at the Museum, will give the members of the Alumnae a glimpse behind the scenes.

The president, Mrs. B.N. Malott, of 350 Carlyle ave., will be in the chair for the short business meeting which follows dinner.

Other members of the executive who are Town residents are: Mrs. R. Davidson, of 157 Thornton ave., membership chairman; Mrs. S.J. Meyers, 764 St. Clare road, ass't. treasurer, and Mrs. P.J. Blackwell, 134 Balfour ave., corresponding secretary.

Sherbrooke Record
Sherbrooke, Que.
(Daily, Circ. 9,140)

Monday, May 17, 1965

National agriculture convener is guest speaker at Cookshire W.I.

8/13-M

COOKSHIRE — The Women's Institute met at the home of Mrs. R. B. Learned, who chaired the meeting.

Mrs. Wells Coates, National Convener for Agriculture for the W.I. was the guest speaker, and gave an interesting account of her trip to the West.

She described the campus and the buildings of the University of Saskatchewan in Saskatoon, and told of the raising of a dam so as to create a lake with 500 miles of shoreline. She described the shelter belts for the cattle; the potash mines, and its products, which are obtained from grinding the potash, which is widely used for fertilizer. She also described the new plastic binder twine, which is made from a product of oil.

Many of the homes seemed to be smaller than in the East, Mrs. Coates said; many have farms which they cultivate, but do not live on the premises, but rather in towns, commuting daily. Many farm homes do not have the conveniences that the farmers' wives in the East take for granted.

In discussing ADRA, Mrs. Coates said that some mistakes have been made, but it is hoped they will not be repeated. ARDA in Bome County is at a standstill, due to the loss of their leader, who has gone to the Maritimes. Mrs. Coates maintained that if we want to have an economy on a sound basis we will have to make war on rural poverty.

Mrs. R. G. Hodge introduced the guest speaker, and she was thanked by Mrs. P. Cassidy.

Money was voted for the County Bursary, Save the Children's Fund, and a donation is to be sent to the Cancer fund in memory of the late Mrs. E. Mowle. The president, Mrs. R. B. Learned, is to take the Leadership Training Course at Macdonald College, May 25-28.

The agriculture convener, Mrs. R. G. Hodge, read an article written by Ethel Chapman, which dealt with the farmer's wife sharing the work with her husband.

Miss Esther Farnsworth, education convener, told of guided tours of the Art Gallery and Museum in Montreal. She stated that more effort is needed to help the clever children in the schools. A course in handling money, might help cure the tendencies towards vandalism among the young people today, she stated. The trend for the future will be large schools rather than small ones. Miss Farnsworth also read an address given by Sir John A. Macdonald in 1865, to introduce the idea of Confederation.

The publicity convener, Mrs. Heatherington, gave a resume of the W.I. work being done by the new societies in the North of Canada.

The home economics convener, Mrs. O. C. Farnsworth read an article on furniture polishes.

Mrs. W. Hamilton, welfare and health convener, told of the various types of welfare work being done for the aged, who feel they prefer to remain at home, rather than enter an institution.

The CAC News and the U.N. Magazine were renewed. It was decided to hold a school fair this September.

Mrs. P. Cassidy, delegate to the annual county convention, held in East Angus on May 7 gave an excellent report.

The ladies were reminded that a trip to the Botanical Gardens in Montreal in August was in the offing.

During the afternoon, Miss Carrie Nelson of the Wales Home in Richmond, spoke over the phone to a number of the ladies.

The hostesses for the refreshments, which were served at the close of the afternoon, were Mrs. R. B. Learned, Mrs. T. O. Farnsworth and Mrs. N. D. McLeod.

Montreal Star, Que.
April 24, 1965

871

Alumnae Branch To Hold Dinner

Montreal Alumnae branch of the University of Toronto Alumni Association will hold its annual dinner meeting May 4 at 6:30 p.m. at the University Women's Club, 910 Sherbrooke street west. Miss Mary-Louise Funke, who is in charge of tours and public education in general at the Montreal Museum of Fine Arts, will be guest speaker. Mrs. B. N. Malott, president, will chair the meeting.

Funke
Montreal Gazette, Que.
April 27, 1965

871

Behind The Scenes

Guest speaker at the annual dinner meeting May 4, of the Montreal Alumnae Branch of the University of Toronto Alumni Association, will be Miss Mary-Louise Funke, Curator of Education for the Montreal Museum of Fine Arts.

The dinner will be held at 6.30 p.m. at the University Women's Club, 910 Sherbrooke Street West.

Miss Funke, who is in charge of guides, tours and public education in general at the Montreal Museum of Fine Arts, will give the members a glimpse behind the scenes.

The president, Mrs. B. N. Molott will preside at a short business meeting after dinner.

Le Petit Journ., Montreal, P.Q.
April 18, 1965

Entretien avec Mme Hector Perrier

Ce que sont devenus les "Amis de l'art"

par Yolande Rivard

Autrefois existait une société qui permettait aux étudiants d'assister à des concerts, des expositions de peinture au moyen d'une carte de membre sur laquelle on voyait l'inscription : "les Amis de l'art". Une clé de sol, une ballerine et deux masques de théâtre étaient les symboles de cette association. Les cartes ne circulent plus, mais la société n'est pas morte pour cela ... Voyons ce qu'elle est devenue.

Sa présidente fondatrice, Mme Hector Perrier, nous reçoit dans son appartement décoré avec goût. "Les Amis de l'art", c'est son oeuvre, sa vie; depuis treize ans, son dévouement est inlassable et, assistée de fidèles collaboratrices comme Mme Roger Brossard, elle a réussi à atteindre son but.



(Photos Gilles Corbeil)

Ci-dessus, Mme HECTOR PERRIER, toujours aussi enthousiaste et toujours aussi zélée lorsqu'il s'agit de l'avenir des jeunes au point de vue artistique, montre à notre collaboratrice des souvenirs (photos, programmes, prospectus) évoquant la fondation et les premières années d'existence de la société des "Amis de l'art."

Un gage de bonheur

— Mais quel était votre but en fondant "les Amis de l'art" ?

— Faire naître chez l'enfant le goût des arts, permettre à l'enfant de se cultiver tout en se distrayant, favoriser les visites en groupe dans les musées, ateliers d'art et conservatoires. Notre devise : "Embellir la vie des jeunes, gage de bonheur."

— Comment l'idée vous en est-elle venue ?

— Une exposition de peintures des grands maîtres européens avait lieu au Musée des Beaux-Arts; cette exposition, d'une qualité exceptionnelle, permettait aux gens fortunés de prendre contact avec le grand art ... Mais les jeunes ! Qui avait pensé aux jeunes ? Eux aussi doivent avoir accès aux belles choses.

J'entrai donc en contact avec les différentes maisons d'enseignement, et grâce à la collaboration de la Commission des Ecoles catholiques et du Musée des Beaux-Arts, 23,000 élèves purent voir l'exposition pour le prix dérisoire de dix sous. J'ai eu quelquefois des difficultés, car, dans ce temps-là, c'était toute une affaire de faire sortir les élèves en groupe; je me souviens même de ce bon curé qui refusa d'envoyer ces élèves à une exposition de peinture, car on y voyait trop de nus.

Les débuts

— Parlez-nous de l'organisation du début ?

— Nous avons eu nos bureaux dans différents édifices; Ecole du Meuble, parc Lafontaine, rue Boyer, rue Dufresne ... Certes, ces bureaux, ce n'était pas le grand luxe, mais l'esprit qui y régnait était formidable. Des personnalités telles que Cécile Chabot, Germaine Pépin et combien d'autres, avec l'aide d'élèves recrutés, s'occupaient de la préparation et de la vente des cartes de membres ... à 25 sous. Durant onze ans, nous avons eu 120,669 inscriptions, permettant aux jeunes d'assister à des concerts, spectacles, films, expositions, pour un prix minime. Des cours d'initiation en musique étaient donné par Jean Dansereau, en peinture par Irène Sénécal, et combien d'autres activités étaient au programme !

"Tout cela est maintenant chose du passé, parce qu'une autre société fait maintenant ce travail ... mais les "Amis de l'art" pensent encore aux jeunes et grâce à de généreux donateurs, la Fondation des Amis de l'art a donné 42,000 bourses depuis 1953. Ces bourses sont données à différentes écoles, autant que possible aux élèves moins fortunés et plus talentueux, aux festivals d'art dramatique, de musique de la province, des jeunesses musicales et de matinées symphoniques."

Mécènes actuels

Il y a donc encore, de nos jours, des mécènes; permettez-moi ici de nommer ceux des "Amis de l'art" : M. Roland Bock et Jean-Louis Lévesque, présidents conjoints du comité des bourses; Bernard "Inter" coiffure, un anonyme qui alimentait la bourse "Victor-Doré", Gabriel Drouin, Louis-B. Magil, V.E. Lambert, J.L. et Jeanne Lévesque, René Mongeau, Madeleine Perrault, Dr Anatole Rivest, Dr. Paul et Yvonne Robin, Eva Rodier Thibaudeau et Grace Elliott-Trudeau.

L'oeuvre de Mme Perrier se poursuit grâce à des collaborateurs éminents que je ne peux malheureusement mentionner ici, faute d'espace, et elle favorise l'essor et l'épanouissement des jeunes talents. Chose certaine, si aujourd'hui d'autres sociétés peuvent accomplir un bon travail, c'est que le terrain avait été préparé par une toute jeune femme, enthousiasmée par le Beau sous toutes ses formes. Après treize ans d'activités, Mme Hector Perrier n'a pas changé; son amour pour la Jeunesse est toujours le même et son enthousiasme aussi communicatif.

Huntingdon Gleaner
Huntingdon, Que.
(Weekly. Circ. 4,140)

Wednesday, April 28, 1965

Children's Art Class Finishes Another Successful Year

O-13-M

The second annual Exhibition of Children's Art by the class sponsored by the Activities Committee of the Seigniory Park Homeowners' Association was held Sunday, April 25, at the Seigniory Park Country Club. Over one hundred paintings and drawings were shown. An invitation was extended to the Co-operative Pre-School, and a group of paintings by kindergarten and nursery school children was also on display. The children show considerable talent, and the comments of visitors were both favourable and encouraging.

This class has met on Saturday mornings through the Fall and Winter seasons, using the facilities of the Seigniory Park Country Club, which were most generously provided with limitless co-operation from the manager, Mr. Jennings, and his staff. Mr. Foster, particularly, has been of immense help.

The instructor was Keith Strike, who is a commercial artist. His basic purpose was to promote and encourage the sense of freedom that is the greatest charm of children's art, and results in true self-expression. This poses no problems with younger, pre-school children, but older children need courage when confronted with a large, blank sheet of paper. It would seem that the perfection of text-book illustrations, and a certain amount of conformity in art expected in schools can actually damage artistic expression and thwart real talent. Certainly nothing is easier to kill than creativity and imagination. It could be argued that they will struggle through if they are really there, but in the automated society that our children face, the arts and appreciation of them may be more important than they have ever been. For this reason, Mr. Strike believes that every child should have art lessons, if only for the development of taste.

Many of the thirty children whose work was shown have been in the class for two terms or more. They have acquired same basic knowledge of perspective and foreshortening, and this past term, it was a delight to see them putting their knowledge to use in the solving of construction and design problems.

Two Saturday mornings were given to the showing of films from the National Film Board. These, of course, are world-renowned for their excellence, and the response of the children was all that could be wished. Another very worth-while effort was a trip to the Montreal Museum of Fine Arts.

It is doubtful that a better-behaved group of children could be found, and they are to be commended for their dedication and interest. Certainly, they were self-motivated. Discipline was very relaxed, because it was almost wholly unnecessary.

At each class, several parents were on hand as volunteer assistants. They put in very busy mornings, distributing art materials, cleaning up, and sometimes mopping up. It is remarkable that so many came, so willingly, and some returned again and again. Without their help, there could not have been an art class.

This year's show was not judged, nor were prizes given. Last year, the judges strongly advised against putting such a premium on the creativity of children. They stressed that hard work and solid progress could go unrecognized by anyone but the children's teacher.

Since the purpose of the class is not to foster compe-

(Continued on page 9)

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, February 20, 1965

At The Museum

O-13-M

IN conjunction with the the Canaletto exhibition, the Montreal Museum is holding guided tours on Saturday mornings in French (11 a.m.) and English (11.30 a.m.). Also they are presenting a portrait of Venice on color film entitled "City Out of Time" which is being shown daily at 12.15 p.m. and Sundays at 2.15 p.m.

The film, produced by the National Film Board of Canada, and directed by Colin Low will be shown with French narrative on odd-number days and English narrative on even-number days.

Montreal Gazette, Que.
April 1, 1965

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T S

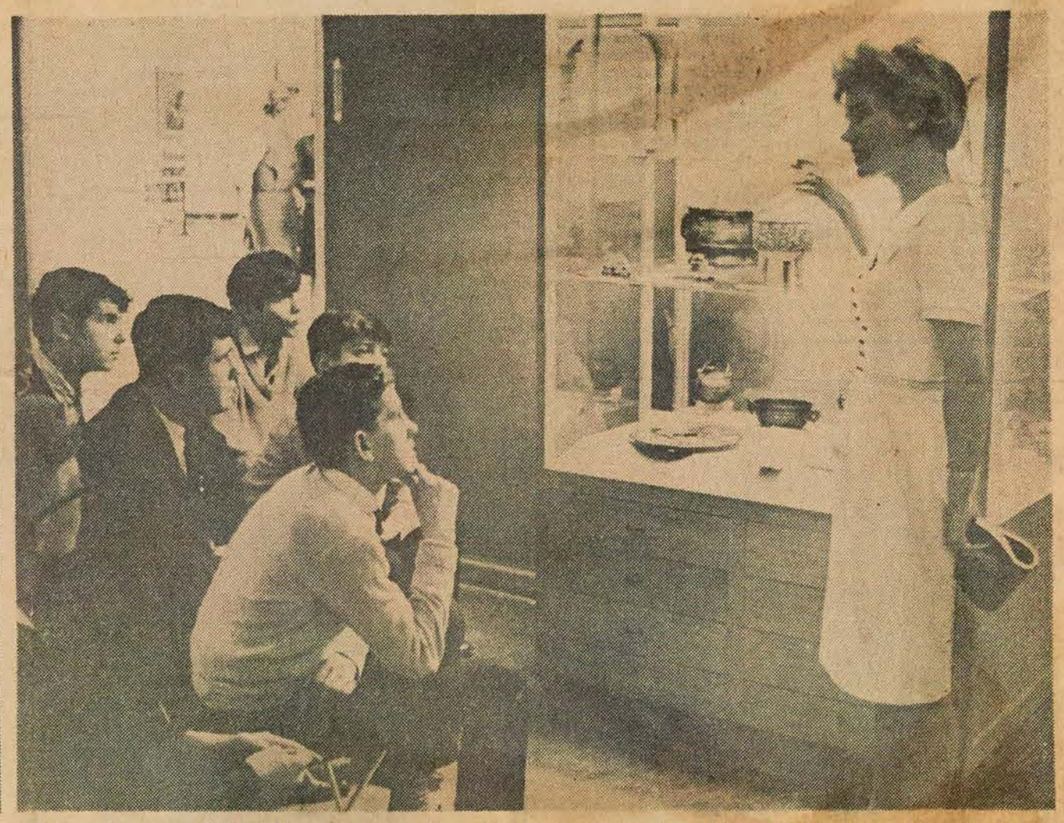
THIRD SECTION
PAGES 23-30
THURSDAY, APRIL 1, 1965

Women Today

Lively Boys Eye Art Museum Treasures With Awe



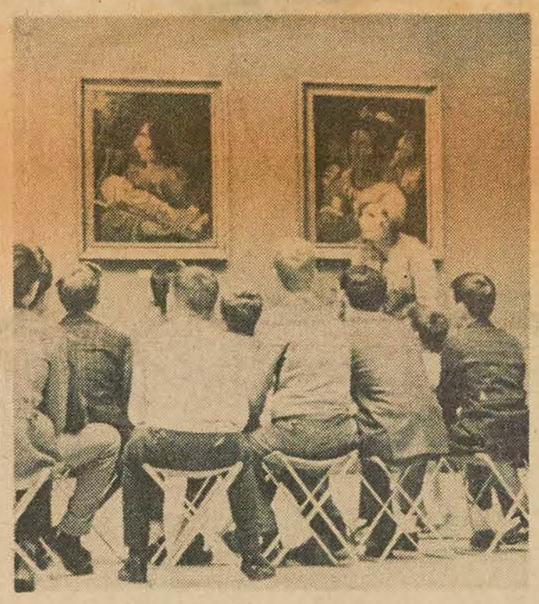
Hardly proud of themselves at all — this group became quite animated when they began to see in an abstract things that were not at first discernible.



Chinese bronzes of the 10th century are the subject of attention here. Docent is Mrs. Robert Staniforth.



Fourteen and fifteen-year-olds, a boyhood study in concentration in an art museum. Wonders never cease.



Were boys ever so still? Grade eight students from Edward Murphy School listen as docent Mrs. Simpson Lightstone describes some portraits of Indians by Canadian artist Paul Kane.



"Cactus Man No. 1", by Julio Gonzalez, got examined from all angles. (Gazette Photo Service)

Come Once, Come Again

By JOAN FORSEY

Mothers of grade eight boys at Edward Murphy School would have been proud, if not amazed, had they seen their sons at the Montreal Museum of Fine Arts this week.

When 100-odd school children, boys especially, come to visit, one might expect a little less than peace. But there they were, camped on their folding canvas stools, wide-eyed with awe before an Etruscan urn, 12th century stained-glass window, or a T'ang horse, and concentrating on such things as Chinese funeral rites of the 10th century.

Every afternoon for the past three years, 150 school children have come for an hour's tour of the Montreal Museum. Miss Marie-Louise Funke, director of education at the Museum, notices that many of them come back on their own later . . . "with their brothers or sisters, friends, sometimes parents; I've noticed a great increase of school children on the weekends. When I first started (three and a half years ago), this was quite rare."

The Museum's docent program obviously has a lot to do with it.

150 Guides

The Museum has 150 docents (guides), French- and English-speaking. The majority are mothers in their early 30s, volunteers who have taken the Museum's docent's course. Main prerequisite for the course is a keen interest in the arts.

Other museums in Canada have a docent's program, but the MMFA's is unique in that it is rigidly defined in terms of training, says Miss Funke. From October to May, docents take a two-hour course every second week, guide a minimum of once a week, and over and above this study on their own. At first the course covers the museum collection as it relates to the history of art; later it is specifically the history of art.

The Museum gets a large number of requests for guided tours. (In 1963-64 from October to May, 24,600 people, including school children, learned about the Museum's collection from its volunteer guide). But Miss Funke regrets that individuals (as opposed to organizations), and schools under the Protestand School Board do not take greater advantage of docent services.

Response Good

"There's a tremendous amount of response from French-speaking schools. Of the 360 schools under the Catholic School Commission, all have sent their eighth grades here for the past three years. Of about 90 schools under the Protestant, if 10 have come, that's a lot." Private schools respond very well too, she said. "One of the big problems with many of the Protestant schools is that they are very science-oriented."

