ALBUM DE COUPURES - Septembre 1965-66

Volume 2

DIVERS

ECOLE D'ART

SERVICE EDUCATIF

FILMS

INNOVATION '66: Pierre Gendron, Sr Marie-Anastasie
L. Simons, S. Grankowski
Richard Billmeier, Sarah V. Gersovitz
ARCOP
Cozette de Charmoy, Charles Daudelin
Claire Hogenkamp, Jeffrey Poklen
Gerald Humen, Seymour Segal
Dennis Jones, Charlotte Lindgren

ART D'ISRAEL

JEUNES ASSOCIÉS DU MUSÉE

LAWSON, Edward P.

LOUVRE, Peintures du XVIIIe siècle

MORRICE, J.W.

PRETS

RENOVATION

SALON DE PRINTEMPS

SIGLE

SUEDOISES, Aquarelles

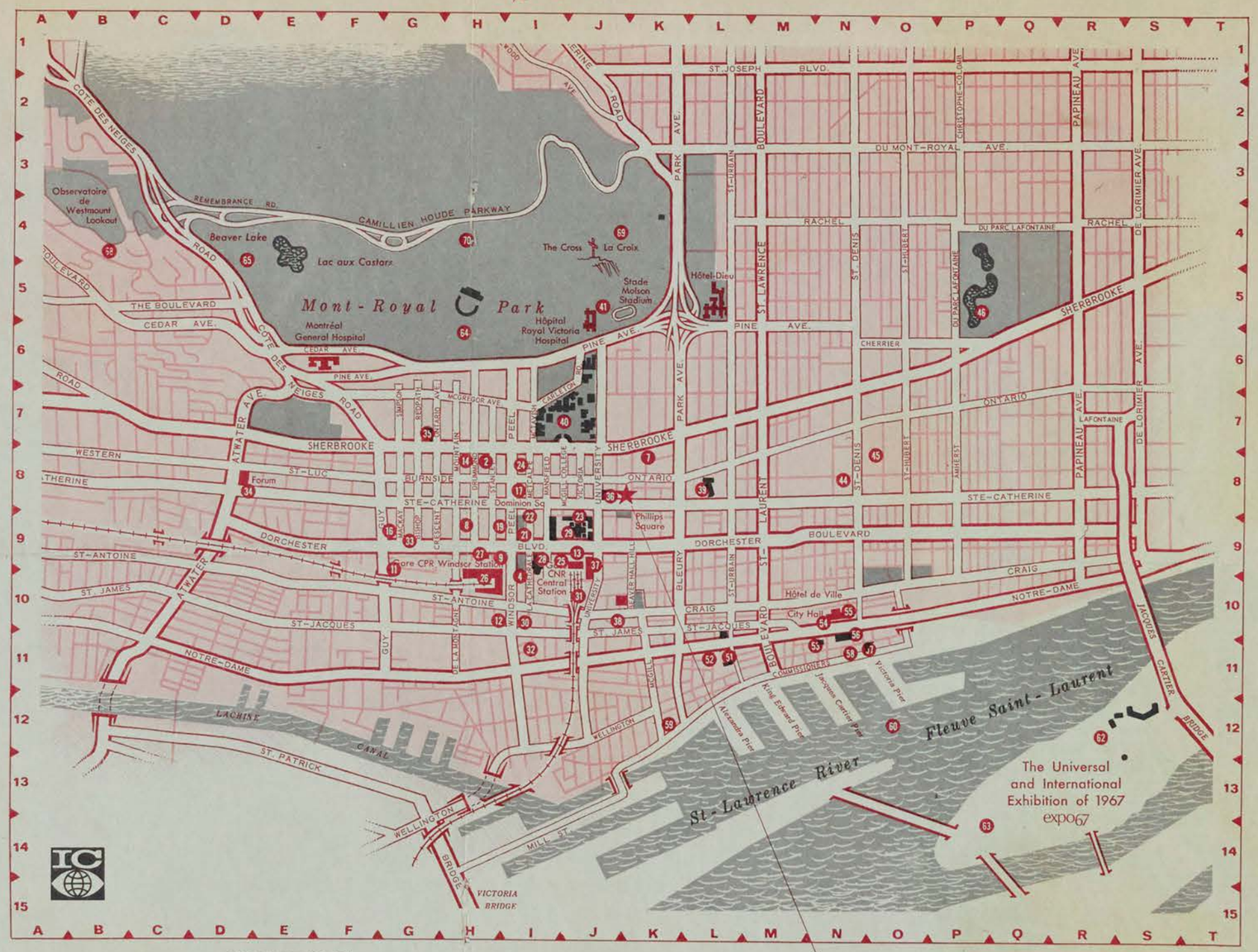
TEREZIN, Dessins et poèmes des enfants de

P12-M

X12-M

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu



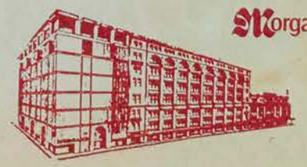
HOTELS

*1 Airport Hilton	7 Holiday Inn/Downtown	14 Ritz-Carlton Hotel
2 Berkeley Hotel	8 Hôtel de LaSalle	*15 Ruby Foo's Motor Hotel
*3 Capri Hotel	9 Hôtel Laurentien	16 Seaway Motor Inn
4 Le Château Champlain (under construction)	*10 Lucerne Motel	17 Sheraton-Mt. Royal Hotel
*5 Grand Motor Hotel	11 Le Martinique Motor Inn	*18 Skyline Hotel
*6 Holiday Inn/Côte de Liesse Rd.	12 Queen's Hotel	19 Windsor Hotel
	13 Queen Elizabeth Hotel	*20 Motel Fontainebleau

Membres de l'Association des Hôtels de Montréal *Members of the Montreal Hotel Association*

** Veuillez consulter la carte régionale pour les sites non illustrés.*

** See area map for places not shown.*



Morgan's

DOWNTOWN
842-6261
St. Catherine at Phillips Square

Montreal's leading department store . . . now being modernized with an eight storey expansion to be completed in 1967. Also suburban stores shown (*) on Montreal approach map overleaf.

C3

DIVERS

Victoria Colonist, B.C.
March 19, 1966

At the Gallery

871

Plastic Horrors Miss Message

By INA D. D. UHTHOFF

The opening night of Ian Baxter's showing of plastics at the Art Gallery of Greater Victoria was poorly attended. A mere handful of younger members of the gallery appeared.

I must admit to being somewhat staggered when some of the plastic horrors met my eye.

It is the custom of the gallery to screen the work submitted for exhibition well ahead of time but in this case it was not convenient to do so.

PRESTIGE

Professor Baxter has plenty of prestige, being instructor in the design department at the University of British Columbia, and is engaged in experimental work in new media. He is a graduate of the University of Idaho and of the Washington State University.

He has been represented in the Second Biennial of Drawings for 1963 and in the Fifth an Sixth Biennials of Canadian Painting. The National Gallery of Canada and the Montreal Museum of Fine Arts have purchased his work for their permanent collections.

With all this background, one feels that he must know what he is doing. He explained to me that his object is to let us see the beauty in everyday things. The hidden beauty in a container for laundry bleach, in a solitary potato lying in a plastic bag, or a single stone, also in a plastic bag, or a "Bagged Landscape with Boat."

HAD ENOUGH

A piece of firewood "Bagged in Plastic" bears the price tag of $100 and the "Bagged Cake with Two Cherries" is valued at $200. A chain store paper bag can be had for $50. I seem to remember something that was valued as $400 but by that time, I had had enough and was climbing into my car and heading for home.

Today I went back to see why I was missing the "Hidden Beauty in everyday things," but the plastic was still looking as repulsive in the "Special Features" that were on view, even though they had been created by the process of "Vacuum Forming."

FUN, GAIETY?

Now all this is supposed to create an element of fun and gaiety, the basis of the "New Frontiers" created by the "Dadaists" around 1916.

But after all, 50 years have passed, and much has happened to change this so-called time of inventiveness and vitality.

But I noticed in the Colonist the other day that children are now being given eatables with which to create pictures. On completion the young artists fall upon their masterpieces and devour them. One is tempted to wish that plastic might also be devoured.

Victoria Daily Times, B.C.
March 22, 1966

871

No Cocoon for Victoria

Douglas-Hillside in "Round-a-bout" has suggested, apropos the current Iain Baxter plastics exhibition at the Art Gallery of Greater Victoria, that the gallery may be pulling the public's leg and that when hanging "far out" shows it would be a good idea to include one of the artists' works which show they have mastered the traditional disciplines and skills of the more academic kind.

This is a good idea and in fact the gallery has sometimes done so. But since in the present show a landscape or a still life would be somewhat incongruous we should perhaps furnish documentary evidence of Professor Baxter's ability.

Iain Baxter's training has been a thorough one in the art departments of the universities of Idaho and Washington State. His work has been bought by the National Gallery, the Montreal Museum of Fine Arts, and the universities of Saskatchewan and Washington State.

He has just completed an exhibition at the University of B.C. He is currently having another at the Vancouver Art Gallery. Another is being planned for Regina's chief public gallery and major private galleries in Toronto and Los Angeles are following suit. Previously he had shown at the Commonwealth Institute in London, in the United States, and in Japan.

This young man of 29 has obviously gone far in a short time and is being taken seriously.

His kind of show has been familiar to gallery goers in the world's major centres for some five or six years and is related to one of the two major post-war art movements. It is my firm belief that no public gallery has the right to screen its public from what is being accorded serious recogintion by a large section of the world's leading artists and critics. Victoria cannot be kept in a cocoon while the rest of the world debates the validity of this kind of thing.

It has been refreshing to find that while many have missed the point of this show others, whether recognizing its fundamental seriousness or not, have found its freshness, gaiety and wit great fun. —Colin Graham, director, Art Gallery of Greater Victoria.

BAXTER
. . . gaiety and wit . . .

Le Petit Journ., Montreal, P.Q.
March 20, 1966

871

Les expositions

Musée des Beaux-Arts
(1379 ouest, rue Sherbrooke)

— Dessins et poèmes des enfants de Terezin (Tchécoslovaquie), dont presque tous sont morts dans le camp de concentration d'Auschwitz. Jusqu'au 27 mars.

EXPOSITION PRINCIPALE. — Expo Christian Rohlfs. Jusqu'au 13 mars.

Musée d'art contemporain
(4040 est, rue Sherbrooke)

EXPOSITION PRINCIPALE : Oeuvres de Padamsee et mosaïques de Jeanne Reynal. GALERIE : Oeuvres de Monique Voyer. Jusqu'au 10 avril. DANS LES JARDINS : Premier symposium du Québec.

GALERIE NATIONALE (Ottawa). — Exposition de trois chefs-d'oeuvre : "Loth et ses Filles" d'Ozario Gentileschi, "le Christ et la Samaritaine" de Guercino, et "Allégorie de l'éducation d'un jeune prince" de Jacob Jordaens.

MUSEE DU QUEBEC (Québec). — Exposition des oeuvres de Fernand Leduc. Jusqu'au 3 avril.

GALERIE LIBRE (2100, rue Crescent). — Vitraux de François Gillen. Jusqu'au 29 mars.

GALERIE NOVA et VETERA (Collège Saint-Laurent). — Peintures de Kittie Bruneau. — Sculptures et meubles anciens du Québec. Jusqu'au 27 mars.

GALERIE DU SIECLE (1494 ouest, rue Sherbrooke). — "Mutation cinétique", oeuvres récentes de Molinari. Jusqu'au 28 mars.

GALERIE PARIS (Ancienne demeure de sir Georges-Etienne Cartier, 460 est, rue Notre-Dame). — Oeuvres de Pauline Lemieux et tapisseries de Mme Anet Labelle. Jusqu'au 15 avril.

GALERIE ZANETTIN (28, Côte-de-la-Montagne, Québec). — Toiles et sculptures récentes de Sabine Poulin.

COLLEGE BOURGET (Rigaud). — Tableaux de maîtres canadiens : Goodrige, de Tonnancour, Jasmin, Nulhstock, Le Beuf, Coburn, Cosgrove, Maltais, Hébert, etc. Jusqu'au 25 mars.

GALERIE WADDINGTON (1456 ouest, rue Sherbrooke). — Deux sculpteurs britanniques, F. E. McWilliam et Robert Clatworthy. Jusqu'au 9 avril.

CENTRE RECREATIF MAISONNEUVE (3000, rue Viau). — "Les femmes peintres". Jusqu'au 17 avril.

MAISON DES ARTS DE LA SAUVEGARDE (160 est, rue Notre-Dame). — Cinq peintres de Montréal : Germaine Boissonnault, Louise Ferron, Florence Holbrook, Jim Thornton, Gilles-P. Vaillancourt.

GALERIE "LE CRIBLE" (131, chemin Chambly, Longueuil). — Exposition des "poégrammes" et des "sculptures" de Jean Gauguet-Larouche; aussi, improvisation sur sculptures musicales par Jean Sauvageau. Jusqu'au 27 mars.

TAVERNE "LE GOBELET" (8405, boul. Saint-Laurent). — Travaux de Miche Loiselle. Jusqu'au 28 mars.

GALERIE HENAUT (1430 ouest, rue Sherbrooke). — Travaux de B. Galbraith-Cornell. Jusqu'au 30 mars.

GALERIE DES ARTS (Gare centrale, boul. Dorchester). — Huiles et aquarelles de 20 artistes canadiens. Jusqu'au 4 avril.

Current Events
Montreal, Que.
March 19, 1966

871

MONTREAL MUSEUM OF FINE ARTS
Collections of paintings of the Old Masters, French 19th century, and the Canadian School. Decorative arts represented by objects and creations. For special exhibits see "Art" in "La Semaine à Montréal." Open Mon. to Fri. 10 a.m. to 5 p.m.; Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

Bijoux de Braque

Exposition principale au Musée des Beaux-Arts - du 26 février au 18 mars inclusivement.

Les somptueux bijoux de Braque, qui ont attiré des milliers de visiteurs des deux côtés de l'Atlantique, seront exposés au Musée pendant la période de temps plus haut citée.

Une subvention spéciale du minisère des Affaires culturelles du Québec a permis au musée de Montréal de présenter cette exposition.

Les bijoux font partie d'une collection de 150 joyaux représentant les dernières oeuvres créées par Braque avant sa mort. Le peintre-sculpteur qui fut un des premiers Fauves et, avec Picasso, l'inventeur du mouvement cubiste en 1908, est mort à Paris on 1963, à l'âge de 81 ans. Il est considéré comme l'un des maîtres de la peinture moderne.

Braque Jewels

The fabulous Braque jewels, which have drawn huge crowds on both sides of the Atlantic, are to be shown in Montreal - from February 26th to March 18th inclusively.

A special grant from the Quebec Cultural Affairs Department is assisting the Montreal Museum in the presentation of the exhibition. The jewels - some 150 pieces were designed - represent George Braque's last contribution to the field of art. The brilliant painter-sculptor, an early exponent of Fauvism and, with Picasso, a founder of the Cubist movement in 1908, died in Paris in 1963 at the age of 81. He is considered one of the masters of modern painting.

Master jeweller-stonecutter Baron Henri-Michel Heger de Lowenfeld, who lives and works in Paris, executed Braque's designs. He will accompany the jewels to Montreal and Quebec.

GALERIE XI

Exposition de Dessins et poèmes des enfants de Terezin; ceci du 9 au 27 mars inclusivement.

The museum is open to the public Tuesdays, Thursdays, Fridays and Saturdays from 10:00 a.m. to 5:00 p.m., Wednesdays from 10:00 a.m. to 10:00 p.m. and Sundays from 2:00 to 5:00 p.m.

(1379 Sherbrooke St. West - at Ontario Avenue - 842-8091)

19-25 mars 66

Bijoux de Braque

Atalante

Acheloos

Pélias et Nélée

19-25 mars 66

Le Courier Du Sud
Longueil, Que.
March 23, 1966

871

Expo à l'école St-Jean-Baptiste

Le peintre Belmar exposera ses oeuvres à l'Ecole St-Jean-Baptiste de Longueuil prochainement. Diplômé de l'Ecole des Beaux-Arts de Montréal, il a remporté la médaille d'or de cette école renommée, le 1er prix en peinture et le 1er prix en dessin de même que trois mentions honorables.

Il a participé au concours artistique de la province et au Salon du printemps du Musée des Beaux Arts à Montréal et Québec.

Belmar a également participé au concours international Salon Rosir, Monte Carlo, Monaco et il a été accepté à la 2e phase de l'exposition comme finaliste au prix International. Il était seul représentant du Canada à ce concours auquel participèrent des peintres de 37 pays différents. Comme finaliste, il eut le privilège d'exposer au Jardin d'hiver du Palais Royal de Monaco, une année durant.

L'exposition St-Jean-Baptiste montrera une rétrospective des toiles et dessins de ce peintre.

L'ouverture se fera par des personnalités de marque, le jeudi 24 mars à 7hres pm et se continuera le vendredi de 7hres p.m. à 11hres p.m., puis le samedi et le dimanche entre 1hre p.m. et 11 hres p.m.

La Presse, Montréal, Qué.
March 23, 1966

871

Le zèle exagéré d'un gardien au Musée des Beaux-Arts

Monsieur le Rédacteur,

Voici copie d'une lettre adressée au conservateur du Musée des Beaux-Arts de Montréal.

Monsieur,

J'ai eu récemment le plaisir de visiter encore une fois votre musée et d'y admirer vos dernières acquisitions, ainsi que les oeuvres diverses et originales que votre administration a su présenter ces jours-ci aux Montréalais.

Je me dois cependant de vous signaler le stupide incident qui a marqué cette visite.

Me trouvant un dimanche après-midi, à 3 h. 05, dans la salle du 3e où sont exposées les oeuvres admirables de Charlotte Lingren, le gardien de service dans cette salle m'intima brutalement l'ordre de retirer la cigarette (intacte et non allumée, bien entendu) que j'avais à la bouche.

Comme, tout en m'exécutant, je lui demandai de me donner son numéro, étant donné qu'aucun de ses collègues des salles voisines ne m'avait adressé aucune remarque, il me saisit par le bras, haussa la la voix, et cria grossièrement que "si je n'étais pas content, je n'avais qu'à prendre la porte"...

N'étant pas par nature accoutumé à provoquer des esclandres dans des endroits publics tels que les Musées nationaux, je quittai les lieux sans répondre, avec la personne m'accompagnant.

Je vous serai cependant reconnaissant de bien vouloir me signaler :

1) Quels sont les règlements du Musée qui interdisent de porter soit une cigarette intacte, soit une pipe éteinte;

2) Si vous comptez prendre des sanctions contre ce fonctionnaire d'une inqualifiable grossièreté, et de quel ordre.

A. M.

POINTE CLAIRE, QUE.
News & Chronicle
W 15,200

MAR 24 1966

Museum program is enjoyed by Beta Chapter

Beta Chapter, Beta Sigma Phi, was entertained by a program entitled "The Artist's Landscape," given by Mary McCabe and held at the Montreal Museum of Fine Arts Wednesday, March 16.

The ladies were taken on a guided tour of the Canadiana exhibits, which included early examples of Canadian furniture and artifacts, some of which were associated with the church. They saw paintings belonging to the Group of Seven and also more modern works of art as seen in Canada today.

Following the Museum tour, the group adjourned to a restaurant for a coffee and discussion hour.

The next meeting will be held at the home of Mrs. Vera Notman, Westpark, Wednesday, March 30.

Montreal Star, Que.
March 25, 1966

871

Art Society Annual Lunch And Meeting

A successful year with 29 new members was reported during the annual luncheon of the Women's Art Society of Montreal held recently at the Ritz Carlton Hotel.

It was reported that during the year, 13 lectures on a variety of subjects and three music recitals were presented. The annual Exhibition of Paintings was held at the Arts Club was opened by David G. Carter, director of the Montreal Museum of Fine Arts. Mrs. James M. Hoult entertained new members at her home in January, it was reported.

The following officers were elected: Mrs. Guy Fisk, president; Mrs. G. D. Corbett, Mrs. Stuart Townsend, vice-presidents; Mrs. R. G. Weldon, Miss Una Wardleworth, secretaries; Mrs. G. S. Finnie, treasurer.

Miss Micheline Legendre's marionette troupe presented "L'Apprenti Sorcier" during the luncheon.

Granby La Voix de L'Est, Que.
March 24, 1966

871

70 oeuvres contemporaines peuvent être admirées au Séminaire de Saint-Jean

ST-JEAN Le Séminaire Saint Jean, la Compagnie des Arts de Saint Jean et la compagnie C.I.L., en étroite collaboration, font actuellement bénéficier notre région du rayonnement de l'art contemporain, en exposant des oeuvres d'artistes peintres canadiens.

La collection appartenant à C. I.L. reçoit asile dans les vastes salles du Séminaire, et ce, jusqu'au 6 avril prochain.

Le public sera admis tous les jours de 10h. a.m. à 5h p.m. et le dimanche, le lundi et le mercredi de 7h. p.m. à 9h. 30 p.m.

Cette collection a été réunie depuis 1962 année du centenaire de la compagnie C.I.L. par les soins du Dr Evan Turner, alors directeur du Musée des Beaux Arts de Montréal, maintenant à Philadelphie.

Actuellement, la responsabilité de la conservation de cette collection est confiée à M. Russell Harper, secrétaire de la compagnie et agissant comme conseiller à la place du Dr Turner.

Cette collection est composée de 70 oeuvres contemporaines signées du nom de 56 artistes parmi lesquels figurent les noms de Glenn Adams, Léon Bellefleur, Paul Emile Borduas Ghitta Caiserman, John Graham Coughtry, Jacques Godfroy de Tonnancour, Marcelle Ferron, Marc Aurèle Fortin, Yves Gaucher Jean-Paul Lemieux, Rita Letendre, Marcelle Maltais, Jean McEwen Guido Molinari Alfred Pellan, Claude Picher Jean Paul Riopelle Gentile Tondino, et Claude Tousignant pour l'apport québécois.

Quatre années après sa fondation, la collection C. I. L. compte de nombreux voyages tant au Canada qu'à l'étranger Le public de New York, Londres, Boston et Paris, a pu voir certaines de ces oeuvres au cours de différentes manifestations.

Constituée afin de mieux faire connaitre l'art contemporain canadien à travers le monde, le but de C.I.L. en faisant voyager ces oeuvres d'art semble parfaitement atteint.

LE VERNISSAGE DE LA COLLECTION C.I.L. a eu lieu au séminaire St-Jean, sous les auspices de la Compagnie des arts de St-Jean. Parmi les personnalités présentes, on reconnait: Me Roland Tremblay, Mme Daniel Simard, M. Jacques Laflamme et Mme Georges LeSieur, membres de la Compagnie des arts, M. Gamble, représentant de la compagnie C.I.L.. M. l'abbé Roland Larose, conseiller artistique au Séminaire, M. l'abbé Jean-Marc Dupuis, Doyen du Séminaire et M. Louis St-Amand, membre de la Compagnie des arts.

St-Hyacinthe Le Courrier
St. Hyacinthe, Que.
March 24, 1966

871

La collection de peintures de la C-I-L viendra-t-elle chez nous?

Beloeil, 21, (Spéciale)

Cinquante-cinq peintures de la Collection C-I-L, d'oeuvres d'art signées par quarante-huit artistes canadiens, sont exposées au Séminaire de Saint-Jean depuis le 10 mars, et elles le seront jusqu'au 4 avril, sous les auspices du Séminaire et de la Compagnie des Arts de Saint-Jean.

Fondée en 1962 pour marquer le centenaire de la **Canadian Industries Limited**, la Collection C-I-L d'oeuvres d'art compte soixante-neuf oeuvres modernes, de cinquante-quatre Canadiens. Son but est d'encourager les artistes canadiens et de mieux faire connaître leurs oeuvres au pays comme à l'étranger.

Les premières oeuvres de cette collection "vivante", qui est modifiée ou accrue selon les circonstances, ont été choisies par un jury dirigé par le Dr Evan Turner, alors directeur du Musée des Beaux-Arts de Montréal et aujourd'hui, directeur du Musée de Philadelphie. Les autres membres de ce jury étaient M. Alan Jarvis, ancien directeur de la Galerie Nationale du Canada; M. Richard B. Simmins, alors directeur des services d'extension de la Galerie Nationale et maintenant directeur du Musée de Vancouver; de M. Peter C. Allen, président du Conseil d'Administration de la C-I-L et M. W. T. D. Ross, vice-président de la C-I-L.

Depuis quatre ans, la collection a été exposée dans trente villes du Canada tandis que certaines toiles ont été présentées aux Etats-Unis et en Europe.

La Collection C-I-L d'oeuvres d'art sera exposée en avril à l'Université de Sherbrooke.

FORT ERIE, ONT.
Times-Review
W

MAR 31 1966

Fort Erie Art Club

Club officers elected at the recent annual meeting for the 1966-1967 term include: President, Ross McCarty; vice president, Hart Swedersky; treasurer, Gloria Mathewson; secretary, Marsha English; directors, Stella Howe, Dorothy Renshaw, Gwyneth Plyley, Elsie Westrope, Verna Briggs.

A travelling exhibition of paintings from the Montreal Museum of Fine Arts is now on show at the Albright-Knox Art Gallery, Buffalo, until April 21. Included are paintings by El Greco, Rembrandt, Canaletto, Goya, Delacroix, Courbet, Reynolds, Lawrence, Corot and Roualt.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

MAR 26 1966

Lorcini: un plasticien envoûtant

...Que cela fait du bien à voir, une démonstration visuelle réussie !

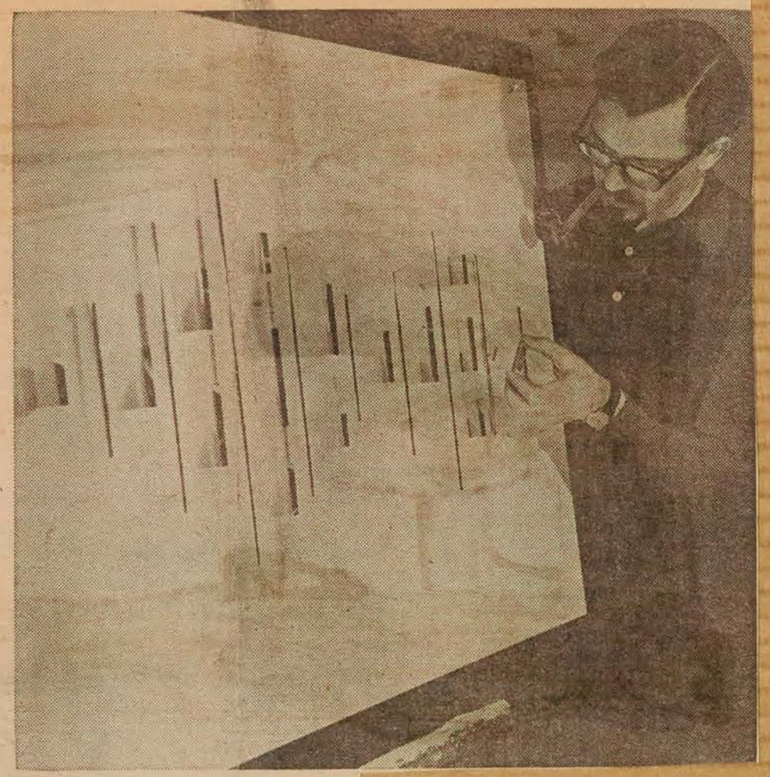
Cette exposition particulière chez Agnès Lefort est une lumineuse démonstration. Une réussite flamboyante. C'est la marche irréductible des artistes vraiment débarrassés du carcan de l'art réaliste qui est illustrée avec force chez Lefort.

Lorcini travaille avec des feuilles de plastique et avec des lamelles, des cubes d'aluminium. Avec ces matériaux, non pas modernes mais **actuels**, ce créateur **organise** des objets et des murales qui n'ont absolument rien à envier aux réalisations esthétiques des temps passés.

Nous suivons sa recherche depuis quelques années ; cette fois Lorcini fait preuve d'un contrôle qui engendre de pures merveilles !

Cet homme est important dans la cité. Des urbanistes, des architectes doivent se faire une sorte de devoir d'aller examiner ses travaux, ses propositions visuelles. Il y a ordre, équilibre, harmonie, toutes denrées utilisables en une époque qui sombre dans l'anarchie visuelle la plus aberrante (voyez la façade de "Port Royal", à côté du Musée. En voyant ces lampadaires "jaunes" et ces socles à boules de ciment, vous comprendrez !). Il est faux de prétendre que ce désordre visuel serait dû à la venue sur le marché de la construction des matériaux modernes. Lorcini apporte à cette assertion facile et courante un flagrant démenti.

Je refuse de commenter (de paraphraser) un ouvrage aussi satisfaisant. Rendez visite à ce concepteur surdoué : Lorcini. Un art d'aujourd'hui qui séduit le regard.



Gino Lorcini, près d'une de ses oeuvres.

Star
March 26-66

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Mon., closed; Tues., 10-5; Wed., 10-10; Thurs.-Sat., 10-5; Sun., 2-5.

School of Art and Design, exhibition, to April 1.

Drawings and poems by children of Terezin, ends tomorrow.

Montreal Gazette, Que.
March 30, 1966

871

OBITUARIES

Miss R. Lauterman

Funeral services will be held Friday for Miss Rose Annie Lauterman who died yesterday while in hospital. She was 85.

The daughter of Reverend Moses Bernard Lauterman and Jessica Benjamin Lauterman, Miss Lauterman was born in Montreal.

After completing secondary school, she attended classes at the Shaar Hashomayim Congregation.

Her interests included 20 years with the St. John's Ambulance Corps and life memberships in the Children's Memorial Hospital, the Montreal General Hospital, the Multiple Sclerosis Society and the Royal Edward Sanitorium.

Miss Lauterman was the first Canadian Founder of the Albert Einstein University in New York. She was also an ardent supporter of the Jewish Peoples Schools in Montreal and the Bar Ilan University in Israel.

Miss Lauterman was also a benefactor of the Montreal Museum of Fine Arts and McGill University, where she established a library in the arts.

She was immensely interested in the building of the campus of the Hebrew University of Jerusalem and was a fellow of that institution.

She is survived by two cousins, Mrs. M. J. Centner and Mrs. H. M. Ripstein.

Details of the funeral services will be announced later.

Montreal Star, Que.
March 30, 1966

Rose Lauterman

871

Miss Rose (Annie) Lauterman, life-long resident of Montreal, died yesterday at the Montreal General Hospital. She was 85.

Born in 1880 in Montreal, she devoted herself to a lifetime of humanitarian causes and was the last remaining offspring of the late Reverend Moses Bernard Lauterman and Jessica Benjamin Lauterman.

Her parents were immigrants to Canada 90 years ago, descendants of the Mendes and De-Sola families.

Following attendance at Montreal's secondary schools and Hebrew classes at the Shaar Hashomayim Congregation, her life of service in-

MISS ROSE LAUTERMAN

cluded 20 years of nursing with the St. John Ambulance Corps, life memberships in the Children's Memorial Hospital, the Montreal General Hospital, the Multiple Sclerosis Society, the Royal Edward Sanatorium and the Canadian Friends of the Hebrew University.

She was the first Canadian founder of the Albert Einstein Medical School of Yeshiva University in New York, an ardent supporter of the Jewish Peoples Schools in Montreal and Bar Ilan University in Israel.

Miss Lauterman was interested in the work of the Mount Sinai Sanatorium and the School for Mentally Retarded Children and was a benefactor of the Montreal Museum of Fine Arts and McGill University, where she established a library in the arts.

She was also interested in the building of the campus of the Hebrew University of Jeru-

DORION, QUE.
L'Echo de Vaudreuil-Soulanges
W 3,800
MAR 29 1966

l'écho

2E CAHIER

K-12-M

"LE MUSÉE JOUE UN RÔLE IMPORTANT DANS LA CITÉ"

Cette phrase est extraite d'une lettre ouverte de Jean-Charles Faucher, de l'Ecole des Beaux-Arts de Montréal adressée, en janvier 1966, à M. Gilbert Latour, directeur de la Chambre de Commerce de Montréal, afin d'aider celui-ci à promouvoir la beauté morale et physique de la grande métropole en vue de l'Expo 67.

Nous reproduisons ici deux paragraphes qui soulignent favorablement l'organisation de notre musée:

Le musée historique de Vaudreuil possède une grande maquette que réalisa, après de patientes et minutieuses recherches, le peintre Clarence Gagnon quelques années avant sa mort. Peu de gens connaissent cette réduction fidèle et pleine de charme d'un village québecquois du XVIIIe siècle. Les fêtes du centenaire quelque part aux environs de Montréal et ainsi matérialiser le rêve de Gagnon. Le gouvernement fédéral reconstruit, à grands frais, la forteresse de Louis bourg, en Nouvelle-Ecosse, et sur des données beaucoup moins précises.

Il y a 4,000 musées aux Etats-Unis, 400 dans le seul état de New York; 82 à Paris dont 74 sont des musées d'Etat; 13 à Boston; 11 à Marseille et à Lyon villes moins populeuses que Montréal. Or qu'aurons-nous à faire voir à nos millions de visiteurs en dehors de l'Expo, en 1967? Bien peu, hélas! Une ville au caractère hybride, incertain; dynamique, grouillante, remplie de mouvement, de lumière et de bruit. Un seul petit musée d'Etat qui vient de naître, le Musée d'art contemporain, trois petits musées privés, soutenus principalement par nos compatriotes de langue anglaise: celui des Beaux Arts, le Château de Ramezay et le Musée Redpath de l'université McGill, ces deux derniers minuscules, encombrés, vieillots. C'est bien peu pour la métropole du Canada. Constatez notre indigence, notre manque d'intérêt et de curiosité en haut lieu pour les choses de l'exprit et de l'art, pour la recherche et la culture.

Cela provient, je crois, de ce que pour un grand nombre de nos compatriotes, un musée est un ramassis poussiéreux de vieilleries, une espèce de nécropole. Pourtant le musée a une fonction et il joue un rôle important dans la cité. Sa mission est d'enseigner à tous, enfants et adultes, à apprendre par eux-mêmes, sans maîtres, à les entraîner à la recherche personnelle en piquant leur curiosité. Accessible sept jours par semaine et toute l'année, il s'adresse aux gens de tout âge, de toute condition, de tout rang, contribue à donner à tous une meilleure compréhension de l'univers, sans programmes d'études ni concours ni examens et n'exige aucune formation spéciale ou préalable.

Considérons, un instant, quelques réalisations canadiennes d'un point de vue strictement utilitaire et matérialiste, c'est-à-dire du rendement immédiat EN GROS SOUS: Stratford, en Ontario, petite ville de 10,000 habitants, n'est-elle pas connue uniquement par son théâtre shakespearien? Upper Canada Village et le village Jacques-de-Chambly, par leurs reconstitutions historiques? Granby et Charlesbourg, surtout par leurs jardins zoologiques? Québec, par ses vieux quartiers, ses fortifications et son caractère français? Plusieurs villages, par leur théâtre d'été? VAUDREUIL, PAR SON MUSEE? Autant d'entreprises culturelles qui attirent des foules de touristes et, de ce fait, rapportent de belles "piastres" aux populations résidantes. Ce noble point de vue devrait séduire les esprits pratiques, calculateurs et réduire toute résistance. Sacha Guitry disait: "Louis XIV, en son temps, a coûté cher à la France; oui, mais ses investissements à Versailles seul rapportent encore des dividendes au milieu du XXe siècle."

VICTORIA, B.C.
COLONIST
D (M) 33,600
(S) 37,600
MAR 30 1966

E 12-M

New Art

Your reporter, Jerry Boultbee, who reviewed the current Iain Baxter exhibition of plastics at the Art Gallery of Greater Victoria, has of course every right to express his own view that such a show has no place in a public gallery.

His visit was an unavoidably rushed one. Had there been time we could have furnished him with facts indicating that his opinion is not shared by the art museum profession generally and he would doubtless have been fair enough to mention the fact.

Professor Baxter has just completed an exhibition at The University of British Columbia. He is currently having one at The Vancouver Art Gallery. Another is being planned for the main Regina public gallery, and major private galleries in Toronto, Los Angeles and elsewhere are following suit. The National Gallery, The Montreal Museum of Fine Arts, and the Norman Mackenzie gallery of the University of Saskatchewan have bought his work for their collections, as has Washington Sate University. This young man of 29 has obviously gone far in a short time and is being taken seriously.

Mr. Baxter's kind of show has been familiar to gallery-goers in the world's major centres for some five or six years, as readers of Life and other popular magazines are doubtless aware. It is related to "pop" art, one of the two major postwar international art movements.

It is my firm belief that no public gallery has the right to keep its public in ignorance of one of the chief international art movements of its time. Victoria cannot be kept in a cocoon while the rest of the world is debating the validity of this kind of thing. While many have missed the point of this show others, whether recognizing its fundamental seriousness or not, have found its freshness, gaiety and wit great fun. As those who have seen both his Vancouver and Victoria shows can attest, Mr. Baxter is a brilliantly inventive artist. It is worthwhile trying to find out what he is getting at, whether one eventually agrees with him or not.

COLIN GRAHAM,
Director, Art Gallery of Victoria.

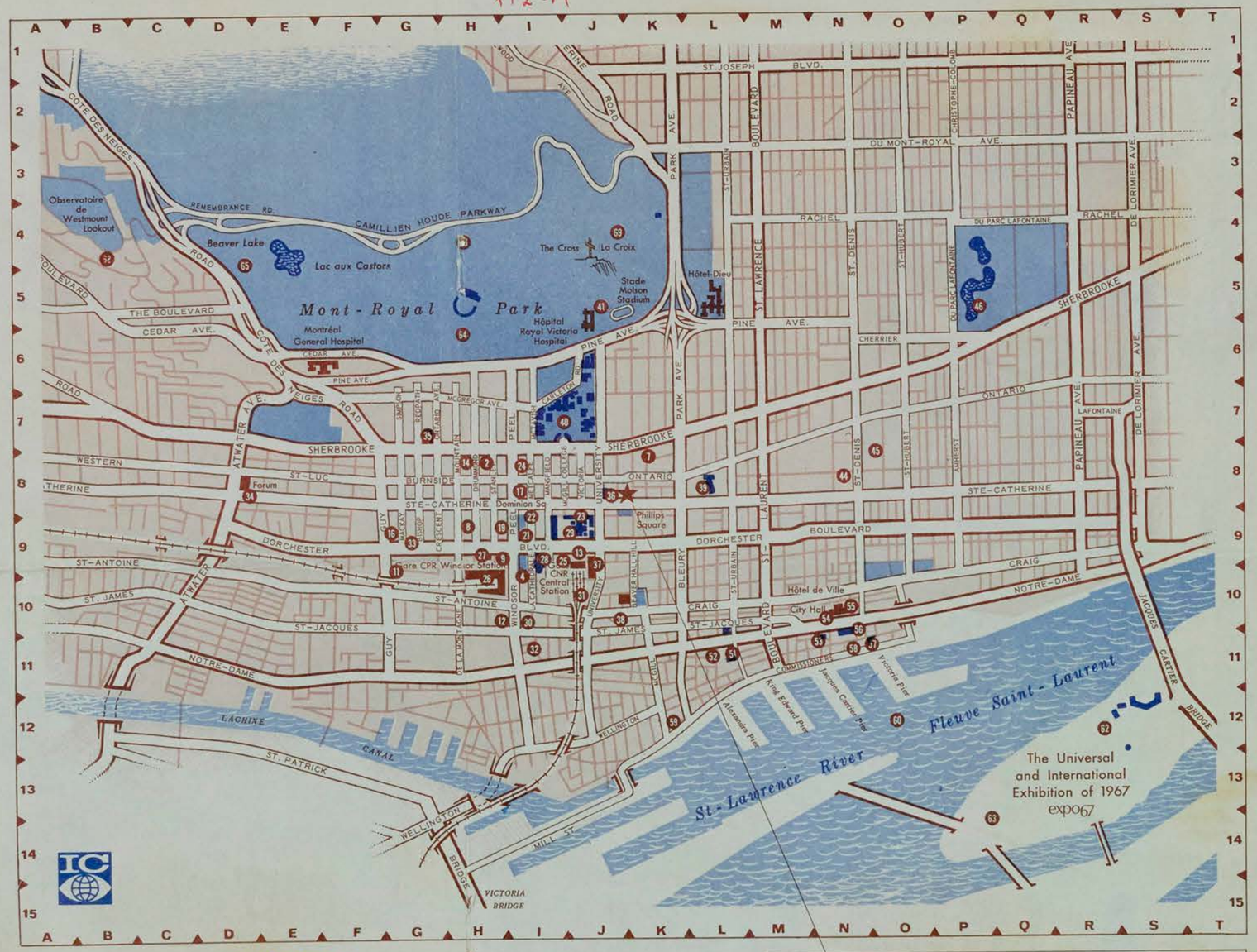
Montreal, Que.
W 8,800
MAR 26 1966
Bowden's
Current Events

P12-M

X12-M

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/ Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/ Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/ Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu



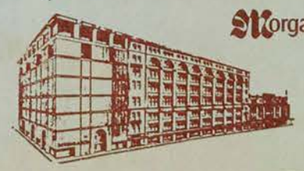
HOTELS

*1 Airport Hilton
2 Berkeley Hotel
*3 Capri Hotel
4 Le Château Champlain (under construction)
*5 Grand Motor Hotel
*6 Holiday Inn/Côte de Liesse Rd.
7 Holiday Inn/Downtown
8 Hôtel de LaSalle
9 Hôtel Laurentien
*10 Lucerne Motel
11 Le Martinique Motor Inn
12 Queen's Hotel
13 Queen Elizabeth Hotel
14 Ritz-Carlton Hotel
*15 Ruby Foo's Motor Hotel
16 Seaway Motor Inn
17 Sheraton-Mt. Royal Hotel
*18 Skyline Hotel
19 Windsor Hotel
*20 Motel Fontainebleau

Membres de l'Association des Hôtels de Montréal *Members of the Montreal Hotel Association*

** Veuillez consulter la carte régionale pour les sites non illustrés.*

** See area map for places not shown.*



Morgan's

DOWNTOWN
842-6261
St. Catherine at Phillips Square

Montreal's leading department store . . . now being modernized with an eight storey expansion to be completed in 1967. Also suburban stores shown (*) on Montreal approach map overleaf.

P12-M

MUSEUMS

The Montreal Museum of Fine Arts will be closed for renovations until October.

Musée d'Art Contemporain—Exposition permanente dans les jardins—"Premier Symposium du Québec".

(Continued on page 27)

Musée d'Art Contemporain.

April 1966 Panorama

P12-M

Art Scene in Canada

Montreal

Canadian Art
Ottawa. April 66

John Fox. *Seated Nude*
Oil on panel
Galerie Agnès Lefort

Marino Marini
The Black Horse, 1954
Gouache. 17" x 42½"
Dominion Gallery

Louis Muhlstock. *Reclining Figure*
Mixed media drawing. 23" x 34"
Waddington Galleries

Augusto Escobedo. *Coatlicue*
Bronze. Galerie Irla Kert

John Little, Arca
Street in Lewis; Quebec
28" x 36". Continental Galleries

About to close its doors for a time because of rehabilitation, though the building program has been curtailed and postponed, the Montreal Museum of Fine Arts sent 100 of its masterpieces on a tour of seven United States museums and made no plans for major exhibitions in 1966. It opened the year, however, with an important one, *Art Israel*, organized by the Museum of Modern Art, New York, under the joint auspices of its International Council and the American-Israel Cultural Foundation. (After the Montreal showing in January, it moved to Toronto late in February and to Winnipeg in April.) The selection of works by 26 painters and sculptors was made by William C. Seitz, Associate Curator, Department of Painting and Sculpture Exhibitions of the New York museum, out of more than seven hundred considered. The exhibition emphasized the vitality of the Israeli but revealed them as members of the international movement, more concerned with art in its contemporary terms than with any reflection of nationalism and the excitement and pride of building Zion.

Two other shows in January helped take the edge off dreary winter – *New York Scene* at Galerie Agnes Lefort and Léon Bellefleur's solo at Galerie du Siècle.

Mira Godard's selection was too small to be considered a survey of painting and sculpture in Manhattan, but it was distinguished and it did give Montrealers who don't know them some idea of what Albers, Olitski, Noland, Louis, Frankenthaler, Jenkins, Caro and Nevelson look like, though one or two examples of each are not enough, and it is hoped that this exhibition will be the first of a series.

Bellefleur, who now lives permanently in Paris, was last seen here in May, 1964. The new freedom and amplitude felt at that time are powerfully sustained in his 1965 work, which I think of in terms of visual music, dazzling in its orchestration, related in its abstraction to the flight of birds and the movement of the ballet.

It seems a long time ago now, back in the old year, but I should mention for the record the appearance of three sculptors – Marcel Braitstein at Lefort, who has become more massive with his armour-plated warriors; Augusto Escobedo, brought from Mexico by Irla Kert, who combines accomplished naturalism with conventional abstract and startling revelations of the Aztec view of life and death, as in the horrifying figure of the goddess Coatlicue; and Robert Roussil, who was given a retrospective exhibition at the Musée d'art contemporain in spite of his maledictions against that institution and the Quebec Establishment as a whole. At the same time, the Musée surveyed Gécin (Gérard Sindon), most delightful of *naïfs*, who has enchanted us all for five years by his embroidering penmanship which transforms the commonplace into magic. – by Robert Ayre

Montrealer
Montreal, Que.
M 18,100

APR 1966

art

P12-M

Montreal Museum of Fine Arts: The Museum is closed for renovations until the autumn.

Galerie Libre: To April 12th, sculpture by Jacques Chapdelaine.

Walter Klinkhoff: During April, Krieghoff and the early Canadians and Group of Seven.

Galerie Du Siecle: To 18th April, Lise Gervais, 18th April to 9th May, Claude Tousignant.

Galerie Agnes Lefort: To April 7th, Gino Lorcini. April 11th to 29th, Anne Kahane, sculptures.

Waddington Galleries: To April 16th, Daniel Jaugey, French artist.

Museum of Contemporary Art: During April, exhibition of works of Dumouchel, Noerdheck, Feito, Koenig and Suzanne Guité.

La Galerie Soixante: During April, Exhibition of works of young Canadian painters.

Canadian Art
Ottawa, Ont.
EOM 6,700

APR 1966

Art Calendar – to 1 July 1966

Montreal Museum of Fine Arts 1379 Sherbrooke W. Museum closed for refurbishing in preparation for Expo '67, until late fall 1966

P 12-M

THE PASSING SHOW

Welcome, Stranger !

Just about a year from now they will start pouring in from the considerably more than four corners of the earth. From Africa and Austria, from Britain and from Belgium, from France and from Finland, the families, the groups of students and teachers, the world-cruisers and the lone intellectuals the farmers, pharmacists and financiers, will be converging on Montreal to visit the Canadian Universal and International Exhibition of 1967.

Of the ten million individuals who, it is anticipated, will make up the thirty million visitors to the actual exhibition site, the overwhelming majority will come from homes distant from Montreal. Most of them, it may be presumed, will be visiting Montreal for the first time. It is an interesting speculation to attempt to forecast what kind of an impression of the metropolis and its inhabitants they will carry away.

Obviously they are not going to spend all their time in the pavilions and pleasances of the exhibition itself, or at the impressive divertissements which will be taking place in the Place des Arts and its ancillary theatres.

At Expo, in any event, they will be rubbing shoulders for the most part with other strangers from abroad. Perhaps the majority of them will include the visit to Expo '67 as part of a vacation trip; in any case the ambiguous countenance of Montreal will be before them during the central part of their visit, challenging understanding, and, inevitably, registering some kind or other of indelible judgement.

They will be taking guided tours. They will survey the panorama of city and river and distant mountain from the top of Mount Royal and the Westmount lookout; they will visit St. Joseph's Oratory, the Cathedral and Notre Dame church; they will wander, charmed no doubt, through the streets of Old Montreal, by that time, hallowed by the years and tidily restored, more attractive than in its original heyday; they will ride on the Metro; they will take in the Garden of Wonders in Lafontaine Park, the Seaway, the great department stores and the Dow Planetarium.

They will ride to the top of the Royal Bank building in Place Ville Marie, thread the labyrinth of Place Bonaventure, and absorb culture in the Museum of Fine Arts. But none of these adventures will acquaint them with Montrealers so that they may go away knowing just what kind of people live here, how we live and what are our characteristics as citizens of an area that is like none other in the world.

Off sight-seeing duty they will be little better off. They will live in hotels, motels, boarding houses, rooming houses , converted dormitories, trailer camps, and hostels up to fifty miles from the city limits, or more. Their principal contacts will be made with other visitors. Their chances of forming an informative relationship with a real, flesh-and-blood Montrealer are remote.

And who is that — the real Montrealer, the prototype ? What marks him and sets him apart from people from other places ? Can you describe him ? The central fact about him, and the thing which, oddly enough, characterizes this city more than any other factor, is that there is no such animal.

We recognize, or at least think we do, the Parisian, the Londoner, the proper Bostonian, the Brooklynite, the

"And this is our rumpus room"

871

BY ALEX MOGELON

Montrealer april 66

file under 'artist'

NAME : Ken Danby painter; works in egg tempera and watercolour.

BACKGROUND :

Born in Sault Ste. Marie in 1940, Ken Danby — a resident of Toronto — studied drawing and painting for two years at the Ontario College of Art. Following his stay at O.C.A. Danby, who has been painting since he was twelve years old, studied for three years under the late Jock Macdonald, concentrating on abstracts. He has taught art at the Glenhyrst Art Council, Brantford, Ont.

EXHIBITS :

Danby won the Purchase Award at the 1962 Four Seasons Exhibition in Toronto and the Jessie Dow Award in 1964 for the best painting (other than oil) at the Spring Exhibition of the Montreal Museum of Fine Arts. In 1964 he was represented in the exhibition of drawings and watercolours at the National Gallery in Ottawa, in the 24th Western Ont. Exhibition in London and has held a one-man show at Gallery Moos, Toronto. In 1965 he participated in an exhibition of Canadian prints and drawings at the Cardiff Festival in Wales. Ken Danby's work has been purchased by the Art Gallery of Vancouver, the C.I.L. Collection in Montreal, the Saskatoon Art Centre and is represented in numerous important private collections.

CAN BE SEEN :

In Toronto — Gallery Moos, 138 Yorkville Ave.

In Montreal — Galerie Agnes Lefort, 1504 Sherbrooke St., W. from $100 to $900.

PHILOSOPHY :

"My years of working in abstracts taught me a great deal in terms of colour and composition which are of tremendous value to "realist" painting . . . obviously, I have an affinity for the subject matter I make use of — especially in the sense of it being isolated where it becomes easier to see — and relate to a visual experience, particularly of a fleeting thing . . . if something catches my eye and excites me, I put it down visually, so at this point I am trying to catch the excitement and examine the experience without becoming overly profound in my interpretation and allowing the viewer to draw his own conclusions. If the painting is successful, the viewer will to some degree appreciate the subject as I have. If it is not, the painting becomes a static facsimile of being simply an object."

GUIDEPOST
(Tempera) 1965

Torontonian, the Texan, the Australian, the "Southerner" . . . the names call up a talking picture of an identifiable individual. But what is a Montrealer like ?

To say that there are two distinct types of Montrealer, the French-speaking and the English-speaking is entirely misleading. There are one hundred or more types, unmelted in any pot, and perfectly content to remain so. The Montrealer is French, English, Welsh, Scottish, Irish, Italian, German, Ukrainian, Polish, American, and of goodness knows how many other racial or national derivations.

But across these lines are a multitude of other classifications : the young man and his wife recently moved here by his firm from Ontario; the youth fresh from the Beauce County farm who is puzzled and insecure as he finds that the management of the factory where he is learning new skills does not speak his language; the scions of Old Montreal families whom one suspects of still mourning the passing of the Pierce-Arrow; the poet whose growing beard is uncomfortable but a symbolic refuge in his protest against a society in which he moves with a sense of alienation; the Czechoslovakian taxi driver who is taking a night course at Sir George Williams University; the young rebels of the University of Montreal; the well - groomed autocrats lunching quietly at the St. James' Club; the ambitious new crop of French-speaking business leaders; the intellectuals of *Le Circle Universitaire*.

A great deal has been spoken and written about the many faces of this city, much of it in dispair for it has seemed that there was little enough communion among the different elements, that there was no sense of unity, leaving aside civic patriotism.

Is it inevitable then that the visitor who ventures from the neutral territory of the exhibition and tries to get to know us will go away confused ? Not necessarily. There may, indeed, be a compelling moral for our times in the very motley that our city wears.

Might it not be argued successfully that this diversity, with the contributions made consciously or unconsciously by its many members, is largely responsible for the ferment which is producing visibly on every side indica-

tions of what may very well be the greatest rate of progress of any city on the continent ? Possibly it will be presumptious to offer Expo to the visitor as the face of Montreal.

The fact, however, remains, that this prodigious, mind-stretching manifestation will be taking place in a milieu where, however painfully at times, however imperfectly, Man, while retaining his own distinctive identity, is uniting effectively to accomplish something tremendously worthwhile, both on and off the islands. A mosaic world may even take some comfort from this thought

So, Expo visitor from Tacoma, Thailand or Tasmania, when you meet us take it easy. We may be, for all you know, a microcosm of the world today. And, for your comfort may we recall what Mayor Houde used to remind his audiences : that when the militantly independent resident of Westmount, Verdun or the Town of Mount Royal was abroad he inevitably proclaimed to anyone that would listen that he came from **Montreal.** All we need now for world unity is an audience. Are you listening, all you extra-terrestial receiving stations ?

The Odd Couple

If one believes all one reads the impression comes through that, under the influence of General de Gaulle, and of Madame de Gaulle especially, *La Belle France* is undergoing a dramatic change in moral outlook.

Some dispatches make that land, once famous for respect for individual freedom, seem to be well on the road to puritanism. One hates to see institutions perish, and even those who entertain no hope of ever visiting the country regret the idea that the code of "Live and let live" may soon be forced to seek a new geographical location. Somehow, we have always doubted that *l'esprit français* could be controlled by edict. We've just received an encouraging word on the subject.

Two young Westmounters, now respectably married, we hasten to add, and to each other, have reached a state of security which permits them to relate an experience they had last summer.

As part of a group of youths and maidens taking part in a European tour under irreproachable chaperonage, they somehow became separated from the rest of the company. Driving in a little two-seater car they had rented, they lost their way.

871

BY ALEX MOGELON

Montrealer
april 66.

file under 'artist'

NAME : Ken Danby painter; works in egg tempera and watercolour.

BACKGROUND :

Born in Sault Ste. Marie in 1940, Ken Danby — a resident of Toronto — studied drawing and painting for two years at the Ontario College of Art. Following his stay at O.C.A. Danby, who has been painting since he was twelve years old, studied for three years under the late Jock Macdonald, concentrating on abstracts. He has taught art at the Glenhyrst Art Council, Brantford, Ont.

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GUIDEPOST
(Tempera) 1965

Metro Express
Montreal, Que.
April 4, 1966

L'astronomie à l'Expo

Non, cette photo n'a pas été prise au Musée des Beaux-Arts. Elle représente plutôt la statue du grand astronome polonais Copernic qui sera érigée s... l'emplacement de l'Expo 67 comme participation du Congrès canadien polonais à cet événement mondial. La statue de bronze, exécutée à Copenhague, sera une réplique de l'eouvre du sculpteur danois Thorvaldsen, dont l'original est à Varsovie. Les amateurs d'astronomie se demanderont peut-être si cette science sera présentée de façon plus "physique" à l'Expo. Nous n'avons pas la réponse. . . mais le souhait.

MONTREAL, QUE.
GAZETTE
D 133,600
APR 9 1966

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."

LASALLE, QUE.
Messenger
W 200
FEB 17 1966

ARTS - EDUCATION
SPECTACLES

La Galerie Libre présente jusqu'au 22 février, les oeuvres de Francisco Farreras, un peintre de réputation internationale. Farreras a, depuis 1952, exposé dans les plus grandes villes d'Europe, d'Amérique du Nord et du Sud, aussi bien qu'au Japon et en Egypte.

"Impresiones Mexicanas", tel est le thème de l'exposition qui est en cours à la galerie Gemst, rue Sherbrooke, du 15 au 28 février, sous le patronage du gouvernement mexicain. Les oeuvres sont de l'artiste Pierre L'Amare.

Le Conseil des Arts du Canada a accordé une subvention de $15,000.00 au Musée des Beaux-Arts de Montréal, en vue d'aider au programme de conservation. Ce programme consiste à restaurer la collection permanente du Musée.

Il y a eu 209,192 visiteurs au Musée des Beaux-Arts au cours de l'année 1965. Le Musée doit fermer ses portes en fin de mars probablement, en vue de rénover ses galeries avant l'Exposition universelle de 1967. Il sera de nouveau ouvert au public vers la fin de l'automne 1966.

Côté éducation, je lisais récemment que l'Hydro-Québec fournit des bourses d'études post-universitaires aux citoyens canadiens bilingues qui, au cours des 7 dernières années ont obtenu un baccalauréat autre que le baccalauréat ès arts. La contribution de l'Hydro pour cette année s'élèvera à $130,000.00.

L'équipe des Croquignoles invite tous les enfants à une fête qui se déroulera samedi le 26 février à 10.30 heures a.m., au Centre Marquette dans le nord de Montréal. Un spectacle inédit les attend en compagnie de Monsieur Surprise, Michel le Magicien, Herbert Ruff et les Croquignoles. L'émission sera transmise le lendemain sur les ondes de Radio-Canada, à 2.00 heures p.m.

MONTREAL, QUE.
GAZETTE
D 133,600
FEB 12 1966

'Cinq Artistes de la Mauricie'

By REA MONTBIZON

Among the five artists from the St. Maurice region, on display until February 18 at La Maison des Arts la Sauvegarde, two are Painters, two present themselves as primarily graphic artists, and one is a designer in stained glass.

The painters are, Italian educated Stelio Sole from Trois-Rivieres, and self-taught Jacqueline Levasseur from Shawinigan. The two graphicists also come from Trois-Rivieres and Shawinigan respectively. They are Ecole des Beaux-Arts trained Richard Normandin and Ghislaine Fauteux, who studied at the Ecole Nationale Supérieure des Arts Décoratifs, and at the Académie Fronchot in Paris. Aline Puché-Whissell is the master in stained glass. She studied at the Beaux-Arts in Montreal, and with Marius Plamondon at l'Ecole des Beaux-Arts in Quebec.

Although this show contains some works that do not merit presentation, I am once more delighted to leave the main stream for the enjoyment of the fresh current of a tributary.

Richard Normandin is a genuine graphic talent, and I am told that he puts his gifts to good use commercially. Nothing is wrong with that. Gold design of strong graphic quality, which is imaginative as well as pound esthetically, is greatly needed on all levels of the market. Unfortunately, the sampling in the Sauvegarde collection is only in one, distinctly mannered style and we are left in the dark as to Normandin's total register.

However, it is quite amazing to what effect the artist uses his fringing and splitting line. Its undulated filaments and finely tapered hair-roots seemingly tangle and knot, but in the end always burst open and become resolved. Among his seven ink drawings, others may be more sophisticated, but the exuberant, child-like "Escampativoi" in black ink on orange ground, might best show you the effectiveness of Richard Normandin's graphic art.

A very different kind of graphic expression is offered by Ghislaine Fauteux. But this artist's contribution is so unexplicably uneven, that one dares not draw one's conclusions. Some of her works are amateurish below exhibition standard yet one has to count two of her ink-washes "Impression," and "Effet Glacial," among the best items of the show.

Jacqueline Levasseur is a self-taught painter who loves the colors of harvest and sun. The approach in her figural art, somewhat a la Lemieux, is thoroughly likable. However, her work moves self-consciously between naiveté and pseudo professionalism, leaving her sullen female figures somewhat lifeless in the process. But in "Les Surveillantes," this trait obviously benefits the intended expression.

Stelio Sole is somewhat more difficult to place. His semi-abstract idiom is exploratory and analytical. In his most clearly articulated painting, a fairly large oil, titled "Parapetti," he creates deep pictorial space by arranging various, parapet-like screens to project diagonally into the picture plane. In still a larger, less clearly defined painting, the artist brings out a certain mystical quality, which results from under, definition as much as from enigmatic coloristic effects over a rather dark basic palette.

Sole appears to be the most versatile of the five Maurice artists. Among his twelve works are inks and gouaches as well as oils. But after the impression received from his two major works, I should have preferred not to see all of the lesser rest.

About the vitrages of Aline Piché-Whissell, it is near impossible to form an opinion. The one executed stained glass panel on display may show good craftsmanship, but it does not show the best of design. The artist's brief sketches, on the other hand, appear more like impressions of completed works, than project designs. An idea on greens and yellows in cloudlike interaction, somewhat seems quite attractive: and a Jean Paul Mousseau style, tall column in mauve and yellow, more clearly faceted than the rest, gives a better idea of what the artist has in mind. One can imagine it as an effective church window.

However despite its uneven quality, this proved to be another worthwhile survey of our regional potential. It is good to be made aware of the artistic activities outside the main stream.

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."

Halifax Mail-Star, N.S.
February 14, 1966

PAINTINGS OF HALIFAX WOMAN ON DISPLAY AT N.B. MUSEUM

871

26 Works By Mrs. Carol Fraser

The paintings and drawings of a woman in Halifax with a distinguished background of study in science, theology and art are on view at the New Brunswick Museum this month. The show began last week, and continues until Feb. 27.

Twenty-six works in oil, watercolor and ink wash by Mrs. Carol Fraser, a painter who has been living in Halifax for four years now, make up the show.

Mrs. Fraser has achieved a considerable reputation in both the United States, where she was born, and in Canada. She has won such outstanding awards as the first prize and purchase award of the Walker Art Centre Biennial in Minneapolis in 1958, first prize for painting in the Spring Biennial of the Minneapolis Institute of Art in 1959 and a purchase award in the exhibition "Sixteen Minnesota Artists" at the Walker Art Centre in Minneapolis in 1960.

Her works are in the collections of the Walker Art Centre, the University of Minnesota and the Minneapolis Public Library in the United States, and in those of Sir George Williams University and the National Gallery of Canada in this country.

Born in Superior, Wis., Carol Fraser took a Bachelor of Science degree in chemistry and biology at Gustavus Adolphus College in St. Peter, Minn., in 1951, and then went to Germany to study Theology at Georg August University in Gottingen in 1952-53.

She returned to Minneapolis to teach painting, sculpture and art history at the University of Minnesota there, from 1955 to 1961. In 1958 she was awarded a Master of Fine Arts degree at that university.

In addition to her numerous midwest U.S. exhibitions, Mrs. Fraser has shown works in the 1962 and 1963 Montreal Museum of Fine Arts Spring Shows and in the National Gallery of Canada Biennial exhibitions of 1963 and 1965.

The entire exhibition consists of landscapes, some based on scenes near Halifax.

The works on view were selected from a larger exhibition seen last November at Dalhousie University, and last month at the Confederation Art Gallery and Museum in Charlottetown.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

FEB 19 1966

To ensure Montreal of an adequate Art Gallery the Capital funds of the Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Montreal Museum of Fine Arts the sum of .....

Gazette Feb 19-66

Montreal Left Out

The Mondrian retrospective which opened in Toronto on February 12, is to become the first Art Gallery of Toronto-organized exhibition to travel overseas. What is more, the comprehensive show is to go on view in the late artist's own country. As part of the Holland Festival of the Arts program, it will be seen at the Gemeentemuseum at The Hague, from June 15 to August 7 of this summer.

Before that, the show will travel to Philadelphia, where Dr. Evan Turner has scheduled it for April/May at the Philadelphia Museum of Art.

In Montreal, however, where the Fine Arts Museum is in the process of renovation, and the Musée D'Art Contemporain is busy with its own programs, we will not be seeing this internationally most important show, ever to be organized in this country.

The last comprehensive Mondrian exhibition was held eleven years ago, showing at The Hague and in Zurich. Although its impact might be forgotten today, it was in many ways a crucial exhibition. It gave new impetus to countless European as well as American artists who were tempermentally opposed to the subjective approach of automatistic currencies, en vogue at the time. Suddenly, it made them very conscious of the alternative position — the position of Neo Plasticism.

Still earlier, Mondrian shows were held in Basel in 1947, and in Amsterdam in 1946, while New York had its Commemorative in 1945. In 1952, the inventive Willem Sandberg, then director of the Stedelijk Museum, arranged an exhibition titled "Genuine or false", in which Mondrian immitations, commissioned by Mr. Sandberg, were exhibited along with the genuine works, just to prove to the public that little Jan could not have done it, after all!

The Toronto retrospective, which is to remain on view until March 20, was organized by Dr. Robert Welsh of the Fine Arts Department of the University of Toronto, a Princeton graduate, who wrote his doctoral thesis on Mondrian and is known for his extensive research on the artist's lesser known periods. It is the declared intension of the Toronto exhibition, to present "a most fully documented survey of Mondrians stylistic development", and to "show that Mondrian maintained a strong independence in the course of developing his late unique style."

Current Events
Feb 19-66

MUSÉE DES BEAUX-ARTS
MONTREAL MUSEUM OF FINE ARTS

Exposition principale:

"Art d'Israël"

Peintures et sculptures de plus de vingt-cinq artistes d'Israel.
En cours et jusqu'au 7 février inclusivement.

Conferences

All of the following conferences will take place in the Lecture Hall of the Museum on each of the following dates - at 8:00 p.m.

—Wednesday, February 2nd

"Héritage" - Early American Furniture by Mr. William Johnston.

—Thursday, February 3rd

"Problèmes de la réalité de la peinture contemporaine - jusqu'à Corbet" by H. L. C. Jaffé.

—Wednesday, February 9th

"Naissance du musée Jacques de Chambly" par M. A. Prévost, conservateur du Musée Jacques de Chambly.

—Tuesday, February 22nd.

"Leisure time, education, and the needs for the future" by Mrs. M. Harrison, of the Jeffrey Museum of London.

Artistes à l'oeuvre / Artists at work

Wednesday evening, February 16th - from 8:00 to 10:00 p.m.

The museum is open to the public Tuesdays, Thursdays, Fridays and Saturdays from 10:00 a.m. to 5:00 p.m., Wednesdays from 10:00 a.m. to 10:00 p.m. and Sundays from 2:00 to 5:00 p.m.

(1379 Sherbrooke St. West - at Ontario Avenue - 842-8091)

Edmonton Journal, Alta.
February 19, 1966

Controversial?

871

Recently, the Edmonton Art Gallery refused to hang a one-man retrospective exhibition of paintings by Dennis Burton, because it felt that the paintings were too controversial for the Edmonton public.

This decision was made in spite of the fact that the gallery director was quite familiar with Mr. Burton's paintings and in September, 1965, in conjunction with the New Brunswick Museum, agreed to the exhibition. Many of the paintings came from prominent public collections, such as the Art Gallery of Toronto, the Montreal Museum of Fine Arts, and the Norman Mackenzie Art Gallery.

I must strongly protest against this insult to the critical intelligence of the Edmonton public.

The Jacox Gallery in Edmonton is exhibiting a number of painters, including Dennis Burton. I should like to suggest that the public in Edmonton see this exhibition and make their own decision with regard to the Burton paintings.

Toronto A. Isaacs

Current Events
Feb 19-66

MUSEUMS

MONTREAL MUSEUM OF FINE ARTS
Collections of paintings of the Old Masters, French 19th century, and the Canadian School. Decorative arts represented by objects and creations. For special exhibits see "Art" in "La Semaine à Montréal." Open Mon. to Fri. 10 a.m. to 5 p.m.; Sun. 2 p.m. to 5 p.m. Admission free. (1379 Sherbrooke St. W., 842-8091).

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

FEB 21 1966

London Museum Curator to Speak

R 12-M

Mrs. Molly Harrison, curator of the Geoffrye Museum, London, England, will deliver two public lectures, one at the Museum of Fine Arts tomorrow and the other at the Stephen Leacock auditorium on Thursday. She will discuss "Leisure Time Education and Needs for the Future."

Montreal Star, Que.
April 13, 1966

871

Staff Photo by John Daggett

Artist Sarah Jackson has arrived in Montreal with her two children, Melanie, two, and Timothy, seven, and a collection of bronzes and drawings. Her work is on view at the Artlenders Gallery, Westmount.

American-born Maritimer Calls Montreal Her Home

By JOYCE GOODMAN

Sarah Jackson, an American-born sculptor who works in Halifax, prefers to exhibit her work in Montreal.

"I consider it my artistic home," said Mrs. Jackson, who will tonight open her latest show at the Artlenders Gallery, 318 Victoria avenue, Westmount. "There is understanding here and warmth."

Besides the Artlenders, Galerie Libre is the only other local gallery to carry her sculpture and prints, and she plans a show there next year.

"I leave for New York very soon to start work for it. There's a foundry that I want to use to develop some new ideas."

Mrs. Jackson, wife of Anthony Jackson, Halifax architect, produced the collection of airy, filigree bronzes, now on view in Westmount, in a ship's foundry in Halifax. They are the product of almost two years' work.

She brought them with her on the train along with her two children: Melanie, two, and Timothy, seven.

"They say the distance between Montreal and Halifax is the same as that between Siberia and Paris and after this trip I can believe it," said Mrs. Jackson.

The youngsters skipped and played in the gallery yesterday, quite at home amid the polish and paintings of an artistic showcase. They were obviously used to gallery-going.

Mrs. Jackson said her favorite themes were "creation and evolution" and her chief inspiration was the happiness and life she felt from her own family. She showed one sculpture of a pregnant woman and another of an embryo.

She calls them "floating bronzes" because of the technique which she uses to display them. Unlike most sculpture, they are meant to be hung on the wall and are suspended from a plaque by plastic studs.

Mrs. Jackson is also including a collection of her latest drawings, again of variations of themes of evolution and creation.

Born in Detroit, Mich., Mrs. Jackson has lived in Canada for 10 years. Before she came here, she had lived and studied in Mexico, Paris and London.

Start Over Again

"I was beginning to get known in Europe but I had to start over again when I came here."

Although she exhibited at the major galleries in Britain and was ranked as one of the coming young sculptors at her first showing in Paris in 1949, only a few Canadians own her work. But the list is growing.

Only recently, Mrs. Alfred Zion, of Montreal brought three drawings and a bronze. And the Montreal Museum of Fine Arts purchased one drawing last month. Joseph H. Hirshhorn, Toronto art collector, now owns 25 of her drawings and several bronzes.

"The director of the Museum of Contemporary Arts here has selected five drawings and five bronzes for the consideration of his jury, but I really don't know whether they are thinking about really purchasing any or not."

Mrs. Jackson was commissioned to do an eight-foot dancer for a shopping centre in Toronto. It was her second commission. Her first was for a Montreal shopping centre.

Once she finished her Toronto piece, it had to be shipped in pieces to New York for casting in bronze at a cost of about $2,000.

Being a sculptor can be an expensive proposition, but Mrs. Jackson feels the lack of foundries was, perhaps, the greatest hindrance to the development of sculptors in Canada.

The Telegram, Toronto, Ont.
April 6, 1966

TOWN & COUNTRY TRIP No. 406 By Harvey Currell

871

Enjoy beauty captured by brush of an artist

Sudden shower, a painting by Langley Donges.

I love to roam the narrow backroads and byways of Ontario to find the quiet valleys, hidden pools, deep woods and wide outlooks that await the traveler who has patience to search for them.

Next to finding new places for myself, I like to view them through the eyes of an artist.

And sometimes I get more pleasure from this kind of discovery than from my own trips.

A good painting often tells more about a place than I'd see for myself. It lets me know what the artist felt about the subject and what he sensed about it that I didn't.

If you also enjoy landscape paintings here's an invitation you might want to take up.

Canadian artist Langley Donges is inviting Telegram readers to an exhibition of his work at his Richmond Hill studio home for the next three week ends, from 3 to 5 p.m. on Saturdays and Sundays.

For the next three weeks the house will also be open Tuesday and Friday evenings from 8 to 10 p.m.

Mr. Donges, a graduate of the Ontario College of Art and an original member of the Ontario Institute of Painters, has painted in Europe, Mexico, across Canada and the United States.

One of his landscapes hangs in the permanent collection of Ontario House in London, England.

Another is in the collection of the London, Ontario art gallery and many others have been exhibited at the Toronto Art Gallery, at the Montreal Museum of Fine Arts, at Banff and in many private galleries.

Telegram staff members have a special interest in Mr. Donges because he worked for many years as a Telegram staff artist until his retirement in 1963 to devote all his time to landscape painting.

I think you'd enjoy meeting Mr. and Mrs. Donges in their charming home and seeing the things they've collected in a lifetime of artistic wandering.

Mrs. Donges has worked in pottery and ceramics as well as jewelry and the house is full of her work. But the main attractions are the scores of Langley Donges landscapes which cover almost every foot of wall space.

Langley Donges is a native Torontonian who wanted to draw from the time he could first hold a pencil. His father was a designer and Langley started an art career at the age of 21 with a job at the Eden Musee waxworks in New York.

There he made and repaired wax figures until he returned to Toronto in the 1920s to build papier mache dragons for parades and make and design costumes for a Toronto theatrical costume house.

When he'd finally saved enough money, Langley entered the Ontario College of Art. He studied under people like C. W. Jefferys, Arthur Lismer, Frank Carmichael and Fred Haines.

He'd attended classes at the art college every day until noon, do homework in the afternoon and then report for work at night on an artist's job at the old Mail and Empire and later the Globe and Mail.

It took Mr. Donges 10 years to complete the OCA course and get his degree on this part-time basis.

He first considered specializing in portrait work but finally settled on landscapes "because a landscape doesn't have a lot of critical relatives to tell you how it should be painted."

He's now a youthful 65 and can never find time to paint all the things he wants to paint although his work output is prodigious.

Langley Donges lives at 53 Bedford Park Avenue, Richmond Hill.

THE ROUTE

You may reach Richmond Hill by driving straight up Yonge st., Highway 11, about 20 miles from Toronto.

If you're coming from the west part of Metro Toronto, though, here's an enjoyable backroad route you might enjoy.

Go up Highway 27. Three miles north of Highway 7, watch for the second road on the right. You'll see a new bridge over the Humber river just east of Highway 27 on it.

Turn right along this road. It's the Elder Mills sideroad. With a few minor jogs you can follow it 10 miles across old York county to Highway 11 at Richmond Hill, an interesting drive.

It'll bring you out onto Yonge st. at the south end of Richmond Hill. Turn left and follow Yonge st., up through Richmond Hill.

Bedford Park avenue is the second street past the second traffic light at the north end of town. There's a fruit market on the corner. Turn right to number 53, a low brick house.

The house will be open to visitors Saturdays and Sundays until April 24, and Tuesday and Friday nights. Mr. Donges' phone number for appointments at other times is 884-6759.

Ottawa Journal, Ont.
April 5, 1966

871

CHINAWARE DISPLAY

"The History of Floral Designs on China" was the subject of an address given by Miss Betty Ramsay, of Montreal, at a meeting of the Ottawa Garden Club Monday. Shown in the photo are from the left, Mrs. L. B. Rochester, president of the Garden Club; Miss Ramsay and Mrs. C. C. Walker.

(Journal Photo by Dominion Wide)

China Designs Reflect History

By PATRICIA McGUIRE
of The Journal

For 20 years slim grey-haired Miss Betty Ramsay, of Montreal, has had a time-consuming, all-enveloping job and hobby — the study of chinaware.

Through her interest in the composition and design of china from various countries of the world Miss Ramsay has become a student of history, literature of famous people, of trades and even of architecture.

Miss Ramsay was in Ottawa, on Monday, to address a meeting of the Ottawa Garden Club at the home of Mrs. C. C. Walker.

So knowledgeable is she on the subject of antique English china that she has lectured in such places as the Toronto Art Gallery and the Montreal Museum of Fine Arts.

The Chinese exerted the first strong influence on English china in the mid-1700s, according to Miss Ramsay. This is indicated by the blue and white coloring, with Chinese scenes, pagodas and rivers. Later influences were the pastel colors with oriental flower-types of design and still later European garden flowers.

The classic influence in design of English chinaware appeared with the discovery of Greek and Roman buried treasures during the period from 1770 to 1790.

"This was followed," Miss Ramsay said, "in the early 19th Century by a combination of all these influences which resulted in a period of perfect taste in England. This affected not only chinaware designers but also architecture, silversmiths, glass-blowers and even cabinet makers."

Next came the French influence on English china, more sophisticated with more color and more gold. The Victorian era brought heavier shades and designs, Miss Ramsay added.

Mrs. L. B. Rochester presided during the business session and Mrs. Kendrick Venables was in charge of the program.

SOREL, QUE.
La Voix Metropolitaine
W 600
APR 5 1966

LE CENTRE D'ART DE SOREL INVITE MICHELINE BEAUCHEMIN

Née à Longueuil, elle vécut de nombreuses années à Sorel. Diplômée de l'école des Beaux-Arts de Montréal. Inscrite aux Beaux-Arts de Paris, obtint le Premier Prix en vitrail. Etudie avec Zadkine à l'académie de la Grande Chaumière, Paris. Voyage en Espagne, Afrique du Nord, Allemagne, Autriche, Italie et séjourne en Grèce où elle s'initie à la broderie et la tapisserie.

1955 — Première exposition de vitrail et tapisseries au Palais de Caillot, Paris.

1956 — Expose Maison du Canada à Paris. Retour au Canada.
1957 — Participe à l'exposition universelle de Bruxelles en Belgique. Expo Monsanto, Montréal.

1958 — Expo Solo, Galerie Denyse Delrue, tapisseries et dessins. Salon de la Jeune Peinture. Stable Galerie. Expo organisée par la Galerie nationale du Canada de 10 tapisseries, à travers le Canada pendant un an.
1959 — Here and Now Galerie, Toronto expo. solo. tapisseries. Boursière du Conseil des Arts du Canada.
1960 — Expo de tapisseries au Musée des Beaux Arts de Montréal. 1er Prix de la province de Québec.
1961 — Séjour de 10 mois au Japon, étudie les technique de tissage de Rideau de théâtre.
1962 — Retour du Japon exécute la tapisserie de la Place des Arts de Montréal.
1963 — Travaille sur de grandes tapisseries commandées Montréal Aérogare, V.I.P. Room.
1964 — Malton Airport, V.I.P. room. Eglise St-Jean-Vianney Rosemont. Aluminium Co. du Canada ALCAN.
1965 — 2e séjour au Japon. Gagnante du 1er Prix pour le Rideau de l'Opéra d'Ottawa, travail qui sera terminé en 1968. Boursière du Conseil des Arts du Canada, pour poursuivre ses recherches de l'application de la tapisserie.
1966 — Expose à la Biennale de Tapisseries Ottawa. Expo d'art sacré canadien à Toronto. Boutique Le Soleil, Montréal. Musée de Québec. Illustre le livre de Pierre Perrault. "Toutes Iles".

Collection:

Vitrail Château de Leves, France.

Vitrail Dr Roméo Boucher, Montréal.

Tapisseries,

Hôtel de ville de Kensington, Angleterre.

Malton Airport, Toronto

Aérogare de Montréal.

Musée de la Province de Québec, Québec.

Galerie nationale du Canada.

Université de Winnipeg, section Architecture, Manitoba.

ALCAN, Place Ville-Marie, Montréal.

Place des Arts, Montréal.

Université de Kingston Ontario.

T. Eaton, Toronto.

Eglise St-Jean-Vianney Rosemont.

Collection privées, Canada et Europe.

Illustrations

Couverture Canadian Art.

"Mistra" poème lyrique de 5 dessins.

Couverture de Vie des Arts.

Cahiers d'essai, couverture et illustration pour l'interview de Guy Viau.

"Paroles de Peintre".

"Toutes Iles" de Pierre Perrault, 6 dessins reliefs.

Illustre "Fin d'une Enfance" de Marie-Claire Blais.

"The old man on the gate" de Lewis Carroll à exemplaire unique fait à la main.

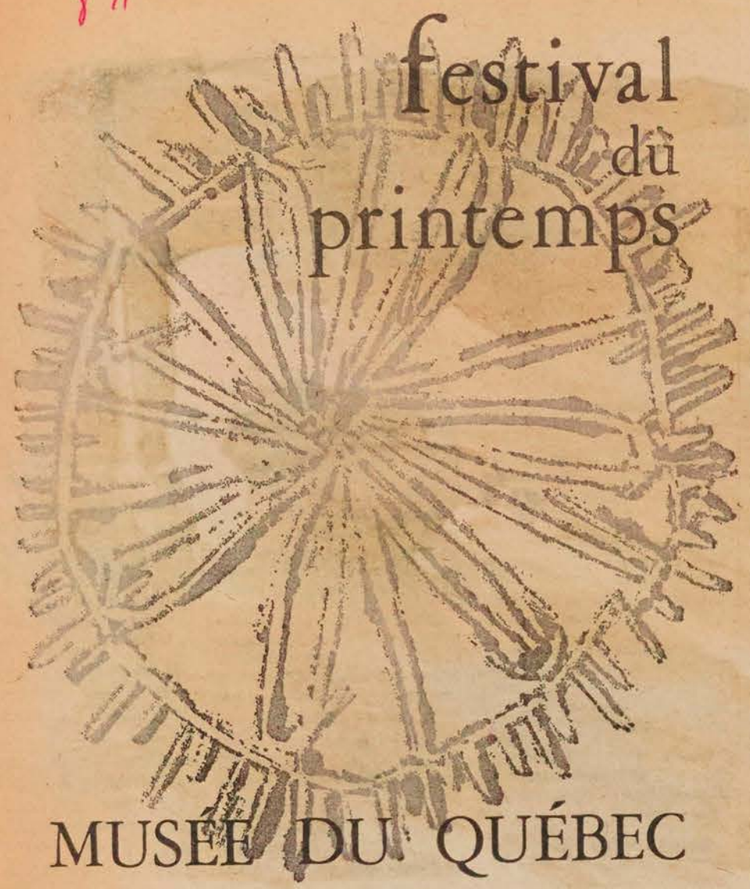
Costumes de Théâtre

"Magie Rouge" de Michel de Ghelrode, mitée et jouée par le Théâtre de l'Egrégore.

Costumière à Radio-Canada pour la télévision, différentes émissions.

La Patrie, Montreal, Que.
April 10, 1966

871



Une grande saison de renouveau au Musée de Québec

AU MOMENT OU LE MUSEE des Beaux-Arts de Montréal ferme ses portes au public pour entamer des travaux de rénovation — une grande toilette que nécessite l'Expo — le Musée de Québec entame son Festival du printemps. Il nous invite à contempler la Naissance du Soleil.

La Naissance du Soleil, c'est un album de bois gravé par les enfants de la réserve indienne de Maria et publié par les soins de Françoise Bujold. Elle en a rédigé les textes, Jacques Rousseau a écrit la préface et Pierre Guillaume a exécuté la maquette.

Ce sont les gravures destinées à cet ouvrage que le Musée expose. Dans le même temps, il présente une exposition florale des serres du Parlement, des rencontres avec le peintre Fernand Leduc à l'occasion de son exposition et enfin une rétrospective des peintres de l'Ecole de Paris.

Il s'agit d'une vingtaine de tableaux signés de peintres aussi célèbres que Picasso, Braque, Juan Gris, Albert Gleizes, Jean Metzinger, André Masson, Alfred Manessier.

En prêtant ces peintures au Musée de Québec, Le Musée National d'art Moderne de Paris a voulu rendre hommage aux peintres canadiens, qui, il y a vingt-cinq ans, grâce à l'initiative du père Marie-Alain Couturier, ont tenu une manifestation collective d'art vivant à la galerie municipale de Québec, alors sise au Palais Montcalm.

En quelques années, le Musée de Québec est devenu, du grand mausolée froid qu'il était, un centre d'art totalement rayonnant. Une grande part en revient à son nouveau directeur Guy Viau, qui avec tact, compétence et bonne humeur a su ouvrir grandes les portes à tous et aujourd'hui les fenêtres à un renouveau printanier.

L.-M. T.

La Presse, Montréal, Qué.
April 13, 1966

De l'unilinguisme anglais au Musée des Beaux Arts

871

Monsieur le Rédacteur,

A l'heure où nous entendons parler de priorité du français au Québec par le ministre des Affaires culturelles, nous pouvons constater l'unilinguisme anglais à certains endroits au Musée des Beaux-Arts de Montréal.

Dimanche, le 20 mars, nous allions visiter le Musée précité afin de parfaire nos connaissances sur les arts. Afin de bien suivre les oeuvres nous demandâmes d'acheter un guide, s'il y avait lieu. A ce petit magasin, une dame d'un certain âge sert les visiteurs. Cette dernière, malheureusement ne parle que l'anglais. Il est inadmissible de constater que, dans un endroit aussi visité, nous puissions rencontrer pareille anomalie à l'administration. Ce qu'il y a de choquant c'est que nous avons constaté que le monsieur qui compte l'entrée des visiteurs est canadien-français et bilingue. C'est ahurissant.

Nous demandons avec insistance que la direction du Musée des Beaux-Arts y voit le plus tôt possible.

Ces erreurs de jugement ne devraient plus exister à Montréal. De telles circonstances nous font voir que la cause de l'indépendance et de l'unilinguisme français au Québec est des plus justifiée.

En terminant, nous souhaitons un changement radical à cet endroit, car nous y retournerons et vérifierons.

Jean-Marc Castilloux,
Robert Bergevin,
Montréal

Le Devoir, 13 avril 66

lettres au DEVOIR

Au Musée des Beaux-Arts

Permettez-nous de venir solliciter l'hospitalité de votre colonne des lecteurs. A l'heure où nous entendons parler de priorité du français au Québec par le ministre des affaires culturelles, nous pouvons constater l'unilinguisme anglais à certains endroits au Musée des Beaux-Arts de Montréal.

Dimanche, le 20 mars dernier nous allions visiter le Musée précité afin de parfaire nos connaissances des arts. Afin de bien suivre les oeuvres nous demandâmes d'acheter un guide s'il y avait lieu. A ce petit magasin, une dame d'un certain âge sert les visiteurs. Cette dernière malheureusement ne parle que l'anglais. Il est inadmissible de constater que dans un endroit aussi visité nous puissions rencontrer pareille anomalie à l'administration. Ce qu'il y a de choquant c'est que nous avons constaté que le monsieur qui compte l'entrée des visiteurs est canadien-français et bilingue. C'est ahurissant.