As for individuals, Miss Funke thinks it is just shyness which keeps them from calling the museum to ask that a tour be arranged. Ideal number for a tour is about 15; minimum is ten.

This is all to be changed, and the shy may come forward, during Museum Week, May 18-23, a week of activities sponsored by the Museum's Ladies' Committee. During this period, guides will be on duty from 11 a.m. daily, taking ½-hour tours. "So anyone can come in and join a tour at any time; the docents will be there whether there are 25 people to tour, or just one."

Not 'Canned'

Anyone expecting a canned spiel on one of these tours will be pleasantly surprised. The talks are spontaneous. And they can be, because docents know their business ('though if there is something they don't know, they're the first to admit it — "no one can know everything"). And docents are adaptable. Naturally if their listeners are children, the approach will be different than it would be for adults.

Says Mrs. Robert Staniforth, a docent who guided some of the boys from Edward Murphy School this week: "Our aim is to generate an interest, not to throw the books at them." Comments from the boys later indicated that they had achieved their aim.

Perspectives
Montreal, Que.
(Week-End. Circ. 385,390)
Saturday, May 15, 1965

Au Musée des Beaux-Arts de Montréal

SUIVEZ LE GUIDE...



Plus de 21,000 écoliers et étudiants ont visité le Musée des Beaux-Arts l'année dernière. Mme Robert Parizeau guide ici un groupe de jeunes filles.

Photos Bert Beaver

par Isabelle Lefrançois-Gobeil
Rédactrice de Perspectives

POUR FAIRE mieux connaître et aimer le Musée des Beaux-Arts de Montréal, et initier ou mieux servir le public, les responsables des Services éducatifs du Musée ont décidé, il y a plus de trois ans, de former une équipe de guides. L'équipe compte aujourd'hui 166 guides — 96 francophones et 70 anglophones.

L'initiative a sûrement porté ses fruits puisque le Musée a accusé

Suite page 54

Faire mousser les blancs d'oeufs. Ajouter la crème
tartre et le sel et continuer à battre jusqu'à ce que
mélange forme des pics. Mettre de côté.

Battre les jaunes d'oeufs, dans un petit bol, jusqu'à
qu'ils soient bien épais. Ajouter ⅓ de tasse de sucre,
tit à petit et en battant bien après chaque addition.
corporer les blancs d'oeufs. Incorporer ensuite la fa-
ne et verser le tout sur la rhubarbe.

Cuire au four pendant environ 40 minutes ou jusqu'à
que la pâte soit bien dorée et cuite et que les fruits
ient bouillants. (4 portions)

SOUPE AUX ASPERGES

2 livres d'asperges fraîches
¼ de tasse d'échalotes complètes, hachées
1 tasse d'eau bouillante
2 cuil. à table de beurre
2 cuil. à table de farine
½ cuil. à thé de sel
¼ de cuil. à thé de poivre
2 tasses de crème légère
½ tasse de lait
¼ de cuil. à thé de feuilles de menthe séchées
2 cuil. à thé de jus de citron

Laver les asperges et les couper en morceaux de ½
ouce. Mettre dans une casserole, avec l'échalote, et
jouter l'eau bouillante. Couvrir et cuire jusqu'à ce que
s asperges soient tendres.

Passer le tout au tamis ou au mélangeur électrique
our avoir un mélange lisse.

Faire fondre le beurre dans une casserole. Saupou-
rer de la farine, du sel et du poivre, mêler et laisser
ouillonner un peu. Retirer du feu et ajouter la crème
t le lait, d'un seul coup, en mêlant bien. Continuer la
uisson, en brassant, jusqu'au point d'ébullition.

Emietter la menthe entre les doigts et l'ajouter au
nélange, de même que la purée d'asperges. Bien chauf-
er, sans toutefois laisser bouillir. Ajouter le jus de
itron, juste au moment de servir. (6 portions)

CASSEROLE DE POULET ET D'ASPERGES

3 poitrines de poulet
¼ de tasse de farine
½ cuil. à thé de sel
⅛ de cuil. à thé de poivre
2 oeufs
½ tasse de beurre
1½ livre d'asperges
Sel et poivre
8 onces de fromage à la pie (cottage cheese), en crème
½ tasse de parmesan râpé

Demander au boucher de couper les poitrines en deux, de les écorcher et de les désosser, ou le faire vous-même. Mêler farine, sel et poivre dans un plat peu profond. Battre les oeufs dans un autre plat peu profond. Passer les morceaux de poulet dans la farine et ensuite les oeufs.

Chauffer le beurre dans une grande poêle épaisse. Ajouter le poulet et le cuire, à feu doux, pendant une période de 20 à 30 minutes ou jusqu'à ce que la viande soit tendre et bien dorée. Cuire les asperges, pendant ce temps, et les garder bien chaudes.

Disposer les morceaux de poulet, en un seul rang, dans un grand plat à cuire peu profond. Saler et poivrer. Disposer les tiges d'asperge sur le poulet. Mettre le fromage à la pie sur les asperges, en l'étendant autant que possible. Saupoudrer le tout du parmesan.

Mettre sous le grilloir, à peu près à mi-hauteur du four, et faire griller jusqu'à ce que le fromage bouillonne et brunisse. Servir immédiatement. (6 portions)

COMPOTE DE PÊCHES ET DE RHUBARBE

1 boîte de 15 onces de pêches tranchées
2 tasses de rhubarbe en morceaux
¼ de tasse de sucre
⅛ de cuil. à thé de sel
Un pincée de muscade

Egoutter les pêches. Mettre la rhubarbe dans une casserole et ajouter ¼ de tasse du jus des pêches. Ajouter le sucre, le sel et la muscade, couvrir et faire mijoter pendant environ 5 minutes ou jusqu'à ce que la rhubarbe soit tendre mais encore en morceaux.

Disposer les pêches dans un plat de service. Verser la rhubarbe sur les pêches et remuer délicatement. Laisser tiédir et faire refroidir ensuite au réfrigérateur jusqu'au moment de servir. (4 portions)

Note: Une banane tranchée, ajoutée au moment de servir, rend ce dessert encore meilleur. ◁



Tout ce qu'on peut faire avec des tuiles se fait mieux encore avec des TUILES-PLANCHETTES...

et il y a 12 tons différents de TUILES-PLANCHETTES de vinyle amiante CANADIANA (18" x 4½")

C'est un jeu, et un *jeu facile*, de devenir décorateur en composant vous-même le dessin de vos couvre-planchers, avec les TUILES-PLANCHETTES de vinyle-amiante CANADIANA qui offrent 12 teintes fraîches sans compter les effets de bois! Demandez au spécialiste en couvre-planchers tous renseignements sur les TUILES-PLANCHETTES CANADIANA (18" x 4½"), qui permettent d'innombrables combinaisons de formes et de couleurs. Il existe aussi des tuiles assorties de 9" x 9". Demandez également l'échantillonnage GRATUIT avec lequel vous composerez vous-même, chez vous, le couvre-plancher de votre goût!

Allez-y, voyons! découpez!

Veuillez m'envoyer GRATIS votre échantillonnage "REPRODUCTIONS DE 6 TUILES-PLANCHETTES CANADIANA" (grandeur 18" x 4½") en 4 couleurs en vogue, avec suggestions illustrées.

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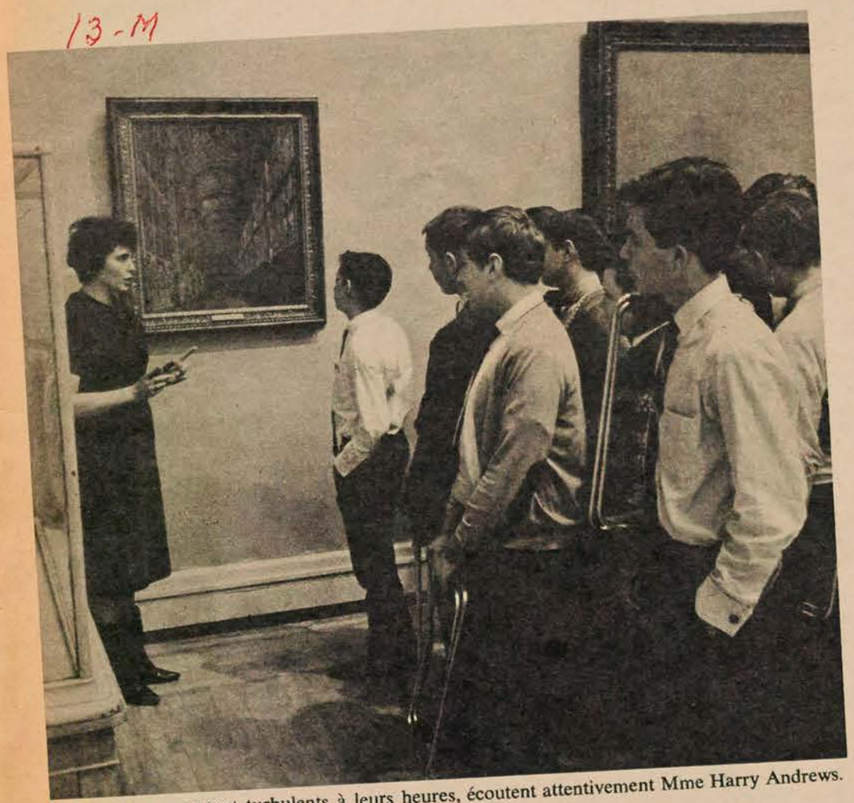
Perspectives
Montreal, Que.
(Week-End. Circ. 385,390)

Saturday, May 15, 1965

13-M



Des écoliers, pourtant turbulents à leurs heures, écoutent attentivement Mme Harry Andrews.

SUIVEZ LE GUIDE . . .

Suite de la page 52

une augmentation considérable de visiteurs ces dernières années. Au cours de l'année 1963-64, 24,601 personnes ont visité le Musée en profitant des services d'un guide. De ce nombre, plus de 21,000 étaient des écoliers ou des étudiants. La Commission des écoles catholiques de Montréal, à elle-seule, a conduit 13,100 de ses élèves rue Sherbrooke. C'est dire que nos écoles s'éveillent aux Beaux-Arts, bien qu'il y ait place encore pour beaucoup de progrès. Les élèves, par exemple, pourraient être préparés à leur visite au Musée. Les Services éducatifs du Musée fournissent volontiers aux professeurs les notes et les renseignements nécessaires; ils vont même, à l'occasion, jusqu'à déléguer un de leurs guides à l'école.

Un service de guides, bien d'autres musées en possèdent, et si celui du Musée de Montréal est un peu spécial, c'est seulement par l'esprit qui l'anime.

"Nos guides — ce sont toutes des femmes — sont bénévoles, précise Mlle Marie-Louise Funke, directrice des Services éducatifs, mais leur formation et leur travail sont choses très sérieuses. Elles suivent des cours spéciaux pendant quatre ans, à raison de deux heures toutes les deux semaines. En première année, elles se familiarisent avec les collections permanentes du Musée et avec quelques collections itinérantes; elles étudient aussi, dans les grandes lignes, les différentes formes d'art et l'histoire de l'Art. Les trois autres années constituent ce que nous appelons le cours supérieur. Les élèves assistent régulièrement à des conférences données non seulement par des membres du personnel du Musée mais aussi par des professeurs de l'université de Montréal et par d'éminents conférenciers de passage. Ces cours aident les guides à élargir leur culture artistique et visent à leur donner les moyens de s'exprimer avec clarté et compétence sur tout ce qui a trait aux arts plastiques. En première année, les élèves se voient imposer un devoir écrit pour chaque cours. Par la suite, elles ne rédigent que deux travaux par année, mais d'envergure. Elles doivent aussi faire de nombreuses lectures sur les sujets au programme."

Après trois mois commence l'entraînement pratique et chacune

... assiduité.
... ...ersitaires; quelques-unes ont
... contre, ont un grand bagage de lectures.
...ous continuerons d'entraîner des guides, assure Mlle Funke, ...ous espérons que les visiteurs du Musée se feront sans cesse ...nombreux. Nous voudrions que le Musée soit utilisé au maxi... qu'il devienne une sorte de bibliothèque visuelle. Pourquoi ...rvirait-il pas, par exemple, à illustrer, à l'occasion, une classe ...ographie, d'histoire générale ou d'histoire de l'architecture?"

...LE Funke, qui a fait ses études en Europe, au Louvre notam...nent, parle avec chaleur de certains musées d'outre-mer. "Dans ...maine, nous avons beaucoup à apprendre des Pays-Bas, dit...es musées, là-bas, sont bien souvent de véritables foyers. Les ...s n'y sont pas exposées dans d'immenses salles mais plutôt ...e petits salons, parfois des sortes de niches. Il est permis de ... on peut s'asseoir et les sièges sont confortables. Il y a des ...artout et l'on entend, en sourdine, de la belle musique. Au ... Gemeindemuseet, à La Haye, tout un pan de mur est en ...s et révèle un paysage enchanteur. Tout cela crée une ...ce douce et agréable."

...e à sa volée de charmantes hôtesses, le musée montréalais ... peut-être, peu à peu, de son allure trop officielle et de sa ...r. Il pourrait bien devenir un lieu attirant, accueillant, où ...e profane éprouvera l'envie de se détendre un moment, de ...eillir, de se plonger dans la beauté. Marie-Louise Funke, et ... guides avec elle, le souhaitent, surtout en cette semaine ...ée des Beaux-Arts qui débute le 18 mai. ◁

...fait mieux

...CHETTES

...nt vous-
...NCHET-
...nes sans
...anchers
...ADIANA
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...P-3

Département des accessoires électriques, Barrie, Ontario



CASSEROLE DE POULET ET D'ASPERGES

3 poitrines de poulet *1½ livre d'asperges*

Perspectives
Montreal, Que.
(Week-End. Circ. 385,390)

Saturday, May 15, 1965

X

13-M

doit, une journée par semaine, guider des groupes d'écoliers pour une visite des collections permanentes du Musée. Pour ce faire, elle choisit un certain nombre d'oeuvres, pas plus de dix pour une visite d'une heure, et essaie d'amener les jeunes visiteurs à les découvrir, à les bien voir, à les aimer peut-être. Dix oeuvres, c'est peu dans un Musée qui contient des centaines d'oeuvres majeures et des milliers d'objets d'art. Mais, selon des principes auxquels tient beaucoup Mlle Funke, la visite ne doit pas être fatigante, elle doit demeurer un plaisir. "Il faut quitter la fête avant minuit, dit-elle. D'ailleurs, le Musée demeure et le visiteur séduit reviendra. Il arrive même que des écoliers, venus d'abord avec leur classe, nous amènent ensuite leurs parents."

Selon Mlle Funke, le guide n'est rien d'autre qu'un pont entre l'objet et le visiteur. Son rôle est de mettre celui-ci à l'aise et d'établir un contact entre l'objet et lui. Dans un musée, une oeuvre se trouve dans une ambiance artificielle. Le guide doit s'efforcer de la replacer dans son temps, dans son lieu géographique, dans la civilisation à laquelle elle appartient. "Je refuse de donner au guide un texte écrit, dit-elle, parce que je veux qu'il reste lui-même et garde pleine liberté. Quand il s'est bien documenté, quand non seulement il connaît mais aime l'oeuvre qu'il présente, il en parle d'abondance et avec chaleur. Cette formule a plus de souplesse et nos guides, d'ailleurs, apprennent peu à peu à s'adapter aux différents groupes qui leur sont confiés. On n'emploie pas le même langage avec des enfants qu'avec des adultes, avec des gens qui en sont à leur premier vrai contact avec l'Art qu'avec ceux qui y sont déjà initiés. Il faut aussi savoir se taire, parfois, et laisser parler l'oeuvre."

Dispensé par les Services éducatifs du Musée, le cours est gratuit, mais celles qui en profitent s'engagent à donner, bénévolement, une journée de service par semaine. Après les tâtonnements inévitables du début, son programme s'est précisé et semble maintenant au point. Les candidates, qui viennent de plusieurs milieux et sont de tous les âges, sont admises après une entrevue avec les autorités du Musée. On ne leur demande que d'avoir, d'une façon ou d'une autre, un intérêt dans les arts plastiques, de pouvoir s'exprimer facilement et d'être prête à travailler avec sérieux et assiduité. Certaines ont fait des études universitaires; quelques-unes ont voyagé; d'autres, par contre, ont un grand bagage de lectures.

"Nous continuerons d'entraîner des guides, assure Mlle Funke, car nous espérons que les visiteurs du Musée se feront sans cesse plus nombreux. Nous voudrions que le Musée soit utilisé au maximum, qu'il devienne une sorte de bibliothèque visuelle. Pourquoi ne servirait-il pas, par exemple, à illustrer, à l'occasion, une classe de géographie, d'histoire générale ou d'histoire de l'architecture?"

MLLE Funke, qui a fait ses études en Europe, au Louvre notamment, parle avec chaleur de certains musées d'outre-mer. "Dans ce domaine, nous avons beaucoup à apprendre des Pays-Bas, dit-elle. Les musées, là-bas, sont bien souvent de véritables foyers. Les oeuvres n'y sont pas exposées dans d'immenses salles mais plutôt dans de petits salons, parfois des sortes de niches. Il est permis de fumer, on peut s'asseoir et les sièges sont confortables. Il y a des tapis partout et l'on entend, en sourdine, de la belle musique. Au musée Gemeindemuseet, à La Haye, tout un pan de mur est en fenêtres et révèle un paysage enchanteur. Tout cela crée une ambiance douce et agréable."

Grâce à sa volée de charmantes hôtesses, le musée montréalais perdra peut-être, peu à peu, de son allure trop officielle et de sa froideur. Il pourrait bien devenir un lieu attirant, accueillant, où même le profane éprouvera l'envie de se détendre un moment, de se recueillir, de se plonger dans la beauté. Marie-Louise Funke, et tous ses guides avec elle, le souhaitent, surtout en cette semaine du Musée des Beaux-Arts qui débute le 18 mai. ◁

Westmount Examiner
Montreal, Que.
(Weekly. Circ. 2,710)

Friday, April 9, 1965

3 Westmounters win at Museum

Three Westmounters are among the 15 students selected as winners by the Montreal Museum of Fine Arts in the Canaletto exhibition student contest.

Students age 10 to 16, who visited the exhibition of paintings by the 18th century Venetian master were eligible to participate in the contest and compete for one of the 15 prizes.

Winners from the local area include, in order of points received:

Elizabeth Aimers, 559 Roslyn avenue, The Study; Bruce Barker, 22 Grenville avenue, Selwyn House School; and Erica Echenberg, 348 Redfern avenue, Westmount High School.

Journal de Rosemont
Montreal, Quebec.
(Weekly)

Wednesday, April 7, 1965

Premier prix au Musée des Beaux-Arts de Mtl

Richard Barolet, 16 ans, étudiant à l'école secondaire Philippe-Perrier, sur la 27e Aevnue, a gagné le premier prix du concours Canaletto organisé par le Musée des Beau-Arts de Montréal.

Les étudiants de 10 à 16 ans qui visitaient l'exposition de toiles du maître vénitien du XVIIIe siècle pouvaient en effet participer à ce concours et remporter un des 15 prix offerts aux meilleurs concurrents.