Ces erreurs de jugement ne devraient plus exister à Montréal. De telles circonstances nous font voir que la cause de l'indépendance et de l'unilinguisme français au Québec est des plus justifiée.

En terminant, nous souhaitons un changement des plus radical à cet endroit car nous y retournerons et vérifierons.

Nous soussignons,

Jean-Marc CASTILLOUX
Robert BERGEVIN

Daily Commercial News & Bldg. Record, Toronto, Ont.
April 13, 1966

41-MFA-19-51021-01-04—MUSEUM ALTS., MONTREAL
APRIL 13, 1966

871

AWARD.
1379 Sherbrooke W.; est. $200,000.
OWNER—Montreal Museum of Fine Arts, 3430 Ontario Avenue.
Last report, Dec. 6, 1965.
GEN. CON.—Casey Constr., 4240 Cote de Liesse Rd., 737-1101.
Covering of interior walls on ground floor and 2nd floor.

Simcoe Reformer, Ont.
April 13, 1966

Gremlin? Ivy Lacey

To Demonstrate Portrait Painting

871

Ellen MacDonald of Guelph will demonstrate portrait painting when the Norfolk Arts Association meeting is held on April 20 in the Junior Farmers' Building, Simcoe, at 8 p.m.

Mr. MacDonald, who studied in England at the Royal Academy and the Chelsea Polythechnic, has exhibited at the Royal Canadian Academy, Ontario Society of Artists, Montreal Museum and the Stratford Festival.

Montreal-Matin, Que.
April 13, 1966

871

ON FERME LE MUSEE

Les bureaux et la bibliothèque du Musée des Beaux-Arts de Montréal seront fermés le Vendredi saint 8 avril et le lundi de Pâques 11 avril.

Quant aux salles d'exposition du Musée, elles n'ouvriront pas avant l'automne à cause des travaux de rénovation qui y sont effectués.

Granby Leader-Mail, Que.
April 13, 1966

871

Brock Davis to exhibit paintings

Much interest is evidenced in the current display of paintings by Brock Davis, which is open to public inspection from April 1st through April 23rd. The exhibition was formally opened on April 3rd. when about 250 invitations were issued to cocktails at La Gallerie, Bolton Pass Inn, from 3 to 10 p.m.

Noteworthy among the pictures being shown are her figures, which are her newest work. These were to have been displayed at the Montreal Museum of Fine Arts, but due to the shut-down of the Museum last week for a re-furbishing in preparation for "Expo" year, these plans have been temporarily changed. Another picture, "Beach Party", won honorable mention from the Silver Mine Guild of Artists of America, at Nantucket where it received first award in 1963. In her present exhibition at La Galerie, Brock Davis is showing about thirty pictures.

The artist, who is a native of Montreal, has long been a resident of Knowlton. Brock Davis commenced serious study of art at the age of 13, having six years at the Museum of Fine Arts, Montreal, with Dr. Arthur Lismer. She received three years training in Commercial Art with Gordon Webber and studied under Wilfred Barnes. She is also a student of Philip Hicken, of the Boston School of Practical Art.

Described as an artist of considerable stature, her pictures have won awards and honorable mention in Canadian Exhibition. She exhibits yearly at Nantucket, with notable success, in addition to Montreal, Quebec City and other parts of Canada. She received honours at the Cowansville Art Centre, and is at present showing Serigraphs in the 33rd. Annual Exhibition of the Canadian Society of Graphics Arts now in progress at Windsor, Ont. Some of her paintings are in collections of Mr. Don Zuckerman, of New York City, Mrs. Kirk Haskell, of New York and Mr. Peter Dobush, of Montreal.

Her particular interest in Marine subjects is largely due to her being the first woman in the British Commonwealth to sail as an indentured apprentice seaman. This was aboard a Finnish four-masted Barque, with a view of obtaining a Shipmasters Certificate. During the past winter Brock Davis gave a talk on her voyage in front of the Montreal Branch of "The World's Ship Society".

In the instruction field, Brock Davis acts as Art Consultant at Knowlton High School, and is conducting an evening class in art which commenced last January and will continue on into June.

Mrs. C. Read, of the Bolton Pass Inn, has plans for further showings at La Galerie.

Ottawa Le Droit, Ontario
April 15, 1966

Corps diplomatique

Le haut commissaire de la Grande-Bretagne et Lady Lintott ont reçu à déjeuner aujourd'hui, à Earnscliffe, en l'honneur du comte Mountbatten de Burma.

Sir Henry Lintott présente ce soir à 5 heures, au Musée des Beaux-Arts, de Montréal, la médaille Sir Otto Beit, pour la sculpture, au gagnant cette année, M. Henry Cecil Noordhoek, de Montréal.

Réception

Mme Harold D...

TROIS RIVIERES, QUE.
LE NOUVELLISTE
D (M-F) 43,900
(S) 44,100

APR 15 1966

Exposition des toiles du peintre Claude Goulet

K-12-M

GRAND'MERE (D.L.) — Les oeuvres du peintre montréalais Claude Goulet seront exposées au Studio d'Art de Grand' Mère. Le vernissage aura lieu ce soir, à 9 hres, en présence de l'artiste ainsi que de Mme Denyse Poulin, autrefrois de la Galerie Delrue.

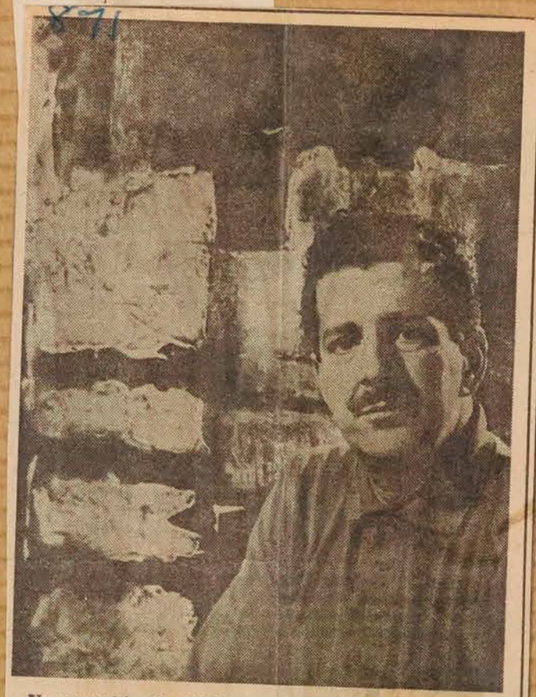
Chimiste de profession, M. Goulet s'adonne à la peinture durant ses heures de loisirs. Il a déjà exposé à la Place des Arts, à la Galerie du Siècle, au Musée des Beaux-Arts ainsi qu'au Musée d'Art contemporain.

Lors du vernissage, le peintre donnera des explications sur ses tableaux et sur l'ensemble de la peinture moderne.

Les amateurs de peinture et la population en général sont invités à visiter cette exposition de 9 hres le matin à 11 hres le soir.

Le Nouvelliste
Trois Rivières, Qué.
April 14, 1966

871



Une exposition des tableaux du peintre de renom Claude Goulet sera présentée au public à la Galerie Ritha Gingras, 460 de la Salle, Grand'Mère-Est. Claude Goulet gradué de la Faculté de Chimie de l'Université Laval fit ses études à l'Ecole des Beaux Arts de Montréal. Depuis 1958, il exposa au Centre d'Art du Mont-Royal, au Musée des Beaux Arts, au Musée d'Art Contemporain, à la Place des Arts, etc.

Ses peintures n'illustrent ni un sentiment ni un état d'âme. Goulet aime beaucoup la mer et cette influence se retrouve dans presque tous ses tableaux. La texture du tableau compte beaucoup pour Goulet: l'expérience revêt trois dimensions, ses huiles sont distribuées en fines touches ou à la spatule souvent coupées en lignes droites au couteau dans les régions plus épaisses. Avec raison Goulet croit que la peinture ne doit pas connaître les limites matérielles; aussi n'hésite-t-il pas à se servir de sable, de jute, de différentes espèces de peintures. Une exposition à ne pas manquer. Le public est invité tous les jours de 10 hres a.m. à 10 hres p.m. à partir du 16 avril.

WESTMOUNT, QUE.
Examiner
W 2,200

APR 14 1966

Sarah Jackson exhibition at Artlenders

A-12-M

A solo exhibition of wall bronzes and drawings by the sculptress Sarah Jackson, is opening today at the Artlenders, 318 Victoria avenue.

Many here are familiar with this artist's work, which was viewed in a number of one-woman shows and group exhibitions. Toronto, other Canadian centers, New York and London, England, saw similar shows.

In Paris, her sculpture was exhibited in the Young Sculptors' Salon, Rodin Musée; and in the Salon des Réalités, Musée d'Art Moderne.

Both her sculpture and drawings are represented in the Montreal Museum of Fine Arts and the Art Gallery of Toronto, as well as in outstanding private collections.

Her show at the Artlenders will continue until April 30.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

APR 16 1966

R-12-M

To ensure Montreal of an adequate Art Gallery the Capital funds of the Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Montreal Museum of Fine Arts the sum of .....

Montreal Gazette, Que.
April 16, 1966

871

Facts & Fancies

CHINA COLLECTING has its devotees and so does silver-collecting. Lace from the past also intrigues the collector and two of the richest public lace collections in our country are in the Montreal Museum of Fine Arts and the Royal Ontario Museum in Toronto.

Collectors of Canadiana, both in our province and across the border, have become so ardent the price of Canadiana has soared.

A number of Canadiana fans from our city already are making plans to head for the Antique Show and Sale sponsored by the Glenhyrst Arts Council in Brantford early in May. The theme of this year's show is inviting — Lavender, Arsenic and Old Lace.

There's practically nothing Montrealers don't collect.

Items range from miniature penguins in glass, pottery, silver or what have you to ship models. Paul Johns' collection of toy soldiers is outstanding.

Stamp hobbyists are a breed of their own; so are the coin-collectors.

Button-collecting hasn't swept Canada with the force it has in the United States but it is beginning. Pewter-collectors have many representatives here including Mrs. Rayment who's active also in the work of the Nearly New Shop.

Delhi News-Record, Ont.
April 13, 1966

871

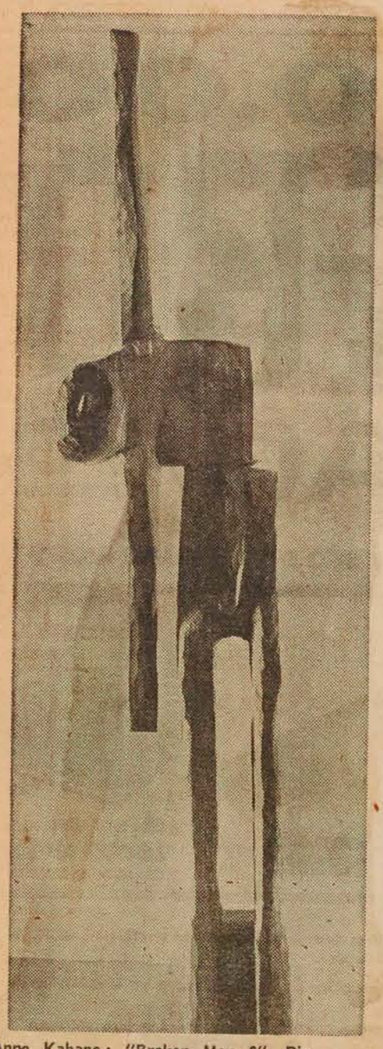
Demonstration Of Portrait Painting

A live demonstration of portrait painting will be given at the April meeting of the Norfolk Arts Association. Meeting will be held April 20 at 8 p.m. in the Junior Farmers Building, Simcoe.

Giving the demonstration will be Evan MacDonald, A. R. C. A., O. S. A., of Guelph.

Mr. MacDonald's visit is sponsored by Norfolk Arts Association in conjunction with the Ontario Art Institute. He studied mostly in England at the Royal Academy and Chelsea Polytechnic. He has exhibited at the Royal Canadian Academy, Ontario Society of Artists, Montreal Museum, several Canadian Galleries and Stratford Festival.

La Presse 16 avril 66



Anne Kahane: "Broken Man 2". Pin.

Kahane: le génie du bois

De son nageur guilleret polychrome, exposé au Musée, il y a bien des années, à ses murs étranges d'où surgissaient des êtres en genèse, jusqu'à ses êtres désarticulés, cassés, exposés actuellement chez Lefort, quelle belle excursion que l'oeuvre d'Anne Kahane ! On trouve rarement une telle unité de ton chez un artiste d'ici. Cette femme-sculpteur marche d'un pas altier. Il y a de la noblesse chez elle et aussi une sorte de grande familiarité qui n'a rien à voir avec la vulgarité. Son matériau est simple, vieux comme notre monde, du bois : pin, "mahogany", peuplier, "bois africain".

Le spectacle, chez Lefort, est d'un beau jaune, d'un doux blanc (le pin), de miel et d'orange. Monde de formes sobres, art muet et stoïque, souvent tragique. Parfois fou : sont-ce des acrobates ou des mutilés ? On ne sait trop ! Jamais Kahane n'ira se vautrer dans l'expressionnisme, le misérabilisme.

Son oeuvre est vivante, franche. Disciplinée par ce choix unique: l'homme, l'anatomie de l''homme, Kahane n'en trouve pas moins de nouveaux rythmes, des jeux incessants.

"Groupe" fait la synthèse de ses recherches et il reste quelques petits murets en genèse. De plus, vous pourrez y admirer de splendides dessins (fusains et pinceau à l'encre), des gravures sur bois qui sont les enfants naturels de sa sculpture.

Une exposition de belle classe. Kahane s'affirme fortement, une fois de plus.

Montreal Gazette, Que.
April 14, 1966

871

New Form Of Sculpture

Scrap Bronze Inspires Artist

By MARION KUNSTLER

Sarah Jackson spends a lot of time in a Halifax foundry, amid propellors and pipes, but she's not part of the staff.

She's an artist and her reason for being there lies in an artistic technique which she claims is completely unique — bold bronze shapes welded together with silver and mounted wi'h bolts on buffed plastic backing.

Another of her "firsts" is the "controlled water" ink drawing — an ink sketch with the lines carefully blurred with water.

Both these and her abstract bronzes centre on the theme of disruptive evolution. "We live in the atomic age, and I show what the effects of this could be on our lives," explained the lively mother of two in an interview. "I've also drawn motherhood, spring, and anything else which comes into my life."

One bronze shows the centaur figure of a mother, and the father holding a deformed baby.

Experiments In Bronze

Mrs. Jackson is in Montreal for an exhibition of 40 of her works, the result of a year's experimentation with the bronze technique. Also included are some of the special ink drawings she has been doing since 1955.

Both are on display at the Artlenders on Victoria Ave. until April 30. Her works also hang in the Montreal Museum of Fine Arts and in private homes in Canada and England.

It was the foundry which gave Mrs. Jackson the idea of working with "drawings in bronze."

Unique Art: Sarah Jackson shows one of her "drawings in bronze" which she made from bronze pieces welded together. (Gazette Photo Service)

"I had done large bronzes using a wax mold, in a New York foundry, but other artists have also done this.

"Then I visited the Halifax foundry a couple of years ago. I saw all the scrap bronze and thought how great they would be in art.

"Of course, this type of art is too fine to be cast in a wax mold."

Poured On Sand, Concrete

Now, she has the metal specially poured onto different surfaces such as concrete or sand by the workmen at the foundry. Later, she arranges the pieces and has a master craftsman weld them.

Choosing the pieces is the big job. Once they have cooled, she carries the bronze sheets back to her studio to sort them out.

"I look for a pattern, something which I can add to or which I can cut off to form the theme I want.

"Some of the pieces will lie around the studio for months until suddenly, one day, they all fit together." As many as seven separate pieces of bronze go into one drawing.

Once Mrs. Jackson has polished the pieces, she has the arrangement welded with silver, which later oxidizes to a dull brown.

New Job For Welder

"I thought that it would be quite difficult for the welder to work with such small pieces when he's so accustomed to large ship parts. But you know, this man told me that he feels that this is the best thing he has even done in his life."

Mrs. Jackson, originally an American, received her artistic training in university, and in Mexico and Paris. She has worked with many materials, but prefers bronze.

"It's so warm, and brilliant, and you can shape it as you want. I've worked with aluminum and fiberglass, but these don't have as much life. Besides, you can't weld aluminum and have it still look natural."

The artist will return to Halifax today with her husband, her seven-year-old son, and her two-year-old daughter. In May she will go to New York again for four months to prepare large bronzes for an exhibition next year in Montreal.

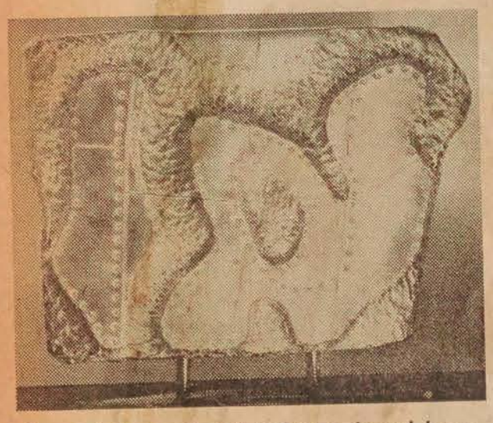
The Jacksons think nothing of travelling. "We travel mainly because of my husband's job. He's professor of architecture at a Nova Scotia technical school, and also an author and critic. In New York, he'll be doing research on slum development," explained Mrs. Jackson.

The family lived in England eight years, and for the last ten years have lived in Ottawa, Toronto, Halifax, and in Montreal for one year.

Gazette April 16 - 1966

Gillen, Chapdelaine At Galerie Libre

On learning, quite recently, of the acquisition of a stained glass window by Francois Gillen for the Montreal Fine Arts Museum, I feel somewhat justified reporting on an exhibition which officially closed at the end of last month.



Chasse à la Lumière: Relief in embossed brass by Jacques Chapdelaine. At Galerie Libre.

I visited the day before the opening. A viewing device was clicking off a series of transparencies, showing vitraux and mosaics by the Luxembourg artist Francois Gillen. On hand, to help supervising the erection of his 3 large stained glass windows, and to greet the casual visitor, was Monsieur Gillen himself. A student of Andre L'hote and Fernand Léger, the artist has worked in stained glass for some seventeen years.

Looking at a reproduction of a figurative church window done 12 years ago (a lovely composition on the life of Christ, from the Ave to the Pieta, by the way) one is still very much reminded of Fernand Léger, expecting a typical Léger gadget, a tool or a retort to appear in a Calvary scene. Unnecessary to say that it does not.

Since that time, the artist has turned to abstraction, although he remained true to his essentially religious, or better, spiritual themes. Some of his abstract vitraux are truly beautiful. One the "Glorification" won him a gold medal at the Brussels World Exhibition in 1958. But some others are equally exciting. Thus a tall blue and red window for a church in Wintrage, a glorious yellow vitrail for the church of Freistroff on the Moselle.

In earlier works, Gillen used his antique glass straight and strong. More recently, his luminous colors were joined by their shade companions and a great number of light tints, although I am sure, 'tint' is not the proper designation for a chip of colored glass. However, now his range has become infinite, his designs are enhanced, his designs are fortified, deepened and refined.

Among the three windows shown at the Galerie Libre, at least one is to stay permanently with us. At a time when the Museum has closed its doors to the public (for renovation and redecoration purposes) it is well to be aware that its activities do not cease.

Next on the program at the Galerie Libre was an exhibition of new sculptural forms by Jacques Chapdelaine, who has trained at the Institut des Arts Appliqués—and the Ecole des Beaux-Arts.

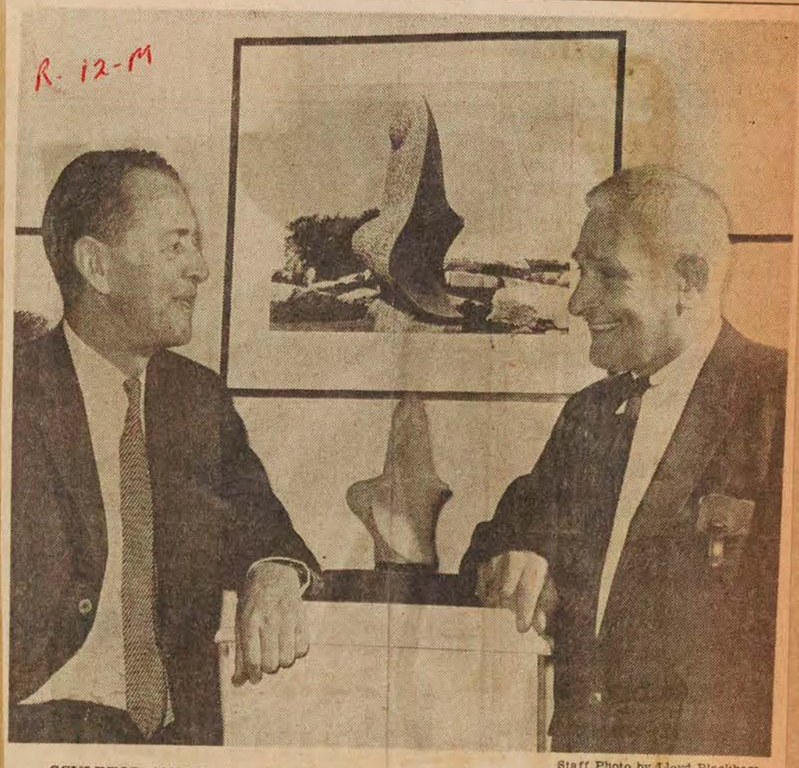
Judging by the sculptor's most familiar work, his giant, and more man-made than God-made winged structure at the Botanical Gardens, this may sound strange — but I think that Chapdelaine's strongest inspiration comes from immediate, undiluted nature. On the strength of his current sampling one would observe this: the closer he stays to the natural organic shape, the more effectively he applies his craft, the more significant becomes his form. A large bronze "Leaf", a giant cast "Pollen", an x-times enlarged scene from a bee-hive, embossed as a high relief into copper this is the direction in which one could visualize his maturing achievement.

Currently, Jacques Chapdelaine works as a resident guest artist at the Cité des Jeunes at Vaudreuil. But he plans to return to his Gaspésie where he is building himself a studio and, he hopes, a foundry. Eventually, he might develop his property into a sculptors colony.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

APR 18 1966

R. 12-M



Staff Photo by Lloyd Blackham

SCULPTOR TALK: Sir Henry Lintott, left, British High Commissioner to Canada, discusses a piece of Henry Cecil Noordhoek's sculpture with the artist, following presentation of Sir Otto Beit Medal for Sculpture to Mr. Noordhoek.

Montreal Sculptor Honored

A Montreal Sculptor, Henry Cecil Noordhoek, has won the Sir Otto Beit Medal for Sculpture, présented annually by the Royal Society of British Sculptors.

The medal was presented to Mr. Noordhoek, of 1067 Stephens avenue, Verdun, yesterday by Sir Henry Lintott, British High Commissioner to Canada, in a ceremony in the Stable Gallery of the Montreal Museum of Fine Arts.

Mr. Noordhoek was born in Germany, and emigrated to Western Canada with his family in 1914. He has been living in Montreal since 1930.

He held a one-man exhibition of paintings in 1934, but did not complete his art studies until he had made two trips to Europe, before and after World War II.

Mr. Noordhoek's work has been shown all over Canada, and his abstract carving, Manifest, which won the Sir Otto Beit Award, was first shown in the Montreal Botanical Garden last summer.

Current Events
Montreal, Que.
W 8,800

APR 16 1966

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et International de 1967, le Musée des Beaux-Arts sera fermé au public au début d'avril et ne réouvrira ses portes qu'au début de l'automne. The Montreal Museum of Fine Arts will close its doors to the general public, early April and will not re-open until early Fall 1966, this is to allow time for renovations in preparation for the 1967 World Exhibition.

Le Petit Jnl., Montréal, Qué.
April 17, 1966

A noter

871

Plus de 3,000 pédiatres se réuniront à Montréal du 25 au 27 avril pour faire le point sur de nombreux problèmes se rapportant à leur profession. A l'occasion de ce congrès annuel de l'American Academy of Pediatrics, plusieurs pédiatres canadiens-français donneront des conférences aux délégués.

Anne Kahane, qui figure parmi les trois artistes canadiens dont l'oeuvre est illustrée sur les affiches de l'Exposition universelle de 1967, expose des sculptures, des dessins et des gravures sur bois à la Galerie Lefort. Mlle Kahane est représentée dans les collections permanentes de plusieurs institutions, dont la Galerie Nationale du Canada, le Musée du Québec, les galeries d'art de Toronto et Winnipeg et le Musée des Beaux-Arts de Montréal.

MONTREAL, QUE.
GAZETTE
D 133,600

APR 23 1966

R. 12-M

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, QUE.
STAR
D (M-F) 196,500
(S) 217,800

APR 23 1966

R. 12-M

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Current Events
Montreal, Que.
W 8,800

APR 23 1966

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

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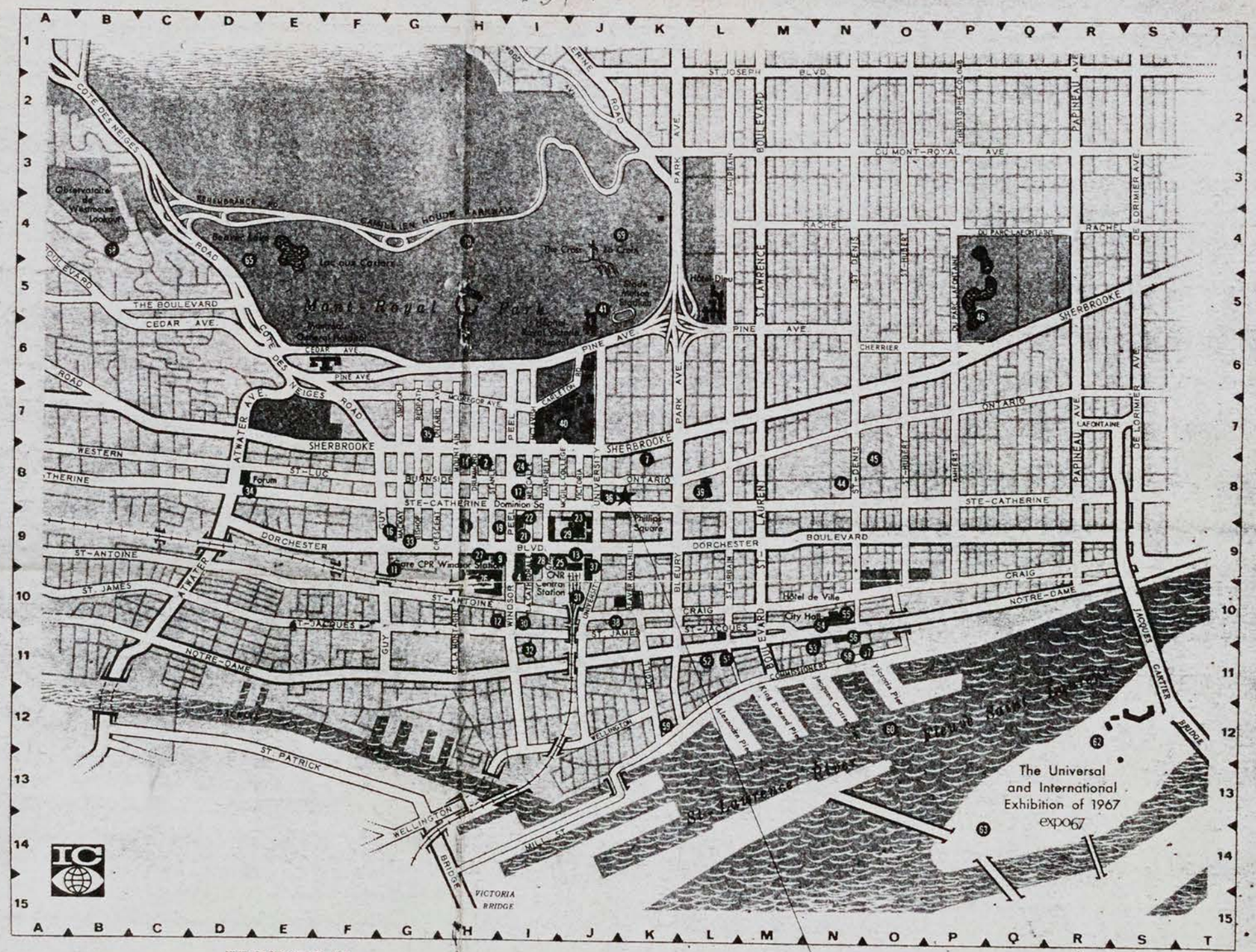
Current Events
Montreal, Que.
W 8,800

APR 23 1966 BOWDEN'S

39-1
12-M
V39-1

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu



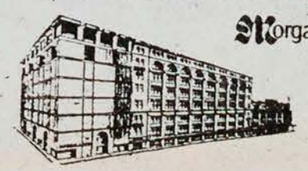
HOTELS

*1 Airport Hilton
2 Berkeley Hotel
*3 Capri Hotel
4 Le Château Champlain (under construction)
*5 Grand Motor Hotel
*6 Holiday Inn/Côte de Liesse Rd.
7 Holiday Inn/Downtown
8 Hôtel de LaSalle
9 Hôtel Laurentien
*10 Lucerne Motel
11 Le Martinique Motor Inn
12 Queen's Hotel
13 Queen Elizabeth Hotel
*14 Ritz-Carlton Hotel
*15 Ruby Foo's Motor Hotel
16 Seaway Motor Inn
17 Sheraton-Mt. Royal Hotel
*18 Skyline Hotel -
19 Windsor Hotel
*20 Motel Fontainebleau

Membres de l'Association des Hôtels de Montréal — Members of the Montreal Hotel Association

* Veuillez consulter la carte régionale pour les sites non illustrés.

* See area map for places not shown.



Morgan's

DOWNTOWN
842-6261
St. Catherine at Phillips Square

Montreal's leading department store . . . now being modernized with an eight storey expansion to be completed in 1967. Also suburban stores shown (*) on Montreal approach map overleaf.

GRAND FALLS, NFLD.
Advertiser
B-W 3,200

APR 25 1966 BOWDEN'S

Semi-finalists chosen in 2nd. annual Price Fine Arts Award

L-12-M

Leading commercial artists from across Canada were among the 32 winners as semi-final judging was completed in the Second Annual Price Fine Arts Award. The contest, with $2,500 in prizes, is sponsored by Price Kraft and Paperboard Corporation.

Judges, for the second year, were Dr. Martin Baldwin, director emeritus of the Art Gallery of Toronto; David Carter, director of the Montreal Museum of Fine Arts; Mrs. Dorothy Pfeiffer, art critic; Walter Klinkhoff, who heads up his own art gallery in Montreal, and Paul Gladu, art critic with Le Petit Journal, Montreal.

The contestants were invited to submit, initially, a black and white photograph and a color slide of their painting. From more than 100 entries, 32 were chosen and requested to send their original work for final judging.

These simi-finalists will be narrowed down to 16 prizewinners who will reap rewards as follows: First Prize, $800., Second, $500., Third, $350., Fourth $250., Special Mention, 12 prizes of $50. each.

The judges, impressed by the varied treatments used by the entrants, voiced the opinion that the paintings were more exciting even than those submitted last year.

A wide range of materials and techniques were employed by the artists, and subject matter ranged from landscapes to portraits and still life.

The sixteen prizewinners will be chosen May 9 and a selection of the paintings will be exhibited in Montreal, Toronto, Ottawa and Quebec City throughout the summer.

POINTE CLAIRE, QUE.
News & Chronicle
W 15,200

APR 28 1966 BOWDEN'S

Art exhibition at Fairview May 4-28

I-12-M

Fairview Centre, Pointe Claire, will present Visua "66-Canadian Critics' Choice, an exhibition of the visual arts, May 4-28.

Its purpose is to bring to the public on an annual basis contemporary art from all parts of Canada deemed worthy by our Canadian Critics.

The critics' choice was guided by what they considered to be the most noteworthy contributions to Canadian art by Canadian artists or artists residing in Canada. Their selections were confined to works that were exhibited in Canada in either Art Galleries, Art Centres or Museums between March 1, 1965 and Feb. 28, 1966.

Many art galleries and the Montreal Museum of Fine Arts, co-operated to make the exhibition possible.

La Presse 26-4

Les projets du Musée

66

Le Musée des Beaux-Arts de Montréal enverra une collection de 102 oeuvres canadiennes aux Etats-Unis, en 1967. L'exposition itinérante comprendra des peintures, des sculptures et des pièces d'artisanat. Elle sera accompagnée d'une brochure illustrée de 148 pages, écrite par les curateurs du Musée.

La préparation de l'exposition s'effectue alors que des travaux de rénovation ont cours depuis le 2 avril au Musée des Beaux-Arts. Le directeur, M. David G. Carter, a annoncé hier midi, devant le Canadian Club de Montréal, que l'éclairage sera complètement modernisé, que les murs seront reconstruits au complet et que le nouvel aménagement tiendra compte, suivant les périodes de peinture et de sculpture, de la collection permanente du Musée.

La "Galerie de l'étable" demeure toutefois ouverte aux Jeunes associés du Musée. On prête à ceux-ci l'intention de réunir les fonds en vue de nettoyer les murs extérieurs de l'institution. Ce serait la seule innovation dans l'apparence extérieure.

M. Carter, qui est en fonction depuis août 1964, a décrit les besoins financiers de la maison. En plus du quart de million consacré aux rénovations en cours, il faut, chaque année, trouver de 500 à 800 mille dollars pour les frais ordinaires, afin de répondre aux désirs d'une population de 2 millions. Ce montant ne comprend pas, d'âmes. Ce montant ne comprend pas, a-t-il précisé, les fonds nécessaires à l'expansion et à l'achat de nouvelles pièces.

Depuis cinq ans, la province et la ville de Montréal ont accordé $100,000 de subsides, les individus et sociétés $85,000. C'est insuffisant, a-t-il déclaré, si l'on sait que depuis 1935 le Musée n'a reçu aucun don substantiel, si ce n'est celui de la famille Townsend, réservé aux achats.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

APR 26 1966 BOWDEN'S

Face-lifting 'Inside and Out'

Museum Expansion Planned

R-12-M

The Montreal Museum of Fine Arts will enter Canada's Centennial year with a face-lifting inside and out, director David Carter announced yesterday.

Mr. Carter, while addressing the Canadian Club of Montreal at its luncheon meeting in the Windsor Hotel, said that in addition to the $250,000 interior refurbishing now underway at the museum, the Junior Associates have undertaken the cost of having the greystone colonnaded facade cleaned.

Mr. Carter emphasized that the present program of renovation to the existing building which should be finished by October, was only the initial phase of a much-needed expansion program.

"Many problems require answers, most of them are spelled in dollars. A drive for further expansion will be forthcoming so that building can begin with the conclusion of 1967.

One of these problems is the housing of the museum's collection of 1,500 pictures, 500 of which have come to the museum since 1945.

"Even if some of the earlier acquisitions might no longer be regarded as of museum interest, the present museum can provide wall space to hang half the pictures acquired since 1945," Mr. Carter noted.

Operating expenses were another major headache outlined by the director. Annual costs have increased to about $500,000 yearly and Mr. Carter estimates that an adequate budget for a museum serving an immediate population of 2,000,000 is $800,000 yearly, excluding extension services and funds for acquisitions.

Apart from very limited endowment funds and amounts raised by groups associated with the museum, the MMFA receives an average of $100,000 a year from civic and provincial governments and another $85,000 from individual and corporate donors.

In addition to its expansion plans and upcoming drive for capital funds, Mr. Carter hoped that the museum would be given the official status of a non-profit educational institution, as in other countries," eligible as any university for matching grants and exemption from crippling taxes."

"We wish to be understood and cherished as a precious educational resource and not merely tolerated as a respectable public parlor for pretty pictures," he said.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

APR 30 1966 BOWDEN'S

R-12-M

To ensure Montreal of an adequate Art Gallery the Capital funds of the Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Montreal Museum of Fine Arts the sum of .....

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et International de 1967, le Musée des Beaux-Arts sera fermé au public au début d'avril et ne réouvrira ses portes qu'au début de l'automne. The Montreal Museum of Fine Arts will close its doors to the general public, early April and will not re-open until early Fall 1966, this is to allow time for renovations in preparation for the 1967 World Exhibition.

Current Events April 30-66

Montreal Gazette, Que.
April 26, 1966

871

Art View Presented By Carter

Montreal Museum of Fine Arts director David G. Carter yesterday termed the post-war rash of temporary art exhibitions demanded by the public as "a rat race."

"Serious recognition of this form of sport has resulted in all sorts of educational experiences, many of them enjoyable, others so lame that museum registrars, if not visitors, wonder about all the effort involved," he stated.

But he said "cries of jealousy" arise from the local public when such an exhibition, if it is a good one, appears only at Toronto and Ottawa and not in Montreal.

"Somewhere along the line temporary exhibitions became a source of institutional popularity and the rat race was on," he told the Canadian Club of Montreal.

He noted this kind of presentation at the Montreal Museum of Fine Arts involved the removal of 70 to 100 pictures of the permanent collection involving handling that can be "hard on the pictures."

Mr. Carter spoke about the museum's $250,000 face-lifting job, now in process with the institution being closed to the public until the beginning of October, saying, "Many of you may look at the grey columns of our silent facade and label us as the enigma of Sherbrooke Street."

He said the extensive refurbishing to the museum "will give the old lady a new personality."

He declared the worn out fabric on the walls is being replaced by new coverings and "the suspended chancellery lamps" by new uniform lighting.

Mr. Carter suggested that October, when the museum reopens, will be the end of one phase and "hopefully, the beginning of another." He said after Expo 67 a drive for an extension to the present building will be held.

"More intimate co-operation and financial support is to be anticipated with civic and provincial governments as we stretch to serve more people."

Canadian Art, Ottawa, Ont.
April 1966

871

The National Gallery and Education

by T. A. Heinrich

The National Gallery's responsibility for promoting the cause of art and enlarging its public appreciation is growing increasingly important. Dr Heinrich, former Director of the Royal Ontario Museum and now Professor of Humanities at York University, reviews the Gallery's past performance and suggests a few guidelines for the future

A good deal can be said and has been said about real or imagined shortcomings in the National Gallery's program for art education in the country at large. There is no useful purpose to be served in perpetuating myths; new policies which may have been published before this article appears are understood to be in course of preparation; and the institution is between directors. It is not my intention to place blame where no blame is due, nor to attempt to anticipate decisions yet to be made, but only to open for discussion several areas which are relevant to the topic.

Two preliminary questions come to mind at once, one general and one specific. What are normally understood to be the limits for any national gallery in the field of education? What is the National Gallery of Canada required by its statutes to provide in this field?

An essay far too long for these pages could be written on the first and I have done so elsewhere. Ottawa has followed a notably different path from that of most national galleries which have until the post-war years evaded any direct responsibility for education, beyond making their collections accessible to the public. The National Gallery recognized at the outset that one of its prime responsibilities was educational. Its trustees and directors likewise recognized that it must assume a direct role, both through patronage and propaganda, for the nurture of a living Canadian art. In both these endeavours it was refusing to be bound by the traditional European limits on the activities of a national gallery. Even more remarkably, while shouldering its responsibility to foster the growth of art in Canada, it avoided the chauvinism which is still so marked a quality of some of its counterparts abroad. More gradually but equally courageously it came to understand the formidable geographical and cultural anomalies of the country and instead of confining its curacy to the tame bounds of Ottawa boldly set out to treat all of Canada as its parish.

As to the second question, the only reference to the subject of education in the National Gallery Act (1913) as it now stands is the statement, "The objects and policies of the Board are as follows: . . . generally the encouragement of Canadian public interest in the fine and applied arts." The word education is not mentioned. No apparatus is defined. There is no restriction whatsoever on the origin or temporal ties of the arts to be encouraged. There is not even any statutory obligation to confine the National Gallery's interests to good art.

Training Our Future Museum Personnel

Seven former trainees answer questions from *Canadian Art* on the nature, value and drawbacks of the now defunct National Gallery's scheme for developing the museum and art gallery staff of the future

The National Gallery of Canada Museum Training Program was a scheme – now temporarily abandoned – designed to develop interested and qualified students in the museum and art gallery field in Canada. Each year, two trainees were selected for the eight-month plan and given opportunities for practical experience in three eastern Canadian museums and galleries.

The responses on this page to questions concerning the importance of the program are from seven former trainees. Since the project handled only two students per year, the specific experiences of one trainee may not be comparable to those of another. However, with this in mind, the answers do reflect a general attitude toward the course and permit general conclusions to be drawn.

1 Was the program as a whole well suited to your needs?

It was exceedingly well suited to my needs in so far as it familiarized me with the Canadian museum situation. To be more precise, we were given a general but good understanding of museum types such as one private, one university, and one government institution. – M-L.F.

No, not really. I had hoped for a much less superficial training, to be given more responsibility during the program – and therefore be able to fill some position of responsibility upon completing the program. – J.M.

The program suits the needs of the "art" gallery more than the "history" museum. A parallel scheme might exist to equip the latter type of institution, co-ordinated by the National Museum of Canada. – G.V.G.S.

Jane Mather

struggle between op and pop, the fate of the abstract expressionists, or the trends in the smarter galleries. As with television, it is the newsworthy statement or personality which is important. The art world is talk and people, and *Time* provides a vivid account of it. It has been one of the functions of the mass media to substitute gossip and peripheral information for a direct knowledge and understanding of works of art. It may be that the premium on gossip is high in inverse proportion to the degree of understanding. A contemporary lover of Blake's graphic art would not know Blake's privately expressed view that "what is Grand is necessarily obscure to weak men; that which can be made Explicit to the Idiot is not worth my care," nor would it matter if he did. Knowing the pictures, he could deduce the sentiment if he chose; but the pictures, not the opinion, would be what mattered to him. When Robert Rauschenberg says that "a pair of socks is no less suitable to make a painting than turpentine, oil and fabric," *Time* immediately retails the remark to the readers of its art section, who are thus made to feel reassuringly with it for another week. But all they have is the quote; they still don't know Rauschenberg's work and – and it is the ominous thing – they feel that their knowledge of his view is somehow an adequate substitute for the knowledge of his art.

It is this attitude that James Johnson Sweeney has in mind when he says that "in painting and sculpture the danger lies in the confusion which can so readily develop between information about a work of art and the experience an immediate sensuous contact with a work of art provides." Sweeney, from the curator's position, sees this confusion as far advanced even in the museums (where one would have thought the work of art would remain primary), and he attributes the confusion and corruption in the presentation of art directly to the mass media: "The general educational approach to the appreciation of painting and sculpture is a consequence of mass culture and the influence of the mass media . . . I refer to a general emphasis on the informational approach in schools and even in museums where there is little need for it." It is perhaps unnecessary to add that a museum, despite its apparent sacrosanctity, is in a curious way highly susceptible to the weaknesses of the mass media. This is so because, firstly, it must be sensitive to public response, where attendance figures act as ratings, and secondly, it is usually in the hands of trustees who, like network executives and circulation managers, are peculiarly sensitive to just such indicators of mass audience impact.

The second qualification to the meliorist view of the mass media's effect on the public appreciation of art is much vaguer, more difficult to make, and more important. Shils says in his defence of the media that they have made it possible for the public to "consume a larger quantity of superior culture than ever before." There seems to me to be a sinister, if unintentional note in the words "consume" and "quantity." Shakespeare, Picasso, Bach and the rest remain unchanged when they occur in the mass media, but what the meliorists tend to overlook is the nature of the consumption which they undergo. The mass media are a consequence of, and are completely conditioned by a society based on production and consumption. The media purvey "consumer items" whose value lies in their immediate mass desirability. This is to add a new and totally different sort of value to the traditionally timeless and universal value we associate with a work of art. Nothing underlines this new value of art more pointedly than the excitement with which the mass media dramatize the thousands who file past the *Mona Lisa* (one every 23 seconds) on display, or the $2,299,400 paid for Rembrandt's *Aristotle Contemplating the Bust of Homer*. The best account of the process by which society has turned art-value into consumer-value is Hannah Arendt's. "In society, culture, even more than other realities, had become what only then began to be called a 'value,' that is, a social commodity which could be circulated and cashed in on as social coinage for the purpose of acquiring social status. Cultural objects were transformed into values when the cultural Philistine seized upon them as currency . . . . Cultural values, therefore, were what values have always been, exchange values; in passing from hand to hand, they were worn down like an old coin. They lost the faculty which is originally peculiar to all cultural things, the faculty of arresting our attention and moving us." Whatever the sensitive, individual article or program may do, the general effect of the mass media is to debase taste, to turn art into *kitsch*. This is not so much the working-out of an impersonal law, as the effect of those who control the dissemination of art in the media. However it does seem to be a law that they are almost always of one sort: the people Baudelaire had in mind in his indictment of "*les pharmaciens de bon goût*." Miss Arendt also has them in mind, and perhaps she ought to be allowed to conclude: "The decay of culture in a mass society sets in when liberties are taken with these cultural objects in order that they may be distributed among masses of people. Those who actively promote this decay are not the Tin Pan Alley composers but a special kind of intellectuals, often well read and well informed, whose sole function is to organize, disseminate and change cultural objects in order to make them palatable to those who are entertained or – and this is worse – to be 'educated,' that is, to acquire as cheaply as possible some kind of cultural knowledge to improve their social status." □

Michelle Boulizon-Prat

Pierre Desjardins

Marie-Louise Funke

2 For what branch of the museum field did the training program best instruct you?

The training program dealt exclusively with the art museum under its curatorial, educational and technical aspects. The broadness of its approach seemed realistically geared to the demands of the positions in most Canadian art galleries. – P.D.

The museum training program was designed to expose one to all areas of the (fine art) museum field, with particular emphasis on no one branch. Throughout our training we were instructed in every facet of the museum's operation and time proportionately was allotted for instruction and specific projects in each area. – H.P-B.

Personally, I was most interested in the "educational" aspects (guided tours, art films, etc.) and what I learned was very useful. – M.B-P.

3 Which of the institutions you attended did you find most instructive?

I learned something at all three – but I think I could have learned much more at any one by actually being responsibile for one thing from its inception to its completion. But much of the material learned in each was repetitive and also, I believe that we both had a feeling that we were regarded as an encumbrance – and that those instructing us were not completely committed to the program. – J.M.

The Montreal Museum, because of the *feu sacre* of Dr Turner who showed me what a museum should or should not be, and because he was the only one really interested in this program. – J.L.d'I-M.

I feel that each of the three institutions contributed to the best of its abilities to our training. However, I cannot emphasize enough the exceedingly important role played by Dr W. G. Constable, at that time adviser to the training program. – M-L.F.

4 Should the program in your view be expanded, and if so, how? If you feel it should be curtailed or discontinued, why?

Expanded? of course. It should include the Quebec Museum and a major museum in the United States for comparison with our system. – J.L.d'I-M.

I think the program could be expanded, but only after it has been thoroughly reorganized. The program could be conducted for a longer period, say nine months instead of the present eight. The number of trainees might be increased to say four or six, providing such a number does not become a burden. More responsibility should be given to the trainees and they should be encouraged to use their own initiative at all times. – H.P-B.

There is no need to expand the program as I knew it – except for the inclusion of a western Canadian tour. The program should, most urgently, be continued. One has only to look at the history of the Fogg Art Museum's "museum course" over the past twenty years or so, to see how effectively that particular program staffed art museums and galleries throughout the U.S.A. – G.V.G.S.

5 Are you now, and do you intend to stay, in the museum field? If you have left the field, could you state why you found it necessary to do so?

I have every intention of staying in the field. It is a highly stimulating and ever-changing field in which great progress is being made every day. We in Canada have a long way to go, and I am only too happy to be part of such a vital and progressive profession. – H.P-B.

6 Any other comments?

I have concluded from my own observations and experiences that museology as a specific profession is unfortunately far too little understood by university professors. – M-L.F.

I cannot impress strongly enough how much the success of the program depends on the interest and desire of members of the staff in each institution to share their knowledge and experience and to make every possible effort to see that the trainees are well versed, theoretically and practically, in every facet of the operation in that particular museum or gallery. – H.P-B. □

Helen Pepall-Bradfield

Gyde Vanier G. Shepherd

Under these circumstances, the National Gallery could have been forgiven for minimal activity. On the contrary, however, it has consistently demonstrated its awareness of a fundamental obligation often beyond its real capacities to meet. It operates in this field at three main levels:

1. It has an educational department primarily concerned in providing art education for the citizens of Ottawa itself, a function of local importance but not of national significance.
2. It provides enlightenment through its permanent and temporary installations and other services for the large number of Canadians who visit the capital at least once in their lives.

At both the above levels the function is tied to the building and its collections, requiring the physical presence of the citizen reached by them.

3. The third level is the one of the most concern to the rest of us, the ways by which the National Gallery extends its knowledge and resources to the country at large.

It does this through the circulation of exhibitions, through organizing lecture tours, through publications and through having on its staff one or more all-purpose regional representatives. It is incontestably the largest single centre in this country serving as either the generating or circulating agency for art exhibitions of every sort. The "spectaculars" are the occasional shows organized by it or one of its two or three principal associates and rarely seen anywhere but in Ottawa, Montreal and Toronto.

More modest but still important shows are shared with the limited number of galleries from coast to coast that meet certain security standards. But large numbers of small shows are sent without hesitation to almost any community that asks for them at so low a fee that many trustees and even some curators are still blissfully ignorant of the true costs of mounting, packing and shipping exhibitions. This, one of the National Gallery's most important functions, is only possible because of the generous subsidy for this purpose written into its budget each year by the Gallery. They provide for many small communities the only direct contact with original works of art of quality available to their citizens.

Many personalities, some very eminent in the art worlds of Europe and America, have, over the years, been cajoled by the National Gallery into undertaking arduous lecture tours of the country. The need, however, for active pursuit of this broad program is greater than ever.

The growing list of both scholarly and popular publications produced bilingually or sponsored by the National Gallery is another evidence of its concern with art education, as was its former association with the editing and publication of the magazine *Canadian Art.*

That the National Gallery has been relatively so unenterprising in exploiting the vast educational potential of films and television is undoubtedly surprising to the layman, but, as a long-time museum director with some experience in this field, I am very much aware of the fact that a whole special staff is required to maintain a regular television program, and, unless the CBC were prepared to underwrite it, the cost in staff time is unbearable. The near advent of improved colour television on the present universal scale of black-and-white indicates that the National Gallery ought, if it isn't already, to be making broad educational plans in conjunction with the CBC for future application. Its impact could then make all its previous efforts appear minute.

It is a major curiosity of the history of European and some other national galleries that they nearly all, until very recently, managed to evade any involvement at all in contemporary art by the expedient of having written into their charters firm clauses prohibiting the acquisition or exhibition of works by living painters. A very large share of the credit for arousing a wide interest in the art produced in this country, however, is due to the National Gallery for its persistent effort in propagandizing Canadian work through deliberate engagement in popular education, often enough in the face of severe

Views from the Gallery

In an attempt to complement the foregoing article by T. A. Heinrich, we asked James Borcoman, the director of Exhibition and Education at the National Gallery to tell us in his own words what motivates the gallery's approach in this field. His comments follow

The average visitor who enters an art museum for the first time faces a bewildering array of strange objects that are, or at least appear to be, remote from his world. Unless he is one of the unusual few with an intuitive perception, he will not know how to approach a work of art or how to let it speak to him and thus the task of the educator at the National Gallery is to introduce the public to new pleasures and new experiences that will both broaden and deepen the powers of perception, of feeling, and of thought. The Department of Exhibitions and Education is responsible for education at the National Gallery. It constructs its educational activities around the temporary exhibition and the permanent collection. These activities operate on a variety of levels beginning with, in the case of the temporary exhibition, the display of the object and its relationship to other objects. Further intervention of related visual material may take the form of slides, films, and photographs. Verbal stimulus will come through the formal method of publications or the informal method of gallery talks and lectures. Documentation, both textual and photographic, spreads the educational activities beyond the confines of the Gallery. Every morning during the school year groups of children of the Grade Six level are introduced to aspects of the National Gallery's collection by a trained museum lecturer. This is part of a regular arrangement with the Ottawa school boards, but in addition, special requests for tours are fulfilled from the fifth to the

criticism. What it now needs to recognize is that it can no longer meet its several obligations in this field by sitting at home base, because the range, *tempo* and quality of what is now being done is too great to be surveyed from one spot. It needs, and the need becomes more pressing every month, to establish permanent agents in Montreal and Toronto and at least two field-based roving agents to cover the West and the Maritimes adequately. There seems to me, however, no merit in the suggestion sometimes heard that the National Gallery establish exhibiting branches in other centres.

The National Gallery has also some responsibility for education on the subject of Canadian art abroad. It has been the principal agency through which special or travelling exhibitions outside the country have been organized in the past and still carries much of this burden. Its record here is spotty, partly because by no means all Canadian art is really exportable and because it has proven an unreliable judge of what will make a serious impression in say, London, Venice or Los Angeles. The Canadian artistic image abroad certainly has some importance, but this is an area of educational and propagandistic activity which the National Gallery could now wisely and more generously than hitherto share with a number of other well qualified agencies. It is even worth considering whether the whole burden for travelling shows, both domestic and foreign, should not be transferred to a special agency something like the Fine Arts Department of the British Council or the Travelling Exhibition Service of the Smithsonian.

A special area of education with a slow but invaluable return to the public is that in which the National Gallery assumes certain responsibilities for the training of professional museum personnel. There is in Canada a frightening lack of qualified museum workers, a lack now greatly compounded by the rush of new or expanded museums resulting from the centennial fever. For some years the National Gallery operated a training program for intending museum workers particularly, though not exclusively, for those aiming at curatorial careers. This has brought a few highly promising men and women into the field, but accepted too few trainees, gave them an insufficiently well-planned and inadequately supervised year of in-training and has been, at least for the present, abandoned. This training should have been improved and expanded rather than abandoned. It has recently been replaced by a projected annual series of two-week seminars designed to provide intensive training in a specific area (such as conservation) for those already working in museums. The program is useful and has been practised elsewhere for years past, but the need remains to offer technical in-training of a quality far beyond the merit-badge level.

A final educational area of the utmost significance in its ultimate consequences, where even the prestige of the National Gallery has so far been unavailing, is with the government itself and with parliament. This is the effort made jointly with other interested public agencies to persuade the government to liberalize its archaic tax regulations in so far as these relate to gifts or bequests to museums. These now discourage the direct private patronage so desperately needed all across the country. The benefits of such a liberalization, long demonstrated in the United States, so far outweigh the counter-arguments that there would not seem to be any real room for argument, but the government remains unconvinced. The National Gallery through its trustees and senior staff should step up its efforts toward this educational end before Canada is even more seriously drained, for lack of such encouragement, of works of art it cannot afford to lose.

There can be no doubt that the National Gallery of Canada is firmly in the business of education. It has contributed more than most of us can realize. It has a vast amount still to contribute. It has learned much, but still itself has much to learn, the better to prepare itself to acquit this ever-increasing responsibility efficiently, humanely, and wisely. With more and better staff, with increased funds, improved techniques and professional leadership it will do so. □

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thirteenth grade, not only from the local schools but from schools as far away as St John's, Newfoundland, Vancouver, B.C., or New York, U.S.A. In one year over ten thousand children participate in discussion groups that amount to a genuine teaching situation.

Over five thousand adults annually attend gallery talks and tours on the temporary exhibitions or the permanent collection. Auditorium lectures, by respected Canadian and international authorities on art, are presented on an average of two a month during the season. These are attended by an annual audience of some forty-five hundred.

The National Gallery has a growing collection of films on art containing over three hundred titles which is at the disposal of valid art groups across the nation. Festivals of films on art, with prepared program notes, are circulated to art centres. The National Gallery is a co-sponsor, with the National Film Board, of the Canadian Centre for Films on Art, an information centre dedicated to the principle of the film as a teaching tool and formed to meet the growing demand for information and programming assistance. The national demand for our films has increased from 260 bookings in 1960 to 740 bookings and a national audience of sixty thousand in 1964. Last year brought an increase of 164% over 1964.

Colour slides and filmstrips are produced by the National Gallery to assist the teacher in school, university, and adult education programs. Six filmstrips on Canadian artists have been produced in the last four years; three of these have won awards at American film festivals. Three more filmstrips are being prepared this year.

Exhibition catalogues, didactic posters on Canadian art, didactic exhibitions — all contribute to the rich fabric by education woven by the National Gallery's education services. Seminars on various aspects of museology are conducted for members of the museum profession. □

Applied Graphics
Agincourt, Ontario
April 1966

Price Fine Arts semi- finalists

871

Leading commercial artists from across Candaa were among the 32 winners as semi-final judging was completed in the Second Annual Price Fine Arts Award. The contest, with $2,500 in prizes, is sponsored by Price Kraft and Paperboard Corporation.

Judges, for the second year, were Dr. Martin Baldwin, director emeritus of the Montreal Museum of Fine Arts; Mrs. Dorothy Pfeiffer, art critic; Walter Klinkhoff, who heads up his own art gallery in Montreal, and Paul Gladu, art critic with Le Petit Journal, Montreal.

The contestants were invited to submit, initially, a black and white photograph and a color slide of their painting. From more than 100 entries, 32 were chosen and requested to send their original work for final judging.

These semi-finalists will be narrowed down to 16 prizewinners who will reap rewards as follows: First prize, $800; Second, $500; Third, $350; Fourth, $250; Special Mention, 12 prizes of $50 each.

The judges, impressed by the varied treatments used by the entrants, voiced the opinion that the paintings were more exciting even than those submitted last year.

A wide range of materials and techniques were employed by the artists, and subject matter ranged from landscapes to portraits and still life.

The sixteen prizewinners will be chosen May 9 and a selection of the paintings will be exhibited in Montreal, Toronto, Ottawa and Quebec City throughout the summer.

Ottawa Journal, Ont.
April 26, 1966

Ottawa Artist Wins Award In Switzerland

871

Alma Duncan, Ottawa artist who is one of the popular teachers at the Municipal Art Centre is one of two Canadians to win awards in international exhibitions. She and Jan Menses of Montreal have been awarded purchase prizes in the Ninth International Exhibition of Drawings and Engravings, which opened April 8 at Lugano, Switzerland.

Four works by Alma Duncan are in the permanent collection of the National Gallery.

Jan Menses is a native of Amsterdam. He is represented in a number of collections including the National Gallery and the Montreal Museum of Fine Arts.

CARTER
Ottawa Le Droit, Ontario
April 30, 1966

Oeuvres de 32 artistes retenues en semi-finale

871

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En tout premier lieu, les concurrents étaient invités à soumettre une photo en noir et blanc de leurs oeuvres ainsi qu'une diapositive en couleur. Sur plus de 100 inscriptions, 32 concurrents furent sélectionnés et on les pria d'envoyer leurs oeuvres originales pour le jugement final.

Ces semi-finalistes seront limités à 16 gagnants. Le premier prix sera de $800. Il y aura quinze autres prix de $50 à $500.

Impressionnés par les matériaux variés utilisés par les concurrents, les juges exprimèrent l'opinion que les oeuvres reçues étaient encore beaucoup plus intéressantes que celles qui furent soumises l'année dernière.

Une très grande variété de matériaux et de techniques ont été utilisés par les artistes et les sujets de leurs oeuvres se partageaient paysages, portraits et natures mortes.

Les 16 gagnants seront choisis le 9 mai prochain, et une sélection sera faite des oeuvres qui seront exposées à Montréal, Toronto, Ottawa et Québec tout au long de l'été.

Montrealer
Montreal, Que.
M 18,100

MAY 1966 BOWDEN'S

art

P12-M

Montreal Museum of Fine Arts: The museum is now closed for alterations.

Dominion Gallery: May 1st to 15th. Sculptures by Hans Schleeh. May 16th to 31st, paintings by Francois Gall.

Galerie Libre: To May 10th. Works by J. Polken.

Jason-Teff Gallery: To May 12th. Works of Marok and Sorenson.

Galerie Agnes Lefort: To May 13th. Tobie Steinhouse. May 14th to 28th, Ian Menses, temperas.

Galerie L'Art Français: May 1st to 31st. Watercolours by M. A. Fortin.

Museum of Contemporary Art: To May 8th, Dumais Collection. May 3rd to 22nd, works of Suzanne Guite; May 12th to 31st, Tharats Exhibition; May 24th to 31st, Works of Roland Pichet.

Lippel Gallery: May 1st to 31st. Eskimo carvings from Povungnetuk and Pelly Bay. Figures in wood from the Sepik River.

Waddington Gallery: To May 7th. Henri Hayden, one of the early cubists, contemporary of Picasso, in his first Canadian exhibition. May 12th to 28th, Daniel Jaugey, French artist.

Walter Klinkhoff Gallery: During May Kreighoff and the early Canadians. Group of Seven and contemporaries.

THE MONTREALER, MAY 1966

La Patrie, Montreal, Que.
May 1, 1966

Sauver la peau!

871

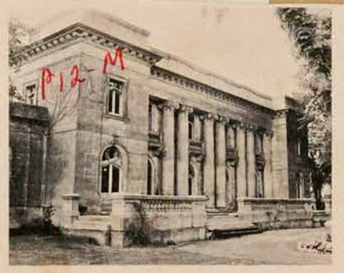
Devant le Musée des Beaux-Arts de Montréal, une grande affiche annonce des travaux majeurs qui exigent une fermeture de six mois, et on explique ainsi la chose:

"Le Musée fait peau neuve."

Je proteste. Un musée qui fait peau neuve n'est plus un musée. Ce qu'il y a de beau dans un musée, c'est ce qui est vieux. Pour quoi se prend-il ? Un Musée d'Art Contemporain?

Panorama
Montreal, Que.
M

MAY 1966 BOWDEN'S



P12-M

Musée d'Art Contemporain.

MUSEUMS

The Montreal Museum of Fine Arts will be closed for renovations until October.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

MAY 2 1966 BOWDEN'S

Au Musée des Beaux-Arts

P12-M

Le directeur adjoint du Musée des Beaux-Arts de Montréal, M. Edward P. Lawson, donnera les 5 et 19 mai prochains une série de deux conférences ayant pour thème: "L'art romain depuis l'Empire jusqu'au 18e siècle". Après avoir obtenu une maitrise de l'"Institute of Fine Arts" de l'université de New York, M. Lawson acquit plusieurs années d'expérience dans l'enseignement et la recherche, tant en Europe qu'aux Etats-Unis. Il est directeur adjoint du Musée des Beaux-Arts depuis décembre 1962. Il est également président de l'Association des musées de la province de Québec et professeur d'histoire de l'art à l'université Sir George Williams.

La première conférence de cette série, qui est présentée par les Jeunes associés du Musée, a pour titre: "La Rome païenne et la Rome chrétienne". Elle aura lieu le jeudi soir, 5 mai, à 8 h., à la Galerie de l'Etable, 3424 avenue Ontario. L'entrée est libre et le public est cordialement invité. Pour renseignements, on peut communiquer avec Mme Marguerite Draper en composant 875-4311, poste 1366.

Montreal-Matin, Que.
May 6, 1966

871

BEAUX-ARTS

L'oeuvre de Jean-Paul Lemieux, l'un des peintres canadiens les plus remarquables, sera présenté au Musée des Beaux-Arts en 1967.
mieux :B

QUEBEC, P.Q.
L'EVENEMENT
D (M) 11,200

MAY 4 1966 BOWDEN'S

Au deuxième concours des Beaux-Arts Price

O 12-M

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12 • CURRENT EVENTS

May 7 66

ROXBORO, QUE.
Jacques Cartier Reporter
W 11,000

MAY 4 1966 BOWDEN'S

Exposition d'art au Fairview

K-12-M

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La direction et les marchands Centre Fairview - Pointe-Claire.

MONTREAL, QUE.
The Suburban
W 18,000

MAY 5 1966 BOWDEN'S

Camp Bayview Staff Appointments

Y-12-M

Camp Bayview, which this summer opens for its twentieth continuous season of outstanding camping, is pleased to announce the following appointments to its specialist staff.

HERBERT RUBIN, a graduate of McGill University and presently a student of the McGill School of Medicine, will serve as WATERFRONT DIRECTOR. An accomplished and experienced Red Cross instructor, "Herky" has for many years directed camp waterfronts.

DOUG PASCAL, a graduate of McGill University and currently a law student, will assume responsibility for an expanded CANOE TRIPPING AND HIKING PROGRAM. Doug has extensive experience heading similar programs at other camps.

ANTHONY TREMBLAY has been appointed DRAMATICS INSTRUC-

formerly Program Director at another camp. Entering his final ear of studies at McGill, Bob is an ccomplished sailor.

ICHARD PESNER, who will ser- e as CANOE INSTRUCTOR will nter his final year of studies at cGill next fall. A camper himelf for ten years, Richard has xtensive experience over the past ve years as both a canoe insructor and canoe tripper.

Le Soleil
Québec, Qué.
May 7, 1966

8 21

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Galt Reporter, Ontario
May 6, 1966

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8 71

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QUEBEC, P.Q.
L'EVENEMENT
D (M) 11,200

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O 12-M

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Jacques Cartier Reporter
W 11,000

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WORK WANTED

ATTENTION; window cleaning, walls and floors washed by reliable man, reasonable rates 272-1200.

CAPABLE neat woman with car and accessories cleaning doctors offices and other professionals at night. Expertenced and references. 272-1200.

FOOT SPECIALIST

MALLIN B.A. specializing in all foot ailments. Visits made at home. RE-9-4671.

DECARIE 484-8332

TOR. A MC GILL UNIVERSITY appeared in eight Shoestring Theater Productions on CBC-TV and as a regular performer on Chez Allan for 2 1/2 years on the French network.

(cont'd to page 20)

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screened bed, etc. 488-6756.
WASHING machine for sale. Reasonable 688-9546.

FEDYUCEFSUI

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CAMP BAYVIEW

(cont'd from page 19)

X-11-C

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LINDA RUBIN, a third-year student at McGill , has been appointed RIDING INSTRUCTOR and comes to Bayview after serving in this capacity at several other camps.

ROBERT BERNSTEIN, appointed as SAILING INSTRUCTOR, was formerly Program Director at another camp. Entering his final ear of studies at McGill, Bob is an ccomplished sailor.

ICHARD PESNER, who will ser- e as CANOE INSTRUCTOR will nter his final year of studies at IcGill next fall. A camper himelf for ten years, Richard has xtensive experience over the past ve years as both a canoe insructor and canoe tripper.

Le Soleil
Québec, Qué.
May 7, 1966

8 21

2e concours des Beaux-Arts Price

Parmi les 32 gagnants du concours semi-final de Beaux-Arts Price se trouvaient d'importants artistes commerciaux de toutes les parties du Canada. Le concours, qui comprend un total de $2,500.00 en prix, est commandité par la Compagnie des Papiers Kraft et Cartons Price.

Pour la seconde fois, les juges étaient le Dr Martin Baldwin, directeur honoraire de la Art Gallery de Toronto; David Carter, directeur du Musée des Beaux-Arts de Montréal; madame Dorothy Pfeiffer, critique d'art; Walter Klinkhoff, qui détient lui-même sa propre galerie à Montréal; et Paul Gladu, critique d'art au Petit Journal de Montréal.

Ces semi-finalistes seront limités à 16 gagnants dont les prix seront répartis comme suit:

Premier prix, $800.00; deuxième prix, $500.00; troisième prix, $350.00; quatrième prix, $250.00; mention spéciale, 12 prix de $50.00.

Impressionnés par les matériaux variés utilisés par les concurrents, les juges exprimèrent l'opinion que les oeuvres reçues étaient encore beaucoup plus intéressantes que celles qui furent soumises l'année dernière.

Une très grande variété de matériaux et de techniques ont été utilisés par les artistes et les sujets de leurs oeuvres se partageaient: paysages, portraits et natures mortes.

Les 16 gagnants seront choisis le 9 mai prochain, et une sélection sera faite des oeuvres qui seront exposées à Montréal, Toronto, Ottawa et Québec tout au long de l'été.

Galt Reporter, Ontario
May 6, 1966

Arts Festival At University

8 71

A self-supporting Community Festival of the Arts in which 400 Kitchener and Waterloo musicians, singers, dancers and actors take part, is to be held at the Theatre of the Arts, University of Waterloo, May 6-21.

Ontario Collegiate Drama Finals, will be heard on the first two nights of the festival, with William Needles as adjudicator. Groups competing are from Toronto, Midland, Ottawa, Hamilton, Kitchener and Sudbury.

An exhibition of paintings by Harold Town, Toronto, and three Kitchener-Waterloo artists, John Bechtel, Peter Goetz and Carl Schaefer will be opened on Sunday, May 8, by David Carter, director Montreal Museum of Fine Arts.

Nine musical and dramatic groups presenting programs include the K-K Symphony Orchestra; K - W Philharmonic Choir; K-W Brass Choir; choirs of the Church of the Holy Savious (Anglican); K-W Little Theatre; Schneider Male Chorus; Menno Singers; a ballet-concert group sponsored by Trinity United Church; and a festival jazz concert group. Paul Kligman, noted Jewish humorist, will present "A funny thing hapepned to me when I found that I was Jewish."

GRANBY, QUE.
LA VOIX DE L'EST
D (M-F) 11,000
(S) 11,500

MAY 7 1966 BOWDEN'S

LE SEMINAIRE, en collaboration avec le Centre d'art, s'est surpassé en présentant la collection CIL d'oeuvres d'art. Il s'agit de la collection la plus belle et la plus complète jamais présentée à Saint-Hyacinthe. On reconnaît, sur la photo, dans l'ordre habituel, groupés à l'occasion du vernissage, M. l'abbé Léo Sansoucy, supérieur du Séminaire; Hubert Potvin, directeur des relations publiques de la compagnie CIL; André Robert, directeur de la section des Arts plastiques du Centre d'art et professeur au Séminaire. (photo Bouchard)

Exposition de peintures au Séminaire

La collection vaut la peine d'être vue

SAINT-HYACINTHE --Le vernissage de l'exposition de tableaux de la collection CIL a eu lieu, dans la hall d'entrée du Séminaire de Saint-Hyacinthe, en présence de plusieurs dignitaires. Cette manifestation artistique est réalisée par le Seminaire; le Centre d'art local et la compagnie CIL.

Le public maskoutain est cordialement invité à venir admirer les oeuvres d'art dûes au pinceau ou à la spatule des plus grands peintres du Canada. La collection de quelque 50 oeuvres restera en montre jusqu'au 21 mai.

Parmi les peintres les plus avantageusement connus, notons Harold Town, Guido Molinari, Alfred Pellan, Jean-Paul Riopelle, Jean-Paul Borduas, Marc-Aurèle Fortin, Jacques Godefroy de Tonnancour et plusieurs autres.

C'est en 1962, année du centenaire de la compagnie, que fut fondée la Collection C-I-L d'oeuvres d'art. A la demande de la compagnie, le Dr Evan Turner, alors directeur du Musée des Beaux-Arts de Montréal et maintenant directeur du Musée d'Art de Philadelphie, avait réuni un grand nombre d'oeuvres canadiennes contemporaines afin qu'on y choisisse la Collection. La sélection des tableaux fut confiée à un jury de cinq personnes présidée par le Dr Turner et groupant également Alan Jarvis, autrefois directeur de la Galerie Nationale; Richard B. Simmins, alors directeur des services d'extension des expositions à la Galerie Nationale et maintenant directeur de la Galerie d'Art de Vancouver; Peter C. Allen, président du conseil de C-I-L; et W.T.D. Ross, vice-président. Le jury sélectionna 40 tableaux qui constituèrent la Collection originale, exposée au Musée des Beaux - Arts de Montréal en mars 1962. On en confia la responsabilité au secrétaire de la compagnie, qui fut nommée conservateur de la collection. M. Russel Harper, chef - conservateur du Musée McDord, agit comme conseiller, fonction qu'occupait auparavant le Dr Evan Turner.

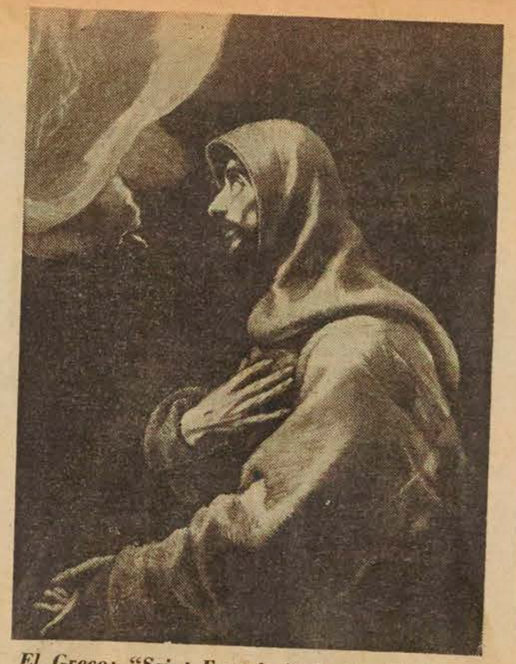
Lors de la création de la Collection, la compagnie a fait savoir qu'elle constituerait le noyau d'une collection vivante destinée à être augmentée et diversifiée au cours des années. Depuis, on a disposé de plusieurs tableaux et d'autres ont été acquis. Aujourd'hui, la Collection se compose de 70 oeuvres d'art moderne canadiennes, signées par 36 artistes.

Il fut également annoncé que les toiles seraient exposées de temps à autre dans l'espoir qu'un public de plus en plus nombreux apprenne à mieux connaître la production artistique du Canada. Depuis sa fondation, la Collection a été exposée dans 30 villes et localités canadiennes. Dix tableaux de la Collection ont fait partie d'une exposition d'art canadien contemporain à la Rochester Memorial Gallery, à Rochester, New York, en 1963. En 1964, trois oeuvres furent empruntées pour faire partie de l'exposition intitulée "Vingt-cinq ans de peinture canadienne" tenue à la Galerie Tate de Londres; prêtées au Musée d'Art Moderne de New York, deux autres ont fait partie d'une collection canadienne en tournée aux Etats-Unis. Des tableaux individuels ont été montrés dans diverses expositions tenues au Canada, de même qu'à New York, Boston et Paris.

Fait intéressant en marge de la Collection, des membres du Service de génie de la compagnie ont mis au point, conjointement avec des experts au domaine de la conservation d'oeuvres d'art, des caisses d'un genre nouveau pour le transport des tableaux. Ces caisses ont soulevé un vif intérêt dans les milieux artistiques en raison de leurs vertus protectrices et isolantes.

Quatre ans après sa fondation, la Collection, compte déjà à son actif de nombreux voyages au Canada et à l'étranger. Des milliers de personnes l'on vue. De nombreux articles de journaux et messages personnels de félicitations sont la preuve éloquente que la compagnie a atteint son but en fondant la Collection.

A l'avenir comme dans le passé, et avec l'aide constante de spécialistes, C-I-L se propose de conserver à la Collection son caractère d'ensemble vivant de tableaux canadiens contemporains. La compagnie espère ainsi encourager les artistes canadiens et faire connaître leurs oeuvres à travers le pays.



El Greco: "Saint Francis in Ecstasy," oil on canvas, 42¾ x 31 ins. Montreal Museum of Fine Arts.

Star May 7-66

Shawinigan Falls Standard
Quebec
May 11, 1966

871

Sculptures On Exhibit At City Hall

The Shawinigan Art Center will hold an exhibition of sculpturing at the city hall from next Friday to the 19th inclusive, which will be open every afternoon and evening and to which the public, partitularly students of local schools, are cordially invited.

The exhibition featuring works of 17 Quebec Association of sculpturors members, has been arranged through the co-operation of the Department of Cultural Affairs and many of the works come from the Quebec Museum, and the Museum of Fine Art of Montreal and private collections.

Most of the artists, among whom are Yves Trudeau, who has displayed his work at The Hague Holland, Nesbitt, Larouche, Noordheck, Pritstein, Prud'Homme, Dimel, Huet, Heyvaent, Chapdelaine and Ulysse Comptois, are internationally known and art lovers are fortunate to have the opportunity of seeing their work locally.

QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300

MAY 7 1966

BOWDEN'S

Roland Boulanger et l'art pour tous

O 12-M

Par Claude DAIGNEAULT

Son bureau est exigu, comme ceux de tous les chefs de département du ministère des Affaires culturelles. C'est un endroit austère même. Mais l'enthousiasme de Roland Boulanger, lorsqu'il parle de ses projets pour le service des arts plastiques, ou des difficultés rencontrées en tentant de faire profiter le plus possible les budgets pauvres dont il dispose, font qu'on oublie vite le décor, subjugué par l'éloquence prenante de ce petit homme qui fut professeur de sociologie.

Pas moyen de connaître beaucoup de choses de lui; il n'aime pas parler de ce qu'il a fait. Il fut critique d'art. Il fonda et dirigea la revue "Art et pensée" durant deux ans. Il donna des cours d'initiation aux guides du Musée des Beaux-Arts de Montréal. Ces détails de sa vie, je les ai appris comme par hasard, lorsqu'il soulignait un point de son exposé à l'aide d'un exemple qu'il avait vécu ou connu.

Ce qui ressort de la longue conversation que nous avons eue à son bureau cette semaine, c'est le principe directeur qui le fait agir au Ministère des Affaires culturelles, principe qui soutint toute son action dans le domaine artistique depuis toujours, c'est-à-dire: aller à la rencontre du public et l'amener à l'art en lui faisant connaître l'artiste en tant qu'homme et non seulement à travers ses oeuvres. Agir de telle façon exige de lui une longue planification, dans tous les domaines qui touchent à son travail.

PROMOTION DE L'ARTISTE

Depuis toujours, affirme Roland Boulanger, la société a considéré l'artiste comme un être à part qui n'avait pas de rôle précis à jouer. L'art était un jeu qui ne convenait pas toujours aux préoccupations sérieuses de la société des êtres humains. Quelle est la position de l'artiste ? Il naît la plupart du temps dans une famille qui n'acceptera pas son goût particulier pour l'expression artistique et plus tard il sera mis au ban de la société pour ne point "produire" de façon utile à tous. La réaction de l'artiste ira dans deux sens: il se rebellera pour s'enfoncer dans un individualisme poussé qui l'éloignera de la société ou bien il prendra fortement parti contre la société qui l'a rejeté en se joignant à des groupements subversifs. "Jamais une société n'a pris de mesures pour justifier le rôle de l'artiste dans la communauté", dit M. Boulanger.

Pour le Québec, le directeur du service des arts plastiques entend faire entreprendre des recherches fondamentales sur le statut qu'accorde la société à la fonction artistique, justement parce qu'il est important d'établir le dialogue entre le public et l'artiste. Cette recherche aura pour but de découvrir les correctifs applicables à la situation actuelle.

Disons qu'à l'origine, il faudra former des générations réceptives à l'art, les acclimater à l'artiste et à son oeuvre. C'est là, dit M. Boulanger, que doit intervenir le rôle du ministère de l'Education. Il sera nécessaire d'inclure dans l'instruction des cours d'initiation à l'art et à l'artiste en tant qu'homme.

Un des projets qui tient le plus à coeur à Roland Boulanger, est la création d'un centre de recherches formé d'universitaires, sociologues et enthropologues, qui feraient les études nécessaires.

Mais, au ministère même, il estime qu'il aura besoin d'un sous-service complet de documentation permanente qui diffusera les informations concernant nos artistes dans tout le Québec, le Canada et même à un niveau international. Ce service aurait pour intérêt principal d'amasser de la documentation sur les artistes, en rapport avec leur mode d'existence, leurs relations avec les galeries et les musées et aussi avec les amateurs d'art, leurs collections privées etc.

Et Roland Boulanger insiste sur la nécessité d'établir un service de dispositives qui pourraient être distribuées partout, de façon à "faire connaître l'artiste vivant et son oeuvre" et non seulement l'art du passé pur et simple. Un service connexe à celui-ci assurerait la publication d'un bulletin bibliographique et des fiches sur l'inventaire des oeuvres d'art.

L'AIDE DIRECTE A L'ARTISTE

Mais il ne suffira pas d'amener progressivement la population à comprendre et à accepter l'artiste, non plus qu'il sera tout de fournir des bourses à un artiste pour que l'art prenne encore plus d'ampleur au Québec. Roland Boulanger aimerait apporter une aide plus directe au créateur, dans un domaine plus précis: celui des petites difficultés qui entourent le travail créateur.

Il y a d'abord, selon lui, le problème des galeries qui exigent un pourcentage sur la vente des tableaux, ce qui est normal pour couvrir les frais de location de la salle, des encadrements etc. M. Boulanger estime qu'il faudrait trouver un moyen d'absorber une partie de ces frais, en mettant à la disposition de l'artiste un vaste ensemble de cadres ou de socles de tous genres qu'il pourrait utiliser pour ses oeuvres.

La galerie n'ayant d'ailleurs qu'un rayon limité, il serait nécessaire de les aider en faisant connaître les artistes qui y exposent, par des expositions itinérantes au Québec et dans tout le Canada.

Une autre forme d'aide à l'artiste se réaliserait dans la mise sur pied d'ateliers de travail, où il disposerait de l'espace et des outils utiles à la création de son oeuvre.

Roland Boulanger entrevoit de plus la nécessité de mettre des spécialistes à l'étude pour découvrir la meilleure façon possible d'utiliser les matériaux dont on dispose au Québec (par exemple le verre) de manière à réduire les frais d'achat dans les pays étrangers. Mais il croit également obligatoire de donner des cours d'éducation à l'artiste sur la valeur "réelle" de la fabrication artistique, de façon à éviter la vente d'objets d'art à des prix ridiculement élevés.

L'EXPERIENCE DES EXPOSITIONS ITINERANTES

Toujours en essayant d'appliquer ce principe visant à établir des relations plus directes entre l'art et la population, Roland Boulanger organisait à la fin de 1965 et au début de l'année en cours une exposition itinérante qui fut présentée dans cinq villes du Québec.

"Ce fut une expérience fantastique" dit-il avant d'affirmer aussitôt "il y aura d'autres expositions itinérantes, il le faut".

Ces expositions ont attiré une foule de gens à chaque endroit où elles furent présentées: les visiteurs avaient l'occasion d'entendre une causerie sur l'évolution de la peinture du Québec depuis cinquante ans ainsi qu'une initiation à la peinture en général. Au terme de l'exposition, un panel groupant cinq participants, tirait la conclusion de la manifestation en discutant avec le public, qui prenait une part active. "La réception à l'art fut plus favorable chez ces gens, que celle de notre élite d'il y a quelques années qui n'entrait dans une galerie que pour s'y essuyer les pieds les jours de pluie" de conclure M. Boulanger.

LES CONCOURS ARTISTIQUES

Depuis qu'il est entré au ministère des Affaires culturelles, Roland Boulanger désirait apporter des modifications à la classification et aux règlements des concours artistiques de la Province.

La grande modification qui a été apportée cette année est sans aucun doute l'élimination des bourses: désormais le Musée des Beaux-Arts de Montréal et le Musée du Québec achèteront les oeuvres primées par les juges, pour une valeur totale de $32,000.

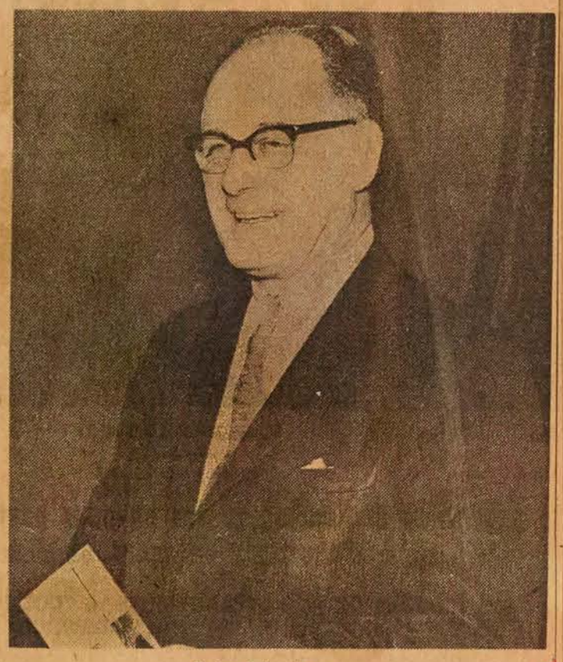
De plus, les catégories sont au nombre de six, dans deux groupes bien distincts. La première catégorie comprend 1) la peinture, 2) les arts graphiques 3) la sculpture, alors que la deuxième catégorie comprend 1) les affiches et l'art publicitaire, 2) le tissage, les tissus peints et la tapisserie, 3) la poterie, la céramique, l'orfèvrerie et l'émaillerie.

La tenue des concours artistiques a inspiré à Roland Boulanger une idée qu'il anticipe de mettre en pratique sous peu. L'an dernier, le choix des prix de sculpture avait donné prise à de vorts débats qui s'étaient envenimés. M. Boulanger y a vu la nécessité d'une confrontation des sculpteurs les amenant à mieux se définir et à définir leur art.

Comme la vogue est aux symposia, Roland Boulanger a l'intention d'organiser des colloques à l'occasion de la tenue des symposia à Québec, Alma et Joliette. Durant une semaine, une sommité internationale en sculpture animera des débats qui auront lieu dans les trois endroits, et auxquels devront prendre part les sculpteurs qui créeront une pièce dans un symposium.

Ce colloque mettra en présence les tenants des théories les plus diverses et aplanira sans doute les difficultés que l'on rencontre présentement, croit M. Boulanger.

Tous ces projets sont chers à Roland Boulanger et il tient mordicus à les réaliser pour le Québec si on lui en donne l'occasion. En le quittant après l'entrevue, je me disais que notre avenir artistique n'était plus si sombre, si certains des nôtres faisaient montre d'une telle volonté de surmonter les difficultés.



Roland Boulanger

Ottawa Journal, Ont.
May 10, 1966

Anita Carson's Year's Work on Exhibit

871

A gifted Ottawa artist, Anita Carson is giving a one-woman show at the Robertson Galleries which will be on view until May 21.

The 26 oil paintings and drawings represent work done in Barbados this year.

The artist lost all her paintings and art paraphernalia in a fire in the old studio building on Queen Street, May 31 last year.