Les livres et reproductions de Canaletto seront présentés à Richard Barolet, qui demeure au 5645, rue Charlemagne, ainsi qu'aux 14 autres gagnants, lors d'une réception qui aura lieu au Musée, demain soir, à 4 h. 30 p.m. Deux autres jeunes de Rosemont sont parmi les gagnants. Il s'agit de Pierrette Deslandes, 5856a, 3e Avenue, et Jacques Barolet, le frère de Richard.

Montreal Progres de Rosemont
Montreal, Que.
(Weekly. Circ. 15,000)

Wednesday, April 7, 1965

Un étudiant de Philippe-Perrier

Premier prix au Musée des Beaux-Arts de Mtl

Richard Barolet, 16 ans, étudiant à l'école secondaire Philippe-Perrier, sur la 27e Avenue, a gagné le premier prix du concours Canaletto organisé par le Musée des Beaux-Arts de Montréal.

Les étudiants de 10 à 16 ans qui visitaient l'exposition de toiles du maître vénitien du XVIIIe siècle pouvaient en effet participer à ce concours et remporter un des 15 prix offerts aux meilleurs concurrents.

Les livres et reproductions de Canaletto seront présentés à Richard Barolet, qui demeure au 5645, rue Charlemagne, ainsi qu'aux 14 autres gagnants, lors d'une réception qui aura lieu au Musée, demain soir, à 4 h. 30 p.m. Deux autres jeunes de Rosemont sont parmi les gagnants. Il s'agit de Pierrette Deslandes, 5856a, 3e Avenue, et Jacques Barolet, frère de Richard.

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)

Sunday, April 4, 1965

Un écolier de Rosemont gagne un prix au Musée des Beaux-Arts

Richard Barolet, 16 ans, élève de l'école Philippe-Perrier, a gagné le premier prix du concours Canaletto organisé par le Musée des Beaux-Arts.

Les étudiants de 10 à 16 ans qui visitaient l'exposition de toiles du maître vénitien du XVIIIe siècle pouvaient en effet participer à ce concours et remporter un des 15 prix offerts aux meilleurs concurrents.

Les livres et reproductions de Canaletto seront présentés à M. Barolet, qui demeure au 5645, rue Charlemagne, ainsi qu'aux 14 autres gagnants lors d'une réception qui aura lieu au Musée le 8 avril, à 16h.30 (4h.30).

Les meilleurs concurrents, par ordre de mérite, sont les suivants: Peter Urbanski, 3330, rue Bedford, collège Stanislas; Christophe Urbanski, 3330, rue Bedford, collège Stanislas; Lucie Séguin, 8671, rue de Grosbois, Marie-Reine; Lucille Portelance, 275, rue Demontigny, Marie-Reine; Nicole Giroux, 1586, rue Demontigny, Marie-Reine; Eliza Beth Aimers, 559, Roslyne, The Study; Peter McCaw, 27, 45e Ave., Lachine High School; Pierrette Deslandes, 5856a, 3e Ave, Rosemont, Marie-Médiatrice; Jacques Barolet, 5645, rue Charlemagne, college Sainte-Marie; Bruce Barker, 22, ch. Grenville, Selwyn House School; Carol Jackson, RCAF St-Hubert, St-Hubert Protestant School; Marjorie Andrews, 15, Ave Birch, St-Hubert Protestant School; Jo-Ann Dyer, 19 Cedar Crescent, St. Hubert Protestant School; et Erica Echen Berg, 348, ave Redfern, Westmount High School.

Le Journal de Montreal
Montreal, Que.
(Daily. Circ. 54,392)

Monday, April 5, 1965

Les gagnants du concours Canaletto

Richard Barolet, 16 ans, élève de l'école Philippe-Perrier, a gagné le premier prix du concours Canaletto organisé par le Musée des Beaux-Arts.

Les étudiants de 10 à 16 ans qui visitaient l'exposition de toiles du maître vénitien du XVIIIe siècle pouvaient en effet participer à ce concours et remporter un des 15 prix offerts aux meilleurs concurrents.

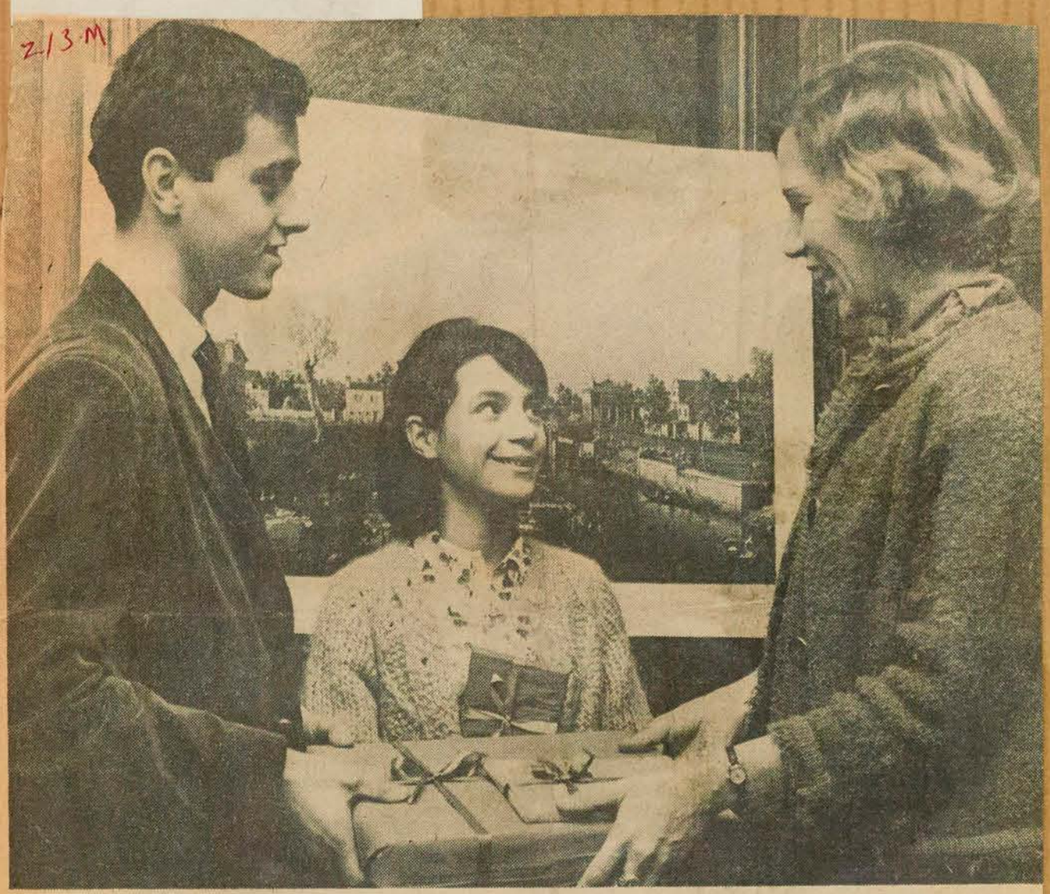
Des livres et reproductions de Canaletto seront présentés à M. Barolet, qui demeure au 5645, rue Charlemagne, ainsi qu'aux 14 autres gagnants lors d'une réception qui aura lieu au Musée le 8 avril à 4 h 30.

Les meilleurs concurrents, par ordre de mérite, sont les suivants: Peter Urbanski, 3330, rue Bedford, Collège Stanislas; Christophe Urbanski, 3330, rue Bedford, Collège Stanislas; Lucie Séguin, 8671, rue de Grosbois, Marie-Reine; Lucille Portelance, 275, rue Demontigny, Marie-Reine; Nicole Giroux, 1586, rue Demontigny, Marie-Reine; Elizabeth Aimers, 559 Roslyne, The Study; Peter McCaw, 27-45e av., Lachine High School; Pierrette Deslandes, 5856A 3e Av. Ros., Marie-Médiatrice; Jacques Barolet, 5645, rue Charlemagne, Collège Saint-Marie; Bruce Barker, 22, ch. Grenville, Selwyn House School; Carol Jackson, RCAF St-Hubert, St. Hubert Protestant School; Marjorie Andrews, 15, av. Birch, St. Hubert Protestant School; Jo-Ann Dyer, 19 Cedar Crescent, St. Hubert Protestant School; et Erica Echenberg, 348e, av. Redfern, Westmount High School.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, April 10, 1965

2-13-M



Staff Photo by John Daggett

Jacques Barolet, 16, receives his own prize and first prize for his brother, Richard, for entries in a student contest based on the Canaletto exhibition at the Montreal Museum of Fine Arts. Officiating is Miss M. L. Funke, curator of education. In centre is Erica Echenberg, 12, the youngest contest prize winner.

Gymnast Wins Art Contest

Richard Barolet, a 15-year-old schoolboy whose love of art is equalled by his love of gymnastics, received first prize yesterday in a Montreal Museum of Fine Arts contest "in absentia."

Richard was at home with a broken foot due to his second avocation. His older brother Jacques, 16, also a prize winner filled in for the younger boy at the prize-giving party for the Canaletto exhibition student contest.

Students aged 10 to 16 years who visited the exhibition of paintings by the 18th century Venetian master were eligible to participate in the contest and compete for one of 15 prizes. To compete, they filled in a questionnaire based on the exhibition.

Books and Canaletto reproductions were presented to Richard, a pupil of Philippe Perrier School, and to the 14 other winners during a French pastry and soda pop party at the museum.

Other winners, in the order of points received, were: Peter Urbanski and brother Christophe Urbanski, both of Collège Stanislas; Lucie Séguin, Lucille Portelance and Nicole Giroux, all of Marie-Reine School; Elizabeth Aimers, The Study; Peter McCaw, Lachine High School; Pierrette Deslandes, Marie-Médiatrice School; and Jacques Barolet, Collège Sainte-Marie.

Also, Bruce Barker, Selwyn House School; Carol Jackson, Marjorie Andrews and Jo-Ann Dyer, all of St. Hubert Protestant School; and Erica Echenberg, Westmount High School.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Saturday, April 17, 1965

Party Line

13 M



TOP WINNER: Richard Barolet, 16, a pupil of Philippe Perrier school, has been declared top winner of the Canaletto exhibition student contest organized by the Montreal Museum of Fine Arts, it was announced recently. Students aged 10 to 16 visiting the exhibition of paintings by the 18th century Venetian master were eligible to participate in the contest and compete for one of 15 prizes. Books and Canaletto reproductions were presented to the youth and the 14 other winners at a reception held last week . . . Teen '65 will again this week feature the British Bill Board Pick Hits and Scott Bailey will present live in the studio the first MG ever built, the MG-1. The program will also feature an article on the United High School Press which is holding a contest to find the best high school newspaper.

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Monday, April 5, 1965

VAINQUEUR du concours CANALETTO

W-13-M

RICHARD BAROLET, AGE DE 16 ANS, ELEVE DE L'ECOLE PHILIPPE-PERRIER, a gagné le premier prix du concours Canaletto organisé par le Musée des Beaux-Arts.

Les étudiants de 10 à 16 ans qui visitaient l'exposition de toiles du maître vénitien du XVIIIe siècle pouvaient en effet participer à ce concours et remporter un des 15 prix offerts aux meilleurs concurrents.

Les concurrents devaient répondre à un questionnaire comportant une vingtaine de questions, sur les tableaux du peintre, le peintre lui-même et son époque.

Des livres et reproductions de Canaletto seront présentés à M. Barolet, qui demeure au 5645, rue Charlemagne, ainsi qu'aux 14 autres gagnants lors d'une réception qui aura lieu au Musée le 8 avril à 16 h 30 (4 h 30).

LES AUTRES GAGNANTS

Les meilleurs concurrents, par ordre de mérite, sont les suivants:

PETER URBANSKI, 3330, rue Bedford, Collège Stanislas; LUCIE SEGUIN, 8671, rue de Grosbois, Marie-Reine; LUCILLE PORTELANCE, 275, rue Demontigny, Marie-Reine; NICOLE GIROUX, 1586, rue Demontigny, MARIE-REINE: ELIZABETH AIMERS, 559 Roslyne, The Study; PETER MCCAW, 27-45e ave., Lachine High School; PIERRETTE DESLANDES, 5856A 3e Av. Ros., Marie-Médiatrice; JACQUES BAROLET, 5645, rue Charlemagne, Collège Saint-Marie; Bruce Bar- Collège Saint-Marie; BRUCE BARKER, 2, ch. Grenville, Selwyn House School; CAROL JACKSON, RCAF St-Hubert, St. Hubert Protestant School; MARJORIE ANDREWS, 15, av. Birch, St. Hubert Protestant School; JO-ANN DYER, 19 Cedar Crescent, St. Hubert Protestant School; et ERICA ECHENBERG, 348, av. Redfern, Westmount High School.

Montreal Star, Que.
June 16, 1965

8-21

25,000 Toured Museum in Year

Miss Marie-Louise Funke, supervisor of the Montreal Museum of Fine Art's education department, said yesterday nearly 25,000 persons were given guided tours of the museum during the 1964-65 fiscal year.

Of the 24,167 visitors, 15,038 were French-speaking. This included 12,418 children (10,737 French-speaking and 1,681 English-speaking) under the city's Catholic School Commission, and 948 students of the Protestant School Board.

February and March were the peak months. Average size of the groups was 13.5. Miss Funke said the museum now has 152 trained volunteer guides.

Town of Mount Royal
Weekly Post, Que.
June 17, 1965

Museum Guided Tours Attract Many Groups

Nearly 25,000 persons were given guided tours at The Montreal Museum of Fine Arts during 1964-65, it was announced by Miss Marie-Louise Funke, supervisor of the Museum's education dept., who said the total of 24,167 was made up of 15,038 French-speaking persons and 9,129 English-speaking persons.

This included 12,418 children, (10,737 French-speaking and 1,681 English-speaking) under the Montreal Catholic School Commission, and 948 students, all English-speaking, of the Protestant School Board.

University students accounted for 755 guided visits; adults, 4,4605 and private schools, 3,013, with February and March the peak months.

Miss Funke also revealed the Museum now has 152 trained volunteer guides, 65 in their first year and 87 in advanced courses.

Le Devoir, Montréal, Qué.
June 16, 1965

AU COURS DE L'ANNEE

25,000 visites guidées au Musée des Beaux - Arts

Près de 25,000 personnes ont profité des visites guidées du Musée des Beaux-Arts de Montréal au cours de l'année 1964-1965. Mlle Marie-Louise Funke, chef du service éducatif, a déclaré que ce nombre comprend 15,038 francophones et 9,129 anglophones. De ce même chiffre, on compte 12,418 enfants dont 10,737 de langue française et 1,681 de langue anglaise, relevant de la Commission des Ecoles catholiques de Montréal et 948 étudiants anglophones du Protestant School Board.

Un groupe d'étudiants d'universités, au nombre de 755, ainsi que 4,460 adultes et 3,013 élèves d'écoles privées ont suivi les visites guidées. L'affluence atteint son maximum au cours des mois de février et de mars; 4,413 personnes ont fait des visites guidées en février et 3,507 en mars. Le nombre de chaque groupe guidé était de 16.5 personnes, en moyenne.

Ottawa Journal, Ont.
June 19, 1965

Nearly 25,000 persons were given guided tours at the Montreal Museum of Fine Arts during 1964-65, according to Miss Marie-Louise Funke, supervisor of the Museum's education department. Incidentally, the Museum now has 152 trained volunteer guides, 65 in their first year and 87 in advanced courses.

★ ★ ★

Montreal Gazette, Que.
June 29, 1965

Tours Success

Nearly 25,000 persons were given guided tours at the Montreal Museum of Fine Arts during 1964-65. Miss Marie-Louise Funke, supervisor of the Museum's education department, said the total of 24,167 was made up of 15,038 French-speaking persons and 9,129 English-speaking persons.

It included 12,418 children, (10,737 French-speaking and 1,681 English-speaking) under the Montreal Catholic School Commission, and 948 students, all English-speaking, of the Protestant School Board.

University students accounted for 755 guided visits; adults, 4,460 and private schools, 3,013.

February and March were the peak months with 4,413 guided visitors in the former and 3,507 in the latter month.

Calgary Albertan, Alta.
July 19, 1965

Chinese military forces in the northeast and extreme west.

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

A Montréal : Le Soleil juin 18-65

25,000 personnes ont visité le Musée des Beaux-Arts

Près de 25,000 personnes ont profité des visites guidées du Musée des Beaux-Arts de Montréal au cours de l'année 1964-65.

Mlle Marie-Louise Funke, chef du service éducatif, a déclaré que ce nombre comprend 15,038 francophones et 9,129 anglophones.

De ce même chiffre, on compte 12,418 enfants dont 10,737 de langue française et 1,681 de langue anglaise, relevant de la Commission des Ecoles Catholiques de Montréal et 948 étudiants anglophones du Protestant School Board.

Un groupe d'étudiants d'université, au nombre de 755, ainsi que 4,460 adultes et 3,013 élèves d'écoles privées ont suivi les visites guidées.

L'affluence a atteint son maximum au cours des mois de février et de mars; 4,413 personnes ont fait des visites guidées en février et 3,057 en mars.

Le nombre de chaque groupe guidé était de 16.5 personnes, en moyenen.

Mlle Funke a aussi révélé que le Musée a formé 152 guides bénévoles dont 65 ont suivi les cours de première année et 87, les leçons plus avancées.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Saturday, June 19, 1965

Belle année au Musée

Près de 25,000 personnes ont profité des visites guidées du Musée des Beaux-Arts de Montréal au cours de l'année 1964—65.

De ce même chiffre, on compte 12,418 enfants dont 10,737 de langue française et 1,681 de langue anglaise, relevant de la Commission des Ecoles Catholiques de Montréal et 948 étudiants anglophones du Protestant School Board.

L'affluence atteint son maximum au cours des mois de février et de mars; 4,413 personnes ont fait des visites guidées en février et 3,507 en mars.

Le nombre de chaque groupe guidé était de 16.5 personnes, en moyenne.

Mlle Funke chef du service éducatif a révélé que le Musée a formé 152 guides bénévoles.

Peterborough Examiner, Ont.
July 19, 1965

See Paintings

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Penticton Herald, B.C.
July 20, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Northern Daily News
Kirkland Lake, Ont.
July 20, 1965

baby's cord, and know nothing about it.

MANY SEE PAINTINGS

MONTREAL (CP) —Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Ottawa Le Droit
Ottawa, Ont.
(Daily, Circ. 38,507)

Monday, June 21, 1965

25,000 personnes aux visites guidées des Beaux-arts

Près de 25,000 personnes ont profité des visites guidées du Musée des beaux-arts de Montréal au cours de l'année 1964-1965. Mlle Marie-Louise Funke, chef du service éducatif, a déclaré que ce nombre comprend 15,038 Francophones et 9,129 Anglophones.

De ce même chiffre, on compte 12,418 enfants dont 10,737 de langue française et 1,681 de langue anglaise, relevant de la Commission des écoles catholiques de Montréal et 948 étudiants anglophones du Protestant School Board.

Un groupe d'étudiants d'université, au nombre de 755, ainsi que 4,460 adultes et 3,013 élèves d'écoles privées ont suivi les visites guidées.

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Mlle Funke a aussi révélé que le Musée a formé 152 guides bénévoles, dont 65 ont suivi les cours de première année et 87, les leçons plus avancées.

Oshawa Times, Ontario
July 21, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

La Presse, Montréal, Qué.
June 19, 1965

25,000 personnes au Musée

Près de 25,000 personnes ont profité des visites guidées du Musée des Beaux-Arts de Montréal au cours de l'année 1964-65.

Mlle Marie-Louise Funke, chef du service éducatif, a déclaré que ce nombre comprend 15,038 francophones et 9,129 anglophones.

De ce même chiffre, on compte 12,418 enfants dont 10,737 de langue française et 1,681 de langue anglaise, relevant de la Commission des Ecoles Catholiques de Montréal et 948 étudiants anglophones du Protestant School Board.

Barrie Examiner
Barrie, Ont.
(Daily, Circ. 8,792)

Tuesday, July 20, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Moose Jaw Times-Herald
Moose Jaw, Sask.
(Daily, Circ. 8,964)

Tuesday, July 20, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484

Thursday, June 17, 1965

C'est bien normal

Près de 25,000 personnes ont profité des visites guidées du Musée des Beaux-Arts de Montréal au cours de l'année 1964-65.

Mlle Marie-Louise Funke, chef du service éducatif, a déclaré que ce nombre comprend 15,038 francophones et 9,129 anglophones.

De ce même chiffre, on compte 12,418 enfants dont 10,737 de langue française et 1,681 de langue anglaise, relevant de la Commission des Ecoles Catholiques de Montréal et 948 étudiants anglophones du Protestant School Board.

Un groupe d'étudiants d'université, au nombre de 755, ainsi que 4,460 adultes et 3,013 élèves d'écoles privées ont suivi les visites guidées.

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Mlle Funke a aussi révélé que le Musée a formé 152 guides bénévoles dont 65 ont suivi les cours de première année et 87, les leçons plus avancées.

St. Catharines Standard, Ont.
July 21, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Niagara Falls Review, Ont.
July 21, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Photo-Journal
Montreal, Que.
(Week-End. Circ. 168,350)

Wednesday, June 30, 1965



Le billet de MICHELLE TISSEYRE

Nos 12-17 aussi peuvent être sérieux

A plusieurs reprises, lorsque je vous ai parlé de l'une ou l'autre des nombreuses expositions du Musée des Beaux-Arts, il m'est arrivé de mentionner la présence de groupes de jeunes qui, piaillant allégrement, se déplaçaient de pièce en pièce, leurs petits pliants à la main. Tantôt c'est dans la salle où se trouve la rétrospective canadienne qu'ils choisissaient de s'installer. Tantôt c'était au milieu des antiquités égyptiennes ou gréco-romaines.

Astucieusement, je me suis faufilée dans leurs groupes compacts pour observer à la dérobade les trésors de Toutankhamon. J'ai partagé avec eux les toiles de Riopelle, les dessins de Picasso, les tableaux de Van Gogh. Même si leur bruissement de jeunes abeilles s'affairant autour d'une ruche me fut parfois cause de distraction, jamais je ne leur en ai voulu. Bien au contraire, j'ai toujours trouvé merveilleux que des enfants ou de jeunes adolescents bénéficient de cette initiation à l'art qui leur était si gracieusement dispensée par les guides du Musée. Et leur présence a toujours été pour moi un stimulant.

Je me suis souvent demandé qui étaient ces enfants, et qui étaient les gentilles dames qui leur servaient de guides.

Or, un communiqué du Musée — doublé d'une conversation avec Mlle Micheline Moisan, adjointe à la section éducative — me l'a appris.

Ces adolescents de 14 et 15 ans sont les élèves de 8e année de la Commission des Ecoles catholiques de Montréal. En vertu d'une entente qui remonte à 1962, quatre après-midi par semaine écoliers et écolières bénéficient au Musée de visites guidées, appliquées à l'une ou l'autre des diverses collections du Musée. Les classes sont réparties en groupes ne comprenant pas plus de dix-huit élèves, un guide étant assigné à chaque groupe. Tous les élèves ne visitent pas la même collection — sauf dans des cas exceptionnels comme celui de l'exposition Toutankhamon ou de l'exposition Canaletto. Mais cela importe peu. "Notre but, m'a confié Mlle Moisan, c'est d'éveiller les enfants à l'art, aux belles choses, en mettant l'accent sur le côté visuel, dont nous nous servons pour évoquer l'époque à laquelle appartient une oeuvre."

Au cours de l'an dernier 12,418 élèves de la Commission des Ecoles catholiques ont profité des visites guidées (gratuites) du Musée, soit 10,737 de langue française et 1,681 de langue anglaise. Ajoutez à ce nombre 948 élèves du Protestant School Board.

Mais il n'y a pas que les enfants qui ont profité de ces visites commentées. Bon nombre d'étudiants, ainsi que de nombreux groupes ou associations d'adultes, ont également su les mettre à profit. Ces visites se continuent d'ailleurs durant les mois d'été; pour y avoir droit, il suffit de se constituer en groupe de quinze ou seize personnes et d'en faire la demande. Elle sont toujours offertes par le Musée à titre gracieux.

Quant aux guides qui en sont chargées, elles sont choisies parmi les personnes qui se présentent au Musée dans ce but et sont jugées aptes à bien remplir la tâche. Les guides doivent suivre une série de cours et passer une série d'épreuves avant d'être acceptées pour diriger les visites. Ces épreuves consistent en la rédaction d'un travail écrit et en l'identification d'artistes, d'oeuvres et d'époques au moyen de diapositives. C'est un emploi très recherché que celui de guide du Musée, et, à celles qui nourriraient l'espoir de le devenir, je dois très honnêtement dire qu'en ce moment toutes les places sont prises.

C'est Valéry, je crois, qui détestait les musées, les accusait d'être des mausolées où sont rangées côte à côte et de façon hétéroclite des oeuvres auxquelles, en les privant de leur milieu naturel, on a enlevé la vie.

Pour M. Evan Turner, qui fut pendant quelques trop brèves années conservateur du Musée de Montréal, le musée est source de vie, grâce aux gens qui le fréquentent. Et ceux-ci le fréquenteront en autant que par son dynamisme, par la vie qui l'anime, il saura les attirer. M. Turner, en multipliant les manifestations d'intérêt, décupla le nombre des visiteurs dès la première année de son directorat. Et il ne s'efforça pas seulement d'y attirer les adultes, les amateurs déjà rompus aux disciplines et aux mystères de l'art. Il préparait déjà pour demain tout un nouveau public amateur et collectionneur. Car c'est lui qui eut l'idée des visites scolaires et qui les mit à pied d'oeuvre.

C'est pourquoi M. Turner a laissé chez nous une trace indélébile. Son Musée, il l'avait rendu vivant parce qu'en y pensant il n'envisageait pas seulement le présent, mais aussi l'avenir.

Brantford Expositor, Ont.
July 21, 1965

...ity and Ron Jasper.

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Edmonton Journal, Alta.
July 21, 1965

25,000 Persons Tour Arts Museum

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Guelph Mercury
Guelph, Ont.
(Daily, Circ. 15,186)

Wednesday, July 21, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Kelowna Courier, B.C.
July 21, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Ottawa Le Droit, Ontario
June 21, 1965

25,000 personnes aux visites guidées des Beaux-arts

Près de 25,000 personnes ont profité des visites guidées du Musée des beaux-arts de Montréal au cours de l'année 1964-1965. Mlle Marie-Louise Funke, chef du service éducatif, a déclaré que ce nombre comprend 15,038 Francophones et 9,129 Anglophones.

De ce même chiffre, on compte 12,418 enfants dont 10,737 de langue française et 1,681 de langue anglaise, relevant de la Commission des écoles catholiques de Montréal et 948 étudiants anglophones du Protestant School Board.

Un groupe d'étudiants d'université, au nombre de 755, ainsi que 4,460 adultes et 3,013 élèves d'écoles privées ont suivi les visites guidées.

L'affluence atteint son maximum au cours des mois de février et de mars; 4,413 personnes ont fait des visites guidées en février et 3,507 en mars. Le nombre de chaque groupe guidé était de 16.5 personnes, en moyenne.

Mlle Funke a aussi révélé que le Musée a formé 152 guides bénévoles, dont 65 ont suivi les cours de première année et 87, les leçons plus avancées.

North Bay Nugget
North Bay, Ont.
(Daily, Circ. 15,748)

Saturday, July 24, 1965

Many see paintings

MONTREAL (CP) Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Nanaimo Free Press
Nanaimo, B.C.
(Daily, Cir. 8,581)

Friday, July 23, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Daily Graphic
Portage La Prairie, Man.
July 23, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French as English-speaking visitors.

Owen Sound Sun-Times, Ont.
July 26, 1965

...ken and Mrs. William Phillips.

* * *

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Saint John Telegraph-Journal
Saint John, N.B.
(Daily Morn., Circ. 25,453

Friday, July 23, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Ontario Intelligencer
Belleville, Ont.
July 26, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Ottawa Citizen
Ottawa, Ont.
(Daily, Circ. 75,948)

Wednesday, July 21, 1965

Art popular

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Orillia Packet & Times, Ont.
July 22, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Telegraph-Journal
St. John, N.B.
July 23, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

St. Thomas Times-Journal
St. Thomas, Ont.
(Daily, Circ. 11,214)

Monday, July 26, 1965

Many See Paintings

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Timmins Press, Ontario
July 27, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Prince Albert Herald
Prince Albert, Sask.
(Daily, Circ. 7,636)

Wednesday, July 28, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821

Tuesday, June 29, 1965

Tours Success

Nearly 25,000 persons were given guided tours at the Montreal Museum of Fine Arts during 1964-65. Miss Marie-Louise Funke, supervisor of the Museum's education department, said the total of 24,167 was made up of 15,038 French-speaking persons and 9,129 English-speaking persons.

It included 12,418 children, (10,737 French-speaking and 1,681 English-speaking) under the Montreal Catholic School Commission, and 948 students, all English-speaking, of the Protestant School Board.

University students accounted for 755 guided visits; adults, 4,460 and private schools, 3,013.

February and March were the peak months with 4,413 guided visitors in the former and 3,507 in the latter month.

Sydney Cape Breton Post
Sydney, N.S.
(Daily, Circ. 27,151)

Tuesday, July 20, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Sarnia Observer
Sarnia, Ont.
(Daily, Circ. 16,795

Saturday, July 31, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Port Arthur News-Chronicle
Port Arthur, Ont.
(Daily, Circ. 15,214)

Saturday, July 31, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Cape Breton Post
Sydney, N.S.
September 28, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Welland-Port Colborne
Welland, Ont. Tribune
(Daily, Circ. 17,845)

Thursday, August 12, 1965

MANY SEE PAINTINGS

MONTREAL (CP) — Nearly 25,000 people were taken on guided tours of the Montreal Museum of Fine Arts during the last year. There were twice as many French- as English-speaking visitors.

Canadian Press Clipping Service

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

Current Events
Montreal, Que.
September 19, 1964

ART

MONTREAL MUSEUM OF FINE ARTS
Sherbrooke St. W. between Crescent and Bishop Sts., Mon. to Sat. 10 a.m. to 5 p.m., Wed. 10 a.m. to 10 p.m. Sun. 2 p.m. to 5 p.m.

—To Sept. 27: Paintings of Percival Tudor-Hart.

—To Oct. 6: Paintings from the Hisrchhorn collection.

L'ART FRANCAIS ART GALLERY
To Sept. 30: Richard Lacroix and Arthur Lismer (from Sept. 21 only). 10 a.m. to 9 p.m. and Saturday until 5 p.m. (370 Laurier W., 277-2179).

BONSECOURS GALLERY
To end of November: Paintings, sculptures, enamels by Canadian artists. (363 St. Paul St. E., 861-3151).

L'EXPOSITION TUDOR-HART

1964 - 1965

TUDOR-HART, Percyval

MONTREAL-MATIN, MERCREDI, 9 SEPTEMBRE 1964 9★

Première exposition de la rentrée au Musée

Un ARTISTE montréalais

L'oeuvre de Percyval (Percyval) Tudor-Hart (1873-1954), artiste montréalais dont la vie et la carrière se situent en quatre pays, est mise en lumière dans la première exposition de la rentrée au Musée des Beaux-Arts de Montréal.

Sélectionnée chez la veuve de l'artiste à Québec, l'exposition comprend des huiles, des dessins, des esquisses au crayon et à l'huile ainsi qu'une tapisserie.

Alasdair Alpin MacGregor, auteur d'une biographie de Tudor-Hart publiée en 1961 chez P. R. Macmillan, de Londres et Genève, écrit dans son ouvrage que "la mobilité étonnante de Tudor-Hart peut le priver d'un renom qu'il mériterait pourtant".

Aptitudes

Turod-Hart a montré très tôt des aptitudes artistiques, malgré l'opposition de son père Frederick Hart, un ingénieur minier. L'enfant fut élevé à Montréal d'abord, puis envoyé à l'école St-Paul de Londres.

En dépit de la réprobation familiale, il s'en alla ensuite étudier à l'Ecole des Beaux-Arts de Paris, sous la direction de Gérôme. Il exposa à Paris dès 1896, au Salon des Artistes Français, et plus tard au Salon de la Société Nationale des Beaux-Arts, dont il devint l'un des exposants réguliers.

De 1903 à 1913, il dirigea à Paris sa propre école de peinture, qu'il transporta plus tard à Hampstead (Londres).

Bohème

Il vécut tantôt aux Etats-Unis et au Canada, tantôt en France et en Angleterre et ses longs et fréquents séjours à Paris et en Bretagne lui apprirent la langue de Molière aussi parfaitement que celle de Shakespeare.

Alors qu'il était jeune étudiant à Montmartre, son atelier voisinait celui de Toulouse-Lautrec et l'influence des Impressionnistes français sur Tudor-Hart se discerne aisément dans ses toiles.

Pendant plusieurs années, il habita à Kensington, en Angleterre, où dans l'immense atelier aménagé dans sa maison même, il travailla à ses meilleures oeuvres.

Critique infatigable des méthodes employées à cette époque pour nettoyer et restaurer les vieilles peintures, il dénonça les procédés officiels à la Conférence internationale sur l'art de Rome en 1930. Il effectua lui-même plusieurs restaurations de tableaux de Gainsborough, Kneller, Gilbert Stuart, Raeburn et Corot.

Sa femme, Catherine, fut une de ses élèves à Paris au début du siècle.

En 1961, sept ans après le décès de son mari à Québec, elle réussit à compléter, grâce à son talent, les derniers cartons d'une tapisserie des Gobelins intitulée "Le Premier Péché : The Fall of Man".

L'oeuvre

Le tissage de cette tapisserie, qui fait partie de l'exposition, fut commencé à Sèvres vers 1931 mais interrompu à plusieurs reprises, dont la plus longue fut la Seconde Grande Guerre.

L'oeuvre fut reprise en 1946 à Versailles, mais Tudor-Hart mourut en 1954 et son tapissier, Léo Belmonte, en 1956.

Avec les derniers cartons de Mme Tudor-Hart, la tapisserie fut terminée par René Baudonnet à Groslay en 1961.

L'exposition de sculptures se prolonge

L'exposition de sculpture du Jardin botanique qui devait se terminer le 7 septembre se continuera jusqu'à la fin d'octobre.

C'est à la demande du public que l'Association des sculpteurs du Québec, avec l'accord du Service des parcs, prolonge l'exposition.

On sait que cette exposition s'inscrit au programme des festivals d'été 1964.

Le public est admis gratuitement aux heures d'ouverture du Jardin, c'est-à-dire de 8 heures a.m. à 8 heures p.m.

The Gazette Sept. 8, 1964.

Tudor-Hart's Work Shown At Museum

The work of Percyval Tudor-Hart (1873-1954), the Montreal-born artist whose life and career spanned four centuries, is re-discovered in the opening exhibition of the season at the Montreal Museum of Fine Arts. The exhibition ends Sept. 27.

The exhibition, selected from the artist's Quebec City home collection, includes oil paintings, drawings and sketches, and a tapestry.

Tudor-Hart received his early education in Montreal and London and, despite parental discouragement, he then attended the Ecole des Beaux-Arts in Paris. As an artist, and later as a teacher in Paris, Tudor-Hart came into contact with many of the great post-impressionists.

At the outbreak of World War I, he transferred his school and studio from Paris to London, where he did much of his best work.

His widow was his pupil in Paris at the turn of the century.

Seven years after his death, Mrs. Tudor-Hart, completed the final cartoons for her husband's tapestry, called "The Fall of Man," which is included in the exhibition.

CURRENT EVENTS
SEPT 12 **ART** 1964

MONTREAL MUSEUM OF FINE ARTS
Sherbrooke St. W. between Crescent and Bishop Sts., Mon. to Sat. 10 a.m. to 5 p.m., Sun. 2 p.m. to 5 p.m.

—To Sept. 27: Paintings of Percival Tudor-Hart.

—To Oct. 6: Paintings from the Hisrchhorn collection.

L'ART FRANÇAIS ART GALLERY
To Sept. 16: Jean Lebeuf. Sept 14-30: Richard Lacroix. 10 a.m. to 9 p.m. and Saturday until 5 p.m. (370 Laurier W., 277-2179).

BONSECOURS GALLERY
To end of November: Paintings, sculptures, enamels by Canadian artists. (363 St. Paul St. E., 861-3151).

COIN DES ARTS CNR CENTRAL STATION
To October 1: Vytas Remeika, Bernard Beaudry, Ernest Frost.

CONTINENTAL GALLERIES
Autumn Showing: Fortin, Little, Pilot, Tremble, Fox and others. (1450 Drummond St., 842-1072).

DOMINION GALLERY
Canada's largest ART-DEALER GALLERY with 17 rooms on 4 floors, selling works by over 175 Canadian artists as well as paintings and sculptures by outstanding international artists including: Brianchon, Campigli, van Dongen, Dufy, Edzard, Foujita, Harpignies, Laurencin, Mané-Katz, Marchand, Mathieu, Metzinger, Oudot, Riopelle. Among the exhibited sculptures are works by Arp, Cesar, Chadwick, Greco, Hajdu, Marini, Minguzzi, Mirko, Moore, Paolozzi, Rodin and Zadkine. Also selection of Old Masters. (Dominion Gallery, 1438 Sherbrooke St. West, VI 5-7471. Open Monday to Friday 9 a.m. to 5:30 p.m.

GALERIE AGNES LEFORT
Sept. 14 - Oct. 3: Borduas estate exhibition—Works of the artist from 1954 to 1960. (1504 Sherbrooke St. W., 932-8620).

GALERIE CAMILLE HEBERT
To Sept. 28: Group Exhibition, artists of the gallery. Open 11 a.m. to 6 p.m. every day except Wednesday night from 8 to 10 p.m. (2075 Bishop St., 849-9931).

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Montreal Gazette, Que.
September 8, 1964

871

Arts Museum Starts Season With Unique Tudor-Hart Show

The work of Percyval Tudor-Hart (1873-1954), the Montreal-born artist whose life and career spanned four countries, is re-discovered in the opening exhibition of the season at the Montreal Museum of Fine Arts.

The exhibition, selected from the works in the late artist's Quebec City home and made possible by his widow, includes oil paintings, drawings, pencil and oil sketches, as well as a large tapestry.