Anita Carson studied art at the University of Alberta, and received a Province of Alberta Scholarship and subsequently obtained a Canada Council grant. For a time she was a pupil of Henri Masson.

In addition to her life as a dedicated painter, she also teaches art.

She is noted for her fine drawing and her painting is highly individualistic. As John K. B. Robinson expresses it, her works are "a commentary on man and society." She uses distortion in line and color to give emphasis to her mood.

We particularly liked "Anon", "Primal Sound" and "Et Noire",

In her drawings she uses a Chinese ink stick.

Anita Carson gave her first one-woman show, also at the Robertson Galleries, in 1961. She has exhibited at the Montreal Museum of Fine Arts and in other art centres.

Her present work is in the realm of abstract expressionism.—WQK.

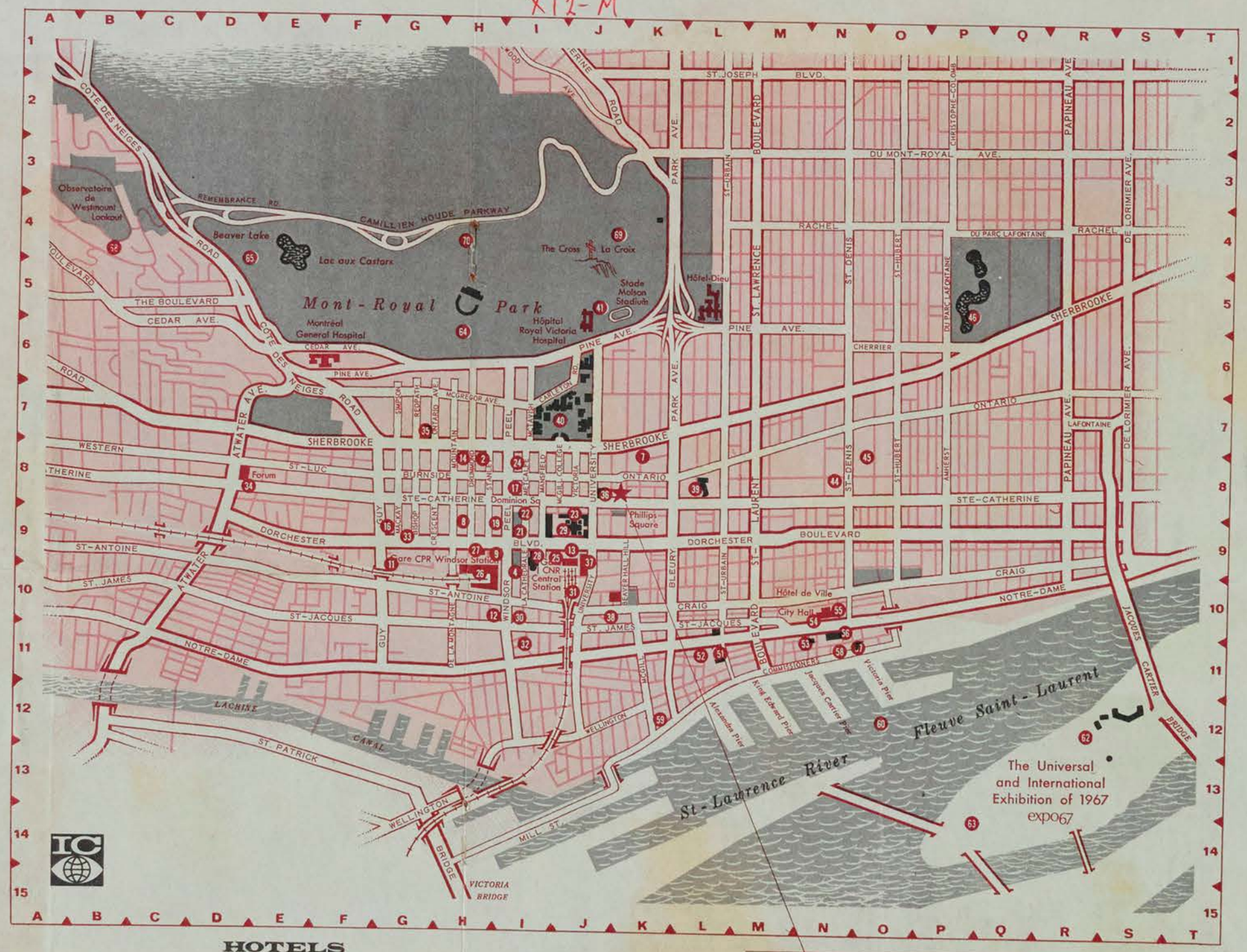
Montreal, Que.
W 8,800
Current events
MAY 7 1966
BOWDEN'S

P12-M

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu

X12-M



HOTELS

*1 Airport Hilton	7 Holiday Inn/Downtown	14 Ritz-Carlton Hotel
2 Berkeley Hotel	8 Hôtel de LaSalle	*15 Ruby Foo's Motor Hotel
*3 Capri Hotel	9 Hôtel Laurentien	16 Seaway Motor Inn
4 Le Château Champlain (under construction)	*10 Lucerne Motel	17 Sheraton-Mt. Royal Hotel
*5 Grand Motor Hotel	11 Le Martinique Motor Inn	*18 Skyline Hotel
*6 Holiday Inn/Côte de Liesse Rd.	12 Queen's Hotel	19 Windsor Hotel
	13 Queen Elizabeth Hotel	*20 Motel Fontainebleau

Membres de l'Association des Hôtels de Montréal — *Members of the Montreal Hotel Association*

** Veuillez consulter la carte régionale pour les sites non illustrés.*

** See area map for places not shown.*

Morgan's

DOWNTOWN
842-6261
St. Catherine at Phillips Square

Montreal's leading department store . . . now being modernized with an eight storey expansion to be completed in 1967. Also suburban stores shown (*) on Montreal approach map overleaf.

X

C3

Progrès-Dimanche
Chicoutimi, Qué.
May 8, 1966

Choeur Sine Nomine

Concert conjoint

Nicole Lorange

Bruno Laplante

Les artistes qui figureront au concert conjoint le 10 mai préparent un programme de choix pour le public qui se déplacera pour les entendre. Ainsi l'on nous avise que Mlle Lorange et M. Bruno Laplante offriront du Fauré, Mozart, Falla, Schubert, Absil. Ils chanteront en solo et en duo. Le programme est très varié et tous seront heureux de pouvoir passer une soirée en compagnie d'artistes de grande réputation. Ils seront accompagnés par Jean-Eudes Vaillancourt.

Gatien Moisan

Peintre-céramiste. Né en 1939 à St-Raymond de Portneuf. Etudes à l'Ecole des Beaux-Arts de Québec de 1958 à 1963. Exposition de groupe au Musée des Beaux-Arts de Montréal en 1962. Atelier de céramique à Québec de '63 à '64. Cours privés de poterie. Oeuvres en permanence à la Galerie Zanettin de Québec. Premier prix de Sculpture et deuxième de Dessin au Concours National d'Art de '63; ses oeuvres furent acquises par le Musée du Québec. Expositions de groupe à Arvida et Québec en '65 et '66.

Oeuvres faisant partie de Collection Privée. Professeur de Dessin à l'Ecole des Beaux-Arts de Québec; section Arvida. Professeur de céramique et de dessin à l'Institut des Arts au Saguenay. Professeur d'Arts Plastiques pour la C.S.R.L.

Guy Tremblay

Peintre, Décorateur. Né à Jonquière le 2 avril 1941. Etudes à l'Ecole des Beaux-Arts de Québec de 1960 à 1964. Gradué de cette même Ecole en Décoration Intérieure et boursier de l'Association des Décorateurs. Médaille de bronze du Lieutenant-Gouverneur en 1963-64 pour la meilleure moyenne en dessin d'architecture. Ex-Massier de l'Association des Etudiants des Beaux-Arts en 1962-63. Professeur à l'Institut des Arts au Saguenay et à la Commission Scolaire Régionale Lapointe, en 1965. Participation au long métrage canadien de Ciné-Sag, "Carnaval en Chute Libre", comme décorateur et acteur. Expositions de groupe en 1965 à Arvida et à l'Académie de Québec en 1966.

Suzanne Gravel

Peintre-Céramiste. Née à Chicoutimi le 25 novembre 1943. Etudes à l'Ecole des Beaux-Arts de Québec de 1961 à 1964. Diplômée en céramique et obtient en '64 le premier prix du Directeur Général en Histoire de l'Art; prix du Consul des Etats-Unis pour la plus haute moyenne et médaille de bronze du Lieutenant-Gouverneur pour les meilleurs travaux.

Brevet d'enseignement spécialisé en '65. Professeur à l'Ecole des Beaux-Arts. Exposition de groupe en '66 à l'Académie de Québec.

Participation à l'Exposition Canadienne de '67 à Montréal. Prépare une exposition solo au Musée de la Province à Québec pour 1967.

Gilles Hébert

Peintre, Emailliste, Décorateur, né à Arvida en 1941. Cours de dessin avec M. Paul-Emile Berthiaume de Chicoutimi durant quatre ans. Diplômé de l'Ecole des Beaux-Arts de Québec (section Décoration Intérieure) 1959-63). Travaux d'émail sur cuivre en atelier libre et professeur de cours privé en ce domaine. Ouverture d'un Studio de Décoration Intérieure en 1963-64. Professeur de Dessin à l'Ecole des Beaux-Arts de Québec; section Arvida. Professeur d'Arts Plastiques pour la C.S.R.L. Premier prix au Salon du Printemps '61. Premier prix en tapisserie 1962. Mention au Concours Artistique de la Province en 1965. Exposition de groupe. Oeuvres dans des collections privées.

QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300

MAY 16 1966 BOWDEN'S

18,993 personnes en visite guidée au Musée de Montréal

Au cours des 12 derniers mois, 18,993 personnes ont suivi les visites guidées du Musée des Beaux-Arts de Montréal.

De ce nombre, 13,756 étaient d'expression française et 5,237, anglophones.

La Commission des écoles catholiques a envoyé 12,028 élèves (11,151 francophones et 877 anglophones) visiter les collections du Musée. Pour sa part, la Commission des écoles protestantes a inscrit 1,672 élèves.

Il y a eu 2,224 élèves-visiteurs d'écoles privées, soit 1,261 de langue française et 963 de langue anglaise. Six cent quarante-neuf étudiants d'université ont demandé des guides: 359 étaient de langue française et 290 de langue anglaise.

Le service éducatif du Musée, avec l'aide de bénévoles, a également organisé des visites pour 1,405 Montréalais et 1,015 visiteurs de l'extérieur de la ville.

Les mois les plus fréquentés furent mars, novembre et février.

Le Musée compte maintenant 120 guides dont 66 francophones et 54 anglophones.

Le Musée a aussi révélé qu'à la suite de leur visite, certains groupes d'écoliers et autres ont fait parvenir des dons au Musée, les recueillant parfois chez les élèves eux-mêmes.

LE DROIT
OTTAWA, ONT.
D (M-F) 37,000
(S) 38,000

MAY 9 1966 BOWDEN'S

Tobie Steinhouse chez Agnès Lefort

Tobie Steinhouse, artiste de Montréal dont la réputation comme peintre-graveur s'est étendue au-delà des frontières du Canada, présentera une exposition de peintures à l'huile, la première depuis plusieurs années, du 30 avril au 13 mai à la Galerie Agnès Lefort, 1504 ouest, rue Sherbrooke.

L'exposition, qui s'intitule "Lumière et Poésie", marque une nouvelle étape de son évolution picturale. Les recherches sur la luminosité et l'atmosphère demeurent cependant les principales préoccupations de l'artiste.

Ce sera la cinquième exposition particulière de Mme Steinhouse à Montréal. Deux d'entre elles ont eu lieu au Musée des Beaux-Arts de Montréal et la plus récente, en 1963, comprenait des gravures en couleurs exposées au retour d'une année d'étude au célèbre Atelier 17 de William Hayter à Paris. En 1963 également, une de ses gravures remportait le prix Jessie Dow au Salon de Printemps du Musée.

Elle a aussi exposé des toiles à Paris et dans des expositions de groupe au Canada comme à l'étranger. En 1965, elle figurait parmi les artistes canadiens à la Deuxième exposition internationale de gravure à Santiago (Chili). Parmi les autres distinctions qui lui ont été décernées se trouvent le prix CPE Sterling Trust, en 1963; deux prix du Winnipeg Art Gallery Show ,en 1964 et le premier prix du NCJW Annual Show, à Ottawa, l'an dernier.

Née à Montréal, Mme Steinhouse a étudié, grâce à des bourses, au Art Students' League de New York et à Paris, où elle est demeurée de 1948 à 1957. Sa première exposition importante, à la Galerie Lara Vincy en 1957, lui attira des commentaires enthousiastes de la critique parisienne et ses expositions à Montréal en 1958, 1959, 1960 et 1963 ont produit une réaction similaire.

Mme Steinhouse est membre de l'Association des peintres canadiens et de la Société canadienne des peintres et graveurs. Elle est représentée à la Galerie nationale du Canada, au Musée de Montréal, au Musée du Québec, au Winnipeg Art Gallery, à l'ambassade canadienne à Moscou, dans la Collection CIL et plusieurs collections privées du Canada, à Paris, Londres, New York, Tel-Aviv, etc.

La Patrie, Montreal, Que.
May 8, 1966

871

Au Conseil des Arts, un cheval... anglais un lapin... français

Mme Germaine Guèvremont
... une chanceuse

LE CANADA COUNCIL ou Conseil des arts du Canada, comme on l'appelle au Québec, vient de procéder à une autre de ses nombreuses distributions de prix.

C'est charmant et touchant à la fois !

Charmant, parce que cela se fait en douce, sans tambour ni trompette. Touchant, parce qu'on se dit que pour une fois, enfin, Baptiste n'est plus le dindon de la farce. On serait même prêt à verser un pleur de reconnaissance si le respect humain ne nous l'interdisait.

Toutefois, sans brailler comme des veaux, il serait peut-être bon d'y voir d'un peu plus près.

Fair-play, quand tu nous tiens !

Les dernières largesses du Conseil des arts représentaient une somme de $185,150. Voilà de quoi faire sourciller les envieux. Il y avait en tout 48 récipiendaires qui ont reçu chacun une bourse de $5,000. ou $5,500, selon qu'ils étaient célibataires ou mariés. Bien entendu, il y avait parmi ces artistes ou écrivains des noms bien français : FERRON, Marcelle ; GUEVREMONT, Germaine ; ARSENEAU, Véronique; BARBEAU, Marcel, etc., etc.

Mais il y avait aussi et surtout des noms anglais ; KAPLAN, David; KUSHNER, Gordon ; TURNER, Robert C.; CLARKE, Austin ; SYMONDS, Norman, etc., etc., etc., etc.

Sur 48 bourses, 37 sont allées à des Anglo-saxons. Pour nous, ce n'est pas tout à fait le pactole, mais ce n'est pas si mal.

Voilà pour les artistes et écrivains. Cette première liste fut pupliée dans les quotidiens du 26 avril.

Le lendemain, cependant, à l'occasion d'un deuxième arrivage, Baptiste est devenu plus soupçonneux. Il a commencé à faire des calculs ... même si cela le répugne. C'est si mesquin de calculer les dons qu'on vous fait !

Dans le deuxième arrivage, donc, le Conseil des arts annonçait l'octroi de 57 bourses de $5,000. et $5,500. (comme dans le cas précédent). **"Ces bourses, disait le communiqué, permettront aux récipiendaires (des universitaires) de se consacrer à des recherches personnelles ou à d'autres travaux propres à faire avancer leur savoir."**

Chapeau !

Voilà encore une merveilleuse occasion de verser un pleur de reconnaissance. Mais Baptiste s'est dit cette fois qu'il serait peut-être prudent de scruter la liste des "chanceux" avant de fondre en larmes.

Toujours des noms bien français en tête de liste : DUFRESNE-TASSE, C.; SEVIGNY, R.; SANSFACON, R.; RIOUX, B. est., etc. Six noms en tout. Voilà qui était un peu moins fair-play. On a beau ne pas vouloir verser dans l'ingratitude .. il y a quand même une limite à la reconnaissance du ventre. Six bourses sur 57, c'était vraiment trop peu.

Et c'est à partir de ce choc que Baptiste s'est mis à scruter, de la façon la plus mesquine du monde, les dernières largesses du Canada Council :

— le 4 avril 1966 : bourses octroyées à 179 universitaires dont 34 Québecois de langue française.

— le 22 avril 1966 : octroi d'une série de subventions destinées à favoriser les échanges intellectuels tant à l'intérieur du Canada qu'entre le Canada et l'étranger. Partage : 9 bourses vont à des organismes et universités de langue anglaise deux seulement échouent à des universités de langue française.

—le 3 mars 1966 : $90,075. en subventions aux universités anglophones "au titre de l'aide à la recherche dans divers domaines ressortissants (sic) aux humanités et aux sciences sociales."

—le 8 mars 1966 : subventions de $467,600. aux bibliothèques universitaires. Les universités francophones reçoivent $74,000. Le compte y est presque ... à la condition d'oublier les largesses du 3 mars.

—le 30 mars 1966 : bourses d'une valeur globale de $1,000,000. (Cette fois, on y met le paquet !) Les bourses ont une valeur moyenne de $2,500. En tout, 424 boursiers. Sur ce nombre, 32 French Canadian. Nous nous éloignons beaucoup ... pas mal du compte !

— le 11 février 1966 : $15,000, au Musée des Beaux-Arts de Montréal, institution fondée et dirigée par la bourgeoisie anglo-saxonne.

— le 24 janvier : grande nouvelle, l'Université de Montréal reçoit $26,000. du Conseil des arts pour perfectionner son département de criminologie (une science qui nous irait comme un gant !) ... mais en même temps, on annonce l'octroi de bourses aux universités anglophones. Total : $75,000 et des piastres.

— le 13 septembre 1965 : l'Université Victoria, de Toronto, reçoit $700,000 pour la rénovation et l'agrandissement de l'immeuble qui loge actuellement sa faculté de droit. L'université McGill, de Montréal, reçoit, pour sa part, $255,259.00 pour la construction d'un édifice destiné aux élèves du collégial. Pour atténuer le choc, on fait un petit cadeau à l'ACFAS (Association canadienne - française pour l'avancement des sciences), $3,500. et à l'Université Laval, $7.000.

— le 18 mai 1965 : 90 universitaires canadiens se partagent $118,000. Sur ce nombre, neuf francophones.

—le 30 mars 1965 : 280 boursiers reçoivent chacun $2,000. ... dont 26 Québecois de langue française.

La reconnaissance de Baptiste s'amenuise à mesure qu'il remonte dans le temps. Que ce soit en 1966, en 1965 ou en 1964, c'est du pareil au même. Le pleur qu'il avait envie de verser tourne au vinaigre.

C'est toujours du pareil au même

Et dire que dans son mémoire à la commission très royale d'enquête sur le bilinguisme et le biculturalisme, le Conseil des arts disait : **"En ce qui concerne le public, le Conseil des arts tient à ce que les deux langues soient sur un pied d'égalité. Il attache une importance particulière à ce que les candidats à ses divers concours de bourses et à ses subventions ne soient jamais désavantagés d'aucune façon en raison de la langue utilisée dans leurs demandes".**

Tour cela est charmant et touant !

D'autant plus charmant, d'autant plus touchant, que ces largesses d'Ottawa s'exercent dans un domaine (les arts et les lettres) pù le Québec devrait être le plus pointilleux.

Jean DESRASPES

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ss portes qu'au début de l'automne 1966. L'associaton Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke). La description de ces expositions peut être trouvée dans notre section "La semaine à Montréal".

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.
The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke). A listing and description of these exhibitions can be found in our "This Week in Montreal" section.

May 14-66

12 • CURRENT EVENTS

Time CDN Edition
Montreal, Que.
May 13, 1966

871

THE ARTS

To Move the Immovable

The art set made last week's appointment of a new director for the National Gallery in Ottawa sound somewhat like the relief of Mafeking. "An excellent choice," declared Montreal Artist Jacques de Tonnancourt, while Toronto's Dorothy Cameron bubbled: "She'll be splendid." Sometime *enfant terrible* Harold Town was on his best behavior. "I think it's a beautiful appointment," he allowed, "physically as well as intellectually. She has great eyes."

The lady in question—Jean Grace Sutherland Boggs—will bring much more than persuasive charm, stylish good looks and hazel-green eyes to the National Gallery. A 43-year-old graduate of Toronto and Radcliffe (Ph.D. '53), she is a former professor of art at Skidmore and Mount Holyoke, an experience she engagingly betrays with a frequent "my heavens" or "goodness." Beginning as a medievalist, she switched to the study of 19th-century French painting and Degas in particular—on whom she has published 13 critiques, including the authoritative 286-page book, *Portraits by Degas*.

Diminished Stature. In 1962 she returned to her native Toronto as curator of the Toronto Art Gallery, where she organized the mammoth "Picasso and Man" exhibition. At Toronto Dr. Boggs had her difficulties with the ladies' auxiliary since, recalls a colleague, "she has strong opinions and expresses them incisively." But she made friends for the gallery where they counted, among artists, critics and the public—if not the cost-conscious city council. After the council refused expansion funds, she left Toronto in 1964 to become professor of the history of art at St. Louis' University of Washington.

Dr. Boggs was persuaded to return to Canada by another strong-willed lady, State Secretary Judy LaMarsh. At first she turned down the offer, as did Edmonton-born Robert Wark, Curator of the Henry E. Huntington Art Gallery in California, and Evan Turner, former director of Montreal's Museum of Fine Arts. These refusals for the top job in Canadian art spoke volumes for the diminished stature of the National Gallery since 1960 under the well-meaning but uncomfortable direction of Charles Comfort. Worries Sculptor Gerald Gladstone of Dr. Boggs' task: "I just hope she doesn't get destroyed trying to move that seemingly immovable object."

More Than Flannel. Chances are that the moving will not be that hard. Judy LaMarsh has taken a personal interest in her $1,857,200 a year charge, has already approved the creation of the new post of curator of European art, to be filled this fall by Montreal-born Gyde Vanier Shepherd, now Assistant Director of Research at New York's Frick Collection. Dr. Boggs, who takes over officially June 1—with a crash course in French—already has ideas for change. "The possibilities of radio and television need to be further exploited," she believes, "and the Gallery should get more into architecture and the applied arts, furniture and photography." It all sounded reassuring to Harold Town. "The world should realize," said he, "that Canada is more than a grey-flannel country filled with comic politicians."

DUNCAN CAMERON—CAPITAL PRESS

ART HISTORIAN BOGGS
More than comic politicians.

ART AND ARTISTS Kitchener Waterloo Record May 7-66

A Welcome Boost for New Gallery

12-12-M

By JOHN and PAMELA WALTER

Readers of The Record who are concerned with the cultural climate in and about the Twin Cities must be heartened by the increasing attention given to such matters over the past few weeks. A few specific examples are worth noting.

Pride of place, we feel, should first be given to the Kitchener aldermen who felt that the artistic strivings of the city's citizens did deserve financial support. At a K-W Art Gallery executive meeting the retiring treasurer, Geoffrey Noble, read a welcome letter in which the city authorized the grant of $1,500 to the gallery. A second letter, this time from the Ontario Council for the Arts, notified gallery membrs of a matching grant.

Growing attention is being given to art education on both the adult and student levels. Plans for Kitchener's theatre-art gallery-convention complex took another step forward with the appointment of George C. Izenour, a professor at Yale University's School of Drama, as consultant.

R. F. Bornhold, Midwestern Ontario education superintendent, was quoted as saying we should become more aware of Canadian art, literature and music.

To mark the opening of Doon's new senior public school, Mrs. Joy Deep, Waterloo township's first public school art supervisor, has organized a display of children's art to be open to the public between 2 p.m. to 4 p.m. and 7 p.m. to 8 p.m. next week.

The fare at our local galleries is likewise rewarding. The Gaslight Gallery is currently exhibiting (May 5-28) paintings and drawings by Barbara Caruso, who has just completed a successful series of children's art classes at the K-W Gallery.

* * *

In the concluding pages of his book, Abstract Painting, 50 Years of Accomplishment from Kandinsky to the Present (Harry N. Abrams, N. Y.), Michel Seuphor notes that the apparently baffling diversity of contemporary painting styles can all be linked to an unprecedented search by man for himself.

He continues: "To the artist of former times—even the impressionist and the fauve—the single work alone counted. Artists were bent on producing a masterpiece, on achieving a perfect harmony. More and more, the latter-day artist is bent on producing a series of works.

"He thinks of what he is doing in terms of more than one work at a time, as an activity unfolding in time like a long symphony or concerto. The creators of this century have all been producers of series of works, coming back again and again to the same seemingly inexhaustible theme."

Miss Caruso admirably continues this search, and while she is reluctant to be "labelled" as a social commentator her work undeniably revolves about the stirility of 20th century massman.

Between her third and graduation year (1965) at the Ontario College of Art, Miss Caruso went to Mexico. She recalls that to her this was the discovery of a new human dimension, another world of ideas which helped her focus more objectively on her native Canada. Through this experience, she has attempted to express her thoughts concretely in her paintings which form a logical sequence once the viewer realizes her intentions.

* * *

Like the cubists, Miss Caruso executed a series of collages and drawings using polymer paints to explore her subject and lay the skeletal foundations for her later works. These latter are simply labelled No. 1, No. II, etc. Stylistically they are related to De Stijl, the movement associated with Piet Mondrian, Georges Vantongerloo and Theo van Doesburg.

As these paintings are constructed with strong verticals and horizontals, so the sexless figures which congregate in them seem grid-like, resembling those of the Australian painter Sidney Nolan. Dominating these larger works are blocks of brick reds bound by girder-like black lines.

But as one progresses, one sees first a small square of green, then a thin shaft, and finally a sturdy green band symbolizing the triumphant intrusion of nature man so thoughtlessly abuses.

Grouped together are another series of drawings in which man's search for a heavenly goal is rewarded with a circular, cellular enclosure, in which he travels endlessly on a bicycle.

Miss Caruso's latest paintings exhibit a more tranquil stage and a maturity of composition hinted at in her earlier works. Their subtle greens and greys lie in peaceful harmony in contrast to the earlier blocks of strident reds.

It is our opinion that while visitors should not go to this exhibition in search of a searing condemnation of human failings, they will be rewarded with food for thought on the part they play in our modern world.

* * *

Last but not least we call attention to the University of Waterloo's Community Festival of the Arts. An ambitious undertaking, which it is hoped will set a welcome precedent, the festival runs from May 6 to May 21. While it will offer an excellent variety of talents and art forms, the plastic arts are represented by an exhibition of works by one of Canada's main claims to international recognition in the visual arts, Harold Town.

This honor we owe to the combined efforts of Bert Henderson, curator of the K-W Art Gallery and a personal friend of Mr. Town, and to Mrs. Nancy - Lou Patterson, director of art at the University of Waterloo. The works include some of Town's now famous enigmas and supurb autographic prints.

The exhibition will publicly be opened Sunday at 2.30 p.m. in the Gallery of the Theatre of the Arts, University of Waterloo by David G. Carter, director of the Monteral Museum of Fine Arts.

Running simultaneously with the festival is an exhibition of paintings by John Bechtel and Peter Goetz in the new Arts II building.

ART AND ARTISTS Kitchener Waterloo Record May 14-66

Visual Vocabulary Needed, Curator Says

By JOHN AND PAMELA WALTER

The Harold Town exhibition, the major visual arts portion of the University of Waterloo's Community Festival of the Arts, was opened Sunday by David Carter, director of the Montreal Museum of Fine Arts. Because we feel that Mr. Carter's address should reach more people than those priviledged to hear him, we reprint his talk from his notes.

"For an artist such as Harold Town to experience a retrospective in his mid-40s would once have given cause for wonder. Perhaps it still should. If Raphael were Town's age today, he would be five years dead!

* * *

"The idea of a retrospective is of relatively recent origin in our society and was usually accorded an artist recently deceased or at least or an age where little more was expected of his hand.

"There is certainly the question of what a retrospective should reveal and in this mode of gallery use, where the galleries are vehicles of the minds that assume the direction of these institutions, museum directors and curators share a certain responsibility. So, too, does the director of a commercial gallery who is unavoidably a part of Madison Avenue.

* * *

"The Kitchener - Waterloo Gallery has, if my observation is correct, indulged in a spate of retrospective exhibitions: Cullen and Lemieux, to name two. The gallery's retrospectives have been directed toward Canadian artists, a role both appropriate and responsible.

"Today's artist, and the nuseum curator after him, is confronted with a world unlike that known by generations practising before the First World War. We see ourselves being overtaken by technocracy in the form of achievements such as automation, the computer, etc. We can also see our world, or worlds, enlarging, splitting, and contracting.

"We find ourselves trying to establish a rule of law in an existence where more than one series of values prevails. We become angry and frustrated to the degree that we as individuals attain limited success in our larger goals in a world where the timetable is perennially ahead of us. Man's role in another sense seems to be expanding in a contracting universe.

"The spokesmen for our interests and, in effect, our values have always included artists as well as philosophers, scientists and statesmen.

"The artist, however, is not as free an agent as the 19th century romantic image of him, which is so prevalent today, might lead you to believe. Even in his most subjective moments he does not exist in a vacuum and responds with varying degrees of sentiency to life about him.

* * *

"The new artist must project a visual vocabulary which can be codified like some kind of logo or symbol. The hallmark must be clear, the product definable by galleries whose clients collect by the list. It is very much like the Book - of - the - Month Club approach.

"More difficult are subsequent artistic developments, requiring the continued efforts of the commercial gallery directors and critics and, hopefully, museums. Can the artist remain immune to these addresses for his attention? Can he preserve his integrity? Can he continue to create, even in anger, for a multiple or a hydra-headed clientele?

* * *

"It is clear that the artist does not have to be introduced to LSD or other forms of experience to realize that schizophrenia is one of the hazards of his existence. If he is versatile, he may find it even more difficult than the man who becomes a specialist in still life, portrait painting or landscape. He takes on the technical panoply known to 16th century Mannerists who could ask a client: 'Do you wish it painted in my first, second, or third style?' "

"The subject of this retrospective has chosen to acknowledge both the microcosm and the macrocosm of one such universe. At least he is an artist who can produce on the one hand a satirical figurative world in his Enigmas, and on the other hand the changing flux of molecular structure from a fixed framework or armature.

"Town, despite acrid comments about the Canadian art scene, has taken knowing measure of Western achievements in his collage (paper composition), Monument to C. T. Currelly, after the late chief curator of the Royal Ontario Museum in Toronto.

* * *

"The predicament of Town is that of many mature artists today. He grudgingly pays the income taxes accompanying material success but, acknowledging his own talents, seeks a special status from society. He has been as obsessed as any layman with the problem of identity.

"At one time he belonged to the second consciously - defined constellation in Ontario when the Group of Seven was displaced in some minds by the Painters Eleven. However, this group identity, like the role of the dice, did not endure.

"Town, like many artists, has succeeded in standing alone and is one of an increasing number who have discovered that this was possible in less protective climates than Canada."

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

MAY 14 1966 BOWDEN'S

OTTAWA, ONT.
JOURNAL
D 73,200

MAY 14 1966 BOWDEN'S

12-M

The Art

MONTREAL MUSEUM OF FINE ARTS closed for summer. Lecture: E. Lawson, "Rome, An Esthetic Adventure," May 19, 8 p.m., Stable Gallery.

12 M

ART NEWS and views

W. Q. KETCHUM

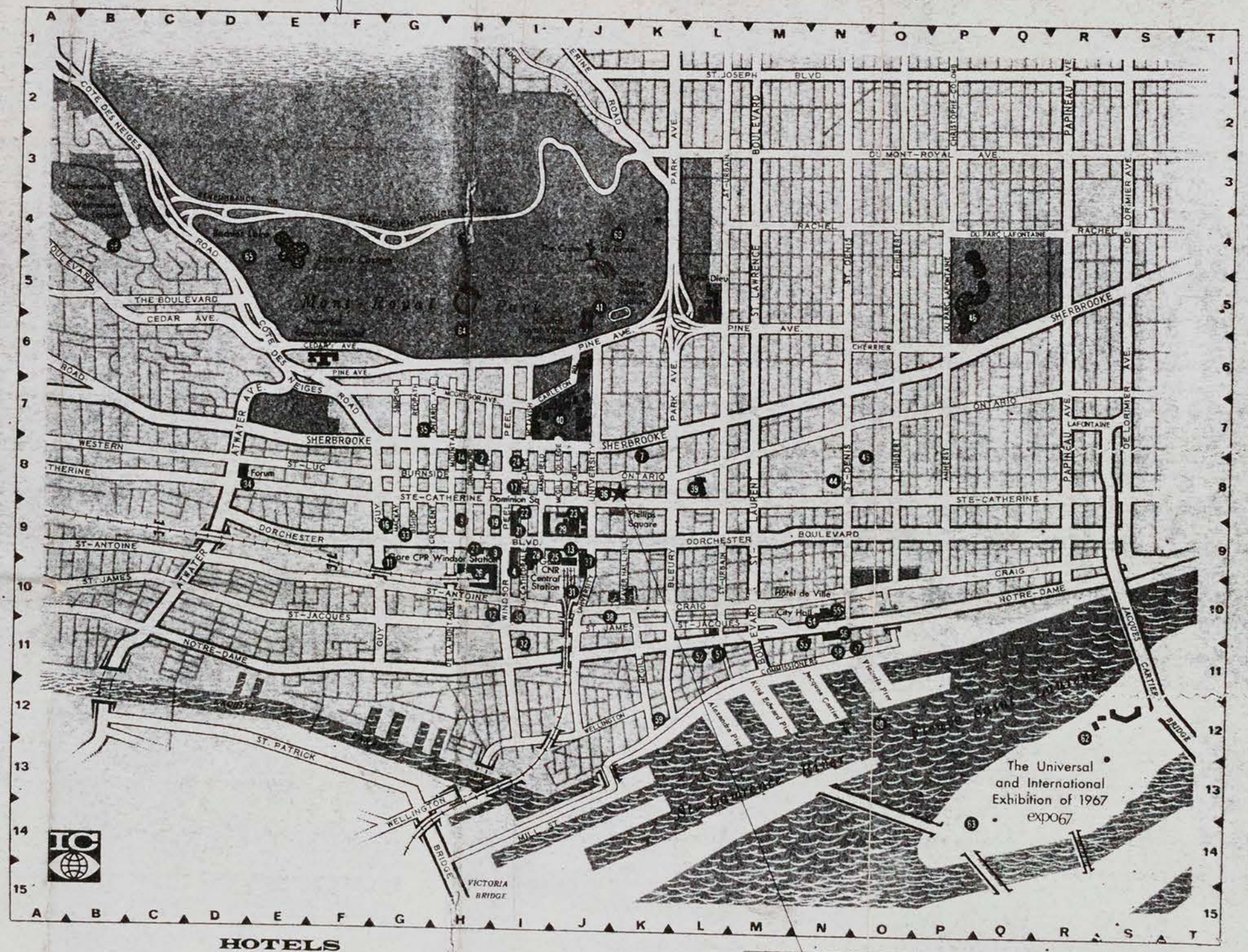
The Montreal Museum of Fine Art is now closed for six months for refurbishing for Expo '67.

Many Ottawa people are interested in the works of Jean-Paul Lemieux which will be shown in August of next year. Some 150 works are being assembled — paintings, water colors, temperas, gouaches and drawings.

p 39-P 12-M Current Events May 14-66

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International/International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu



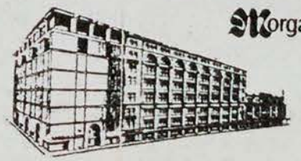
* Veuillez consulter la carte régionale pour les sites non illustrés.

* See area map for places not shown.

HOTELS

*1 Airport Hilton
2 Berkeley Hotel
*3 Capri Hotel
4 Le Château Champlain (under construction)
*5 Grand Motor Hotel
*6 Holiday Inn/Côte de Liesse Rd.
7 Holiday Inn/Downtown
8 Hôtel de LaSalle
9 Hôtel Laurentien
*10 Lucerne Motel
11 Le Martinique Motor Inn
12 Queen's Hotel
13 Queen Elizabeth Hotel
14 Ritz-Carlton Hotel
*15 Ruby Foo's Motor Hotel
16 Seaway Motor Inn
17 Sheraton-Mt. Royal Hotel
*18 Skyline Hotel
19 Windsor Hotel
*20 Motel Fontainebleau

Membres de l'Association des Hôtels de Montréal *Members of the Montreal Hotel Association*



Morgan's

DOWNTOWN
842-6261

St. Catherine at Phillips Square

Montreal's leading department store . . . now being modernized with an eight storey expansion to be completed in 1967. Also suburban stores shown (*) on Montreal approach map overleaf.

Art Museum Handles Rebuilding, Sends Collections Abroad, Too

By DAVID G. CARTER
Director
The Montreal Museum of Fine Arts

One day I met a small boy in the Museum elevator. Within the next quarter hour, I met his sister and the same small boy, again in the elevator. He explained, "We come here a lot. There are so many good hiding places."

In an odd way, this incident conveyed both the nature and the purpose of the Museum for two visitors. It also reminded me of another fact. We talk glibly about the public—or more possessively of our public — but a discerning institution must recognize that visitors come with various needs or desires.

Age, sex, education, home background, depression, elation and other factors, isolation, companionship or classroom identity affect the individual's reaction to his or her experiences in a museum. Furthermore, it will depend whether this is a self-induced affair or a captive group event. Apart from an untoward incident, the likelihood is that a repetition of the visit will be in order — perhaps alone, perhaps with a child, perhaps with a lover.

With these variations in the aspect of our exposure, we shall see pictures, objects, sculpture. Enjoyment and rational evaluation of what we see also depend on the quality of the subject and the environment in which we place it.

Now to some, a museum may resemble a pawnshop without tickets or at the least a conjury of collections. I now must introduce a logistical complication. Somewhere along the line, temporary exhibitions became a source of institutional popularity and the rat race was on.

Basically, however, the museum is a human endeavor based upon the experience of originals. The primacy of the original is the main reason that we hunt down, buy and preserve things. Then we do our best to cook up a label and from time to time we explain or interpret or publish these things. There are two clearly implied agencies in this digestive process — a staff and a place in which all this may occur.

Now we must come in touch with another side of reality — the problem of performing within budgetary limits. There is the initial judgment of how well an institution lives within its dollars. If this can be shown and the results are still short of what the communal appetite desires, what can be done about it?

The Montreal Museum of Fine Arts has had a long history but the most critical changes have occurred since its move to Sherbrooke Street West in 1910-1912 and in the post-Second World War period when general recognition throughout North America removed such institutions from the category of the Tower of Babel. Art museums now have assumed a larger part in our lives.

The Montreal Museum existed for more than 80 years before appointing its first professional director. I am only the fourth. The first general curator was appointed only in 1964; the first curator of education in 1961; the first assistant director in 1950. Only four of the staff have art-historical training. Such problems as restoration were not met head-on until the establishment of a laboratory in 1965.

Like other institutions, the Montreal Museum discovered that endowment in the face of inflation did not provide sufficient income for normal operation and, except for the Townsend Fund in 1955, which was restricted to purchases, no new endowment had been forthcoming of a substantial nature since 1935.

It is noteworthy, however, that in this post-Second World War period, agencies of the city and the province began to attach some importance to the value of an urban art museum, with annual grants which, in the last five years, jointly have averaged $100,000

In the last five years, there has been an annual response from individual and corporate donors of approximately $85,000 and further support for operations is being sought today at a higher level and will be needed in future from business. This year, the response to our appeal from corporations and private individuals has been extremely generous but the message has not, by any means, reached all who are able to help us.

We live in impatient times. I have used the term "normal operation" but this phrase conceals a tremendous spurt in the level of operation. In 1959, the pump was primed and in these years annual cost moved to about $500,000 yearly. The communal appetite had become apparent. Its various sections have made increased demands ever since.

My own estimate of an annual operating budget of adequate proportions for a museum serving an immediate population of two million is $800,000, excluding needs for extension services and funds for acquisitions.

The physical facts of the art museum business are not unlike those of a library in terms of the requirements of an accessible site, a specialized building and staff. Our collections of books expand and require more space. So do collections of objects and pictures.

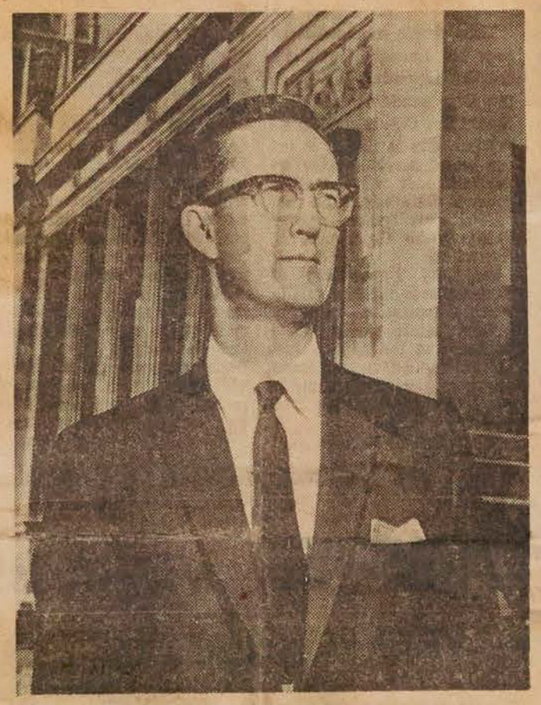
In line with the stepped-up activity of the post-Second World War period, it is important to note that of 1,500 pictures, 500 have come into the museum since 1945. Even if some of the earlier acquisitions might no longer be regarded as of museum interest, the present museum can provide wall space to hang half the pictures acquired since 1945.

Accretion and space are a formula of museum existence. However, one complication which libraries do not encounter and with which we cope are the logistics of the temporary exhibition.

A large exhibition's entrance into the building may mean the initial removal of 70 to 100 pictures of the permanent collection from exhibition into storage, to see the galleries again after perhaps two more temporary shows have passed. Hard on the pictures, yes.

Unfair to the public? You may believe so but it is interesting to note the cries of jealousy of a good snow to appear only at Toronto or Ottawa. It may also be of interest to note that the number of exhibitions, even in an off-year, is several times what was presented in a prewar year.

Just prior to 1964, the firm of Loewy made a confidential report on the state and needs of our institution. It was full of mathematics, complicated ratios and comparative statistics: It was the computer-age version of the oracle. It stated what was already known empirically: That action was required now. Certainly no one could fail to realize that the museum was on the threshold of a new era.



Director David G. Carter, in front of The Montreal Museum of Fine Arts.

Plans must be made, activities consolidated and funds provided to meet a series of objectives. Nearly two years have been spent on architectural designs for renovating the present building and a new addition. The reasons for deferment of the original program were given by the museum's president last November and a new schedule drawn up.

The immediate program, a quarter of a million dollar undertaking, will achieve important gains. The program focused on our present building will give the old lady a new personality.

This year, too, marked the conclusion of a four-year project by the Junior League of Montreal, providing through volunteers and purchase 12,000 slides which enable the museum to carry on lectures not only in the Museum but in schools as well.

Logistics have entered the museum's life in expectation of the invasion of the contractors, the packing away of certain collections, the dismantling of cases, demounting of fixtures, and these have been dramatically compounded by three outgoing exhibitions organized by the museum.

The most important of these is Masterpieces from Montreal, calculated to draw the admiring attention of the citizens of seven U.S. cities to Montreal in 1967 through the display of 102 of our finest pictures. It is accompanied by a 148-page fully-illustrated catalogue. Research, editorial work, photography, contractual arrangements and picture conservation were ingredients of that particular piece of the puzzle.

There are moments when I believe I know what it must be like to be a hermit crab advancing and retreating within his shell. Within the building, we shall see the end of worn-out fabric on the walls and the suspended chancellery lamps whose obsolescence was declared by the flood lamps protruding wart-like from clamps fastened to their bowls.

New lighting, uniform in quality, flexible, adequate in every sense, will be installed. New coverings will indeed help change our personality. Within these refurbished spaces, the collections will be re-arranged to lend the coherence of chronology and place to our existing potpourri.

In the interim, it is our juniors — JAMM — who will carry on for the summer months an exhibition program.

For 1966-67, we already have five sizeable shows on the drawing board and more to come.

October will be the end of one phase and, hopefully, the beginning of another. Many problems require answers and most of them are spelled in dollars. A drive for further expansion will be forthcoming so that building can begin with the conclusion of 1967. More intimate co-operation, too, and financial support is to be anticipated with civic and provincial governments as we stretch to serve more people.

Goya portrait in "Masterpieces" exhibition.

I wish us to be given, as in other lands, the official status of a non-profit educational institution — eligible as any university for matching grants by industry and exemption from crippling taxes.

We wish to be understood and cherished as a precious educational resource and not merely tolerated as a respectable public parlor for pretty pictures.

Jan Menses Show Opens Here Today

Not many Canadian artists can claim the success of Jan Menses. When he arrived here five years ago from Holland, his name was unknown in North America.

Today, he is one of the few Montreal artists whose work has been purchased by such leading galleries as the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; and the Art Institute of Chicago.

He is, of course, in Canadian collections, too: The National Gallery, Ottawa; the Montreal Museum of Fine Arts; the Musée d'art contemporain, Montreal; the Musée du Québec.

Add to this the fact that he has won a number of awards recently — first prize in the Concours artistiques du Québec in 1965 and second prize in the International Exhibition of Drawings and Engravings, Lugano, Switzerland, this year—and the interest in his latest show, which opens today at 4 p.m. in the Galerie Agnès Lefort—is understandable.

Menses was born in Rotterdam in 1933 and his earlier exhibitions have covered a wide range of centres: His native city, The Hague, Amsterdam, Paris, Brussels, Casablanca, Marrakech, Madrid and Malaga.

MENSES

In addition to the public collections in which he is represented — the Museo Ciani, in Lugano, Switzerland, is another—Menses' works also are to be found in private collections in Canada, France, The Netherlands, Spain, Morocco, Denmark, England and Belgium.

A resident of Outremont, Menses' present exhibition will continue until June 1.

Montreal Gazette, Que.
May 16, 1966

871

18,993 Toured Museum In Last 12 Months

A total of 18,993 persons were given guided tours in the Montreal Museum of Fine Arts during the last 12 months.

This year's total was made up of 13,756 French-speaking persons and 5,237 English-speaking persons.

The Catholic School Commission sent 12,028 pupils to the museum for guided tours, of whom 11,151 were French-speaking and 877 English-speaking. The Protestant School Board accounted for 1,672 English-speaking student visits.

In the private school category, there were 2,224 student visitors: 1,261 French-speaking, 963 English-speaking. University students in guided groups totalled 649, of whom 359 were French-speaking and 290 English-speaking.

Also guided by the museum's education department and volunteer docents were 1,405 Montrealers and 1,015 out-of-town visitors.

Peak month for guided tours was March, followed by November and February.

The museum also disclosed that a number of schools whose pupils were guided in the galleries sent donations to the museum, some consisting of contributions from the students themselves.

Among the donations listed: Association des Educateurs, $24.60; Ecole Ste-Marie, Chambly, $10; L'Unite Regionale No. 3 de Cornwall, $36; Ecole Secondaire Monseigneur Georges-Gauthier, $12; Saint Thomas a Becket School, $3; Ecole de la Presentation-de-Marie, $10; and Ecole Lajoie, $2.

Grand Falls, Adver., Nfld.
May 19, 1966

871

Toronto artist wins Price award

MONTREAL, May 11 — Fred T. V. Savard, a free-lance Toronto commercial artist and teacher, has won first prize of $800 in the Price Fine Arts Award.

Names of Mr. Savard and the other top prize-winners in the $2500 contest sponsored by Price Kraft and Paperboard Corporation on behalf of the Price Group of Companies were announced by the judges here today.

Second place, carrying an award of $500, went to Al Dutcheshen, artist with the Canadian Broadcasting Corporation in Winnipeg.

Third prizewinner was William Showell, a Montreal free-lance artist. He won $350.

Fourth prize of $250 was won by Geoffrey Holloway, a commercial artist with Arnott Rogers Batten Ltd. Mr. Holloway lives in the Montreal suburb of Laval.

Twelve artists won honorable mention awards of $50. each. They were:

Arthur Horsfall, Winnipeg; Harry Aslin, Montreal; Tom McNeely, Toronto; Albert Kieran, Montreal; Bernie Sidon, Scarborough, Ont.; Norman Melchior, Scarborough, Ont.; John D. Brooke, Gormley, Ontario.; Mrs. Mary Beal, Willowdale, Ont.; F. James McHale, Newmarket, Ont.; Bruce LeDain, Hampstead, P.Q.; W. S. Houstoun Toronto; and Mr. Savard with a second submission.

The Price Fine Arts Award was inaugurated last year to encourage 'Sunday painters' among Canadian commercial artist. Commercial artists spend their work a day careers designing, painting and drawing illustrations for packaging, advertisements, books, bill boards, television and so on. Many pursue fine art as a hobby in their free hours. Several are recognized as first class Canadian painters; others are approaching this standard.

Increased interest in the Award this year was indicated by a considerable jump in the number of entries. The general quality of the paintings submitted was much higher, too, the judges reported.

The panel of judges was headed by Dr. Martin Baldwin, director emeritus of the Art Gallery of Toronto. Other members were Dr. David Carter, director of the Montreal Museum of Fine Arts; Mrs. Dorthy Pfeiffer, independent art expert; Paul Gladu, art critic of Le Petit Journal, Montreal, and Walter Klinkhoff, who heads the Montreal art gallery bearing his name.

Of the 16 prizewinners, a selection will be chosen by Price Kraft and Paperboard Corporation for exhibitions in Montreal, Ottawa, Toronto, Quebec City and other centres. Last year thousands of art lovers attended similar exhibit-

Squamish Times, B.C.
May 19, 1966

871

HOWE SOUNDINGS

To visit Montreal is to make us realize how young we are. When one realizes that B.C. is celebrating its one hundredth year since the union of the coast and Island colonies, that Vancouver has yet to reach a centenary but that Montreal is celebrating her 325th birthday next year, makes us seem like upstarts.

The permanent settlement of Ville Marie was founded in May of 1642 by Maisonneuve. This later became the city of Montreal and the small settlement was the base for all the early French explorers. Their names sound like a roll call of American cities. Duluth, La Salle, Joliet, Marquette, Cadillac; or maybe I should say cars there are at least two of those in the list.

The English took French Canada in 1760 and fifteen years later the Americans captured Montreal without a shot, only to leave the following year after being defeated trying to conquer Quebec.

Montreal was incorporated as a city in 1833 and grew very quickly. It is one of the great cities of the new world, seventh in size in North America and largest in Canada. It is a great port, transportation and air centre and the industrial and commercial centre of Canada.

I was sorry to have to leave so soon. There were many places I wanted to see. The church of Notre Dame, the Maisonneuve monument and the Chateau de Ramezay, built in 1705 and one of the few houses characteristic of the French regime which remains intact. It is now a Canadian historical museum.

I would have liked to see the Blockhouse Museum on Ile St. Helene, with the diorama of the legend of the "burning of the flags by Chevalier de Levis," and the Montreal Museum of Fine Arts with its collection of Old Masters, French 19th century and Canadian paintings.

I would have liked a better look a the famous St. Lawrence Seaway, the harbor and the old town. I wanted to see Place Royal near to the spot where Maisonneuve built the first permanent fort, christened Ville Marie in 1642 and where the first mass was celebrated.

I would have liked to see the statues of Dallard, the hero ond his sixteen companions who saved the tiny settlement from the Iroquois in 1660, and the one of Pierre LeMoyne D'Iberville, the famous seaman and soldier who discovered Louisiana, and Jacques Cartier who first disovered Canada in 1534. It is just like turning a page of Canadian history.

These were the stuff of which heroes were made. In Canada, we do not need any Davy Crockett or Daniel Boone, our own background is rich in characters who were just as famous and perhaps even more worthy. We just don't realize it.

Perhaps Expo67 will take a great many of us back to French Canada and Montreal, will make us see that we too have a history to be proud of, and that we are that unique person, a Canadian.

Perhaps quiet, too quiet, and rather dull at times, but with every reason to be proud of this great country which we are fortunate enough to be part of and perhaps too, it will instill in many of us a desire to be as great as the land we live in.

I hope so.

• • •

Speeding drivers miss a lot too. I was just coming through the rock cut south of the Cheakamus Canyon late on Sunday evening when in the dusk, I saw three deer crossing the road in front of me. They looked so beautiful and graceful as they bounded across the highway and disappeared down the bank towards the old Pemberton Trail which snakes around the rocky hills below the highway that it seemed a shame to think anyone would ever dream of shooting them.

One would wonder what they were doing in that area which has been burned over and has scarcely started to grow up again. But they were a beautiful sight.

ROSEMERE, QUE.
Journal
W

MAY 19 1966 BOWDEN'S

Hesill Boultbee Exhibits Paintings At Art-Pottery In Val David

12-M

STE. ADELE. — Hesill Boultbee of 84 Mont Sauvage Road in Ste. Adèle North is showing 45 of her paintings at the Art-Pottery, route 11 in Val David, from new until May 31. Included in the exhibitions are paintings in oils, watercolours and pastels as well as a few ink and charcoal drawings. Most of the subjects are local scenes of all seasons in and around Ste. Adele, St. Sauveur and Piedmont.

Ten of the paintings in the present show have already been exhibited in the Montreal Museum of Fine Arts in the Royal Academy or the Spring exhibitions there.

Mrs. Boultbee was born and educated in England, and after graduating from St. Mary's College in London, she came to Canada to teach at The Study in Montreal. She has had one-man shows at the Walter Klinkhoff Gallery, at the Caleche Gallery, the M.R.T. Playhouse and the Y.W.C.A. in Montreal. She has also had an exhibition at the Chantecler Hotel in Ste. Adele. She has exhibited 15 times in all at the Montreal Museum of Fine Arts and by invitation at the Toronto Art Gallery, the Quebec City Provincial Museum and the Art Galleries in Hamilton, Sarnia and Cowansville.

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ss portes qu'au début de l'automne 1966. L'associaton Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke). La description de ces expositions peut être trouvée dans notre section "La semaine à Montréal".

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke). A listing and description of these exhibitions can be found in our "This Week in Montreal" section.

May 21-66

Montreal Star, Que.
May 21, 1966

871

Jan Menses at Lefort

Solitude And Silence

By Robert Ayre

SINCE coming to Montreal six years ago, Jan Menses has moved steadily forward in public recognition. Now a Canadian citizen, he was born in Rotterdam in 1933 and studied at the Academy of Fine Arts in the Hague, later going to Paris and then to Morocco, where he stayed three years before finding sanctuary in Canada. His first one-man show here was in the Jewish Public Library in 1961, followed in the same year by a presentation in the Museum's Gallery XII series. He exhibited in the Penthouse Gallery in 1962 and in 1963 in Tifereth Jerusalem Synagogue in Côte St. Luc. Last year, he was back in Gallery XII. His present exhibition, at Galerie Agnes Lefort through May 27, is his first appearance in a dealer's gallery.

An exhibitor half a dozen times in the National Art Competition sponsored by the City of Quebec, he won five first prizes. In 1962, he received an honorable mention in Winnipeg. Last year he was awarded the first prize for graphics in the Concours du Quebec and this year second prize at the International Exhibition of Drawings and Engravings, at Lugano, Switzerland. This work, one of his Klippoth Set, was acquired by the Museo Caccia of the Villa Ciani in Lugano. Menses is represented in the Guggenheim and the Museum of Modern Art in New York and the Art Institute of Chicago as well as the collections of the National Gallery of Canada, the Musée de la Province, Quebec, the Musée d'art contemporain and the Museum of Fine Arts, Montreal.

WHETHER HE works in oil, tempera or ink, Jan Menses is essentially a man of black and white. The only color I remember was in the "Doomed Children" in the synagogue exhibition; they gained in poignancy from looking like children's crayon drawings.

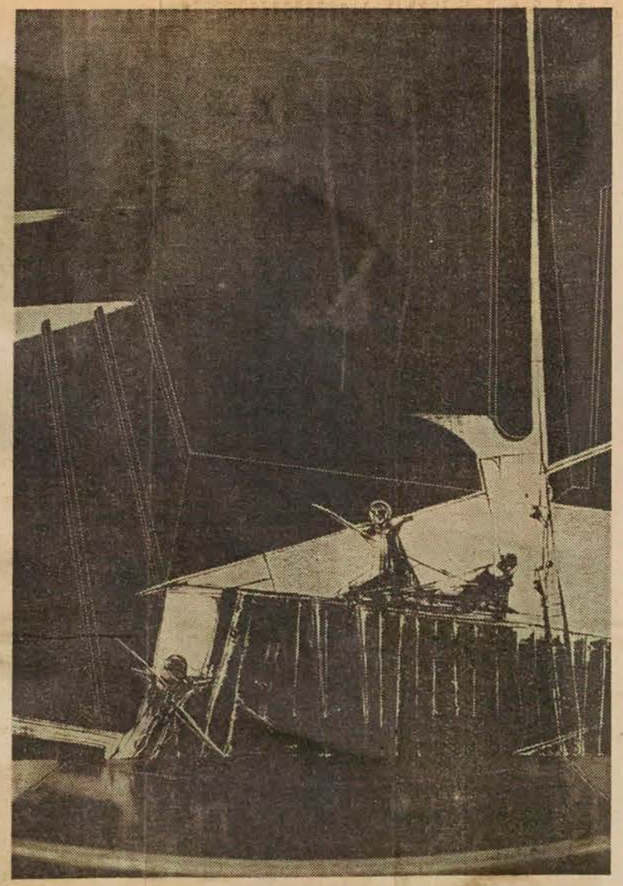
Menses' work is haunted by a childhood darkened by war. His tragic vision is best expressed in black and white. Beginning with autobiography, he is not concerned with personal, localized recollections, but finds a universal theme through ancient Hebrew tradition: the prayer of the Kaddish, the hunger and thirst for righteousness in the symbols of the Kabbala, the shedding of the Klippoth to get to the vital source. I do not pretend to know much about these mysteries, but inside knowledge is not necessary: we can feel the drama without understanding the ritual which gave the painter his vocabulary. In any event, he leaves it behind. The subject is humanity.

There are 15 oils and 10 studies of the Kaddish set in the Lefort exhibition, along with half a dozen ink and wash drawings. A master of his craft, Menses achieves his terrifying black by importing his paints and purifying them, working with them until they are almost alive, an extension of himself.

He is a designer with an inexhaustible invention in the creation and manipulation of form in space. I once called him a choreographer because he directed crowds on a vast stage. None of that is to be seen in the present show. There are a few half illuminated groups, but the mass has given way to the individual and volume to the line. The mysterious landscape of tragedy was on the earth. The new scene is the cosmos.

The human dilemma in the Triptych is enacted in a new limbo, where there are no ambiguous shadows, but where everything is exposed to the pitiless light of outer space — or should I say the light of the mind, which searches without compromise. The mutilated men are trapped in the terrible mechanism of destiny. The painter's line, building up the scaffolding, stringing out the wires, defining the rack and the wheel, is exact and implacable. There is no escape. The torture is all the more cruel because it is a fate designed by immutable logic.

This is an art of solitude and silence. "There is only one way to work," Menses has said, "and this is more imposed on me than freely chosen. In this world — this kind of world — I would not be able to do otherwise. Painting the 'purist' way would bore me to death."



Jan Menses: "Kaddish Set No. 14," oil on board, 34 x 20 ins., in his exhibition at Galerie Agnes Lefort.

GANANOQUE, ONT.
Reporter
W 2,600

MAY 25 1966

BOWDEN'S

Group sponsors second art show

D-12-M

The success of an exhibition of paintings by Gananoque's local artist, Ivan E. Scott, held earlier this year, has prompted those in charge to present a second exhibition.

It will be held in Grace Church Hall on Friday, May 27, from 2.30 till 9 p.m.

Many new and different paintings will be shown, as well as some which were much enjoyed previously.

Mr. Scott, a native of Leeds County, was born in the village of Morton. At an early age he moved with his parents and family to Gananoque.

He was educated in local schools, following which his interest in art took him to Toronto where he studied for two years.

He was engaged with photo engravers in Toronto, after serving in World War I. At this time, he became a member of the Canadian Commercial Artists Association, participating in studies and painting with the group, some of whom are listed among Canada's leading artists.

In 1946 the artist returned to Gananoque and purchased property 2½ miles west of the town. Here, on Highway No. 2, and also on the St. Lawrence River, at his home and his "Broadwater Studio", much of his time is spent in painting.

For 15 years, Mr. Scott and his wife, Marjery, have spent their winters in Florida, where he has proceeded to develop his talent. Becoming a member of the Clearwater Art Group at this time, he has attended the William Poekner School of Art for five years, and has also attended summer school courses for three seasons at Queen's University.

His works have been shown in St. Petersburg, Clearwater, Pinellas Park and Tampa State Fair, and at the Montreal Museum of Fine Arts and at the Etherington Art Centre in Kingston. In numerous shows his paintings have received Honorable Mention, the highest award being bestowed at some of the shows.

The artist is responsible for the formation of the Gananoque Art Group, some 15 years ago, members of which still meet for weekly painting sessions.

It is through his inspiration, knowledge and experience that many people of the town and district have taken up painting as a hobby.

The previous show included 111 paintings, and it is estimated that this one will be almost as large, bringing honor to one who produces work of such high calibre.

Mr. Scott, with 50 years' experience in sketching and painting, is expected to be present on Friday.

In addition to the Art Exhibition, the Adult Group of Grace Church will provide an atmosphere of friendly relaxation with quiet background music to complement the unusual but tasty food which will be served continuously from early afternoon.

The former show was considered one of the finest, friendliest functions to be held in Gananoque in some time, and the second will be equally so.

Montreal Star, Que.
May 21, 1966

871

The Art World

MONTREAL MUSEUM OF FINE ARTS closed for summer. Stable gallery, Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, De-Tonnancour, McEwen, Jaque, Pellan — "Artists of Montreal."

Montreal Star, Que.
May 27, 1966

Mackay Pier Feature

Art Gallery Permanent Expo Site

By DUSTY VINEBERG

One slipped in from Amsterdam. One from Brussels. Another from London. There was a Greek, a German, a Russian, an Indian. They've connected half a dozen times in the last two years — in Vienna, in Rome, in Montreal. Their final meeting is scheduled for Paris next month.

Is it Spectre? Or Smersh? Well, hardly — not with Claude Robillard, former Montreal city planning director and Place des Arts developer, chairing the meeting.

Conspirators, yes. But the plot is on behalf of Expo 67, and these men are the world's leading curators of a half dozen outstanding museums.

So far they've arranged to borrow 140 great paintings in public and private collections, from the Vatican to the Hermitage, from the Tate to Taiwan, to be shown in the art gallery now half completed (the exterior is almost finished) on Mackay Pier. About 20 still remain to be confirmed, to fill out the four main sections: Man and His Own Image; Man and the Universe; Man and Creation; Man and the Infinite.

The artists chosen for what Guy Dozois, deputy director of theme exhibits, says will be "the greatest exhibition ever held in North America" range through the centuries from antiquity to the end of the 19th century, and through all the schools of art from ancient Sumer to Cézanne.

The Brussels exhibition of 1958, Mr. Dozois says, tried to mount an art show — but failed. The secret of Montreal's success, he says, is the international committee of curators which has been working together for more than two years to secure the paintings.

Art Treasures Coming

From the rich art treasure houses of the United States will come almost a third of the exhibition — 46 works, with New York's Museum of Modern Art in the lead.

France is next, with 28 works promised, a dozen of them sent by the Louvre which is making the largest single contribution of any of the world's museums.

From Vienna comes a Titian. From Bruges a Van Eyck. From Brussels, a Rubens. From the National Gallery in London, Gainsborough and Hogarth. And, from the Montreal Museum of Fine Arts, three works, including a Riopelle. That artist and the late Paul-Emile Borduas are the only two "southern" Canadians to make it into the company of world artists — but there is also a soapstone carving by Aggiak, an Eskimo artist at Cape Dorset. The National Gallery, Canada, has contributed seven works including works by Canaletto and Rembrandt.

The art "conspirators" have also combed private collections for paintings or sculptures which fit the themes. For example, from the Sir Harry Oakes estate in Nassau comes Hogarth's "Southwark Fair"; from the Duke of Bedford's Woburn Abbey, a Claude Lorrain landscape; from Madame Braque in Paris, one of her late husband's works; and from John D. Rockefeller III of New York, a bronze "Standing Buddha."

Unlike many Expo buildings, the art gallery, with its 20,000 square feet of exhibition space, into which these treasures will go, is to be a permanent feature of Mackay pier, or Harbor City, as Expo planners are now calling it.

Modernistic, Sound Building

A two-storey, soberly contemporary structure, it was designed by the architectural firm of Gauthier, Guité and Coté of Quebec City, adhering to international standards for lighting, temperature and humidity control. A spokesman for the firm says that in these respects it will be among the most advanced in the world. Humidity, for example, will be maintained at 50 per cent both winter and summer, permitted to vary only five degrees above or below that high per centage.

Expo has a contract with the National Gallery, Ottawa, to operate the new gallery during Expo. Some of the preliminary arrangements were made by the late Donald Buchanan. Kathleen Fenwick, print and drawings curator of the National Gallery, is carrying on as interim director.

At the moment there's a large-scale mock-up of the building and the paintings to be installed, in Rome, where Georgio Vigni, Inspector-General of Italian museums, is "orchestrating" the show. In translation, that means deciding which paintings look best where.

Under the title, Man the Creator, the art gallery and its contents, a photography show, an open-air sculpture exhibition and an industrial design show form one of the five important "theme" projects being organized by Expo itself, in contrast to pavilions sponsored by nations or industries. (The other four theme pavilions are: Man in the Community; Man the Explorer; Man the Producer; and Man the Provider.)

Art Leaders' Selections

Like the fine arts show, the open-air sculpture exhibit, limited to sculpture since 1900, has been assembled under the aegis of an international committee of six members. They were asked to submit the names of the 50 sculptors they considered outstanding "since Rodin."

There was substantial agreement among them and the names they chose include those of Brancusi, Arp, Henry Moore, Rodin, Maillol, Hepworth, Zadkine, Giacometti, Picasso, Braque, Pevsner, Mastisse, Sir Jacob Epstein, Max Ernst, Louise Nevelson and Alexander Calder.

Canada's Yousuf Karsh was a member of the international committee responsible for the photography show, to be exhibited in a roofed shelter open at the sides, near the Fine Arts gallery. It is sponsored by Southam Press.

Montreal Star, Que.
May 26, 1966

The Art Scene

Price Prizewinners And Work by Ewen

By ROBERT AYRE

THE four top prizewinners in the Price Fine Arts Award competition this year will be honored at a reception and dinner in the Ritz-Carlton Hotel tomorrow. First prize of $800 will be presented to Fred T. V. Savard, free-lance commercial artist and teacher of Toronto. Al Dutcheshen, who is with the CBC in Winnipeg, won the second prize of $500. The next two prizes come to Montreal — William Showell, $350, and Geoffrey Holloway, of Arnott Rogers and Batten Ltd., $250.

Twelve honorable mentions with awards of $50 each go to Harry Aslin, Bruce Le Dain and Albert Kieran of Montreal, Fred Savard, Tom McNeeley, W. S. Houstoun, Bernie Sidon, Norman Melchior, John D. Brooke, Mrs. Mary Beal, F. James McHale of Toronto and other Ontario points, and Arthur Horsfall of Winnipeg.

The competition, sponsored by Price Kraft and Paperboard Corporation on behalf of the Price Group of Companies, was inaugurated last year to encourage "Sunday painters" among artists who make their living designing, painting and drawing for books, television, billboards, advertisements and packaging. The large number of entries indicated an increased interest this year and the judges found quality improved.

5-Member Jury

The jury, headed by Dr. Martin Baldwin, director emeritus of the Art Gallery of Toronto, consisted of David Carter, director of the Montreal Museum of Fine Arts, Mrs. Dorothy Pfeiffer, art consultant, Paul Gladu, art critic of Le Petit Journal, and the art dealer Walter Klinkhoff.

A selection of the prize winning works will be exhibited in Montreal, Quebec, Ottawa, Toronto and other centres.

For its last exhibition of the current season, Galérie du Siècle is showing recent painting by Paterson Ewen. It will run through June 6, after which there will be a survey of the gallery's artists. July will be dark.

'Hard Edge' Artist

Mr. Ewen is a Hard Edge painter working in clean, smooth acrylic, who begins by dividing his rectangle into smaller rectangles, suggesting more than anything a window with numerous panes, without views or reflections.

One of the earliest paintings in the show, "Diagram of Multiple Personality," consists of a blue frame with 12 yellow panes over which wandering orange lines offer a contrast with the rigidity. A smaller version is much more closed and concentrated, with an orange frame and black panes cut by diagonal yellow strips.

Any number of variations seems possible until, after a painting of 20 squares, all in grey and white, the frame becomes neutral, less restricting, and then disappears altogether, the panes sometimes shifting off the rectangular into diamond shapes.

The largest painting, "Two Squares off Phase" opens up a new line of reasoning, the expansive white squares bisected by beige wedges. For the spectator, not as involved as the painter in working out geometrical relationships, some of Mr. Ewen's handsome schemes, uncluttered by associations, come out as merely decorative. Others, especially the big one, have more to offer for contemplation.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

MAY 28 1966

BOWDEN'S

The Art

MONTREAL MUSEUM OF FINE ARTS closed for summer. Stable gallery, Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, De-Tonnancour, McEwen, Jaque, Pellan — "Artists of Montreal."

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ss portes qu'au début de l'automne 1966. L'associaton Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke). La description de ces expositions peut être trouvée dans notre section "La semaine à Montréal".

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.
The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke). A listing and description of these exhibitions can be found in our "This Week in Montreal" section.

May 28-66

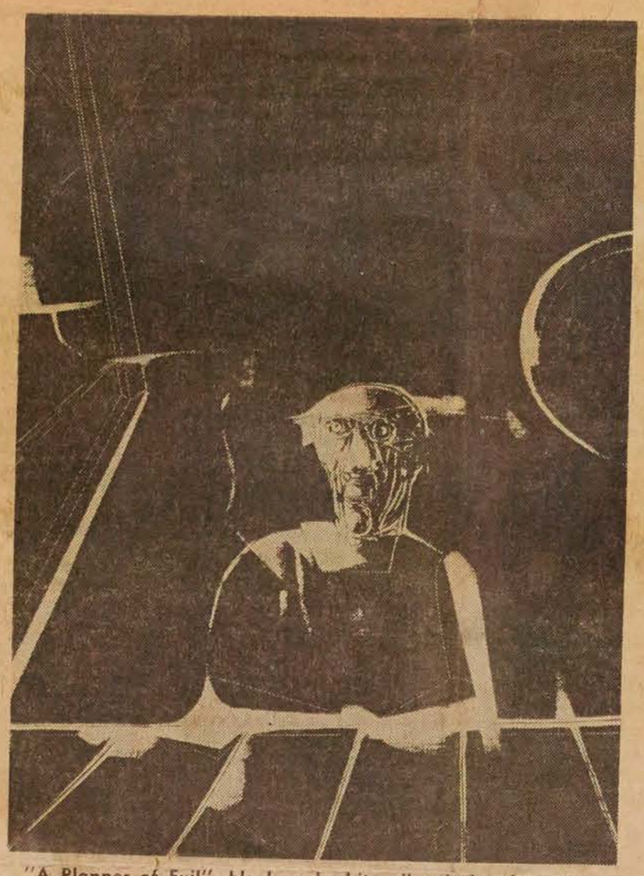
Gazette May 28-66

Jan Menses, A Contemporary Humanist

When Jan Menses came to us from Holland via Paris and Morocco six years ago he was still a very young man. But he did not come in search of art, he brought his art along with him. All of it: The craft at his service, from which he was trained at the Academy; the content as the experience of his youth, the moral inheritance of a European Jew, born in the fateful year 1933; the form as an innate gift for the perfect adaptation of his means to his expression. Today, at thirty-three, Jan Menses introduces himself as a mature artist with an urgent mission.

It is not quite a year since the Montreal Museum gave the artist his second exhibition in the one-time Gallery XII—now Innovations—Series. Still, it is in no way too early too see another Menses exhibition. It is on view until June as the last one-man show of the season at the Gallery Agnes Lefort, where a remarkable exhibition calendar commanded attention throughout the year.

It is not too early, because this artist's mission concerns us all and forever anew. If it seems rooted in Judaism, it is because the artist's religious tradition has provided him with a meaningful symbolism for his two great themes, the Klippoth and the Kaddish; the former a symbol of the cabala, mystical interpretation of the Scriptures, the latter a Judaist prayer for the dead.



"A Planner of Evil", black and white oil painting from the Kaddish Series, by Jan Menses

In the museum show last year, Menses' black and white painting was still divided into two distinct styles, one soft and ambiguous, the other hard and precise. By remarkable psychology, the artist used the ambiguous for the close-range view of his tortured and mutilated humanity, whereas the view from the distance became clinical and exact. In the first he involved us bodily, as if we were part of his painting, as anguished as his objects, apprehending agony. These boneless tempera paintings worked like a vice on the heart. A triptych, titled "Kaddish" was the climactic work in that style.

Among the 15 paintings and 11 studies of the Kaddish cycle in the present exhibition, only one enigmatical study is reminiscent of that soft style, and of the immediate imvolvement. Now the artist is taking the wide-angle view, removing himself into appropriate distance. To the spectator, it is rather like the difference between dressing a wound and setting up an emergency hospital. Now the artist's work is no longer a call for compassion, now it is a challenge to the conscience.

The setting is technology-dominated. Much of the immediate symbolism is as contemporary as automation. The scenes appear to be under spotlights, revealing the mechanized meshworks of evil, and rituals of hostility. Man is no longer alone, suffering his individual ordeal. Now, the masses are exposed to the diabolical machinations. Again, the gist of the artist's message is shown in form of a triptych.

These latest black and white paintings no longer grip the heart. With the wider view, the art of Jan Menses has become more intellectual. It hypnotizes us morally. There is no escape. Neither by complaisance and hypocrisy, nor by dissociation. We are the accused and the accuser, the vanquisher and the vanquished all in one. For the heart of the matter is the dualism of good and evil within ourselves. We cannot escape by "drowning ourselves in the sky" like Saint-Exupery. Or by flying the night-mail between Dakar and Casablanca, letting "the night wash the visible world clear of all but the stars . . ."

There is no escape. We must face it all, and assume responsibility or perish in the network of cables and pulleys, caught in vices and stocks of our own doing. There is no hiding behind flimsy stockades of sham righteousness. The artist's cold spotlight searches us to the fibre.

The art of Jan Menses has no intention to please. It is shocking, merciless, poignant. The exhibition at Lefort's will tell you that he could do otherwise. Look at his "Victoire 1" and "Victoire 2" drawings and you will know that if he wished Menses could successfully play at being a Fragonard or a Boucher. However, to be effective in his present mission, the artist had to choose his impersonal, contemporary idiom.

Don't fail to examine his technique! It is an admirable feat in economy and function. Over white ground he paints his black spaces, and by scratching in a few thin lines of perspective organizes his interior and exterior environments into which he delineates his traumatic scenes. A middle tone is created by thin parallel hatchings, scratched into the solid black paint. By being spared out instead of applied, his whites, e.i., lights, become effective in a mysterious way. By contrast, the blacks are left flat for the background, being built up into tactile reliefs when rendering the human figures.

Since coming to Canada, Jan Menses has won a number of national and international awards, and his works were bought by collectors and museums here and abroad. At the moment he is representing Canada in the IX International Exhibition of Drawings and Engravings at Lugano, Switzerland, where he was awarded second prize for his "Klippoth Series No. 91." At home, he has two works in the just opened National Gallery exhibition, "Canadian Water Colors, Drawings and Prints 1966."

Jan Menses has recently become a Canadian citizen. He is an asset to Canadian 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 Ar the sum of _____ dollars." _____

NELSON, B.C.
DAILY NEWS
D 8,600

MAY 31 1966

BOWDEN'S

Acrylic Painting Taught at NDU

Y-12-M

A Canadian painter, who twice won fellowships from the Canada Council to pursue his art, will join the faculty of the Summer School of Arts at Notre Dame University of Nelson, teaching painting in Acrylic.

Toni Onley of Vancouver, whose work critics cite as being "strong without being crude, powerful without being strident; its subtlety is a refreshing change from much that is blatant and banal in contemporary painting," will teach at Notre Dame University from July 4 to July 30.

He was born on the Isle of Man in 1928. He studied painting at Douglas School of Art and was later a student of architecture for two years. He emigrated to Canada in 1948 and has since lived in Ontario, Mexico, and Penticton, B.C.

In 1963 he returned to England for a period of study and work on a Canada Council Fellowship. There have been one-men showings of his work in the larger cities of Canada, the first in 1958 in Vancouver, and he has held one exhibition in Seattle, U.S.A.

He has been represented in numerous mixed exhibitions in Canada, the U.S.A., France and Mexico and in a touring exhibition of Canadian Art in Africa.

Mr. Onley has also studied at the Doon School of Art with Carl Schaefer and (on scholarship) at the Instituto Allende, Mexico, with James Pinto, in 1957. He won Canada Council Awards in 1961 and 1963 and worked in England, receiving his ARCA in 1964.

The Tate Gallery, London, the National Gallery of Canada, Ottawa, the Montreal Museum of Fine Arts, The Zacks Collection, Queens University, the Vancouver and Toronto Art Galleries are among the public collections owning examples of his work. Many private collectors have purchased his paintings and on five occasions he has received awards. In 1960 he completed a large mural for the Queen Elizabeth Playhouse in Vancouver.

Les Fêtes de la Saint-Jean — Action Populaire Joliette May 25-66

k-12-M

Cinq sculpteurs participeront symposium

"Qu'est-ce que c'est, un symposium?" nous demande-t-on souvent. Nous ouvrons le dictionnaire, et trouvons: "Ensemble de travaux se rapportant à une même question et dus à des auteurs différents." Cela ne nous avance guère, et nous cherchons à savoir ce que sera le symposium de sculpture qui se tiendra à Joliette, à l'été. C'est que le mot a pris, ces dernières années, une nouvelle extension: on l'emploie, faute de terme exclusif, pour désigner des manifestations de sculpture où plusieurs artistes travaillent ensemble, sous les regards du public, permettant ainsi aux gens de voir les sculpteurs à l'oeuvre, de comparer des oeuvres parfois très variées de caractère, de comprendre mieux ce que recherchent les artistes d'aujourd'hui. Que sera le symposium de Joliette?

Il groupera, sur la Place Bourget, du 16 juin au 16 juillet, cinq sculpteurs: MM. Gaétan Therrien, Roland Dinel et Joseph Marcil, Madame Ethel Rosenfield, et le Père Maximilien Boucher. Chacun d'eux exécutera une pièce destinée à un endroit public de Joliette.

Le symposium a été organisé sous les auspices de la Société Saint-Jean-Baptiste de Joliette, et entre dans les cadres de la fête de la St-Jean pour l'été 1966.

Quelle est la raison d'être du symposium à Joliette?

C'est premièrement de susciter de l'intérêt pour la sculpture, en même temps qu'une meilleure compréhension de l'art. C'est, en second lieu, de doter la ville de Joliette d'oeuvres d'art authentiques. Il est très utile, pour aborder les oeuvres contemporaines d'un regard positif, c'est à dire pour voir en elles des qualités positives de rythme et d'harmonie plutôt que d'y voir ce qui leur manque pour représenter la nature, de regarder des artistes à l'oeuvre. On s'apercevra que les sculpteurs recherchent de la beauté, mais d'une façon personnelle... qu'ils sont constamment aux prises avec des problèmes d'harmonie, d'adaptation au matériau... qu'ils étudient constamment les effets que crée la lumière sur les formes... qu'ils consultent l'oeuvre en évolution et la déterminent dans le sens qui leur paraît le plus harmonieux. Il est intéressant, en plus, de voir comment se fait la sculpture, quels instruments on emploie, etc...

Le Symposium s'annonce donc comme une manifestation pleine d'intérêt.

R. P. MAX BOUCHER, C.S.V.

Séminaire de Joliette, Joliette, Qué.

Né à St-Damien de Brandon, le 9 octobre 1918. Il fit ses études classiques au Séminaire de Joliette et fréquenta le studio d'art du R.P. W. Corbeil, durant les années 1937 et 1938. Ordonné prêtre le 19 juin 1943; il étudie à l'Ecole des Beaux-Arts de Québec de 1945 à 1948. En 1948, il remporte un troisième prix au Concours Artistique de la Province de Québec. Depuis, il enseigne les arts au Séminaire de Joliette. On retrouve de ses oeuvres au Séminaire de Joliette, au Collège de Matane, au Séminaire de Chicoutimi, au pavillon des infirmières de l'Hôtel-Dieu de Chicoutimi, dans la cour intérieure du Noviciat de Joliette, à l'Ecole des Beaux-Arts de Québec, au Musée Provincial de Québec, et dans quelques collections privées. Il est membre de l'Association des Sculpteurs du Québec.

GAETAN THERRIEN

7, rue Bouffard, Ste-Rose, Qué.

Né le 27 avril 1927, à Drummondville.

Etudes pré-universitaires en préparation de son entrée à l'école d'Architecture de 1942 à 1944. Entrée à l'école des Beaux-Arts en 1945, diplômé en sculpture en 1950. Voyage en Europe de 1952 à 1953, où il étudie avec Zadkine et Gimont. Visite l'Espagne et l'Italie la même année. En 1954, il s'installe à Ste-Rose définitivement. En 1958, il entre comme professeur à l'école des Beaux-Arts de Montréal, section sculpture. En 1960, il enseigne simultanément aux Beaux-Arts et à deux séminaires, Joliette et Ste-Thérèse. Membre de l'association des sculpteurs du Canada et du Club des Beaux-Arts de Montréal. Il a été co-fondateur et vice-président de l'Association des Sculpteurs du Québec.

Oeuvres principales: Pleureuse, cimetière de St-Tite 1954, décoration de l'église St-Bernardin de Sienne (sculptures, murale et chemin de la Croix); décoration de l'église Ste-Jeanne d'Arc, (sculptures et chemin de la Croix); Statue à l'église St-Paul de Beauharnois; statue et bas-reliefs de la cathédrale St-Paul (Alberta); plusieurs pièces en collection, et à la Maison du Québec à New-York.

Il a exposé à plusieurs reprises avec différents groupes, à Toronto, Montréal, Trois-Rivières, Sherbrooke, Joliette, Ste-Thérèse. En l'été 1955, il tenait une exposition "solo" au Mont-Orford, et dernièrement, à Joliette, Ste-Thérèse, puis à New-York. La pierre est son médium préféré quoiqu'il fasse aussi beaucoup de sculptures sur bois.

PIERRE ROLAND DINEL

7720, des Erables, app. 2, Montréal, Qué.

Né le 3 octobre 1919, à Montréal. Après ses études à l'Académie Frontenac de Montréal, il entre à l'Ecole des Arts et Métiers pour étudier l'ébénisterie, la sculpture et le dessin industriel. Après son cours, fait un stage comme décorateur de théâtre. Il revient ensuite à la sculpture qu'il n'avait d'ailleurs jamais laissée. Dinel a participé à plusieurs expositions de groupe. Il faut mentionner le Musée des Beaux-Arts de Montréal en 1959, 1960 et 1963, l'exposition de l'île Ste-Hélène, le Salon du Printemps de Ville St-Laurent en 1959 et le Musée de la Province en 1960 et 1961. Il a été également fait de nombreuses expositions solo à Montréal, St-Jérôme, Québec, notamment à la Galerie l'Echoppe en 1962. La Compagnie de produits pharmaceutiques Robins possède l'une de ses sculptures. Il est membre fondateur de l'Association des Sculpteurs du Québec.

JOSEPH MARCIL

Né à Joliette, le 11 juillet 1941.

Termine cours technique à l'Institut de technologie de Montréal en 1961.

A l'école des Beaux-Arts de Montréal, a remporté en 1962-63 les prix de dessin, composition, philosophie et littérature, expression orale et écrite musique; en 1963-64, les prix de sculpture, anatomie, perspective, ceux du Consul général de France à Montréal, du directeur et la Médaille Ingres; en 1964-65, le prix de l'Ambassade de France.

ETHEL ROSENFIELD

5200 Mayfair, N.D.G., Montréal.

Née en Pologne en 1910, et etudia à l'Ecole des Beaux-Arts

(A suivre à la page 6)

MONTREAL, QUE.
GAZETTE
D 133,600

MAY 28 1966

BOWDEN'S

LOCAL NEWS

2/2-M

PRICE AWARD: Fred Savard, left, a Toronto commercial artist, was awarded the second annual Price Fine Arts Award by T. R. Moore, president of the Price Kraft Papercraft Company. Mr. Savard's painting is entitled "The Passing Canadian Village." He, along with three other prize-winners, received their awards at a banquet last night at the Ritz Carlton Hotel. The aim of the Price Award is to encourage "Sunday painters" among Canadian commercial artists. The panel of judges was headed by Dr. Martin Baldwin, director emeritus of the Art Gallery of Toronto, with Dr. David Carter of the Montreal Museum of Fine Arts.

(Gazette Photo Service)

MONTREAL, QUE.
GAZETTE
D 133,600

MAY 31 1966

OBITUARIES

Mrs. H. Boultbee

Mrs. Hesilla Boultbee, well-known Canadian artist whose works have appeared in many Montreal exhibitions, died here Saturday following a lengthy illness.

Born in Kenilworth, England, she was the daughter of Col. and Mrs. A. M. R. Mallock.

Mrs. Boultbee graduated from the Froebel Method Teaching College in England and later taught in the open air school in Regent's Park, London. She came to Canada in 1937 and was a member of the teaching staff at The Study.

Mrs. Boultbee studied with Adam Sherriff Scott, Eric Goldberg and other leading Canadian painters. Her work has appeared in the Royal Academy Salons and the Spring Exhibition at the Montreal Museum of Fine Arts. She also displayed her paintings at the annual exhibitions in Dominion Square and her work has been acquired for a number of private collections.

During the Second World War, she served with the Red Cross Volunteer Corps as an instructor in occupational therapy.

Mrs. Boultbee was an active member of the Protestant Church at Ste. Adele and was associated with a number of community activities in that town. She was also a member of St. Matthias Anglican Church in Westmount.