Alasdair Alpin MacGregor, whose biography of Tudo-Hart was published in 1961 by P. R. Macmillan Limited, of London and Geneva, says Tudor-Hart's "amazing versatility may have denied him the recognition he merited."

Tudor-Hart showed artistic leanings from his earliest days, despite the disapproval of his father, Frederick Hart, a mining engineer. He received his early education in Montreal and at St. Paul's School, London.

Then, despite parental discouragement, he studied under Gérôme (1824-1904) at the Ecole des Beaux-Arts. He began to exhibit in Paris in 1896 with the Société des Artistes Français and later with the Société Nationale des Beaux-Arts, eventually exhibiting regularly at the salon.

From 1903 until 1913, he conducted in Paris his own school of painting, which he subsequently transferred to Hampstead.

His varied life and artistic pursuits were bound up with the United States and Canada, France and England and through his long and intimate association with Paris and Britanny, he spoke French as fluently as English.

As a young student living in Montmartre, his atelier adjoined that of Toulouse-Lautrec and the influence of the French Impressionists upon Tudor-Hart is clearly discernible in his paintings.

For many years, he lived in Melbury Road, Kensington, where, in the immense studio which formed part of his house, he executed much of his best work.

An unremitting critic of the indiscriminate cleaning and restoring of Old Masters, he denounced orthodox professional methods at the International Conference on Art in Rome in 1930. He himself carried out many restorations of works by such artists as Gainsborough, Kneller, Gilbert Stuart, Raeburn and Corot.

His widow, Catherine, was a pupil of his in Paris at the turn of the century.

Examples of Tudor-Hart's work are to be found in the National Gallery of Canada, Ottawa, and the Musée du Québec, Quebec City.

THE GAZETTE TUESDAY, SEPTEMBER 8, 1964 31

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His widow, Catherine, was pupil of his in Paris at the tur of the century.

Examples of Tudor-Hart's work are to be found in the National Gallery of Canada, Ottawa, and the Musée du Québec, Quebec City.

Ottawa Citizen
Ottawa.Ont.
(Daily.Circ. 76,390)
Saturday September 12 1964

Re-discover Canadian artist

The prolific work of a Canadian painter, whose atelier in Montmartre, while he worked there as a student, joined that of Toulouse-Lautrec has been re-discovered.

The opening exhibition of the season at the Montreal Museum of Art is given to Percyval Tudor-Hart (1873 - 1954), a Montreal-born, truly cosmopolitan artist, whose career spanned four countries.

The talent of this hitherto neglected artist, splendidly brought to the limelight through this exhibition, includes oils, drawings pencil oil sketches, as well as a large tapestry.

Tudor-Hart exhibited in Paris towards the end of the last century and conducted an art school which he then transferred to Hampstead. As a young student, living in Montmartre, his atelier joined that of Toulouse-Lautrec.

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

Montreal Le Devoir
Montreal, Que.
(Daily.Circ. 57,400)

Monday September 14 1964

EXPO TUDOR-HART

L'oeuvre de Percyval Tudor-Hart (1873-1954), artiste montréalais dont la vie et la carrière se situent en quatre pays, Angleterre, France, Etats-Unis et Canada, est mise en lumière dans la première exposition de la rentrée au Musée des Beaux-Arts de Montréal.

Sélectionnée chez la veuve de l'artiste à Québec, l'exposition comprend des huiles, des dessins, des esquisses au crayon et à l'huile ainsi qu'une tapisserie. Elle se terminera le 27 septembre.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Quebec Chronicle-Telegraph
Quebec
September 9, 1964

871

Quebec Artists' Works Featured In Mtl Exhibit

The work of Percyval Tudor-Hart (1873-1954), the Montreal-born artist whose life and career spanned four countries, is re-discovered in the opening exhibition of the season at the Montreal Museum of Fine Arts.

The exhibition, selected from the late artist's Quebec City home and made possible by his widow, includes oil paintings, drawings, pencil and oil sketches, as well as a large tapestry.

Alasdair Alpin MacGregor of Sillery, whose biography of Tudor-Hart was published in 1961 by P. R. Macmillan Ltd of London and Geneva, says Tudor-Hart's "amazing versatility may have denied him of the recognition he merited."

Tudor-Hart showed artistic leanings from his earliest days, despite the disapproval of his father, Frederick Hart, a mining engineer. He received his early education in Montreal and at St Paul's School, London.

Then, despite parental discouragement, he studied under Gerome (1824-1904) at the Ecole des Beaux-Arts. He began to exhibit in Paris in 1896 with the societe des Artistes Francais and later with the Societe Nationale des Beaux-Arts, eventually exhibiting regularly at the salon.

From 1903 until 1913, he conducted in Paris his own school of painting, which he subsequently transferred to Hampstead.

His varied life and artistic pursuits were bound up with the US and Canada, France and England and through his long and intimate association with Paris and Britanny, he spoke French as fluently as English.

As a young student living in Montmartre, his atelier adjoined that of Toulouse-Lautrec and the influence of the French Impressionists upon Tudor-Hart is clearly discernible in his paintings.

For many years, he lived in Melbury Road, Kensington, where, in the immense studio which formed part of his house, he executed much of his best work.

An unremitting critic of the indiscriminate cleaning and restoring of Old Masters, he denounced orthodox professional methods at the International Conference on Art in Rome in 1930. He himself carried out many restorations of works by such artists as Gainsborough, Kneller, Gilbert Sutart, Raeburn and Corot.

His widow, Catherine, was a pupil of his in Paris at the turn of the century.

Seven years ofter his death in Quebec, her own skill enabled her to complete in 1961 the final cartoons for his Gobelin Tapestry, called Le Premier Peche: The Fall of Man, which forms part of the museum's exhibition.

With Mrs Tudor-Hart's final cartoons, the tapestry was finished by Rene Beaudonnet at Groslay in 1961.

Examples of Tudor-Hart's work are to be found in the National Gallery of Canada, Ottawa, and the Musee du Quebec, Quebec City.

A number of the works included in the Montreal Museum's show were previously shown in a memorial exhibition in 1961 at Walker's Galleries, London, Eng.

The exhibition at Montreal, organized by assistant director Edward P. Lawson and general curator William Johnston, will continue until Sept. 27.

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

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

Thursday September 10 1964

Au Musée des Beaux-Arts

L'oeuvre de Tudor-Hart est mise en lumière

MONTREAL. — L'oeuvre de Percyval Tudor-Hart (1873-1954), artiste montréalais dont la vie et la carrière se situent en quatre pays, est mise en lumière dans la première exposition de la rentrée au Musée des Beaux-Arts de Montréal.

Sélectionnée chez la veuve de l'artiste à Québec, l'exposition comprend des huiles, des dessins, des esquisses au crayon et à l'huile ainsi qu'une tapisserie.

Alasdair Alpin MacGregor, auteur d'une biographie de Tudor-Hart publiée en 1961 chez P. R. Macmillan, de Londres et Genève, écrit dans son ouvrage que "la mobilité étonnante de Tudor-Hart peut le priver d'un renom qu'il mériterait pourtant".

Opposition de son père

Tudor-Hart a montré très tôt des aptitudes artistiques, malgré l'opposition de son père, Frederick Hart, un ingénieur minier. L'enfant fut élevé à Montréal d'abord, puis envoyé à l'école St-Paul de Londres.

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Le tissage de cette tapisserie, qui fait partie de l'exposition, fut commencé à Sèvres vers 1931 mais interrompu à plusieurs reprises, dont la plus longue fut la Seconde Grande Guerre.

L'oeuvre fut reprise en 1946 à Versailles, mais Tudor-Hart mourut en 1954 et son tapissier, Léo Belmonte, en 1956.

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L'oeuvre de Tudor-Hart est représentée à la Galerie Nationale du Canada, à Ottawa, et au Musée du Québec, à Québec.

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

Quebec L'Evenement
Quebec, P.Q.
Daily. Morn. Circ. 11,340)

Friday September 11 1964

Exposition Percyval Tudor-Hart, à Montréal

L'oeuvre de Percyval Tudor-Hart (1873-1954), artiste montréalais dont la vie et la carrière se situent en quatre pays, est mise en lumière dans la première exposition de la rentrée au Musée des Beaux-Arts de Montréal.

Sélectionnée chez la veuve de l'artiste, à Québec, l'exposition comprend des huiles, des dessins, des esquisses au crayon et à l'huile ainsi qu'une tapisserie.

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Quelques-uns des tableaux inclus dans l'exposition du musée de Montréal ont été montrés publiquement lors d'une exposition commémorative en 1961, à la galerie Walker, de Londres.

L'exposition a été organisée par le directeur adjoint, M. Edward P. Lawson, et le conservateur général, M. William Johnston. Elle se terminera le 27 septembre.

Canadian Press Clipping Service

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

Tudor-Hart
Current Events
Montreal, Que.
September 12, 1964

ART

MONTREAL MUSEUM OF FINE ARTS
Sherbrooke St. W. between Crescent and Bishop Sts., Mon. to Sat. 10 a.m. to 5 p.m., Sun. 2 p.m. to 5 p.m.

—To Sept. 27: Paintings of Percival Tudor-Hart.

—To Oct. 6: Paintings from the Hisrchhorn collection.

L'ART FRANÇAIS ART GALLERY
To Sept. 16: Jean Lebeuf. Sept 14-30: Richard Lacroix. 10 a.m. to 9 p.m. and Saturday until 5 p.m. (370 Laurier W., 277-2179).

BONSECOURS GALLERY
To end of November: Paintings, sculptures, enamels by Canadian artists. (363 St. Paul St. E., 861-3151).

Canadian Press Clipping Service

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

Montreal Star, Que.
September 12, 1964
Tudor-Hart

Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily, 10 to 5. Sundays 2 to 5.

Percyval Tudor-Hart restrospective, to Sept. 27.

Hirshhorn collection, to Oct. 6.

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

Tudor-Hart
Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)

Saturday September 12 1964

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ART

Tudor-Hart Pinxit

By REA MONTBIZON

THERE ARE ONLY two more days in which to see the work of Montreal born Percyval Tudor-Hart, a dehyphenated Canadian who was as much at home on the Montmartre as in Chelsea or Hampstead, and as a result became almost forgotten at his Canadian home.

This exhibition was hung as part of the Museology Course by a group of l'Université de Montreal students whose attractive presentation deserves special attention.

Had Percyval Tudor-Hart (1873-1954) not turned his interest to the world, he might have become one of the most celebrated Canadian artists. But had he not turned his back on his native country would he have attained his stature as we recognize it today? Percyval Tudor-Hart became a victim of our Canadian dilemma.

Dismiss his "Fall of Man" tapestry, his "Feast of Sylvanus" and any other mythological theme; exclude these anachronistic expressions of a "Zeitgeist" on the wane — and you have a Master. Compare Tudor-Hart with William Brymner, only 18 years his senior, and you will find yourself speculating what turn the development of Canadian art might have taken, had today's older generation not been influenced by Brymner but by Tudor-Hart.

He was a superb draughtsman; each of his pencils shown at the Museum is a masterpiece in itself. His works bespeak extreme versatility; their idiom is adapted to each of the subjects it studies and whose essential characteristics it singles out and conveys. The artist is well aware of the charm in understatement and the effect of omission; he is a master of the line choosing its various qualities as an organist chooses the registers of his instrument.

Each one of Tudor-Hart's drawings, from the Hungarian landscapes around Veszprem to the Breton street scenes; from the impressionistic sketches of his children to the painterly study of the head of a Bishop, each one deserves to be enjoyed for its masterly composition, its exquisite rendering of the meaningful detail, and its generous omission of the non-essential.

Yet Tudor-Hart is no less a painter than he is a draughtsman. Again, dismiss the large red-carpeted portrait of a lady if the taste and fashion of the period make you feel uneasy. But do not miss studying the small oil sketches in which the artist's dabs of color miraculously jell into structural solidity. Do not deprive yourself of the enjoyment of the four larger oils, namely "Sussex dawns", "The Barawash", "Le Banc de Sable Inonde" and "Sunrays through stormy sky."

Who among our present generation of Canadian painters knows how to paint such waters and such skies? Not that we expect them to, but how much richer and subtler might their own expression become were they in command of such tools!

Finally, do not forget to glance to the lower left corner of these paintings and share the artist's fun in signing his pinxit with his 'Hart' around the rose of Tudor.

Off To The Museum

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montrealer, Montreal, P.Q.
September 1964

IN ART

Montreal Museum of Fine Arts: To September 10th, in the Stable Gallery, "Winter and the Canadian Imagination". September 3rd to 27th, Percival Tudor-Hart. September 8th to October 6th, Paintings from the Hershhorn Collection.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
September 19, 1964

871 Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily, 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open, 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m.
Percyval Tudor-Hart restrospective, to Sept. 27.
Hirshhorn collection, to Oct. 6.
ARTLENDERS, 318 Victoria, Westmount, Richard Billmeier, Sept. 25-Oct. 10. 10-5, Tues.-Sat.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Le Devoir, Montréal, Qué.
September 14, 1964

EXPO TUDOR-HART

871

L'oeuvre de Percyval Tudor-Hart (1873-1954), artiste montréalais dont la vie et la carrière se situent en quatre pays, Angleterre, France, Etats-Unis et Canada, est mise en lumière dans la première exposition de la rentrée au Musée des Beaux-Arts de Montréal.

Sélectionnée chez la veuve de l'artiste à Québec, l'exposition comprend des huiles, des dessins, des esquisses au crayon et à l'huile ainsi qu'une tapisserie. Elle se terminera le 27 septembre.

Bowden's NPC NATIONAL PRESS CHECKING SERVICES
226 RICHMOND ST. WEST—TORONTO
La Patrie
Montreal, Que.
(Week-End. Circ. 193,300)
Thursday September 10 1964

beaux-arts

0/13-M

Le Crible: (Longueuil). Gravures et dessins de G. Boisvert, Charland, Connolly, I. Chiasson et Corneiller, jusqu'au 23 septembre. Ouvert les mercredis, jeudis, vendredis, de 12 à 9 h; les samedis et dimanches de 12 à 6 h.

Musée des Beaux-Arts de Montréal: Huiles, dessins, esquisses au crayon et à l'huile, tapisserie de Percyval Tudor-Hart, jusqu'au 27 septembre.

Galerie Camille Hébert: Exposition-groupe. Récentes acquisitions, les artistes de la galerie, du 16 au 28 septembre.

Galerie de l'Art français: Exposition Richard Lacroix du 14 au 30 septembre. Ouvert le vendredi soir jusqu'à 9 h. et le samedi jusqu'à 5 h.

La Galerie Martin: Exposition des sculptures de Roger Cavalli. Tous les jours de 9 h à 5 h. 30, sauf le dimanche. Samedi, jusqu'à 2 h.

Galerie Libre: Huiles récentes de Bernard Vanier, lundi au vendredi 11 h. a.m. à 6 h., samedi 11 h. à 5 h.30, mercredi soir 8 h. à 10 h.

La Galerie Agnès Lefort: Exposition des gravures de Krishna Reddy. Jusqu'au 12 septembre.

Galerie Le Gobelet: Oeuvres de Claude Goulet, durant septembre.

La Galerie du Centre d'Art de Percé: Exposition de peintures, sculptures et gravures d'artistes contemporains. A la Boutique, vente et exposition des meilleurs produits de l'artisanat québecois.

Montreal Star
Montreal, Que. (Daily-Circ.)
(M-F 195,650 Sat. 213,020)
Saturday September 12 1964

The Art Scene

Current Shows And A Preview Of The New Season

By Robert Ayre

O' 13-M

MILD and noiseless, the new season tiptoed into the Montreal Museum of Fine Arts with a small exhibition of an almost forgotten Canadian, Percyval Tudor-Hart (1873-1954), a native of Quebec who spent most of his long life in France and England.

With the second exhibition, which opened later this week, the 20th century—described in the subtitle as the "protean century"—barged in—a selection of paintings from the collection of Joseph Hirshhorn—and we were headed into 1964-65.

It's early yet to list all the coming exhibitions. Arrangements have still to be completed for some. We do know that the big Canaletto retrospective organized by the Art Gallery of Toronto will be here early in the new year. It opens in Toronto on October 16 and, after a month there, will be in Ottawa, at the National Gallery, from December 4 to January 10. I don't know whether the Guggenheim International Award exhibition is coming or not. It will be in Ottawa from October 9 to November 9. This is our year for the Royal Canadian Academy. James Wilson Morrice was born on August 10, 1865 and, though there has been no announcement, we may expect a centenary exhibition.

MOST OF THE dealers have the season's schedules completed. Max Stern of the Dominion Gallery is concentrating on sculpture and will be showing works he has brought back from this summer's trip to Europe—by Henry Moore, Marini, Manzu, Greco, Cesar, Zadkine, Arp and the older Rodin and Maillol, as well as paintings by Campigli, Cassineri and others.

Next month, the Continental Gallery will present a retrospective of the Montreal painter Prudence Heward who died in 1947.

L'Art Français, which opens new galleries on its second floor in October, announces exhibitions of prints by Richard Lacroix (opening on Monday) drawings by Arthur Lismer (from the 21st to the end of the month), paintings by Marc-Aurèle Fortin and sculpture by Pierre Dinel.

Borduas will be seen at Galeries Agnès Lefort from next Monday through October 3 and Jean McEwen will have two shows, oils from October 5 to the 17th and works in mixed media from the 19th to 31st. During the first two weeks in November, the gallery will be taken up with a one-man show of the Vancouver painter Jack Shadbolt. The Spaniard Antonio Tapiès follows and pre-Columbian art will carry through December and into January.

Ina Meares occupies Galerie du Siècle from next Monday through the 27th; Ray Mead from September 28 to October 18; François Soucy, sculptor, October 19-November 1; Claude Goulet, November 2-15; Guido Molinari, November 16-December 6. Artists booked for 1965 include Léon Bellefleur, Andrew Hudson, Laure Major, Jack Bush, Claude Tousignant, Pierre Renaud and Jean Goguen.

STARTING WITH Bernard Vanier, whose show opens this week, Galerie Libre presents Luba Genush, September 23-October 6; Claude Girard, to October 20; Stanley Lewis, to November 3; Kittie Bruneau, from November 4 to 17th; Joyce Rose to the first of December, and jewelry by Georges Delrue from December 2 through January 5.

Following a showing of recent acquisitions from the artists of his gallery, Camille Hébert opens his season September 28 with an exhibition of abstract paintings by Marian Scott. From October 12 to 28, he will exhibit sculpture and prints by Eloul Kosso, who came from Israel to take part in the symposium on Mount Royal this summer. Paintings and prints by James Guitet will be on view from October 28 to November 11; oils and gouaches by William Ronald, the Toronto painter now working in New York, until November 25; sculpture and drawings by Jordi Bonet, until December 9, and Marcelle Maltais, with paintings from Greece and drawings from Paris, will take the gallery through to Christmas.

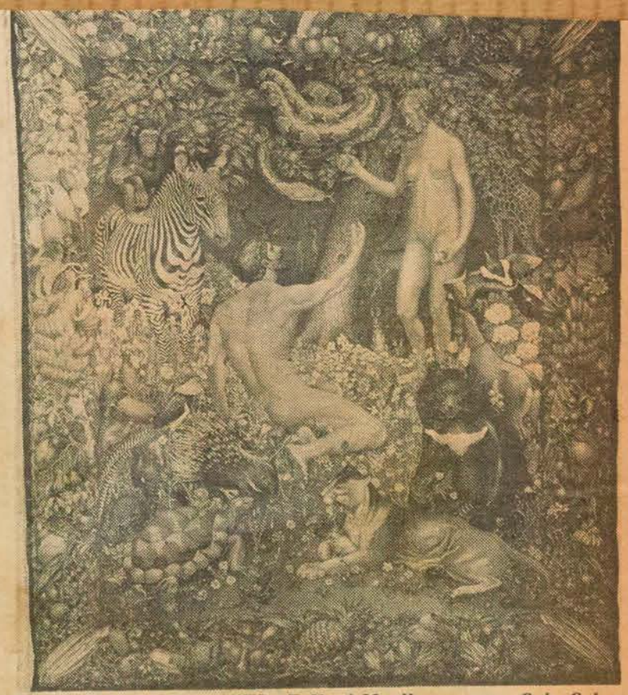
The Dresdnère Gallery season opens September 21 with Harold Town, who represents Canada at the Bienalle in Venice this year, and continues with several Europeans, including Josef Herman, the Pole who has been living in Wales for the past 20 years, the Roumanian Paul Ackerman and the Spaniard Augustin Ubeda, both working in Paris.

George Waddington gets under way on October 7 with a man from Paris, Jacques Bartoli, presents recent paintings by the Canadian Joe Plaskett, who lives in Paris, and introduces Hanni Rothschild, Toronto sculptor and ceramist and, in December, another Paris painter, Vagh Wienmann.

The little show, so thinly spaced over Gallery XII and its adjoining chamber, could hardly be called an adequate survey of Mr. Tudor-Hart. It is an odd sampling of drawings and oil sketches, dominated by the large tapestry, "The Fall of Man," which was completed—I mean the final cartoons—by the artist's wife after his death, and the weaving was not finished until 1961. It is an extremely literal study of the nude figures of Adam and Eve, like Greek deities, surrounded by tamed beasts, brilliantly plumaged birds, abundant fruits and flowers. Tudor-Hart had a feeling for the idyllic, as you see in his "Elysian Fields" (a rougher Puvis) and "The Feast of Sylvanus," in which a bevy of nymphs and satyrs troops through a conventional English landscape with a garlanded white bull.

There are skilled drawings of mill interiors, notes of faces and views of Quebec (1899), some atmospheric skies over the English downs, and a group of tiny oil sketches, fresh, apt and dainty, of green Gloucestershire, the Spanish coast, the pink rocks of Tadoussac and a snowstorm coming up over the hills of Val André.

The chief interest in the water colors at the Classic Bookshop is topographical and historical. The earliest is a view of Quebec from Point Levy, painted in 1760 by Richard Short, a more substantial work than most of the others. The old city is also seen by E. F. Hale in 1808, a long prospect from Beauport. W. F. Friend catches something of the scale of the Saguenay capes. My attention was held most by the charming scene on St. Helen's Island with the lively turnout of bluecoated Royal Artillery with sleighs and horses, looking toward the Montreal skyline, painted by Capt. Rotton in 1849, and James Duncan's record of the House of Assembly in session in 1848. We are reminded by a lithograph done from a sketch made on the spot by E. Hides that the building was destroyed by fire the following year.



Percyval Tudor-Hart: "The Fall of Man", tapestry, 8 ft. 9 ins. x 10 ft. 3 ins., in the retrospective at the Montreal Museum of Fine Arts.

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

Ottawa Le Droit
Ottawa, Ont.
Daily. Circ. 33,270
Friday September 25 1964

Au sujet du peintre montréalais Percyval Tudor-Hart (1873-1954)

W-13-M

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

Montreal Star
Montreal, Que. (Daily, Circ.)
M-F 195,650 Sat. 215,023)
Saturday September 19 1964

6/3-M Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Open daily, 10 to 5. Wed. 10-10. Sundays 2 to 5. Library open, 1.30-4.45, Mon.-Fri., Wed. 7-10 p.m. Percyval Tudor-Hart restrospective, to Sept. 27. Hirshhorn collection, to Oct. 6.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
Canadian Art, Ottawa, Ont.
September-October 1964

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.
La Patrie, Montreal, Que.
September 10, 1964

Le Cribe: (Longueuil). Gravures et dessins de G. Boisvert, Charland, Connolly, I. Chiasson et Corneiller jusqu'au 23 septembre. Ouvert les mercredis, jeudis, vendredis, de 12 à 9 h; les samedis et dimanches de 12 à 6 h.

Musée des Beaux-Arts de Montréal: Huiles, dessins, esquisses au crayon et à l'huile, tapisserie de Percyval Tudor-Hart, jusqu'au 27 septembre.

Art Calendar — to 1 November 1964

871

BANFF
The Quest for Handcrafts Ltd: *General Exhibition* Paintings, Prints (Eskimo Graphic Art) and Sculpture

BRANDON
Brandon Allied Arts Centre 1036 Louise Ave: *Cecil Richards*, Sculpture; *Surrealist Paintings; Harry and Roy Kiyooka*

BRANTFORD
Glenhyrst Arts Council of Brantford 20 Ava Road: *Schedule 5 Commercial Art Exhibit*, Sept. 1-15; *Canadian Guild of Potters Exhibit*, Sept. 1-27; *Brantford Art League Jury Show*, Sept. 15-27; *Canadian Printers-Etchers; Thomson Family Exhibit*, Sept. 30-Oct. 20; *Indian and Eskimo Arts, Crafts and Artifacts*, Oct. 22-Nov. 15

BURLINGTON
The Alice Peck Gallery 2100 Lakeshore Road: *Canadian Handicrafts*, Sept. 8-30; *Gary Slipper*, new works, Oct. 6-30

CALGARY
The Gainsborough Galleries 611 8th Ave SW: *Permanent Collection*, through Sept; *Ladislas Kardos*, Oct. 5-17; *Dick Van Den Hoogen*, water colours, oil paintings, Oct. 26-Nov. 14

CHARLOTTETOWN
Confederation Centre Gallery *Century of Colonial Painting*, to Oct. 14; *Canadian History Exhibit*, Confederation Life; *Historic Buildings in Canada*, to Oct. 18

EDMONTON
Edmonton Art Gallery 9842 105th St: *Jack Shadbolt*, preliminary sketches for the Edmonton Airport mural, Sept. 1-21; *Art Rental Collection*, Sept. 21-Oct. 1; *Eric Freifield*, Good Design in Edmonton, Oct. 2-Nov. 4

FREDERICTON
Beaverbrook Art Gallery *Permanent Collection: New Accessions and Loans; American Impressionists: Two Generations*, Oct. 7-25

GEORGETOWN
Gallery House Sol 45 Charles St: *Marjorie Nazer*, water colours, Sept. 12-Oct. 1; *Printmakers*, Part I, Oct. 3-22; *Print-makers*, Part II, Oct. 24-Nov. 12

HALIFAX
Nova Scotia College of Art *Permanent Collection*, Sept. 15-Oct. 20; *Canadian Water Colours, Drawings and Prints*, Oct. 23-Nov. 13

HAMILTON
The Art Gallery of Hamilton *Gustav Klimt*, drawings; *Oskar Laske*, to Sept. 27; *50th Anniversary Exhibition of Selected Paintings* from the 17th to the 20th Centuries, Oct. 2-Nov. 1; *First War Art*, Nov. 1-29

KELOWNA
Jack Hambleton Galleries 532 Bernard Ave: *Paintings, prints, ceramics* by Canadian artists

KINGSTON
Agnes Etherington Art Centre *Canadian Paintings* from the Permanent Collection of Queen's University, September; *Canadian Water Colours, Drawings and Prints*, Sept. 18-Oct. 8; *Daniel Fowler*, paintings, Oct. 11-Nov. 8

KITCHENER
Kitchener-Waterloo Art Gallery 779 King St W: *William Roberts; Canadian Guild of Potters, Yosef Drenters*, Oct. 7-Nov. 1

LONDON
London Public Library and Art Museum *New Additions* to the Lending Library of Canadian Art and the Industrial Loan Collection; *Permanent Collection*, Sept. 1-Oct. 2; *Homer Watson*, paintings, Sept. 21-Oct. 3; *Oskar Laske*, water colours; *Gustav Kumt*, drawings; *Currier and Ives Prints*, Oct. 6-Nov. 1

MONTREAL
The Art Centre 1447 McGill College Ave: *Framing Exhibition and Prints*
The Artlenders 318 Victoria Ave: *Billmeier*, Sept. 18-Oct. 3; *Sylvia Ary*, Oct. 19-31
Continental Galleries 1450 Drummond St: *Paintings by John Fox, Robert Pilot, John Little, Goodridge Roberts* and other outstanding Canadian artists. *Paintings by the School of Paris.* Paintings and sculpture by international artists. Rare prints and water colours of early Canada
Dominion Gallery 1438 Sherbrooke St W: *Artists of the Gallery*
Elca London Studio 4120 Badgley St: Fall Show, *Artists of the Gallery*, Sept. 1-29; *Anthony Thorn*, Sept. 30-Oct. 15; *Canadian Graphics*, Oct. 17-Nov. 1
Galerie Agnes Lefort 1504 Sherbrooke St W: *Borduas*, Sept. 14-30; *McEwen*, Oct. 1-17; *Shadbolt*, Oct. 19-Nov. 2
Galerie Ars Classica 1454 Sherbrooke St W: *Gabriel Perrault*, paintings, Sept. 15-30; *Denis Allaire*, paintings, Oct. 15-31; *Paul Borduas, Walter Fuhrer*, sculpture
Galerie Camille Hébert 2075 Bishop St: *Artists of the Gallery*
Galerie Dresdnère Inc. 2170 Crescent St: *Harold Town*, retrospective of drawings, Sept. 22-Oct. 6; *Claude Weisbuch*, Oct. 7-20; *A. Y. Jackson*, early drawings, Oct. 21-Nov. 6
Galerie de l'Echoppe 3466 St Denis: *Permanent Exhibit*, paintings and sculpture
Galerie Libre 2100 Crescent St: *Bernard Vanier*, Sept. 9-22; *Luba Genush*, Sept. 23-Oct. 6; *Claude Girard*, Oct. 7-20; *Stanley Lewis*, Oct. 21-Nov. 3
Galerie du Siècle 1494 Sherbrooke St W: *Artists of the gallery*, Sept. 1-15; *Ina Meares*, Sept. 16-29; *Ray Mead*, Sept. 30-Oct. 20; *François Soucy*, sculptor, Oct. 21-Nov. 3
Galerie 1640 1640 Sherbrooke St W: *Prints from France*, Sept. 14-Oct. 3; *Group Show*, Oct. 7-31
L'Art Français 370 Laurier Ave W: *Marc-Aurèle Fortin, October*
Lippel Gallery 2159 Mackay St: *Totemic and Ancestor Figures of New Guinea*, Sept. 1-30; *The Mask*, masks used at dances and ritual ceremonies, Oct. 1-31
The Montreal Museum of Fine Arts 1379 Sherbrooke St W: *Percival Tudor-Hart*, Sept. 3-27; *Paintings from the Hirshhorn Collection*, A View of the Protean Century, Sept. 8-Oct. 6; *R. W. Finlayson Collection*, Chinese Paintings; *The Saidye and Samuel Bronfman Collection of Canadian Art; New Acquisitions*, Oct. 1-Nov. 1
Penthouse Gallery 4150 Sherbrooke St W: *Recent Acquisitions*, Sir George Williams University Collection of Canadian Art, Sept. 1-11; *H. van Bentun*, Sept. 14-Oct. 10
William P. Wolfe Canadiana Gallery 222 rue de l'Hôpital: *Canadian paintings, drawings and prints of the past and present; Eskimo sculpture*
The Waddington Galleries Inc. 1456 Sherbrooke St W: *Artists of the Gallery*
Walter Klinkhoff Gallery 1200 Sherbrooke St W: *René Richard*, Nov. 4-18

OTTAWA
Blue Barn Gallery 48 Northside Road, Bell's Corners: *Michael Pine*, sculpture; *R. Rosewarne*, prints, Sept. 16-Oct. 12; *Les Levine*, sculpture and drawings, Oct. 7-24; *George de Niverville*, paintings, Oct. 28-Nov. 14
The National Gallery of Canada Elgin and Slater Sts: *Second Canadian Sculpture Exhibition*, to Sept. 13; *World War I Paintings*, to Sept. 27; *Typography 64*, Oct. 1-25; *Indian Miniatures*, Oct. 2-25; *Guggenheim International Award 1964*, Oct. 9-Nov. 9; *George Pepper War Paintings*, Oct. 22-Nov. 22
Robertson Galleries 162 Laurier Ave W: *Terry Cosgrove*, oils, drawings; *Robert Hyndman*, oils, September

QUEBEC
Atelier d'Arts 2410 Chemin Ste Foy: *Maurice Assier*, paintings, Oct. 15-26
Galerie Zanettin Inc. 28 Côte de la Montagne: *Maguy Lovano*, paintings; *Vicent Munro*, sculpture, Sept. 26-Oct. 2; *Guy Paradis*, paintings and drawings, Oct. 8-16; *Lewis Page*, sculpture, Oct. 23-31
Musée du Québec Parc des Champs de Bataille: *Exposition de photographie d'architecture religieuse*, September; *Exposition des concours critistiques du Québec*, October; *Projets*, November

The Art Calendar is provided on a regular basis to *Canadian Art* readers as a service to the arts

COURS DE MUSÉOLOGIE

1964 - 1965

UNIVERSITE

de

MONTREAL

Université de Montréal

L'UNIVERSITE DE MONTREAL ET LE MUSEE DES BEAUX-ARTS

le Devoir 22/5/64

Depuis quelques années déjà, l'Université de Montréal a établi des liens étroits entre ses professeurs et étudiants et le Musée des Beaux-Arts de Montréal.

Grâce à cette collaboration, l'Université de Montréal supplée à l'absence d'un musée universitaire. Par exemple, la bibliothèque du Musée compte parmi ses visiteurs les plus assidus les étudiants de la Section d'histoire de l'art de la Faculté des lettres dont M. L.-V. Randall est le directeur, en même temps qu'il siège au Conseil et au Comité de direction du Musée. D'autre part, plusieurs groupes d'étudiants ont l'occasion de visiter les collections du Musée avec leurs professeurs.

L'Université a inscrit, pour la première fois, au programme de sa Section d'histoire de l'art, un cours de muséologie et le Musée coopérera à sa mise en marche dès cette année. Une quinzaine d'étudiants suivront ce cours de deux semaines, en août prochain. Le Musée a offert de tenir une ou deux expositions spéciales en 1964-65 pour illustrer les cours que donneront d'éminents professeurs d'Europe et d'Amérique, invités à la Section d'histoire de l'art.

Cette étroite collaboration entre une université et un musée revêt un caractère de nouveauté au Canada et devrait apporter d'excellents résultats dans l'avenir.

L'Université fut également fort utile au Musée car certains des étudiants inscrits à ses cours servent de guides volontaires lors des visites que font les élèves de la Commission des écoles catholiques de Montréal au Musée. Ces visites, conçues et préparées il y a quelques années par le directeur de la Section d'histoire de l'art de l'Université, de concert avec les autorités pédagogiques de la Commission scolaire, furent efficacement organisées par le Musée.

Canadian Press Clipping Service

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

La Presse, Montréal, Qué.
May 27, 1964

L'U. de M. donnera un cours de muséologie

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Grâce à cette collaboration, l'U. de M. supplée à l'absence d'un musée universitaire. Par exemple, la bibliothèque du Musée compte parmi ses visiteurs les plus assidus les étudiants de la section d'histoire de l'art de la Faculté des lettres, dont M. L.-V. Randall est le directeur, tout en siégeant au Conseil et au Comité de direction du Musée. D'autre part, plusieurs groupes d'étudiants ont l'occasion de visiter les collections avec leurs professeurs.

Cette étroite collaboration entre une université et un musée revêt un caractère de nouveauté au Canada et devrait apporter d'excellents résultats.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal Star, Que.
September 5, 1964

871



Staff Photo by Gerry Davidson

Miss Ruth Jackson, museum registrar, discusses an exhibit at the Montreal Museum of Fine Arts, with Pierre Tremblay and Denise Daoust, University of Montreal students taking a two-week museum course.

Six Take Museum Training

Six University of Montreal fine arts majors are today completing a two-week experimental training course at the Montreal Museum of Fine Arts.

The incentive for the course was originally provided by Dr. Evan H. Turner, former director of the museum, and Louis Randall, professor of the history of art at the University of Montreal. Last year they discussed the possibility of holding such a training course at the museum.

"The museum has looked for this type of co-operation for a long time," said Edward T. Lawson, assistant director of the museum. "It is ideal for training students for museum work."

More and more art galleries and centres are expected to open between now and Canada's Centennial in 1967. "As a result," said Mr. Lawson, "more and more trained personnel will be needed."

Two disciplines are involved in this type of training. On the academic side, it involves extensive study in the history of art. Museology, the other aspect, is a relatively new study.

Period of Apprenticeship

The discipline centres around "training students to know about museum lore," explained Mr. Lawson. It includes a period of apprenticeship as well as courses dealing with the general administration of an art gallery or museum and curatorial aspects.

Museology can be classed an applied science as here the students are faced with an object. For instance, the trainee may be asked to care for and arrange a display of pinewood statues.

The students' principal project is integrated with a museum program announced some time ago by David Carter, director. The project is a gallery of art of traditional Quebec.

They have been asked to give their ideas on the setting up of this new gallery. Their suggestions and opinions will be discussed in depth today and taken into consideration. "This can be considered the raison d'être of the course," said Mr. Lawson.

"This course completes the academic training we receive at university," said Pauline Boissay, student participating in the museum program. "The university and the museum have shown great initiative by instituting this training course.

Montreal-Matin
Montreal, Que. (Daily)
(Circ. M-F 120,110 Sat. 94,0

Tuesday September 8 1964

Cours de muséologie



Mlles Renée Proulx et Denise Daoust ainsi que M. Pierre Tremblay, trois élèves des nouveaux cours du Musée, apprennent non seulement à goûter mais à mettre en évidence dans un musée les grands chefs-d'oeuvre.

PHOTOS ANDRE HEBERT

ON n'aura plus, d'ici quelques années, à aller aux Etats-Unis afin de trouver des gens compétents pour diriger nos musées.

C'est du moins le désir du nouveau directeur du Musée des Beaux-Arts de Montréal qui a institué des cours de muséologie.

Il s'agit du premier et du plus important point du programme qu'entend mettre de l'avant le remplaçant de M. Turner.