She is survived by her husband, Paul N. Boultbee; a daughter, Miss Sheila Boultbee; a son, David; and a brother, Maj. Arthur Mallock, of the British Royal Corps of Signals in England.

Sherbrooke la Tribune, Qué.
May 31, 1966

Exposition des oeuvres du peintre Ken Danby

A la Galerie Agnès Lefort, du 4 au 17 juin, exposition des oeuvres de Ken Danby. Danby (né en 1940 à Sault Ste-Marie) fut le gagnant du prix d'achat de l'exposition Four Seasons à Toronto et du prix Jessie Dow au Musée des beaux-arts de Montréal en 1964. Il participe à la Biennale de dessin et gravure de la Galerie Nationale en 1964, et à l'exposition canadienne du Festival Cardiff en Grande-Bretagne en 1965. On trouve de ses oeuvres dans la collection de la Galerie Nationale, des Musées de Vancouver et de Saskatoon, la collection C.I.L. et dans de nombreuses collections privées.

Applied Graphics
Agincourt, Ontario
May 1966

Price Fine Arts Awards

2nd Annual Show

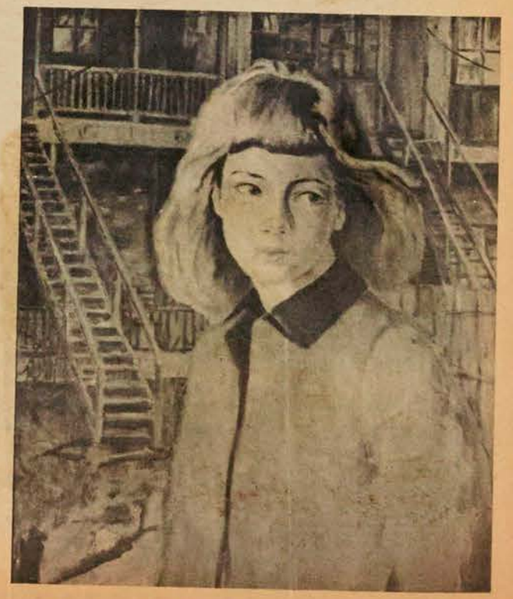
The panel of judges was headed by Dr. Martin Baldwin, director emeritus of the Art Gallery of Toronto. Other members were Dr. David Carter, director of the Montreal Museum of Fine Arts; Mrs. Dorothy Pfeiffen, independent art expert; Paul Gladu, art critic of Le Petit Journal, Montreal, and Walter Klinkhoff, who heads the Montreal art gallery bearing his name.

Of the 16 prizewinners, a selection will be chosen by Price Kraft and Paperboard Corporation for exhibitions in Montreal, Ottawa, Toronto, Quebec City and other centres. Last year thousands of art lovers attended similar exhibitions.

First - T.V. SAVARD TORONTO

Third - W. SHOWELL MONTREAL

Second - A. DUTCHESHEN WINNIPEG



Fourth- G. HOLLOWAY MONTREAL

Aujourd'hui Québec
Montréal.

Ce que pensent... ceux qui pensent...

O 17-M May-66

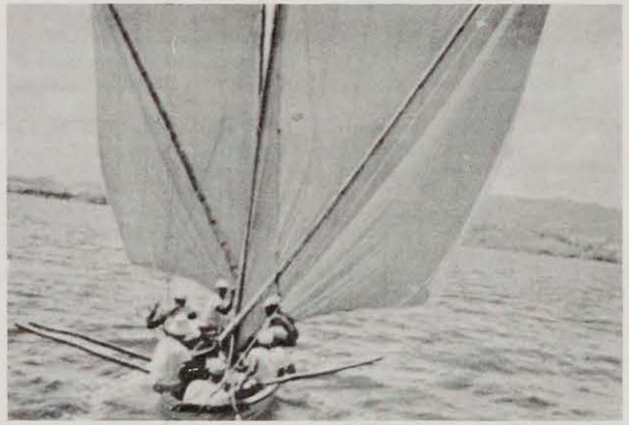
Germaine Bernier:

"Il faudrait autant de gouvernail que de voile."

Qui aurait pu prévoir que notre pays connaîtrait un nouveau "grand dérangement", organisé scientifiquement celui-là? Du moins, on le dit! Dans le branle-bas des écoles et des maisons d'enseignement, parmis le flot des nouvelles sur les réclamations de salaires pas payés, les grèves tantôt des instituteurs, tantôt des parents, tantôt des élèves, les plaintes sur le transport perpétuel des écoliers ballottés comme des colis dans des autobus surchauffés, les plaintes également de certains conducteurs dont le travail de conduire un autobus scolaire est devenu éreintant par l'indiscipline et la polissonnerie de trop de ces écoliers sans surveillance, les rapports de police sur les écoles saccagées par des adolescents vandales qui peuvent s'offrir des démonstrations de leur savoir-faire jusqu'à neuf fois à la même école en trois mois, (il serait peut-être temps que des gardiens de nuit adultes soient installés dans les écoles publiques, ça ne coûterait pas plus cher que les centaines de mille dollars que la Commission des écoles doit payer chaque année pour faire remettre les classes démolies en état) les dénonciations politiques échevelées qui s'ajoutent aux accusations plus ou moins fondées mais qui font tapage, tout le monde peut accuser tout le monde, ça l'air d'un amusement pour plusieurs, pendant que des emballés de la culture, non contents de réclamer des universités françaises, ce dont nous manquons, ambitionnent de faire "québéquiser" des institutions anglaises ou de faire déménager le Musée des Beaux-Arts dans l'Est de Montréal! Ça ne paraît pas à première vue, mais ce sont peut-être là des idées de génie... Qui vivra verra.

Le moins cocasse dans tout ça, ce n'est peut-être pas la question des congés scolaires. Lundi, 28 février, en entendant les cris de la rue au beau milieu du jour, des employés de bureau se sont interrogés pour savoir si des écoliers étaient de nouveau en grève? On leur a répondu non, c'est le congé des Rois qui est enfin accordé aujourd'hui! Ailleurs, on a répondu que c'était le congé du 8 décembre qu'on avait réussi à caser dans la première semaine du carême! Pour les parents ces fêtes religieuses ne sont plus chômées (les raisons économiques l'ont emporté dans les débats: il fallait arrêter de perdre de l'argent quand les non-catholiques pouvaient doubler leur chiffre d'affaires, ces jours-là) mais les enfants ont encore droit à ces congés. Le monde du travail à l'âge adulte ne leur apparaîtra que plus dur, davantage sans entrailles: peut-être iront-ils jusqu'à se trouver frustrés par l'autorité qui les tiendra au travail *quand dans d'autres pays catholiques d'Europe, par exemple, les fêtes religieuses chômées sont à présent plus nombreuses qu'ici.* Quant aux enfants, on ne veut pas leur enlever de congés, c'est certain, mais apparemment ces congés ne doivent pas coïncider avec des fêtes religieuses. On ne dit pas pourquoi mais les parents doivent être rassurés: ce n'est pas pour les contrarier qu'on agit ainsi.

Pourtant, nous sommes entrés dans la civilisation des loisirs, c'est-à-dire que loisirs et congés se multiplient et vont aller en augmentant. Gros progrès social sur les abus d'autrefois et qui fera avant longtemps, espérons-le, disparaître les abus d'aujourd'hui quant aux heures encore trop longues et aux travaux trop lourds pour les adolescents et adolescentes au travail. Mais renverser la vapeur et la situation, raccourcir constamment les heures de travail pour allonger celles des loisirs n'apporte pas que des avantages sociaux et des bienfaits pour l'individu et la famille. C'est encore là une source de problèmes très graves. Des loisirs uniquement remplis de divertissements, de beuveries à la mode, d'excès de toutes sortes en déplacements et courses interminables et en nuits sans sommeil, finissent par perdre leur pouvoir de bénéfices, leur attrait naturel et même par nuire à la santé et aux capacités de travail. Les résultats? les conséquences?



"Il faudrait autant de gouvernail que de voile."

P 12-M

M. W. of Canada
Montréal
May 66

MD LIVING

Period Pieces

▪ It seems that at various times throughout history a society has become disenchanted with its contemporary decorative arts and has sought esthetic satisfaction in furnishings of a bygone age.

Some ancient Greeks evidently became bored with the classic simplicity of their art and went through a period of borrowing still more ancient Egyptian and Persian decorative styles. Some 18th century cognoscenti equally became tired of their rococo elegance and yearned for medieval Gothic interiors. This was followed in the early decades of the 19th century by a return to the Greco-Roman classic furnishings. And so the wheel turns.

Today every old attic and barn in Canada is a potential treasure trove, and those who rummage there have felt the same thrill as did emissaries of wealthy collectors who rummaged through Europe's castles and châteaux.

As the better pieces of antiques find their way into museums or prominent collections, the supply of antique furniture in circulation is necessarily decreasing. The demand for certain style and period fluctuates according to fads and fashions. To a greater extent than most items, the value of an antique depends on what its buyer is willing to pay.

Learning about styles of antiques is like learning a new language. Certain styles have been named after a cultural period, others after a monarch, still others after an individual craftsman.

For American antiques (Pilgrim, Colonial, Federal) there are well-defined limits in years. Styles like rococo are named for a kind of ornamentation, while broadest cultural distinctions in time can be designated by describing a table as Gothic, classic, Renaissance. Many style distinctions are far too vague; many overlap but an *aficionado* of the 18th century automatically begins to distinguish the work of one cabinetmaker from another.

Renaissance. Reproductions and costly authentic furniture dating from the Renaissance are among today's most imitated and admired styles. Its favor repeats a pattern that dates back to a time when influence of Italian furniture of the Renaissance was paramount and spread abroad to revolutionize the furniture of Europe. Some countries borrowed freely, others adapted ideas and motifs to a more individual style. The central theme which shows a strong architectural influence was a conscious effort to regain for Italy the forms and appearances of past glories. The medieval Gothic spire and crocket was replaced by an acanthus leaf; the remaining space left vacated was appropriated by classic detail.

Supports provided a magnificent field for the carver and gilder, no matter what their form. Flat fields on chests and cupboards have carvings applied or sunk into the surface. Panels are shaped in semi-

Delicately wrought overmantel by famed woodcarver Grinling Gibbons (1648-1720) once decorated London dining room of Earl of Essex. Montreal Museum of Fine Arts.

Les adultes devraient s'arrêter plus souvent sur les faits suivants. *Notre pays est en très bonne place parmi les contrées où montent les indices du crime organisé (même mal organisé), de la prostitution légalisée, de l'alcoolisme bien entretenu, des maladies vénériennes et des grossesses hors mariage chez les adolescentes, pas seulement les petites ouvrières sans instruction, mais également chez les écolières, les collégiennes, jusqu'aux étudiantes des universités.* C'est l'Organisation mondiale de la santé qui lance un cri d'alarme, pas une mère de famille faussement alarmée, comme on rétorque souvent dans les discussions sur la moralité publique. Il faut lire aussi le document intitulée: *"Les forces vitales en danger de mort"*, document signé par 400 médecins allemands, dont une centaine de gynécologues, 45 professeurs, dont 25 de gynécologie, y compris le fameux Hermann Knauss, de Vienne, le collaborateur du savant japonais pour la méthode Ogino-Knauss. Ce document a été adressé au Ministère de la santé de l'Allemagne fédérale et porte sur "la sexualisation effrénée de la vie publique" et "la désintégration du sens moral" causes premières du fléau de l'avortement qui se répand dans toutes les sociétés. *Selon tous ces travaux de savants et leurs rapports, on est porté à penser que le laxisme et la licence dans le monde d'aujourd'hui ne valent pas mieux, loin de là, que les prudences même excessives du monde d'autrefois.* A notre époque, non seulement les maladies mentales augmentent de même que les suicides, mais *"les forces vitales sont en danger de mort"* et ce sont des médecins qui parlent. Tous les parents ne devraient-ils pas connaître ces documents pour les expliquer à leurs adolescents et les commenter sérieusement et charitablement avec eux? Après cela, tout le monde comprendrait plus facilement la récente demande de la Fédération des services sociaux à la famille du Québec au gouvernement, à savoir: une étude sur les possibilités de hausser l'âge légal pour contracter mariage dans la province de Québec. *Cela s'impose à la suite des rapports d'enquête sur les mariages précoces et les unions d'adolescents qui se révèlent des échecs dans 85% des cas.* C'est une révélation qui consterne tout le monde à commencer par les parents qui ont encore le sens des responsabilités. *Quoi qu'en pensent les "panellistes-étoiles" qui trouvent tous les désordres normaux dans une "société qui bouge".* Ces documents et rapports d'enquête sont à étudier ensemble, parents et jeunes, dont l'intelligence et la conscience sauront sans doute trouver d'autres lignes d'orientation et de conduite et d'autres modes de vie plus sensés et plus prometteurs d'équilibre psychologique, d'ordre social, de valeur et de bonheur humain.

(Le Devoir)

Jean-Paul Lemieux:

"SCIENCE SANS CONSCIENCE CONDUIT A LA DEGRADATION."

Des adultes, des gens formés s'abstiennent de voir et d'entendre telle production cinématographique coté "P" (à proscrire). Cela, par conscience, par sens d'une réelle responsabilité sur le plan individuel et social; par souci de ne pas encourager la réussite d'un film "franchement condamnable au point de vue religieux et moral".

Par ailleurs, quantité de pseudo-adultes (ils n'ont même pas tous l'âge de voter . . . mais, tous, ils se croient d'âge à tout lire, tout voir, tout entendre) constituent une forte proportion des spectateurs qui remplissent telle ou telle salle où l'on projette une insanité ou une oeuvre de perversion subtile, serait-elle par ailleurs présentée avec les attraits d'une réalisation de qualité — ce qui n'est pas fréquent.

Devant une telle situation, parents et éducateurs voudraient faire quelque chose. Au moins ne pas rester indifférents. Mais les aide-t-on suffisamment? *On a relégué la censure aux oubliettes. Certes, elle a eu ses torts; mais en la discréditant outre mesure, quand on ne l'a pas tuée, n'a-t-on pas commis alors une plus grave erreur? En est-il beaucoup maintenant pour défendre les jeunes contre leur facile insouciance, leur inexpérience, leur passion d'affranchissement qui les jette en pâture à tant d'agents de contre-éducation?* Aujourd'hui nous parlons de cinéma corrupteur. On pourrait ouvrir un chapitre aussi navrant sur l'audace d'hebdos et autres publications à sensation, où crimes, provocations sexuelles à répétition, débordements contre nature tiennent la vedette à qui mieux mieux, sous tous les prétextes imaginables. *Saloperies! Ferments de délinquance!*

On applaudit et encourage, comme il se doit, une province qui place au sommet de ses préoccupations l'éducation et y consacre un budjet considérable. Instruire la jeunesse et lui préparer un avenir dans les plus hautes sphères du savoir, de la technique, de l'entreprise sous toutes ses formes. A la bonne heure! *Par ailleurs, reste un complément essentiel: le bien-être moral. Science sans conscience ni sagesse, cela rime non à l'humanisme et au vrai progrès, mais tôt ou tard au matérialisme, à la malhonnêteté; voire à la dégradation, avec ou sans compétence . . .*

(L'Action)

PARKE-BERNET GALLERIES

18th-century American Queen Anne desk sold for $24,000.

BETTMANN ARCHIVE

English 18th-century writing desk has simple Regency lines.

METROPOLITAN MUSEUM OF ART

From 16th century Italy comes the Savonarola walnut chair.

circular arches; classic columns are frequent. For more elaborate items, sculpture in low relief and stucco modelled in intricate patterns were used, usually gilded and picked out in bright colors.

The most frequently encountered relic of this era is the *cassone* or marriage coffer. On no piece of furniture did woodcarver and stucco modeller lavish more attention. They were often made in pairs that were provided and filled for a hopeful bride by her family. Fronts and sides, the inside of the lid as well, were painted with appropriate biblical and mythologic scenes.

Most popular motifs are now echoed in countless reproductions: *amorini* (cupids), grotesque masks, scrolled foliage and strapwork. Still found today are original *sgabelli,* richly carved and gilded stools much in favor at the time. The seat is an octagonal wooden slab supported at front and back by two solid boards cut into ornamental shape; the design evolved out of a simple joiner's contrivance of the Middle Ages. The back is shaped like a half-opened fan. The period also reworked another medieval inspiration, the x-shaped chair, sometimes called a Dante chair, common today. Tables were generally oblong, supported by columns, consoles, or terminal figures, with a long central stretcher running from end to end. These are much imitated now and used as desks and foyer side-boards.

As Renaissance Italian designs became increasingly common in Spain, famed Spanish ironsmiths contributed fanciful workmanship to add support and their own style of decoration to the classic forms. Reproductions of these tables and benches are favorites with today's interior designers who complement them with chalk-white walls, tropical plants, wrought-iron fixtures and candelabra, deep-toned fabrics of Renaissance hues to create a Spanish motif.

The Italian Renaissance did not affect the design of furniture in England until the beginning of the 16th century. Usually recognized as typical of the Tudor-Elizabethan style which then evolved was a style which bespoke a variety of French, Italian, and Flemish influences over a background of Tudor tastes. These elements were applied to predominantly Gothic structures without replacing them; results were massive straight-lined pieces that were elaborately carved. Bulbous ornaments on legs and balusters are most reminiscent of the period; carved designs, fruit-forms, faces, and heraldic devices were richly spread over the side panels and chair backs. Straight chair arms remained characteristically Gothic until the reign of Elizabeth when they began to slope slightly downwards.

France. French Regency furniture blossomed while that country was under the rule of Louis XV who had not yet come of age. New objects that appeared during the Régence included commodes and chiffoniers with many drawers, secretaries that hid numerous niches under closing panels, falling flaps on the sides of writing tables. Under the influence of Louis' two mistresses, Madame du Barry and Madame de Pompadour, furniture continued to be ornate and delicate throughout his reign. Ladies' writing desks of the era, cabinets, dressing tables, corner china cupboards, and the ever-present scroll-edged mirrors were dainty and graceful in construction, and decorated with charmingly colored silk, tapestry and embroidered covers.

Characteristics of the later style fostered by La Pompadour were a combination of rock and shell motifs known as rococo. The endive leaf, the shell ornament, and twisted forms lent an opulent and sumptuous effect. All the furniture of the era invariably has a cabriole leg. Arms of chairs and settees were short and flaring with sharply curved supports; the backs were broad with the framing ornately carved. The types of decoration used were carving, inlaying, painting, gilding, and elaborate metal mounts. Wreaths, flowers, lozenges, human figures, and shells were clustered upon mahogany, walnut, and ebony.

French Provincial, an American-made but appropriate term, describes a blending of furniture styles that spans two hundred years of political change and countless miles of rural French countryside. Actually, it was an effort on the parts of skilled village craftsmen to interpret and simplify the fancies of a king's court for use in rural homes. The delicate, graceful curves that typified the Louis XV style can be seen in the rounded serpentine backs and cabriole legs of rush-seated farmhouse dining chairs, the caned back and sides of the barrel armchair. The rococo curve was worked into metalware, ceramics, and even kitchen utensils of the time.

Originals and reproductions of the popular styles termed French Provincial today embrace regional influences from the Riviera to

Les adultes devraient s'arrêter plus souvent sur les faits suivants. *Notre pays est en très bonne place parmi les contrées où montent les indices du crime organisé (même mal organisé), de la prostitution légalisée, de l'alcoolisme bien entretenu, des bec. Cela s'impose à la suite des rapports d'enquête sur les maraudages précoces et les unions d'adolescents qui se révèlent des échecs dans 85% des cas. C'est une révélation qui consterne tout le monde à commencer par les parents qui se jette en pâture à n'a-t-on pas commis alors une plus grave erreur? En est-il beaucoup maintenant pour défendre les jeunes contre leur facile insouciance, leur inexpérience, leur passion d'affranchissement qui les jette en pâture à*

Alsace-Lorraine to Normandy and run a gamut of finishings, from the crude appointments of a peasant farmhouse to regional copies of actual pieces found in royal palaces.

Neoclassic. When archeologic finds led to another revival of classicism in the 18th century, engravings of Piranesi and other Italian artists provided inspiration for the furniture designs of the world. Introduced in England were the classic forms that led eventually to the distinctive designs of Sheraton and Hepplewhite. The revival first stimulated the elegant styles of Louis XVI, then the style that came to be known as Empire which gave Napoleon's court the grandeur of imperial Rome. Here the shapes and structures of classical styling were adapted more literally than they had ever been before. Furniture of the period incorporates many ancient Greek architectural forms as well as more topical symbols of prestige, the sphinxes, pyramids, and obelisks recalled from Egyptian campaigns. In Italy the Empire style, originally massive and formal became graceful; it dominated most of the 19th century and is the look that is seen in many of today's reproductions of Italian furniture.

England. The inspiration for the English Regency style, which first appeared late in the 18th century and lasted until about 1830, came from France and lasted until early Victorian styles took over. The furniture that developed its styling while the Prince of Wales was regent for his father, George III, has remained in such constant favor since then that authentic pieces are now costly and hard to find. Regency admirers take comfort in the many fine reproductions from this period that are currently available. For their Regency motifs, English furniture craftsmen adapted a free translation of the French Directoire and Empire styles, to which they added Chinese and Gothic touches. The result had a surprising minimum of ornamentation, most of which is worked into the lines of each piece. Favorite woods were dark glossy mahogany, rosewood, and striped woods such as zebra and amboyna. Principal decoration was brass in the form of delicate edgings, scrolls, and ringed lion masks.

Today's collectors find that one of the many charms of English Regency is its adaptability; it is equally at home in modern or period settings. Classic prototype of the era is the round glossy mahogany table with pedestal base typically trimmed with gilt inlays, Ionic Greek shaft, bronze lion heads and claws.

Victorian. The Victorian styles were sneeringly derided before the last war, but today a new trend towards playfulness in interior decorating has led to a cult of the amusing excesses of Victorian and *art nouveau* motifs.

Gothic proportions and revivals of baroque accents merged in the cauldron of Victorian workmanship. The pieces are heavier, upholstery thicker, carvings are in high relief and many of the pieces are machine-made. The coarser carved accents are heightened by gilding or gilt bronze mounts.

The Victorian era is now well described as "the battle of the styles." Much of the theory behind the style-merging movement was breathed into solid forms during the last half of the 19th century, and it is from here that today's market is claiming its "new" antiques.

Canadiana. The first Canadian furniture was built for service and not for show, and it developed a forthright kind of charm all its own when craftsmen adapted colonial pieces to the basic European forms without incorporating the embellishments. French regency and formal English styles such as Sheraton, Hepplewhite, Chippendale, came in with the growth of prosperous towns to relegate the sturdy utilitarian remnants of the old frontier to the national attic.

A pioneer's bench, chair or table creates a mood of relaxed simplicity in a complex world. Where surface finish is beyond restoration, many antique hunters can acquire a treasure at a lesser price, repaint it in dark red or dark blue at no sacrifice to authentic atmosphere. Stripped down, heavy duty oak farm furniture is a current fad among young urbanites who stylishly "countrify" their quarters through the intermediary of curio shops. Here the work of nature as well as of art may be simulated with applications and scrapings of finishes, chiselled nicks, drill-driven worm holes and sound thrashings with heavy iron chains. The term "nineteenth-century" piece is often thrown out quite truthfully in the hopes that the buyer's notion of the 19th century means before 1850.

Although dealers readily avow that most country pieces qualify more honestly as curios rather than antiques, their success demonstrates that today's buyer is willing to pay a higher price for the old than for the new.

PARKE-BERNET GALLERIES

Adam-Chippendale commode uses satinwood and mahogany.

BETTMANN ARCHIVE

Caquetoire *chair typifies design of 16th-century France.*

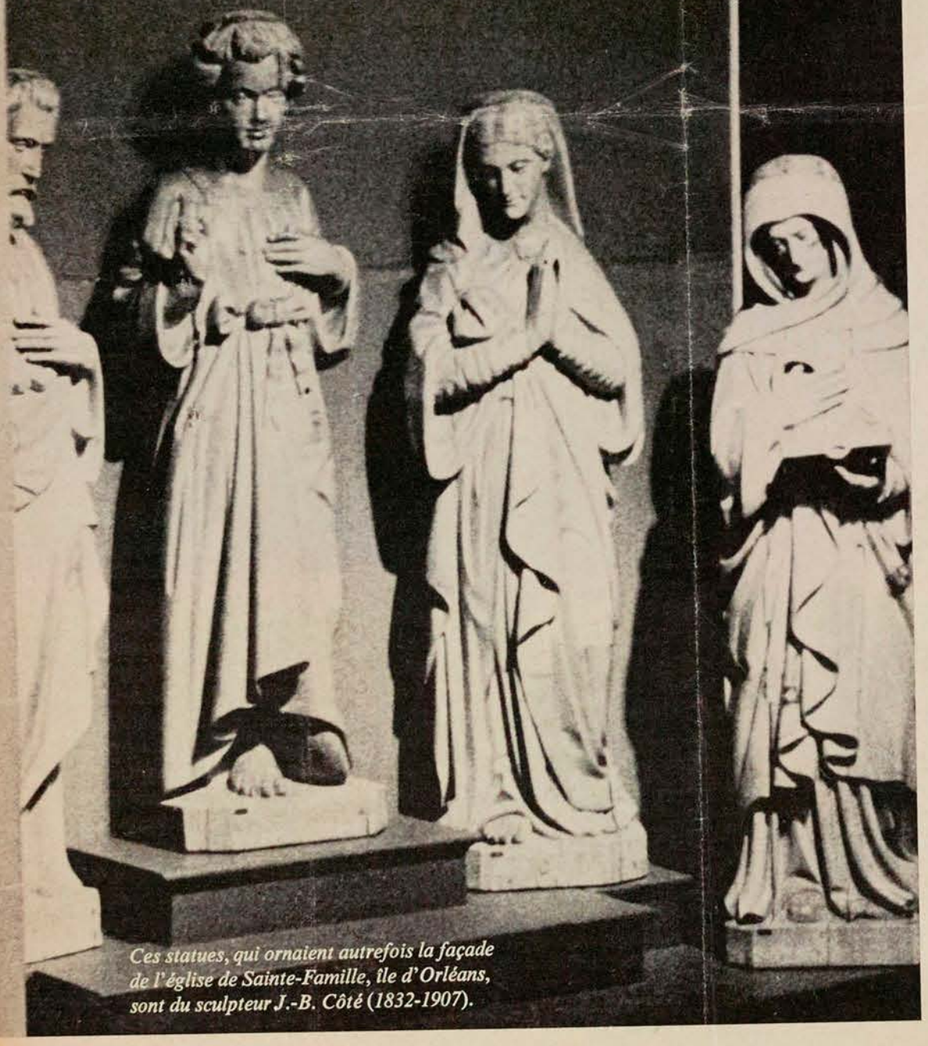
ROYAL ONTARIO MUSEUM

Canadian commode made near Montreal, 1775.

Le Magazine MacLean
Toronto, Ont.
M 165,100

MAY 1966 BOWDEN'S

UN MUSÉE QUI N'EST PLUS PROVINCIAL



Ces statues, qui ornaient autrefois la façade de l'église de Sainte-Famille, île d'Orléans, sont du sculpteur J.-B. Côté (1832-1907).

Le Musée du Québec se transforme . . . Même les beatniks ne craignent plus d'y être vus!

PAR JEAN PARÉ

PHOTOS JEAN-PIERRE BEAUDIN

LE MUSÉE du Québec, créé au temps où la Province n'était pas encore un Etat, avait été baptisé *provincial* et il l'était douloureusement. Au plus profond de mes souvenirs du dimanche après-midi, je découvre un grand canoë indien, des papillons ternis, un bison pelé, un orignal, deux ours blancs sous vitrine; entre la vitrine et un calorifère, j'allais chaque fois rendre visite à un gigantesque tigre aux yeux de verre, que je regardais de bas en haut. C'était une expédition palpitante pour un lecteur assidu des *Trésors de Golconde* et du *Fakir de Bichapour*. De quoi chasser toute une semaine dans les obscures forêts d'un Bengale imaginaire.

Ce fouillis n'était pas une exposition surréaliste. L'amateur d'art y dépérissait. Beaucoup n'ont pas oublié leur déconvenue et refusent encore d'y mettre les pieds. Pour eux, cet édifice né vieux, affligé d'un fronton, d'inutiles colonnes et d'un monumental escalier mussoliniens, reste le dernier refuge des animaux empaillés, partout mis en déroute par les tigres de peluche gavés d'essence.

En toute justice, il faut dire que le Musée provincial n'avait pas été conçu comme musée d'art, mais comme musée d'histoire naturelle. En devenant Musée du Québec, il est transformé. Les pelleteries mitées et le bran de scie ont disparu: bisons, orignaux, ours, tigres. Et ratons-laveurs.

Claude Piché, qui l'a quitté il y a trois ans, Lapalme régnant, en avait eu pour une année à y faire le grand ménage. Après un long intérim assuré par le directeur de l'Inventaire des œuvres d'art du Québec, M. Gérard Morisset, le ministère des Affaires culturelles y a nommé Guy Viau, le trois septembre dernier.

Le nouveau directeur a des projets, des grappes, des pleins paniers de projets, ce qui serait banal s'il n'avait pas surtout des idées et d'abord *une* idée.

"Je n'ai pas de conception théorique du musée. Il ne faut pas le définir, il faut le sentir selon les besoins du milieu. Le musée, jadis, c'était un conservatoire, un dépôt où on préservait le patrimoine ancien. Aujourd'hui, c'est un endroit où l'on vit avec les œuvres d'art, avec art, c'est-à-dire où on pratique un art de vie inséparable du culte du beau et de la qualité."

L'atmosphère du musée compte autant que son contenu. Il y a les collections permanentes, les rétrospectives, les expositions, les conférences . . . mais va-t-en pas, c'est pas fini!

"L'endroit est idéal pour de →

reserve

"Nous pouvons présenter, dit Guy Viau, un tableau complet de notre culture . . ." (Voir à la page 44 description de ces objets).

la musique. Les concerts Couperin, de l'orchestre du conservatoire, non seulement nous les abritons, c'est nous qui les commanditons. Il m'importe qu'aux vernissages, les femmes soient jolies et le vin bon. On m'a même demandé des salles pour un grand tournoi d'échecs. Pourquoi pas? Pourquoi pas du cinéma, de la danse, du jazz, des arrangements floraux, de la gastronomie? Au Louvre, c'est inconcevable, mais ici, c'est nécessaire."

Les besoins du milieu. A Québec, en attendant la déconcentration artistique, ils sont énormes et criants: galerie, bibliothèque et surtout un centre, un lieu de ralliement, une sorte de Café de Flore.

C'est dans cet esprit que Guy Viau songe à la possibilité d'ajouter le cinéma d'art au cinéma sur l'art, à compléter la bibliothèque, à instaurer des programmes quotidiens d'audition de disques dans les salles d'exposition.

Il voudra aussi récupérer l'immense toit plat de l'édifice pour en faire un café-terrasse-jardin-de-sculptures, accessible l'hiver comme l'été.

"Le toit s'y prête admirablement bien. La vue y donne sur un des beaux sites et des beaux parcs du monde. On pourrait y bien boire, y bien manger, y bien causer. Au milieu des sculptures et des toiles. On pourrait passer au musée une journée complète de loisirs agréables."

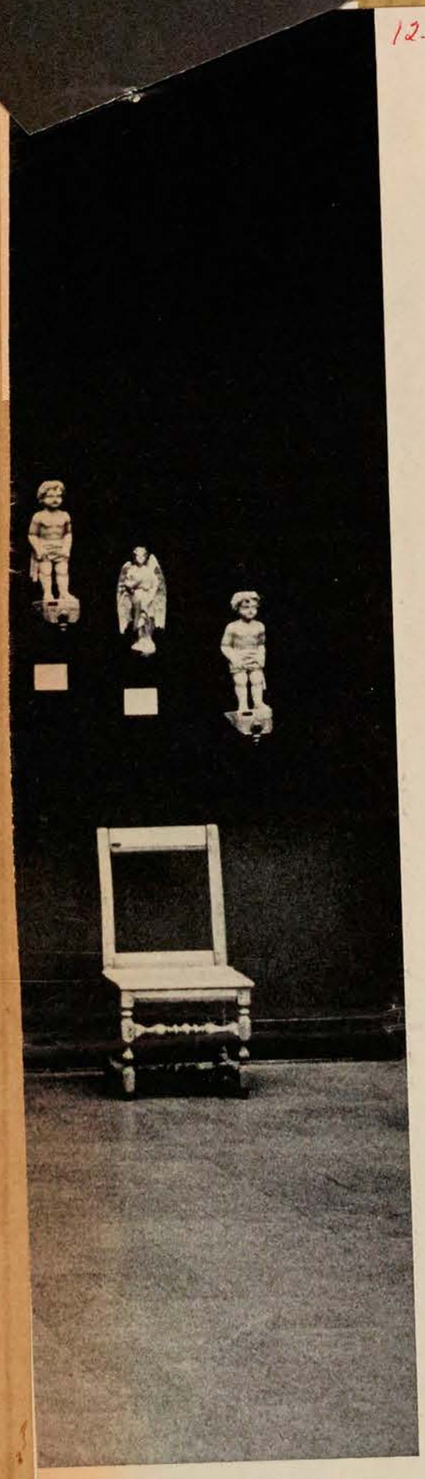
On découvre la parenté de *musée* et *s'amuser*. S'amuser, c'est se donner aux muses, ou les prendre, selon son tempérament.

Les besoins du milieu: Guy Viau se considère des devoirs envers les peintres québécois. Il n'y a pas d'Ecole de Québec, mais il y a des peintres et des sculpteurs québécois. Différents. Individualistes. Ignorés. De temps à autre, une vedette comme Jean-Paul Lemieux se taille une renommée à l'extérieur mais, règle générale, les peintres de Québec manquent de galeries, de public, de clientèle.

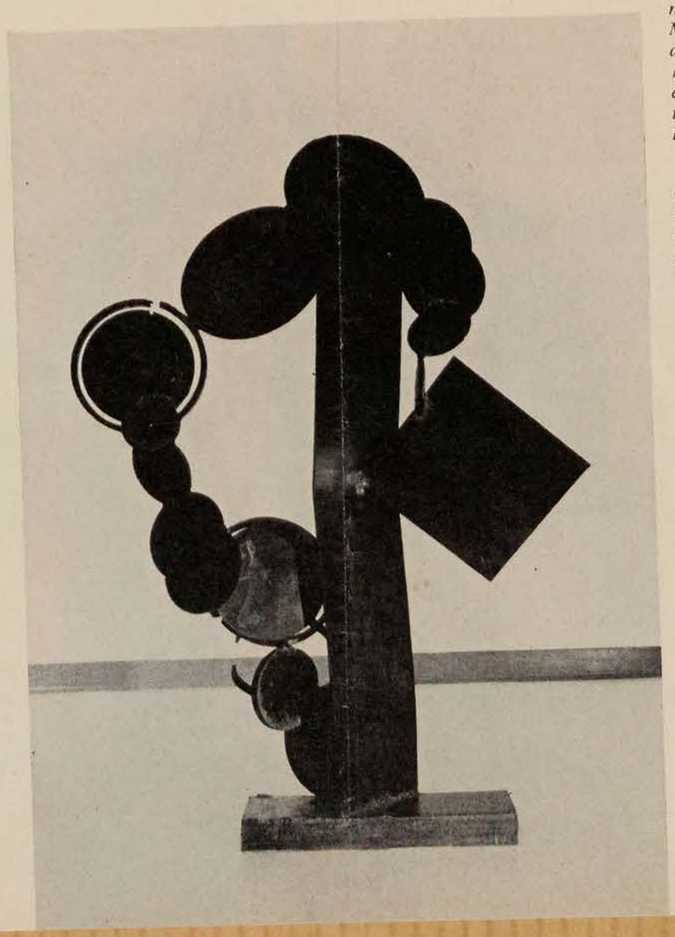
"Nous sommes les derniers à nous occuper d'eux, dit Guy Viau. A ce traitement, on finit par se sous-estimer. Je veux les exposer, non pas pour leur donner un supposé prestige mais parce que c'est un honneur pour le musée de les recevoir s'ils sont bons. Un musée existe pour le public, mais pas sans les artistes. Ils pourront toujours entrer

12-M

Riche en oeuvres d'art canadien d'avant 1900, le Musée du Québec s'enrichira, au cours des mois à venir, d'oeuvres contemporaines.



Le Musée possède une extraordinaire collection d'orfèvrerie canadienne-française. De gauche à droite: une navette en argent massif, de Salomon MARION, 19e siècle; un ostensoir en argent massif, de Roland PARADIS, 1745; une aiguière en argent massif de Paul MORAND, 1830; un plateau à burettes en argent massif, de François Ranvoyzé, fin du 18e siècle.



Ci-contre: une sculpture de fer de François SULLIVAN, intitulée "Chute concentrique", qui a remporté le 1er prix aux concours artistiques de la province, en 1963.

chez moi tout droit, sans laissez-passer."

Et Viau ajoute que s'ils sont dignes d'exposer au Musée, ils le sont d'y vendre et de lui vendre leurs œuvres.

Encore faut-il avoir des fonds. Le budget d'acquisitions fut jadis de quelques centaines de dollars par an. L'an dernier, il a atteint 42,000 dollars. Dans un pays riche, il serait de 200,000 dollars, mais nous ne sommes pas un pays riche. Au Musée de Montréal, il était de 128,000 dollars en 1964-1965. Le musée de Montréal, en outre, reçoit de nombreux dons, souvent considérables.

Ce n'est pas le cas à Québec. Les grandes collections n'y sont pas très nombreuses. La plupart des donations ont été clairsemées et pauvres. Par contre, on pratique davantage la formule du prêt. Plusieurs paroisses →

X 12-M

En 1965, près de 400,000 personnes ont visité le Musée du Québec, soit 120,000 de plus qu'en 64.

du Québec, fort riches en art religieux traditionnel, ont prêté leurs œuvres au Musée pour une période indéfinie. Les récents changements à la liturgie accélèrent le mouvement. Il s'agit d'une bonne façon de préserver le patrimoine collectif, d'autant plus que le Musée effectue toutes les restaurations à ses frais. En leur offrant les mêmes services, Guy Viau espère établir une collaboration mutuelle étroite et des échanges fréquents avec des musées comme ceux du séminaire, des Ursulines et de la Canada Steamship Lines à Tadoussac.

Malgré les prêts, qu'est-ce que 42,000 dollars, quand un Rembrandt vaut le million et un impressionniste la moitié autant? Beaucoup: tout dépend de la vocation que l'on donne au Musée. A quoi sert d'avoir un primitif italien, un flamand, une statue grecque, un bronze du Louristan et de n'en pouvoir situer aucun dans un ensemble?

"Le Musée du Québec n'a pas les moyens de devenir un grand musée de l'art universel. Nous serons toujours incapables de compléter nos collections permanentes d'art étranger ancien. Par contre, nous pouvons présenter un tableau complet de notre culture, nous spécialiser dans la peinture, la sculpture et les arts décoratifs québécois et canadiens."

Les incrédules "découvrent" beaucoup de belles choses au Musée du Québec. La collection d'orfèvrerie canadienne-française, en particulier, est une des plus belles et des plus complètes qui soient; or, elle n'était pas montrée. Depuis un an, ce qui en est visible a ébahi les collectionneurs. On trouve aussi au Musée plus de 300 pièces d'artisanat, environ 800 sculptures, statues et bas-reliefs et près de 2,000 objets d'art décoratif: mobilier, ferronnerie, céramique. La collection permanente compte 2,400 tableaux, dessins et gravures; une bonne partie se trouve dans les réserves, ou accrochée dans divers édifices gouvernementaux, à travers la province et à l'étranger. On y trouve bien des *calendriers,* mais aussi Jacques Callot, Monticelli, Fragonard, Daumier, Rodin, Bonnard et Toulouse-Lautrec.

C'est surtout en art postérieur à 1900 que le Musée est pauvre, même de peinture canadienne. Le peu qu'on y trouve est généralement fort mauvais: de la peinture moderne servie à l'ancienne. Avec beaucoup de bonté, Guy Viau explique que le Musée fut victime de son époque. Né en 1933, le Musée, en effet, a attendu presque vingt ans le *Refus Global* et la révolution tranquille de l'art québécois.

Galerie d'art des / *suite page 42*

TOULOUSE-LAUTREC est représenté au Musée par une litho (épreuve avant la lettre): "Eros vanné".

Un coup d'œil dans cette salle permet d'avoir une idée de la qualité de l'art religieux traditionnel et . . . profane du Canada français (témoin: cette "Joséphine", au premier plan, datant de 1830).

Riche en œuvres du passé, le Musée devra aussi s'ouvrir à l'art contemporain

12-M

UN MUSÉE . . .

suite de la page 26

peintres de la région de Québec, grand dépositaire de la culture canadienne-française, le Musée pourra offrir à sa clientèle, quand les Archives du Québec auront trouvé un immeuble plus approprié, deux auditoriums pour les conférences et le cinéma, une salle supplémentaire d'exposition et une grande bibliothèque d'art. Il en existe déjà un embryon, mais incomplet et composé pour les deux cinquièmes d'ouvrages d'histoire naturelle. Dans la nouvelle annexe se trouve déjà une salle d'exposition remarquable, la salle Morrice, susceptible d'abriter des projections et des conférences quand l'acoustique en aura été améliorée.

Pour que le Musée joue pleinement son rôle, Guy Viau veut en faire une étape sur le chemin des grandes expositions itinérantes. Depuis un an, il a abrité les rétrospectives Marquet et Rouault, et l'exposition des *Trésors de Toutankhamon*. Les calendriers de ces expositions sont fixés longtemps à l'avance, quelquefois des années: pour y figurer, il faut avoir une certaine notoriété, posséder une bonne réputation et inspirer un minimum de confiance quant aux conditions dans lesquelles les œuvres prêtées seront exposées et manipulées.

Depuis peu, le Musée du Québec participe à toutes les grandes associations américaines de muséologie. On parle même de la possibilité qu'un prochain congrès des directeurs et des conservateurs de musées d'Amérique du Nord ait lieu à Québec. D'autre part, il semble assuré que Guy Viau représentera le Canada l'an prochain lors d'une tournée d'études dans les grands musées des Etats-Unis.

Ces efforts commencent à porter fruit. D'ici 1967, le Musée du Québec exposera des collections d'art africain, de tapisseries françaises modernes, d'art ancien canadien-français, d'art religieux québécois, Arsenault, Alleyn, Surrey, Gécin, Vaillancourt, Dumouchel, cinq collectionneurs de Québec, et aussi des rétrospectives Lemieux, Bourdelle, Dallaire, Lyman (à l'occasion de ses 80 ans) et des verres de Marcelle Ferron.

L'été prochain, dans les jardins qui entourent le Musée aura lieu le 2e Symposium de sculpture du Québec et une exposition de l'Association des sculpteurs québécois. Pendant ce temps, à l'intérieur, les amateurs pourront visiter la plus grande exposition d'art esquimau jamais présentée, la plus complète également quant à la provenance et aux techniques.

Le public ne boude pas ces efforts, loin de là. L'année de l'ouverture, en 1933, le Musée recevait 90,000 visiteurs. La stagnation dura longtemps et il fallut vingt ans pour doubler ce nombre. En 1964-65 seulement, l'augmentation dépassa celle des deux décennies précédentes et le nombre des visiteurs atteignit 280,000. Au premier janvier de cette année, près de 400,000 personnes étaient entrées au Musée en douze mois.

Le vernissage de l'exposition Soucy-Taillefer-Martel, trois artistes relativement peu connus, a attiré 900 amateurs. C'est à Québec que l'exposition des *Trésors de Toutankhamon* a attiré le plus de gens dans toute l'Amérique. Et non pas seulement

suite page 44

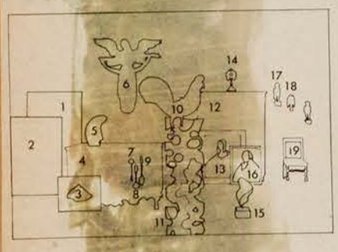
◆

Affaires culturelles dans mon travail. Nous avons l'intention de faire du Musée du Québec un grand musée. Je veux qu'un jour, on vienne ici pour savoir ce que c'est que la culture québécoise . . ."

Mais Guy Viau ne s'intéresse pas qu'à la quantité. Les motivations et l'âge de sa clientèle l'intéressent au moins autant:

"Ce que j'aime, et qui me fait croire que nous sommes dans la bonne voie, c'est que les jeunes viennent en très grand nombre. Même les beatniks ne craignent plus d'être vus dans le Musée . . ."

Pour un Musée, c'est ce qui s'appelle *être dans le vent* . . . •



La variété des objets d'art canadien que possède le Musée du Québec est impressionnante. Ci-dessous, une liste numérotée des œuvres apparaissant à la page 24:

1—Marcel JEAN, "Oraison cumuliforme", (dessin sur bois — 1962); 2—Pierre GENDRON, "Gigue laurentienne" (huile sur toile — 1963): 3—Isah AVILIAJU, "Harles" (gravure sur pierre — Povungnituk); 4—Ecole de QUEVILLON, buffet de sacristie (bois de noyer); 5—Louis ARCHAMBAULT, "Tête en forme de naja", (1948); 6—Ecole canadienne, "Ange à la banderolle", (provenance: St-Jérôme, Terrebonne); 7—Laurent AMYOT, louche en argent massif (époque 1830); 8—Même auteur; 9—Jean AMYOT, cuiller à ragoût en argent massif, façonnée vers 1780; 10—Ecole canadienne, coq de clocher (tôle peinte en blanc — début 18e siècle); 11—Armand VAILLANCOURT, "Bronze rouge", (1963); 12 — Ecole canadienne, armoire (pin et noyer — époque 1800); Théophile HAMEL, portrait de femme (huile sur toile — 19e siècle); Paul MORAND, ostensoir en argent massif (19e siècle); 15—Gilles COUTU, forme abstraite (bronze); Louis DULONGPRE, portrait de François Mailhiot (début du 19e siècle); 17—Ecole canadienne, "Deux anges" (bois sculpté et doré); 19—Ecole canadienne, chaise d'esprit Louis XIII en pin (Ile d'Orléans). •

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

MAY 21 1966 BOWDEN'S

Jan Menses at Lefort

Solitude And Silence

R. 12-M

By Robert Ayre

SINCE coming to Montreal six years ago, Jan Menses has moved steadily forward in public recognition. Now a Canadian citizen, he was born in Rotterdam in 1933 and studied at the Academy of Fine Arts in the Hague, later going to Paris and then to Morocco, where he stayed three years before finding sanctuary in Canada. His first one-man show here was in the Jewish Public Library in 1961, followed in the same year by a presentation in the Museum's Gallery XII series. He exhibited in the Penthouse Gallery in 1962 and in 1963 in Tifereth Jerusalem Synagogue in Côte St. Luc. Last year, he was back in Gallery XII. His present exhibition, at Galerie Agnes Lefort through May 27, is his first appearance in a dealer's gallery.

An exhibitor half a dozen times in the National Art Competition sponsored by the City of Quebec, he won five first prizes. In 1962, he received an honorable mention in Winnipeg. Last year he was awarded the first prize for graphics in the Concours du Quebec and this year second prize at the International Exhibition of Drawings and Engravings, at Lugano, Switzerland. This work, one of his Klippoth Set, was acquired by the Museo Caccia of the Villa Ciani in Lugano. Menses is represented in the Guggenheim and the Museum of Modern Art in New York and the Art Institute of Chicago as well as the collections of the National Gallery of Canada, the Musée de la Province, Quebec, the Musée d'art contemporain and the Museum of Fine Arts, Montreal.

WHETHER HE works in oil, tempera or ink, Jan Menses is essentially a man of black and white. The only color I remember was in the "Doomed Children" in the synagogue exhibition; they gained in poignancy from looking like children's crayon drawings.

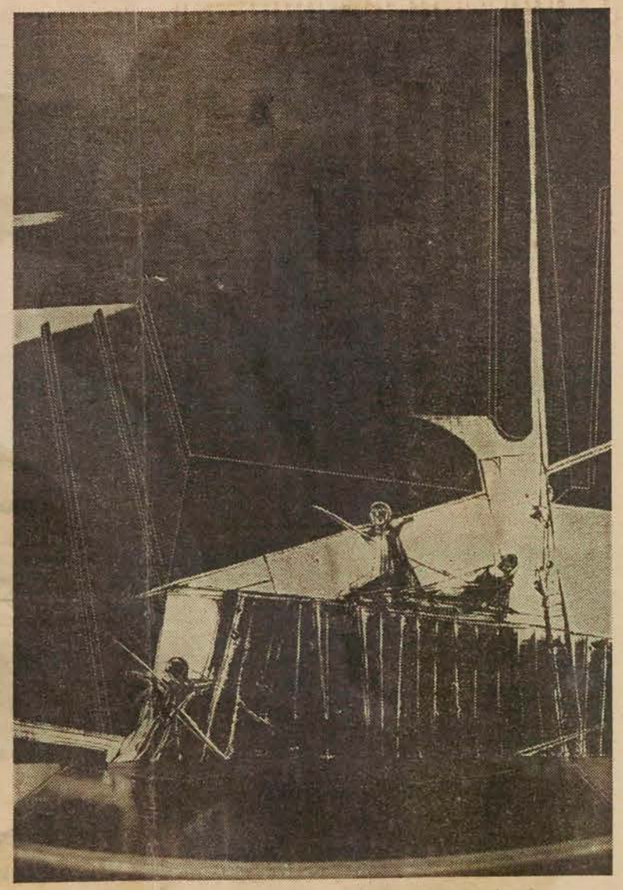
Menses' work is haunted by a childhood darkened by war. His tragic vision is best expressed in black and white. Beginning with autobiography, he is not concerned with personal, localized recollections, but finds a universal theme through ancient Hebrew tradition: the prayer of the Kaddish, the hunger and thirst for righteousness in the symbols of the Kabbala, the shedding of the Klippoth to get to the vital source. I do not pretend to know much about these mysteries, but inside knowledge is not necessary: we can feel the drama without understanding the ritual which gave the painter his vocabulary. In any event, he leaves it behind. The subject is humanity.

There are 15 oils and 10 studies of the Kaddish set in the Lefort exhibition, along with half a dozen ink and wash drawings. A master of his craft, Menses achieves his terrifying black by importing his paints and purifying them, working with them until they are almost alive, an extension of himself.

He is a designer with an inexhaustible invention in the creation and manipulation of form in space. I once called him a choreographer because he directed crowds on a vast stage. None of that is to be seen in the present show. There are a few half illuminated groups, but the mass has given way to the individual and volume to the line. The mysterious landscape of tragedy was on the earth. The new scene is the cosmos.

The human dilemma in the Triptych is enacted in a new limbo, where there are no ambiguous shadows, but where everything is exposed to the pitiless light of outer space — or should I say the light of the mind, which searches without compromise. The mutilated men are trapped in the terrible mechanism of destiny. The painter's line, building up the scaffolding, stringing out the wires, defining the rack and the wheel, is exact and implacable. There is no escape. The torture is all the more cruel because it is a fate designed by immutable logic.

This is an art of solitude and silence. "There is only one way to work," Menses has said, "and this is more imposed on me than freely chosen. In this world — this kind of world — I would not be able to do otherwise. Painting the 'purist' way would bore me to death."



Jan Menses: "Kaddish Set No. 14," oil on board, 34 x 20 ins., in his exhibition at Galerie Agnes Lefort.

Jan Menses Show Opens Here Today

Gazette May 14-66

Not many Canadian artists can claim the success of Jan Menses. When he arrived here five years ago from Holland, his name was unknown in North America.

Today, he is one of the few Montreal artists whose work has been purchased by such leading galleries as the Solomon R. Guggenheim Museum, New York; the Museum of Modern Art, New York; and the Art Institute of Chicago.

He is, of course, in Canadian collections, too: The National Gallery, Ottawa; the Montreal Museum of Fine Arts; the Musée d'art contemporain, Montreal; the Musée du Québec.

Add to this the fact that he has won a number of awards recently — first prize in the Concours artistiques du Québec in 1965 and second prize in the International Exhibition of Drawings and Engravings, Lugano, Switzerland, this year—and the interest in his latest show, which opens today at 4 p.m. in the Galerie Agnès Lefort—is understandable.

Menses was born in Rotterdam in 1933 and his earlier exhibitions have covered a wide range of centres: His native city, The Hague, Amsterdam, Paris, Brussels, Casablanca, Marrakech, Madrid and Malaga.

MENSES

In addition to the public collections in which he is represented — the Museo Ciani, in Lugano, Switzerland, is another—Menses' works also are to be found in private collections in Canada, France, The Netherlands, Spain, Morocco, Denmark, England and Belgium.

A resident of Outremont, Menses' present exhibition will continue until June 1.

Panorama
Montreal, Que.
M

JUN 1966 BOWDEN'S

P 12-M

MUSEUMS

The Montreal Museum of Fine Arts will be closed for renovations until October.

Montrealer
Montreal, Que.
M 18,100

JUN 1966 BOWDEN'S

art

Museum of Fine Arts : The museum is closed for renovations until the autumn.

Current Events
Jun 4-1966

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable durant le mois de juin:

Exposition de groupe - "Artistes de Montréal": Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan et Letendre.

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During month of June "Artists of Montreal" - Works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan and Letendre.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUN 4 1966 BOWDEN'S

12-M

The Art

MONTREAL MUSEUM OF FINE ARTS closed for summer. Stable gallery, Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Jaque, Pellan — "Artists of Montreal."

Beverage Alcohol Reporter
Toronto, Ont.
M 9,100

JUN 1966 BOWDEN'S

P 12-M

OF BEER and ALE

by John S. Walsh

John S. Walsh, a native of England and a citizen of Canada, is that rare combination, an engineer-writer-artist. He divides his activities about fifty-fifty between writing and illustrating. He was graduated in engineering from London University and studied painting at the London Central School of Art. A resident of Montreal since 1945, he is a member of the Graphic Arts Society of Canada and of the Canadian Society of Painters in Water Colour. His work is represented in the permanent collections of the Art Gallery of Toronto and the Montreal Museum of Fine Arts. He has contributed articles to Esquire, Argosy, Field and Stream, Canadian Business and other periodicals.

Right:
Author John S. Walsh, a well-known Canadian artist, depicts a modern brewery at night in this impressionistic water colour painted for INCO Magazine. Mr. Walsh specializes in industrial and city scenes, especially as seen by night.

Far right:
In this water colour, artist-writer Walsh portrays the massive nickel stainless steel brew kettles to be found in so many contemporary breweries. They combine an aesthetic and functional beauty.

Driveway Reporter
Winnipeg, Man.
June 1966

871

JUNE 1966

IVEWAY PORTER

TIVE TRADES ASSOCIATION (MANITOBA)

Cover Story — The Money Tree

From a Press Release

The famous Canadian sculptor, Armand Vaillancourt, uses Wolf tools . . . drills, sanders, grinders, hammers, etc., creating his modern works of art.

Some of his best known work in Toronto is at the International Airport where he uses largely welding techniques. Because of this, Wolf has invited M. Vaillancourt to exhibit a work of art specially created for the Canadian Welding Show.

It is a magnificent work, nine feet high. Supported by a seven-foot steel column, the sculpture rotates freely.

Armand Vaillancourt has his magnificent pieces of sculpture exhibited in such places as the Montreal and Toronto International Airports, the Museum of Fine Arts in Montreal, the Museum of Quebec City, the Architectural School of the University of Winnipeg, and up to as many as 500 pieces in the most important collections in Canada and the United States. He has taken part in many overseas exhibitions: in Paris, at the Rodin Museum and the Modern Museum, Tokyo and San Francisco. He has, of course, also had many one-man shows at private galleries in Montreal, Toronto, Ottawa, etc.

He was born in Black Lake, Province of Quebec and studied sculpture at the Fine Arts School of Montreal (Ecole de Beaux-Arts), since when he has become one of Canada's leading sculptors. Wolf Power tools is privileged to be associated with M. Vaillancourt in the Canadian Welding Show to present to the Welding Industry the use of modern industrial techniques in modern art forms.

If you want to beautify your place of business by other ways than expensive works of art, turn to our editorial comment, The Mony Tree — or Spruce 'em up.

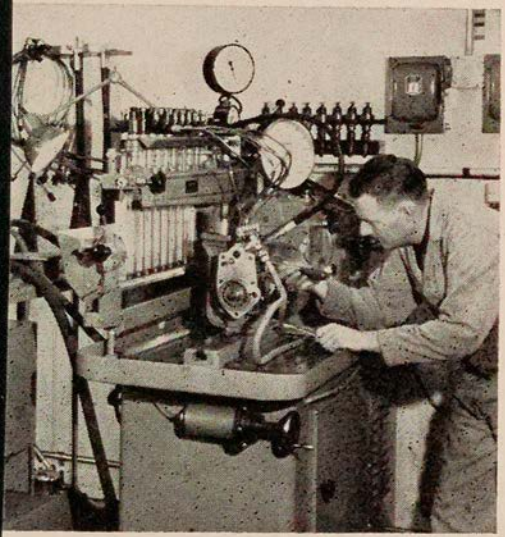
This Issue's Theme: Beautify Manitoba And fill your wallet

- Editorial Comment.
- There's Profit in Beauty.
- Letter to the Editor.
- An Important Notice.

NJECTION SERVICE

W-HOW

DIFFERENCE!



SERVICE
-HOW
FERENCE!

Driveway Reporter
Winnipeg, Man.
June 1966

VOLUME 31 — No. 6 JUNE 1966

DRIVEWAY REPORTER

OFFICIAL PUBLICATION OF THE AUTOMOTIVE TRADES ASSOCIATION (MANITOBA)

This Issue's Theme: Beautify Manitoba And fill your wallet

- Editorial Comment.
- There's Profit in Beauty.
- Letter to the Editor.
- An Important Notice.

Montreal Star, Que.
June 9, 1966

Art Groups Get $194,250 From City

The civic administration yesterday authorized the issuance of a total of $194,250 in grants to various local art groups through the Greater Montreal Council of Arts.

The grants will be distributed as follows: $3,000 to the committee for French Canadian celebrations of the St. Jean Baptiste Society; $15,000 to the Montreal International Film Festival; $1,000 to the Tudor Singers of Montreal; $2,000 to Les Saltimbanques; $2,000 to the Sarah Fischer Concerts; $5,000 to La Cinémathèque Canadienne; $5,000 to Les Apprentis-Sorciers; $6,250 to McGill's Chamber Symphony; $10,000 to the Canadian International Institute of Music; $20,000 to Les Feux-Follets; $50,000 to Le Rideau Vert and $75,000 to the Montreal Museum of Fine Arts.

GRAND FALLS, NFLD.
Advertiser
B-W 3,200

JUN 6 1966 BOWDEN'S

Price fine arts awards presented

MONTREAL — Major prizewinners in the second annual Price Fine Arts Award were presented with certificates and cheques by T. R. Moore, chairman and president of the Price group of companies, at a dinner in the Ritz-Carlton hotel here.

J. Jacques Besner, co-ordinator of the 'Man the Creator' section of Expo '67, was guest speaker. A. Welch, vice-president and general manager of Price Kraft and Paper board Corporation, which sponsors the awards, was chairman.

M. Besner told of a vast collection of world art treasures which will be on display at Expo '67, and gave his audience of prizewinners, art critics, editors and Price executives a rundown of the latest developments at Expo.

Mr. Moore presented the first award to Fred T. V. Savard, Toronto, for his painting 'The Passing Canadian Village. The award certificate was accompanied by a cheque for $800. Mr. Savard also won a special mention for another submission.

Second award and a cheque for $500 was presented to Al Dutcheshen, who is with the CBC in Winnipeg.

Third and fourth awards went to two Montreal artists, William Showell, for his 'The Houses', which won $350, and Geoffrey Holloway, who entered 'Girl in a Red Coat', which won $250.

The Price Fine Arts Award was founded last year to encourage Sunday painters among Canadian commercial artists. Price Kraft, and Paperboard Corporation, on behalf of the Price group of companies, offered a total of $2,500 in cash awards. Commercial artists design, paint and draw illustrations for packaging, advertisements billboards, television shows and so on. Many pursue fine art in their free time as a hobby, and several are recognized as first-class Canadian painters. Others are approaching that standard.

Greater interest in the awards, this year was indicated by a considerable increase in the number of entries. The judges reported that the general quality of the paintings submitted was much higher, too.

The panel of judges was headed by Dr. Martin Baldwin, director emeritus of the Art Gallery of Toronto. Other members were Dr. David Carter, director of the Montreal Museum of Fine Arts; Mrs. Dorothy Pfeiffer, independent art expert; Paul Gladu, art critic of Le Petit Journal, Montreal, and Walter Klenkhoff, art dealer.

Twelve artists won honorable mention awards. They were Arthur Horsfall, Winnipeg; Harry Aslin, Montreal; Tom McNeely, Toronto; Albert Kieran, Montreal Bernie Sidon, Scarborough, Ont; Norman Melchior, Scarborough, Ont; John D. Brooke, Gormley, Ont. Mrs. Mary Beal, Willowdale, Ont.; F. James McHale, Newmarket, Ont.; Bruce LeDain, Hampstead, P. Q.; W. S. Houstoun, Toronto and Mr. Savard with a second submission.

A group of selected paintings will go on tour for exhibitions in Toronto, Quebec, Montreal, Ottawa and elsewhere. As well, they will exhibit at the Canadian National Packaging Exposition in Toronto

MONTREAL, QUE.
METRO-EXPRESS
D 41,100

JUN 9 1966 BOWDEN'S

Subventions de $194,000 à douze groupements artistiques

(C.M.) Le comité exécutif de la ville de Montréal a approuvé hier les octrois accordés par le Conseil des arts de la région métropolitaine de Montréal à douze organismes artistiques de la métropole.

Au total, une somme de $194,250 sera versée, le montant le plus élevé allant au Musée des Beaux-Arts de Montréal, soit $75,000. Les autres bénéficiaires sont:

Le Rideau vert Inc., $50,000 les Feux-Follets Inc., $20,000 Le Festival international du film de Montréal $15,000; l'Institut international de musique du Canada, $10,000; l'Orchestre de chambre McGill, $6,250; les Apprentis-Sorciers, $5,000; La Cinémathèque canadienne, $5,000; La Commission des fêtes du Canada français de la Société Saint-Jean-Baptiste de Montréal, $3,000; les Saltimbanques Inc., $2,000; The Tuder Singers of Montreal Inc. $1,000.

Montreal Gazette, Que.
June 10, 1966

City Awards Arts Grants

Grants totalling $194,250 by The Greater Montreal Council of Arts to 12 groups have been ratified yesterday by the Drapeau-Saulnier administration as follows:

Montreal Museum of Fine Arts, $75,000; Le Rideau Vert Inc., $50,000; Les Feux-Follets Inc., $20,000; International Film Festival of Montreal, $15,000; L'Institut International de Musique du Canada, $10,000; McGill Chamber Orchestra, $6,250;

Le Cinemathique Canadienne, $5,000; Les Apprentis-Sorciers, $5,000; La Commission des Fetes du Canada Francais de la Societe St. Jean Baptiste de Montreal, $3,000; Sarah Fischer Concerts, $2,000; Les Saltimbanques Inc., $2,000; and The Tudor Singers of Montreal Inc., $1,000.

Montreal-Matin, Que.
June 9, 1966

Subventions aux arts

(Par M.A.) — Le Conseil des arts de la région métropolitaine de Montréal vient d'accorder des subventions pour un montant global de $194,250 à douze organismes liés à la vie artistique de la région de Montréal, pour l'exercice financier 1966-67.

Au cours d'une réunion régulière tenue hier, le comité exécutif de la ville de Montréal a ratifié la série de subventions aux organismes suivants :

Le Musée des Beaux-Arts de Montréal, $75,000 ;
Le théâtre "Le Rideau vert Inc.", $50,000 ;
La troupe folklorique "Les Feux-Follets Inc.", $20,000 ;
Le Festival international du film de Montréal, $15,000 ;
L'Institut international de musique du Canada, $10,000 ;
L'Orchestre de chambre McGill, $6,250 ;
La troupe de théâtre "Les Apprentis-Sorciers", $5,000 ;
La Cinémathèque canadienne, $5,000 ;
La Commission des fêtes du Canada français de la Société Saint-Jean-Baptiste de Montréal, $3,000 ;
Les concerts Sarah Fischer, $2,000 ;
La troupe de théâtre "Les Saltimbanques", $2,000 ;
The Tudor Singers of Montreal Inc., $1,000.

Montreal Jour. de Rosemont
Quebec
June 8, 1966

Me François Aquin, député de Dorion

Me François Aquin est né en 1929 et a fait ses études en droit à l'Université de Montréal et à McGill. Il devint par la suite professeur en Droit à l'Université de Montréal.

Il s'imposa comme une des plus remarquables personnalités dans les mouvements libéraux de la province. M. Aquin est membre du Club Kinsmen-Alouettes, du Conseil général de la Palestre Nationale, du Musée des Beaux-Arts et de plusieurs autres associations. En 1955, il épousait Mlle Andrée Leroy.

Le Devoir, Montréal, Qué.
June 10, 1966

ges abandonnées, initiant à la

$194,250 de subventions

Le Conseil des arts de la région de Montréal vient d'accorder des subventions au montant total de $194,250.

Les subventions autorisées sont les suivantes: La Commission des Fêtes du Canada français de la Société Saint-Jean-Baptiste de Montréal: $3,000; Le Festival international du film de Montréal: $15,000; Les Tudor Singers de Montréal: $1,000; Les Saltimbanques: $2,000; Les Concerts Sarah-Fisher: $2,000; La Cinémathèque canadienne: $5,000; Les Apprentis-Sorciers : $5,000; L'Orchestre de chambre McGill: $6,250; L'Institut international de Musique du Canada: $10,000; Les Feux-Follets: $20,000 ; Le Rideau Vert: $50,000; Le Musée des Beaux-Arts de Montréal: $75,000.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUN 11 1966 BOWDEN'S

The Art

MONTREAL MUSEUM OF FINE ARTS closed for summer. Stable gallery, Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, De-Tonnancour, McEwen, Jaque, Pellan — "Artists of Montreal."

Montreal Gazette, Que.
June 9, 1966

871

Season's Events

SEPTEMBER

Sat. Sept. 3 — Hunter Trials of Lake of Two Mountains Hunt at Hudson.

Sun. Sept. 11 — Hunter Trials of Montreal Hunt at the Hunt Farm, St. Scholastique.

Fri. Sept. 30 — Lake of Two Mountains Hunt Ball at Montreal Aeroport Hilton.

OCTOBER

Thurs. Oct. 13 — Early Bird Show held by Hospitality Corner of the Women's Auxiliary of the Montreal General Hospital.

Fri. Oct. 14 — Variete Symphonique — a wine and cheese party and fashion show by Junior Committee of the Montreal Symphony Orchestra at Place des Arts.

Wed. Oct. 19 — Jingle Bell Jubilee — pre-Christmas Sale of Auxiliary of St. Mary's Hospital.

Thurs. Oct. 27 — Fashionplate International — luncheon and fashion show, sponsored by Women's Division of Combined Jewish Appeal, at Queen Elizabeth Hotel.

Thurs. Oct. 27 — Christmas Shopping Sale held by Women's Organization of St. George's Church.

NOVEMBER

Wed. Nov. 2 — Christmas Harvest Sale of Women's Auxiliary of Lakeshore General Hospital in Edgewater Hotel, Pointe Claire.

Wed. Nov. 2 — V.O.N. Art Sale in Royal Bank Auditorium, Place Ville Marie.

Fri. Nov. 4 — Bal des Petits Souliers of La Ligue de la Jeunesse Feminine at Windsor Hotel.

Tues., Nov. 8 — Sherry and Shambles, held by Mount Royal Chapter, I.O.D.E. at Victoria Hall, Westmount.

Wed. Nov. 9-Nov. 21 — November Art Auction and Exhibition of paintings held by Herman Abramowitz Chapter of Hadassah at 9th floor gallery of T. Eaton Co. Ltd.—Auction to be held on Tues. Nov. 22 at Windsor Hotel.

Thurs. Nov. 10 — Christmas Shopping Party held by Women's Guild of the Church of St. Andrew and St. Paul.

Tues. and Wed. Nov. 15 and 16 — Look-Ahead Show of Forget-Me-Not Shop of Women's Auxiliary of Jewish General Hospital.

Thurs. Nov. 17 — Christmas Carousel—pre-Christmas sale of the Ross Gift and Coffee Shoppe of the Women's Auxiliary of the Royal Victoria Hospital in the Nurses' Residence.

Fri. Nov. 18 — St. Mary's Ball held by Auxiliary of St. Mary's Hospital at Queen Elizabeth Hotel.

Thurs. Nov. 24 — Talent Fair held by the St. Matthias Church Association of Women in the Parish Hall.

Fri. Nov. 25 — St. Andrew's Ball at Queen Elizabeth Hotel.

Sat. Nov. 26 — Angels' Ball held by Montreal Section of National Council of Jewish Women at the Queen Elizabeth Hotel.

DECEMBER

Fri. Dec. 9 — Museum Ball at Montreal Museum of Fine Arts.

Wed. Dec. 21 — Shaggy Dog Dance at Ritz-Carlton to benefit the Animal Protection League.

JANUARY

Sat. Jan. 14 — Austrian Ball at Windsor Hotel.

FEBRUARY

Fri. Feb. 3 — Charity Ball of the Women's Auxiliary of the Royal Victoria Hospital at Sheraton-Mount Royal Hotel.

Tues. Feb. 7 — Mardi Gras Fiesta of Women's Auxiliary of Montreal Children's Hospital.

Sat. Feb. 11 — Hungarian Ball at Windsor Hotel.

Fri. Feb. 24 — Dinner-dance of Women's Auxiliary of Queen Elizabeth Hospital at Chateau de Champlain.

Ottawa Le Droit, Ontario
June 11, 1966

871

L'art sous toutes ses formes à l'Association de la Galerie nationale

L'art sous toutes ses formes était au programme de l'activité des membres de l'Association de la Galerie nationale au cours de l'année écoulée. C'est ce qui ressort des rapports présentés à la réunion générale annuelle tenue dans le salon du bureau de direction.

L'année a débuté par l'organisation d'une exposition de sculptures provenant de collections particulières de gens d'Ottawa. Plus de 300 personnes assistaient à la soirée d'ouverture, sous la présidence de Mme Jules Loeb. L'exposition a été ouverte au public pendant les 18 jours subséquents. Par ailleurs, environ 7,000 personnes ont assisté aux concerts donnés au cours de la saison, en la salle des conférences de la Galerie, sous les auspices de l'Association de la Galerie nationale, en collaboration avec Radio-Canada. Tous les concerts, présentés à guichet fermé, ont été radiodiffusés. Le Studio Orchestra, sous la direction de M. Frederick Karam, a interprété la musique, tandis que des artistes invités étaient solistes; Louis Applebaum et Victor Felbrill ont aussi dirigé l'orchestre. Le programme a été préparé par M. Paul Arthur. Mme M.K. Macklem, assistée de Mme Walter White, est la présidente du comité de musique.

Les groupes d'étude

Le groupe d'étude de langue anglaise, sous la direction de Mme G. Andrew, s'est intéressé en particulier à la sculpture et à l'architecture de même qu'à l'histoire du mobilier européen, américain et canadien. Le groupe a aussi visité les ateliers d'artistes locaux. Sous la direction de ce groupe, un sous-comité a été formé chez les épouses des sénateurs et députés fédéraux. Aussi, le groupe a tenu deux réunions publiques d'études de peinture et de l'histoire de l'art au Cercle universitaire.

Le groupe d'étude de langue française, sous la direction de Mme C. Hardy, s'est consacré à la porcelaine et la céramique, de Chine, du Japon, de France, de Hollande, d'Allemagne, de Grèce, d'Italie, d'Angleterre, de Scandinavie. Le groupe s'est rendu au Musée des Beaux-Arts, lors de l'exposition des bijoux de Braque, et a visité un atelier de potier. Les membres du groupe ont également visité plusieurs ateliers d'artistes locaux. Il y eut 22 causeries, deux projections de films, visites de studios et voyage à Montréal et au Musée royal d'Ontario à Toronto.

Sous les auspices de l'Association de la Galerie nationale, la Demi-heure française, dirigée par Mme Michel Bardet, comprenant cette année une promenade dans les musées de Paris, a été bien accueillie du public. A la Demi-heure française on a également présenté deux spectacles de marionnettes offerts par Mlle Micheline Legendre, de Montréal.

Des voyages culturels

D'autre part, l'association a organisé des voyages a but artistique. Mme H. Soloway est la présidente de ce comité d'organisation. Du 14 mai au 5 juin, Mme Sidney Pollock a pris charge d'un groupe qui a visité Londres. Un autre voyage, sous la direction de Mme Orville Shugg conduira 34 membres de l'association à Barcelone, Madrid, Lisbonne, Seville, Gibraltar, Tangier, Malaga, Grenada et Valencia. Mme John Carson a conduit un groupe de 78 membres à la maison de Louis-Joseph Papineau, l'Ecole des Beaux-Arts, le Musée d'art contemporain, et la Place des arts où se donnait le spectacle des ballets Bolshoi. A l'automne, Mme David Loeb dirigera un groupe au Mexique.

Au comité d'hospitalité, sous la présidence de Mme Orville Shugg, on a servi le thé à diverses occasions: réunion de l'Association des musées canadiens, réunion de la Conférence canadienne sur l'éducation par l'art, visites de la Galerie par divers groupes. L'association a aussi inauguré un service d'échange de renseignements sur l'art.

Nouveau conseil exécutif

M. Freeman Tovel a été élu président de l'Association de la Galerie nationale. Il succède à M. Marcel Ouimet. Les autres membres du conseil exécutif sont: M.G.-A. Gavrel, vice-président, chargé de l'administration, Mme M.K. Macklem, vice - présidente, chargée de l'organisation du programme, le major T.S. Chuter, trésorier, M. D.H.W. Kirkwood, archiviste, Mme Stuart Griffiths, correspondancière et Mme J.A. Blais, conseillère.

Les présidents des divers comités sont: Mme E.A. Driedger, et le lieutenant-colonel Jacques Ostiguy, publicité, Mme Sidney Pollock et M. G.-A. Gavrel, publications, Mmes George Kerwin et Gaston Fontaine, personnel; Mme John Ellis, activité extra-murale; Mme E. Irwin, recrutement; Mme Walter White, musique; Mme Peter Ackroyd et Mme C. Hardy, groupes d'études; Mme Hamilton Southam, événements pour public de langue française; Mme H. Soloway, voyage d'étude; Mme Jules Loeb, hospitalité; M. John Veit, conseiller près la Galerie.

Current Events
Jun 11-66

MUSÉE DES BEAUX ARTS

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A la Galerie de l'Etable durant le mois de juin:

Exposition de groupe - "Artistes de Montréal": Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Metola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan et Letendre.

MONTREAL MUSEUM OF FINE ARTS

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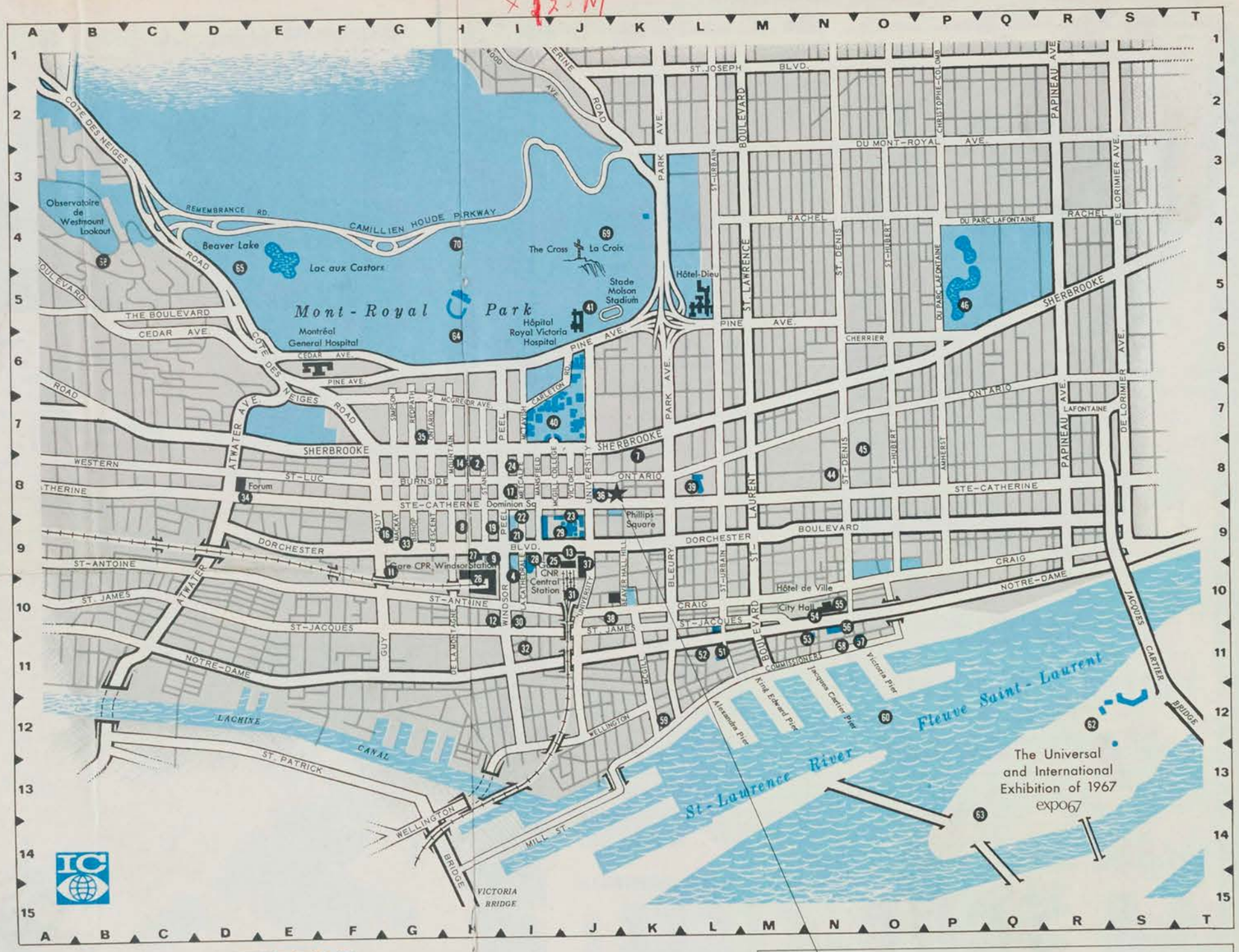
Current Events
Montreal, Que.
W 8,800
JUN 11 1966
BOWDENS

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 ~~Christ~~ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu



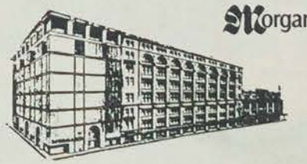
HOTELS

*1 Airport Hilton	7 Holiday Inn/Downtown	14 Ritz-Carlton Hotel
2 Berkeley Hotel	8 ~~Hôtel de LaSalle~~	*15 Ruby Foo's Motor Hotel
*3 Capri Hotel	9 Hôtel Laurentien	16 ~~Seaway Motor Inn~~
4 Le Château Champlain (under construction)	*10 Lucerne Motel	17 Sheraton-Mt. Royal Hotel
*5 Grand Motor Hotel	11 Le Martinique Motor Inn	*18 Skyline Hotel
*6 Holiday Inn/Côte de Liesse Rd.	12 Queen's Hotel	19 Windsor Hotel
	13 Queen Elizabeth Hotel	*20 Motel Fontainebleau

Membres de l'Association des Hôtels de Montréal — *Members of the Montreal Hotel Association*

** Veuillez consulter la carte régionale pour les sites non illustrés.*

** See area map for places not shown.*



Morgan's

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842-6261
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Montreal's leading department store . . . now being modernized with an eight storey expansion to be completed in 1967. Also suburban stores shown (*) on Montreal approach map overleaf.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUN 11 1966

BOWDEN'S

Hans Schleeh Sculptor

R. 12-M

By Michael Ballantyne

HANS SCHLEEH needs no introduction to readers of this column. He has been exhibiting regularly for the last few years, principally in group shows, and his most recent public appearance came six or seven months ago at the annual Hadassah auction. When I saw him then he was recovering from an automobile accident which had left him in a neck brace and he was having some difficulty in manoeuvring.

I understand he's not one hundred per cent and perhaps that is one of the reasons we have had to wait so long for a solo show. Schleeh tends to work slowly and carefully in any event, a fastidious attitude which is reflected in the scrupulous workmanship displayed by his sculptures.

There are not many in the current exhibition at Dominion Gallery (on view to the end of the month), perhaps eight or ten, but they are complemented by a selection of his drawings and water colors. I must admit that I did not find these particularly exciting in themselves, however they do serve as interesting points of reference for the ideas and motives behind his work on stone.

STONE IS Schleeh's medium par excellence and he treats it with the respect and virtuosity that one has come to take for granted. The majority of these pieces are carved from white marble with a single example of a grey-brown sandstone beautifully grained and chiselled to exploit the grain. There was, if I recall correctly one sculpture in copper but it struck me as lacking in character and curiously out of place among the smooth, marble forms.

It is a commonplace by now that certain sculptural shapes invite exploration by the hand as well as the eye. Schleeh's work is a splendid example of this reaction. One's fingers are only deterred by the snowy purity of the stone, a quality so pristine it almost demands that the sculpture be encased in glass.

There is — I don't wish to sound too sepulchral — a feeling of reverence about the best of these figures, especially surrounding the large reclining study of a mother and child, still and dignified as a madonna but without the saccharine attributes that all too often accompany a work of this kind. I have used the word figure and while it is true that Mr. Schleeh is a figurative artist it is figurativeness pared to the bone, all inessentials stripped away so that we are left with a piece of stone carved and polished as it were, by natural forces. The material is never forced to behave in a way that does not appear to develop easily and smoothly from its own core.

The drawings and water colors display Schleeh's preoccupations with natural forms, curving female lineaments, balanced against a strange, depersonalised landscape. The sculptures float above gently rounded hill-tops or over water, reflecting their own image in cool, pale skies. Again I found these valuable only for what they tell us about Schleeh the sculptor because he is pre-eminently a three-dimensional man and his work loses much of its personality when it is reduced to the flat surface. But then I have to confess that I have never really found drawings of sculpture terribly exciting — they seem a poor substitute for the real thing.

Hans Schleeh: "Abstract Form," Portuguese marble, 15¼ x 11¼ x 5¾, in his exhibition at Dominion Gallery.

GALERIE MARTIN, just across from the Museum of Fine Arts on Sherbrooke street, have assembled a small collection of drawings by Canadian artists who flourished in the early years of the century, although some of the gentlemen, like Arthur Lismer and Robert Pilot, are still very much with us. As a matter of fact, although the show contains a number of large, rather grandiloquent landscapes by the famous Suzor-Côté and a group of delicate sketches based on religious themes by the only slightly less celebrated Ozias Leduc, my personal kudos go to two slight but entirely delightful works from Pilot and A. Y. Jackson.

Pilot's "Horse-drawn Sleigh" is a youthful exercise, drawn when the author was about twenty-four, measuring about four or five inches square, no more than a vignette but decidedly endearing. Composed on a piece of slate-green paper, the animal has been colored with black crayon and draped with a patchwork blanket which incorporates a slice of olive-green to make a neat balance with the background. The wooden sleigh is a quick dash of red and there is a light dusting of snow about the horse's feet. A great deal of atmosphere conveyed by the most economical means.

Mr. Jackson's I also take to be an early work although it is only dated "May 21st," no year. Depicting a small island in a lake surrounded by rolling hills, it presages the artist's preoccupation with the Canadian northland and may have been developed later into a full-scale oil. Whatever the provenance, the few, spare trees on the island bend in the blowing wind with that characteristic Jacksonian tilt; the pencil lines enclose a small piece of the continent that he made his own—and, of course, ours too.

Others in the exhibition include Marc-Aurèle Fortin, F. S. Coburn, Adrien Hébert, Paul Caron and John Y. Johnstone.

Current Events
June 25-66

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The Canadian Jewish Chronicle
Montreal, Que.
W

JUN 3 1966

BOWDEN'S

By STEVE GOLDBERG

ROAD TO SUCCESS

and co-founder of Camp Masad, he is also on the board of governors of the Zionist Organization of Canada, the YM-YWHA, the United Talmud Torahs, and the Jewish Hospital of Hope.

Gordon Berson, of Barry Lee Inc., is a prominent member of the industry who has extended his skills into the field of intertrade co-operation. A director on the Canadian Manufacturers Council, he was chairman for four years of the Coat and Suit Division of the United Jewish Appeal.

In addition, he has taken a great interest in music, and has served as a governor of the Montreal Symphony Orchestra, as well as of the Montreal Museum of Fine Arts.

Mr. Berson entered the field of clothing manufacture in 1939, and after 27 years in the business is still going strong.

There are, of course, innumerable other members of the garment industry devoting their energies to the production of ladies' wear. Included are J. Ghetler of Quality Junior Wear, Inc; Jack and Harold Gordon of Gordon Manufacturing Ltd.; Auckie Sanft of Auckie Sanft Inc.; Dave Goldstein of Miss Style Inc.; J. Zymbalista of Capital Garment Company, and others.

In the field of men's clothing, the name of Horace R. Cohen, O.B.E., has long been associated with dedicated service

(Continued on P. 13)

Gordon Berson

FREDERICTON, N.B.
GLEANER
D 14,500

JUN 23 1966 BOWDEN'S

Fredericton Resident First To Enrol For Sunbury-Shores Annual Summer Workshop

R-12-M

ST. ANDREWS — A Fredericton resident is the first applicant to enroll in summer workshops offered by Sunbury Shores Arts and Nature Centre, Inc. in St. Andrews this season. Thomas E. Acheson, Director of Art Education at New Brunswick Teachers' College, has signed up for three pottery courses to be conducted by Frank A. Colson of Sarasota, Florida, who is Art Director for the non-profit organization in the Shiretown.