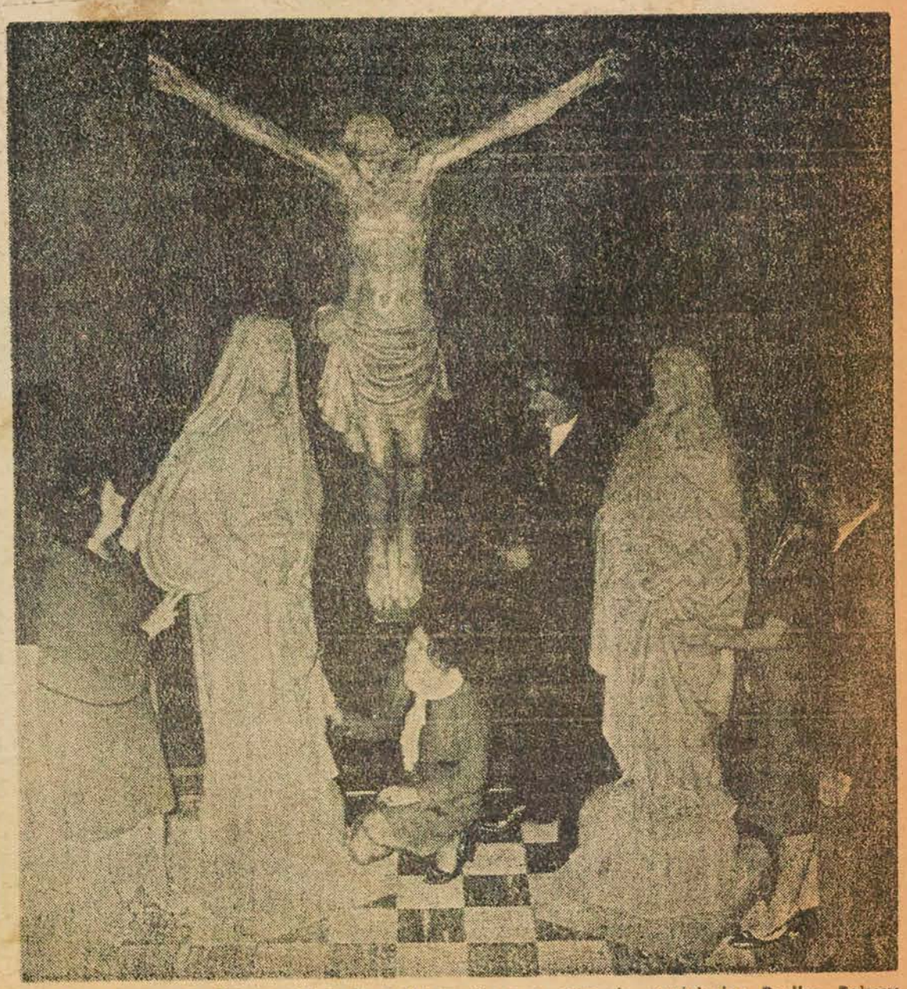
Les cours ont déjà commencé et plusieurs étudiants de l'Université de Montréal y sont inscrits.



On a beau être étudiante à l'université et spécialiste en muséologie, mais une jeune fille demeure toujours, malgré tout, un peu sentimentale. S'asseoir ainsi près d'un rouet qui a servi à quelque bonne grand'mère de nos ancêtres, ça fait tout de même rêver.



Un Musée, c'est le rendez-vous des oeuvres des plus célèbres artistes, mais c'est aussi l'endroit où l'on peut retrouver les objets de tous les jours des autres époques et mêmes des autres civilisations.



Cinq des étudiants de l'Université de Montréal inscrits aux cours de muséologie : Pauline Boissey, Denise Daoust, Pierre Tremblay, Renée Proulx et Pierre Longtin.

WOMEN'S ART SOCIETY (1964-65)

Women's Art Society

Women's Art STAR
Sept 23, 64

Program For Year Listed

Robert Choquette, centennial associate commissioner, will open the 71st season of the Women's Art Society at the Montreal Museum of Fine Arts on Oct. 20 at 2.30 p.m. He will speak on "Let us beautify the soul of Canada".

Other events on the 1964-65 season are:

Oct. 27 — Professor W. O. Judkins, chairman of Fine Arts Department McGill University. "Chinese Landscape painting of the Sung Dynasty in relation to the Philosophy of Taoism";

Nov. 3 — Harp recital, Dorothy Weldon;

Nov. 10 — "Talk on Japan," Stewart Finlayson;

Nov. 17 — "Drama of Poetry," Charles Rittenhouse, coordinator of English, Protestant School Board of Greater Montreal;

Nov. 24 — "Looking at a Painting," Richard Billmeier, Fine Arts instructor, Sir George Williams University.

Dec. 1 — Annual luncheon in the Ritz Carlton Hotel, "Women in Poetry";

Jan. 12 — "The Feminine Mystique" by Betty Friedan, book review, Dr. Elliott Emanuel;

Jan. 19 — Vocal recital, Roland Richard and Gaston Brisson;

Jan. 26—Business meeting, "Critic's Eye View," THE MONTREAL STAR'S art critic Robert Ayre;

Feb. 2 — "Recent Developments in the Restoration of Montreal," Eric MacLean, Music Critic MONTREAL STAR on Viger Commission;

Feb. 9 — Reading of original Montreal play, Playwriters' Workshop of Montreal;

Feb. 12 — Opening of annual exhibition of paintings, Miss Anne Savage, painter;

Feb. 16 — "A Potpourri," members' day;

Feb. 23 — "Art Along the Pilgrims' Way to Spain in the Middle Ages." Edward P. Lawson, assistant director, Montreal Museum of Fine Arts;

March 2 — "Early Documentary Wallhangings," Dorothy S. Waterhouse, consultant and collector of documentary Wallpapers, Boston;

March 9 — "Switzerland, Jewel of Europe," Mrs. E. E. Greunig;

March 16 — Vocal recital Linda Karlson and Gilbert Hill;

March 23—Annual meeting

Art Group Announces Program

Sept 26, 64 Gazette

The Women's Art Society of Montreal will begin its fall program with a meeting Oct. 20 at 2.30 p.m. when guest speaker will be Robert Choquette, associate commissioner, Centennial Commission. His subject will be "Let Us Beautify the Soul of Canada."

Program for the rest of the year is as follows:

Oct. 27, at 11 a.m. Prof. W. O. Judkins, chairman of the department of fine arts, McGill University, will speak on "Chinese Landscape Painting of the Sung Dynasty in Relation to the Philosophy of Taoism."

Nov. 3 at 2.30 p.m. Harp recital by Dorothy Weldon.

Nov. 10 at 10 a.m. Stewart Finlayson will speak on Japan.

Nov. 17 at 2.30 p.m. "The Drama of Poetry," a lecture with readings, by Charles Rittenhouse, co-ordinator of English, Protestant School Board Commission.

Nov. 24 at 11 a.m. "Looking at a Painting," an illustrated talk by Richard Billmeier, instructor, department of fine arts, Sir George Williams University.

Dec. 1 at 1 p.m. Annual luncheon, Ritz Carlton Hotel, "Women in Poetry", a collage of poetry, music and song, with the Orpheus Trio, Peter Symcox, Mignon Elkins and Louis Spritzer.

Jan. 12 at 11 a.m. Dr. Elliott Emmanuel will give a review of the book "The Feminine Mystique" by Betty Friedan.

Jan. 19 at 2.30 p.m. A vocal recital with Roland Richard, baritone, and Gaston Brisson, accompanist.

Jan. 26 at 10.30 a.m. Business meeting. At 11 a.m. Robert Ayre of the Montreal Star will give a "Critic's Eye View."

Feb. 2 at 2.30 p.m. An illustrated lecture by Eric McLean of the Viger Commission, on "Recent Developments in the Restoration of Montreal."

Feb. 9 at 11 a.m. Reading of an original Montreal play, by the Playwriters' Workshop of Montreal.

Feb. 12 at 7.30 p.m. Opening of an annual exhibition of paintings in the ninth floor foyer of Eaton's. Artist, Anne Savage.

Feb. 16 at 2.30 p.m. "A Potpourri". Members' day, arranged by the literary group. Tea will be served.

Feb. 23 at 11 a.m. "Art along the Pilgrims' Way to Spain in the Middle Ages," by Edward P. Lawson, assistant director, Montreal Museum of Fine Arts.

Mar. 2 at 2.30 p.m. "Early Documentary Wallhangings", an illustrated lecture by Dorothy S. Waterhouse, consultant and collector of documentary wallpapers, from Boston, Mass.

Mar. 9 at 11 a.m. "Switzerland, Jewel of Europe," an illustrated lecture by Mrs. E. E. Greunig.

Mar. 16 at 2.30 p.m. A vocal recital by Linda Karlson, soprano, with Gilbert Hill, accompanist.

Mar. 23, at 2.30 p.m. Annual meeting, and tea.

All meetings, unless otherwise stated, are held in the Montreal Museum of Fine Arts.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Wm's Art Soc
Montreal Star, Que.
October 22, 1964

871
Professor To Address Art Society

Professor W. O. Judkins, chairman of the McGill Department of Fine Arts, will give an illustrated lecture to the Women's Art Society on Oct. 27 at 11 a.m. in the Museum of Fine Arts.

His topic will be "Chinese Landscape painting of the Sung Dynasty in relation to the Philosophy of Taoism."

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Montreal Star, Que.
November 14, 1964

871 Nov. 17
St. James Literary Society, Windsor Hotel, 8.15 p.m.
Dr. Agnes Matthews will speak on "Preparing the Child of Today for the World of Tomorrow."
Women's Art Society, The Montreal Museum of Fine Arts, 2.30 p.m.
Charles Rittenhouse will speak on "The Drama of Poetry."

MTL STAR
OCT 21 64

French Canadian Diplomat Credits English in Quebec

"English Canadians have not stolen Quebec from the French, rather they developed its natural resources," a prominent French-Canadian poet, novelist and playwright said here yesterday.

Robert Choquette, associate commissioner of the Centennial Commission and recently-appointed Consul-General to Bordeaux, France, told the Women's Art Society in the Montreal Museum of Fine Arts, that he tries to correct "this ignorance in many French-Canadian groups I address."

"In a nutshell Quebec is going through a period of stocktaking," he explained. "Only yesterday it was still an isolated principality whose rallying point was the parish and whose economy was based on family business."

Following the upheaval caused by two world wars, the younger generation today is questioning the established customs and attitudes.

"For all that is happening, we must not throw out the baby along with the bath water," he cautioned. "We must keep what was good in the old way. Our classical education gave us a background no technological training could.

Also Weakness

"On the other hand, this was a weakness in our education . . . that's why I become so upset when I hear my compatriates say the English have stolen Quebec."

The speaker, who called himself "a man who believes in the merits of Confederation," said English and French speaking Canadians are growing closer together than ever before.

"Nearly 100 years after Confederation, we are finding out how different we are. Our differences need not lead to opposition.

"Instead of saying unity in spite of diversity, why don't we say unity because of diversity?"

He asked how many English-speaking Canadians had ever thought of reversing the situation where the whole country was French-speaking and nearly two billion persons below the border were also French-speaking.

"I have no doubt that the English would be faithful to their lineage and keep their identity under these circumstances."

Despite problems created by Canada's two founding groups, however, Canadians are the lucky ones," he stated. "This is nothing to what is going on in the rest of the world. It should be cause for satisfaction rather than alarm.

"What are our problems compared to our blessings?"

He presented a recipe for the baking of Canada's 100th birthday cake:

—"The will to achieve national harmony by positive attitudes;

—"Gratitude to enjoy two of the finest cultures in the world;

—"Gratitude also for freedom that is ours in a world where hunger lies all about;

—"Pride and joy for all of the best yet to come."

Mr. Choquette urged all clubs and organizations to adopt "centennial thinking so that a momentum may be created to carry the hesitant forward. Help us combat the cynics, the Canadians who think small, and leave only thought, free from bigotry and all things negative.

"Let us beautify the soul of Canada."

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Wm's Art Soc
Montreal Star, Que.
October 14, 1964

Art Society To Meet Oct. 20

871

The Women's Art Society will hold its first meeting of the season at the Montreal Museum of Fine Arts at 2.30 p.m., on Oct. 20. The guest speaker will be Robert Choquette, associate commissioner of the Centennial Commission.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.
Westmount Examiner, Que.
October 16, 1964

Women's Art Society

871

The Women's Art Society of Montreal will begin its fall program with a meeting October 20 at 2:30 p.m. when guest speaker will be Robert Choquette, associate commissioner, Centennial Commision. His subject will be, "Let Us Beautify the Soul of Canada."

The meeting will be held in the Assembly Hall of The Montreal Museum of Fine Arts.

Nov. 24 MTL STAR

Women's Art Society

Richard Billmeier, instructor in the Department of Fine Arts at Sir George Williams University will give an illustrated lecture on "Looking at a Painting," 11.00 a.m. Montreal Museum of Fine Arts.

Nov. 21

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

Montreal Star (Women's Activities)
Montreal,Que.(Daily.Circ.)
)M-F 193,650 Sat. 213,020)

Friday November 20 1964

Luncheon Planned Dec. 1

2/3 M

The Women's Art Society will hold its annual luncheon on Dec. 1 at 1 p.m. in the ballroom of the Ritz Carlton.

The Orpheus Trio, Peter Symcox, Mignon Elkins and Louis Spritzer will present a collage of poetry, music and song, entitled "Women in Poetry." Those seated at the head table will be:

Mr. David G. Carter, director, Montreal Museum of Fine Arts, and Mrs. Carter; Mrs. Kay Archambault and Mrs. Arthur Dansereau, co-chairmen, ladies committee, Montreal Museum of Fine arts; Mrs. R. C. Scrivener, president, Women's Canadian Club of Montreal; Mrs. A. W. D. Swan, president, Montreal Council of Women; Dr. Paula Schopflocher, president, Ladies' Morning Musical Club; Mr. Wilson Mellen, Canadian Handicrafts Guild, Quebec Province Branch; Mrs. S. B. Earle, president, women's committee, Antiquarian and Numismatic Society; Mrs. Roy W. Lewis, president, American Women's Club of Montreal; and Miss Margery Trenholme, president, University Women's Club of Montreal.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal Star, Que.
January 6, 1965

WAS to Hear Book Review At the Museum Jan 12

87

Dr. Elliot Emmanuel will review, "The Feminine Mystique" by Betty Friedan for the Women's Art Society in the lecture hall of the Museum of Fine Arts, on Jan. 12 at 11 a.m.

Dr. Emmanuel was educated in England and is a member of the Royal College of Physicians of England and a Fellow of the American Psychiatric Association. Since coming to Canada in 1948 he has served on the staff of the Queen Mary Veterans' Hospital and the Royal Victoria Hospitals.

11-65

Meeting

Dr. Elliot Emmanuel will review, The Feminine Mystique by Betty Friedan, for the Women's Art Society in the Lecture Hall of the Museum of Fine Arts, on Tuesday morning January 12 at eleven o'clock.

Dr. Emmaneul was educated in England, and is a Fellow of the Royal College of Physicians of England, and a Fellow of the American Psychiatric Association. Since coming to Canada in 1948 he has served on the Staff of The Queen Mary Veteran's, and the Royal Victoria Hospitals. He is at present chairman of the Department of Medicine at the Lachine General Hospital.

Jarette

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal (N.D.G.) Monitor
Quebec
January 7, 1965

87

Book review

Dr. Elliot Emmaneul will review the book, "The Feminine Mystique," by Betty Friedan for the Women's Art Society in the Lecture Hall of the Museum of Fine Arts on Tuesday, at 11 a.m.

Dr. Emmaneul was born in England, and is a Member of The Royal College of Physicians of England.

A review by this eminent Doctor should shed new light on Mrs. Friedan's controversial book.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal Westward News
Quebec
January 8, 1965

87

WOMEN'S ART SOCIETY

Dr. Elliot Emmaneul will review the book, "The Feminine Mystique," by Betty Friedan for the Women's Art Society in the Museum of Fine Arts on Tuesday, Jan. 12, at 11 a.m. Dr. Emmaneul was born in England and is a Member of The Royal College of Physicians of England. Since coming to Canada in 1948 he has served on the Staff of The Queen Mary Veteran's and The Royal Victoria Hospitals. He is a Fellow of the American Psychiatric Association. At present Dr. Emmaneul is Chairman of the Department of Medicine at the Lachine General Hospital. A review by this eminent Doctor should shed new light on Mrs. Friedan's controversial book.

Nov. 24 MTL Star

Women's Art Society

Richard Billmeier, instructor in the Department of Fine Arts at Sir George Williams University will give an illustrated lecture on "Looking at a Painting," 11.00 a.m. Montreal Museum of Fine Arts.

Nov. 21

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

Montreal Star (Women's Activities)
Montreal, Que. (Daily Circ.)
(M-F 193,650 Sat. 213,020)

Friday November 20 1964

Luncheon Planned Dec. 1

2-13 M

The Women's Art Society will hold its annual luncheon on Dec. 1 at 1 p.m. in the ballroom of the Ritz Carlton.

The Orpheus Trio, Peter Symcox, Mignon Elkins and Louis Spritzer will present a collage of poetry, music and song, entitled "Women in Poetry." Those seated at the head table will be:

Mr. David G. Carter, director, Montreal Museum of Fine Arts, and Mrs. Carter; Mrs. Kay Archambault and Mrs. Arthur Dansereau, co-chairmen, ladies committee, Montreal Museum of Fine arts; Mrs. R. C. Scrivener, president, Women's Canadian Club of Montreal; Mrs. A. W. D. Swan, president, Montreal Council of Women; Dr. Paula Schopflocher, president, Ladies' Morning Musical Club; Mr. Wilson Mellen, Canadian Handicrafts Guild, Quebec Province Branch; Mrs. S. B. Earle, president, women's committee, Antiquarian and Numismatic Society; Mrs. Roy W. Lewis, president, American Women's Club of Montreal; and Miss Margery Trenholme, president, University Women's Club of Montreal.

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal Star, Que.
January 6, 1965

WAS to Hear Book Review At the Museum Jan 12

871

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Dr. Emmanuel was educated in England and is a member of the Royal College of Physicians of England and a Fellow of the American Psychiatric Association. Since coming to Canada in 1948 he has served on the staff of the Queen Mary Veterans' Hospital and the Royal Victoria Hospitals.

11-15 Meeting

Dr. Elliot Emmanuel will review, The Feminine Mystique by Betty Friedan, for the Women's Art Society in the Lecture Hall of the Museum of Fine Arts, on Tuesday morning January 12 at eleven o'clock.

Dr. Emmaneul was educated in England, and is a Fellow of the Royal College of Physicians of England, and a Fellow of the American Psychiatric Association. Since coming to Canada in 1948 he has served on the Staff of The Queen Mary Veteran's, and the Royal Victoria Hospitals. He is at present chairman of the Department of Medicine at the Lachine General Hospital.

Gazette

Canadian Press Clipping Service
A division of Maclean-Hunter
481 University Ave., Toronto 2.

Montreal (N.D.G.) Monitor
Quebec
January 7, 1965

871 Book review

Dr. Elliot Emmaneul will review the book, "The Feminine Mystique," by Betty Friedan for the Women's Art Society in the Lecture Hall of the Museum of Fine Arts on Tuesday, at 11 a.m.

Dr. Emmaneul was born in England, and is a Member of The Royal College of Physicians of England.

A review by this eminent Doctor should shed new light on Mrs. Friedan's controversial book.

JUST AMONG OUR
A POTPO
BY IRVING

"The decision of the taxp
Arena will be built in Cote
Council Meeting.
This was the Mayor's answ
involved in the hockey program
Mayor Moskovitch appoint
arena. They will report back t
The committee consists of A
nard Lang, Nathan Shuster; Mess
nick.