Mr. Acheson will participate in the kiln building sessions scheduled for July 4 through 8 on the Pottery Cove Beach at "Sunbury Shores" site of the old St. Andrews pottery. There is no fee for this program. Mr. Acheson will also be in the group to make Raku pottery July 18 through 22. A $15 fee is charged for this course in primitive hand-built pottery which will be fired by wood in open-air kilns. All glazes will be furnished. Mr. Acheson will join the first of two series of Filed "Potrips" planned for July 11 to 15 and July 25 to 29. A $20 fee covers these all-day excursions in quest of clay deposits where the clay will be processed by hand on location without the limitations of pre-made tools and studio facilities.

EARLY BIRD

Another "early bird" registrant is Mrs. Claire Kohler of St. Andrews who has already paid her $30 fee to attend the Painting Workshop to be conducted for two weeks daily from August 8-19 at Sunbury Shores by David M. Reese, Director of Loch Haven Art Centre in Orlando, Florida. Mrs. Kohler later will represent "Sunbury Shores" at the Audubon Camp of Maine to which she was awarded one of the two scholarships offered this summer.

Miss Helen J. Brown of 255 Rockland Road, Saint John is arranging her vacation from duties as a laboratory technician to attend the Weaving Seminar to be held in St. Andrews, July 30, 31 and August 1. She says she is "tired of yardage and yardage" and is eager to meet people who are doing creative work in weaving. Mrs. Charlotte Lindgren of Halifax will conduct the seminar which is free to any who are interested. Mrs. Lindgren was a recipient of a Canada Council grant in 1965. Her work has been exhibited widely on this continent and abroad and is in the collections of the Montreal Museum of Fine Arts and the New Brunswick Museum. She will conduct a three-week's workshop at the Haystack School in Maine in July before stopping off in St. Andrews to show slides of her work on Saturday evening, examples of her work, some of which is in three dimension, on Sunday afternoon and lead an all-day Symposium for weavers on Monday, August 1.

Another weaver, Miss Barbara Ferguson from Cranbrook Academy of Art in Michigan will be in St. Andrews as an "artist-in-residence" from August 1 to 14 and will be available for free consultations.

Although programs for the season are only now being finalized in preparation for a prospectus to be distributed to members and any making inquiries at P.O. Box 100 St. Andrews, many early applications have come as a result of advance publicity in the press. The Board of Trustees is very encouraged and hope their plans may prosper as did the hopes of the Penland School of Crafts in North Carolina. Penland, from very humble beginnings has attracted students from every state in the United States as well as sixty foreign countries.

Already, "Sunbury Shores" is an international venture with 65 Americans on the roster of 300 members. At the first meeting of the season on June 16, a capacity audience filled the new headquarters at 230 Water Street.

The speakers, Dr. Radcliffe B. Pike and Professor Albion R. Hodgdon of the University of New Hampshire expressed their pleasure at this first opportunity to present their talk on "The Phyto-Geography of the Wolf Islands" to a Canadian audience. They have presented reports of their plant researches of the past six summers many times to groups throughout the United States and in Scotland but never before in this country, claiming these unspoiled islands in the Bay of Fundy.

The lecturers spoke learnedly but with such light-hearted enthusiasm and showed such beautiful slides of plants and flowers that they held the attention of all ages in their audience. Two ten-year old boys from Boston, several scientists from the Biological Station at St. Andrews stayed for the question and answer period. Many members came from Calais, Maine, St. Stephen, Saint John and Fredericton including Mr. J. Edward Guitry and Dr. Patricia Roberts who brought several of her biology students from U.N.B.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUN 23 1966 BOWDEN'S

R-12-M

Most Firms Closing St. Jean Baptiste Day

Greater Montreal joins the rest of the province in celebrating the feast of St. Jean Baptiste tomorrow with a general holiday.

All federal and provincial government offices, Quebec Liquor Board stores, courts and Montreal and Canadian stock exchanges will be closed along with the city halls of Montreal, Outremont, Westmount, Verdun, Town of Mount Royal, St. Laurent, Lachine, Montreal West and Hampstead.

Montreal department stores also will close their doors, as well as chain grocers and the great majority of other shops, business plants and offices.

Banks will also observe the holiday tomorrow. Branches that are open usually on Friday nights will be open tonight instead.

The administrative offices of the city's Botanical Garden will be closed for the holiday, but the grounds and greenhouses will be open to the general public from 10 a.m. to 8 p.m.

All the city's outdoor swimming pools, including those at St. Helen's Island, will be open for the day. All indoor pools, however, with the exception of a few that allow mixed swimming, will be closed.

Taverns will be allowed to open and licensed grocers will be permitted to sell beer and ale as on a normal business day.

The public libraries of Montreal and Westmount and the Atwater and Fraser-Hickson libraries will close. So will the Montreal Museum of Fine Arts and its offices.

The Post Office observes tomorrow as a holiday. There will be no mail delivery and all postal stations will be closed. The General Post Office on St. James and the Place d'Armes postal station, however, will open their public lobbies from 8 a.m. to noon for the convenience of boxholders.

Mails will be received and despatched as usual and special delivery service will operate as on Sunday. Street letter box collections will be made also as on a Sunday.

Montreal Star, Que.
June 25, 1966

Handicrafters Galore

871

By Michael Ballantyne

THE handicrafts go marching on.

I wonder if there has ever been such a formidable agglomeration of whittlers, weavers potters, silversmiths, jewellers, ceramists and other artisans as can be seen almost any day of the year in a wide variety of galleries.

The surprising and encouraging thing about all this activity is that so much of it is good. A refreshing improvement over the sort of artsy-craftsy mediocrity that one used almost automatically to associate with the genre. Although much of this depressing stuff still exists to trap the unwary tourist, there would appear to be an increasing corps of honest and sophisticated craftsmen on the march to offset the banal and the shoddy.

A good place to go this week if you want to see examples of much that is worth while in contemporary crafts is the Galerie des Artisans at the Canadian Handicrafts Guild, 2025 Peel street, where the Ontario branch is exhibiting fifty of its members from all parts of the province.

The show includes ceramics, textiles and work in glass, leather and metal. In 1965 a similar exhibition of fine crafts produced in Quebec was sent to Toronto for exhibition.

Most of the names are unfamiliar, naturally enough, but I did recognize Tess Kidick, Dorothy Midanik, Hanni Rothschild and Gordon Barnes from the Canadian Ceramics show last year at the Montreal Museum of Fine Arts (it went to Stratford for the summer and has just now completed a cross-country tour) and they are accompanied by a team of first-rate people. The exhibition continues until July 6.

If you are still in the mood for ceramics after this one, you can walk over to Mackay street just above Dorchester to Le Dolmen — it was known as La Terre et le Feu for a while — where there is a two-man exhibition by Marc Dumas and Paul Lajoie. Good, plain, unadorned examples of an ancient art.

And for still more, in the same vein, the Loyola-Bonsecours Centre, 445 St. Paul street east, has found a jewellery-maker called Philippe Vauthier and is displaying his handiwork until the end of June. Vautier is a Swiss and was trained in the same school at Lausanne as the noted Montreal jewellers, Hans Gehrig and Walter Schluep. Although his pieces struck me as being more severe and restrained than either of his compatriots, he shares the same immaculate technique and beautifully shaped sense of proportion.

THE MONTREAL PARKS department must surely be one of the unique organizations in the world. I used to think of it in terms of keeping the grass cut, tending the tulips and generally operating as a sort of municipal gardening service. How misleading. The department spends at least as much time on the arts as it does on horticulture. And on music and drama as well.

They are currently sponsoring an interesting exhibition at the Mount Royal Art Centre (about which my colleague, Robert Ayre, writes on an adjoining page), another summer-long show in Dominion Square (I shall discuss this one at a later date), and a third exhibition at the Maisonneuve Centre on Viau street in the east end of the city. This is something called "Imagination and Art" and is composed of work by amateur artists of all ages.

Alas, it is not one of their best. One has no hesitation in encouraging the young and the enthusiastic but it is a different matter when one is faced with an array of their output.

IF YOU'RE PASSING through the main concourse of Place Ville Marie during the next week or so, stop and take a look at the attractive display of editorial and advertising art which makes up Graphica '66 this year. Organized by the Art Directors Clubs of Toronto and Montreal, this annual exhibition provides a taste of the best graphic design from the various Canadian media.

There is a wealth of interesting material here but especially some really first-class work done for television and the newspapers. Whatever faults the CBC may have and no matter how furiously controversy rages around its staff, the corporation still manages to produce some of the most consistently imaginative graphics for a wide variety of programming.

So far as the press is concerned, pay particular attention to some of the layouts by Barry Zaid for the Toronto Globe and Mail and to the perennially excellent full-page ads which Eaton's turns out. Here are examples of really exciting demands of newsprint and high-speed letterpress production.

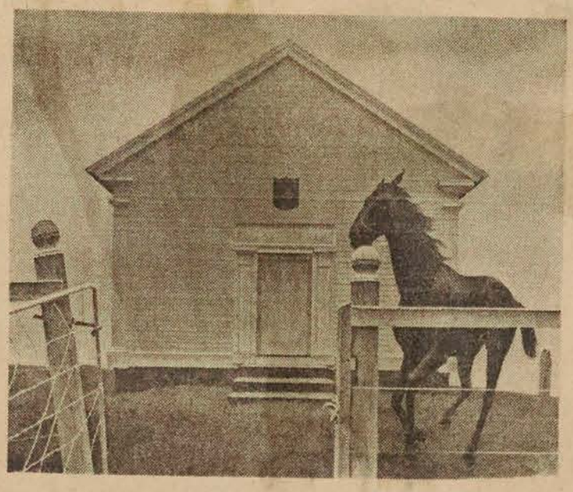
TORONTO, ONT.
GLOBE & MAIL
D (M-F) 214,100
(S) 258,600

JUN 18 1966

BOWDEN'S

A-12-M

3 painters send work to Venice Biennale



ALEX COLVILLE

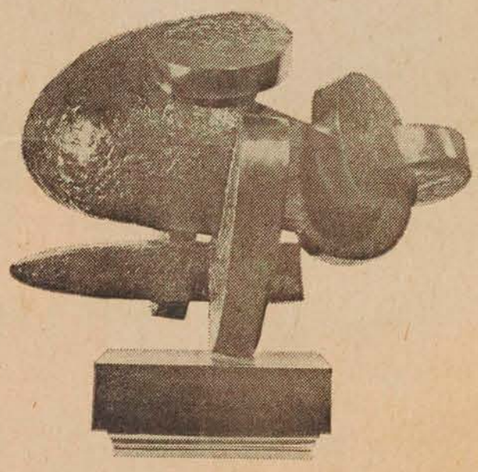
The work of Sorel Etrog, Toronto sculptor, Alex Colville, New Brunswick painter and Yves Gaucher, Montreal graphic artist will represent Canada at the 33rd Venice Biennale which opened this week.

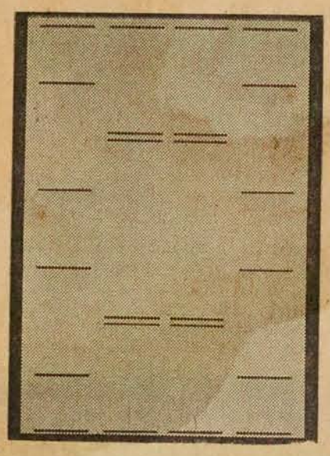
Alex Colville, who was born in Toronto in 1920, lives in Sackville, N.B. He has been identified with Surrealism and Magic Realism and his highly personal paintings have been widely honored. His work was shown in Toronto last winter at Hart House Art Gallery. His Church and Horse, painted in 1963, is from the Montreal Museum of Fine Arts.

SOREL ETROG

Sorel Etrog, who works almost solely in bronze, was born in Romania in 1933, emigrated to Israel in the Fifties and resides now in Toronto, although for the past few months, he has been working in an atelier in Florence.

Though bronze is his enduring medium, he has recently been exploring new forms in Carrara marble. Nineteen sculptures by Etrog went to the Biennale including the massive and moving War Remembrance.





YVES GAUCHER

Yves Gaucher, who was born in Montreal in 1934, is a painter who, in recent years, has found satisfying expression in printmaking. His graphics have brought him international recognition. His most recent exhibition was held at Gallery Moos in April.

Included in the Gaucher collection for the Biennale is his Rhythmique Ascensionnelle or Quadrille as it is sometimes identified. An acrylic on canvas it was loaned by the Martha Jackson Gallery, New York. Of the dozen Gaucher works, the Art Gallery of Toronto loaned its Le Cercle de Grande Reserve.

Le Petit Journal
Montreal, Que.
W-E 273,400

JUN 12 1966
BOWDEN'S

Pour Lucie Marcotte . . .

La danse est un univers complet

O 12-M

par Yolande Rivard

"Paysage du temps qui coule lentement" . . . ainsi s'exprime Henri Michaux dans un de ses poèmes. Lu par Jacques Collin aux Saltimbanques, ce poème a inspiré à Lucie Marcotte une très intéressante chorégraphie. Tout en offrant un plaisir visuel, sa technique précise, sa recherche et sa sobriété de mouvement rendaient la poésie de Michaux plus accessible et en exprimaient bien les contrastes.

Heureuse de pouvoir enfin s'exprimer pleinement sur le plan artistique par la danse moderne, Lucie Marcotte me précise sa façon de travailler.

— La musique classique, la musique de jazz, la musique électronique tout comme la poésie peuvent nous inspirer une danse. Même les couleurs peuvent s'exprimer — par exemple le bleu — par une valse ou des mouvements de tendresse et de tristesse. Parfois une seule idée peut être représentée par une danse très puissante.

Poèmes japonais

— J'ai beaucoup aimé travailler sur des courts poèmes japonais de seize mots, poursuit Lucie. On dit le poème avant la danse, qui peut ainsi durer plus longtemps. Parfois certains mots, certaines phrases d'un poème peuvent être allongés quand cela en vaut la peine, comme j'ai fait pour certaines parties du poème de Michaux. J'ai déjà aussi dansé sur la chanson "Mon pays" de Vignault ; la danse n'arrêtait pas alors le mouvement des paroles, car la danse et la parole s'exprimaient en même temps.

Elève de Birouté Nagys depuis six ans, Lucie Marcotte possède une très bonne technique. Pour le ballet ou la danse moderne, la technique est essentielle ; mais laissons la danseuse nous expliquer la différence.

Exercices

— La technique de la danse moderne est basée sur les mouvements naturels du corps humain ; elle est plus approfondie, plus élaborée et plus stylisée que celle du ballet. Je m'explique : tout d'abord les mêmes exercices se pratiquent, non pas à la barre mais en équilibre, sur place ou en marchant, et demandent des positions très stables comme dans les pliés. Nous travaillons beaucoup le centre de la colonne vertébrale par des élongations, des contractions et des relâchements en avant, en arrière et sur les côtés, et par des sauts et des pirouettes. Tous les mouvements se font de deux façons : pointés et relevés. Ceux du bras se "donnent", se "poussent" se "repoussent" et "reçoivent" dans le même sens, en arrière ou en diagonale.

Lucie Marcotte est sûrement un excellent professeur ; les élèves qui ont suivi ses cours à l'école de Birouté Nagys en savent quelque chose, et les enfants qui ont donné "le Carnaval des animaux" aux Apprentis-Sorciers l'an dernier venaient à ses cours avec plaisir.

— C'était une récréation folle, se rappelle avec joie Lucie Marcotte.

Cette jeune danseuse est certainement en droit d'espérer un brillant avenir. Déjà, elle a participé à plusieurs émissions de "la Boîte à surprises" et de "Maman Fonfon", elle a donné des récitals avec le chansonnier Robert Charlebois, chez les Lituaniens et au Musée des Beaux-arts.

Lucie Marcotte a reçu plusieurs offres à la suite de son apparition aux Saltimbanques. Je lui souhaite qu'elles puissent lui donner l'occasion de continuer à trouver joie et succès dans la danse moderne !

L. MARCOTTE
". . . jusqu'à Vigneault qui se danse"

Montreal Gazette, Que.
June 16, 1966

871

EXPO 67

By Bill Bantey

PHILADELPHIA — The name Evan H. Turner will ring a bell with anyone even vaguely interested in art in Canada. And it should.

For five years, he headed the Montreal Museum of Fine Arts and revolutionized it in the process. Today, he's director of the Philadelphia Museum of Art and is being mentioned prominently as a leading candidate for the now-vacant directorship of the prestigious Metropolitan Museum of Art, New York.

The Turner influence — and it is a strong one — is still felt in Montreal and will come to the fore once again at Expo 67, through the international art exhibition.

Turner's Museum, of course, is a lender to the show. Turner himself was and is a predominant architect in the shaping of the exhibition, though he is lavish in his praise for the efforts of the late Donald R. Buchanan, the man who secured many of the loans from America and abroad.

"The art exhibition will explore the theme of 'Man and His World' and the fundamental ideas which have aroused artists through all the ages," Turner says. "It will cover such areas as man alone, man at work and play, urban man, man and his conflicts, man in search of God, man and love, and so on.

"Through examples of art from all periods and many countries, the exhibition will show that the same ideas have haunted all artists."

Turner says the response to Expo's request for loans has been "absolutely astonishing. France, for one example, is lending on a scale that it rarely lends."

Turner's Museum is sending a number of works, among them Auguste Rodin's massive (three tons) "Burghers of Calais," which normally stands on the plaza of the museum, and Nicholas Poussin's "Triumph of Neptune and Amphitrite." The latter work is believed to have been painted for Cardinal Richelieu. It was sold by Diderot to Catherine the Great of Russia and was acquired from that country by the museum in the 1930s.

A third work coming from Philadelphia—the University of Pennsylvania — was painted for the Philadelphia world's fair in 1876 but was not shown because, says Turner, it was considered in "such bad taste."

The huge painting — six feet by 10 feet — was executed by the American painter Thomas Eakins and shows Dr. Agnew, of the University of Pennsylvania, performing an operation before a class of medical students. Turner calls it "one of the most important paintings in American art." It has never left the U.S. before.

The same applies to the great Rodin bronze. "It is one of Rodin's most famous sculptures," Turner says, "and is particularly appropriate to the theme for it shows the Burghers of Calais having to surrender after the war and pleading for mercy for the community. Because of its realism, it was considered scandalous in the mid-1880s but today it rates as one of the great masterpieces of Western art."

Current Events
June 18-66

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable durant le mois de juin:

Exposition de groupe - "Artistes de Montréal": Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan et Letendre.

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During month of June "Artists of Montreal" - Works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Mumouchel, Pellan and Letendre.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUN 18 1966

R 12-M

The Art

MONTREAL MUSEUM OF FINE ARTS. Costume and setting designs for ballet "Gehenna" by Michael Eagan.

MONTREAL, QUE.
GAZETTE
D 133,600

JUN 18 1966
BOWDEN'S

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 Star, Que.
June 11, 1966

871

33rd Biennale

Canadians At Venice

By Robert Ayre

A WEEK from today, on June 18, the 33rd edition of the Biennale, the international showplace for contemporary art, will be opened with the usual fanfare in Venice. Canada will be represented, in its own pavilion, by two painters and a sculptor—Yves Gaucher of Montreal, Alex Colville of Sackville, N.B., and Sorel Etrog of Toronto—a good choice in my opinion for each in his line has an important place in Canadian art today. The sculptor is a powerful and original worker in the organic abstract, the painters stand for points of view radically different from each other: on the one hand what Gaucher calls "the pure visual logic" of the Optical, and on the other hand the "Magic Realism" that brings the seen world before us with such an intense photographic definition that it stops time and holds action transfixed. Colville's painting often seems like illustration but its exact transcription of natural appearances is organized with its own visual logic.

SOREL ETROG was born in 1933 in Roumania, where he studied painting before emigrating to Israel and working at the Institute of Painting and Sculpture in Tel Aviv. In 1958, a scholarship brought him to the Brooklyn Museum and he has lived in Toronto since the following year. He was included in the exhibition "Fifteen Canadian Artists" at the Museum of Modern Art in New York and in the open-air sculpture exhibition organized last summer for the Stratford Shakespearean Festival by the Ontario Chapter of the Sculptors Society of Canada. His work is in such important public collections as those of the Kroller-Muller Museum in Otterloo, the Netherlands, the Solomon R. Guggenheim Museum and the Museum of Modern Art in New York, the Museum of Modern Art in Paris, the Los Angeles County Museum, the Kunst Museum of Basel, Switzerland, the National Gallery of Canada, the Art Gallery of Toronto and the Montreal Museum of Fine Arts.

The nineteen bronzes sent to Venice include "War Remembrance," which is in the Montreal Museum's Saidye and Samuel Bronfman Collection, "Ritual Dancer," which was given to the Museum of Modern Art by the Canadian collectors Mr. and Mrs. Samuel J. Zacks, "Complexes of a Young Lady," in the Zacks private collection, Toronto's "Study for a Standing Figure: Dancer (Duet), the Guggenheim "Blossom" Joseph Hirshhorn's Hasidic Head," and Ottawa's "Mother and Child."

MR. COLVILLE, who was born in 1920 in Toronto, studied art at Mount Allison University in Sackville, where he began teaching in 1946 after his service as a War Artist with the Canadian Army. He gave up teaching three years ago to devote all his energies to painting, with time out to design the prizewinning set of Confederation Centennial coins.

Four of the twelve paintings at the Biennale belong to the National Gallery, including the well-known "Child and Dog" and "Hound in Field." "Church and Horse," painted in 1963 and exhibited at the Women's Committee exhibition, is in the Montreal Museum collection. The Museum of Modern Art, New York, owns "Skater," painted in 1964. The latest work, "To Prince Edward Island," painted last year, was lent by the artist. One of the most famous, "Dog, Boy and St. John River," which won one of the six awards in the Dunn International Exhibition, held at the Beaverbrook Gallery, Fredericton, and the Tate Gallery, London, in 1963, is apparently staying at home in the Public Library and Art Museum of London, Ont.

YVES GAUCHER (see profile on p. 39) who, like Colville, exhibits frequently in New York — he has a show coming up at Martha Jackson's gallery in the autumn—as well as in many other centres, was born in Montreal in 1933 and was a student at the Beaux Arts. He became known first for his intaglio prints and has exhibited at the major print shows in Ljubljana, Lugano, Grenchen, Santiago, Vienna, Paris, London and Tokyo, winning many awards and mentions both at home and abroad. He teaches at Sir George Williams University.

Since he has taken up Optical painting, printmaking has fallen to second place with him, but the National Gallery decided to include five impressions in relief on laminated paper in the Gaucher group at the Biennale, all of them dated 1963-65. There are three entitled "En hommage à Webern," a clue to his keen interest in contemporary music, as well as the well-known "Pli selon pli" and "Point-contrepoint."

The other seven works, including "Modulation bleues" lent by the National Gallery, and "Le cercle de grande reserve," lent by the Art Gallery of Toronto, are Op acrylics. Gaucher's newest work falls into three series, known as "Silences," "Signals" and "Six-Square." There is no point in trying to describe them here, and they don't reproduce well in the newspaper, but I note that while he is trying to reduce the after image, the relationships of colors causes the illusion of expansion and retraction and recurring elements—simple bars—appear and disappear with the rhythm of a heartbeat.

Sorel Etrog: "War Remembrance," bronze, 35 x 40½ x 19½ ins. Collection The Montreal Museum of Fine Arts. One of the works to be shown at this year's Venice Biennale.

Current Events
Montreal, Que.
June 18, 1966

871

CANADA'S MOST EXCITING CITY

UN TOUR DE MONTRÉAL

(28) **Basilique-Cathédrale Marie-Reine-du-Monde** - Built in 1878, this cathedral took its design from St. Peter's in Rome, of which it is a small-scale replica. The 13 statues over its portico are not the Apostles, but St. James, St. Joseph, St. Anthony of Padua, St. Francis of Assisi, St. Vincent de Paul, St. John, St. Paul, St. Thomas Aquinas, St. Patrick, St. Charles Borromeo, St. John the Baptist, St. Hyacinth and St. Ignatius. Under the dome is a faithful reproduction of Bernini's Baldachino.

(29) **Place Ville Marie** - A towering architectural symbol linking Montreal's past, present and future, Place Ville Marie has revolutionized mid-town Montreal. This cruciform building is a metropolis in itself, comprising 42 storeys, housing 12,000 office workers and serving approximately 50,000 daily visitors in its underground shopping mall. It bears the original name of Montreal which 300 years ago was just a tiny settlement known as Ville Marie. It is the head office location of many internationally known corporations.

(32) **Dow Planetarium** - The Dow Planetarium is a gift of Dow Brewery to the City of Montreal. It features the newest type of Zeiss projector in a projection hall seating 408 persons. 204 feet long and 113 feet wide, it has a dome 85 feet in diameter rising 52 feet above the ground. Regular shows in French and English are presented.

(35) **Musée des Beaux-Arts** - This classic columned building on Sherbrooke Street was built in 1912, at a cost of over half a million dollars, for the Art Association of Montreal. Among outstanding exhibits are those of the Dutch and Barbizon schools and a fine showing of Eskimo art and sculpture. Sections are devoted to historical Indian handicrafts and early Canadian furniture as well.

(38) **Christ-Church Cathedral** - This beautiful Anglican cathedral was built in 1859, incorporating one of the few stone steeples in Canada, plus a facade originally constructed of Normandy stone. At the outset, the cathedral drew criticism for its size, considered too ambitious for the small English-speaking populace (then only 25,000). With the subsequent growth of the Montreal population, so has grown the esteem of Christ Church Cathedral.

(39) **Place des Arts** - Located in the heart of the metropolis, Montreal's performing-arts centre will eventually comprise a group of theatres and concert halls, centered about La Grande Salle, already completed. In its magnificent setting, the Montreal Symphony Orchestra, Opera and the Theatre flourish, attracting large audiences. It is as noteworthy for its superb acoustics as for the beauty of its decor.

(51) **Église Notre-Dame** - Modeled on the original in Paris, this church was started in 1824 on the site of Montreal's original 17th Century parish church and completed 5 years later - not including its towers. These were added in 1841 and 1845, one of which contains the largest bell in North America. It weighs 24,780 pounds and bears the latin inscription, "I am the gift of the merchants, farmers and artisans of Ville Marie". The church itself is 260 feet long, with stained glass windows depicting Montreal's colorful history.

(58) **Chateau de Ramezay** - Originally the home of Claude de Ramezay, governor of Montreal in 1705, this Château later became a warehouse for the French West India Company, then headquarters for the British Governor and the American army of occupation. Benjamin Franklin and Samuel Chase stayed here, as did American General Hull after his surrender in the War of 1812. Later, it provided quarters for schools and courts. Since 1895, it has served as a historical museum.

(58) **Bonsecours Market and Chapel Notre-Dame-de-Bonsecours** - This magnificent neo-classic building is considered one of the finest examples of its kind in Canada. It is now being restored, including rebuilding the cupola, by the City of Montreal and will be the focal point of Montreal's "Old City", also being renovated by history-lovers and government bodies. Nearby is La Chapelle Notre-Dame-de-Bonsecours, the city's oldest church, originally built in 1675.

(40) **McGill University, Redpath Museum** - This great university started in 1821 as a country farmhouse on 47 acres of farm-land bequeathed by Montreal fur trader James McGill. Over the years, McGill has grown to become one of Canada's most important universities, internationally acclaimed for its excellent medical and engineering schools. Of special interest is McGill's Redpath Museum, which houses important fossil, mineral and zoological collections. McGill now has 10,000 students.

(63) **Expo 67** - The International Exhibition, being held to mark Canada's Centennial in 1967, will be located on a spectacular mid-river site, created from existing islands and 25 million tons of fill. 30,000,000 admissions are expected to the many exhibits, centred around the theme "Man and His World". Already 70 countries have signed up. A tower on the site provides visitors a good view of progress.

(64) **Municipal Lookout** - A breathtaking view of Montreal, the St. Lawrence River and surrounding areas awaits the visitor to the Municipal lookout on the summit of Mount Royal. On clear days, this panorama extends 50 miles and beyond; at night it becomes a wonderland of lights. It is the ideal rendez-vous for a tour of Montreal's unique down-town mountain park. Trailer-trains provide transportation from Beaver Lake.

(66) **Université de Montréal** - Conceived in 1878 as a branch of Quebec City's Laval University, the University of Montreal became independent in 1919. Originally, the school comprised faculties of law, theology, medicine and arts. Today the university provides degree courses in philosophy, letters, sciences, dental surgery, pharmacy, social, economic and political sciences at its dramatic modern campus on the northern slope of Mount Royal.

(67) **Oratoire St-Joseph** - Majestically situated atop Mount Royal, St. Joseph's Oratory is the great pilgrimage center of Montreal and the second greatest tourist attraction in Canada. Its fame grew around the miraculous cures credited to St. Joseph through the intercession of Brother André, who was a doorkeeper at the Congrégation de Sainte-Croix for 40 years. The Oratory is flanked by a beautiful garden displaying in sculpture the 14 stations of the cross.

Montreal Star, Que.
June 11, 1966

871

33rd Bienna

Canadians At

By Robert A

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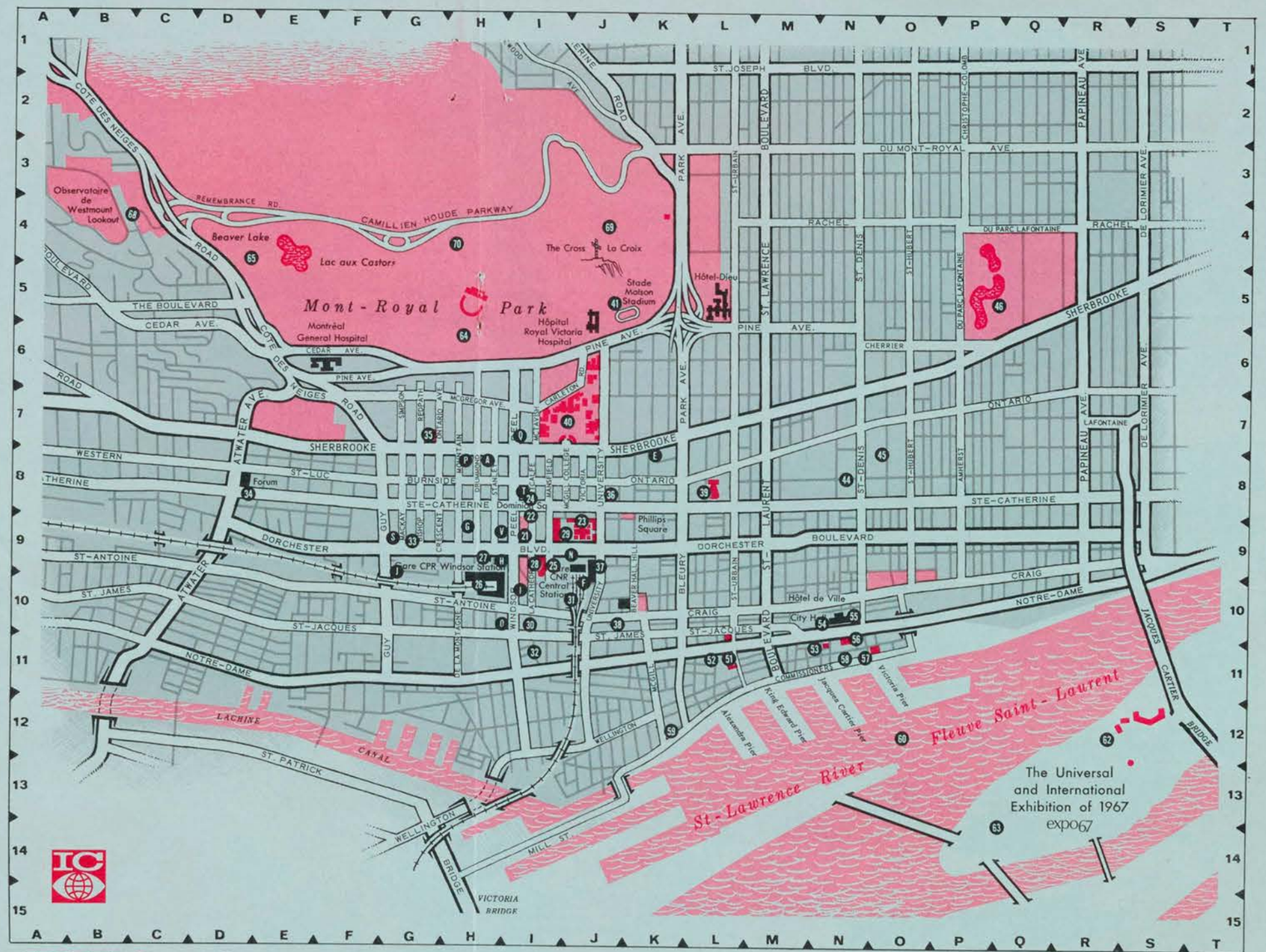
Current Events
Montreal, Que.
June 18, 1966

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu



HOTELS

Ⓐ Berkeley Hotel †
*Ⓑ Capri Hotel †
*Ⓒ Grand Motor Hotel †
*Ⓓ Holiday Inn - Côte de Liesse Road †
Ⓔ Holiday Inn - Downtown †
Ⓕ Hôtel Bonaventure - opening 1967
Ⓖ Hôtel de LaSalle †
Ⓗ Hôtel Laurentien †
Ⓘ Le Château Champlain - opening 1967
Ⓙ Le Martinique Motor Inn †
*Ⓚ Lucerne Motel †
*Ⓛ Montréal Aéroport Hilton
*Ⓜ Motel Fontainebleau
Ⓝ Queen Elizabeth Hotel
Ⓞ Queen's Hotel †
Ⓟ Ritz Carlton Hotel †
Ⓠ Royal Embassy Hotel
*Ⓡ Ruby Foo's Motor Hotel †
Ⓢ Seaway Motor Inn †
Ⓣ Sheraton - Mt. Royal Hotel †
*Ⓤ Skyline Hotel †
Ⓥ Windsor Hotel †

† Membres de l'Association des Hôtels de Montréal

† Members of the Montreal Hotel Association.

* Veuillez consulter la carte régionale pour les sites non illustrés.

* See area map for places not shown.

Montreal Star, Que.
June 11, 1966

871

33rd B

Canadians

By Rob

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3

Where quality is a tradition. World renowned for superb Chinese food, French cuisine and seafood. For your added pleasure, there is dancing nightly in the Black Sheep Lounge to the music of the Max Chamitov trio. For reservations call 737-6533.

RUBY FOO'S

RUBY FOO'S
Fine Food
WINES LIQUEURS

THE SUNSET

5

One of Montreal's finest steak and seafood restaurants, featuring our famous lobster party Monday and Friday nights, (all you can eat for $6.00). Enjoy the Bobby Rhyder Trio nightly, in the new La Porte Rouge Lounge. Decarie at de la Savane. Reservations 735-1601.

rib'n reef

rib'n reef
CHARCOAL STEAK HOUSE

7

Renowned for fine steaks, crisp chicken-in-the-basket, and luscious cheesecake . . . the informal spot for dining. Ideal menu for late-night theatre and movie goers. The Salon Rouge provides nightly entertainment. 8255 Bougainville. Reservations: 737-3631.

MISS MONTREAL

PIAZZA TOMASSO
Fine Italian Food
BOOT ROOM
La Strada
TERRACE

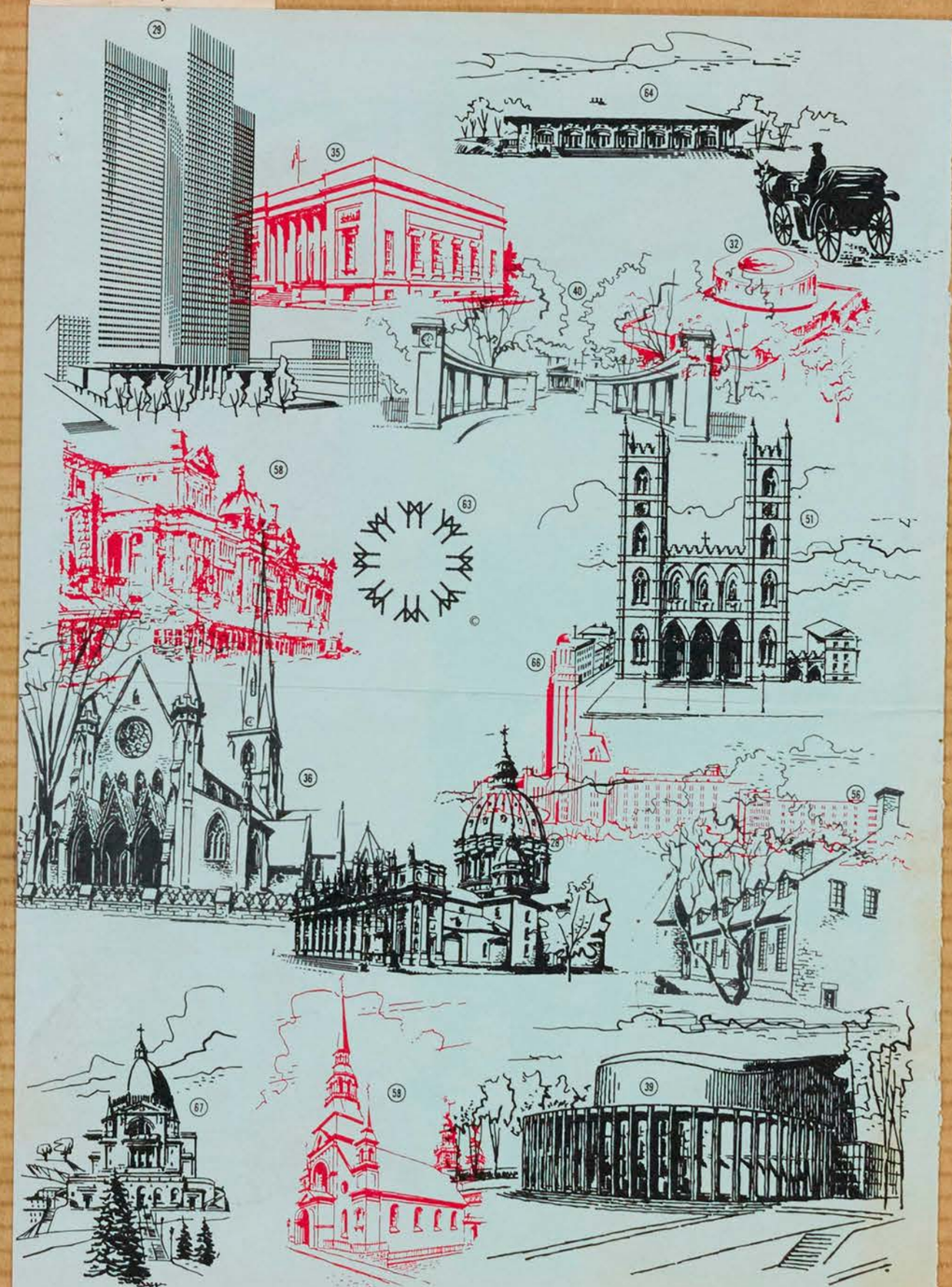
MM
RESTAURANT
DINING ROOM
CURB SERVICE
COCKTAIL lounge

6

Montreal's most famous Italian restaurant. Finest Italian Foods with the Finest Italian Wines. Exciting dining? Try the Roman Buffet upstairs in the Boot Room. Entertainment nightly except Monday. 8205 Decarie. For reservations — 739-6331.

PIAZZA TOMASSO

Current Events
Montreal, Que.
June 18, 1966



Refer to map pages C-3, C-7 and C-8 for locations

Current Events
June 25-66

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable durant le mois de juin:

Exposition de groupe - "Artistes de Montréal": Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan et Letendre.

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During month of June "Artists of Montreal" - Works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Mumouchel, Pellan and Letendre.

GRANBY, QUE.
LA VOIX DE L'EST
D (M-F) 11,000
(S) 11,500

JUN 25 1966

BOWDEN'S

Des oeuvres entre $500 et $10,000

Des sculpteurs natifs de Granby et de la région exposent à Stratford

0 12-M

GRANBY (Par Roger Lacasse) - De nombreux sculpteurs natifs ou habitant notre région exposent depuis le 6 juin des oeuvres dans le cadre de la première exposition champêtre de sculptures contemporaines d'artistes québécois tenue en Ontario sur les pelouses du théâtre shakespearien de Stratford, en Ontario.

Les 24 oeuvres exposées représentent quelques-unes des meilleures pièces exécutées au Québec et comprennent des sculptures d'Armand Vaillancourt, Marcel Braitstein, Ulysse Comtois et Stanley Smith ainsi que d'autres dont la réputation se limite à leur province natale.

Deux sculpteurs natifs de Granby prennent part à cette exposition qui prendra fin le 9 octobre. Charles Daudelin, né dans notre ville en 1920, y expose une sculpture étonnante intitulée: "Espace, silence et nuit". Cet ex-Granbyen a roulé sa bosse depuis sa naissance: il a étudié avec Borduas et Fernand Léger; tenu des expositions à Montréal, Toronto, Paris, Milan et à la Galerie nationale du Canada.

Daudelin s'est mérité plusieurs bourses et a exécuté sur demande des sculptures pour bureaux d'architectes. Ses oeuvres décoreront le Métro de Montréal où il a créé un bas-relief en aluminium; il a effectué un bronze pour l'Expo '67. La sculpture qu'il expose actuellement à Stratford est évaluée à $10,000. Daudelin habite maintenant Kirkland, en Ontario.

Un autre Granbyen, Ulysse Comtois, né en 1931, expose une sculpture intitulée: "Sentinelle" et dont le coût est de $850. Comtois a fait ses études à Granby et à St-Hyacinthe. Lui a aussi beaucoup voyagé et travaillé. Parmi ses réalisations, on compte une murale pour l'édifice de l'information à l'Expo '67. On retrouve de ses oeuvres dans des musées de Montréal, New York, Toronto et Québec. Il vit actuellement à Montréal.

DANS LA REGION

Paul Bordias, qui habite Beloeil, expose une sculpture, "Sphinx" dont le coût est évalué à $1,900. Borduas est né à Montréal où il a participé à différentes activités artistiques. Il est représenté aux Musée des Beaux-Arts de Montréal; Musée d'art contemporain du même endroit; Winnipeg Art Gallery. Pour effectuer sa sculpture haute de treize pieds, il a utilisé de l'acier au corten.

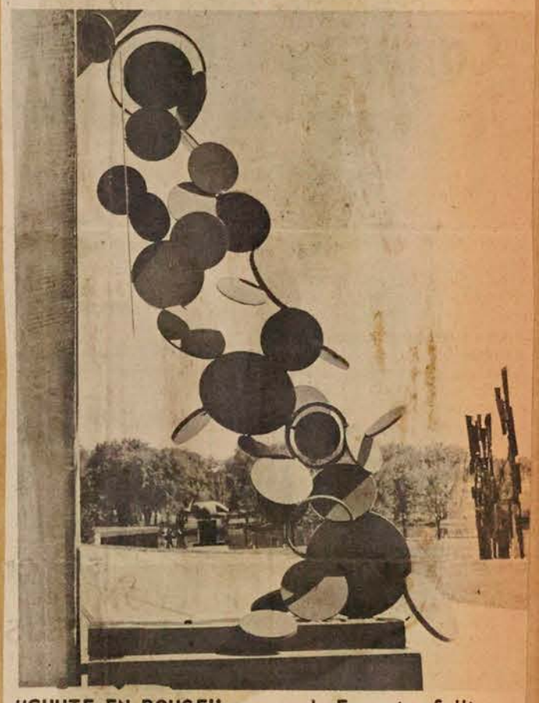
Marcel Braistein, un Belge, vit actuellement à St-Hilaire. Il est l'auteur d'une sculpture, "Observateur". Haute de 3 1/2, elle est faite en acier au corten. Elle vaut $650. Ce sculpteur a immigré au Canada en 1951 et est maintenant naturalisé citoyen canadien. Il a exposé dans de nombreuses galeries canadiennes.

DU FER, DE L'ACIER...

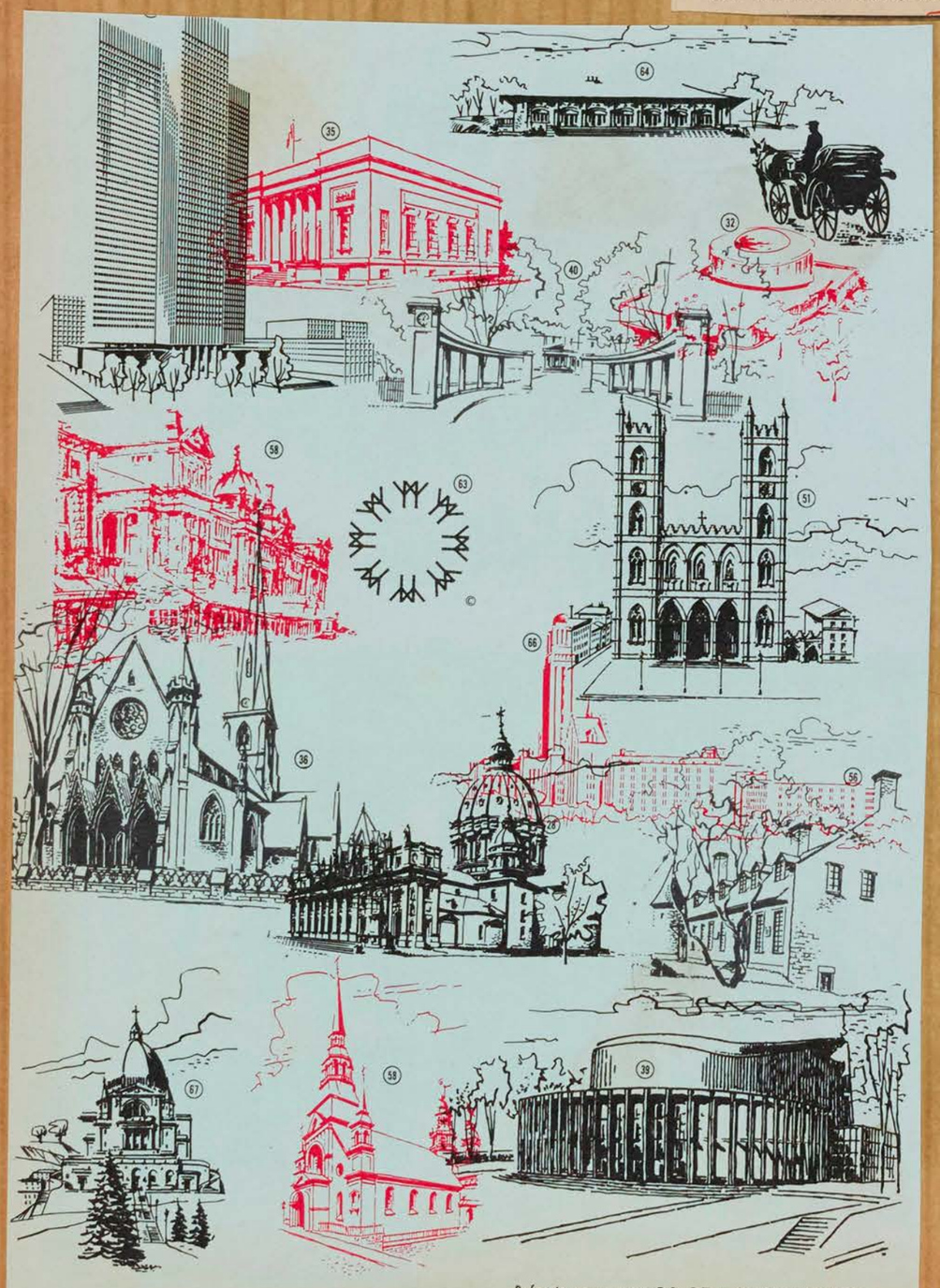
Parmi les matériaux utilisés par les 24 sculpteurs, on remarque le bronze poli, le fer, l'acier, le calcaire de l'Indiana et le marbre du Québec et les dimensions de ces sculptures varient de 32 pouces à 13 pieds.

Cette exposition est évaluée à $54,200. et le coût individuel des pièces se range entre $500. et $10,000. Le choix des sculptures, parmi les 75 entrées reçues, fut confié à Mme Andrée Paradis et à M. Robert Ayre, sous la présidence de M. Alan Jarvis.

La Compagnie Rothmans, de Pall Mall Canada Limitée, commandite l'exposition en payant tous les frais de transport et en faisant imprimer, pour la circonstance, un remarquable catalogue dont les bénéfices de la vente seront versés à l'Association des sculpteurs du Québec.



"CHUTE EN ROUGE", oeuvre de Françoise Sullivan, de Montréal, a été sculptée dans du fer polichrome et est haute de 7 pieds.



Refer to map pages C-3, C-7 and C-8 for locations

June 25-66

La Patrie, Montreal, Que.
June 26, 1966

871

LES MONTRÉALAIS: des étrangers dans leur propre ville

"La Place des Arts ? Connais pas !"

— PARDON, MONSIEUR. Pouvez-vous me dire où se trouve le Musée des Beaux-Arts ?

Décor : la Place d'Armes, ses fleurs, ses petits bassins, des flâneurs. Les personnages : un facteur de la ville de Montréal et une touriste de langue française.

— Je ne sais pas exactement où se trouve le musée, répond le facteur. Aimable, il poursuit : mais si vous voulez venir avec moi, je descends au terminus Craig. Là, nous allons trouver des gens qui pourront vous renseigner.

Et les voilà qui s'en vont tous les deux, le facteur et la visiteuse. Que peut demander une touriste à un facteur ? Des détails sur la ville qu'il habite et qu'elle découvre, n'est-ce pas !

Voici ce qu'elle apprit :

— La Place des Arts ! C'est sur le boulevard Dorchester ! Ce qui s'y passe ? Tous les grands chanteurs français viennent là . . . bons ou pas bons, ils y passent tous ! . . .

Elle apprit aussi des choses exactes : que Monsieur Jean Drapeau est le maire de Montréal, ville de deux millions d'habitants, que la Place Ville-Marie est remplie de beaux magasins et qu'il y a beaucoup de choses intéressantes à visiter à Montréal.

— Quoi ?

— Pour le savoir, il faudrait demander à quelqu'un qui est au courant . . .

"Le grand flou..."

Nous suivons notre touriste, à travers les rues de notre ville. Elle s'adresse maintenant à une jeune fille, rue Craig.

— Mademoiselle, pourriez-vous me dire où se trouve l'Université de Montréal ?

— Je ne sais pas exactement, mais vous prenez l'autobus jusqu'au Mont-Royal et là, un autre autobus vous conduira jusqu'à l'Université.

La visiteuse insiste :

— L'Université est sur quelle rue ?

— Je ne sais pas, répond la jeune fille, mais je sais que l'autobus s'arrête juste devant. Le chauffeur vous le dira.

A une autre dame, la visiteuse demande où se trouve le marché Atwater. La dame est anglaise. Gentiment, elle fait un effort et explique :

— C'est loin. Vous prendre le bus . . . parler avec le . . . bus . . . lui vous dire . . .

C'était rue St-Jacques. Il était près de cinq heures de l'après-midi. Deux messieurs parlaient ensemble près de la Banque de Montréal. La visiteuse s'est approchée d'eux :

— Pouvez - vous m'indiquer l'adresse de la bibliothèque Municipale ? Les deux messieurs étaient anglais. Dans un français impeccable, teinté de leur accent d'origine, ils ont répondu :

— C'est sur Sherbrooke Est, en face le parc Lafontaine. Prenez l'autobus boulevard Saint-Laurent, changez rue Sherbrooke. C'est direct. Le chauffeur vous dira où descendre.

Pour la première fois, le renseignement fut précis.

"Montréal, ville mystère..."

Montréal est vaste.

Notre touriste s'en fut vers la rue Saint-Hubert, vit là un grand magasin et . . . évidemment, y entra.

La voici qui parle avec des vendeuses, elle cherche à connaître Montréal, elle questionne.

— Qu'y a-t-il d'intéressant à voir ?

Une jeune et ravissante vendeuse lui répond, confidentielle :

— Il y a les discothèques, le soir, c'est intéressant . . .

— Qu'est-ce qu'il y a dans les discothèques ?

La jeune vendeuse se fait encore plus mystérieuse :

— On y va le soir. Et tous les artistes sont là. Les acteurs, des peintres . . . On peut tous les voir. Et il y a de la musique . . .

— Savez-vous si on joue du théâtre en français, à Montréal, demande la touriste ?

— Je ne sais pas.

La jeune vendeuse poursuit :

— Vous comprenez, moi je suis de Québec. Je ne sais pas tellement ce qu'il y a ici.

Elle baisse la voix et ajoute :

— Allez donc visiter Québec, c'est bien plus beau que Montréal ! Si notre touriste ne put savoir quels sont les musées de Montréal, par contre, elle eut la chance d'avoir l'adresse exacte de l'hôpital Note-Dame et du Jardin Botanique. Pas si mal ! . . .

Qui mieux qu'un chauffeur de taxi peut donner de bonnes adresses ? C'est l'homme tout indiqué pour vous faire connaître une ville, n'est-ce pas ?

Aussi, ayant pris place dans un taxi de la Compagnie Diamond, notre touriste entreprit-elle de se documenter un peu plus sur notre belle métropole. Le chauffeur étant un Candien français, il n'y avait aucun problème de communication.

"Les surprises d'une promenade en taxi"

— Quels sont les bons restaurants de Montréal, demande la passagère, les restaurants où on mange le mieux ?

Le chauffeur énumère, après quelques secondes de recherches mentales :

— Il y a . . . chez Geracimo . . . Le Sélect, au coin de St-Denis et de Ste-Catherine . . . Giovanni . . . et chez Murray . . .

— Le planétarium Dow, qu'est-ce que c'est ?

Le chauffeur est un peu embarrassé.

— C'est une affaire de spoutniks . . . Vous dire exactement . . . je peux pas . . . moi je n'y suis jamais allé. Vous comprenez, nous les taxis, on conduit les étrangers à la porte des endroits, mais on y entre jamais.

— Y a-t-il un Centre d'artisanat, à Montréal ?

— Non. Ca, c'est des affaires qui se font à la campagne. On expose ça, des fois, au Palais de l'agriculture.

— Et le Jardin Botanique ?

Le chauffeur s'enthousiasme:

— Ca c'est beau ! Il y a des plantes comme on voit dans les vues, des plantes qui ne peuvent pas pousser ici, on les garde dans des serres. Tout le monde aime ça . . ."

J'ai abandonné tristement presque mon personnage de touriste en quittant le taxi. Après tous les gens à qui je m'étais adressée, le chauffeur m'a prouvé que bien des Montréalais sont des étrangers dans leur propre ville.

J. St-P.

June 25-66

UN TOUR DE MONTRÉAL

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(40) **McGill University, Redpath Museum** - This great university started in 1821 as a country farmhouse on 47 acres of farm-land bequeathed by Montreal fur trader James McGill. Over the years, McGill has grown to become one of Canada's most important universities, internationally acclaimed for its excellent medical and engineering schools. Of special interest is McGill's Redpath Museum, which houses important fossil, mineral and zoological collections. McGill now has 10,000 students.

(63) **Expo 67** - The International Exhibition, being held to mark Canada's Centennial in 1967, will be located on a spectacular mid-river site, created from existing islands and 25 million tons of fill. 30,000,000 admissions are expected to the many exhibits, centred around the theme "Man and His World". Already 70 countries have signed up. A tower on the site provides visitors a good view of progress.

(64) **Municipal Lookout** - A breathtaking view of Montreal, the St. Lawrence River and surrounding areas awaits the visitor to the Municipal lookout on the summit of Mount Royal. On clear days, this panorama extends 50 miles and beyond; at night it becomes a wonderland of lights. It is the ideal rendez-vous for a tour of Montreal's unique down-town mountain park. Trailer-trains provide transportation from Beaver Lake.

(66) **Université de Montréal** - Conceived in 1878 as a branch of Quebec City's Laval University, the University of Montreal became independent in 1919. Originally, the school comprised faculties of law, theology, medicine and arts. Today the university provides degree courses in philosophy, letters, sciences, dental surgery, pharmacy, social, economic and political sciences at its dramatic modern campus on the northern slope of Mount Royal.

(67) **Oratoire St-Joseph** - Majestically situated atop Mount Royal, St. Joseph's Oratory is the great pilgrimage center of Montreal and the second greatest tourist attraction in Canada. Its fame grew around the miraculous cures credited to St. Joseph through the intercession of Brother André, who was a doorkeeper at the Congrégation de Sainte-Croix for 40 years. The Oratory is flanked by a beautiful garden displaying in sculpture the 14 stations of the cross.

871 The Canadian Forum Toronto Ont.

Some Problems of Artistic Subsidy

JOHN ROBERT COLOMBO

"ART SUCCEEDS, BUT THE SITUATION OF ART is hopeless." This quote seems to be an admirable way of summing up the problems of artistic subsidy in the 1960's, especially in Canada. The statement is Harold Rosenberg's, and it may be found in his fascinating book *The Tradition of the New*. Like so many of this American art critic's observations, it seems to hold on more than one level at the same time. As a home truth about "the *situation* of art," it conjures up the spectre of what art in the welfare state will be like, and this in turn bears specifically on the national importance of art and culture in Canada today. As a comment on "the situation of *art*," it seems to suggest the ever-present problem of the role of art in society, and the fate of the artist as a human being.

But, in the back of his mind, Rosenberg was worried about the comparatively straight-forward economic problems the artist faces every day in the affluent society, for the quotation continues: "There are in the U.S.A. today probably fewer than one hundred persons fully supporting themselves through the creation of literature, painting, music — probably far fewer than one hundred. Yet who can count the number of those who are living well off the literature and art industry?" In the same way that Sargent Shriver may be congratulated for having won his personal war on poverty, the war on cultural and artistic poverty is being won, little by little, even in Canada, by the professional anti-cultural-poverty fighters, the arts administrators themselves.

Give or take a handful of Harold Towns, Seiji Ozawas and Morley Callaghans, who do well for themselves without government handouts or teaching appointments, the two dozen or so full-time arts advisors in this country are probably more profitably and securely employed — and more professional oriented as a result — than the hundred or so painters, writers, musicians and performing artists who are always being referred to as indispensable to the cultural life of Canada and are always being begged not to leave for the United States or England.

But "the situation of art is hopeless" is true in a more subtle sense, and in a recent issue of *The Canadian Forum* I tried to suggest why. The present paths of cultural subsidy on this continent are well marked and respectably cobbled with revenue, but they lead straight up-hill. Using as the basis for my argument the findings of two Princeton University professors, which were published in the *American Economic Review* (May, 1965), I alluded to two factors that were, on the one hand, extending art to more and more Canadians, but were, on the other, going to be limiting factors on cultural growth in the future. The two factors were the "annual grant," indirect year-by-year underwriting of cultural organizations and individuals, and the "voluntary association," the part-time and often haphazard organization of the cultural body receiving the grant. The findings of Professor W. J. Baumol and Professor W. G. Bowen were derived from the performing arts, but their application to the literary and visual arts, and especially to crafts and handicrafts is still fairly apparent. It was implied that the cost of cultural occasions — books, paintings, tickets — would continue to rise all out of proportion to the general rise in consumer prices, and that the arts would gradually outprice themselves, so that only the economically over-privileged would be able to afford cultural services.

The American theatre is a case in point. A young playwright, Barrie Stavis, who has written a number of non-commercial plays, including "Lamp at Midnight" and "Banners of Steel" — non-commercial in the Broadway sense — has digested the results of recent surveys and come up with some startling statistics in the Spring 1965 issue of *Drama Survey*, in an article called "Career: Broadway or the United States?" Stavis sees subsidized theatres across the United States as the only answer to the impasse of Broadway. Here is how he profiles the Broadway playgoer:

> Briefly: 70 percent of the audience is married. The average age of the male is 39.5 years and that of the female is 29.1. Almost 50 percent have gone to college and half of that half, that is, about 25 percent of the total audience, have further degrees. About 60 percent is professional or managerial and another 20 percent is white collar, either in clerical or sales positions. Of the eleven million tickets sold each year on Broadway, the New York theatregoer attends an average of eight plays a year and the visitor to New York who attends theatre, goes five times a year. Thus, the eleven million tickets are consumed by roughly only two million people. The average earning capacity of this managerial and professional group is $16,000 a year.
>
> I hope you see what I am getting at. I am trying to give you the shape and form of the theatre in which you will be working if you elect to try to make your career on Broadway. You will be working in a theatre slanted toward a small cliquish group of the managerial and professional class. It will not be a mass audience. It is an audience which primarily is not interested in theatre as an art form with an underlying aesthetic and philosophic base, but as a place of entertainment, amusement, relaxation. Remember, I am speaking statistically. There are thousands and thousands of individuals who are concerned with the theatre beyond that of amusement and relaxation, and they will flock to any play which attempts to grapple with life, whether the play be comedy or tragedy, *The Little Foxes*, *Born Yesterday*, or *Death of a Salesman*. But the dominating influence in the theatre is the 40-year-old male and the 30-year-old female of the upper middle-class managerial bourgeoisie, with an earning capacity of $16,000 a year, and it is their tastes and desires which are ultimately reflected in the plays shown on Broadway each year.

This is a class theatre, and not a working-class theatre either. Not only is this not healthy for American theatre, it is not even healthy for Broadway. Ticket costs are at an all-time high, and the costs of mounting even an off-Broadway production today are almost the same as those of mounting a Broadway production ten years ago. The number of original plays, musicals and revivals has steadily decreased from the high of 233 during the 1929-30 season to the low of 58 during 1959 and 1960, the last season Stavis has statistics for. The University of British Columbia has a resident totem-pole carver;

CANADA'S MOST EXCITING CITY

June 25-66

UN TOUR DE MONTRÉAL

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perhaps in twenty years some American university will have a resident playwright with much the same function.

I alluded to this economic problem in the February *Forum*. The point I wish to make in this article is less spectacular, mostly because Canada has no theatrical community like Broadway, but in its own way it is equally important. I want to discuss subsidizing the arts, but I want to do it without referring to either private patronage or corporate spending or the Canada Council. Since 1948, at least forty arts councils have sprung up out of Canadian soil, and the problem these fledgling subsidizing bodies raise is a curious one. The besetting Canadian sin in art-subsidizing is not super-professionalism but super-amateurism.

A few months ago I wrote to twenty of the Canadian arts councils and asked them to send me their most recent annual reports and, if they published them, copies of their latest news letter. I could have written to all forty, but from the list prepared by the Canadian Cultural Information Centre in Ottawa and published under the title *Some Canadian Cultural Organizations*, I chose only those that seemed to be interested in all the arts and in serving some special part of the country. For the next month I received interesting letters and material from ten of the bodies.* The reports, balance sheets and news letters ranged from the folksy ("a large group of wonderful people"), mimeographed news letter of the Glenhyrst Arts Council in Brantford, Ontario, to the polished annual reports issued by the Province of Ontario Council for the Arts and the Ministry of Cultural Affairs of the Province of Quebec. The response was reassuring in a way. From Vancouver to Halifax, there are people, either part-time or full-time, worrying about the economic health of the arts in Canada and very much concerned about extending art into schools and everyday life. These are municipal, regional and provincial bodies, and in an informed way they are going to make their mark felt on Canada.

The problem these bodies face is that of amateur effort. The executives of these boards, councils, bodies, departments, branches and ministries are not amateurs — far from it. Some of them might be dilettantes, and the women "culturettes" (women's committees are the mainstay of many of the smaller groups), but these executives are working constructively and in a business-like fashion. Future administrators will be able to build upon their work, but as far as the professional artist is concerned, his talents are seldom required. These councils exist between the artist and the public, but their first obligation seems to be towards the public, the community. They serve the public better than the profession of art, and perhaps they serve the amateur better than they do the professional artist. Organizing festivals, acquiring paintings, commissioning compositions, inviting soloists and lecturers, setting up writers' workshops — all these have their place, but in the long run the work is repetitious. It is like the Dominion Drama Festival year after year holding more Dominion Drama Festivals; where does it end? Certainly not in professional theatre. But the virtue of these municipal and regional groups is that they know their own community because they are that community, and establishing an arts centre in connection with a local historical museum and a library can only increase for the local inhabitants a sense of regional importance, which is vital if Canada is to remain, paradoxically, distinct as a national entity.

For general interest's sake, here are details about five municipal and regional arts councils. Bear in mind that the combined annual incomes of these councils (often, in part, from provincial and federal subsidizing bodies) and just these five, exceed three-quarters of a million dollars. Would this money be more wisely spent on endowing in perpetuity a national theatre which could tour these areas? There is no ready answer.

Community Arts Council of Vancouver. If the Bennett government creates a British Columbia arts council, it will probably result from the efforts of the Community Arts Council of Vancouver and its President Ralph J. Flitton. Eighteen years old, and probably the oldest such council on this continent, the Vancouver Arts Council both plans and programmes cultural activities in its area. It issues an informative monthly newsletter and it sponsors a number of activities on an annual budget of over $11,000. It commissioned Ian McNairn to discover that the City of Vancouver spends thirty-three cents per capita on the professional arts. It spends $4,000 annually sending artists into schools. Its Civic Arts Committee takes an active part in environmental studies. ("The Council stands firmly behind the Parks Board in its rejection of proposals to cut any further roadways through Stanley Park and has repeatedly recorded these objections with provincial officials.") It brought in $777.83 from premiering Larry Kent's film "When Tomorrow Dies." The annual report expresses a vision of the situation of art in the future:

> Cultural booms just don't happen. They are currently observable phenomena because groups of intelligent people saw far enough into the future with clear enough vision to recognize that our society would need higher and higher standards of cultural experience. They saw, too, that a greater proportion of our population would wish to share in that experience. They saw that our children would respond to exposure to the opportunities of participation in various artistic disciplines as well as to examples of these disciplines presented for them alone.

St. Catharines and District Arts Council. Ten years old, with its own building, Rodman Hall, as an arts centre for the Niagara Peninsula, the St. Catharines Arts Council maintains close contact with such member organizations as the art association, the historical society, the symphony orchestra and the community theatre. The Women's Committee is very active (one of its duties is "to man the galleries, tea room and gift shop every afternoon, Thursday to Sunday"), and there are regular lectures (Jack Shadbolt last year), recitals (William Pengelly), art films (on Borduas and Picasso). Under John Martin's direction, Rodman Hall houses a rapidly growing collection of seventy-five pieces of painting and sculpture. A unique feature is the President's Fund, which is "a group of 30 area business and professional men [who] donate $100.00 each annually to the President's fund which may be used by the President for any purpose in improvement to the Arts Centre but which may not be used to meet operating or maintenance expenses." Rodman Hall was acquired by an initial fund-raising of $67,500, and the St. Catharines Council operates on $5,200 a year, all of which comes from the city and county governments and the local Rotary Club.

* Eleven, actually. The eleventh one—the news letter of the Allied Arts Council of Sault Ste. Marie—came in after the article had gone to the printers.

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In fact, the entire operation seems like a combination of a service club (like the Rotary) and London's ICA, Institute of Contemporary Arts.

Saskatchewan Arts Board. Under its Executive Director, N. George Shaw, and six staff members, this Board has shown much initiative in sponsoring festivals and sparking municipal arts councils into existence. There are councils in Moose Jaw, Weyburn, Yorkton, North Battleford and Unity as a result of the Board's efforts. The Saskatchewan Festival of Arts, now under its guidance, last year sponsored activities in three centres concurrently, and supported ethnic singing groups, exhibitions, Jan Rubes, and W. O. Mitchell, and even commissioned a musical composition. There is a modest program of scholarships and bursaries. The Western Canada Art Circuit of the National Gallery was used extensively, a drama workshop at Qu'Appelle was established, and a manuscript-reading service for natives of Saskatchewan is in operation. The community theatres get "a grant of $50 a play for the production of two and not more than three plays in a season . . . to meet the costs of selecting and mounting better plays and so achieving higher standards in play production." The government's annual grant of $129,750 might seem small by Ontario and Quebec standards, but the sum is substantial considering the population of the province.

Nova Scotia Department of Education. The Adult Education Division is mainly concerned with continuing learning from the public-school system, but the Arts Supervisor, Donald Wetmore, has a small budget of $50,000 to support a variety of projects. This sum does not include the Nova Scotian government's direct subsidies to Neptune Theatre, the Halifax Symphony, the Canadian Players and other provincial and national groups. But there is an Arts Centre; writers' courses are offered; and handicraft exhibitions are arranged. The trend? "To wider application of cultural services to include, among other things, support to performances from outside the province, financial assistance to promising Nova Scotian artists, support to local arts festivals, and to provide training for teachers in the arts."

The Greater Montreal Council of the Arts. The Canada Council was not the first arts-subsidizing council in this country — the Montreal Council was created a few months earlier, in 1956. One percent of the municipal sales tax of the city was then earmarked for its use, and by 1965 the Council, under Léon Lortie, was receiving almost $300,000 a year from the City of Montreal and about $120,000 from the surrounding municipalities. Today the budget hovers around $500,000, and because the budget is built into the prosperity of the city, the grants can only increase. In a way the Council is unfortunate. It is subject to some degree of political pressure, since the Council, when it comes to making grants, can only recommend that they be made to the Executive Committee of the City. In the past there has been trouble here, as there often is with the Pulitzer Prize Committee, which suffers the same structure. Like the Ministry of Cultural Affairs for the Province of Quebec, the Montreal Council encourages French expression, and these days, when there is fleur-de-lis waving, politics and culture sit uneasily together.

The Montreal Council's brochure (at least in its English translation) has a quaint ring to it. For instance, the Council, on behalf of the citizens of the region recognizes the "enormous debt towards those who procure them their artistic pleasures," and the Council makes no bones about meaning to repay this debt. In 1965, grants were made to the Montreal International Film Festival ($10,000), Grand Ballets Canadiens ($25,000), the Montreal Symphony ($92,000); but often the funds are directed to support institutions which, in English Canada, are the financial burden of universities or city councils — like the $70,000 to the Montreal Museum of Fine Arts. The literary arts are fobbed off with the annual prize of $3,000, plus an automatic translation fee. The breakdown of cultural spending in the 1965 budget is not atypical of arts councils generally and shows the overriding importance of the performing arts:

Music	30.6%
Fine Arts	21.5%
Theatre	21.6%
Festivals	9.5%
Ballet	7.6%
Opera	5.2%
Literature	3.2%
Miscellaneous	0.8%
	100.0%

The percentages are more revealing when Music and Opera are combined, to a total of 35.7%, and Theatre and Ballet, to 29.1%. Together, the performing arts claim 64.8% of the annual budget, the lion's share. Poor literature is left out in the 3.2% cold!

The Greater Montreal Council of the Arts has no counterpart in English Canada. The energetic Community Arts Council of Vancouver is a stop-gap volunteer effort in comparison, and even in Toronto there is no separate arts advisory body, only the Special Grants Committee of the Municipality of Metropolitan Toronto, which is some kind of holding operation which, without fanfare, distributes approximately $50,000 a year to the large-scale cultural organizations. The Montreal Arts Council has to be compared with the two sizeable provincial arts councils in Canada — the Province of Ontario Council for the Arts and the Ministry of Cultural Affairs of the Province of Quebec — to be seen in some kind of perspective. The Quebec Ministry is international minded (it sponsors Quebec House in Paris which even publishes a literary magazine for France) but being on the cabinet level is subject to political policy-making. In this manner it differs from the Ontario Arts Council which reports to the House through the Department of Education but has no civil servants in its employ — something which Premier John Robarts, of all people, boasts about in POCA's Second Annual Report.

All five arts councils have noted in their reports and news letters that cultural spending among corporations and individuals has increased in their areas, no doubt directly the result of their activities. But where does this leave the professional arts? The regional spending is more likely to be directed towards the touring of paintings, productions and artists, and towards the improving of the local arts. It is not likely to contribute to national organizations or international bodies. These, in consequence (where they exist), have some claim on the federal government for direct subvention. It is hard to imagine a flurry of art activity in Canada as a result of the five arts councils discussed, or even the forty that exist in Canada today, or the hundred that might possibly grace the land in another decade. Perhaps what is most necessary is a Federal Ministry of Culture to firmly establish the economic basis of these long-needed,

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pace-setting national bodies. This would have incalculable effect outside Canada as well. As Archibald MacLeish once wrote, "It is largely in consequence of the activities of the British Council that no literate European will ever again refer to the English as a nation of shopkeepers."

THE WASTED YOUTH

Sure I'm restless, always running;
I drained a bowl of Spanish Fly for breakfast.
My fated glands have brewed enough
To re-create the world.
What's more, the inns are always closed or full,
(Hotels filled with sluts and nuns).
They've room in the barn;
God!
I'd rather not sleep there again.

Last time I took a sobering cold,
My head clogged with such cynical snot,
I sneezed my soul to bits.
Three farmers came and found me in the morning
Shrivelled up,
And the cow was pregnant.

HOWARD GERHARD

THE ONE-EYED KID

This is my eyeball world;
No planet this,
But fixed centre of the sun
And stars.

This is my world of snow,
Where one garden
Grows irises in blue and brown
Around a well.

This is my ancient well,
Where stars fell.
Sun, snow, blue and brown
Gardens down.

KEEWATIN DEWDNEY

FAME FOR A DIME

One cool late summer
and around and around the yellow lights
strung rag-doll dangling down the midway
bugs unending frantic clusters in one crazy ticking dance

behind me deaf to the jangling hush
crumpled inside her grimy booth
a hag two-bit spangled fortune teller

twenty minutes that grating voice shut out that restless night

and seeing my face
they laughed my waiting puzzled friends
sure at once the gullible dope after the palm
had gone for the crystal ball

CLIFTON WHITEN

PIGEONS—SUSSEX AVENUE

In dark grey or black
they silhouette the vantage points
reconnoitering the yards profoundly
slight falls of snow betraying their stoneness.
They peck their throats, tilt, and sway
and spraying out a wing to be cleaned
break the image.

The second day of snow
and new cold winds
have put an end to aimless wandering.
Rejecting the trees
they squat on chimneys
at the foot of television aerials.

Their vigil serious
they are there first thing in the morning:
necks puffed
and red feet cautiously starring the crusted surface.

They move tenderly
holding in their fur
a slowing mind.

In pain then
on a fresh altar of snow
they rot in the wind:
sacrifices for Demeter.

MICHAEL ONDAATJE

THE LOST ISLAND

The lost island gleams. I stutter
To men and women who will not reply.
My mind convulses at that gleam

Or dream.

What will you have me do?
Drown myself where the island used to be?

I have never been closer to drowning
Than when a doctor felt my adenoids
When I was six. I climbed
Up on the roof and saved myself.

RALPH ROBIN

THE HUNTERS

In the antifemale paradise
Two men fire their tubes together.

They have killed two ducks,
And they fondle each other
In all-masculine caress.

They cuddle in carloads with their other buddies
And return to their homes,
Where they leak into their wives
Their masterful, residual love.

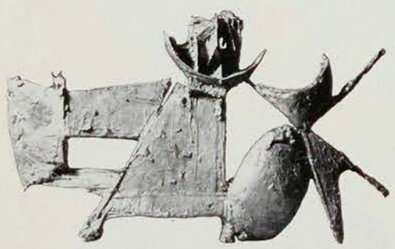
RALPH ROBIN

Art Scene in Canada

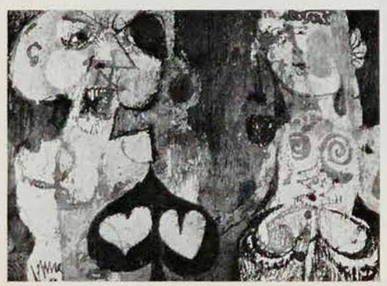
Montreal

Canadian Art - July. 66

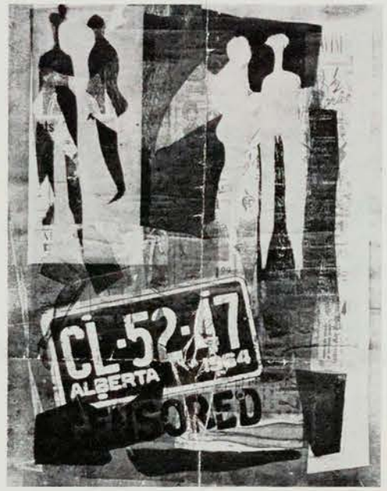
Jacques Chapdelaine
Feuille d'avant la haine
Bronze. 32″ x 26″
Galerie Libre



F. E. McWilliam
Screen. 1961
Bronze. 11½″ x 19½″
Waddington Galleries



Gerard Clarkes
Repose
29″ x 40″
Galerie Agnès Lefort



John K. Esler
Great Society
(Journey No. 2)
Mixed planographic
approx. 30″ x 26″
Gallery 1640

Henri Hayden
Nature morte au pare feu. 23½″ x 28¾″
Waddington Galleries

Robert Bruce
King and Queen at Home
Oil on paper. 18″ x 25″
Walter Klinkhoff Gallery

Not counting the annual exhibition of the students and a trifling show of West-Indies painting and sculpture which was an appendage to a social event, the last exhibition at the Montreal Museum of Fine Arts, before it closed for six months at the beginning of April, was a display of the jewelry designed by Georges Braque and executed by Baron Henri-Michel Heger de Lowenfeld. It was an enchanting experience for those who don't repudiate such things as frivolous. Since Braque was the designer there could be none of the vulgarity of the Dali jewels shown here a few years ago.

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– by Robert Ayre

Pkg. Progress, Toronto, Ont.
July 1966

871

Award Price Prizes for Fine Arts

The second Price Fine Arts Awards have been determined. Major prizewinners were presented with certificates — and cheques — by T. R. Moore, chairman and president of the Price group of companies, at a recent ceremony and dinner in Montreal's plush Ritz-Carlton Hotel.

First award went to Fred T. V. Savard of Toronto for his painting "The Passing Canadian Village". The award certificate was accompanied by a cheque for $800. Savard also won special mention for another painting he submitted to the competition.

The second award and a cheque for $500 was taken by Al Dutcheshen, a CBC staffer for Winnipeg.

Third and fourth awards went to two Montreal artists, William Showell, for his "The Houses", and Geoffrey Holloway, who entered "Girl in a Red Coat". Showell won $350, Holloway got $250.

Guest speaker at the awards dinner was J. Jacques Besner, coordinator of the "Man the Creator" section of Expo '67. A. Welch, vice-president and general manager of the Price Kraft and Paperboard Corporation, sponsors of the awards, was chairman.

Mr. Besner told of a vast collection of world art treasures which are slated for display at Expo '67, and gave his audience of prize-

Toronto commercial artist Fred T. Savard receives prize and plaudits from Price president T. R. Moore, right

Packaging Progress—July, 1966

on motor oil composite cans with a plastic-paper label. Savings in this shift would amount to about 50 cents per thousand.

Similarly, work continues to make cans of polyethylene and polypropylene—except the ends. As costs are reduced in the use of new materials, other markets are expected to open up to the composite can.

Progress has been fast—will December year-end analyses label 1966 the year of the composite can?

Packaging Progress—July, 1966

Panorama
Montreal, Que.
M

JUL 1966 BOWDEN'S

P 12-M **MUSEUMS**

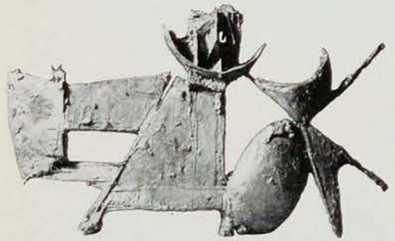
The Montreal Museum of Fine Arts will be closed for renovations until October.

Art Scene in Canada

Montreal

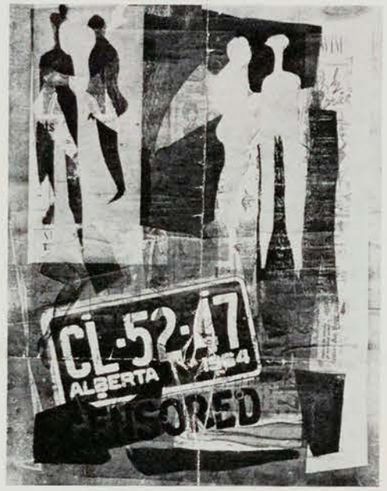
Canadian Art - July. 66

Jacques Chapdelaine
Feuille d'avant la haine
Bronze. 32″ x 26″
Galerie Libre



F. E. McWilliam
Screen. 1961
Bronze. 11½″ x 19½″
Waddington Galleries

Gerard Clarkes
Repose
29″ x 40″
Galerie Agnès Lefort



John K. Esler
Great Society
(Journey No. 2)
Mixed planographic
approx. 30″ x 26″
Gallery 1640

Henri Hayden
Nature morte au pare feu. 23½″ x 28¾″
Waddington Galleries

Robert Bruce
King and Queen at Home
Oil on paper. 18″ x 25″
Walter Klinkhoff Gallery

shown here a few years ago.

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s, Toronto, Ont.
1966

quire thicker and stronger materials than present-day composites.

Steel foil could be the secret ingredient – depending upon a reduction in cost. The real question therefore is will composites for new products cost less than the metal cans they replace.

Suppliers of composites are giving every indication that they think they can solve the problems.

The two largest markets for composites are citrus concentrates and motor oil. Composites contain about 80 per cent of each type of product in the United States, according to R.C. Can.

The big advantage of the composite can is economics: savings of up to 16 per cent over all metal cans are possible. Also, they are lighter and cost of shipping is reduced.

The newer composite cans cost about four per cent less than the typical foil-fiber-foil composite. This is a significant cost factor to the citrus industry.

Many of the major oil companies have been shifting to plastic, greaseproof paper or glassine linings in place of foil. American Oil and Gulf Oil, among others, are converting to composites lined with high-density polyethylene. Shell has standardized on polyethylene linings. Some oil companies are now using polypropylene-lined composites.

Efforts seem well under way toward the replacement of foil labels on motor oil composite cans with a plastic-paper label. Savings in this shift would amount to about 50 cents per thousand.

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Packaging Progress—July, 1966

Panorama
Montreal, Que.
M

JUL 1966 BOWDEN'S

P 12-M **MUSEUMS**

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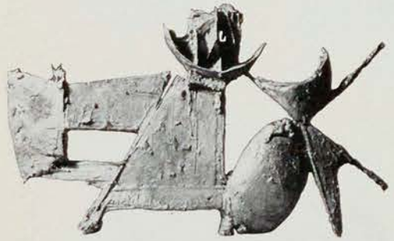

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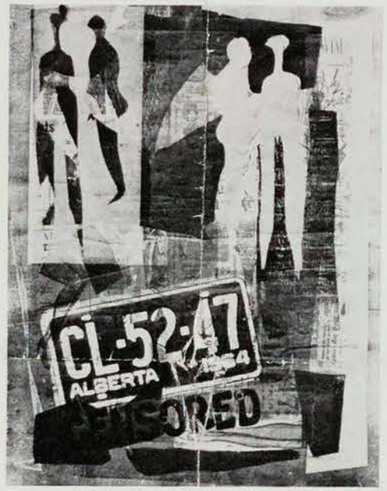

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Museum of Fine Arts; Mrs. Dorothy Pfeiffer, independent art expert; Paul Gladu, art critic of Le Petit Journal, Montreal; and Walter Klinkhoff, art dealer.

Twelve artists won honourable mention awards. They were: Arthur Horsfall, Winnipeg; Harry Aslin, Montreal; Tom McNeely, Toronto; Albert Kiran, Montreal; Bernie Sidon, Scarborough, Ontario; John D. Brooke, Gormley, Ontario; Norman Melchior, Scarborough, Ontario; Mrs. Mary Beal, Willowdale, Ontario; F. James McHale, Newmarket, Ontario; Bruce LeDain, Hampstead, Quebec; W. S. Houston, Toronto; and Mr. Fred Savard with a second submission.

A group of selected paintings from the competition will go on tour for exhibitions in Toronto, Quebec City, Montreal, Ottawa and other centres. In addition, they will be displayed at the Price exhibit at Pac-Ex '67 scheduled for Toronto's Exhibition Park in November.

Panorama
Montreal, Que.
M
JUL 1966
BOWDEN'S

P 12-M **MUSEUMS**

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The National Gallery's new director

Canadian Art – July 66

On June 1, Dr Jean Boggs took up her duties as director of the National Gallery of Canada, and in this article the director of the Confederation Art Gallery and Museum in Charlottetown tells why this news is reason for rejoicing

"We are all pleased with Miss Jean Bogg's appointment," wrote A. Y. Jackson to a friend. "We feared it would be political."

So did we all. What happened, thankfully, is that the Secretary of State has pulled a *tour de force*. For too long both the trustees and the Gallery's professional staff had been hoisted by their own political petard. Dissatisfaction with the cumbersome rigmarole of parliamentary acts, procedures, structure and so forth was draped like a pall on all of the Gallery's actions so that even the elevator operators seemed too listless to get off their stools. At times it appeared that neither trustees nor staff knew which side they were on. Lines of communication were dead. The whole sorry mess might have dragged on indefinitely had not art museum directors, artists and others made their feelings clear. The collective strength of the Canadian museum profession, particularly the art museum, is that when we stand guard we don't give ground. When we assault, we do so with the hard-sell, and in the case of the National Gallery the problems were of the utmost significance to all of us. At all times our personal relationships with the National Gallery staff were founded on mutual respect, and their plight spilled over. The crisis was the culmination of decades and could be traced back to the first constitution when the National Gallery was established. It was not so much a problem of personalities, but of outmoded procedure.

"When mother goose is constipated," said a well-known Canadian art authority, "her eggs are addled."

The seriousness of the impasse was damaging to our national reputation abroad, while the disheartening side-effect on other Canadian art organizations was that which befalls any group when its leadership appears in jeopardy. A national gallery in all countries has the vested authority of leadership, but only when such leadership is unchallenged and supported at government level. In our case, the warning signals rang loud and clear. Those who were invited to apply for the position declined, and this included Jean Boggs herself. The atmosphere of secrecy surrounding the whole affair was that normally associated with a missile site.

What was remarkable, and reflects enormously to their credit, was the continued loyalty of the Gallery's professional staff who worked long hours and tirelessly, endured staff shortages along with the rest of us, and closed ranks. Despite an occasional expression of individual and well-justified bitterness, work was never at a standstill. To their friends on the "outside" our inability to help was distressing. Bill Dale, to everybody's relief, was far more than an acting director. He took action within the cumbersome structure of protocol and set into motion far-sighted and progressive changes, fully aware that his successor might possibly refuse to ratify them.

Fortunately, while fighting for its life, the National Gallery survived so there will be no *post-mortem*. For all that, several questions of concern to the art world must be answered. Primarily these deal with the national aspects of the Gallery on a federal, inter-provincial level and, equally pressing, is the matter of day to day administration. Our provinces and major galleries particularly are becoming more self-contained and regional. The Art Gallery of Toronto, the Montreal Museum of Fine Arts, the Vancouver Art Gallery and the Musée du Québec effectively demonstrated that they could go it alone.

One of the first tasks awaiting Dr Boggs will be to answer critics who feel that perhaps the National Gallery of Canada has already outgrown its national effectiveness. If this is indeed the case a remedy must be found and, at the same time, the Gallery must play a more vital role on the international scene. Her second challenge, in a long list of priorities, will not be so much the development of the Gallery's permanent collection, but the speeding of communication between the Gallery and its geographically isolated public, not to mention the artists who feel isolated in another sense.

Everybody with whom I have spoken has no doubt that she will attend to these matters admirably. Even so the fear exists that she will become desk-bound by the problems of cumbersome inter-departmental administratio[n] which has so frustrated her predecessors. And all who wonder what made Dr Jean Sutherland Boggs change her mind and acce[pt] the challenge might feel reassured that the Secretary of State is indeed in earnest when she promises a revision of parliamentary acts.

Well, I was in the National Gallery two days after the announcement and the atmosphere was positively heady. Since then I have talked with several museum people, with artists and others. A mixture of optimism and relief might describe the reactions which have ranged fron reserve to exhilaration. Something, we're not quite sure what exactly, has been accomplished. To indicate the variety of reaction and the degree of concern which all of us feel when our National Gallery is on the block, here are some opinions.

Richard Simmins: My reaction is excellent. Jean Boggs is a scholar of international reputation. Her appointment should resolve a great many problems which have bothered the National Gallery for some time. I await with interest her purchase policy as she is a woman of very definite opinions, not that I am criticizing the Gallery's purchase policy in the past. That a woman was chosen was a very good thing. The National Gallery trustees or whoever else was responsible showed first class wisdom in being concerned with the individual and ignoring the matter of sex.

William Withrow: An art historian with an international reputation is the very person the National Gallery needs at this time. The area of her scholarship is quite ideal for the Canadian art museums as they are at present. Her background of the nineteenth century is not unsympathetic to the twentieth. Contempo[r]ary artists should have no fear that they might be overlooked.

Gerald Gladstone: I was surprised that they picked a woman to head the National Gallery, but pleased. I am almost positive Boggs will go down under the weight and immobility of the National Gallery. This seems inevitable. However, it reflects a fantastic explosion back into life of the National Gallery from the practising artist's viewpoint. I will not judge Jean Boggs but will judge the National Gallery in another year to see if they were sincere in appointing her. As far as I am concerned, th[e] National Gallery has never given me leadershi[p] nor direction. I've always looked upon them as farmers in the international scene.

Jack Humphrey: Heard her speak on the radio otherwise know nothing about her. Sounds a lively person. If she has the capacity, better to have a good female than a poor male, without casting reflections on directors past or future. I'd like to see the director get closer to things on hand; to see things in bulk rather than isolated examples sent to Ottawa. The director of the National Gallery sits like a spider in the middle of a web. Who knows, she might be able to travel.

So there you are, Jean. It's all yours. Bless you for coming home! — Moncrieff Williams[on]

Canadian Art, Ottawa, Ont.
July 1966

Exhibitions

871

One of Montreal's newest and most interesting exhibition rooms, *La Maison des Arts, La Sauvegarde*, is broadening its programme to permit artistic and cultural associations to use its premises for their own activities. Located in a handsomely restored 18th century house at 160 Notre Dame East, it has held regular exhibitions of paintings and graphics since it opened last fall . . . Edmonton artist **Norman Yates** had a solo show at Galeries Jason-Teff in Montreal this spring and has been commissioned to carry out a 40 x 80 foot mural for the

new Toronto City Hall . . .

dealer, will co-ordinate the exhibition . . . Announcement has been made of the closing of the Jerrold Morris International Gallery, Toronto, on July 1 for financial reasons. In their announcement the owners, **Emilio del Junco** and **Jerrold A. Morris**, outline their accomplishments over the past four years in three major areas: in the assisting at various levels the recognition of Canadian artists; in the encouragement of purchases of U.S., particularly New York, works of art because of their conviction that that is the centre of the art world today; in their contribution towards adding to Canadian collections nineteenth and twentieth century masters. In all, they state they placed some million dollars worth of art in Canadian collections . . . The Winnipeg Show Committee announces that the dates for the **Tenth Winnipeg Show** are 3-30 November 1966. Out-of-town paintings must reach the Winnipeg Art Gallery between 26 September and 3 October. Photos of sculpture must be received by 15 August. Entry dates for local artists are 14-17 October 1966 . . .

engineering building tower, University of Alberta . . . **Al Forbes**, **Jack Taylor** and **Doug Haynes** held one-man shows recently at Jacox Galleries in Edmonton . . . **William Kurelek**'s series of paintings based on the Passion of Christ as narrated in the St Matthew Gospel were exhibited in the Gallery of the Theatre of the Arts, University of Waterloo, in March. Prompted by the artist's conversion to Roman Catholicism, the paintings were created over a period of six years . . . Five works by Montreal artist **Jan Menses** were selected by the National Gallery of Canada for the IX International Exhibition of Drawings and Engravings at Lugano, Switzerland, which took place April 8-June 5 this year. Two other works have been chosen for the National Gallery's Canadian Watercolours, Drawings and Prints exhibition. An exhibition of Menses' *Kaddish* set will be held at the Musée du Québec and Montreal's Musée d'art contemporain later in the year . . . *Masterpieces from Montreal*, a collection of 102 works on loan from the Montreal Museum of Fine Arts, is currently touring the U.S.A. . . . The 50th anniversary exhibition of the Canadian Society of Painter-Etchers and Engravers was held at the Royal Ontario Museum this spring. The show included 106 prints from artists in Canada, Israel, Belgium, France, Yugoslavia, England, Cuba, Mexico and the U.S.A. Awards were presented to **Rico Debenjak**, Yugoslavia; **Pat Martin Bates**, Victoria; **Marianna Schmidt**, Vancouver, and **Yvan LaFontaine** and **Janine Leroux-Guillaume** of Montreal . . . *Art Israel*, the first major exhibition of contemporary Israeli painting shown in North America, has been touring Canadian and U.S. museums this year . . . The Toronto Historical Board and the Military Historical Society of Canada sponsored the opening of a permanent exhibit of paintings at Historic Fort York, dramatizing Canada's military heritage, in April . . . The first Canadian exhibition of French painter **Henri Hayden**, a close associate of the early Cubists in Paris, was held recently at Waddington Galleries, Montreal. Hayden, who held his first solo show at the Galerie Drouant in 1911, will be 83 in December . . . *80 Years of Canadian Painting*, a selec-

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art

The Montreal Museum of Fine Arts is closed along with a lot of the private galleries for the month of July with the following few exceptions:

Galerie Agnes Lefort: During July, Contemporary Canadian Painters.

Galleries Janson-Teff: During July, Artists of the Gallery.

Lippel Gallery: During July, Primitive Art and Eskimo sculpture.

Dominion Square: To September 3rd, outdoor Exhibition of paintings by local artists.

THE MONTREALER, JULY 1966

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
JUL 2 1966 BOWDEN'S

The Art W...

R-12-M

MONTREAL MUSEUM OF FINE ARTS. Closed for summer.

Canadian Art
Ottawa, Ont.
EOM 6,700
JUL 1966 BOWDEN'S

Art Calendar – to 1 October 1966

P12-M

Montreal Museum of Fine Arts 1379 Sherbrooke W: Museum closed for renovations

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Current Events July 2-66

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable durant le mois de juin:

Exposition de groupe - "Artistes de Montréal": Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan et Letendre.

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During month of June "Artists of Montreal" - Works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Mumouchel, Pellan and Letendre.

Refer to map pages C-3, C-7 and C-8 for locations

2-7-66

UN TOUR DE MONTRÉAL

(28) **Basilique-Cathédrale Marie-Reine-du-Monde** - Built in 1878, this cathedral took its design from St. Peter's in Rome, of which it is a small-scale replica. The 13 statues over its portico are not the Apostles, but St. James, St. Joseph, St. Anthony of Padua, St. Francis of Assisi, St. Vincent de Paul, St. John, St. Paul, St. Thomas Aquinas, St. Patrick, St. Charles Borromeo, St. John the Baptist, St. Hyacinth and St. Ignatius. Under the dome is a faithful reproduction of Bernini's Baldachino.

(29) **Place Ville Marie** - A towering architectural symbol linking Montreal's past, present and future, Place Ville Marie has revolutionized mid-town Montreal. This cruciform building is a metropolis in itself, comprising 42 storeys, housing 12,000 office workers and serving approximately 50,000 daily visitors in its underground shopping mall. It bears the original name of Montreal which 300 years ago was just a tiny settlement known as Ville Marie. It is the head office location of many internationally known corporations.

(32) **Dow Planetarium** - The Dow Planetarium is a gift of Dow Brewery to the City of Montreal. It features the newest type of Zeiss projector in a projection hall seating 408 persons. 204 feet long and 113 feet wide, it has a dome 85 feet in diameter rising 52 feet above the ground. Regular shows in French and English are presented.

(35) **Musée des Beaux-Arts** - This classic columned building on Sherbrooke Street was built in 1912, at a cost of over half a million dollars, for the Art Association of Montreal. Among outstanding exhibits are those of the Dutch and Barbizon schools and a fine showing of Eskimo art and sculpture. Sections are devoted to historical Indian handicrafts and early Canadian furniture as well.

(36) **Christ-Church Cathedral** - This beautiful Anglican cathedral was built in 1859, incorporating one of the few stone steeples in Canada, plus a facade originally constructed of Normandy stone. At the outset, the cathedral drew criticism for its size, considered too ambitious for the small English-speaking populace (then only 25,000). With the subsequent growth of the Montreal population, so has grown the esteem of Christ Church Cathedral.

(39) **Place des Arts** - Located in the heart of the metropolis, Montreal's performing-arts centre will eventually comprise a group of theatres and concert halls, centered about La Grande Salle, already completed. In its magnificent setting, the Montreal Symphony Orchestra, Opera and the Theatre flourish, attracting large audiences. It is as noteworthy for its superb acoustics as for the beauty of its decor.

(51) **Église Notre-Dame** - Modeled on the original in Paris, this church was started in 1824 on the site of Montreal's original 17th Century parish church and completed 5 years later - not including its towers. These were added in 1841 and 1845, one of which contains the largest bell in North America. It weighs 24,780 pounds and bears the latin inscription, "I am the gift of the merchants, farmers and artisans of Ville Marie". The church itself is 260 feet long, with stained glass windows depicting Montreal's colorful history.

(58) **Chateau de Ramezay** - Originally the home of Claude de Ramezay, governor of Montreal in 1705, this Château later became a warehouse for the French West India Company, then headquarters for the British Governor and the American army of occupation. Benjamin Franklin and Samuel Chase stayed here, as did American General Hull after his surrender in the War of 1812. Later, it provided quarters for schools and courts. Since 1895, it has served as a historical museum.

(58) **Bonsecours Market and Chapel Notre-Dame-de-Bonsecours** - This magnificent neo-classic building is considered one of the finest examples of its kind in Canada. It is now being restored, including rebuilding the cupola, by the City of Montreal and will be the focal point of Montreal's "Old City", also being renovated by history-lovers and government bodies. Nearby is La Chapelle Notre-Dame-de-Bonsecours, the city's oldest church, originally built in 1675.

(40) **McGill University, Redpath Museum** - This great university started in 1821 as a country farmhouse on 47 acres of farm-land bequeathed by Montreal fur trader James McGill. Over the years, McGill has grown to become one of Canada's most important universities, internationally acclaimed for its excellent medical and engineering schools. Of special interest is McGill's Redpath Museum, which houses important fossil, mineral and zoological collections. McGill now has 10,000 students.

(63) **Expo 67** - The International Exhibition, being held to mark Canada's Centennial in 1967, will be located on a spectacular mid-river site, created from existing islands and 25 million tons of fill. 30,000,000 admissions are expected to the many exhibits, centred around the theme "Man and His World". Already 70 countries have signed up. A tower on the site provides visitors a good view of progress.

(64) **Municipal Lookout** - A breathtaking view of Montreal, the St. Lawrence River and surrounding areas awaits the visitor to the Municipal lookout on the summit of Mount Royal. On clear days, this panorama extends 50 miles and beyond; at night it becomes a wonderland of lights. It is the ideal rendez-vous for a tour of Montreal's unique down-town mountain park. Trailer-trains provide transportation from Beaver Lake.

(66) **Université de Montréal** - Conceived in 1878 as a branch of Quebec City's Laval University, the University of Montreal became independent in 1919. Originally, the school comprised faculties of law, theology, medicine and arts. Today the university provides degree courses in philosophy, letters, sciences, dental surgery, pharmacy, social, economic and political sciences at its dramatic modern campus on the northern slope of Mount Royal.

(67) **Oratoire St-Joseph** - Majestically situated atop Mount Royal, St. Joseph's Oratory is the great pilgrimage center of Montreal and the second greatest tourist attraction in Canada. Its fame grew around the miraculous cures credited to St. Joseph through the intercession of Brother André, who was a doorkeeper at the Congrégation de Sainte-Croix for 40 years. The Oratory is flanked by a beautiful garden displaying in sculpture the 14 stations of the cross.

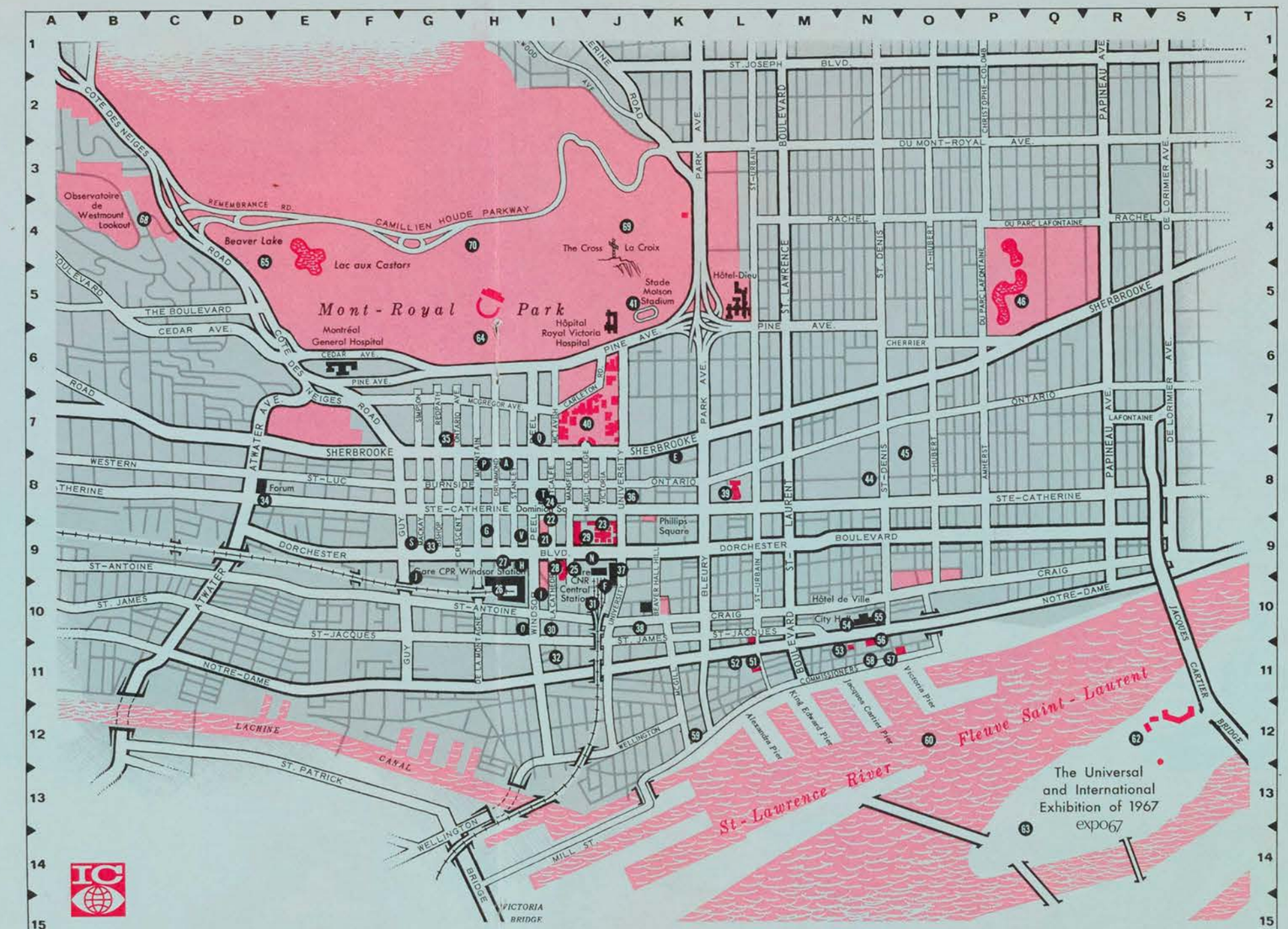
2-7-66

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/ Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/ Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/ Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu

Veuillez consulter la carte régionale pour les sites non illustrés.

See area map for places not shown.



HOTELS

- (A) Berkeley Hotel †
- * (B) Capri Hotel †
- * (C) Grand Motor Hotel †
- * (D) Holiday Inn - Côte de Liesse Road †
- (E) Holiday Inn - Downtown †
- (F) Hôtel Bonaventure - opening 1967
- (G) Hôtel de LaSalle †
- (H) Hôtel Laurentien †
- (I) Le Château Champlain - opening 1967
- (J) Le Martinique Motor Inn †
- * (K) Lucerne Motel †
- * (L) Montréal Aéroport Hilton
- * (M) Motel Fontainebleau
- (N) Queen Elizabeth Hotel
- (O) Queen's Hotel †
- (P) Ritz Carlton Hotel †
- (Q) Royal Embassy Hotel
- * (R) Ruby Foo's Motor Hotel †
- (S) Seaway Motor Inn †
- (T) Sheraton - Mt. Royal Hotel †
- * (U) Skyline Hotel †
- (V) Windsor Hotel †

† *Membres de l'Association des Hôtels de Montréal*

† *Members of the Montreal Hotel Association.*

2-7-66

Granby La Voix de L'Est, Que.
July 4, 1966

871

Sculpteur d' origine belge

P. Heyvaert expose à la galerie du Bolton Pass Inn, à Knowlton

KNOWLTON - Un jeune sculpteur d'origine belge expose actuellement ses oeuvres à la galerie d'Art du Bolton Pass Inn. à Knowlton.

C'est Pierre Heyvaert, de Montréal. Il participe à une exposition de groupe comptant 24 pièces signées par Vaillancourt, Dinel, Huet et Fuhrer, outre lui.

Les oeuvres d'Heyvaert, de style organique, s'inspirent principalement de grands thèmes, tels la famille, la femme, et autres.

Ses oeuvres, en bois d'orme, présentent un aspect bouleversant. Contorsionnées, tordues même, les sculptures d'Heyvaert laissent entrevoir un combat intérieur intense non dépourvue de grandeur. Noires, sans aucune aspérité, elles créent un mouvement perpétuel intrinsèque orienté, semble-t-il, vers la perfection. Elles traduisent également une solitude extrême ou un isolement total dans une lutte obscure qui ne manque pas de sublime.

Il s'en dégage beaucoup de force et d'élan, freinées, semble-t-il, par leurs formes mêmes. Somme toute, on croirait voir les sculptures d'heyvaert se déployer et atteindre une dimension inconnue.

C'est là que réside le mystère des oeuvres d'Heyvaert. Impénétrables, elles semblent vouloir atteindre des lieux impalpables.

On pourrait dire d'elles: "L'homme à la recherche du néant". "Néant" parce qu'il nous est impossible de le saisir, parce qu'on ne peut s'en faire une idée concrète, attitude qui crée chez celui qui contemple les oeuvres d'Heyvaert une souffrance, presque un besoin d'espace, de liberté.

L'ARTISTE

Pierre Heyvaert est né dans les Flandres en 1934. Etabli au Canada depuis 1957, il participe déja en '60 et '61 à des expositions de groupe à Montréal.

A l'issue d'un séjour en Europe, Heyvaert expose de nouveau, avec Huet et Dinel, au Palais Montcalm, à Québec. Peu après, il expose seul à la galerie L'Echoppe, à Montréal, à la suite de laquelle il part pour l'Europe une seconde fois. A son retour Heyvaert expose à la galerie La Mansarde, à Montréal, et à la galerie Legault, à St-Jérôme. En ces années '62 et '63, il participe également à plusieurs expos de groupe.

Heyveart débute l'année 64, en exposant à l'Université d'Ottawa. Il participe également à plusieurs expos de groupe, dont Le Salon du Printemps, au Musée des Beaux-Arts et au Jardin Botanique, à Montréal, et à la Fleet Galery, à Winnipeg.

Peu après, il travaille au symposium de Montréal. Il part ensuite pour l'Europe, où il expose seul à la galerie "Cheval de Verre", à Bruxelles.

Il débute l'année 65 en exposant une nouvelle fois à l'Université d'Ottawa. Heyvaert poursuit en participant à plusieurs expositions de groupe, entre autres, au Salon de la Jeune Sculpture, au musée Rodin, à Paris; à la Bundy Art Galery, au Vermont; au Jardin Botanique, à Montréal; et au Musée d'Art Contemporain, à Montréal également.

En juillet et août, il retourne en Europe où participe au symposium "Forme Viva", en Yougoslavie.

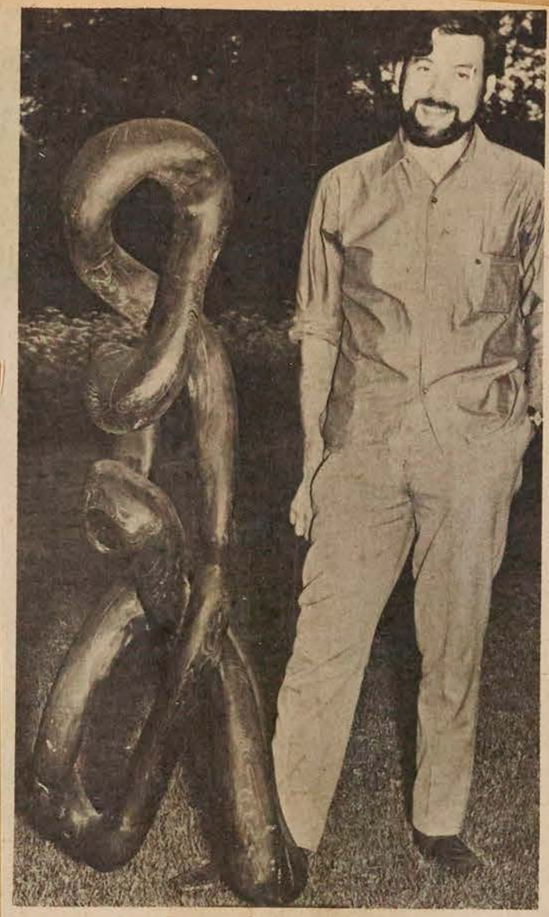
C'est en 65 également qu'il reçoit une bourse de voyage du Conseil des Arts du Canada et qu'il devient boursier de la province de Québec.

Cette année, outre son exposition de groupe au Bolton Pass Inn. il participera au Symposium de Québec, sur les plaines d'Abraham, en juillet et août.

A KNOWLTON

M. Curly Reid, responsable de la Galerie d'Art du Bolton Pass Inn, à Knowlton, invite tous les amateurs d'Art à venir y admirer les oeuvres qui demeureront exposées tout l'été.

Tant par la qualité des pièces que par leur diversité, l'expo est à voir.



PIERRE HEYVAERT, de Montréal, expose actuellement ses oeuvres à la galerie d'Art du Bolton Pass Inn, à Knowlton. Sur la photo, on aperçoit l'artiste a côté de l'une de ses oeuvres, intitulée "Contorsions".

MONTREAL, QUE.
LE DEVOIR
D 48,200

JUL 5 1966

BOWDEN'S

Le Musée organise un voyage en Grèce et en Russie

K-12-M

Le Musée des Beaux-Arts de Montréal a fermé ses portes il y a quelque temps afin de permettre d'entreprendre des travaux de rénovation avant l'Expo et l'afflux des visiteurs. Mais les projets ne manquent pas.

On annonce pour l'automne un voyage en Russie et un autre en Grèce. Un nouveau comité, "vente et location d'oeuvres d'art" a été formé et ce service au public sera inauguré à l'automne, dès la réouverture du musée.

Pour la première fois, la conférence générale du VCAM (Volunter Committes of Art, Canada et USA) aura lieu au Canada. Elle se tiendra en octobre 1967 et Mme K. Archambault et A. Hugson sont les responsables de cette importante visite.

Le comité exécutif du comité féminin du Musée des Beaux-Arts pour l'année qui vient est ainsi composé : Mmes Jean Loevenbruck et J. Malcolm McDougall, co-présidente; Mmes Charles Hébert, Pierre Jossé, William B. Lambert, Jean Rinfret, Guy Savard et James Shannon, vice-présidentes; Mme M.J. Armao et John Cowan, secrétaires honoraires; Mme Neil Ivory, trésorière honoraire.

Mme Jean Loevenbruck (sur notre photo) et Mme Malcolm McDougall ont été élues co-présidentes du comité féminin du Musée des Beaux-Arts de Montréal pour un terme de deux ans.

Mme Jean Loevenbruck qui est co-présidente du Comité féminin du Musée des Beaux-Arts.

L'Action, Quebec, Que.
July 6, 1966

871

Style du 19e siècle relancé par la mode

Chaque année, certaines vogues triomphent dans les domaines de la mode, des arts, du théâtre, de la décoration intérieure, voire de l'emballage. Des expressions ronflantes, "sensas", "dernier cri", "nouvelle vague", "fabuleux", les familiarisent auprès du public, et des campagnes publicitaires impliquant des millions de dollars se greffent souvent sur ces modes. L'idée est lancée, insidieusement bien sûr, que ne pas les suivre est non seulement ne pas être dans le vent, mais être même un tantinet subversif.

Une tendance actuelle semble remporter tous les suffrages et de ce fait influence de nombreux domaines. C'est l'Art Nouveau, deux mots qui trouvent constamment leur place dans les journaux et les magazines, qu'il s'agisse d'une massive lampe Tiffany, d'une tenue d'hôtesse où spiralent des imprimés genre macaronis, de candélabres de cuivre tarabiscotés, ou d'une broche en forme d'insecte.

Tous ces objets sont dans la tradition de l'Art Nouveau et reflètent les particularités de son style... verre irisé, lignes en volutes, bibelots compliqués, ou encore une fleur, un insecte, rappel du symbole organique qui propulsa le mouvement.

L'Art Nouveau est-il nouveau ? Non. Il naquit dans les années 1890, alors que les artistes et les artisans cherchaient à innover. Les uns étaient fatigués l'allure bon marchés des objets de série et voulaient retrouver le fait main. Les autres soutenaient la fabrication à la machine mais voulaient la diriger avec imagination et originalité. D'autres encore, rejetant les tabous victoriens, cherchaient à s'exprimer de manière totalement neuve.

Un sentiment croissait que les objets d'art devraient allier le pratique à la beauté et les partisans de l'idée se groupaient en nombreuses associations d'art et d'artisanat. C'est ainsi que l'Art Nouveau s'empara de préférence du style ornemental plutôt que des tableaux. Cependant, plusieurs peintres subirent l'influence de la nouvelle école, généralement traduite en portraits de pâles jeunes filles, yeux alanguis et longs cheveux flottants.

L'Art Nouveau reflète une variété d'inspirations: le style rococo intégrant la peinture dans l'ensemble du décor; le penchant celtique pour les lignes entrelacées; à la gothique, l'emploi du fer forgé comme matériau de construction, et une surenchère d'ornementation; les fioritures appliquées par Blake à la typographie; les batiks de Hollande; l'emploi des couleurs, à la japonaise, pour donner l'illusion du plat plutôt que du relief.

Nul ne peut revendiquer la paternité du mouvement Art Nouveau. Ce fut une poussée universelle, surgissant partout en même temps en Europe continentale. Toutefois, on cite l'Anglais Arthur Mackmurdo, avec une chaise créée en 1881.

L'appellation Art Nouveau ne s'est pas répandue dès la naissance du mouvement. Les Allemands, plus fantaisistes qu'à l'ordinaire, parlaient du "Bandwurmstil" à cause des ondulations guidant toutes les lignes. Pour les Italiens, c'était le "stile Liberty", d'après les tissus aux imprimés exotiques offerts par la boutique londonienne Liberty. En France, on l'avait baptisé "style bouche de métro" précisément à cause de la décoration Art Nouveau des bouches de métro. L'Angleterre adopta tout de suite l'expression, s'inspirant de la Maison de l'Art Nouveau, à Paris, où se rassemblaient les adeptes du mouvement. Petit à petit, le noms s'imposa partout.

Les architectes firent particulièrement bon accueil au défi offert par le nouveau style. Le plus osé, Antonio Gaudi, d'Espagne, éleva de bizarres bâtiments aux murs incurvés, se déroulant en colimaçon.

Ce retour à la nature, escargot ou autre, provoqua le commentaire que, dans l'ensemble, ces charpentes ornées motifs sinueux de fer, de bois, de pierre ou de plâtre évoquaient un musée de fossiles !

Malgré son départ fulgurant, l'Art Nouveau n'alla pas loin en architecture. Le fait est que la pierre et la brique, deux matériaux largement utilisés en construction, ne se prêtaient guère à ce style. De plus, le moindre bâtiment dans l'esprit de l'Art Nouveau demandait un grand génie inventif, car tout devait suivre le mouvement, du faîte jusqu'au plus minime détail.

Une construction Art Nouveau n'était pas complète sans le verre teinté de Tiffany, dont la mosaïque composait des fenêtres, des lampes, des ornements. Louis Comfort Tiffany, esthéticien de New York, avait mis au point une formule permettant de donner au verre une luminosité métallique. Ses lampes étaient suspendues du plafond telles des fleurs exotiques, ou, montées sur un élégant socle de bronze, se posaient sur table.

Des affiches, signées des plus grands noms de l'époque, faisaient partie de la vie de tous les jours en Europe et en Amérique au détour du vingtième siècle. Elles chantaient aussi bien les louanges d'une huile à salade que du dernier spectacle des Folies-Bergère.

Vers les dernières années de sa vogue, l'Art Nouveau délaissa les lignes fluides pour les motifs géométriques. Puis, captivés par des courants neufs, les artistes et les artisans délaissèrent l'Art Nouveau, dès les premières années du siècle neuf.

La renaissance actuelle de l'Art Nouveau oblige les antiquaires à sortir des oubliettes les lampes Tiffany, les ornements de cuivre et les bijoux émaillés. Les fabricants de papier-tenture impriment sur rouleau après le rouleau les célèbres ramages. Les directeurs artistiques utilisent les caractères d'imprimerie excentriques du temps de l'Art Nouveau.

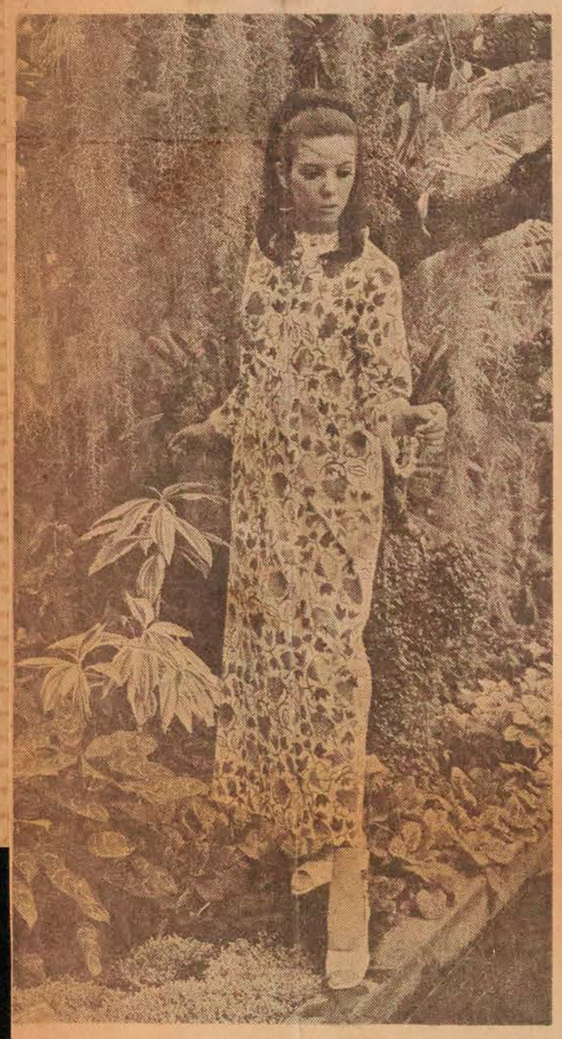
Plus qu'aucun autre groupe d'artistes, les créateurs de tissus se sont pris d'engouement pour l'Art Nouveau. Les lignes souples et les audaces géométriques de cette période sont tellement dans l'esprit de la mode d'aujourd'hui ! Certains dessinateurs inventent de nouveaux motifs selon l'inspiration du mouvement, tandis que d'autres reproduisent des créations d'origine, telles que les impressions sur "Terylene" illustrant ces pages. Ces motifs en particulier ont été créés aux Ateliers de Vienne, une coopérative formée en Autriche au début du siècle par les artistes et les artisans de ce pays.

Le pourquoi du renouveau de cet art n'est pas simple. L'appétit insatiable de l'Amérique du Nord pour la nouveauté en est sans contredit un facteur, vu la qualité unique de ce style. Mais un autre est la lassitude générale à l'égard du trop fonctionnel, dont témoignent éloquemment la tendance à délaisser les meubles scandinaves et le détrônement de "la classique petite robe noire" au profit des pyjamas habillés, vibrants comme des manèges, et des robes audacieusement découpées.

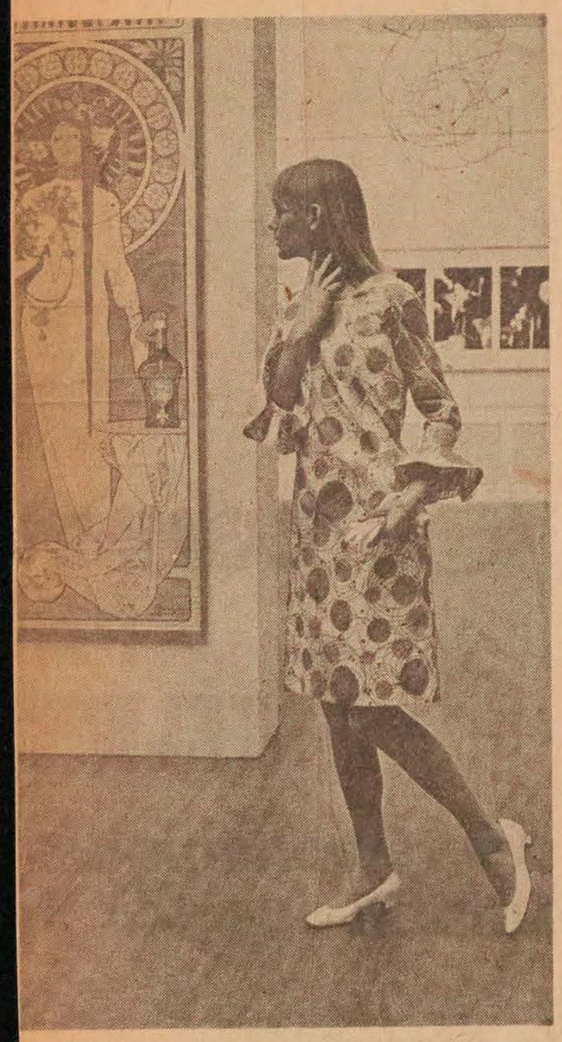
Egalement, leur affluence économique permet à de nombreux Nord-Américains de voyager à l'étranger et de constater de visu que des objets très décorés peuvent être beaux. Même si le culte de la garde ses dévôts, le style ornemental de l'Art Nouveau multiplie ses adeptes.

Aujourd'hui à l'apogée de sa popularité, d'un jour à l'autre oublié au profit d'une autre vogue, qui sait, l'Art Nouveau hibernera peut-être un autre siècle. Les publicitaires de l'an 2000 s'en donneront à coeur joie de le redécouvrir, ravis de s'exclamer "nous avons du neuf, nous avons ... l'Art Nouveau !"

(L'OVALE).



● Ligne Empire, tissu fleuri, touches de dentelle à l'encolure et aux manches, c'est une création de Molyclaire.



● Dans le cadre du Musée des Beaux-Arts de Montréal, robe [illegible], garnie de volants aux manches.

Current Events
Montreal, Que.
July 9, 1966

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During the month of July:

"Artists of Montreal"

Group exhibition of works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan and Letendre.

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation poor la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable - Pendant tout le mois de juillet:

"Artistes de Montréal"

Exposition de groupe: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Mumouchel, Pellan and Letendre.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUL 9 1966 BOWDEN'S

MONTREAL, QUE.
GAZETTE
D 133,600

JUL 9 1966 BOWDEN'S

R: 12-M

The Art

MONTREAL MUSEUM OF FINE ARTS. Closed for summer.

R: 12-M

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, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

JUL 9 1966

BOWDEN'S

Excellent outil d'information artistique

Vasarely ? Ce nom ne vous dit pas grand-chose ? Il est le grand **parrain** d'une manière qui **déferle** sur le monde actuel, un style qui est en train de révolutionner tout le monde de la décoration. Vasarely est considéré par plusieurs comme le **géniteur** du "op art" qui, on le sait, on le voit, fait des siennes, non seulement en peinture et en sculpture (la gravure y passera sans doute) mais aussi dans le monde industriel des arts appliqués ; cela va des paravents, des cloisons architecturales jusqu'aux vêtements, voir la publicité des défilés de modes !

"The responsive eye", au Musée d'art moderne, à New York, fut une sorte de grande foire à l' "Op-Art", ce musée populaire est fréquenté par des **masses** importantes de visiteurs et il est considéré comme la mecque de l'art moderne. De tous les coins du monde, des spécialistes y vont pour se renseigner grâce à ses documents (sous toutes formes : livres, brochures, documents historiques, films, collections de diapositives, etc.) et, donc, "Responsive eye" fut le point de départ du grand branle-bas qui allait influencer tout notre **décor quotidien.**

Alain Bosquet nous parle de Vasarely dans la livraison de juin de **"La Galerie des arts"** que nous venons de recevoir.

Durant la "belle" saison, nos galeries font une longue "pause", une sieste de deux mois. On en profitera pour y inviter les visiteurs de l'extérieur de la métropole à s'y rendre tout de même. Chez Lefort, à la "Libre", au "Siècle", à la "Soixante", ce visiteur pourra prendre assez facilement le pouls de l'art qui se fait ici, au pays. On y expose un ou plusieurs tableaux des "poulains" de chacune de ces importantes galeries d'art actuel. Le panorama est complet. De plus, on fait une visite au "Contemporain", en face du Jardin Botanique, pour voir la collection de ce nouveau musée, et si on se rend au Chalet des Arts, sur le Mont-Royal pour visiter "Le choix des critiques", on aura une opinion fort compétente sur l'art en devenir au Québec.

Cet arrêt saisonnier me permet de parler un peu plus longuement des livres et des revues qui sont un complément de renseignements sur l'art d'aujourd'hui. Cette somme de réflexions écrites prouve bien la vitalité d'un monde que "certains oiseaux de mauvais augure" décrivaient comme un monde agonisant devant la poussée fulgurante de la science et des techniques modernes. Ces "oiseaux" oubliaient que l'art reste toujours un reflet de la vie, une sorte de résumé visuel d'une société, que toute civilisation, même scientifique et technique, donne naissance à une culture appropriée.

Bien plus, l'art joue même, parfois, un rôle de prémonition, de pré-vision. Ainsi, Vasarely, il y a plusieurs décennies, prévoyait cette "vogue" d'un monde visuel où les facultés **optiques,** et tous ces jeux, allaient prédominer.

Dans ce même numéro de juin de "Galerie", on lira un trop bref article de Hubert Juin sur le sculpteur Adam, né à Paris en 1904, ex-caricaturiste politique, ami de Picasso, fondateur du Salon de mai et qui se voue à la sculpture dès 1940.

Mais c'est bien l'article de Pierre Restany qui me semble le plus important "papier" de cette livraison. Il réclame, pour un **art nouveau,** une **muséographie nouvelle.** Il nous fait constater la "perte de vitesse" de Paris, ex-capitale mondiale de l'art. C'est à Stockholm, à Amsterdam et à Bruxelles qu'il a pu voir fonctionner des musées vraiment dynamiques. Son texte nous fait prendre conscience de la grande paresse de nos deux grands musées métropolitains, le Musée des Beaux-Arts, depuis le départ d'Evan Turner, et le "Contemporain" qui **roule** un peu au ralenti. Restany ne parle que du nord de l'Europe, évidemment, il n'ignore certainement pas quelques musées américains qui font un travail fantastique du même ordre que le "Museet" de Stockholm ou le fameux "Stedelijk" d'Amsterdam (où Borduas fut royalement exposé, avant Montréal).

Dans sa série "Comprendre la peinture", Pierre Cabanne nous offre un deuxième article sur "Picasso", le génie prolifique du XXe siècle. Les illustrations y sont nombreuses et bien imprimées. A chaque mois, un bref article nous entretient de l' **"Intégration des arts",** phénomène irréductible et irréversible de notre temps et qui, bien mené, favorisera une rénovation visuelle de tous nos cadres familiers, partout en Occident. Enfin, on trouve chaque mois une chronique intitulée **"La cote".** Pour juin, c'est **Rubens, artiste** et étonnant homme d'affaires de son temps.

Ce numéro s'achève par un article élogieux, comme il se doit, sur l'art polonais actuel. L'exposition tenue à Montréal, il y a deux ou trois ans, nous permet de corroborer le voir-dire de Jean-Jacques Lévêque.

Donc, encore un numéro substantiel ; celui de mai, avec l'article sur le fameux néo-dadaiste Martial Raysse et celui de Lévêque sur "L'Objet" dans l'art, n'est pas moins à recommander. Ah ! si notre "Vie des arts" et "Culture vivante" voulaient bien se décider à plus d' "informations" et à plus de vulgarisation intelligente, comme il ferait bon de les joindre aux hommages que je rends volontiers, ici, à "La galerie des arts".

AL, SAMEDI 9 JUILLET 1966

UN TOUR DE MONTRÉAL

(28) **Basilique-Cathédrale Marie-Reine-du-Monde** - Built in 1878, this cathedral took its design from St. Peter's in Rome, of which it is a small-scale replica. The 13 statues over its portico are not the Apostles, but St. James, St. Joseph, St. Anthony of Padua, St. Francis of Assisi, St. Vincent de Paul, St. John, St. Paul, St. Thomas Aquinas, St. Patrick, St. Charles Borromeo, St. John the Baptist, St. Hyacinth and St. Ignatius. Under the dome is a faithful reproduction of Bernini's Baldachino.

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(58) **Bonsecours Market and Chapel Notre-Dame-de-Bonsecours** - This magnificent neo-classic building is considered one of the finest examples of its kind in Canada. It is now being restored, including rebuilding the cupola, by the City of Montreal and will be the focal point of Montreal's "Old City", also being renovated by history-lovers and government bodies. Nearby is La Chapelle Notre-Dame-de-Bonsecours, the city's oldest church, originally built in 1675.

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Juil 9-66

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

JUL 9 19

Excellent outil d'information artistique

Vasarely ? Ce nom ne vous dit pas grand-chose ? Il est le grand **parrain** d'une manière qui **déferle** sur le monde actuel, un style qui est en train de révolutionner tout le monde de la décoration. Vasarely est considéré par plusieurs comme le **géniteur** du "op art" qui, on le sait, on le voit, fait des siennes, non seulement en peinture et en sculpture (la gravure y passera sans doute) mais aussi dans le monde industriel des arts appliqués ; cela va des paravents, des cloisons architecturales jusqu'aux vêtements, voir la publicité des défilés de modes !

"The responsive eye", au Musée d'art moderne, à New York, fut une sorte de grande foire à l' "Op-Art", ce musée populaire est fréquenté par des **masses** importantes de visiteurs et il est considéré comme la mecque de l'art moderne. De tous les coins du monde, des spécialistes y vont pour se renseigner grâce à ses documents (sous
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Alain Bosque
Vasarely dans
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"Le choix des
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Québec.

AL, SAMEDI 9 JUILLET 1966

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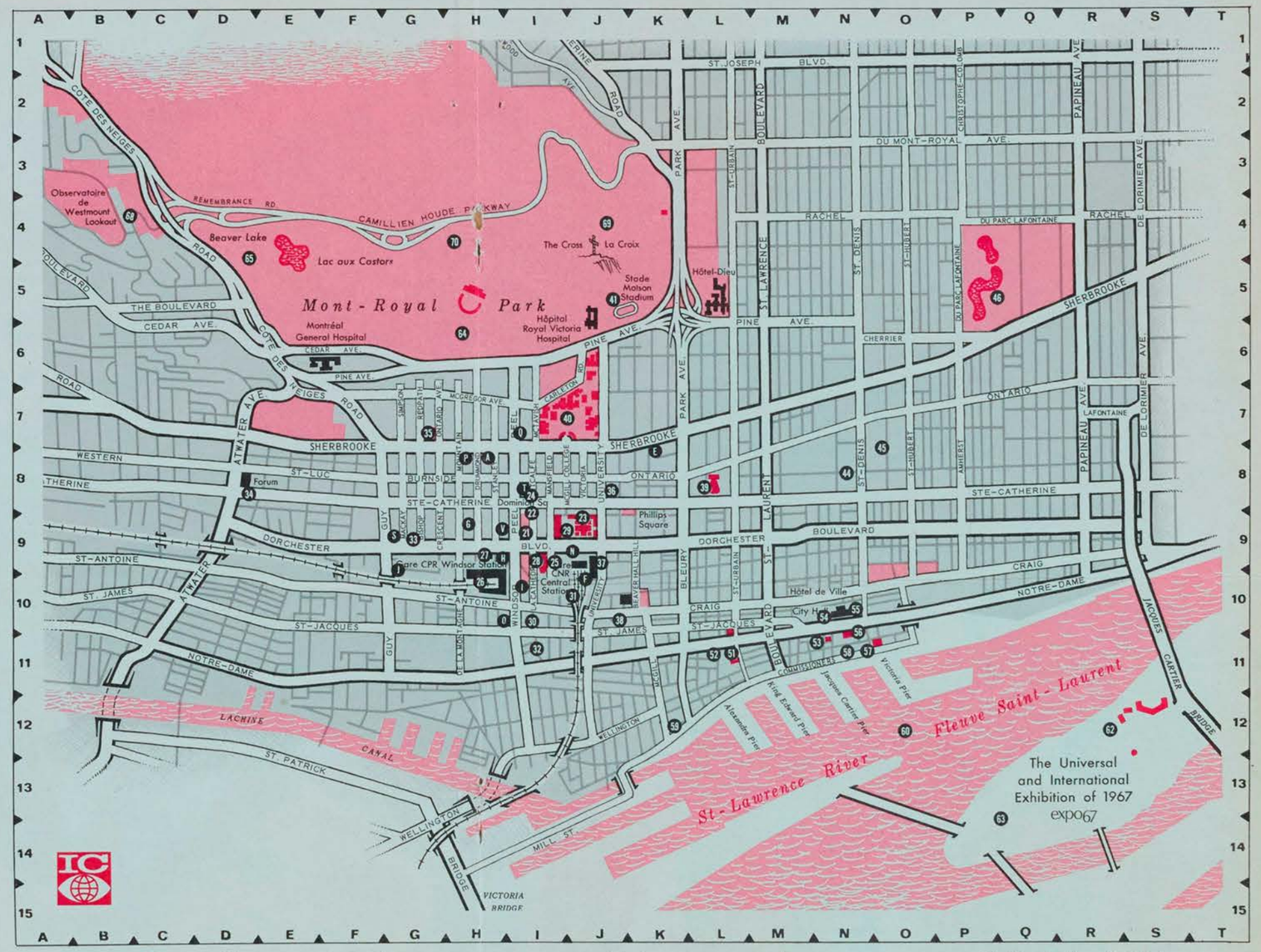
*72 Blue Bonnets Raceway
*73 Parc Richelieu



HOTELS

Ⓐ Berkeley Hotel †
* Ⓑ Capri Hotel †
* Ⓒ Grand Motor Hotel †
* Ⓓ Holiday Inn - Côte de Liesse Road †
Ⓔ Holiday Inn - Downtown †
Ⓕ Hôtel Bonaventure - opening 1967
Ⓖ Hôtel de LaSalle †

† *Membres de l'Association des Hôtels de Montréal*

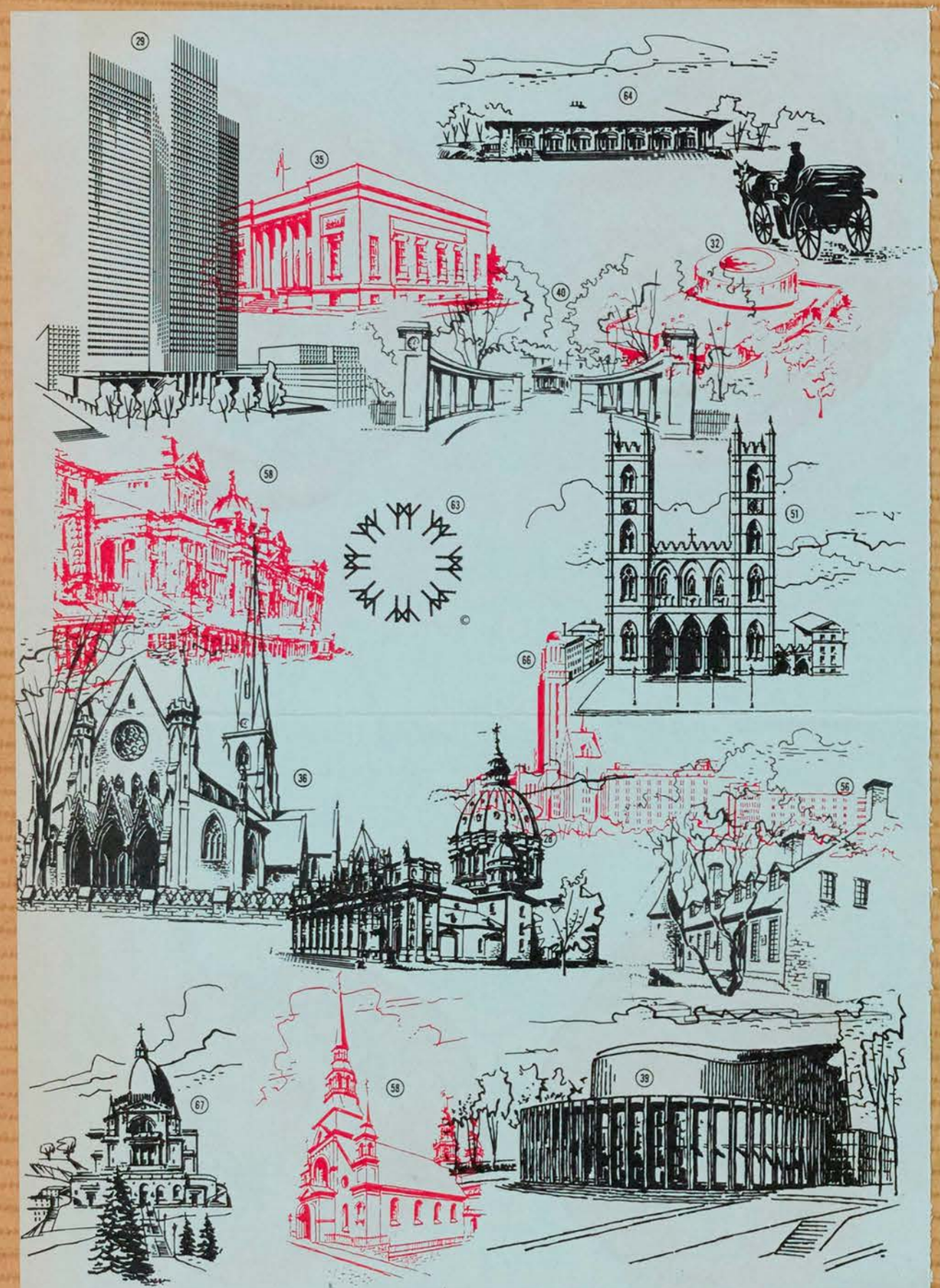
Ⓗ Hôtel Laurentien †
Ⓘ Le Château Champlain - opening 1967
Ⓙ Le Martinique Motor Inn †
* Ⓚ Lucerne Motel †
* Ⓛ Montréal Aéroport Hilton
* Ⓜ Motel Fontainebleau
Ⓝ Queen Elizabeth Hotel
Ⓞ Queen's Hotel †

Ⓟ Ritz Carlton Hotel †
Ⓠ Royal Embassy Hotel
* Ⓡ Ruby Foo's Motor Hotel †
Ⓢ Seaway Motor Inn †
Ⓣ Sheraton - Mt. Royal Hotel †
* Ⓤ Skyline Hotel †
Ⓥ Windsor Hotel †

† *Members of the Montreal Hotel Association.*

* *Veuillez consulter la carte régionale pour les sites non illustrés.*

* *See area map for places not shown.*



Refer to map pages C-3, C-7 and C-8 for locations

Jul 9-66

Nelson News, B.C.
July 12, 1966

871

Abstracts Accepted Without Question

Children today accept abstract painting without question an internationally known artist said in Nelson Monday.

Speaking on the popularity of modern art Toni Onley of Vancouver supported his statement by adding, "they were born into an age of abstraction and therefore the greatest public appreciation for abstracts comes from high school and university students."

But most people more than 40 won't come around to it because they weren't exposed to that type of painting when they were younger and relatively free of preconception about art he said.

"It draws a blank with them," the winner of two Canada Council fellowships explained. Onley is teaching painting at Notre Dame University of Nelson's Summer School of the Arts during July.

He emigrated to Canada in 1948 from the Isle of Man situated off the English west coast. Basically a landscape painter, Onley said he approaches each landscape scene as an abstract, drawing only shapes and forms.

"To me painting is more an expression of the feeling involved than the portrayal of an actual scene.

According to Onley, a former architect, art cannot limit itself to what is pleasant in life. This would only reflect one side of human nature.

Critics should be prepared to accept horror in paintings he said. "We accept horror in religious pictures, such as the Crucifixion, so why shut our eyes to contemporary horror?"

Onley also said that modern communication and the publicity given to modern art by the mass media can be a bad influence on young artists.

"They are exposed to so many different types of painting that they often don't get a chance to express themselves. They're influenced too much by international trends."

Onley said he never experienced this difficulty. "I lived on the Isle of Man until I was 19. I had time to concentrate on myself before being exposed to modern North American and international trends in art."

Because of this benefit of isolation he maintained that the chances of a young artist succeeding are perhaps greater in a small centre such as Nelson.

"It's a sad thing that painters gravitate to large centres. The American painters head for New York but if they stayed home they might offer something more personal to the public. I wasn't influenced by other artists until my own ideas were ingrained.

"There are as many ways of painting as there are people who paint," he said. Old age has nothing to do with a painter's ultimate maturity because he becomes what he is only through experience.

Often a fairly young artist has had a richer experience of life than an older artist has had he continued.

Onley, who has been represented in numerous group shows in Canada, United States, France and Mexico and in a touring exhibition of Canadian art in Africa said that on a percapita basis Nelson residents were probably as interested in art as the people of Vancouver, and possibly have been more interested. "It's strictly a relative thing," he noted.

The Tate Gallery, London, the National Gallery of Canada, Ottawa, the Montreal Museum of Fine Arts, The Zacks Collection, Queens University and the Vancouver and Toronto art galleries are among the public collections owning examples of his work. In 1960 he completed a large mural for the Queen Elizabeth Playhouse in Vancouver.

Following the month course at NDU, Onley will instruct a studio course in painting at the University of Victoria during the next academic year.

Montreal Star, Que.
July 15, 1966

871

Arts Council Grants Nearly $400,000

The Greater Montreal Council of Arts granted close to $400,000 in subsidies to regional theatrical groups and cultural agencies during the 12-month period ending April 30.

Expenditures totalled $417,816, $393,213 in grants and $24,603 in administrative costs, according to the report submitted to the city's administration by city finance director Lactance Roberge.

Highest subsidies were: Festival International du Film de Montréal, $10,000; Grands Ballets Canadiens, $50,000; Instant Theatre Productions, $12,000; l'Egrégore Inc., $10,000; Le Rideau Vert, $40,000; Les Feux Follets Inc., $15,000; Montreal Museum of Fine Arts, $50,000; Montreal Symphony Orchestra, $75,000; Société des Fesivals de Montréal, $30,000; Théatre du Nouveau Monde, $40,000.

Apprentis - Sorciers, $4,000; Ars-Organi, $1,200; Centre d'Art Canadien, $5,000; Centre de Montréal des Jeunesses Musicales du Canada, $5,000; Cooperatio Inc., $4,000; Fesival d'Art Dramatique du Canadian Canada, Quebec section, $3,600.

Cinémathèque Canadienne, $2,000; Lakeshore Chamber Music Society, $1,100; La Poudrière, $5,000; Montreal Bach Choral Society, $2,500; Ecole Nationale de Théatre du Canada, $4,000.

Les Disciples de Massenet, $1,500; Les Saltimbanques, $1,000; McGill Chamber Orchestra, $8,000; Montreal Elgar Choir, $2,600; Sarah Fisher Concerts, $2,000; Renaissance Singers of Montreal, $1,500, and Grand Prix Littéraire, $7,213.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUL 16 1966 BOWDEN'S

B-12-M

To ensure Montreal of an adequate Art Gallery the Capital funds of the Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Montreal Museum of Fine Arts the sum of .....

Current Events July 16-66

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During the month of July:

"Artists of Montreal"

Group exhibition of works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan and Letendre.

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable - Pendant tout le mois de juillet:

"Artistes de Montréal"

Exposition de groupe: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Mumouchel, Pellan and Letendre.

16-7-66

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UN TOUR DE MONTRÉAL

16-7-66

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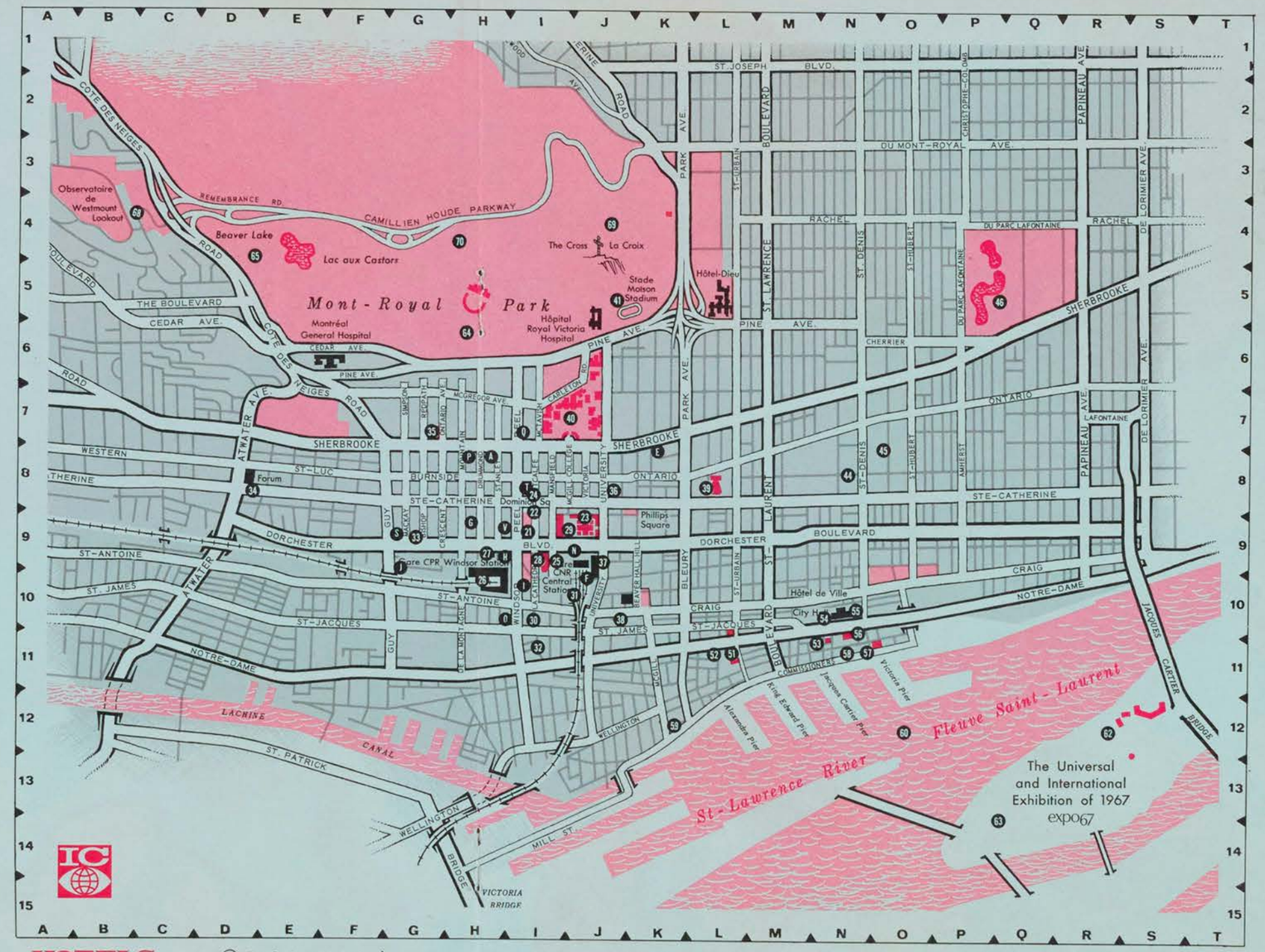
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu

Veuillez consulter la carte régionale pour les sites non illustrés.

See area map for places not shown.



HOTELS

Ⓐ Berkeley Hotel †
* Ⓑ Capri Hotel †
* Ⓒ Grand Motor Hotel †
* Ⓓ Holiday Inn - Côte de Liesse Road †
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* Ⓜ Motel Fontainebleau
Ⓝ Queen Elizabeth Hotel
Ⓞ Queen's Hotel †

Ⓟ Ritz Carlton Hotel †
Ⓠ Royal Embassy Hotel
* Ⓡ Ruby Foo's Motor Hotel †
Ⓢ Seaway Motor Inn †
Ⓣ Sheraton - Mt. Royal Hotel †
* Ⓤ Skyline Hotel †
Ⓥ Windsor Hotel †

† *Members of the Montreal Hotel Association.*

23-7-66

Refer to map pages C-3, C-7 and C-8 for locations

UN TOUR DE MONTRÉAL

(28) **Basilique-Cathédrale Marie-Reine-du-Monde** - Built in 1878, this cathedral took its design from St. Peter's in Rome, of which it is a small-scale replica. The 13 statues over its portico are not the Apostles, but St. James, St. Joseph, St. Anthony of Padua, St. Francis of Assisi, St. Vincent de Paul, St. John, St. Paul, St. Thomas Aquinas, St. Patrick, St. Charles Borromeo, St. John the Baptist, St. Hyacinth and St. Ignatius. Under the dome is a faithful reproduction of Bernini's Baldachino.

(29) **Place Ville Marie** - A towering architectural symbol linking Montreal's past, present and future, Place Ville Marie has revolutionized mid-town Montreal. This cruciform building is a metropolis in itself, comprising 42 storeys, housing 12,000 office workers and serving approximately 50,000 daily visitors in its underground shopping mall. It bears the original name of Montreal which 300 years ago was just a tiny settlement known as Ville Marie. It is the head office location of many internationally known corporations.

(32) **Dow Planetarium** - The Dow Planetarium is a gift of Dow Brewery to the City of Montreal. It features the newest type of Zeiss projector in a projection hall seating 408 persons. 204 feet long and 113 feet wide, it has a dome 85 feet in diameter rising 52 feet above the ground. Regular shows in French and English are presented.

(35) **Musée des Beaux-Arts** - This classic columned building on Sherbrooke Street was built in 1912, at a cost of over half a million dollars, for the Art Association of Montreal. Among outstanding exhibits are those of the Dutch and Barbizon schools and a fine showing of Eskimo art and sculpture. Sections are devoted to historical Indian handicrafts and early Canadian furniture as well.

(36) **Christ-Church Cathedral** - This beautiful Anglican cathedral was built in 1859, incorporating one of the few stone steeples in Canada, plus a facade originally constructed of Normandy stone. At the outset, the cathedral drew criticism for its size, considered too ambitious for the small English-speaking populace (then only 25,000). With the subsequent growth of the Montreal population, so has grown the esteem of Christ Church Cathedral.

(39) **Place des Arts** - Located in the heart of the metropolis, Montreal's performing-arts centre will eventually comprise a group of theatres and concert halls, centered about La Grande Salle, already completed. In its magnificent setting, the Montreal Symphony Orchestra, Opera and the Theatre flourish, attracting large audiences. It is as noteworthy for its superb acoustics as for the beauty of its decor.

(51) **Église Notre-Dame** - Modeled on the original in Paris, this church was started in 1824 on the site of Montreal's original 17th Century parish church and completed 5 years later - not including its towers. These were added in 1841 and 1845, one of which contains the largest bell in North America. It weighs 24,780 pounds and bears the latin inscription, "I am the gift of the merchants, farmers and artisans of Ville Marie". The church itself is 260 feet long, with stained glass windows depicting Montreal's colorful history.

(58) **Chateau de Ramezay** - Originally the home of Claude de Ramezay, governor of Montreal in 1705, this Château later became a warehouse for the French West India Company, then headquarters for the British Governor and the American army of occupation. Benjamin Franklin and Samuel Chase stayed here, as did American General Hull after his surrender in the War of 1812. Later, it provided quarters for schools and courts. Since 1895, it has served as a historical museum.

(58) **Bonsecours Market and Chapel Notre-Dame-de-Bonsecours** - This magnificent neo-classic building is considered one of the finest examples of its kind in Canada. It is now being restored, including rebuilding the cupola, by the City of Montreal and will be the focal point of Montreal's "Old City", also being renovated by history-lovers and government bodies. Nearby is La Chapelle Notre-Dame-de-Bonsecours, the city's oldest church, originally built in 1675.

(40) **McGill University, Redpath Museum** - This great university started in 1821 as a country farmhouse on 47 acres of farm-land bequeathed by Montreal fur trader James McGill. Over the years, McGill has grown to become one of Canada's most important universities, internationally acclaimed for its excellent medical and engineering schools. Of special interest is McGill's Redpath Museum, which houses important fossil, mineral and zoological collections. McGill now has 10,000 students.

(63) **Expo 67** - The International Exhibition, being held to mark Canada's Centennial in 1967, will be located on a spectacular mid-river site, created from existing islands and 25 million tons of fill. 30,000,000 admissions are expected to the many exhibits, centred around the theme "Man and His World". Already 70 countries have signed up. A tower on the site provides visitors a good view of progress.

(64) **Municipal Lookout** - A breathtaking view of Montreal, the St. Lawrence River and surrounding areas awaits the visitor to the Municipal lookout on the summit of Mount Royal. On clear days, this panorama extends 50 miles and beyond; at night it becomes a wonderland of lights. It is the ideal rendez-vous for a tour of Montreal's unique down-town mountain park. Trailer-trains provide transportation from Beaver Lake.

(66) **Université de Montréal** - Conceived in 1878 as a branch of Quebec City's Laval University, the University of Montreal became independent in 1919. Originally, the school comprised faculties of law, theology, medicine and arts. Today the university provides degree courses in philosophy, letters, sciences, dental surgery, pharmacy, social, economic and political sciences at its dramatic modern campus on the northern slope of Mount Royal.

(67) **Oratoire St-Joseph** - Majestically situated atop Mount Royal, St. Joseph's Oratory is the great pilgrimage center of Montreal and the second greatest tourist attraction in Canada. Its fame grew around the miraculous cures credited to St. Joseph through the intercession of Brother André, who was a doorkeeper at the Congrégation de Sainte-Croix for 40 years. The Oratory is flanked by a beautiful garden displaying in sculpture the 14 stations of the cross.

23-7-66

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
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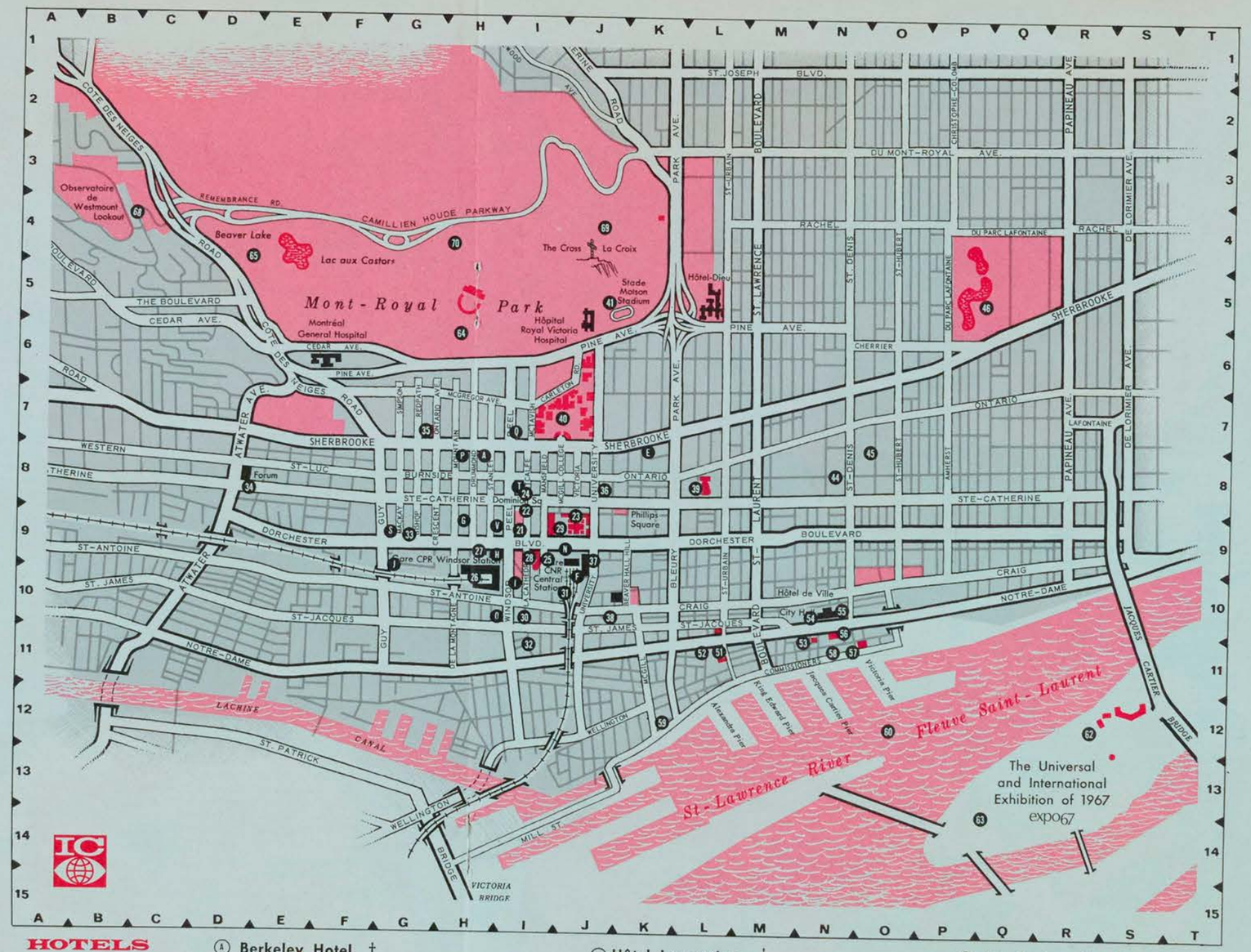

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† *Members of the Montreal Hotel Association.*

871

Gilmore Hanko

— the man who has 'broken the sight barrier'

By ANNE SIMEON

A show with a difference will open at the Danish Art Galleries on September 1. Abstract artist Gilmore Hanko has never seen the paintings. He is blind.

Hanko, now 32, lost his sight nearly three years ago and with it his job as bartender at the University Club in Montreal.

"I woke up one morning and thought the curtains were on fire. They weren't. A hemorrhage behind my eyes had detached the retinas — complication of diabetes," explains the ebullient, green-eyed artist, who regards his blindness as a blessing in disguise.

"It's been a challenge," he says, "I've done things a blind man's not supposed to be able to do — like paint."

Hanko is an idealist who packs loads of energy and determination into his wiry five-feet-four. His refusal to play the role of blind man cut short a spell of occupational therapy. Weaving baskets and tooling leather bored him.

He turned to his one-time hobby, painting, and enthusiastically set himself a goal. He would become the world's first professional blind artist.

Thirteen months after devising a special technique and getting down to serious work, 29 dramatic canvases were accepted by the Royal Galleries in Montreal for a one-man show. Last year one of his paintings was part of an exhibition at the Montreal Museum of Fine Arts.

As a recognised artist, Hanko believes he has broken the barrier between the sighted and the blind. His goal now is to pioneer a centre where handicapped people can learn to express themselves through art, and sell their work.

"I believe there are many people like me whose abilities lie dormant because of their handicap," he says. He's not deterred by lack of public interest and funds. "I have faith. Also a good sense of humor, and brother, do I need it!"

Hanko is anxious to point out that his painting is not done by splashing oils on canvas, hit or miss. He paints from mental impressions of things he remembers — and knows what he's doing.

"With my method any blind person can learn to paint," he claims, "all you need is a flat board for an easel and special palette knives."

Cut-outs of a design are placed on the canvas and, by running his fingers over them, an artist can build up a mental image. Braille stickers can be made to identify the oils. Hanko's method has been endorsed by the CNIB.

"I believe his paintings are good art," says Peter Bertelsen, owner-director of the Danish Art Galleries at Tenth and Alma, "Hanko could become quite a valuable artist if he continues to paint and I'm not taking his blindness into consideration when I say this."

Recently arrived from Montreal, Gilmore Hanko intends to make his home in Vancouver, where he believes there is a greater interest in art than in the East. He is living in the West End with his attractive young wife Sandy, and Ginger, the baby daughter he has never seen.

Halifax Chron.-Herald, N.S.
July 21, 1966

Seminar On Weaving At St. Andrew's

ST. ANDREWS, N. B. — Highlighting the summer programs at Sunbury Shores Arts and Nature Centre at St. Andrews will be a seminar on weaving, to be conducted by Mrs. Charlotte Lindgren of Halifax.

Between the pottery workshops now in progress and the painting workshops to begin August 8, the three-day midsummer weekend weaving sessions will begin Saturday, July 30, at 8 p.m. with an illustrated lecture on "Creative Weaving," when Mrs. Lindgren will show color slides of her own work.

An exhibition and discussion of her own work also, much of which is three-dimensional weaving, will be held on Sunday, July 31, at 3 p.m.

An all-day symposium from 10 a.m. to noon and 3 to 5 p.m. on Monday, August 1, will be led by Mrs. Lindgren, who expects the discussion to interest non-weavers as well as weavers. Audience participation and questions will be encouraged.

Mrs. Lindgren aims to help each weaver, particularly the yardage worker, to experiment with as many variations of color, design, texture and transparency as possible.

In 1965 Mrs. Lindgren received a Canada Council arts scholarship for study in Sweden, Finland and England.

Her work, which has been exhibited in Halifax, Toronto, Montreal, Charlottetown, New York and Paris, is in permanent collections of the Canadian High Commissioner in London, the Montreal Museum of Fine Arts and the New Brunswick Museum at Saint John.

A design lecturer at the University of Manitoba intermittently from 1957 to 1965, Mrs. Lindgren has studied weaving on scholarship with Jack Lenor Larsen at Haystack School in Maine, where she is now teaching for three weeks, prior to her weekend seminar for "Sunbury Shores."

Born in Toronto, Mrs. Lindgren is married to an architect and has two children.

St. Stephen St. Croix Courier
New Brunswick
July 21, 1966

Weaving Seminar Program Special

ST. ANDREWS — Highlighting the summer programs at Sunbury Shores Arts and Nature Centre at St. Andrews will be a seminar on weaving to be conducted by Mrs. Charlotte Lindgren of Halifax.

Between the pottery workshops now in progress and the painting workshops to begin Aug. 8, the three - day midsummer weekend weaving sessions will begin Saturday, July 30, at 8 p.m. with an illustrated lecture on "Creative Weaving," when Mrs. Lindgren will show color slides of her own work.

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All three events will be held at 230 Water Street, St. Andrews, and are open to the public without charge.

Mrs. Lindgren does not attempt to convert people to her type of weaving. She aims rather to help each weaver, particularly the yardage worker, experiment with as many possibilities of color, design, texture, and transparency as possible.

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Born in Toronto, Mrs. Lindgren is married to an architect and has two children.

Inquiries as to participation in the activities sponsored by Sunbury Shores and Nature Centre may be addressed by mail to P.O. Box 100, or by telephone to 529-3386, St. Andrews.

Current nature programs under the direction of Harry Tyler Jr. include a field trip for adult members scheduled this Saturday at 2 p.m. Priority will be given those registering from out of town.

The first of a series of nature workshops for school children is now in session. The subject this week is "bird study". Future topics for study are marine life, plant life, insects and geology.

A nature workshop for adult members meeting at Sunbury Shores for six early evening field trips begins next Tuesday at 6.30 p.m.

Fredericton Gleaner, N.B.
July 22, 1966

Arts, Nature Centre Holds Weaving Class

Highlighting the summer programs at Sunbury Shores Arts and Nature Centre at St. Andrews, will be a seminar on weaving conducted by Mrs. Charlotte Lindgren, of Halifax.

Between the pottery workshops now in progress and the painting workshops to begin Aug. 8, the three-day midsummer weekend weaving sessions will begin Saturday, July 30 at 8 p.m. with an illustrated lecture on "Creative Weaving" when Mrs. Lindgren will how color slides of her own work.

An exhibition and discussion of her own work also, much of which is three-dimensional weaving, will be held on Sunday, July 31 at 3 p.m.

THREE EVENTS

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DESIGN LECTURER

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Born in Toronto, Mrs. Lindgren is married to an architect and has two children.

FIELD TRIPS

Inquiries as to participation in the activities sponsored by Sunbury Shores Arts and Nature Centre may be addressed by mail to P.O. Box 100, or by telephone to 529-3386, St. Andrews.

The organization is a non-profit charitable corporation. Memberships and contributions are tax deductible. Workshop fees, when not waived, are nominal and below cost.

Current Nature Programs under the direction of Harry Tyler, Jr., include a field trip for adult members scheduled this Saturday, July 23 at 2 p.m. at Sunbury Shores, St. Andrews. Priority will be given those registering from out of town.

The first in a series of Nature Workshops for school children is now in session. The subject this week is "Bird Study". Future topics for study are Marine Life, Plant Life, Insects and Geology.

A Nature Workshop for adult members meeting at Sunbury Shores for six early evening field trips begins next Tuesday, July 26 at 6:30 p.m.

GANDER, NFLD.
Beacon
W 1,900

JUL 27 1966

BOWDEN'S

Price find arts award paintings exhibited

MONTREAL, July 23 — An exhibition of prizewinning paintings in the second annual Price Fine Award opens here July 23. The show is being held in the lobby of the Queen Elizabeth Hotel.

Commercial artists from across Canada submitted entries for this year's $2,500 competition. The aim of Price Kraft and Paperboard Corporation, sponsors of the event on behalf of the Price group of companies, is to encourage fine art among Canadian commercial artists.

The exhibition in the foyer of the Queen Elizabeth Hotel continues throughout next week and then moves on to similar showings in Toronto, Ottawa, Quebec and other Eastern Canadian cities.

Fred T. V. Savard, Toronto, took the premier award in this year's competition. His 'The Passing Canadian Village' received high praise from the panel of Judges. Members included the director emeritus of the Toronto Art Gallery, Dr. Martin Baldwin, and Dr. David Carter, director of the Montreal Museum of Fine Arts.

Second award went to Al' Dutcheshen, who is with the Canadian Broadcasting Corporation in Winnipeg, for his 'Catastasis'. Mr. Dutcheshen, 27 years old, has had his work shown in London and Hamilton, Ontario, in Winnipeg and in Montreal.

Third prize went to William Showell's 'The Houses'. Mr Showell, a Montreal freelance artist, was inspired by the view from the window of his Mountain street studio in Montreal.

Montreal is the home also of the fourth prize winner, Geoffrey Holloway. His 'Girl in a 'Red Coat' was painted in Montreal earlier this year.

A number of other ertries which won honorable mention awards are also being shown.

Montreal Star, Que.
July 23, 1966

Special For Art Lovers

Art lovers will find many first class museums and galleries in Budapest.

At the Museum of Fine Arts are some of the finest examples of Italian renaissance painters such as Giorgione, Titian, Bellini, Correggio and Raphael; Spanish paintings by El Greco and Goya; German, by Cranach and Dürer; Flemish masterpieces by Memling and Jan Steen; French impressionist painting by Renoir and Pissarro.

Current events July 23-66

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During the month of July:

"Artists of Montreal"

Group exhibition of works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan and Letendre.

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable - Pendant tout le mois de juillet:

"Artistes de Montréal"

Exposition de groupe: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Mumouchel, Pellan and Letendre.

Montreal Star, Que.
July 23, 1966

A Centennial Tribute To Maurice Cullen

By Robert Ayre

NINETEEN sixty-six is the centenary of the birth of Maurice Cullen. Had the Montreal Museum of Fine Arts been open, no doubt we should have had an exhibition in recognition of a date important in Canadian art history. Though he was born in Newfoundland—June 6, 1866, the year before Confederation—Cullen was a Montrealer. He came here as a child of four and lived here, and at Chambly, until his death in 1934. No other gallery is doing anything about the centenary, probably because it was anticipated 10 years ago in the retrospective organized by T. R. MacDonald of the Art Gallery of Hamilton and shared by Toronto, Montreal and Ottawa. We shouldn't, however, let the occasion pass without some tribute to the painter.

Cullen belongs to the time when the excitement in our painting was the discovery of the Canadian Scene. He went to Paris when he was 22 and stayed seven years; he was elected an Associate of the Société Nationale des Beaux-Arts, the French government purchased one of his paintings but, unlike his close and lifelong friend Morrice, he came home and though he afterwards travelled in Europe and continued to exhibit in the salons, Canada was his place.

HE HAD HIS studios on St. François-Xavier Street, on St. Famille and Beaver Hall Square, he painted in Montreal, in Quebec, along the St. Lawrence lower down and in the Laurentians, he taught in the Art Association school, he became a Royal Canadian Academician, he painted for the Canadian War Memorials in 1918, in England, France and Belgium.

In 1911, when he was 45, Cullen took on the responsibilities of a family by returning to Newfoundland and marrying a widow with five children. He had courage because discovering the Canadian Scene was not a remunerative adventure. As one of his stepsons, Robert W. Pilot, R.C.A., has recalled: "His early snow-scenes with their sparkling light and their blue shadows were a revelation, but they were nevertheless often derided, for it took the public several decades to realize how true his vision was. His work differed radically from the dull brown pictures of the popular Dutch 19th century painters, and his fearless interpretation of nature excluded him from the collections being formed by wealthy Canadians. And so for many years he was misunderstood, and financial security was slow in coming."

A. Y. Jackson, in his autobiography "A Painter's Country," gives a brief account of the sale in 1900 which enabled Cullen to go back to Europe—France, Holland and Italy—and to Algeria, for two years. Speaking of an exhibition at the Fraser Institute, he says: "As there were no sales, he put his paintings up at auction and sold 100 canvases for $800, an average of eight dollars apiece. Despite such pitiful returns, he continued to go his own way, painting pictures that nobody wanted, of snow, Montreal streets, and other subjects. To us he was a hero. His paintings of Quebec City, from Levis and along the river, are among the most distinguished works produced in Canada, but they brought him little recognition; by the time it was realized what a great painter he was, the creative urge was well nigh spent. Yet, in his later years, his work became very popular and he made a comfortable living."

This meant, in the last 10 years of his life, the old Rouville house in Chambly and the studio he built on the River Road, in the French-Canadian style with walls 3½ feet thick, the flower garden he had always wanted, and his friends about him. He was not a bon vivant, but he loved congenial company and the Chambly house was as busy as a week-end hotel. He knew how to deflate pomposity, but he was kind and generous and he was as much loved for his personal charm as he was respected for his integrity. He was incapable of an underhand or mean act, his stepson told me in the conversation we had about him, and was shocked if anyone let him down. He was as cheerful in adversity as when he was better off.

Cullen at first wanted to be a sculptor and though he studied in the drawing and modelling classes at the Monument National he got more satisfaction out of working with Philippe Hébert as a sort of apprentice, helping with the figures of the apostles for the façade of St. James Cathedral. He discovered his real vocation in Paris. He hoped Robert Pilot would be an architect, but when the youth said he wanted to paint, Cullen said it was a good decision. "You'll never make any money, but you'll have a happy life."

When popularity—if that is not too strong a word — came to Maurice Cullen, it was chiefly because of his winter landscapes. But people had to be shown. It wasn't until they learned to see that they came to accept. Forty years ago, Newton MacTavish was deploring the "popular and official prejudice" against snow because of the "singular notion among persons in high positions in Canada that the Canadian winter season is something of which the rest of the world should be kept in ignorance."

Well, we have learned to capitalize on our winter, if only for hockey and skiing. "Snow scenes" have become popular. But the mainstream of painting has swerved away from the landscape.

"Canadian School" isn't a term that means much any more, except as a passage in our history. But we shouldn't forget our yesterdays, and we can still get a kick out of the painters who opened our eyes — Tom Thomson and the Group of Seven, and the man who came before them, Maurice Cullen. "To us he was a hero," says A. Y. Jackson.