TAXPA
ON INDO

EVENTIDE HOME
W. A. 22-7
The Women's Auxiliary of Eventide Home of the Salvation Army will hold a Meeting on Thursday, January 14, at 2 p.m. in the Assembly Hall,

Nov. 24 MTL STAR

Women's Art Society

Richard Billmeier, instructor in the Department of Fine Arts at Sir George Williams University will give an illustrated lecture on "Looking at a Painting," 11.00 a.m. Montreal Museum of Fine Arts.

Nov 21

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

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

Friday November 20 1964

Luncheon Planned Dec. 1

2/3 M

The Women's Art Society will hold its annual luncheon on Dec. 1 at 1 p.m. in the ballroom of the Ritz Carlton.

The Orpheus Trio, Peter Symcox, Mignon Elkins and Louis Spritzer will present a collage of poetry, music and song, entitled "Women in Poetry." Those seated at the head table will be:

Mr. David G. Carter, director, Montreal Museum of Fine Arts, and Mrs. Carter; Mrs. Kay Archambault and Mrs. Arthur Dansereau, co-chairmen, ladies committee, Montreal Museum of Fine arts; Mrs. R. C. Scrivener, president, Women's Canadian Club of Montreal; Mrs. A. W. D. Swan, president, Montreal Council of Women; Dr. Paula Schopflocher, president, Ladies' Morning Musical Club; Mr. Wilson Mellen, Canadian Handicrafts Guild, Quebec Province Branch; Mrs. S. B. Earle, president, women's committee, Antiquarian and Numismatic Society; Mrs. Roy W. Lewis, president, American Women's Club of Montreal; and Miss Margery Trenholme, president, University Women's Club of Montreal.

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal Star, Que.
January 6, 1965

WAS to Hear Book Review At the Museum Jan 12

871

Dr. Elliot Emmanuel will review, "The Feminine Mystique" by Betty Friedan for the Women's Art Society in the lecture hall of the Museum of Fine Arts, on Jan. 12 at 11 a.m.

Dr. Emmanuel was educated in England and is a member of the Royal College of Physicians of England and a Fellow of the American Psychiatric Association. Since coming to Canada in 1948 he has served on the staff of the Queen Mary Veterans' Hospital and the Royal Victoria Hospitals.

JUST AMONG OUR
A POTPO
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Arena will be built in Cote
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This was the Mayor's answ
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Mayor Moskovitch appoint
arena. They will report back to
The committee consists of A
hard Lang, Nathan Shuster; Mess
nick.

UP
ING

7486 Upper Lachine Road. Following the meeting, the West End Ladies Choir will entertain. Tea will be served by Mrs. Percy Shaughnessy and her com-

11-25 Meeting

Dr. Elliot Emmanuel will review, The Feminine Mystique by Betty Friedan, for the Women's Art Society in the Lecture Hall of the Museum of Fine Arts, on Tuesday morning January 12 at eleven o'clock.

Dr. Emmaneul was educated in England, and is a Fellow of the Royal College of Physicians of England, and a Fellow of the American Psychiatric Association. Since coming to Canada in 1948 he has served on the Staff of The Queen Mary Veteran's, and the Royal Victoria Hospitals. He is at present chairman of the Department of Medicine at the Lachine General Hospital.

Gazette

Canadian Press Clipping Service
A division of Maclean-Hunter 481 University Ave., Toronto 2.

Montreal (N.D.G.) Monitor
Quebec
January 7, 1965

871 Book review

Dr. Elliot Emmaneul will review the book, "The Feminine Mystique," by Betty Friedan for the Women's Art Society in the Lecture Hall of the Museum of Fine Arts on Tuesday, at 11 a.m.

Dr. Emmaneul was born in England, and is a Member of The Royal College of Physicians of England.

A review by this eminent Doctor should shed new light on Mrs. Friedan's controversial book.

BOWDEN'S *canadian press clippings*

Westmount Examiner
Montreal, Que.
(Weekly, Circ. 2,710)

Friday, January 8, 1965

Book review

13 M

Dr. Elliot Emmaneul will review the book, "The Feminine Mystique," by Betty Friedan for the Women's Art Society in the Lecture Hall of the Museum of Fine Arts on Tuesday, at 11 a.m.

Dr. Emmaneul was born in England, and is a Member of The Royal College of Physicians of England.

A review by this eminent Doctor should shed new light on Mrs. Friedan's controversial book.

Canadian Press Clipping Service

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

Montreal Gazette, Que.
January 14, 1965

D'art Soc'y

871 Recital

Roland Richard, baritone, with Gaston Brisson at the piano, will give a recital for the members of the Women's Art Society on Tuesday afternoon at half-past two o'clock at the Montreal Museum of Fine Arts.

Canadian Press Clipping Service

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

Montreal Star, Que.
January 14, 1965

871

Society Recital

The Women's Art Society will hold a recital for its members Jan. 19 at 2.30 p.m. at the Montreal Museum of Fine Arts. Roland Richard, baritone and Gaston Brisson, accompanist, will be guest artists.

Canadian Press Clipping Service

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

Town of Mount Royal Weekly Post, Que.
January 14, 1965

871

WOMEN'S ART SOCIETY

Roland Richard, baritone, accompanied by Gaston Brisson, will give a recital at 2:30 p.m. on Tuesday in the Montreal Museum of Fine Arts for members of the Women's Art Society.

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Canadian Press Clipping Service

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

Westmount Examiner, Que.
January 15, 1965

871

Mrs. G. J. Coleman and Mr. Robert Coleman, of Miami, Florida, are arriving to attend the wedding of Miss Darcie Jane McCallum to Mr. William Bryan Lawlor, which is taking place on Saturday.

Roland Richard, baritone with Gaston Brisson at the piano will give a recital for the members of the Women's Art Society on Tuesday, at 2:30 p.m. at the Montreal Museum of Fine Arts.

BOWDEN'S *canadian press clippings*

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Friday, January 22, 1965

Art Critic Will Speak

P. 13 M

Robert Ayre, "THE MONTREAL STAR'S art critic" will address the Women's Art Society at 11 a.m. Tuesday at the Montreal Museum of Fine Arts. His topic will be "Critic's Eye View."

Mr. Ayre has served on exhibition juries across Canada and was awarded a Canada Council travel grant in 1962.

BOWDEN'S *canadian press clippings*

Montreal The Monitor
Montreal, Que.
(Weekly. Circ. 8,600)

Thursday, January 28, 1965

Women's Art Society

13 M

Mr. Robert Ayre, Art Critic with "The Montreal Star" for the past fifteen years, will address the Women's Art Society at 11 a.m., on Tuesday, in the Lecture Hall of the Montreal Museum of Fine Arts. His subject will be "Critic's Eye View".

BOWDEN'S *canadian press clippings*

Women's Art

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Wednesday, January 27, 1965

Talk Scheduled At Art Museum

C) 13-M

Eric McLean, music critic of THE MONTREAL STAR and author of the "Living Past of Montreal" will give an illustrated lecture on "Recent Developments in the Restoration of Montreal" to the members of the Women's Art Society, on Feb. 2 at 2.30 p.m. at the Montreal Museum of Fine Arts.

BOWDEN'S *canadian press clippings*

Montreal The Monitor
Montreal, Que.
(Weekly. Circ. 8,600)

Thursday, January 28, 1965

Illustrated lecture

13 M

Eric McLean, music critic of The Montreal Star, and author of the "Living Past of Montreal" will give an illustrated lecture on, "Recent Developments in the Restoration of Montreal" to the members of the Women's Art Society, on Tuesday, at 2:30 p.m., at the Montreal Museaum of Fine Arts.

BOWDEN'S canadian press clippings

Westmount Examiner
Montreal, Que.
(Weekly. Circ. 2,710)

Friday, January 29, 1965

Women's Art Society

Mr. Robert Ayre, Art Critic with "The Montreal Star" for the past fifteen years, will address the Women's Art Society at 11 a.m., on Tuesday, in the Lecture Hall of the Montreal Museum of Fine Arts. His subject will be "Critic's Eye View".

Canadian Press Clipping Service

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

Montreal Star, Que.
February 6, 1965

Lectures

Tuesday

ST. JAMES LITERARY SOCIETY will hear Dr. Travis Dancey speak about "Psychiatry and Medicine in the World of Today", Windsor Hotel, 8.15 p.m.

WOMEN'S ART SOCIETY will hear a reading of an original Montreal play by the Playwriters' Workshop of Montreal, Montreal Museum of Fine Arts, 11.00 a.m.

SOCIETE D'ETUDE ET DES CONFERENCES, will hear a lecture by Mrs. Annette Lasalle-Leduc on "Music in Canada," Windsor Hotel, 2.30 p.m.

NATHANIEL BRANDEN INSTITUTE continues its lectures on "The Basic Principles of Objectivist Psychology," 4695 Sherbrooke St. West, 7 p.m

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Montreal Westward News
Quebec
February 18, 1965

WOMEN'S ART SOCIETY

"Art along the Pilgrims' Way to Spain in the Middle Ages" an illustrated talk by Edward P. Lawson, M.A., Assistant Director of the Museum of Fine Arts will highlight the meeting to be held on Tuesday at 11 a.m., in the Museum.

Montreal Star, Que.
March 4, 1965

London.

Switzerland Topic

The Women's Art Society will meet in the lecture hall of the Montreal Museum of Fine Art on March 9 at 11 a.m. to hear Mrs. E. E. Greunig give a lecture on "Switzerland, Jewel of Europe." She will be accompanied by several women in authentic Swiss costumes.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Wednesday, March 24, 1965

New Officers Join Executive At WAS Annual Meeting

The Women's Art Society held its 71st annual meeting this week in the lecture hall of the Montreal Museum of Fine Arts. Mrs. Arnold Bellis, who was reelected president, reported a successful season with a membership of 353. Miss Alice Lighthall and Mrs. R. M. Mitchell, former presidents, poured tea.

Newly elected to the 1965 executive are: Mrs. George Lighthall and Mrs. Lachlan Campbell, vice-presidents; Mrs. Guy Fisk, honorary treasurer; Mrs. G. R. Weldon, Mrs. G. A. Corbett, honorary secretaries; Mrs. J. P. Charbonneau, Mrs. E. C. Chauvin, Mrs. L. B. Fuller, Mrs. James M. Hoult, Mrs. R. G. Harries, Mrs. E. A. Thorne, Miss Alice V. Smith, and Mrs. R. A. Macintyre, conveners.

Montreal Star, Que.
March 25, 1965

Re-elected President Of Society



Mrs. Arnold Bellis was recently elected president of the Women's Art Society at its 71st annual meeting in the Museum of Fine Arts.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Monday, February 15, 1965

Montreal Gazette, Que.
March 24, 1965

Art Society

Mrs. Arnold Bellis was re-elected president of the Women's Art Society at it's 71st annual meeting held March 23 in the lecture hall of the Montreal Museum of Fine Arts.

The president reported a successful season with excellent attendance at each meeting. Membership during 1964 was 353.

Elected to the 1965 executive were: Mrs. G. Lighthall and Mrs. L. Campbell, vice-presidents; Mrs. G. Fisk, honorary treasurer; and Mrs. G. R. Weldon and Mrs. G. A. Corbett, honorary secretaries.

Montreal (N.D.G.) Monitor
Quebec
March 25, 1965

(The End)

Women's Art Society elects new officers

Mrs. Arnold Bellis was re-elected president of the Women's Art Society at its 71st annual meeting held on Tuesday, March 23 in the lecture hall of the Montreal Museum of Fine Arts. The president reported a very successful season with excellent attendance at each meeting. The membership during 1964 was 353.

Miss Alice Lighthall and Mrs. R. M. Mitchell, former presidents ,poured tea. Elected to the 1965 executive with Mrs. Bellis were: Mrs. George Lighthall and Mrs. Lachlan Campbell, vice-presidents; Mrs. Guy Fisk, honorary treasurer; Mrs. G. R. Weldon and Mrs. G. A. Corbett, honorary secretaries; Mrs. J. P. Charbonneau, Mrs. E .C. Chauvin, Mrs. L. B. Fuller, Mrs. James M. Hoult, Mrs. R. G. Harries, Mrs. E. A. Thorne, Miss Alice V .Smith and Mrs. R. A. Macintyre ,conveners.

Montreal Gazette, Que.
March 13, 1965

Miss Helene Trepanier will give a vocal recital on Tuesday afternoon, at half-past two o'clock, in the lecture hall of the Montreal Museum of Fine Arts to members of the Women's Art Society.

Montreal Star feb. 20
Tuesday

WOMEN'S ART SOCIETY hears a lecture given by Edward P. Lawson, Assistant Director of the Montreal Museum of Fine Arts on "Art Along the Pilgrim's Way to Spain in the Middle Ages," at the Montreal Museum of Fine Arts, Lecture Hall, 11.00 a.m.

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feb. 2.

WAS to Hear One Act Play

"Lost Articles" an original one act play by Robert Sherwood, will be read to the Women's Art Society by members of the "Playwriter's Workshop" on Feb. 9 at 11 a.m. in the Montreal Museum.

Taking part will be Mr. Powys Thomas, Miss Sylvia Siegal, and Mrs. Muriel Gold.

"Lost Articles" was presented at the Theatre de la Place, Ville Marie on Oct. 21st.

A short talk on the activities of the Workshop by the chairman, Mrs. Carol Libman, will precede the reading.

Montreal Gazette, Que.
February 18, 1965

Mr. Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts, will adress the members of the Women's Art Society on Tuesday morning, at eleven o'clock, in the lecture hall of the Museum. He will speak on, Art Along the Pilgrims' Way to Spain in the Middle Ages.

Westmount Examiner, Que.
February 5, 1965

Women's Art Society plans one-act play

"Lost Articles" an original one act play by Robert Sherwood will be read to the Women's Art Society by members of the Playwriter's Workshop, on Tuesday, at 11 a.m. in the Montreal Museum.

Those taking part will be; Mr. Powys Thomas, Miss Sylvia Siegal and Mrs. Muriel Gold, narrator.

A short talk on the activities of the Workshop, by the chairman, Mrs. Carol Litman, will precede the reading.

Art Society Plans Day

The Women's Art Society will hold its annual Members Day Feb. 16 at 2:30 p.m. in the lecture hall of the Montreal Museum. The Literary Group, under the chairmanship of Mrs. G. R. Mitchell of Baie d'Urfé, has arranged a pot-pourri of poetry, glimpses of the world, and original stories selected from the writings of its members.

Mrs. Robert B. Kerr will be reader. Mrs. L. B. Fuller and Mrs. George Lighthall will preside at the tea table.

Montreal Star, Que.
February 23, 1965

Art Society To Meet

The Women's Art Society will hold a meeting March 2 at 2.30 p.m. in the Lecture Hall of the Montreal Museum of Fine Arts. Dorothy S. Waterhouse, an antiquarian and consultant for historic restoration, regarding wall decoration from Boston, Mass. will be guest speaker. Her topic will be "Early Documentary Wall hangings".

Le Journal de Montréal, Qué.
March 25, 1965

...modèles devant Mme A.L. Farley D. L. Grahame, L.G. Hampson Saden Harrison.

Musée des Beaux-Arts

Mme Arnold Bellis a été réélue présidente de la Société Féminine des Arts lors de son assemblée annuelle au Musée des Beaux-Arts. Mme Bellis a souligné les succès remportés au cours de la saison écoulée et l'assistance record à chacune des réunions. Ce groupement compte 353 membres.

Egalement élues sur l'exécutif 1965, Mme G. Lighthall et Mme L. Cambelle, vice présidente; Mme G. Fisk, trésorière honoraire et Mme G. R. Weldon, ainsi que Mme G.A. Corbett, secrétaires honoraires.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Wednesday, March 10, 1965

Women's Art Society

Colorful Swiss Costumes Seen

O 13-M



Mrs. Herman Becker wears one of many national costumes of Switzerland. This one is from the Berne district. Elaborate gold trim characterized this dress.

By LAUREEN SWEENEY

Colorful costumes portraying the traditions and history of Switzerland were shown yesterday to the Women's Art Society at its meeting in the Montreal Museum of Fine Arts, as part of a Swiss program.

Mrs. Ernest E. Gruenig, a past president of the Swiss Women's Club "Edelweiss" and an honorary member of the Swiss Canadian Benevolent Fund, spoke to the group on "Switzerland, Jewel of Europe".

She used many Swiss costumes, representing different regions and cities, to illustrate the talk on her native country. The costumes were worn by Montreal women with Swiss affiliations.

One costume from 17th century Basel had a black hat known as a Baseler hat. "This style has been copied in many other countries throughout the centuries," Mrs. Gruenig explained.

Modelled by Mrs. Hans Froehlich, the hat had a turned-up brim slightly lower in front than at the back. The dress consisted of long skirt, striped bodice and long, white puffed sleeves.

Planned by Mrs. René Gauthier, Women's Art vice-president, the program also included slides shown by the speaker. Mrs. Arnold Bellis, president, presided at the meeting.



Staff Photos by Lloyd Blackham

Three of many costumes shown at Women's Art were modelled by, from left: Mrs. Joseph Odermatt, Swiss costume from Zurich; Mrs. Robert Greening, in dress from city of Berne, and Mrs. W. R. Krieg, costume from canton Berne.

Town of Mont Royal Weekly Pos
Montreal, Que.
(Weekly. Circ. 5,060)

Thursday, April 1, 1965

WOMEN'S ART SOCIETY ELECT NEW EXECUTIVE

O 13-M

At the annual meeting of the Women's Art Society on Tuesday of last week in the Montreal Museum of Fine Arts, Mrs. Arnold Bellis was reelected president.

Several Town ladies were among those elected to the following 1965 executive:

Mrs. George Lighthall, and Mrs. Lachlan Campbell, 2260 Iroquois road, vice-presidents; Mrs. Guy Fisk, 565 Portland ave., honorary treasurer;

Mrs. G.R. Weldon and Mrs. G.A. Corbett, honorary secretaries.

Conveners, Mrs. J.P. Charbonneau, Mrs. E. C. Chauvin, 218 Lazard; Mrs. L.B. Fuller, Mrs. James M. Hoult, Mrs. R. G. Harries, Mrs. E.A. Thorne, 609 Dawson ave.; Miss Alice V. Smith and Mrs. R.A. Macintyre.

The president reported a very successful season with excellent attendance at each meeting. The 1964 membership was 353.

Two former presidents, Miss Alice Lighthall and Mrs. R.M. Mitchell, poured tea.

Star March 6-65

Irene Shaver and Antoinette Gagnon the most interesting people in a group which tends to overindulge a weakness for prettiness at the expense of reality. One walks through with the sinking feeling that the pictures have all been seen before.

The third exhibition at La Galerie la Terre et le Feu, 1184 Mackay Street, since it opened its doors last October, is built round the work of Rosalie Namer, a potter who teaches at MacDonald College. It is an attractive and wide-ranging show. Miss Namer produces everything from place settings, in a series of firings, to a variety of objects called *pièces uniques*—bowls, jars, vases, only one example of which is made by the artist. These pieces, glazed in earth colors, have a roughly textured finish that is very appealing.

AT EATON'S, Tretchikoff has graciously given way (and none too soon either) to the ladies. The ninth floor is devoted to the Women's Art Society until the end of the month. I thought