Maurice Cullen: "The Old Ferry, Louise Basin, Quebec," oil on canvas, 23¾ x 28¾ ins. The National Gallery of Canada.

Maurice Cullen: "Ice Harvest," oil on canvas, 29 ½ x 39½ ins. The National Gallery of Canada

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUL 23 1966

BOWDEN'S

To ensure Montreal of an adequate Art Gallery the Capital funds of the Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Montreal Museum of FineArt s the sum of .....

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUL 23 1966 BOWDEN'S

Montreal Star, Que.
July 16, 1966

871 The Art

MONTREAL MUSEUM OF FINE ARTS. Closed for summer.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUL 23 1966 BOWDEN'S

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUL 30 1966 BOWDEN'S

12-M The Art

MONTREAL MUSEUM OF FINE ARTS. Closed for summer.

R-12-M The Art

MONTREAL MUSEUM OF FINE ARTS. Closed for summer.

Vassia Slabiev's Goal

R-12-M

By Walter Poronovich

"I HAVE A GOAL, and it's enough work living for it. People usually say, 'Oh, I don't find any meaning in life. Why do we live'? But painting—this is my work, my goal, my life."

It's a cliché to describe Vassia Slabiev as a struggling young artist who is bent on fulfilling a grandiose ambition. He's that. And he's also bearded and he lives in the inevitable cluttered apartment in the St. Louis Square area here, the traditional retreat for creators and pseudo-creators. Finally, at 38, he's also at the crossroads of his career, a situation he eagerly selected, but one not easily carried.

His "deep internal inclination," he said in an interview this week, is to abstract watercolors, a marked deviation from the figurative, the landscape. But he's confident. "I can make a confrontation between the abstract and the figurative. God knows I can do what I want. This is the freedom of the artist. You cannot be engaged to academic rigidity. I feel I can meet the two conceptions of detachment and real life."

SLABIEV WAS born in Belgrade, Yugoslavia, of Russian parents. But his fourteen years in Canada have entrenched him as one of us. Still, his early Slavic breeding has left an indelible mark, and the Eurasian mind leans heavily to the Orient.

He pointed to several of his abstract watercolors, all easily identifiable as inspired by the Far East, in this case Japan.

"Oriental art!" he clasped his hands, "a remarkable, a beautiful thing."

Slabiev's contribution to art in Canada includes public exhibits in Montreal, Winnipeg and Quebec City. He recently had a one-man show of twenty watercolors at the Ars Classica gallery on Sherbrooke street west. Among his most notable participations in an exhibit was at the annual spring show at the Montreal Museum of Fine Arts.

His sketches, of crayon conté, occupied Slabiev in his early development, before his move to watercolors and abstractions, the latter numbering more than nine hundred to date.

AGAIN HE HIT on the theme of the "freedom" of the artist: "This is a platitude, but I find I become restless. I want to move on. I know there is much talk today that the modern artist is not interested in expressing his feelings, that feelings have nothing to do with art. But I find it difficult to distinguish between the feeling I have for life and my way of expressing it."

Slabiev studied at Belgrade's Academy of Fine Arts and, after coming here in 1951, at Ecole des Beaux-Arts, leaving there in 1956 with an art teaching diploma.

"A curious thing happened at that time. I applied for a position with the Montreal Catholic School Commission but they turned me down. I wasn't Catholic.

"I tried the Protestant board, and though religion was not a factor, the board was not interested in devoting any significant part of their curriculum to art at the time."

Slabiev, however, soon picked up a teaching post with a small French-language private college, where he remained for a number of years. Since then he has been on his own, managing to return to Belgrade for a visit last year.

Current Events July 30-66

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During the month of July:

"Artists of Montreal"

Group exhibition of works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan and Letendre.

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable - Pendant tout le mois de juillet:

"Artistes de Montréal"

Exposition de groupe: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Mumouchel, Pellan and Letendre.

Montreal Star, Que.
July 30, 1966

To ensure Montreal of an adequate Art Gallery the Capital funds of the Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Montreal Museum of Fine Arts the sum of .....

MONTREAL, QUE.
GAZETTE
D 133,600

JUL 30 1966 BOWDEN'S

R-12-M

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." _____

Protecteur des arts

Pour l'exposition de leurs chefs-d'œuvre, les galeries d'art et les musées canadiens font appel toujours plus largement au plastique acrylique "Perspex". Au Musée des Beaux-Arts de Montréal, les aquarelles sont expédiées entre des feuilles de "Perspex" transparent, pour éviter tout dommage à la peinture. De petits objets exposés en vitrine sont montés sur des socles de "Perspex" pour être présentés sous leur meilleur angle.
La Galerie Nationale d'Ottawa a remplacé par du "Perspex" le verre des aquarelles, des dessins et des reproductions, pour toutes les expositions itinérantes. Environ cinq cents œuvres y ont jusqu'ici été protégées de cette façon ; grâce au "Perspex", les dégâts ont été virtuellement éliminés.
Les propriétés filtrantes du "Perspex" à l'égard des rayons ultraviolets permettent la préservation des anciens parchemins chinois. Ceux-ci sont exposés dans des vitrines murales, protégés par des feuilles de "Perspex" d'un quart de pouce d'épaisseur, qui bloquent les radiations ultraviolettes. Des sculptures rarissimes sont exposées sous des globes de "Perspex" fabriqués aux ateliers de la Galerie comme mesure de sécurité. Ce plastique est inéclatable et transparent.

Mot de la Rédaction

L'OVALE C-I-L ÉTÉ 66

Quand Susan Carson entreprit sa recherche sur l'Art Nouveau, elle se rendit tout naturellement au Musée des Beaux-Arts de Montréal. Mais son enthousiasme fut ébranlé dès qu'elle commença à consulter les ouvrages sur ce sujet à la bibliothèque du Musée.

« La vérité toute froide m'apparut soudain — ces bouquins épais et savants s'adressaient exclusivement aux spécialistes des beaux-arts ».

Mauvais début qui décontenança Susan jusqu'à ce qu'elle eût engagé la conversation avec un voisin qui se trouva être nul autre que le conservateur du Musée, M. William Johnston. Par surcroît, M. Johnston s'intéresse personnellement à l'Art Nouveau.

En plus de nous fournir une foule de renseignements, le Musée collabora aux photographies de la page 6 en mettant à notre disposition deux affiches de pur style Art Nouveau. Celle qui a servi de fond à la photo de droite représente Sarah Bernhardt posant pour une marque de cognac populaire à cette époque.

Peu de temps après notre séance de photographie, le Musée ferma ses portes pour travaux de restauration. Non pas à cause de nous, mais en prévision de l'Expo 67. Les plans prévoient un nouveau système d'éclairage, des salles peintes de frais et une réorganisation de la collection permanente. Fondé en 1860, le Musée des Beaux-Arts de Montréal est le plus ancien au Canada.

Montrealer, Montreal, P.Q.
August 1966

BY ALEX MOGELON

file under 'artist'

NAME: Guy Michon, painter . . work in oils.

BACKGROUND :

Guy Michon was born in Université de Montréal and at St. the completion of classical studies in 1950 commenced painting in the school of the "Automatist" Paul-Emile Borduas. In 1952 he studied at the Ecole des Beaux Arts under Jacques de Tonnancour and two years later, he participated for the first time in an exhibition.

EXHIBITS :

In 1955 he exhibited at the Université de Montreal and at St. Joseph's Oratory. In 1958 Guy Michon's work was shown at Galerie XII, Montreal Museum of Fine Arts and in 1962, 1964 and 1966 he held major exhibitions at the Dominion Gallery. His work is represented in many major Canadian collections as well as in important collections in the United States and Europe.

CAN BE SEEN :

In Montreal — Dominion Gallery, 1438 Sherbrooke Street, West. Price - from $165 to $550.

PHILOSOPHY :

"Is it pretentious for the artist to attempt to recreate what he sees and feels in the world through himself? The artist must look at the world intensely, but the vision must come from within himself . . . I look to nature for my inspiration . . . then try to recreate what I have seen, but this creation is on a second level . . . not what I see but what I feel . . . and always reaching for expression beyond the length and breadth of the physical perimeter before me, into the dimension of time . . . As an artist, I attempt to supersede the limitations of the technical means at my disposal and to answer the challenge that comes from the blank canvas that stares back at me with a spirit of spontaneity and self fulfillment . . ."

Montreal Panorama, Que.
August 1966

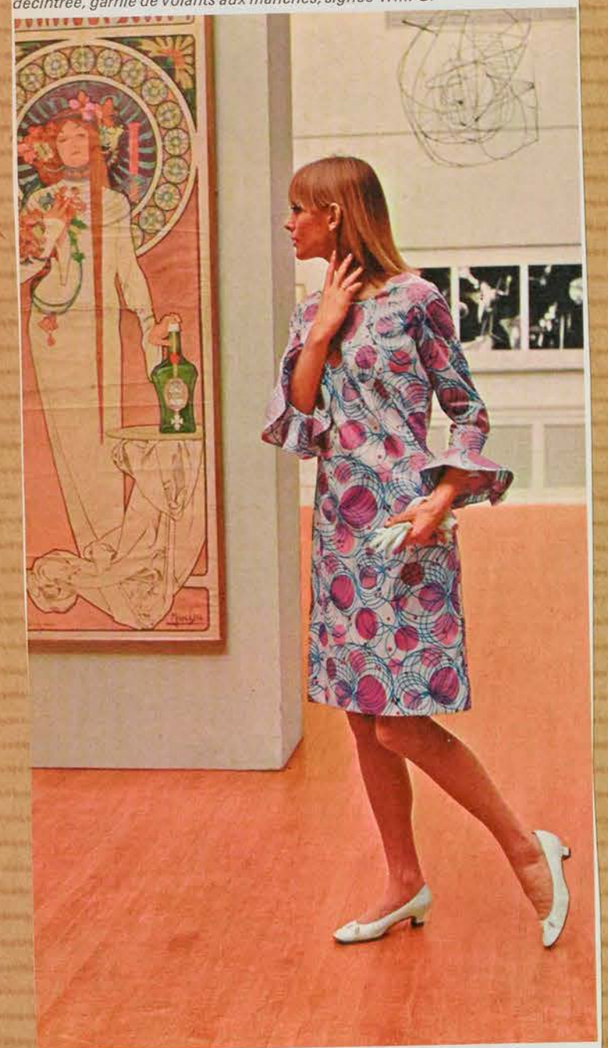
Montreal is Canada's centre of high fashion, gourmet dining and French culture. From Montreal come some of the world's loveliest models. Montrealers and visitors alike revel in the city's varied gourmet fare and sometimes take the opportunity to visit century-old sections now being restored. All this is part of George Wardrope's "beat".

8

8
In the Montreal Museum of Fine Arts, the 19th century lady in Tissot's "Octobre" looks upon the 20th century lady in peerless Canadian mink.
9
Winter fashions a frozen waterfall on the slope of Mount Royal, to sparkle in the sun, enchant passersby and provide a frame for a fur fashion.
10
"Have you visited the Château de Ramezay? It's just full of . . . well, so many things. After all, it is 261 years old, you know."
11
It is a lady's pleasure to live in the unique and oh-so-elegant cooperative apartment building, Port Royal on Sherbrooke Street.

8
Au Musée des beaux-arts de Montréal, la dame du 19ème siècle dans le tableau de Tissot "Octobre" regarde celle du 20ème siècle parée de vison canadien sans pareil.
9
Les chutes s'immobilisent l'hiver sur les flancs du Mont-Royal. Les glaces brillent au soleil, plaisent au regard et constituent un fond rêvé pour la parade des fourrures.
10
Avez-vous visité le Château de Ramesay? On y voit des merveilles . . . et en quantité. Après tout, il a 261 ans d'existence, vous savez.
11
Le rêve de plusieurs: avoir sa résidence dans l'unique édifice à appartements coopératif, le Port Royal, sur la rue Sherbrooke.

Dans le cadre du Musée des Beaux-Arts de Montréal, robe décintrée, garnie de volants aux manches, signée Wm. G.



L'OVALE C-I-L - ETE 1966

Panorama
Montreal, Que.
M

AUG 1966 BOWDEN'S

P12-M

MUSEUMS

The Montreal Museum of Fine Arts will be closed for renovations until October.

La Presse, Montréal, Qué.
August 4, 1966

871

La collection CIL exposée jusqu'au 24 août

Toutes les toiles de la collection CIL sont réunies à Montréal pour la première fois depuis l'exposition qui a marqué l'inauguration de la collection, en mars 1962, au Musée des Beaux-Arts. Les 73 toiles sont en effet exposées à la chambre 1618 de l'édifice CIL jusqu'au 24 août. Des guides bilingues renseigneront les visiteurs qui pourront voir cette collection sur semaine entre onze heures du matin et six heures de l'après-midi.

Trois oeuvres acquises récemment font partie de cette exposition: "Sunflower No 5", de Ghitta Caiserman, de Montréal; "Window", de Brian Fisher, de Vancouver, et "Mirage", de Toni Onley, de Vancouver.

Fondée dans le but de mieux faire connaitre les peintres canadiens, la collection CIL a été exposée aussi bien à l'étranger qu'au Canada. Certaines toiles ont en effet été prêtées à des expositions tenues à Londres, à Paris, à New York, à Rochester, N.Y., tandis que des galeries d'art dans près de 35 villes du Canada ont présenté plusieurs de ces peintures à des foules nombreuses.

SHERBROOKE, QUE.
LA TRIBUNE
D (M-F) 45,300
(S) 46,300

AUG 3 1966 BOWDEN'S

Bientôt à Asbestos

Toile murale à l'hôtel de ville

O 12-M

ASBESTOS, (JD) — Encore quelques jours et l'artiste peintre, sculpteur et esthéticien industriel montréalais, Denis Juneau, aura terminé une toile murale multicolore d'une longueur de près de 50 pieds dans le hall d'entrée du nouvel hôtel de ville d'Asbestos.

Le conseil municipal d'Asbestos a confié à M. Juneau le soin d'exécuter le travail pour une somme de $3,000.

A cet effet, le premier magistrat d'Asbestos, Me J.-M. Beauchesne, a fait préparer quelques notes biographiques de l'artiste voulant démontrer par là qu'il n'est pas le dernier venu.

M. Juneau est un boursier du Conseil des Arts d'Ottawa de 1961-62 et 1962-63. Il a décroché le grand prix du concours d'urbanisme de la province de Québec, en 1965, sous l'égide du ministère des Affaires culturelles.

Il est né à Verdun en 1925, a étudié à l'école des Beaux-Arts de Montréal, durant sept ans passant tour à tour à la peinture, sculpture, décoration et publicité. Il a travaillé durant deux ans comme apprenti orfèvre chez l'orfèvre Georges Delrue puis Gilles Beaugrand, tous deux de Montréal. Il s'est ensuite rendu en Italie en 1954 pour étudier particulièrement les problèmes de l'affrontement de l'art et des techniques industrielles où il séjourna durant deux ans.

Depuis son retour à Montréal en 1958, il a fait plusieurs expositions particulières (peintures et sculptures à deux galeries d'art et au Musée des Beaux-Arts de Montréal. Il a participé à de nombreuses expositions de groupes et collectives un peu partout à Montréal, Italie, Vienne, Paris, New York, Ottawa, Québec et autres.

Entre temps, il a exécuté plusieurs murales notamment celles des cités des Jeunes de Vaudreuil et de Jacques Cartier.

Lorsqu'il aura terminé son oeuvre à Asbestos, M. Juneau se rendra à Lévis afin de travailler, au nom de la compagnie d'Assurances-Vie Desjardins, à une série de murales sculpturales de 250 pieds de longueur pour son siège social qu'elle compte construire cette année.

TROIS RIVIERES, QUE.
LE NOUVELLISTE
D (M-F) 43,900
(S) 44,100

AUG 5 1966 BOWDEN'S

la plume et le plumeau

O 12-M

A mi-chemin

Les grandes vacances, comme l'été, c'est une partie de l'année qui s'avance. Voilé qu'on en a déjà parcouru un peu plus de la moitié. C'est comme si on était monté sur le haut d'une colline et qu'on commençait à descendre l'autre versant.

Il est temps de faire le point. Avons-nous bien profité de cette première moitié de vacances? Ou, au contraire, le temps a-t-il fui sans que nous nous en rendions bien compte? Avons-nous rempli le programme que nous nous étions tracé? Les jours écoulés nous laissent-ils des regrets?

Il faut penser à tout cela, non pour éprouver une pointe de mélancolie, mais pour organiser notre existence de façon à bien profiter de ce qui reste. Ces quelques semaines devant nous, il s'agit de les bien utiliser. Il est encore temps de faire ce que nous nous proposions et que nous avons omis, soit par négligence ou par paresse.

Il est encore temps de faire un voyage, même si nous n'allons pas loin. Il y a beaucoup de beaux coins dans la province que nous n'avons pas encore vus et qui sont accessibles en un jour ou deux de trajet.

On peut aussi aller visiter Montréal ou Québec en touriste, voir les endroits où nous allons très peu d'habitude et qui sont recherchés par les étrangers: les travaux de l'exposition universelle, le jardin botanique, la montagne, le vieux Montréal, le château Ramezay et le Musée des Beaux-Arts, à Montréal. Pour ce qui est de Québec tout le monde sait que les endroits historiques y sont fort nombreux et intéressants.

Si l'on doit demeurer à la maison il est temps encore de lire les beaux livres qu'on se proposait d'attaquer au commencement des vacances et qu'on a mis de côté à cet effet sans réaliser son projet. Il est temps encore de se mettre à la peinture ou la sculpture, même si l'on ne peut accomplir beaucoup.

Et la fin de l'été est le moment idéal pour organiser de petites réceptions intimes, en plein air quand c'est possible, ou même le soir, dans la maison. Des petites réceptions où on convie les gens qui nous plaisent sans trop de céré-

Je sais bien que pour les mères de famille le mois d'août est l'époque où on commence à préparer les enfants pour la classe. Ne serait-il pas bon, après la visite au médecin, de leur faire revoir un peu de leurs matières scolaires?

Mamie

August 6-66

Refer to map pages C-3, C-7 and C-8 for locations

UN TOUR DE MONTRÉAL

(28) **Basilique-Cathédrale Marie-Reine-du-Monde** - Built in 1878, this cathedral took its design from St. Peter's in Rome, of which it is a small-scale replica. The 13 statues over its portico are not the Apostles, but St. James, St. Joseph, St. Anthony of Padua, St. Francis of Assisi, St. Vincent de Paul, St. John, St. Paul, St. Thomas Aquinas, St. Patrick, St. Charles Borromeo, St. John the Baptist, St. Hyacinth and St. Ignatius. Under the dome is a faithful reproduction of Bernini's Baldachino.

(29) **Place Ville Marie** - A towering architectural symbol linking Montreal's past, present and future, Place Ville Marie has revolutionized mid-town Montreal. This cruciform building is a metropolis in itself, comprising 42 storeys, housing 12,000 office workers and serving approximately 50,000 daily visitors in its underground shopping mall. It bears the original name of Montreal which 300 years ago was just a tiny settlement known as Ville Marie. It is the head office location of many internationally known corporations.

(32) **Dow Planetarium** - The Dow Planetarium is a gift of Dow Brewery to the City of Montreal. It features the newest type of Zeiss projector in a projection hall seating 408 persons. 204 feet long and 113 feet wide, it has a dome 85 feet in diameter rising 52 feet above the ground. Regular shows in French and English are presented.

(35) **Musée des Beaux-Arts** - This classic columned building on Sherbrooke Street was built in 1912, at a cost of over half a million dollars, for the Art Association of Montreal. Among outstanding exhibits are those of the Dutch and Barbizon schools and a fine showing of Eskimo art and sculpture. Sections are devoted to historical Indian handicrafts and early Canadian furniture as well.

(36) **Christ-Church Cathedral** - This beautiful Anglican cathedral was built in 1859, incorporating one of the few stone steeples in Canada, plus a facade originally constructed of Normandy stone. At the outset, the cathedral drew criticism for its size, considered too ambitious for the small English-speaking populace (then only 25,000). With the subsequent growth of the Montreal population, so has grown the esteem of Christ Church Cathedral.

(39) **Place des Arts** - Located in the heart of the metropolis, Montreal's performing-arts centre will eventually comprise a group of theatres and concert halls, centered about La Grande Salle, already completed. In its magnificent setting, the Montreal Symphony Orchestra, Opera and the Theatre flourish, attracting large audiences. It is as noteworthy for its superb acoustics as for the beauty of its decor.

(51) **Eglise Notre-Dame** - Modeled on the original in Paris, this church was started in 1824 on the site of Montreal's original 17th Century parish church and completed 5 years later - not including its towers. These were added in 1841 and 1845, one of which contains the largest bell in North America. It weighs 24,780 pounds and bears the latin inscription, "I am the gift of the merchants, farmers and artisans of Ville Marie". The church itself is 260 feet long, with stained glass windows depicting Montreal's colorful history.

(58) **Chateau de Ramezay** - Originally the home of Claude de Ramezay, governor of Montreal in 1705, this Château later became a warehouse for the French West India Company, then headquarters for the British Governor and the American army of occupation. Benjamin Franklin and Samuel Chase stayed here, as did American General Hull after his surrender in the War of 1812. Later, it provided quarters for schools and courts. Since 1895, it has served as a historical museum.

(58) **Bonsecours Market and Chapel Notre-Dame-de-Bonsecours** - This magnificent neo-classic building is considered one of the finest examples of its kind in Canada. It is now being restored, including rebuilding the cupola, by the City of Montreal and will be the focal point of Montreal's "Old City", also being renovated by history-lovers and government bodies. Nearby is La Chapelle Notre-Dame-de-Bonsecours, the city's oldest church, originally built in 1675.

(40) **McGill University, Redpath Museum** - This great university started in 1821 as a country farmhouse on 47 acres of farm-land bequeathed by Montreal fur trader James McGill. Over the years, McGill has grown to become one of Canada's most important universities, internationally acclaimed for its excellent medical and engineering schools. Of special interest is McGill's Redpath Museum, which houses important fossil, mineral and zoological collections. McGill now has 10,000 students.

(63) **Expo 67** - The International Exhibition, being held to mark Canada's Centennial in 1967, will be located on a spectacular mid-river site, created from existing islands and 25 million tons of fill. 30,000,000 admissions are expected to the many exhibits, centred around the theme "Man and His World". Already 70 countries have signed up. A tower on the site provides visitors a good view of progress.

(64) **Municipal Lookout** - A breathtaking view of Montreal, the St. Lawrence River and surrounding areas awaits the visitor to the Municipal lookout on the summit of Mount Royal. On clear days, this panorama extends 50 miles and beyond; at night it becomes a wonderland of lights. It is the ideal rendez-vous for a tour of Montreal's unique down-town mountain park. Trailer-trains provide transportation from Beaver Lake.

(66) **Université de Montréal** - Conceived in 1878 as a branch of Quebec City's Laval University, the University of Montreal became independent in 1919. Originally, the school comprised faculties of law, theology, medicine and arts. Today the university provides degree courses in philosophy, letters, sciences, dental surgery, pharmacy, social, economic and political sciences at its dramatic modern campus on the northern slope of Mount Royal.

(67) **Oratoire St-Joseph** - Majestically situated atop Mount Royal, St. Joseph's Oratory is the great pilgrimage center of Montreal and the second greatest tourist attraction in Canada. Its fame grew around the miraculous cures credited to St. Joseph through the intercession of Brother André, who was a doorkeeper at the Congrégation de Sainte-Croix for 40 years. The Oratory is flanked by a beautiful garden displaying in sculpture the 14 stations of the cross.

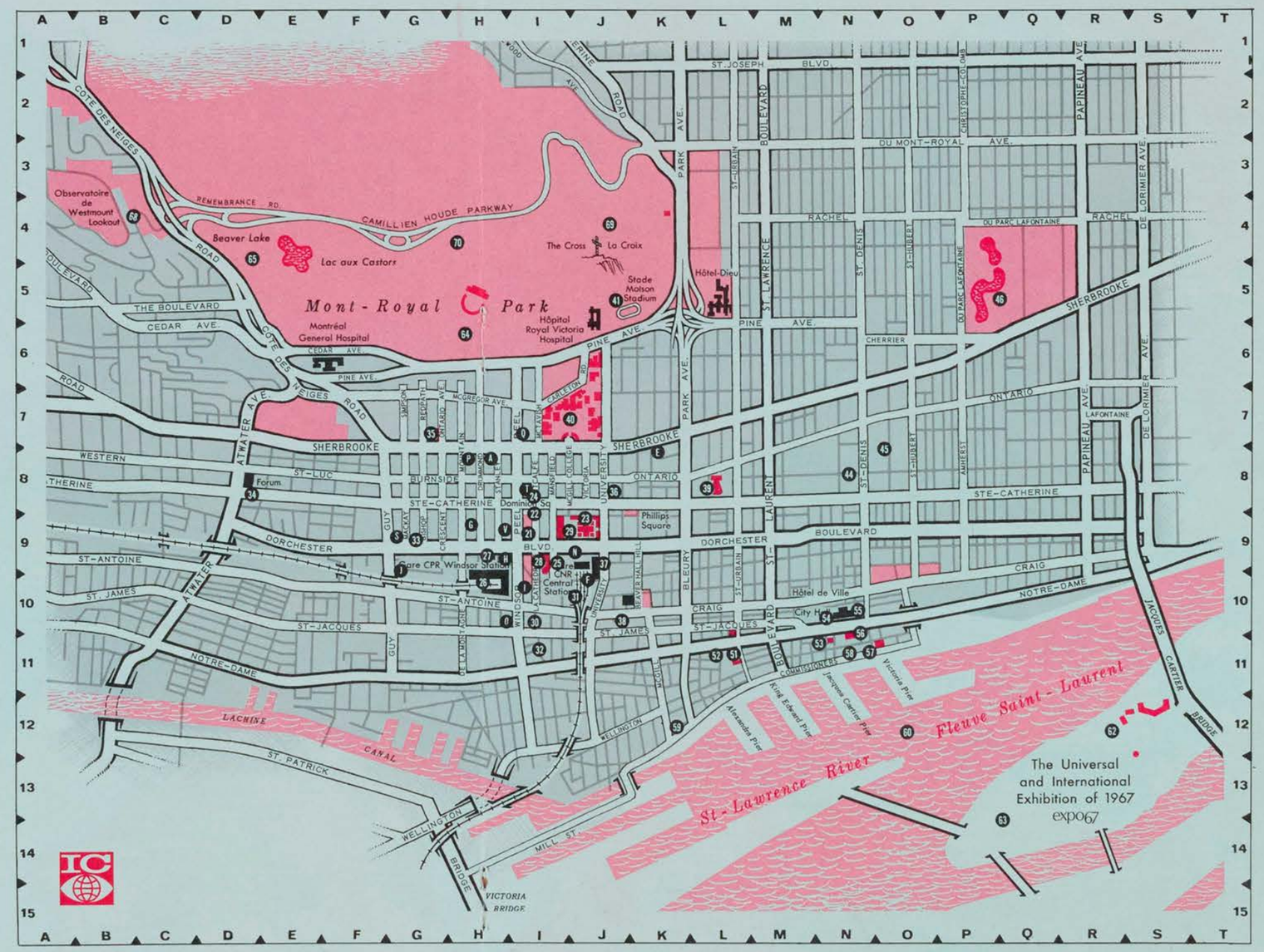
August 6-66

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/ Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/ Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/ Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu

Veuillez consulter la carte régionale pour les sites non illustrés.

See area map for places not shown.



HOTELS

Ⓐ Berkeley Hotel †
* Ⓑ Capri Hotel †
* Ⓒ Grand Motor Hotel †
* Ⓓ Holiday Inn - Côte de Liesse Road †
Ⓔ Holiday Inn - Downtown †
Ⓕ Hôtel Bonaventure - opening 1967
Ⓖ Hôtel de LaSalle †

† *Membres de l'Association des Hôtels de Montréal*

Ⓗ Hôtel Laurentien †
Ⓘ Le Château Champlain - opening 1967
Ⓙ Le Martinique Motor Inn †
* Ⓚ Lucerne Motel †
* Ⓛ Montréal Aéroport Hilton
* Ⓜ Motel Fontainebleau
Ⓝ Queen Elizabeth Hotel
Ⓞ Queen's Hotel †

Ⓟ Ritz Carlton Hotel †
Ⓠ Royal Embassy Hotel
* Ⓡ Ruby Foo's Motor Hotel †
Ⓢ Seaway Motor Inn †
Ⓣ Sheraton - Mt. Royal Hotel †
* Ⓤ Skyline Hotel †
Ⓥ Windsor Hotel †

† *Members of the Montreal Hotel Association.*

Montreal Star, Que.
August 5, 1966

57 Canadian Painters

CIL Collection Has High Quality

871

By ROBERT AYRE

Since it was organized, the Canadian Industries Limited collection of contemporary Canadian painting has been travelling almost continuously. This hasn't stunted its growth. It is nearly double the size it was four years ago and it has developed into one of the liveliest collections of its kind, as you may see for yourself now that it has settled down for a while. Don't miss the exhibition at C-I-L House on Dorchester boulevard. You have until Aug. 24, every day except Saturday and Sunday, from 11 to 6 o'clock. The show is on the 16th floor, looking south, so you have the dividend of a view of Montreal that includes some of the pinnacles of Expo 67 and the new thoroughfare cutting through to the river.

C-I-L became a patron of the arts in celebration of its centenary. A jury headed by Dr. Evan Turner, then director of the Montreal Museum of Fine Arts, selected 40 works, which the company purchased, and the collection went on exhibition for the first time in the Museum in March, 1962. Since then, it has been shown in 30 communities all across Canada, and individual works have been lent to other exhibitions — for example, 10 to a show of Canadian art in Rochester, N.Y., two to the Museum of Modern Art for a tour of the United States, and three to the Tate Gallery in London for "Twenty-five Years of Canadian Painting." Next month, six of the paintings will go to London, Ont. for an exhibition of "Magic Realism." One of the three works by Jean-Paul Lemieux, "Solstice d'Hiver," will be in the Canadian Pavilion at Expo.

Today, the collection consists of seventy-three works by 57 painters in all parts of Canada, from Donald Jarvis, John Korner, Toni Onley, Jack Shadbolt, Brian Fisher and Edward Hughes on the Pacific Coast to Jack Humphrey, Bruno Bobak, Alex Colville and Christopher Pratt in the Maritimes, with a few of those working outside the country — Fred Taylor in Mexico, Marcelle Ferron, Rita Letendre, Marcelle Maltais, Riopelle and Bellefleur in Paris. (It's time, by the way, that the catalogue was brought up to date. After all these years, it has Bellefleur still teaching in the primary schools. It hasn't caught up with William Ronald's return to Toronto from New York, Roy Kiyooka's move from Vancouver to Montreal and Harold Beament's elevation to the presidency of the academy.)

Pop is not represented and there is little of the purely textural, but nearly all the living trends are to be found, from the landscape of Robert Pilot and Goodridge Roberts to that of Jacques de Tonnancour and Kenneth Danby, from Borduas and Pellan to the Opticals of Gaucher, Molinari, Tousignant and Ralph Allen.

The collection has its weak spots. Already, some paintings among the original choices have been disposed of and no doubt others will be replaced. There are gaps, some very odd discrepancies, indeed: why should A. J. Casson stand alone for the Group of Seven? The quality of most of the works in the collection is high, however, and the intention is to go on growing. As B. I. McGreevy, the Curator tells us: "For the future, C-I-L intends, as in the past (always with the aid of professional advice), to maintain the collection as a living contemporary group of Canadian paintings, which will serve, in a practical way, to encourage Canadian artists, and make their work better known throughout the country."

Current Events
Montreal, Que.
August 6, 1966

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During the month of August.

"Artists of Montreal"

Group exhibition of works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan and Letendre.

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable - Pendant tout le mois de août.

"Artistes de Montréal"

Exposition de groupe: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Mumouchel, Pellan and Letendre.

Montreal Star, Que.
August 6, 1966

871

Art Museum At Expo Takes Shape

They walked up the grand staircase of Expo 67's Fine Arts museum yesterday and stared at Rodin's great seven-foot bronze "Burghers of Calais."

At least, they imagined it as it will look, towering at the top of the stars, when Expo opens next spring. And they imagined the rest of the $75,000,000 worth of paintings, sculptures, tapestries and other art treasures which will start arriving April 1 from museums and private collections all over the world. (The insurance bill alone will total $120,000.)

It was the first time that reporters had toured the museum, only recently arrived at a stage sufficiently advanced to be appreciated by laymen. The tour director was Jacques Besner, chier co-ordinator of the "Man the Creator" theme sections, of which the museum is an expression.

It will be a permanent fixture after Expo, and, Mr. Besner pointed out, although it is being built for an exhibition of the classical style, it can easily be modified to suit a contemporary show.

The building conforms to international standards of temperature and humidity control. In the interests of control, outside walls are 20 inches thick, composed of concrete blocks and slabs separated by air and foam. Six inches of air circulates between these outside walls and the inside plywood walls the paintings will hang on.

Edward P. Lawson of The Montreal Museum of Fine Arts, who toured the building yesterday, said the exhibition has attracted some of the world's greatest treasures to Montreal.

He was particularly pleased, he said, that so many Asian temple pieces will be included.

La Patrie
Montreal, Que.
W-E 191,400

AUG 7 1966 BOWDEN'S

73 toiles exposées à la C-I-L

O 12-M

TOUTES LES peintures de la Collection C-I-L d'oeuvres d'art seront réunies à Montréal pour la première fois depuis l'exposition qui a marqué sa fondation en mars 1962 au Musée des Beaux-Arts de Montréal. Les 73 toiles seront en effet exposées à la chambre 1618 de l'Edifice C-I-L du 1er au 24 août prochain. Des guides bilingues renseigneront les visiteurs qui pourront voir cette collection sur semaine entre onze heures du matin et six heures de l'après-midi.

Trois oeuvres acquises récemment feront partie de cette exposition : **Sunflower No 5** par Ghitta Caiserman de Montréal; **Window** par Brian Fisher de Vancouver et **Mirage** par Toni Onley de Vancouver.

Fondée dans le but de mieux faire connaître les peintres canadiens, la Collection C-I-L d'oeuvres d'art a été exposée aussi bien au Canada qu'à l'étranger. Certaines toiles ont en effet été prêtées à des expositions tenues à Londres, à Paris, à New York, à Rochester, N.Y., tandis que des galeries d'art dans près de 35 villes du Canada ont présenté plusieurs de ces peintures à des foules nombreuses. Dans ces déplacements fréquents, les toiles sont déposées dans des coffres spéciaux conçus par le Service de Génie de la Compagnie, une innovation qui assure protection et isolation aux toiles et qui a suscité des commentaires élogieux dans des endroits aussi éloignés que le Lancashire et la Californie.

Le conservateur de la Collection C-I-L d'oeuvres d'art, M. B. I. McGreevy, souligne que la Compagnie entend, comme dans le passé, conserver la Collection comme un ensemble bien représentatif de la production de toutes les écoles de peinture contemporaines du Canada ; la C-I-L continuera ainsi d'encourager, si modestement soit-il, les artistes canadiens en faisant mieux connaître leurs oeuvres au pays comme à l'étranger.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

AUG 6 1966 BOWDEN'S

R-12-M

The Art

MONTREAL MUSEUM OF FINE ARTS. Closed for summer.

Westmount Examiner, Que.
August 11, 1966

871

Jeanine Beaubien and La Poudriere

Jeanine Beaubien told us the story this week of the founding of the theatre called La Poudriere on St. Helen's Island and it makes for wonderful drama. So does Mme Beaubien, whom we found to have a many faceted personality, and all of them interesting.

"I both found and founded the theatre" she told us, and when we asked which came first she laughed, "I suppose the idea of the theatre came first. I had been interested in theatre since I was a child of seven and studying with Camille Bernard who had a children's theatre in Montreal at that time. At 5 years old I took ballet in the old Victoria Hall, and I hope that does not date me too much. I was allowed to perform in both these arts only until 13, after that my father forbade all public appearances, he was a gentleman of the old school I'm afraid, and it wasn't until after my marriage when we were living in Arvida during the war that I revived my interest in the theatre." Jeanine Beaubien went on to tell us of the war time town which had so little entertainment, that her husband, who was personnel officer for the Aluminum Company of Canada, welcomed her help in starting a little theatre movement in the town.

Later in Quebec city between 1945 and 1948, she was active with the Quebec City Art Theatre as a performer and conducted a daily English-language radio program.

When her husband was moved to Montreal area she appeared on television programs, as a panelist, and as a dramatic performer. She played stage leads with: St. Genesius Players, Les Compagnons de St-Laurent, Canadian Players (Montreal), Mountain Playhouse and the Brae Manor at Knowlton.

Her film experience includes work for the National Film Board and "Operation Manhunt" for 20th Century Fox.

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She has translated and recorded children's stories for Columbia Records and performed these works with the Montreal Symphony Orchestra and the Quebec Symphony Orchestra under the direction of Dr. Wilfrid Pelletier. In 1964-65 she was appointed the official narrator for the "Matinée Symphonique" with the Montreal Symphony Orchestra.

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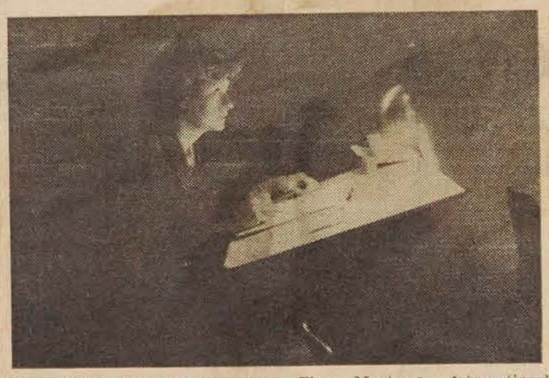

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During the latter part of March Mme Beaubien was busy adjudicating the Dominion Drama Festival of the eastern Ontario region and is busy at the moment preparing her final analysis of the performances. She has also recently been elected a membr of the board of the National Design Council.

When we again came back to the subject of La Poudriere, we found, as it had happened before in Jeanine Beaubien's life, the idea of an international theatre evolved from her interest in what her husband was doing. At this time Claude Beaubien was president of the Board of Trade in Montreal, and his wife noted how many ethnic groups there were represented on the board, and she wondered if an international theatre would help to bring them together, as well as offering a cultural and language outlet.

So it was born, and the tiny theatre on the island still has a board of directors with Italian, German, and Greek-speaking members as well as English an French, and offers productions in all of these

The Montreal International Theatre as it became on its foundation in March of 1957 started with very little but the enthusiasm of its founders who were its board of directors, all of them unpaid and all ready to do a great many more jobs than 'direct'.

When Jeanine Beaubien discovered what to her was the perfect setting for the new venture it was far from an attractive place. The ancient powder magazine built in 1822 as part of the island fortifications which had been used during the war as part of the prisoner of war barracks was being used to store benches and jeeps by the park workers on St. Helen's Island. The grounds were a dumping place for just about everything, and barbed wire surrounded the lovely old stone wall. It possessed neither plumbing nor electricity, and in fact the only floor was loose planking.

Architect Jean Fournier de Belleval, who at that time lived on Sherbrooke and Redfern contributed his skills in restoring the building and designed not only the ingenious revolving stage but the sets for the first play, 'The Rainmaker', te electrical engineering, and the plumbing engineering were both done for love, and Claude Robillard of Westmount contributed his considerable work as contractor for the venture. By 1958 the theatre was complete and ready for its first opening.

We remember being present at the first performance which was an American play 'The Rainmaker,' at the beginning of the 1958 season, and it was a great success, with a very tired founder. Mme Beaubien told us that at five o'clock the cleaners and workmen had left, with seats dirty, bottles and papers scattered everywhere and no one on hand but herself, and so she waded in. At six o'clock a friend, Josette Leman, arrived to buy tickets for the evening and stayed to help until seven forty, when a tired pair drove home to return one hour later elegantly gowned for the opening night.

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MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

AUG 11 1966

BOWDEN'S

ENTRE PARENTHÈSES

0 12-M

DU 14 août au 6 septembre inclusivement, une "manifestation époustouflante", conçue et réalisée par Roland Béchard, se tiendra au Centre Synoptique (3545 avenue du Parc).

[illegible] expositions de groupe (Square Dominion, Centre Paul-Sauvé, Musée des Beaux-Arts, Ecole des Beaux-Arts, Galerie Félicitas, Boutique Soleil ...).

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LES ART

871

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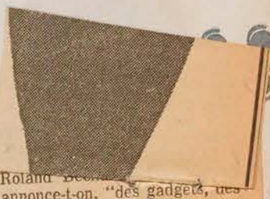

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Moncton Transcript, N.B.
August 12, 1966

871

Cream Of Modern Art To Be Displayed

VENICE, Italy (CP)—A cold wind of indifference from art critics and public alike is blowing on this year's Venice Biennale, the prestige-laden exhibition which every second year displays the cream of international modern art in an incomparable setting by the edge of the Venetian lagoon.

In some British and American art circles, experts are wondering whether the Biennale with its national divisions and elaborate system of awards can last in its present form.

British critics, despite the fact a Briton won a prize for sculpture, have followed the head of the U.S. pavilion in deploring the whole idea of prize-giving by a seven-man international jury. One objection is that paintings and sculptures chosen for their national individuality cannot logically be ranked in order of precedence on some shared criterion of values that the judges have imposed on them.

Critic Nigel Gosling of the London Observer says prominence tends to go to the artist who can produce something not only good but also new, with the result the atmosphere is less an international exchange-mart of ideas than a "trade show to display the latest novelties."

Argentine Wins

His judgment was borne out by the Argentinian exhibit which won first prize for painting. Painting played little part in Julio le Parc's electronic contraptions that whirred and jumped around as the visitor pressed a series of buttons.

The critics also commented on the unrepresentative nature of a so-called international exhibition, with Canada in but not Australia; India but not Pakistan; only 37 countries out of the 114 in the United Nations and more than one-third of the 2,500 exhibits coming from the host country, Italy.

Attendance at what is regarded as a major event in the art-lover's calendar is low. Less than a week after the splash June opening, most of the pavilions in the elegant public gardens of Venice were slumbering deserted in the hot afternoon sun while tourists sought the pleasures of the lagoon or the canal-side cafes.

Mid-way through its four-month run, it is reported the Biennale is still attracting only a handful of visitors, and this at the height of the Venetian tourist season.

Three artists represent Canada in the 33rd Biennale—painter Alex Colville, sculptor Sorel Etrog and graphic artist Yves Gaucher.

Former War Artist

Colville, 48 - year - old Torontonian who lives in Sackville, N.B., offers some of the most striking and immediately communicative works in the exhibition. A former official war artist, his painting is boldly realistic, almost three-dimensional, and brilliantly evokes beach scenes, seascapes and lonely buildings under the wide prairie sky.

Four of his 12 paintings at Venice come from the National Gallery of Canada, one from the Montreal Museum of Fine Art and one from New York's Metropolitan Museum.

Romanian-born sculptor Sorel Etrog, 33, who lives in Toronto and like the other two Canadian exhibitors is represented in Ottawa's National Gallery as well as many private collections in Canada, showed 19 bronzes in his characteristic convoluted style.

Yves Gaucher, 32 - year - old Montrealer who lectures in fine arts at Sir George Williams University, contributed a dozen prints, remarkable for their incandescent color contrasts and somewhat cryptic, sparse use of tiny geometric patterns.

MONTREAL, QUE.
STAR
D (M-F) 196,500
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AUG 13 1966

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R-12-M

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Current Events
Aug 13-66

Refer to map pages C-3, C-7 and C-8 for locations

Aug- 13-66

Charlottetown Patriot, P.E.I.
August 15, 1966

Art exhibition in Venice suffers from indifference

871

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Globe & Mail
Toronto, Ontario
August 13, 1966

HE GLOBE AND MAIL, SATURDAY, AUG. 13, 1966 15

871

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Niagara Falls Review, Ont.
August 13, 1966

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CANADA'S MOST EXCITING CITY

UN TOUR DE MONTRÉAL

(28) **Basilique-Cathédrale Marie-Reine-du-Monde** - Built in 1878, this cathedral took its design from St. Peter's in Rome, of which it is a small-scale replica. The 13 statues over its portico are not the Apostles, but St. James, St. Joseph, St. Anthony of Padua, St. Francis of Assisi, St. Vincent de Paul, St. John, St. Paul, St. Thomas Aquinas, St. Patrick, St. Charles Borromeo, St. John the Baptist, St. Hyacinth and St. Ignatius. Under the dome is a faithful reproduction of Bernini's Baldachino.

(29) **Place Ville Marie** - A towering architectural symbol linking Montreal's past, present and future, Place Ville Marie has revolutionized mid-town Montreal. This cruciform building is a metropolis in itself, comprising 42 storeys, housing 12,000 office workers and serving approximately 50,000 daily visitors in its underground shopping mall. It bears the original name of Montreal which 300 years ago was just a tiny settlement known as Ville Marie. It is the head office location of many internationally known corporations.

(32) **Dow Planetarium** - The Dow Planetarium is a gift of Dow Brewery to the City of Montreal. It features the newest type of Zeiss projector in a projection hall seating 408 persons. 204 feet long and 113 feet wide, it has a dome 85 feet in diameter rising 52 feet above the ground. Regular shows in French and English are presented.

(35) **Musée des Beaux-Arts** - This classic columned building on Sherbrooke Street was built in 1912, at a cost of over half a million dollars, for the Art Association of Montreal. Among outstanding exhibits are those of the Dutch and Barbizon schools and a fine showing of Eskimo art and sculpture. Sections are devoted to historical Indian handicrafts and early Canadian furniture as well.

(36) **Christ-Church Cathedral** - This beautiful Anglican cathedral was built in 1859, incorporating one of the few stone steeples in Canada, plus a facade originally constructed of Normandy stone. At the outset, the cathedral drew criticism for its size, considered too ambitious for the small English-speaking populace (ther only 25,000). With the subsequent growth of the Montreal population, so has grown the esteem of Christ Church Cathedral.

(39) **Place des Arts** - Located in the heart of the metropolis, Montreal's performing-arts centre will eventually comprise a group of theatres and concert halls, centered about La Grande Salle, already completed. In its magnificent setting, the Montreal Symphony Orchestra, Opera and the Theatre flourish, attracting large audiences. It is as noteworthy for its superb acoustics as for the beauty of its decor.

(51) **Église Notre-Dame** - Modeled on the original in Paris, this church was started in 1824 on the site of Montreal's original 17th Century parish church and completed 5 years later - not including its towers. These were added in 1841 and 1845, one of which contains the largest bell in North America. It weighs 24,780 pounds and bears the latin inscription, "I am the gift of the merchants, farmers and artisans of Ville Marie". The church itself is 260 feet long, with stained glass windows depicting Montreal's colorful history.

(56) **Chateau de Ramezay** - Originally the home of Claude de Ramezay, governor of Montreal in 1705, this Château later became a warehouse for the French West India Company, then headquarters for the British Governor and the American army of occupation. Benjamin Franklin and Samuel Chase stayed here, as did American General Hull after his surrender in the War of 1812. Later, it provided quarters for schools and courts. Since 1895, it has served as a historical museum.

(58) **Bonsecours Market and Chapel Notre-Dame-de-Bonsecours** - This magnificent neo-classic building is considered one of the finest examples of its kind in Canada. It is now being restored, including rebuilding the cupola, by the City of Montreal and will be the focal point of Montreal's "Old City", also being renovated by history-lovers and government bodies. Nearby is La Chapelle Notre-Dame-de-Bonsecours, the city's oldest church, originally built in 1675.

(40) **McGill University, Redpath Museum** - This great university started in 1821 as a country farmhouse on 47 acres of farm-land bequeathed by Montreal fur trader James McGill. Over the years, McGill has grown to become one of Canada's most important universities, internationally acclaimed for its excellent medical and engineering schools. Of special interest is McGill's Redpath Museum, which houses important fossil, mineral and zoological collections. McGill now has 10,000 students.

(63) **Expo 67** - The International Exhibition, being held to mark Canada's Centennial in 1967, will be located on a spectacular mid-river site, created from existing islands and 25 million tons of fill. 30,000,000 admissions are expected to the many exhibits, centred around the theme "Man and His World". Already 70 countries have signed up. A tower on the site provides visitors a good view of progress.

(64) **Municipal Lookout** - A breathtaking view of Montreal, the St. Lawrence River and surrounding areas awaits the visitor to the Municipal lookout on the summit of Mount Royal. On clear days, this panorama extends 50 miles and beyond; at night it becomes a wonderland of lights. It is the ideal rendez-vous for a tour of Montreal's unique down-town mountain park. Trailer-trains provide transportation from Beaver Lake.

(66) **Université de Montréal** - Conceived in 1878 as a branch of Quebec City's Laval University, the University of Montreal became independent in 1919. Originally, the school comprised faculties of law, theology, medicine and arts. Today the university provides degree courses in philosophy, letters, sciences, dental surgery, pharmacy, social, economic and political sciences at its dramatic modern campus on the northern slope of Mount Royal.

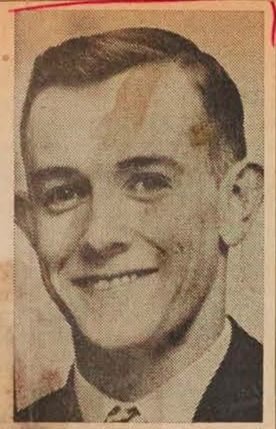
(67) **Oratoire St-Joseph** - Majestically situated atop Mount Royal, St. Joseph's Oratory is the great pilgrimage center of Montreal and the second greatest tourist attraction in Canada. Its fame grew around the miraculous cures credited to St. Joseph through the intercession of Brother André, who was a doorkeeper at the Congrégation de Sainte-Croix for 40 years. The Oratory is flanked by a beautiful garden displaying in sculpture the 14 stations of the cross.

August 13-66

Regina Leader Post, Sask.
August 16, 1966

871

BRUCE PARSONS



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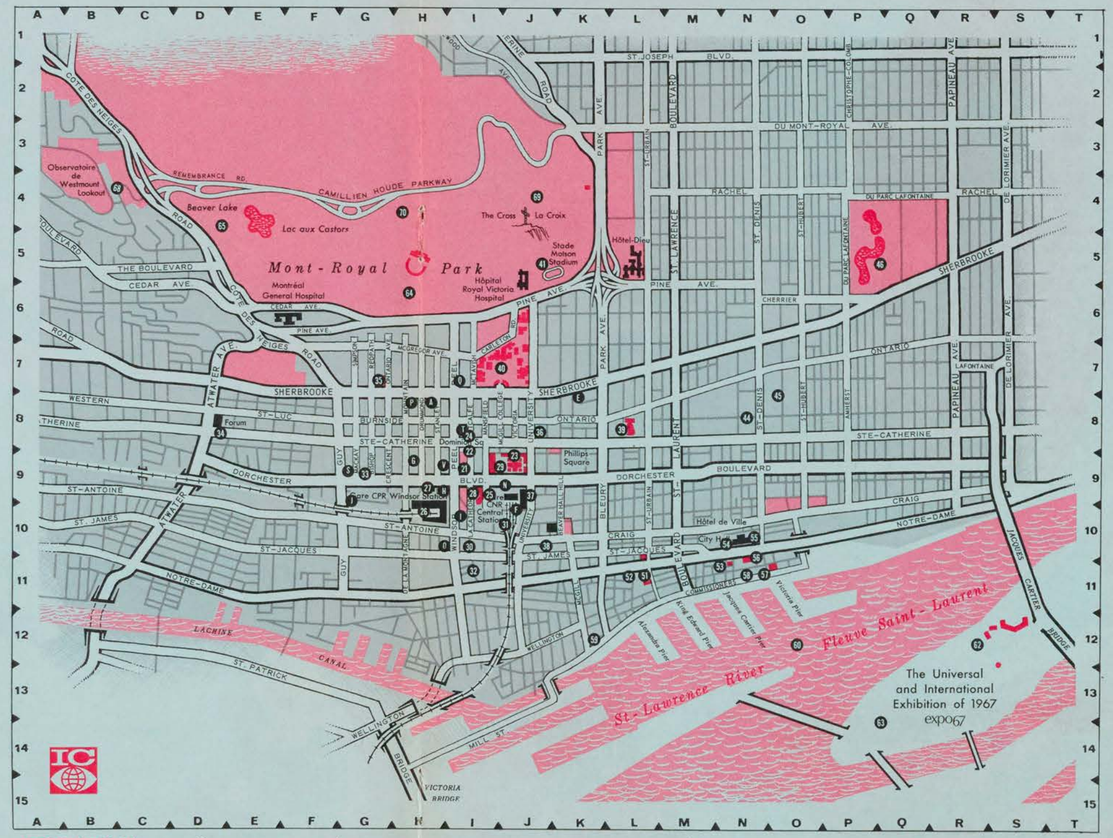
POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu



HOTELS

(A) Berkeley Hotel †
* (B) Capri Hotel †
* (C) Grand Motor Hotel †
* (D) Holiday Inn - Côte de Liesse Road †
(E) Holiday Inn - Downtown †
(F) Hôtel Bonaventure - opening 1967
(G) Hôtel de LaSalle †
(H) Hôtel Laurentien †
(I) Le Château Champlain - opening 1967
(J) Le Martinique Motor Inn †
* (K) Lucerne Motel †
* (L) Montréal Aéroport Hilton
* (M) Motel Fontainebleau
(N) Queen Elizabeth Hotel
(O) Queen's Hotel †
(P) Ritz Carlton Hotel †
(Q) Royal Embassy Hotel
* (R) Ruby Foo's Motor Hotel †
(S) Seaway Motor Inn †
(T) Sheraton - Mt. Royal Hotel †
* (U) Skyline Hotel †
(V) Windsor Hotel †

† Membres de l'Association des Hôtels de Montréal

† Members of the Montreal Hotel Association.

* Veuillez consulter la carte régionale pour les sites non illustrés.

* See area map for places not shown.

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871

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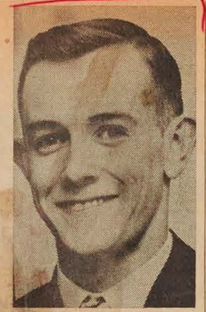

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St. Catharines Standard, Ont.
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The Evening Times-Globe
St. John, N.B.
August 17, 1966

871

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Halifax Chronicle-Herald, N.S.
August 17, 1966

Indifference To Art Show

871

By CAROL KENNEDY

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NEW GLASGOW, N.S.
NEWS
D 8,200

AUG 17 1966 BOWDEN'S

Cold Wind Of Indifference Blowing On Exhibition

C-12-M

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Western Star
Cornerbrook, Nfld.
August 16, 1966

Modern art show gets cool reception

871

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Le Petit Journal
Montreal, Que.
W-E 273,400

AUG 14 1966 BOWDEN'S

Au Centre Synoptique

Manifestation époustouflante

C-12-M

Jusqu'au 6 septembre, une manifestation conçue et réalisée entièrement par Roland Béchard se tient au Centre Synoptique, 3545, avenue du Parc. Cette manifestation sera une des plus importantes de l'année, relativement à l'avant-gardisme montréalais, québécois et nord-américain.

Roland Béchard y présente des gadgets, des gags, de la musique gaga, des dessins-peintures aux couleurs fofolescentes et une oeuvre de 26 pieds de long.

L'artiste s'est déjà manifesté l'an dernier lors des spectacles de l'Horloge, participant à de nombreuses expositions de groupes (square Dominion, Centre Paul-Sauvé, Musée des Beaux-Arts, Ecole des Beaux-Arts, Galerie Felicitas, Boutique Soleil) et solos (Galeri. Québécoise, Galerie Le Crible, Centre Synoptique). Il fut refusé aux derniers Salons du printemps. La manifestation "époustouflante" de Roland Béchard est ouverte au public (entrée gratuite) tous les jours de 10 heures du matin à 10 heures du soir.

Acton Free Press, Ont.
August 18, 1966

Andrew Drenters guest sculptor

871

The annual summer art festival in Guelph, Painting-on-the-Green, will be held this weekend at the Delhi St. Recreation centre.

One of the special guest exhibitors is Andrew Drenters, who lived formerly in Acton, worked here at one time not long ago and taught figure skating. His brother Josef is also a sculptor.

The art of sculpture of the found object is the special interest of young Mr. Drenters, who works now in a converted sheepstall and pig pen on his farm at R.R. 1 Alton. Born in Belgium and self taught, during the past four years, he has collected dozens of horseshoes, some 100 years old. A documentary of pioneer days, these horseshoes have been welded and shaped into figures. Mr. Drenters' sculptures are made primarily of old, discarded farm implements.

The artist says of his work, "As long as I can remember, I have been fascinated with found objects. I feel sad that these agricultural items are melted down so I decided to give them a place in our world once more."

Mr. Drenters has exhibited at the Gallery House Sol in Georgetown, at the Gaslight Gallery in Kitchener, at the Montreal Museum of Fine Arts, the Pollock Gallery in Toronto and is a member of the Sculpture Society of Canada.

POINTE CLAIRE, QUE.
News & Chronicle
W 15,200

AUG 18 1966 BOWDEN'S

Lakeshore Artists' exhibition

President Lois Eastman Coates

Lois Eastman Coates, one of the founding members of the Lakeshore Association of Artists, will exhibit between fifteen and twenty canvasses at the 7th Annual Outdoor Art Show being sponsored by the Association in cooperation with the Lakeshore Association for Retarded Children Sept. 10 and 11 at Stewart Hall in Pointe Claire.

Mrs. Coates works in a bright, tidy studio surrounded by little treasures she has picked up on various sketching trips. A little oak chest, a love seat, wind chimes tinkling merrily in the breeze — all provide accompaniment to the strokes of her palette knife.

Born in Seattle, Washington, Mrs. Coates was brought to Canada, along with her four sisters, at an early age. Being the daughter of a railroader, she lived in many parts of Canada from Vernon, B.C., to Northern Ontario, and in the San Joachim Valley of California.

It was while living in Winnipeg that she was able to study at the Winnipeg School of Art which was founded by Lemoine Fitzgerald, one of the last of the Group of Seven, and later with Alex J. Musgrove, Lois started out with drawing from life and plaster cast, then for two years she studied commercial art.

After her marriage and subsequent move to Montreal, Mrs. Coates did nothing at all for about seven years, then joined the class of Adam Sherriff Scott, A.R.C.A., where she studied portraiture and landscape painting. She learned tone, color values, and composition, which gave her a firm foundation for what was to be a successful future.

Lois Coates says she owes a great deal to the late Fred F. Coburn, R.C.A., who took a great interest in her work and whose criticism proved to be invaluable. She also acquired many useful pointers from Eric Riordan, A.R.C.A.

For quite a few years, Mrs. Coates shared her wealth of knowledge by teaching a group of Lakeshore people, and some of her pupils have become successful artists. In devoting so much time to her students, though, she found little time for her own painting and was ultimately forced to discontinue teaching. She still organizes sketching expeditions from time to time and has many amusing anecdotes to relate of some of these field trips, and is responsible for organizing the continuous Art Exhibit at Miss Montreal at Dorval.

Lois Coates has strived for honesty in her work and has endeavored to instill this quality in her students. As she says "I don't go for fooling the public", and any painting she sells is taken from actual sight and not copied. While a member of the Studio Committee of the Women's Art Society she spent more time in the studio of Wilfred Barnes, A.R.C.A., and benefitted from his help and criticism. She has exhibited in shows at the Montreal Museum of Fine Arts, the Chalet, the Square des Arts, the Montreal Art Club, Ritz Carlton and Eaton's Ninth Floor.

While Mrs. Coates works largely in oils her pastel work is most interesting and one in particular, a Chinese Mandarin done on black sandpaper, is striking.

In this, the 10th Anniversary of the Lakeshore Association of Artists, Lois Coates will complete her second and last year as president of the Association, having been its first Woman president. At the 7th Annual Outdoor Art Show she will exhibit landscapes, street scenes — all local scenes, and strictly in oils. Mrs. Coates describes herself as an "inland gal" who prefers landscapes to seascapes.

Lois Eastman Coates and her husband live in Dorval and they have one son who now lives on the West Coast.

A portion of the receipts from the two-day Art Show will go toward the building fund of the Lakeshore Association for Retarded Children's new Ocupational Training Centre.

Roni Connolly

LOIS EASTMAN COATES
— Davis Photographers

Montreal Star, Que.
August 20, 1966

871 The Art

MONTREAL MUSEUM OF FINE ARTS. Closed for summer.

SAINT JOHN, N.B.
EVENING TIMES-GLOBE
D (E) 23,300

AUG 17 1966 BOWDEN'S

N.B. Painter Represented In Venice Art Exhibition

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MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke).

At the Stable Gallery - During the month of August.

"Artists of Montreal"

Group exhibition of works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan and Letendre.

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début de l'automne 1966. L'association Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke).

A la Galerie de l'Etable - Pendant tout le mois de août.

"Artistes de Montréal"

Exposition de groupe: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Mumouchel, Pellan and Letendre.

Current Events Aug 20-66

Ontario Intelligencer
Belleville, Ont.
August 17, 1966

Cold Wind of Indifference Buffets Venetian Art Show

871

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Recorder and Times
Brockville, Ontario
August 19, 1966

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871

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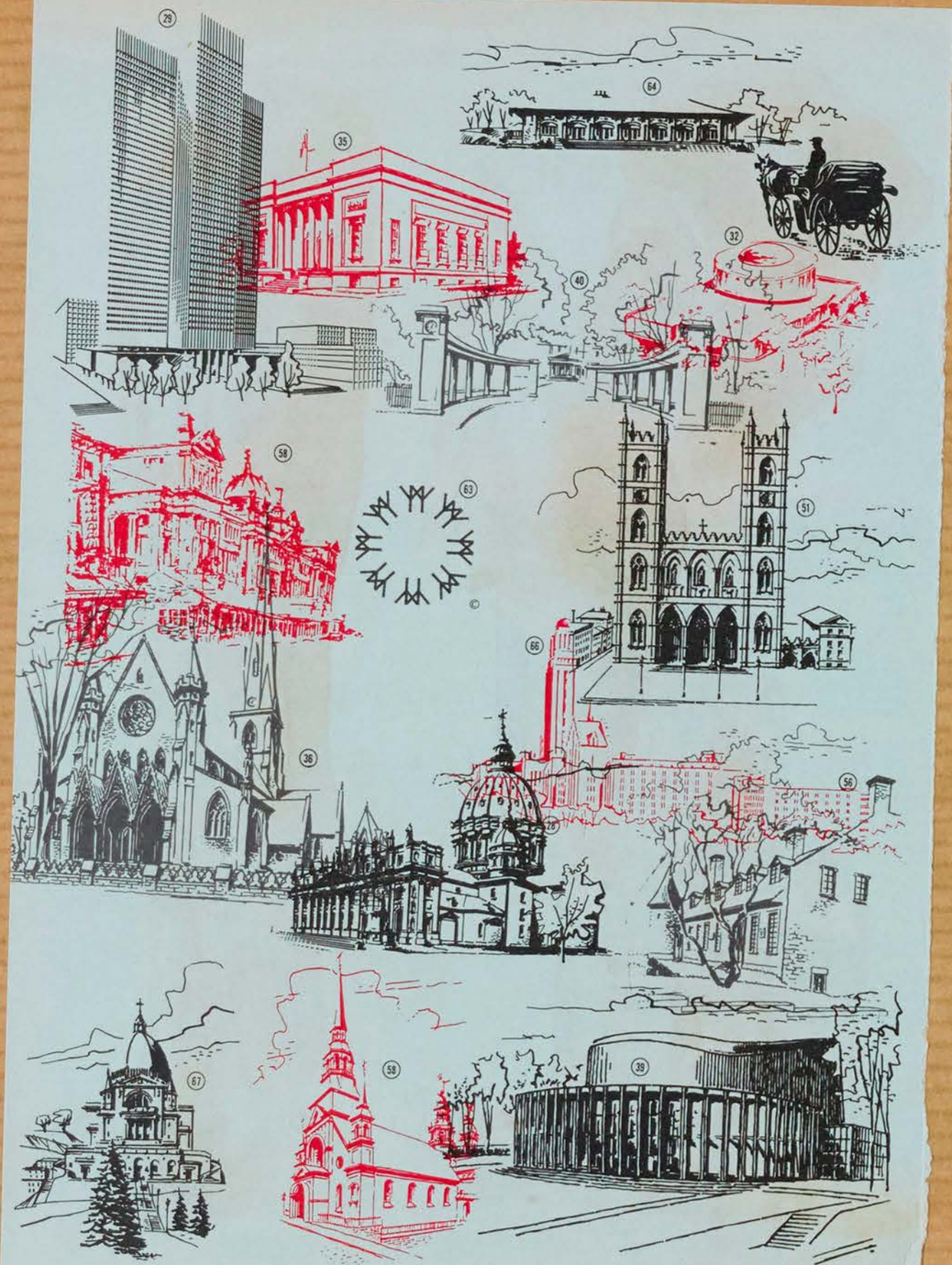


Refer to map pages C-3, C-7 and C-8 for locations

20-8-66

UN TOUR DE MONTRÉAL

(28) **Basilique-Cathédrale Marie-Reine-du-Monde** - Built in 1878, this cathedral took its design from St. Peter's in Rome, of which it is a small-scale replica. The 13 statues over its portico are not the Apostles, but St. James, St. Joseph, St. Anthony of Padua, St. Francis of Assisi, St. Vincent de Paul, St. John, St. Paul, St. Thomas Aquinas, St. Patrick, St. Charles Borromeo, St. John the Baptist, St. Hyacinth and St. Ignatius. Under the dome is a faithful reproduction of Bernini's Baldachino.

(29) **Place Ville Marie** - A towering architectural symbol linking Montreal's past, present and future, Place Ville Marie has revolutionized mid-town Montreal. This cruciform building is a metropolis in itself, comprising 42 storeys, housing 12,000 office workers and serving approximately 50,000 daily visitors in its underground shopping mall. It bears the original name of Montreal which 300 years ago was just a tiny settlement known as Ville Marie. It is the head office location of many internationally known corporations.

(32) **Dow Planetarium** - The Dow Planetarium is a gift of Dow Brewery to the City of Montreal. It features the newest type of Zeiss projector in a projection hall seating 408 persons. 204 feet long and 113 feet wide, it has a dome 85 feet in diameter rising 52 feet above the ground. Regular shows in French and English are presented.

(35) **Musée des Beaux-Arts** - This classic columned building on Sherbrooke Street was built in 1912, at a cost of over half a million dollars, for the Art Association of Montreal. Among outstanding exhibits are those of the Dutch and Barbizon schools and a fine showing of Eskimo art and sculpture. Sections are devoted to historical Indian handicrafts and early Canadian furniture as well.

(36) **Christ-Church Cathedral** - This beautiful Anglican cathedral was built in 1859, incorporating one of the few stone steeples in Canada, plus a facade originally constructed of Normandy stone. At the outset, the cathedral drew criticism for its size, considered too ambitious for the small English-speaking populace (then only 25,000). With the subsequent growth of the Montreal population, so has grown the esteem of Christ Church Cathedral.

(39) **Place des Arts** - Located in the heart of the metropolis, Montreal's performing-arts centre will eventually comprise a group of theatres and concert halls, centered about La Grande Salle, already completed. In its magnificent setting, the Montreal Symphony Orchestra, Opera and the Theatre flourish, attracting large audiences. It is as noteworthy for its superb acoustics as for the beauty of its decor.

(51) **Eglise Notre-Dame** - Modeled on the original in Paris, this church was started in 1824 on the site of Montreal's original 17th Century parish church and completed 5 years later - not including its towers. These were added in 1841 and 1845, one of which contains the largest bell in North America. It weighs 24,780 pounds and bears the latin inscription, "I am the gift of the merchants, farmers and artisans of Ville Marie". The church itself is 260 feet long, with stained glass windows depicting Montreal's colorful history.

(56) **Chateau de Ramezay** - Originally the home of Claude de Ramezay, governor of Montreal in 1705, this Château later became a warehouse for the French West India Company, then headquarters for the British Governor and the American army of occupation. Benjamin Franklin and Samuel Chase stayed here, as did American General Hull after his surrender in the War of 1812. Later, it provided quarters for schools and courts. Since 1895, it has served as a historical museum.

(58) **Bonsecours Market and Chapel Notre-Dame-de-Bonsecours** - This magnificent neo-classic building is considered one of the finest examples of its kind in Canada. It is now being restored, including rebuilding the cupola, by the City of Montreal and will be the focal point of Montreal's "Old City", also being renovated by history-lovers and government bodies. Nearby is La Chapelle Notre-Dame-de-Bonsecours, the city's oldest church, originally built in 1675.

(40) **McGill University, Redpath Museum** - This great university started in 1821 as a country farmhouse on 47 acres of farm-land bequeathed by Montreal fur trader James McGill. Over the years, McGill has grown to become one of Canada's most important universities, internationally acclaimed for its excellent medical and engineering schools. Of special interest is McGill's Redpath Museum, which houses important fossil, mineral and zoological collections. McGill now has 10,000 students.

(63) **Expo 67** - The International Exhibition, being held to mark Canada's Centennial in 1967, will be located on a spectacular mid-river site, created from existing islands and 25 million tons of fill. 30,000,000 admissions are expected to the many exhibits, centred around the theme "Man and His World". Already 70 countries have signed up. A tower on the site provides visitors a good view of progress.

(64) **Municipal Lookout** - A breathtaking view of Montreal, the St. Lawrence River and surrounding areas awaits the visitor to the Municipal lookout on the summit of Mount Royal. On clear days, this panorama extends 50 miles and beyond; at night it becomes a wonderland of lights. It is the ideal rendez-vous for a tour of Montreal's unique down-town mountain park. Trailer-trains provide transportation from Beaver Lake.

(66) **Université de Montréal** - Conceived in 1878 as a branch of Quebec City's Laval University, the University of Montreal became independent in 1919. Originally, the school comprised faculties of law, theology, medicine and arts. Today the university provides degree courses in philosophy, letters, sciences, dental surgery, pharmacy, social, economic and political sciences at its dramatic modern campus on the northern slope of Mount Royal.

(67) **Oratoire St-Joseph** - Majestically situated atop Mount Royal, St. Joseph's Oratory is the great pilgrimage center of Montreal and the second greatest tourist attraction in Canada. Its fame grew around the miraculous cures credited to St. Joseph through the intercession of Brother André, who was a doorkeeper at the Congrégation de Sainte-Croix for 40 years. The Oratory is flanked by a beautiful garden displaying in sculpture the 14 stations of the cross.

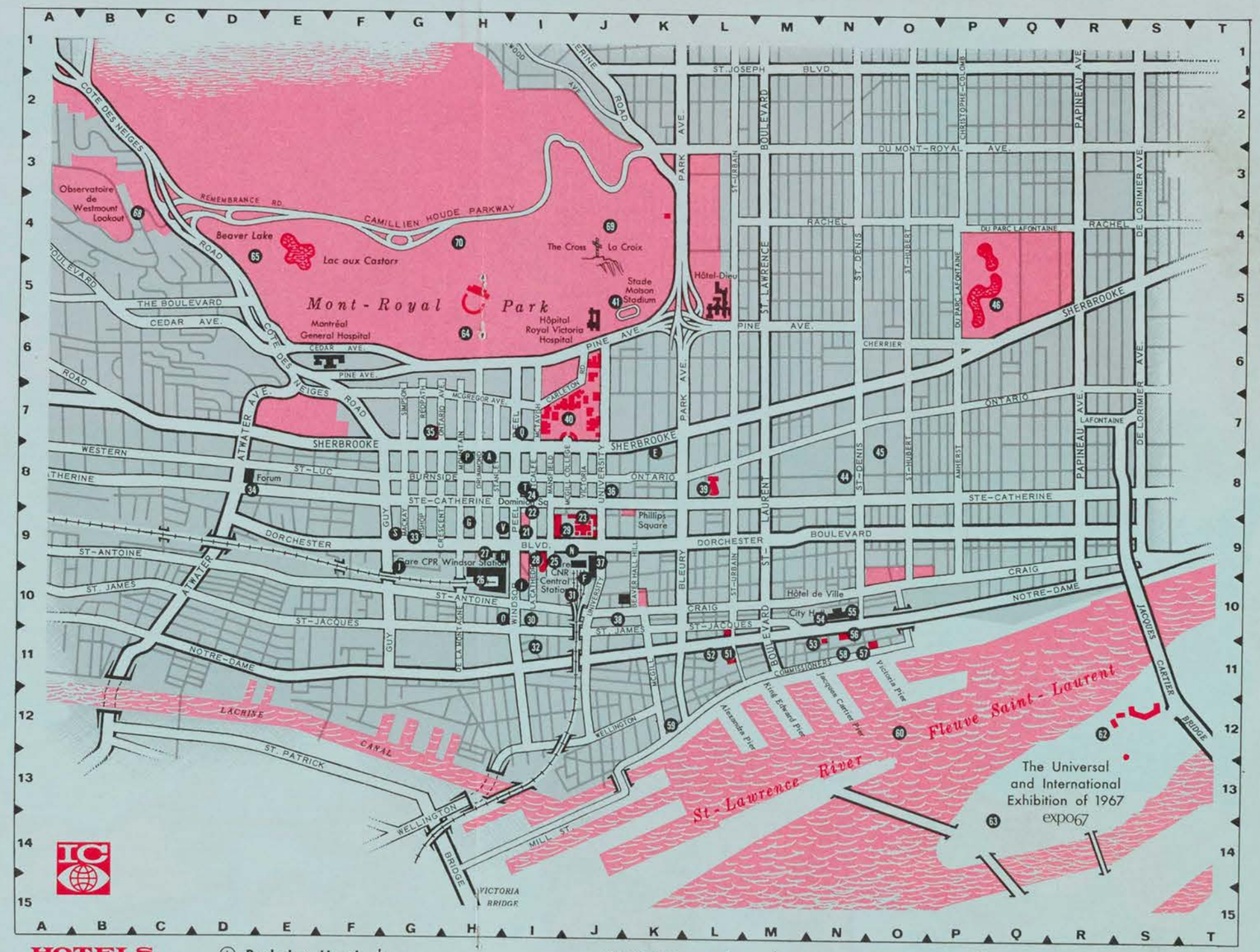
20-8-66

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu

*** Veuillez consulter la carte régionale pour les sites non illustrés.**

*** See area map for places not shown.**



HOTELS

Ⓐ Berkeley Hotel †
* Ⓑ Capri Hotel †
* Ⓒ Grand Motor Hotel †
* Ⓓ Holiday Inn - Côte de Liesse Road †
Ⓔ Holiday Inn - Downtown †
Ⓕ Hôtel Bonaventure - opening 1967
Ⓖ Hôtel de LaSalle †

† *Membres de l'Association des Hôtels de Montréal*

Ⓗ Hôtel Laurentien †
Ⓘ Le Château Champlain - opening 1967
Ⓙ Le Martinique Motor Inn †
* Ⓚ Lucerne Motel †
* Ⓛ Montréal Aéroport Hilton
* Ⓜ Motel Fontainebleau
Ⓝ Queen Elizabeth Hotel
Ⓞ Queen's Hotel †

Ⓟ Ritz Carlton Hotel †
Ⓠ Royal Embassy Hotel
* Ⓡ Ruby Foo's Motor Hotel †
Ⓢ Seaway Motor Inn †
Ⓣ Sheraton - Mt. Royal Hotel †
* Ⓤ Skyline Hotel †
Ⓥ Windsor Hotel †

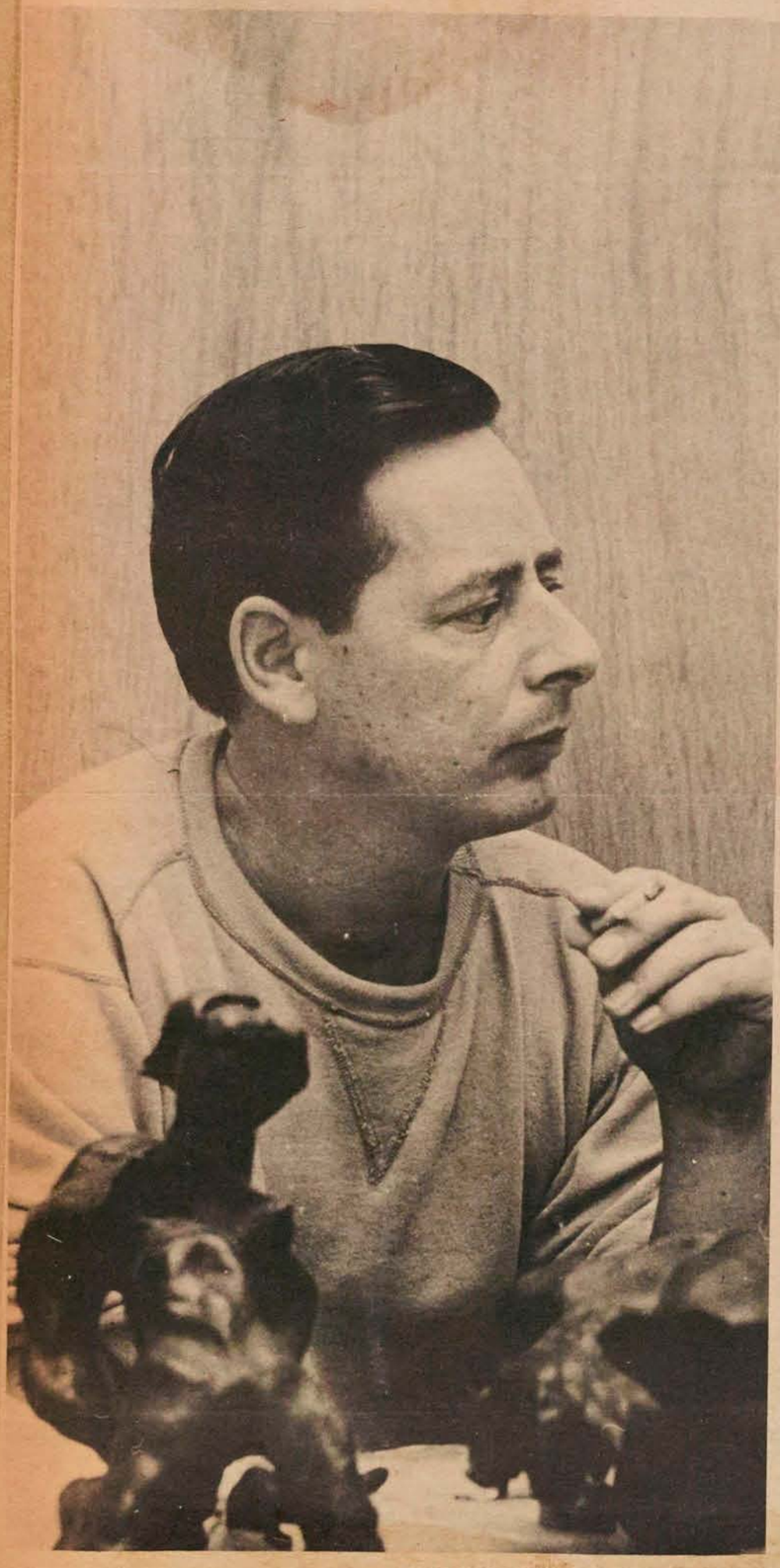
† *Members of the Montreal Hotel Association.*

CURRENTLY, AND BY CHOICE IAN TROWELL IS UNEMPLOYED. HE HAS DECIDED TO DEVOTE HIMSELF TO SCULPTURE.

871

Is it the famine before the feast?

By WENDIE KERR



SCULPTOR IAN TROWELL SAYS: 'I'VE BECOME SO AROUSED BY SCULPTURE THAT THE OTHER ARTS HAVE FADED ALMOST ENTIRELY FOR ME.' HE'S STILL LEARNING HIS CRAFT AND THEREFORE THERE ISN'T MUCH MONEY COMING IN, BUT HE EXPECTS TO MAKE 'A DAMN GOOD LIVING' AT IT. PHOTO: MARTY SHEFFER

ART

An artist must have a cause — a philosophy he feels strongly about, says sculptor Ian Trowell.

Trowell has one, and now he's facing the problem of whether he's willing to starve for it.

A published poet who was for two years poetry reviewer for the Montreal Gazette; a painter with a 1960 exhibit in the Montreal Museum of Fine Arts to his credit, Trowell forsook these arts at the beginning of this year, succumbing to the stronger magnetism of sculpture.

English-born, he has lived and worked in Canada for 15 years in journalism, public relations and assorted odd-jobs. Currently and by choice, he is unemployed.

"I've become so aroused by sculpture that the other arts have faded almost entirely for me. And I've got a lot of time to make up. 36 is late to come to any profession," Trowell explains.

His life centres on a bedroom-studio in his Flemingdon Park apartment at 8 Vendome. Here he struggles in wax and bronze to express his concern for his cause — the present-day plight of women in a patriarchal society.

Poetry, both his own and that of leading American poet Robert Graves, inspired Trowell to take up women's cause.

"Poetry and a little of the Feminine Mystique — which I'm rather opposed to.

"I believe in the natural superiority of women, but I think women are in an unfortunate position today. In striving for equality, I think they're giving up superiority."

Trowell who feels he couldn't work without the strength and criticism of his wife Pat, is not an anti-feminist.

"The man-woman relationship is very important and deserves more thought. In fact, nothing is stronger or more important."

Most great men have had an unobtrusive woman behind them, Trowell says, but women can be great and accomplish on their own. It's all a matter of getting the proper combination.

"If the relationship is harmonious, then common goals are more likely to be reached, regardless of the sex of the achiever."

"Man and woman are equal, but in entirely different ways — one complements the other."

Trowell does believe though, that women should use all their feminine wiles whenever they can "providing it's for a good cause."

How does the sculpture of Ian Trowell personify his man-woman philosophy?

"I'm still learning of course. I'm not really experimenting, just growing with the art form.

"At the beginning, I tried to combine the strength of man and the form of woman. Arms and legs were knotted and heavy.

"Now, I have drifted to separate figures — trying to depict a set of attitudes."

In one wax model, male and female figures slouch against each other's backs — indicating indifference.

In Confrontation, the characters face, the man resting his right hand on the woman's shoulder.

"Here they're striving to come together.

"It's been a reverse process — from one form to dual figures."

His figures reflect a somewhat exaggerated anatomical prefection.

Although Trowell has experimented with aluminum over clay, he has returned to work in bronze.

"I had heard that this process would give a permanent thickness without resorting to foundry costs. But the aluminum chipped. And the thicker you paint it, the farther you are from the original form."

With bronze, Trowell says, his job is relatively simple, because he has only to provide the figure, the foundry does the rest.

"I've often wondered whether I would be happier seeing the work through from beginning to end. But then you have to give up something.

If I worked in stone as I hope to sometime, the hammer and chisel would come between me and the medium.

"I couldn't work the piece with my hands, modelling it as I feel it."

Currently Trowell is devoting his time exclusively to sculpture. Since as yet he can't support his wife and three children, he is at the crossroads.

"I'm not making money now, but I've only been at it less than a year.

"Jack Pollock who represents me is talking of a show next winter or spring and I feel I've got the right people behind me.

"We're struggling of course, but I feel lucky to be here or in Montreal right now. For an artist, these areas are the most exciting on the continent."

Canada, Trowell feels, has played some part in his progress.

There's more imagination in life in this country, he says. And he has taken more chances because of it.

Trowell hasn't given up writing, permanently yet.

"If things don't look up, I might have to write professionally again."

He's torn between giving himself the necessary time to develop as an artist and providing his family with a regular paycheck.

"I'm convinced in my mind that sculpture is what I want to make my living at — and a damn good living too.

"I've found it now and this is it."

The Pollock show, Trowell says, would be a tremendous milestone, but even it has its drawbacks.

"I would have to do 30 or 35 pieces for the show, all in bronze and all expensive.

"Right now, I don't know where the money will come from."

SAULT STE. MARIE, ONT.
STAR
D 19,300

AUG 24 1966 BOWDEN'S

Venice Exhibitions Blasted by Critics

By CAROL KENNEDY

VENICE, Italy (CP)—A cold wind of indifference from art critics and public alike is blowing on this year's Venice Biennale, the prestige-laden exhibition which every second year displays the cream of international modern art in an incomparable setting by the edge of the Venetian lagoon.

In some British and American art circles, experts are wondering whether the Biennale with its national divisions and elaborate system of awards can last in its present form.

British critics, despite the fact a Briton won a prize for sculpture, have followed the head of the U.S. pavilion in deploring the whole idea of prize-giving by a seven-man international jury. One objection is that paintings and sculptures chosen for their national individuality cannot logically be ranked in order of precedence on some shared criterion of values that the judges have imposed on them.

Critic Nigel Gosling of the London Observer says prominence tends to go to the artist who can produce something not only good but also new, with the result the atmosphere is less an international exchange-mart of ideas than a "trade show to display the latest novelties."

ARGENTINE WINS

His judgment was borne out by the Argentinian exhibit which won first prize for painting. Painting played little part in Julio le Parc's electronic contraptions that whirred and jumped around as the visitor pressed a series of buttons.

The critics also commented on the unrepresentative nature of a so-called international exhibition, with Canada in but not Australia; India but not Pakistan; only 37 countries out of the 114 in the United Nations and more than one-third of the 2,500 exhibits coming from the host country, Italy.

Attendance at what is regarded as a major event in the art-lover's calendar is low. Less than a week after the splashy June opening, most of the pavilions in the elegant public gardens of Venice were slumbering deserted in the hot afternoon sun while tourists sought the pleasures of the lagoon or the canal-side cafes.

Mid-way through its four-month run, it is reported the Biennale is still attracting only a handful of visitors, and this at the height of the Venetian tourist season.

Three artists represent Canada in the 33rd Biennale—painter Alex Colville, sculptor Sorel Etrog and graphic artist Yves Gaucher.

FORMER WAR ARTIST

Colville, 48 - year - old Torontonian who lives in Sackville, N.B., offers some of the most striking and immediately communicative works in the exhibition. A former official war artist, his painting is boldly realistic, almost three-dimensional, and brilliantly evokes beach scenes, seascapes and lonely buildings under the wide prairie sky.

Four of his 12 paintings at Venice come from the National Gallery of Canada, one from the Montreal Museum of Fine Art and one from New York's Metropolitan Museum.

Romanian-born sculptor Sorel Etrog, 33, who lives in Toronto and like the other two Canadian exhibitors is represented in Ottawa's National Gallery as well as many private collections in Canada, showed 19 bronzes in his characteristic convoluted style.

Yves Gaucher, 32 - year - old Montrealer who lectures in fine arts at Sir George Williams University, contributed a dozen prints, remarkable for their incandescent color contrasts and somewhat cryptic, sparse use of tiny geometric patterns.

MONTREAL MUSEUM OF FINE ARTS

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At the Stable Gallery - During the month of August.

"Artists of Montreal"

Group exhibition of works by: Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, DeTonnancour, McEwen, Louis Jacques, Mousseau, Dumouchel, Pellan and Letendre.

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Current Events 27-8-66

Hamilton Spectator, Ont.
August 25, 1966

'Strictly Canadian' Art Show For City

A "strictly Canadian" art collection will be shown in Hamilton in five weeks.

The Bronfman collection, handled by the Montreal Museum, will be in Hamilton October 1 to 28 as part of its 17 - month tour of six provinces.

It is a collection of works, to encourage younger artists and to give a display of Canadian art, said T. R. MacDonald, director of the Art Gallery of Hamilton.

THE COLLECTION, which was started in 1963, includes works by Canadian artists 35 years of age and younger.

Mr. MacDonald says he does not think any local artists are represented in the display.

All but the sculpture and ceramic works of the collection are included in the exhibition, which will comprise 34 paintings, 48 graphics, eight drawings and one tapestry.

Saidye and Samuel Bronfman presented the $150,000 gift to be given over a five-year - period to the Montreal Museum for purchasing works by younger Canadian artists.

Mr. Bronfman has been president of the Canadian Jewish Congress for many years and is influential in Canadian Jewish affairs.

Vancouver Western
News & Advr., B.C.
August 25, 1966

At Art Showing

Mayor W. G. Rathie

who will open the one-man art show by Gilmor Hanko of Vancouver, the world's first blind artist, at the Danish Art Gallery, 3757 West 10th Ave. on the evening of Sept. 1. The show consisting of 36 canvasses, mostly abstract, will continue until Sept. 10. The gallery is open from 10 a.m. to 9 p.m. on weekdays.

Gilmor Hanko lost his sight nearly three years ago. Painting had been a hobby and rather than weave baskets or tool leather, he decided he would become the first professional blind artist. After some months of work he had 29 canvasses accepted by the Royal Galleries in Montreal as a one-man show. Last year one of his paintings was exhibited at the Montreal Museum of Fine Arts.

Mayor Rathie will also open a showing of work by the International Association of Mouth and Foot Painting Artists, including Vancouver members, on Sept. 30.

The Danish Art Gallery's fall and winter shows will display the work of such artists as Kwan Kim-Gaul, Frank Molnar, Jack Ackroyd, John H. Dyson, Hannah and Abraham Yakin, H.H. Elliott, Petrie Joan Bertalis, Cliff Robinson and Francin.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

AUG 27 1966 BOWDEN'S

To ensure Montreal of an adequate Art Gallery the Capital funds of the Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to the Montreal Museum of Fine Arts the sum of .....

"I bequeath to the Montreal Museum of Fine Arts the sum of .....

The Telegram, Toronto, Ont.
August 24, 1966

...and Toronto art to go with them

By PEGGY MURRAY

Works of art by 36 of Toronto's professional women artists are hung in rooms throughout the Home Furnishings Headlines exhibit.

One of the most dramatic selections is Doris McCarthy's painting of a coral cathedral. It hangs in the Spanish style dining room, and is bright, vibrant and fitting.

"I selected each painting to match the mood of the room it hangs in," says designer Maria de Nagay. She explains that certain paintings enhance the mellow feelings of a room, others give color impact.

The women artists whose work is exhibited in Home Furnishings Headlines and in the executive dining room of the Queen Elizabeth Building are among Toronto's best.

There are 95 works in the two locations. Twenty-five painters contributed two or three paintings each; ten sculptors each gave a piece of their work; three batiks were contributed by one of Toronto's few artists in this field, Maike Stahmer.

Restfulness

Paraskeva Clark, of the Royal Canadian Academy, shows a water color and collage called Spring Song, representative of her homeland Russia. It hangs in the foyer of Home Furnishings Headlines as part of a grouping for a hallway.

The soft brown velvet in the master bedroom — spread, chair upholstery and drapery are complimented by Joan Hamilton Smith's portrait of woman. The soft femine lines of the painting are well-suited to the mellow, restfulness of the room.

The easy comfort of the English living room is enhanced by a brick fireplace in warm reddish tones. On the mantel sits Mrs. de Nagay's own clay sculpture of St. Francis. On the wall is Claire Shoniker's still life with potatoes — simple and beautifully done.

Exciting sculpture

In the same room is Phyllis Janes' black and white painting of a little boy. Miss Janes has exhibited internationally. She is a graduate of the Ontario College of Art, and a member of the Ontario Society of Artists.

Jacqueline Ellins' abstract of red flower forms is a vital and exciting adjunct to a Canadian-made Chinese red hall table.

Bobs Cogill Haworth's blue abstract adds impact to the modern Scandinavian room.

The exciting talent of Toronto's women sculptors is shown in Margaret Graeb's kneeling figure in cement fondue and in a nude torso by Ruth Paisley. These works are shown in the formal living room with Marcia Bossin's portrait of a red haired woman and Saskatchewan-born Edith Smith's black, yellow and white abstract.

The effect of this selection is one of cool luxury — carried out by the pale avocado and gold colors used in the furniture and in the chenille fringe room divider.

Among the most whimsical art in Home Furnishings Headlines is Marion Lucow's painting in ceramic style, hanging in the children's fun room. It's bright, primitive and sets the color theme of pink, yellow, white and red.

Works are also on display by Renfrew-born Rody Kenny Courtice whose training has included the Ontario College of Art and the Art Institute of Chicago.

River scene

Ann MacIntosh Duff graduated from the Central Technical School and has had showings in Montreal Museum of Fine Arts, Art Gallery of Toronto, Huron College, Canadian Department of External Affairs in New York and in many private collections — her river scene is in the Canadiana living room.

Ursula Ann Hanes, May Marx and Genny Staron have their sculptures on exhibit. Laura Davis, Sylvia Hahn, Patricia Fairhead, Cissi Lundgren, Virginia Luz are among the painters.

Maike Stahmer, Hamburg-born Toronto batik artist holds up one of her batiks in the exhibit at the CNE so that the light shines through it. Batik is painting on cloth with a wax process. Only a portion of the batik shows in this picture.

Modern lines of Margaret Graeb's Kneeling Figure are admired by Anne Proulx who collected the art shown at Home Furnishings Headlines.

Telegram

Designer Maria de Nagay is shown with a clay sculpture of St. Francis she created especially for the fireplace in an English country room setting.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

AUG 29 1966 BOWDEN'S

* * *

Réponse à R.M. : La meilleure façon d'empêcher les pigeons de se nicher sous le toit penché de votre maison est de coller sur une planchette des débris de verre brisé. Le ruban de tôle dentelée ne vaut rien. Il suffit de regarder la façade de l'église protestante, rue SHERBROOKE ouest, proche du Musée des Beaux-Arts, pour s'en convaincre aisément : les pigeons font même leurs nids derrière ce ruban !... MALAPARTE : "Il n'y a pas de servitude où il n'y a pas de servilité."

* * *

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Current events Aug 27-66

Le Petit Jnl., Montréal, Qué.
August 28, 1966

87

A la Galerie Agnès Lefort

Les Esquimaux, leurs dessins et leur humour

par Paul Gladu

Peu d'hommes aussi méconnus que les Esquimaux ! Et, parmi eux, peu d'artistes aussi méconnus que leurs artistes. Je ne parle pas d'un engouement local, d'une mode qui pousse les gens à se procurer ces pièces relevant d'un artisanat peu commun. Au début, il y avait l'attrait de la nouveauté. De plus, les pièces de sculpture étaient d'une beauté étrange et ... elles étaient rares.

Ce que l'Esquimau avait fait par plaisir, au hasard de ses occupations et de ses loisirs, il le fit ensuite pour l'argent que cela rapportait. Il est vrai que les intermédiaires ont empoché plus que les artistes ... Il reste que, dans certains milieux, l'on a appris à respecter l'art esquimau.

Cet art s'est d'abord distingué par sa simplicité, et par l'impression de puissance et de solidité — qui résultait de cette simplicité. Lorsque vous êtes nomade et chasseur; que tout votre avoir tient sur un traîneau; que votre survivance et celle de votre famille dépendent de votre légèreté et de votre rapidité, il est inconcevable que vos sculptures — si vous en faites — soient grosses ou lourdes, ou qu'elles aient des projections longues ou fragiles.

L'art original des Esquimaux est donc issu, d'une part, du milieu spécial où vivait l'Esquimau et, d'autre part, d'un ensemble de contraintes. Quant aux sources d'inspiration (la chasse, la pêche, l'igloo, les animaux polaires, etc.), elles ne comptent pas plus, ni moins, que celles de — disons Rembrandt.

Un artiste ne peut s'inspirer que de ce qu'il porte en son imagination, et qui l'entoure.

Silence étrange

Cet engouement (plutôt récent) mis à part, il est étonnant de constater l'incroyable silence qui entoure l'art esquimau. Ce silence est traditionnel : nous l'avons toujours respecté. Ni le critique d'art Maurice Gagnon (il y a vingt ans), ni l'expert de la Galerie Nationale, R. H. Hubbard, ni l'actuel directeur de notre musée provincial, n'ont tenu compte dans leurs écrits de la présence des Esquimaux. Quant aux livres d'art publiés en d'autres pays, inutile d'y songer ...

Et pourtant, il y a de quoi grincer des dents lorsqu'on voit l'importance attribuée à une nuée de peintres banals, portraitistes pompiers, paysagistes quelconques, pondeurs d'abstractions à la centaine, opportunistes de l'art de toutes sortes, etc. La Galerie Nationale est l'une des premières à pécher en ce sens. Ses salles envahies de platitudes disent assez le mécanisme tortueux qui a présidé à son organisation. Il y a trop d'intouchables dans cette boîte.

Nos compatriotes anglais, qui ont le sens des affaires et qui ne se contentent pas de parler, sont ceux qui ont fait le plus pour les artistes esquimaux. Ils ont formé des comptoirs, ont découvert des débouchés, se sont occupés de la publicité, ont encouragé les Esquimaux à produire et ont réussi à transformer ce qui était accidentel en quelque chose de permanent. Le Musée des Beaux-Arts de Montréal (dont le directeur était alors M. Turner) et la Galerie Nationale ont publié et répandu de belles brochures illustrant les sculptures esquimaudes. Surtout, le groupe ayant la Canadian Handicrafts Guild comme quartier général a pris l'initiative de pousser les Esquimaux vers le dessin et la gravure.

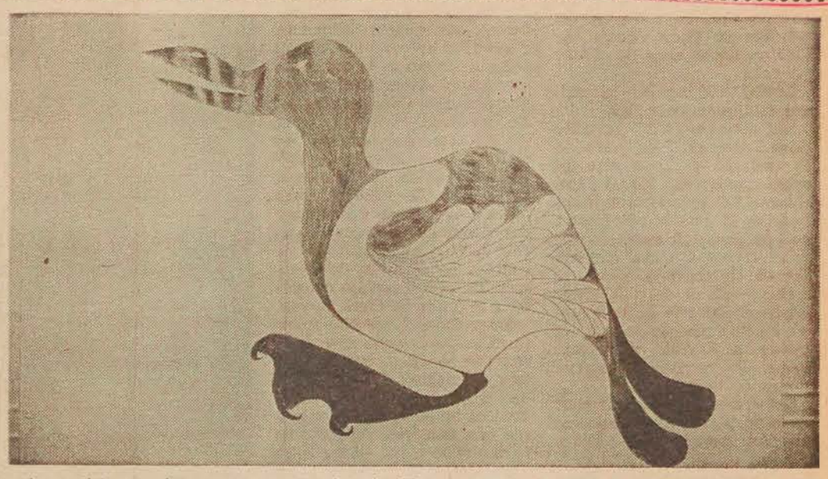
Une exposition

Vous pouvez voir ce que cela donne en visitant, ces jours-ci, la galerie Agnès Lefort, où quatre femmes et deux hommes esquimaux exposent leurs dessins au crayon ou à la mine de plomb. Cette expo de quarante dessins est organisée en collaboration avec la Coopérative esquimaude de Baffin Ouest. C'est de cette région — du Cap Dorset, en particulier — que proviennent la plupart des chefs-d'oeuvre de l'art esquimau.

L'artiste esquimau dispose d'un nombre restreint d'éléments. Une même lumière éclaire et colore ses sujets. La chasse, la pêche, les travaux quotidiens demeurent ses uniques sources d'inspiration.

Mais, comme le démontrent la belle **Kenojuak** (née en 1927, et mère de quatre enfants) et **Pauta** (l'un des hommes), l'artiste esquimau n'est jamais esclave de la représentation réaliste : il combine des faits différents, il comprime les événements, il exprime en peu de lignes des choses compliquées,

(Suite à la page suivante)



Les artistes esquimaux ne manquent jamais d'humour, quelle que soit la circonstance. Ce petit canard, dessiné par ELIYAH, un jeune chasseur de la Terre de Baffin, en donne une idée. Visible actuellement à la Galerie Agnès Lefort.

ceux qui ressemblent le plus aux nôtres. Il y a le souci du relief, une sorte de clair-obscur, une composition recherchée, etc. Même en comparaison avec nos peintres, son travail tient le coup. **Three Children With Old Woman** est particulièrement réussi.

Le dernier sur la liste est, à la fois, un jeune homme très fort et très timide. Il a une bonne réputation de chasseur. Il a un sens très sûr de la stylisation. Lui aussi a de l'humour. Vous en jugerez par l'illustration qui accompagne ce texte. Son nom est **Eliyah.**

En résumé, ces dessinateurs venus du Nord (plus au nord que le Grand Nord) ne s'embarrassent pas de complications inutiles. Leur dessin est une sorte de sténographie, qui ne retient que l'essentiel des choses. Les sujets sont limités, la lumière ne change pas, la couleur est presque inexistante. Mais le dessin est net, sans bavures, pur. Vous ferez d'étranges découvertes. Par exemple, il vous semblera peut-être que nous avons quelques artistes présentant quelque analogie avec les Esquimaux. Et c'est sans doute la seule fois où nous pouvons les rapprocher : Pellan, La Palme et les néo-plasticiens (Molinari, Barbeau, Tousignant, etc.).

Evidemment, les déchets et les chefs-d'oeuvre voisinent dans une telle exposition. Mais, au moins, il y a des chefs-d'oeuvre ! ...

The Star Wkly Toronto Arch-
Aug 27-66

He helps people to see the world as it really is–a place of awe and wonder

BOB BROOKS

Colville, daughter Ann, wife Rhoda, and son Charles pose with mock solemnity for old-fashioned-type family portrait.

mand alternatives to the expressionist tradition, as he did 20 years ago. That's one reason he was happy with the exhibition of his work in Hart House during the arts festival at University of Toronto earlier this year. Said Colville: "The warmth and intensity of the students' response to my work astonished me."

Colville lounges by his fireside, a brush of sandy hair and blue eyes behind slender hands which stroke the air to shape the point he is making. "As an artist I was brought up in the expressionist tradition. I like expressionist painting. It's an ambiguous, kaleidoscopic response to the city. But one day I looked at it and said, no. It isn't true. For me the world is not like that."

He came home from World War II an army lieutenant who had managed a day in the Louvre but got no nearer the French and Italian masters from which his work would spring than the deck of a troopship in Naples harbor. His wife, Rhoda, had been a fellow art student at Mount Allison university, and Alex began teaching art there so he'd have time to paint. But the academic load allowed little leisure.

Nevertheless he dug into the college library and spent holidays in New York's Metropolitan Museum studying the classical eloquence of Masaccio and Nicolas Poussin and the modern explorations of Georges Seurat and Giorgio de Chirico. For five years he experimented before producing his first good work in 1950. It was a simple figure of a girl at her dressmaker's, and is now in the New Brunswick Museum collection. "As soon as I finished," he said, "I knew this was good. I knew this was it."

Colville discovered that for him, reality is not in oneself, it's out there – in the external world of intransigent objects and inexplicable human beings. In the afternoon stillness of a small town a simple object like a fence post can imply a host of subtle meanings and associations. In fact the things a post may stand for can infinitely outweigh its value as a utility. Such significance is "magical" and this is the kind of thing he strives for.

To work his "magic" Colville forces attention and by a variety of methods makes viewers question the picture: He stops a relentless action just short of completion, as in the *Horse and Train* picture; offers unusual perspectives, as in the bird images on his coins; juxtaposes sharply different images, as in *Church and Horse*; or offers unexpected combinations like *Woman with Terrier*, and *To Prince Edward Island* in which the man rests while the woman inspects you with binoculars.

His next picture always begins in his head as a general idea based on some particular experience. Then, in a laboratory-like studio in the attic of his eight-room colonial-style house, the idea gradually takes shape in scores of planning sketches, containing the rigorous geometry of classical proportions. But before applying the translucent acrylic paint that, for exactness, he mixes with a hypodermic needle, Colville does his field work as methodically as an engineer.

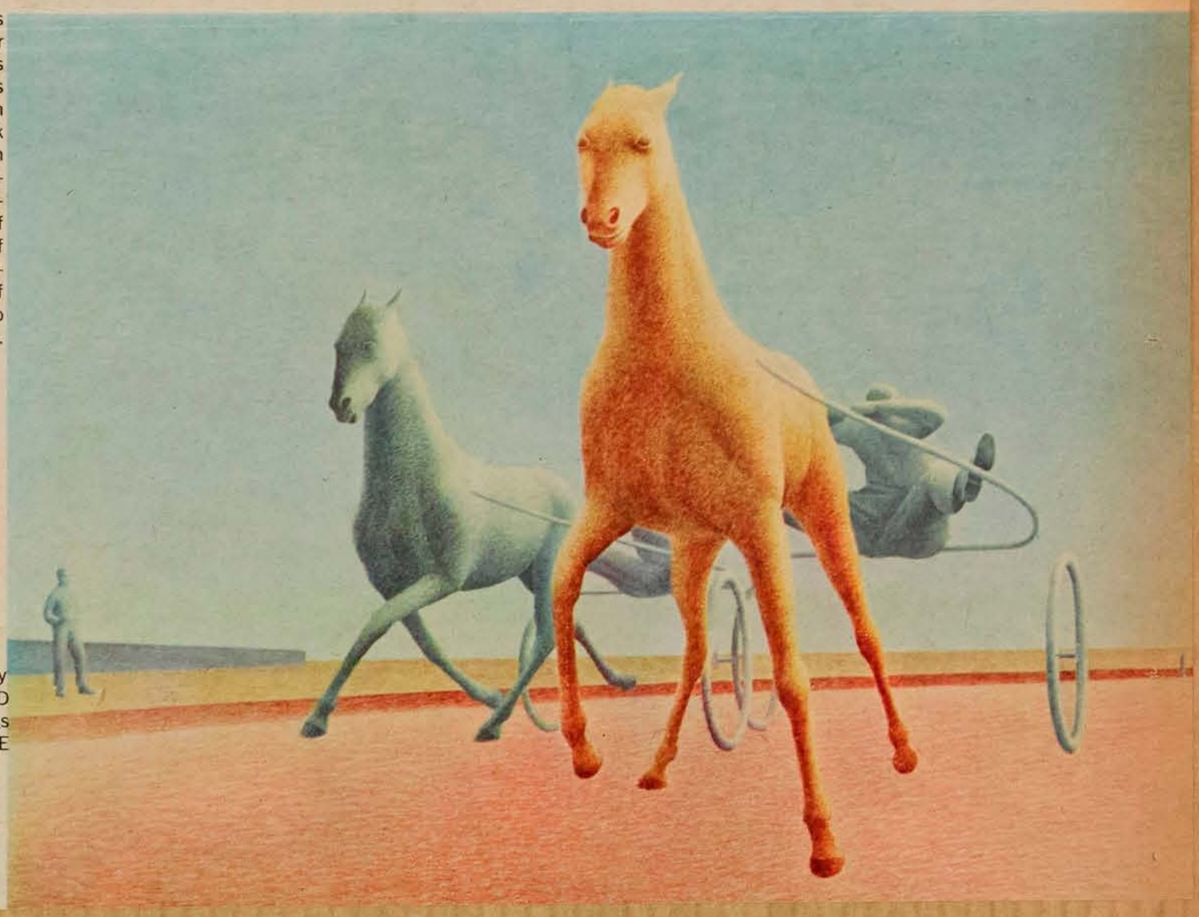
He never sets out with easel and paintbox to capture an existing scene. His field work consists of doing careful mechanical drawings on location to acquire the precise detail he later gets into a picture. He sketches the cornices of a particular building, or the wire links of an airport fence. For the picture *To Prince Edward Island* he spent 10 hours riding back and forth in the ferryboat *Abegweit*, detailing railings and lifeboat gear.

Back in the studio he patiently works up the picture, making alterations as he goes along, until the final painting is not a representation of the real world but a recreation of it that's free of nostalgia and sentimentality. Colville hopes his pictures help strip away the visual prejudices and cliches that, he says, prevent most people from seeing their world as it really is – a place of daily awe and wonder. □

Star Wkly
Toronto Ont
Aug 27-66

Couple on the Beach, one of the paintings shown at this year's Venice Biennale, expresses the tension between erotic and divine love. The sea and sky represent the eternal values, and the watching man and sensually reclining woman depict human love. Colville again uses himself and his wife Rhoda as his models and the background is Evangeline beach, N.S. where they spend their summers.

NATIONAL GALLERY OF CANADA



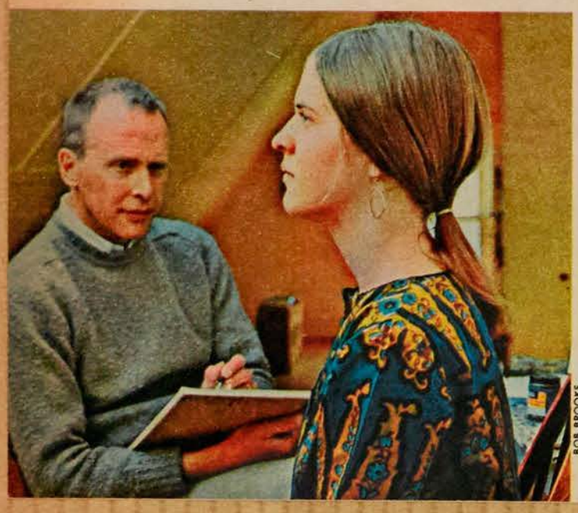
Alex Colville loves horses and they appear in several of his works. *Two Pacers* was inspired by a visit in 1951 to a harness track then in operation in Sackville, N.B. The painting is now in the collection of A.O. Gibbons of Ottawa, and is one of the few Colvilles to remain in Canada. Most of the paintings are snapped up by New York dealers.

text by
MURRAY BARNARD
paintings
by ALEX COLVILLE

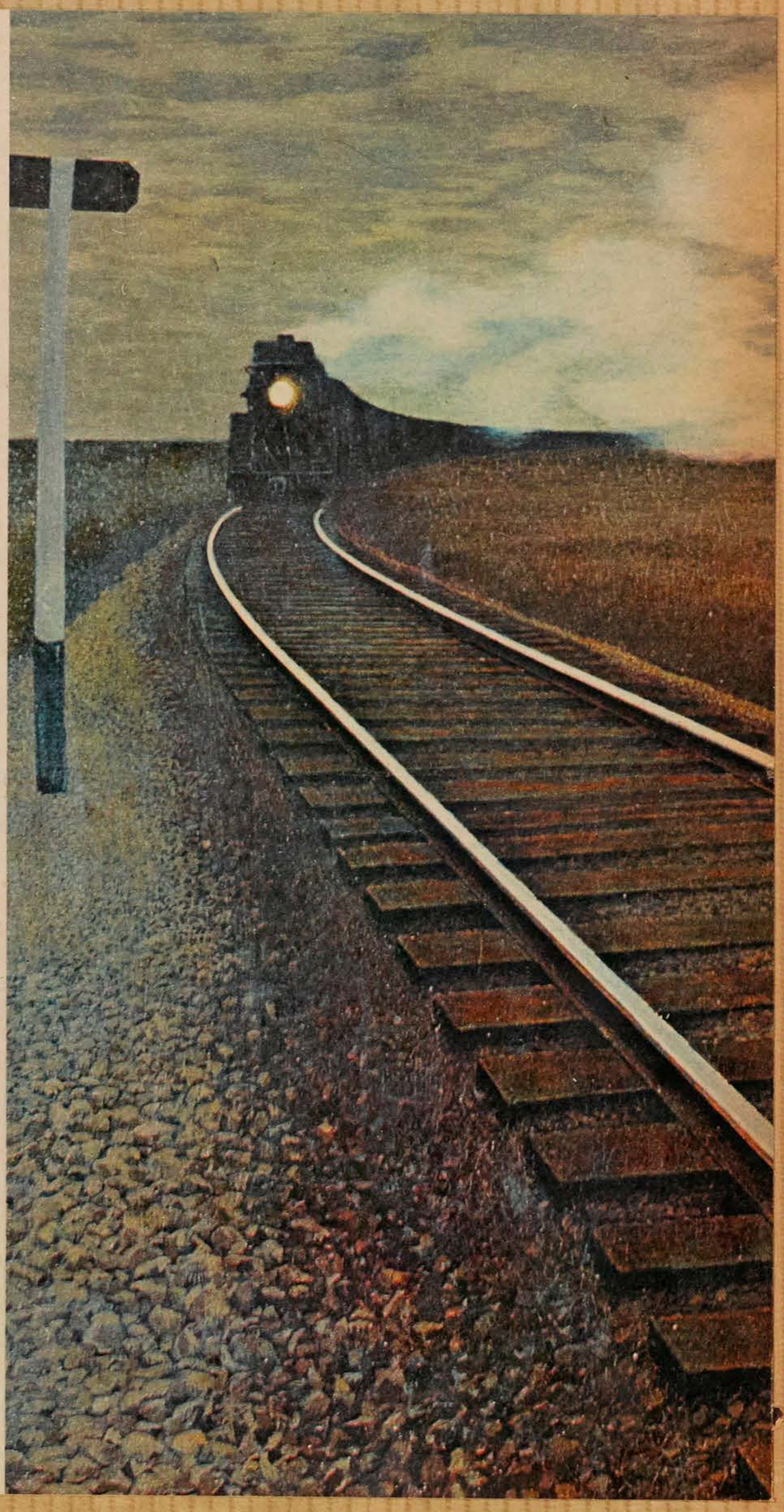
The Star Wkly., Toronto, Ont.
August 27, 1966

HE PAINTS A WORLD YOU'VE NEVER SEEN

While almost every other Canadian painter of note is using abstract forms, Alex Colville is brave enough to paint recognizable objects, and is able to do so with such strength and clarity that you feel you have never really seen them before. Instead of seeking inspiration in Paris he is unconventional enough to stay in his home town, Sackville, N.B., and to use as models his four children (one of whom, Ann, 16, he is seen sketching below), his wife, his dog and himself. The idea for his picture *Horse and Train* (right), painted in 1954, and now in the Hamilton Art Gallery, was suggested to him by lines in a poem by Roy Campbell: "Against a regiment I oppose a brain And a dark horse against an armored train."



BOB BROOKS



The Star Wkly., Toronto, Ont.
August 27, 1966
871

His art is often a celebration of the common pleasures of Canadian life.

A Colville collection for every pocket

To celebrate the anniversary of Confederation the mint will issue the first completely new set of Canadian coins in 30 years. The "magic realism" of Alex Colville's work comes through in his lively likenesses (below) of a dove, jackrabbit, wildcat, mackerel, howling wolf and a Canada goose. Collectors may order mint presentation sets now, complete with a $20 gold piece (a standard design, not by Alex Colville, but the first Canadian gold coin issued in over 50 years) and enclosed in a leather presentation case for $40 – write Box 100, Ottawa 2. (Face value of coins is $21.91) Sets will be delivered in 1967 after coins go into regular circulation, at which time numismatic sets of the silver coins only will also be made available.

Alex Colville is a tall, sandy-haired Maritimer who has become an artist of international renown almost without leaving his home town of Sackville, N.B. This summer his work hangs in the Venice Biennale, Italy's top-ranking exhibition of world art, which is bound to magnify his reputation abroad. And already his paintings, which he creates with such painstaking care that only four appear each year, sell so quickly in New York at prices averaging $6,000 each that his new work can scarcely be seen in his own country.

This state of things is about to change drastically, however, for beginning Jan. 1, 1967, literally millions of Canadians will be jingling Colville's latest masterpieces in their pockets. The Canadian mint, as its own Centennial celebration, has commissioned the first full-scale redesigning of Canada's coinage in 30 years and, in a competition entered by many leading artists, the unanimous choice of the judges was a gallery of wild life created by Alex Colville.

For the silver dollar Colville chose the Canada goose ("one of our most majestic creatures"); for the 50-cent piece a howling wolf ("the vastness and loneliness of Canada"); for the quarter a wildcat ("intelligent independence and capacity for action"); for the dime a mackerel ("one of the most beautiful and streamlined fish"); for the nickel a sprinting rabbit ("fertility, new life and promise"); and for the humble penny a dove ("having associations with spiritual values and also with peace").

It is entirely fitting that Colville's lively portraits of these wild creatures should grace something as realistic as Canada's hard cash, because in an era when most other Canadian artists of note paint life in abstract forms Colville is acclaimed for picturing the familiar things everyone sees with "magic realism."

In fact, Alex Colville paints the real world as if nobody ever saw it before. His art is often a celebration of the common pleasures of Canadian life: an afternoon on the beach, a ferryboat ride, a horse race. All the animals and machines and people in his pictures evoke instant recognition, and the precision of detail alone is enough to satisfy most gallery-goers. But Colville moves beyond simple portrayal to give his figures and situations a dramatic significance that is often startling. It is like an extra dimension of reality that you can't quite put your finger on. But there's no sleight of hand, for Colville gets his "magic" by thorough planning and painstaking labor. One comparatively small picture, two by three feet in size, requires up to 100 preparatory drawings and about three months' solid work.

The images generated in his pale and luminous colors arise from Colville's day-to-day experience of life in the maple-shaded streets of Sackville, N.B., a college town that sits on the edge of great yellow marshlands giving way to the sea. He is an adroit intellectual, disguised in a business suit, who has lived most of his 46 years here, undisturbed by the neighbors, and only 15 minutes from Amherst, N.S., where he grew up. The artist's models are his wife, Rhoda; their four children, now in their teens and 20s; a worried terrier named Shasta, and himself. They reappear in the pictures over and over again.

Yet Colville's familiar subjects, with the added magical touch he gives them, sell much better in New York than in Toronto and Montreal. And it's partly because neither the connoisseurs nor the casual visitors to art galleries have much influence in establishing what's desirable in this country.

In the Canadian art community where abstract expressionism is conventional, Colville's realism is strangely too far out. The present vocabulary of art criticism doesn't fit, and some aficionados of the establishment don't think his stuff is art at all. Yet it is this community of art dealers, gallery officials, academics, collectors and other painters that holds the ultimate power to confer national recognition and money in the bank.

However, Colville expects the ice to break up soon. He's already represented in the National Gallery, Montreal Museum of Fine Arts, New Brunswick Museum, Beaverbrook Art Gallery, the civic galleries in London and Hamilton, Ont., and in important private collections. But his hopes lie with the younger generation who may de-

"I could sense the first week that there'd be trouble. I was on a tightrope."

and pass a football stadium."

His heavy eyebrows arched defiantly, and his voice crackled with the old competitive fire. "Hell, do I look like a salesman or a football coach? Selling these gadgets is tough. But I believe in them, just as I believe in football. You can't fake enthusiasm. . . .

"Besides," he said. "I have too many responsibilities to just sit around and mope."

Sitting around and moping has hardly been Jim Trimble's cup of tea since he first came to Canada in 1956, after spending four years as head coach of the Philadelphia Eagles. He was named the NFL's coach of the year in 1952, in his rookie season; and his club finished second in the western division three times in a row. But the

> 'It doesn't take much imagination to finish second.'

next season, a losing one, he was fired.

In seven years as King of the Jungle in Hamilton, controversy continually raged around him, because he was a boisterous, abrasive winner and a caustic-tongued loser. He brazenly accepted as his just due those five Eastern Conference championships he won, by expounding a philosophy that was later to haunt him in his leaner days. "I always go for the top," he said. "It doesn't take much imagination to finish second."

But win or lose, Trimble always entertained with a flourish and attendance rose 60 per cent during his seven-year tenure in Hamilton. They loved him, and no marriage between coach and fans had ever welded together a more likely team. Trimble was hair-shirt mean, a granite-jawed, ham-handed irreverent strawboss who could whip you six different ways through the week, and blissfully share a hymn book with you in the church choir on Sunday.

And this image was made-to-measure for the industrial metropolis where men take a belligerent pride in wearing hard hats and denims, toting lunch buckets, and sitting on front porches in their sweat-stained undershirts in the cool of early evening, taking their beer straight out of the bottle.

And that's the way Trimble's Tabbies took their CFL foes at the local brickyard every weekend – with far more push than polish. Win or lose, they lumped you front and back, and the fans loved it. But Jim left all this after the 1962 season for the comparative sophistication of Montreal, which he immediately labelled "my kind of city."

Football buffs insisted that if anyone could resurrect the bilingual bridesmaids of the Big Four, *Les Alouettes*, it would be Trimble. But after three frustrating third-place finishes, he hardly changed their record, let alone their image. And Ted Workman, the totally unpredictable Moral Rearmament disciple who owned the team, lost faith in Trimble last November and decided to go shopping for a new miracle-worker.

The furore surrounding his dismissal had scarcely subsided when Trimble journeyed to Toronto to join other football men at Grey Cup time, and ended up by brawling with Montreal reporter Ian MacDonald.

The immediate reaction to this unhappy incident was that it would void all chance of Trimble's ever returning to Canadian football, in any capacity. One prominent CFL executive, who said he had been planning to tout Trimble for a high-level league job, shook his head and muttered. "After this thing, I don't think I could get him a job painting lines on the field."

However, not long after the hysteria that goes with Grey Cup week had abated, president Jake Gaudaur of the Hamilton Tiger-Cats expressed sincere doubts to me as to whether the brawl had cost Trimble anything more than severe personal embarrassment. "I have been involved in countless discussions at the league level since it happened," he said, "and I have never heard anyone comment adversely on Trimble's job chances in Canada.

"I can't conceive how any team could let this influence their opin-

> 'The pain of three years got to me. I blew my stack.'

ion of his qualifications. I have endorsed Jim solidly in the past, and I'll continue to do so because he is a credit to the game."

I asked Trimble about the incident, and how much he thought it had hurt his future.

"I was sick at heart after it happened," he said. "But Ian was man enough to accept my apology, and I believe we're still friends. He called me things that night I would take from no man, I guess I blew my stack. I know I shouldn't have. It all got to me, I guess – the pain and frustration of the whole three years in Montreal. I just thank God I didn't injure him badly.

"I don't know whether it has hurt my chances of returning to Canadian football. Only time will tell. But I'd hate like hell to leave on this note."

What really happened to the Trimble magic touch, when he shifted to the Alouettes? Why couldn't he deliver the contender he promised them?

"I really thought I could give them a winner," he said. "I made 120 speeches my first 90 days here. I spent a lot of time in the high schools, especially the French ones, where hockey was bigger than football. We had to try and change that.

"But on the field, where it counted, we didn't win. And I guess I'm to blame for that. But there were a lot of extenuating circumstances. . . ."

His eyes narrowed and he pounded his fist on the desk. "I could sense the first week there'd be no living with Workman."

That first week was a portent of the tense relationship that was to exist between the two men – the coach and the owner. The end came following last year's sudden death semi-final when Ottawa swamped the Alouettes 36 to 7. A week later Workman announced that Trimble's contract would not be renewed.

"I went home that night and slept better than I had since I arrived in Montreal," said Trimble. "It had been getting worse with each passing day, and I know it was getting to me. I was on a tightrope between Workman and the players, and I couldn't keep their respect without crossing swords with him.

"But let's not kid myself, eh? I really miss football. I'm a coach. I'm a great coach. I still have faith in my ability."

He stopped, closed the clasp on his ball-point pen, and slammed it down on the desk. "I've got to get back into football. Hell, I'm not cut out for this stuff. Football's my trade. Some guys are salesmen. Some guys are ditch-diggers. I'm a football coach. . . ."

The following day, when asked to comment on Trimble's tenure in Montreal Ted Workman said: "I'm not going to be a party to any man who blames other people for his mistakes. He didn't win, so he was fired. And that's all you'll get out of me."

One of many football experts throughout Canada who questioned Workman's judgment in firing Trimble was head coach Ralph Sazio of the Grey Cup champion Hamilton Tiger-Cats.

"Jim filled a lot of holes and recruited some fine boys," said Sazio. "But he could hardly have been expected to win last year. Next season, with another good running back and a couple more linemen, he'd have had a top contender in Montreal. It just isn't logical to get rid of a man who has done such a good job."

Ian MacDonald, the Montreal Star's football writer who later clashed in that celebrated brawl with Trimble, had this to say on the day before Trimble was fired: "Listening to the Alouette players, from raw rookies to the experienced stars, express their respect for Trimble, it leaves a fellow with the certain feeling that to lose him from their organization would be a backward step."

But all the whispered and shouted tributes haven't opened a place in Canadian football for Jim Trimble so far. It is ironic that a game that has been accused of losing so much of its old-time col-

> 'St. Peter and the Apostles couldn't have won with Als.'

or can let this self-admitted football huckster go. From the day he first arrived in Hamilton in 1956, he has shown an infectious enthusiasm for people, not just football fans. Some will challenge his claim as football's greatest coach. But no writer or player will dispute the fact that he has been the most popular of all.

"What the hell," he said as we parted. "I've still got faith in myself. St. Peter and the 12 Apostles couldn't have won in Montreal. Workman would have pulled rank on them."

Just then, a middle-aged matron walked into his office, and asked if she could please see one of the Exer-Genie machines Trimble sells for $37.50 plus tax.

On my way out of the office, I could hear Jim's voice. . . .

"It's equal to a ton and a half of bar bells, lady. And for only six minutes a day you could build up your heart, your lungs and your arteries.

"Wait till I get my jacket off, and I'll show you how the thing works."

The door closed.

As I walked out into the busy street, I remembered that ball-point pen slamming on Trimble's desk in angry frustration, and I could hear again those despairing words, "I'm not cut out for this!" □

L'Evenement, Quebec, Qué.
April 7, 1966

871

Anne Kahane exposera à la Galerie Agnès Lefort

Anne Kahane, qui figure parmi les trois artistes canadiens dont l'oeuvre est illustrée sur les affiches de l'Exposition universelle de 1967, exposera des sculptures, des dessins et des gravures sur bois à la Galerie Agnès Lefort.

Une sculpture de Mlle Kahane faisait partie du pavillon canadien lors de l'exposition mondiale de Bruxelles en 1958. Cette artiste a eu également souvent l'occasion de représenter le Canada à l'étranger: la Biennale de Venise en 1958, l'exposition internationale du Carnegie Institute à Pittsburgh en 1959, l'exposition d'art contemporain canadien en 1959 dans les Pays-Bas, le Suisse et l'Allemagne, et ailleurs.

Mlle Kahane a étudié à Montréal et au Cooper Union Art School de New York. Elle enseigne maintenant la sculpture à l'université Sir George Williams.

En 1953, elle a reçu une distinction de l'Angleterre à un concours du "Prisonnier politique inconnu" et trois ans plus tard, elle remportait le premier prix de sculpture aux Concours artistiques du Québec. En 1961-62, elle obtenait une bourse d'études du Conseil des Arts du Canada.

On lui a demandé des oeuvres pour l'université Mount Allison de Sackville (N.-B.), l'aéroport international et l'hôpital général de Winnipeg ainsi que la Place des Arts. Elle travaille actuellement à une sculpture commandée par l'Expo.

Mlle Kahane est représentée dans les collections permanentes de plusieurs institutions, dont la Galerie nationale du Canada, le Musée du Québec, les galeries d'art de Toronto et Winnipeg et le Musée des Beaux-Arts de Montréal.

Town of Mount Royal
Weekly Post, Que.
October 21, 1965

871

NEWS OF ANNUNCIATION WOMEN'S CLUB

At the first meeting of the Fall season, the president, Mrs. George Keefer, reviewed the programme for the coming year and called on conveners to outline their plans.

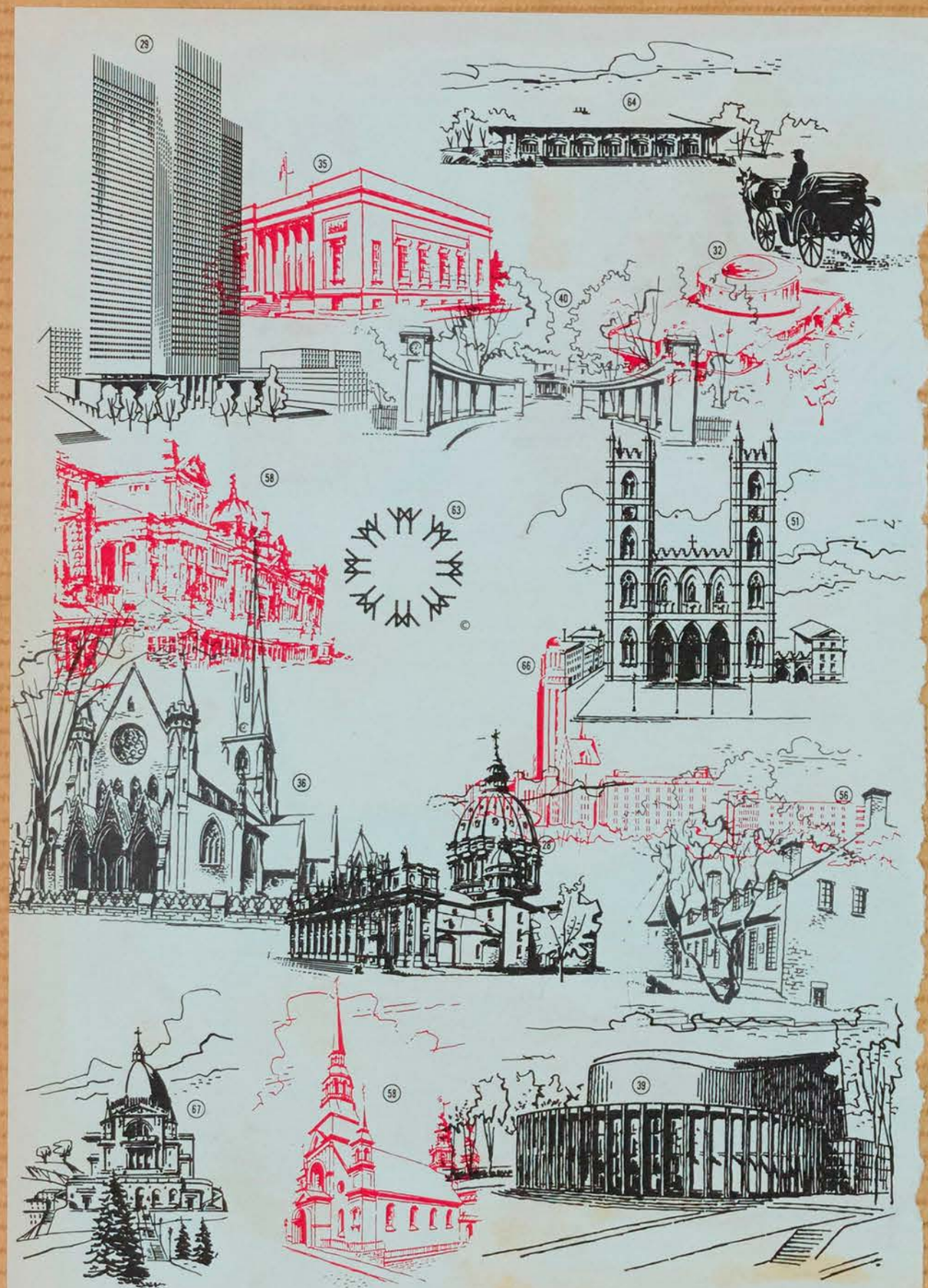
Mrs. N.E. Wood, in charge of the luncheon on Oct. 26 in the parish hall at 1.15 p.m., announced that tickets were still available, either from herself at 739-1109, or her co-convener, Mrs. W. L. Nicholls, 731-4888.

Mr. Wm. R. M. Johnston, general curator of the Museum of Fine Arts, will speak on "The Museum Comes of Age".

Mrs. G. Jenkins, marathon bridge convener, reported a need for four more afternoon players, and anyone interested should call her at 737-0753.

Mrs. Charles Sullivan, convener for the rummage sale on Nov. 18, called for volunteers to help, and appealed for household articles, clothing and all kinds of articles to sell. She reminded members that the sale will be open to them and their friends on the evening prior to the sale.

Mrs. G. Dockrill outlined plans for the December 1st Christmas Fair. A convener is still needed for the baked goods booth. Mrs. Fred Gallagher is in charge of the drawing at the Fair.



Refer to map pages C-3, C-7 and C-8 for locations

August 27-66

UN TOUR DE MONTRÉAL

(28) **Basilique-Cathédrale Marie-Reine-du-Monde** - Built in 1878, this cathedral took its design from St. Peter's in Rome, of which it is a small-scale replica. The 13 statues over its portico are not the Apostles, but St. James, St. Joseph, St. Anthony of Padua, St. Francis of Assisi, St. Vincent de Paul, St. John, St. Paul, St. Thomas Aquinas, St. Patrick, St. Charles Borromeo, St. John the Baptist, St. Hyacinth and St. Ignatius. Under the dome is a faithful reproduction of Bernini's Baldachino.

(29) **Place Ville Marie** - A towering architectural symbol linking Montreal's past, present and future, Place Ville Marie has revolutionized mid-town Montreal. This cruciform building is a metropolis in itself, comprising 42 storeys, housing 12,000 office workers and serving approximately 50,000 daily visitors in its underground shopping mall. It bears the original name of Montreal which 300 years ago was just a tiny settlement known as Ville Marie. It is the head office location of many internationally known corporations.

(32) **Dow Planetarium** - The Dow Planetarium is a gift of Dow Brewery to the City of Montreal. It features the newest type of Zeiss projector in a projection hall seating 408 persons. 204 feet long and 113 feet wide, it has a dome 85 feet in diameter rising 52 feet above the ground. Regular shows in French and English are presented.

(35) **Musée des Beaux-Arts** - This classic columned building on Sherbrooke Street was built in 1912, at a cost of over half a million dollars, for the Art Association of Montreal. Among outstanding exhibits are those of the Dutch and Barbizon schools and a fine showing of Eskimo art and sculpture. Sections are devoted to historical Indian handicrafts and early Canadian furniture as well.

(36) **Christ-Church Cathedral** - This beautiful Anglican cathedral was built in 1859, incorporating one of the few stone steeples in Canada, plus a facade originally constructed of Normandy stone. At the outset, the cathedral drew criticism for its size, considered too ambitious for the small English-speaking populace (then only 25,000). With the subsequent growth of the Montreal population, so has grown the esteem of Christ Church Cathedral.

(39) **Place des Arts** - Located in the heart of the metropolis, Montreal's performing-arts centre will eventually comprise a group of theatres and concert halls, centered about La Grande Salle, already completed. In its magnificent setting, the Montreal Symphony Orchestra, Opera and the Theatre flourish, attracting large audiences. It is as noteworthy for its superb acoustics as for the beauty of its decor.

(51) **Église Notre-Dame** - Modeled on the original in Paris, this church was started in 1824 on the site of Montreal's original 17th Century parish church and completed 5 years later - not including its towers. These were added in 1841 and 1845, one of which contains the largest bell in North America. It weighs 24,780 pounds and bears the latin inscription, "I am the gift of the merchants, farmers and artisans of Ville Marie". The church itself is 260 feet long, with stained glass windows depicting Montreal's colorful history.

(58) **Chateau de Ramezay** - Originally the home of Claude de Ramezay, governor of Montreal in 1705, this Château later became a warehouse for the French West India Company, then headquarters for the British Governor and the American army of occupation. Benjamin Franklin and Samuel Chase stayed here, as did American General Hull after his surrender in the War of 1812. Later, it provided quarters for schools and courts. Since 1895, it has served as a historical museum.

(58) **Bonsecours Market and Chapel Notre-Dame-de-Bonsecours** - This magnificent neo-classic building is considered one of the finest examples of its kind in Canada. It is now being restored, including rebuilding the cupola, by the City of Montreal and will be the focal point of Montreal's "Old City", also being renovated by history-lovers and government bodies. Nearby is La Chapelle Notre-Dame-de-Bonsecours, the city's oldest church, originally built in 1675.

(40) **McGill University, Redpath Museum** - This great university started in 1821 as a country farmhouse on 47 acres of farm-land bequeathed by Montreal fur trader James McGill. Over the years, McGill has grown to become one of Canada's most important universities, internationally acclaimed for its excellent medical and engineering schools. Of special interest is McGill's Redpath Museum, which houses important fossil, mineral and zoological collections. McGill now has 10,000 students.

(63) **Expo 67** - The International Exhibition, being held to mark Canada's Centennial in 1967, will be located on a spectacular mid-river site, created from existing islands and 25 million tons of fill. 30,000,000 admissions are expected to the many exhibits, centred around the theme "Man and His World". Already 70 countries have signed up. A tower on the site provides visitors a good view of progress.

(64) **Municipal Lookout** - A breathtaking view of Montreal, the St. Lawrence River and surrounding areas awaits the visitor to the Municipal lookout on the summit of Mount Royal. On clear days, this panorama extends 50 miles and beyond; at night it becomes a wonderland of lights. It is the ideal rendez-vous for a tour of Montreal's unique down-town mountain park. Trailer-trains provide transportation from Beaver Lake.

(66) **Université de Montréal** - Conceived in 1878 as a branch of Quebec City's Laval University, the University of Montreal became independent in 1919. Originally, the school comprised faculties of law, theology, medicine and arts. Today the university provides degree courses in philosophy, letters, sciences, dental surgery, pharmacy, social, economic and political sciences at its dramatic modern campus on the northern slope of Mount Royal.

(67) **Oratoire St-Joseph** - Majestically situated atop Mount Royal, St. Joseph's Oratory is the great pilgrimage center of Montreal and the second greatest tourist attraction in Canada. Its fame grew around the miraculous cures credited to St. Joseph through the intercession of Brother André, who was a doorkeeper at the Congrégation de Sainte-Croix for 40 years. The Oratory is flanked by a beautiful garden displaying in sculpture the 14 stations of the cross.

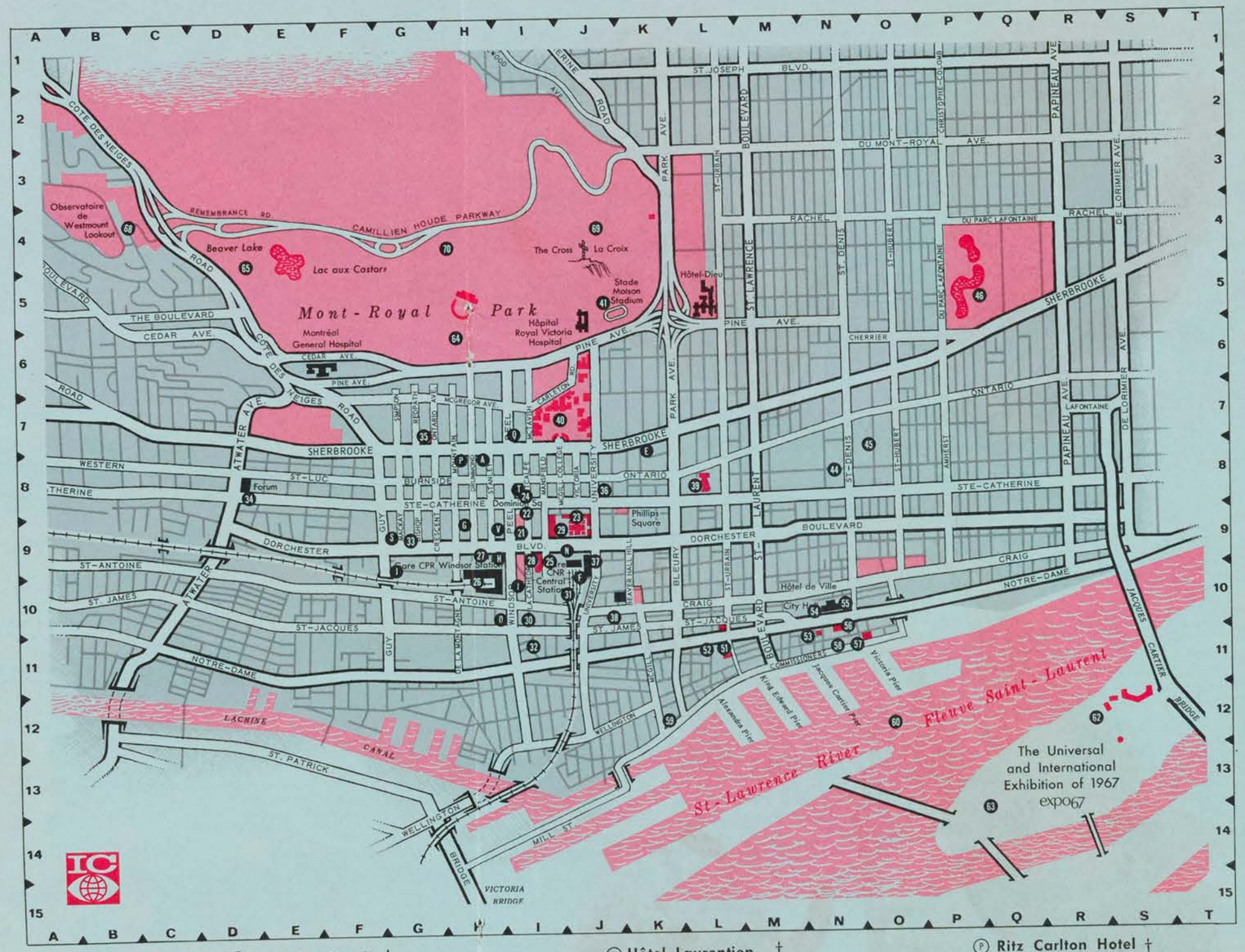
August 27-66

POINTS D'INTÉRÊT
POINTS OF INTEREST

21 Dominion Square
22 Office Municipal du Tourisme/Montreal Municipal Tourist Bureau
23 Ministère du Tourisme de la Province de Québec/ Quebec Department of Tourism
24 Office des Congrès et des Visiteurs de Montréal/ Montreal Convention and Visitors' Bureau
25 Gare Centrale/CNR Central Station
26 Gare Windsor/CPR Windsor Station
27 Terminus Central d'autobus/Central Bus Terminal
28 Basilique-Cathédrale Marie-Reine-du-Monde/Mary Queen of the World Cathedral
29 Place Ville Marie
30 Hôtel des Postes/General Post Office
31 Place Bonaventure
32 Planetarium Dow
33 Immeuble Radio-Canada/CBC Building
34 Forum de Montréal
35 Musée des Beaux-Arts/Montreal Museum of Fine Arts
36 Christ Church Cathedral (Anglican)
37 Immeuble de l'Organisation de l'Aviation Civile Internationale et de l'Association du Transport Aérien International / International Civil Aviation Organization and International Air Transport Association Building
38 Place Victoria (Stock Exchange Tower)
39 Place des Arts
40 McGill University
41 McGill Stadium
*42 MacDonald College
*43 Loyola College
44 Centrale d'Artisanat du Québec/Quebec Office of Handicrafts
45 Palais du Commerce/Show Mart
46 Parc Lafontaine
*47 Jardin Botanique/Botanical Garden
*48 Musée d'Art Contemporain/Museum of Contemporary Art
*49 Golf Municipal
*50 Centre Sportif - Arena Maurice Richard
51 Eglise Notre-Dame/Notre-Dame Church
52 Séminaire de Saint-Sulpice/Seminary of St. Sulpice
53 Nouveau palais de Justice/New Court House
54 Ancien palais de Justice/Old Court House
55 Hôtel de Ville/City Hall
56 Château de Ramezay
57 Chapelle Notre Dame-de-Bon-Secours
58 Marché Bonsecours/Bonsecours Market
59 Immeuble du Conseil des Ports Nationaux/National Harbours Board Building
60 Port de Montréal/Montreal Harbour
*61 Entrée de la Voie maritime du Saint-Laurent/ Entrance of the St. Lawrence Seaway
62 Ile Saint-Hélène/St. Helen's Island
63 Site de l'Expo '67/Expo '67 Site
64 Chalet-Observatoire municipal/ Municipal Lookout
65 Lac aux Castors/Beaver Lake
*66 Université de Montréal
*67 Oratoire Saint-Joseph/Saint Joseph's Oratory
68 Observatoire de Westmount/Westmount Lookout
69 La croix
70 Chemin Camillien Houde/Camillien Houde scenic route
*71 Aéroport de Montréal International/Montreal International Airport
*72 Blue Bonnets Raceway
*73 Parc Richelieu

Veuillez consulter la carte régionale pour les sites non illustrés.

See area map for places not shown.



HOTELS

- (A) Berkeley Hotel †
- * (B) Capri Hotel †
- * (C) Grand Motor Hotel †
- * (D) Holiday Inn - Côte de Liesse Road †
- (E) Holiday Inn - Downtown †
- (F) Hôtel Bonaventure - opening 1967
- (G) Hôtel de LaSalle †
- (H) Hôtel Laurentien †
- (I) Le Château Champlain - opening 1967
- (J) Le Martinique Motor Inn †
- * (K) Lucerne Motel †
- * (L) Montréal Aéroport Hilton
- * (M) Motel Fontainebleau
- (N) Queen Elizabeth Hotel
- (O) Queen's Hotel †
- (P) Ritz Carlton Hotel †
- (Q) Royal Embassy Hotel
- * (R) Ruby Foo's Motor Hotel †
- (S) Seaway Motor Inn †
- (T) Sheraton - Mt. Royal Hotel †
- * (U) Skyline Hotel †
- (V) Windsor Hotel †

† *Membres de l'Association des Hôtels de Montréal*

† *Members of the Montreal Hotel Association.*

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Tuesday, September 21, 1965

Art Group Announces Events

P12-M

The Women's Art Society of Montreal announce the following events for the 1965-66 season: Sept. 28, an executive meeting at 2 p.m. at the home of Mrs. E. A. Thorne, 609 Dawson avenue, Town of Mount Royal;

Oct. 19, at 2.30 p.m. Miss Carlotta Harker and Mrs. Isabel Griffiths will talk on Easter Island;

Oct. 26, at 11 a.m. Miss Frances Gage, winner of Purchase award 1965 SSC show, Stratford will speak on "Demonstration in the Art of Portrait Sculpture";

Nov. 2, at 2.30 p.m. a vocal recital with Leo Paul Rodrique, bass baritone and Dick McLaughlin, accompanist;

Nov. 9, at 11 a.m. Sister Saint Miriam, Department of English at Marianopolis College will speak on "Marguerite Bourgeois and Early Montreal";

Nov. 16, at 2.30 p.m. a one woman theatre with Mrs. Mariel Gold, director of Drama, Montreal Protestant School Board Commission;

Nov. 23, at 11 a.m. Miss Awdry Bryan, graduate in design of the Royal College of Art, England, will speak on "Revival of Cottage Industries";

Nov. 30, at 1 p.m. annual luncheon at the Ritz Carlton Hotel, Miss Micheline Legendre will present the "L'Apprenti Sorcier" with the Marionettes de Montreal;

Jan. 11, at 11 a.m. Miss Charlotte Tansey, academic vice-president, Thomas More Institute will speak on "The New Texture of Leisure";

Jan. 18, at 2.30 p.m. piano recital by Miss Laurenne Prieur;

Jan. 25, at 10.30 a.m. a business meeting, at 11 a.m. J. Russel Harper, chief curator of McCord Museum at McGill will give an illustrated talk on "The Golden Age of Portraiture in Quebec";

Feb. 1 at 2.30 p.m. Harry Green will show slides of the "Wonderful World of Nearby";

Feb. 8, at 11 a.m. Dr. Louis Dudek, associate professor of English at McGill will speak on "The Intimate School of Poetry";

Feb. 15, at 2.30 p.m. members' day Mrs. Egerton Brown will give an illustrated talk on "Drinking Vessels through the Ages";

Feb. 21, at 7.30 p.m. David Carter, director of the Montreal Museum of Fine Arts will open the "Annual Art Exhibition";

Feb. 22, at 11 a.m. Miss Eleanor Milne will talk on "The Art of Wood Carving";

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

Friday, September 24, 1965

Women's Art Society program for season

M-12-M

Women's Art Society of Montreal lists the program for the year as follows.

Carlotta Harker and Isabel Griffiths will open the season on October 19 at 2.30 p.m. with an illustrated talk on Easter Island. Both these ladies were with the expedition to that island returning this spring. Tea will be served.

Other events on the 1965-66 season are:

October 26, 11 a.m. — "Demonstration in the Art of Portrait Sculpture," by Frances Gage. Winner of purchase award 1965 SSC show Stratford.

November 2, 2.30 p.m. — Vocal Recital, Leo Paul Rodrigue, bass baritone, Dick McLaughlin, accompanist.

November 9, 11 a.m. — "Marguerite Bourgeois and Early Montreal," Sister Saint Miriam, MA, PhD, CND, chairman, Dept. of English, Marianopolis College.

November 16, 2.30 p.m. — One Woman Theatre, Muriel Gold, director of drama, Montreal Protestant School Board Commission.

November 23, 11 a.m. — "Revival of Cottage Industries," Awdry Bryan, graduate in design of the Royal College of Art, England.

November 30, 1 p.m. — Annual Luncheon, Ritz Carlton Hotel, "L'Apprenti Sorcier," Dukas, Les Marionettes de Montreal, Micheline Legendre.

January 11, 11 a.m. — "The New Texture of Leisure," Charlotte Tansey, MA, academic vice-president, Thomas More Institute.

January 18, 2.30 p.m. — Piano Recital, Laurenne Prieur.

January 25, 10.30 a.m. — Business meeting, 11 a.m. — "The Golden Age of Portraiture in Quebec," Illustrated; J. Russel Harper, MA, Chief Curator of McCord Museum, McGill.

February 1, 2.30 p.m. — "The Wonderful World of Near-By," Portrayed photographically, Harry Green.

February 8, 11 a.m. — "The Intimate School of Poetry," Louis Dudek, MA, PhD, Associate Professor of English, McGill University.

February 15, 2.30 p.m. — "Drinking Vessels Through The Ages," Illustrated; Members' Day, Mrs. Egerton Brown, tea executive committee serving.

February 21, 7.30 p.m. — Opening of Annual Art Exhibition, by David Carter, director Montreal Museum of Fine Arts, Montreal.

February 22, 11 a.m. — "The Art of Wood Carving," Eleanor Milne.

March 1, 2.30 p.m.—"New Excavations at Old Jerusalem," A. D. Tushingham, BA, BD, PhD, Chief Archeologist, Royal Ontario Museum, Toronto.

March 8, 11 a.m. — "The Old Inns Of England," Illustrated, Stuart Richardson.

March 15, 2.30 p.m. — "Music of Another World," Gifford Mitchell, director of music, Montreal Protestant School Board Commission.

March 22, 2.30 p.m. — Annual meeting, tea, new members serving.

Town of Mount Royal
Weekly Post, Que.
October 14, 1965

WOMEN'S ART SOCIETY TO HAVE GOOD YEAR

871

Carlotta Harker and Isabel Griffiths will open the season of the Women's Art Society on Oct. 19 at 2.30 p.m. in the Montreal Museum. They will give an illustrated lecture on Easter Island, both having been with the medical expedition to that island.

Meetings are held once a week in the Museum on Tuesdays, in the morning or afternoon, and occasionally in the evening.

Montreal Star, Que.
November 25, 1965

Art Society Announces Annual Lunch

871

The Women's Art Society will hold its annual luncheon Nov. 30 at the Ritz Carlton Hotel. Head table guests will include: Mrs. Arnold Bellis, president; David Carter, director of the Montreal Museum of Fine Arts and Mrs. Carter; Mrs. Arthur Dansereau and Mrs. Malcolm McDougall, co-chairmen of the Ladies' Committee of the Museum; Mrs. A. W. D. Swan, president of the Montreal Council of Women; Mrs. R. C. Scrivener, president of the Women's Canadian Club; Mrs. S. B. Earle, president of the Numismatic and Antiquarian Society; Mrs. Henri Gagne, president of the Ladies' Morning Musical; Wilson Mellen, director of Canadian Handicrafts, Quebec branch; Mrs. George McGinn, American Women's Club and Miss Margery Trenholm, University Women's Club of Montreal.

ALUMNAE DINNER

Montreal The Monitor
Montreal, Que.
(Weekly. Circ. 8,600)

Thursday, November 25, 1965

Women's Art Society lists head table guests for luncheon

K-12-M

The Women's Art Society Annual Luncheon will be held on November 30 at 1 p.m. in the Oval Room of the Ritz Carlton Hotel.

Seated at the head table with the president, Mrs. Arnold Bellis, and officers of the executive committee will be: Mr. David G. Carter, director; Montreal Museum of Fine Arts, and Mrs. Carter; Mrs. Arthur Dansereau, Mrs. Malcolm McDougal, co-chairmen, ladies committee, Montreal Museum of Fine Arts; Mrs. R. C. Scrivener, president, Canadian Women's Club, Montreal; Mrs. A. W. D. Swan, president, Montreal Council of Women; Mme Henri Gagné, president, Ladies Morning Musical Club; Mr. Wilson Mellen, Canadian Handicrafts Guild. P. Quebec Branch; Mrs. S. B. Earle president, Women's committee, Antiquarian and Numismatic Society; Mrs. George McGinn, president, American Women's Club of Montreal; and Miss Margery Trenholme, president, University Women's Club of Montreal.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Wednesday, December 1, 1965

Luncheon

P12-M

Those who were seated at the head table at the luncheon held by the Women's Art Society yesterday, at the Ritz-Carlton, were the president, Mrs. Arnold Bellis; Mr. David Carter, Director of the Montreal Museum of Fine Arts, and Mrs. Carter; Mrs. Arthur Dansereau and Mrs. Malcolm McDougall, co-chairmen of the Ladies' Committee of the Museum; Mrs. A. W. D. Swan, president, Montreal Council of Women; Mrs. R. C. Scrivener, president, Women's Canadian Club; Mrs. Henri Gagne, president, Ladies' Morning Musicale Club; Mr. Wilson Mellen, Canadian Handicrafts, Province of Quebec Branch; Mrs. George McGinn, American Women's Club; Miss Margery Trenholme, University Women's Club; Mrs. S. B. Earle, president, Antiquarian and Numismatic Club.

Westmount Examiner, Que.
November 26, 1965

Women's Art Society lists head table guests for luncheon

871

The Women's Art Society Annual Luncheon will be held on November 30 at 1 p.m. in the Oval Room of the Ritz Carlton Hotel.

Seated at the head table with the president, Mrs. Arnold Bellis, and officers of the executive committee will be: Mr. David G. Carter, director; Montreal Museum of Fine Arts, and Mrs. Carter; Mrs. Arthur Dansereau, Mrs. Malcolm McDougal, co-chairmen, ladies committee, Montreal Museum of Fine Arts; Mrs. R. C. Scrivener, president, Canadian Women's Club, Montreal; Mrs. A. W. D. Swan, president, Montreal Council of Women; Mme Henri Gagné, president, Ladies Morning Musical Club; Mr. Wilson Mellen, Canadian Handicrafts Guild. P. Quebec Branch; Mrs. S. B. Earle president, Women's committee, Antiquarian and Numismatic Society; Mrs. George McGinn, president, American Women's Club of Montreal; and Miss Margery Trenholme, president, University Women's Club of Montreal.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Tuesday, December 28, 1965

Society's Winter Program

B-12-M

The Women's Art Society of Montreal will hold a meeting Jan. 11 at 11 a.m. Miss Charlotte Tansey, academic vice-president of the Thomas More Institute, will speak on "The New Texture of Leisure."

Following is the society's program for the coming season; all events will take place at Shatford Hall, 1439 St. Catherine street:

Jan. 18, Miss Laurenne Prieur will give a piano recital;

Jan. 25, at 10:30 a.m., a business meeting. J. Russel Harper, chief curator of McCord Museum, McGill University, will speak on "The Golden Age of Portraiture in Quebec" at 11 a.m.;

Feb. 1, Harry Green will portray photographically "The Wonderful World of Near-By" at 2:30 p.m.

Feb. 8, Dr. Louis Dudek, associate professor of English, McGill University, will speak on "The Intimate School of Poetry" at 11 a.m.;

Feb. 15, Members' Day. Mrs. Egerton Brown will illustrate "Drinking Vessels Through the Ages," tea will follow;

Feb. 21, opening of the annual Art Auction at 7:30 p.m. by David Carter, director of the Montreal Museum of Fine Arts;

Feb. 22, Miss Eleanor Milne will speak on "The Art of Wood Carving" at 11 a.m.;

March 1, Dr. A. D. Tushingham, chief archaeologist, Royal Ontario Museum, Toronto, will speak on "New Excavations at Old Jerusalem" at 2:30 p.m.

March 8, Stuart Richardson will illustrate "The Old Inns of England";

March 15, Gifford Mitchell, director of music, Montreal Protestant School Board Commission, will speak on "Music of Another World."

March 22, annual meeting at 2:30 p.m.; the new members will serve tea.

MONTREAL, QUE.
The Monitor
W 7,100

JAN 20 1966

Art exhibition

B-12-M

The Women's Art Society of Montreal will hold its Annual Art Exhibition at the Arts Club on Stanley street from February 21 to March 11.

The exhibition will be opened by Mr. David G. Carter, Director Montreal Museum of Fine Arts.

The convener of this event is Mrs. G. P. McLarren.

TOWN OF MOUNT ROYAL, QUE.
Weekly Post
W 4,700

JAN 27 1966

The Women's Canadian Club will meet on Monday at 2.30 p.m. in the Windsor Hotel when Dr. Jean-Marie Joly, director general of the directorate of curriculum and examinations, Quebec Dept. of Education, will speak on "Education in Quebec: Plans and Aspirations".

Mrs. R. C. Scrivener will preside and Mrs. J.S. Massue-Monat will thank the speaker.

* * *

The Women's Art Society will hold their annual art exhibition in the Arts Club, Stanley st., from Feb. 21 to March 11, under the convenership of Mrs. G. P. McLarren. The exhibition will be opened by Mr. David G. Carter, director of the Montreal Museum of Fine Arts.

* * *

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

FEB 11 1966

Exhibition Planned

K-12-M

Mrs. D. Harris McLarren, chairman of the committee for the annual exhibition of the Women's Art Society. The exhibition will take place in the exhibition gallery of the Arts Club, 3448 Stanley street from Feb. 21 to March 11. David G. Carter, director of the Montreal Museum of Fine Arts will open it on Feb. 21.

Montreal (N.D.G.) Monitor
Quebec
February 17, 1966

871

Women's Art Society

The annual exhibition of the Women's Art Society of Montreal will be held this year in the exhibition gallery of The Arts Club, 3448 Stanley Street, from February 21 to March 11.

Mr. David G. Carter, Director of the Montreal Museum of Fine Arts will officially open this exhibition at 8 p.m., February 21 when members of the Women's Art Society and their friends will be asked to present their invitation cards.

The gallery will be open from 10:30 a.m. to 10 p.m. during the period of the exhibition, and visitors are welcome. The exhibition will be closed Sundays.

Montreal Star, Que.
September 18, 1965

871

S. W. Hayter — Father Of The Modern Print

By Robert Ayre

ESTELLE HECHT has the most auspicious opening for her new Gallery 1640, nothing less than the first one-man show in Montreal—and, as far as I know, the first in Canada—of Stanley William Hayter, the great printmaker and founder of the famous Atelier 17 in Paris.

The gallery continues to be identified by the street number it had on Sherbrooke, just west of Guy, but it is now at 1445 Crescent. It is still upstairs, but it is more in the thick of things and it has a lot more space.

Instead of disappearing from the scene, as she might have done, after four years of carrying on alone, Miss Hecht found a partner in Mrs. Sylvia Ender. The renewal is heartening at a time when we are dismayed by the closing of two important galleries, Camille Hébert's in Montreal and Dorothy Cameron's in Toronto. Both of them concentrated on contemporary Canadian art and both of them found that specialization was a luxury they could no longer afford. Other specialists continue to survive in the two cities —I can think of four or five in Montreal—but we are the poorer for the loss of those two.

CAMILLE HEBERT gave most of his attention to painting. Dorothy Cameron restricted her exhibitions to prints and sculpture, but she surveyed the narrower field in memorable shows like "Canadian Printmaking Today" and "New Directions in Canadian Sculpture." Though she may ultimately extend to sculpture too, up to now Estelle Hecht's 1640 has been exclusively a print gallery. Claude Haeffely seems to have faded out, but a city the size of Montreal ought to be able to sustain at least one showplace for graphics. We are keeping our fingers crossed for 1640. We need it to keep abreast of our printmakers, to see what is being done in other countries and to meet masters like Hayter who have given direction.

Hayter, who was born in London in 1901, began as a chemist, graduating in chemistry and geology from King's College and working as a chemist in Persia before settling in Paris and establishing Atelier 17 in 1927. The story is told that he didn't even have a press when two students—one of them a Canadian girl—asked him to teach them engraving. That was the beginning of the workshop (or "kitchen") that has had such a far-reaching influence on etching and engraving in Europe and America. Atelier 17 went to New York in 1940 but in 10 years it was back in Paris and it is still in operation, getting on to 40 years old. In 1951, Hayter was awarded the Légion d'Honneur for services to French culture.

The 1640 exhibition is a retrospective spanning 18 years in a score of intaglio etchings, and one lithograph, from 1947 to last year. To those of us who have never seen more than one or two Hayter prints at a time, it's a wonderful opportunity to know the artist in several phases of his maturity. The show isn't a complete retrospective because it doesn't tell us anything about his first 20 years in Paris,

S. W. Hayter: "Tropic of Cancer" (1958), intaglio etching, in the exhibition at Gallery 1640.

doesn't let us see any of the early experiments, but early prints must be hard to come by and it would take a museum to organize an exhibition of that kind.

The development we follow here is from the figurative and linear, whirling in the air, to the flow of ponderous masses of color. In the first phase we have the 1947 "Unstable Woman" (an apt title for this abstracted figure) in tart, almost shrill, color, with shadowy rays of yellow, grey and blue, passages of fine-meshed net, embossed with a few small deep-cut white circles, and bitten by a cruel line; "Ceres" (1948) which brings in large black and pale yellow shapes; "Trois Personnages" (1952) a black and white maze; "Aerialists" (1957) the whip of two loops over distributed and balanced weights of copper and violet; and "Tropic of Cancer" (1958) a complex movement of black, white and grey.

THESE ARE ALL complex drawings. You are caught up and involved in the fast chase of the line. Vitality arrests you and then you must stay and read. The later prints are presences, that weigh on you and move you but that don't demand the same active participation. They may hold you in long contemplation, but you feel them without having to read.

"Water Veiled" (1960) a lovely black and white, is less demanding than the older drawings; there is a melodious variation of weight in the line, but the touch is lighter. Airy, too, are the writing of "Figures in Space" (1957) over a blue and lilac ground, and the orange, blue and magenta skein of the one lithograph, "Buisson Ardent" (1956).

Density comes in with the breaking wave of "Merou" (1958), the shower of "Cascade" and the drift of "Night" in the next two years. The line is thick and broken; it doesn't really exist as a line but as the crest of a movement. In "Saragasso Sea" (1962) the water is as heavy as ore and across the surface move curious forms like springs of tightly coiled wire. The tide of "Night Sea," etched in the same year, drives forward in separate reddish furrows over a counter rhythm of grey blue. "Red Flow," "Green Shade" of 1963 and "Floating Figure" of 1964 are profundities, volumes of color with scarcely a motion in their depths, but with a differentiation of tone so subtle and living that alchemy is the only word to indicate how it is achieved.

Hayter will be at Gallery 1640 through October 9. Charles Lloyd of London and Carmen Gracia of the Argentine will be next.

ONE OF THE Hecht "stable," Roslyn Swartzman of Chomedey, has won the G. A. Reid Award for the two-plate color etching "Les hautes roches." It is in the exhibition of the Society of Canadian Painter-Etchers and Engravers which has just opened in Hamilton. Miss Swartzman studied at the Montreal Museum of Fine Arts school and with Albert Dumouchel at the Beaux-Arts.

Huntingdon Gleaner
Huntingdon, Que.
(Weekly. Circ. 4,140)

Wednesday, September 29, 1965

Art Course For Chateauguay Ladies

M-12-M

The Verdun-LaSalle Y.M.-C.A. is sponsoring a ten-week course of Art Lessons. The instructor will be Miss Susan Campbell, who is at present, teaching at the Montreal Museum of Fine Arts. Cost of the Course is $10.00 and you must supply your own materials. All those who are interested are asked to come to a meeting on October 4th, at 7.30 p.m. at 7105 LaSalle Blvd. Please bring a sample of your work, and sketching materials. At this time, the instructor will be able to determine the nature of the course, according to the students who are present.

Verdun Guardian, Que.
September 30, 1965

871

Art Lessons

The Verdun-LaSalle YMCA is sponsoring a ten-week course of Art lessons. The instructor will be Miss Susan Campbell, who is teaching at present, at the Montreal Museum of Fine Arts. Cost of the course is $10.00 and you must supply your own materials.

All those who are interested are asked to come to a meeting on Monday, October 4, at 7.30 p.m., at 7150 LaSalle Blvd. Please bring a sample of your work and sketching materials. At this time, the instructor will be able to determine the nature of the course, according to the students who are present.

Montreal Star, Que.
September 11, 1965

871

Louise Scott Show

Faces Of Innocence

By Michael Ballantyne

THE Galerie Libre, 2100 Crescent Street, opened its new season this week with a debut, a group of paintings by Louise Scott, snapshots of trance-like, timeless world inhabited by figures whose faces wear the innocence of children dressed up for a tea party.

Miss Scott is an original, working in a private framework beyond the currents of the fashionable main stream and I can think of no one whom she resembles unless she shares something of Alex Colville's feeling for the magic of ordinary life. Otherwise she is entirely her own mistress, delineating a world that is something more than real and less than surreal.

Miss Scott studied at the Montreal Museum of Fine Arts (she was born in New York in 1936 and brought up in Ottawa) and with Oscar Kokoschka in Austria. She is now living and working in Montreal and this is her first solo exhibition although she participated a year ago in both the Spring Show and the Concours de la Province de Quebec.

HER PICTURES are soaked in atmosphere, that much is evident, even though it is not an atmosphere that is easy to define. There is something also a little disquieting about the way those pale, moon faces gaze out so peacefully, so innocently in a variety of domestic situations. Everything is stripped away, all detail refined so that the main emphasis rests on these curious young people arranged around a table-top, standing in a doorway or reclining on a chaise longue. How calm, how serious they are, almost a little solemn. One has the feeling of intruding upon a private party but these guests would be far too polite to object, even to raise a quizzical eyebrow.

There persists, however, a nagging thought at the back of my mind, a suspicion that I have met these dark-eyed watchers somewhere before. They are unnervingly composed (in both senses of the word) in a sleek, scrupulously finished manner reminiscent of the early primitives, so joyfully awkward and thus, so endearing. The fascination remains despite the fact that these are not flesh and blood creatures but ghosts, phantoms, reflections of lost innocence. I still relish the memory of the sweet, inscrutable smile that drifts like a caress across the face of the girl whom Miss Scott calls "L'Enigmatique."

There is a nearly palpable haze of nostalgia falling across the paintings which, I am well aware, is a rather vague and romantic attempt to describe the impact of Miss Scott's work. But on first acquaintance I am unable to measure more accurately the sort of *frissons* that lie just beneath the unruffled surface of these obsessive themes.

Perhaps it has something to do with the glossy, story-book colors which Miss Scott applies in dense horizontal strokes with a minimum of shade or contrast. Certainly the sight of the three "Demoiselles" floating up to the church in a rowboat, resplendent in angel-wing bonnets, reinforces the rather otherworldly air these pictures wear so intriguingly.

Louise Scott: "Solitude," oil on masonite, in the exhibition at Galerie Libre.

PARIS THEY CALL the city of light; Los Angeles the city of the angels; Oxford the city of dreaming spires . . . How can we describe Montreal?

I suppose a good case might be made for calling it the city of sculpture, so single-mindedly have the civic authorities been pursuing this noble art over the past two or three years.

On the mountains and in the parks, in front of office buildings, standing in gardens, one is never quite sure where they're going to pop up next. From the air they must look rather like relics of an ancient civilization but you can even see them from the window of a bus as I do every morning on the way to work at the corner of Sherbrooke and Lansdowne where two early works by Stanley Lewis rest gracefully on the grass of a small backyard.

It is beginning to look as though the sculptor is having a field day. All we need are a few more public patrons with the imagination and foresight of, say, the Bank of Commerce, to fill their broad plazas with figures as serene and majestic as Henry Moore's "Reclining Woman."

And they would be well advised to pay a visit to the Musée d'art contemporain, where the Italian, Berto Lardera (about whom I wrote last week), is putting on a brilliant display of the sculptor's art. Much of this is open-air sculpture par excellence, designed for the elements and an architectural milieu.

Lardera has been participating in the first Quebec Sculpture Symposium with a number of European and local artists. In California recently, two Canadians have been taking part in the first International Sculpture Symposium which was held at California State College, Long Beach. They are Rita Letendre, of Drummondville, and the Vancouver-born sculptor, Robert Murray who now lives in New York. Other participants were André Bloc of France who took part in the recent Art and Architecture exhibition at the Musée d'art contemporain and the Israeli sculptor, Kosso Eloul, who was here last summer for our own international symposium. Miss Letendre produced a large mural in epoxy paints for the college more than 20 feet square; Mr. Eloul a 21-foot-high sculpture in concrete and stainless steel which will stand on the campus lawn. Murray's work will be made from one-inch thick steel plates, painted in what he calls "strong, gutsy colors."

Something new is rising under the California sun.

ECOLE D'ART

Montreal Star, Que.
October 2, 1965

871

Albert Dumouchel — Painter And Professor

By Lisa Balfour

THERE aren't many artists who also make good teachers which is one reason why Montrealer Albert Dumouchel represents something of a phenomenon. But in addition to his dual reputation as a painter and graphics professor, Dumouchel is perhaps best known for his influential personality, the mere mention of which among art circles is enough to spark a controversy between his admirers and his critics.

In other words, Dumouchel is not one to inspire indifference. And while some authorities maintain that he has given the greatest single impetus to printmaking in Quebec, there are others who disagree.

Nevertheless, the 49-year-old French Canadian emerges as a "unique" personality who thrives on two careers and who has coaxed several top-flight Quebec printmakers through their training period. It's agreed, in fact, that as head of the graphics department at the Beaux Arts School, Dumouchel represents a distinct creative force. And according to Miss Kathleen Fenwick, curator of prints and drawings at the National Gallery of Canada, it's rare to find someone with such enormous reserves of energy.

"But Dumouchel has an inexhaustible endowment," says Miss Fenwick. "He seems to throw all his strength into teaching Beaux Arts students and yet still have some left over to paint himself — and paint well," she qualified.

"There is no doubt about the effects Dumouchel has had on printmaking in Montreal," she added, "and Toronto has nothing quite like him."

BUT IN PRAISING Dumouchel, Miss Fenwick warned that graphics activities in the rest of Canada should not be overlooked.

"The climate for printmaking is evolving and shifting constantly," she explained. Toronto was once the undisputed centre of Canadian printmaking. Then the emphasis shifted to Montreal and then to Vancouver when Shadbolt was there. Now it's the Prairies turn to bubble with activity."

"But this doesn't detract from Dumouchel's achievement," said Miss Fenwick, recalling how he helped divert young Canadians' traditional interest in crafts to the more creative field of graphics during his 18 year tenure as artistic director of Montreal's Graphic Art Institute.

NOW ENTERING his seventh year as Beaux Arts graphics "maitre d'atelier," Dumouchel continues to influence those who enroll at the red-brick building on Sherbrooke street. A man with a ribald sense of humor and an almost boyish joie de vivre, Dumouchel is also a dogmatist who minces no words and who won't let his students "faire de la cuisine" or mess around. There is no nonsense in his third floor studio school room which, although too cramped for its burgeoning student classes, can set no limits to the scope of the master printer's dynamic personality.

KNOWN AS A fastidious, inventive and patient craftsman, Dumouchel is also identified by his imaginative, cellular and architectural paintings. Moreover, he has promoted Canadian prints in Mexico, Chile, Brazil, Belgium, France and Yugoslavia. In 1964, he became the first North American honorary member of the Florence Academy of Fine Arts and Design, Graphics Division, and this summer he was the sole judge of a graphics exhibition in Calgary, Alberta. Now he is looking forward to his first New York one-man show to be held at Foussat's gallery in November.

On some of his forays abroad, Dumouchel received grants from UNESCO, the Canada Council and the Quebec government. Now constant to stay at home and let his students benefit from the money he once spent, Dumouchel frequently advises the Canada Council in the selection of beneficiaries.

He considers it important for budding artists to go abroad "to absorb new stimuli and generally soak up the artistic wealth which Europe, for example, affords." But he frankly states that it is a great mistake to give a grant to someone who can get along without it.

"Students who have reached the age of 25 ought to be good risks," he says, "because by then they should have decided what course their professional lives are to take."

AS A PROFESSIONAL and largely self-taught artist himself, Dumouchel finds the artistic climate of Quebec suffocating. He says that what is wanting here is an atmosphere which permits artists to feel respected and accepted "as in Paris." Moreover, he claims that Quebec lacks professional craftsmen who are known for their professional competance in all aspects of graphic art.

"Over there in Paris, they can afford to specialize," he says. "But here, we have to do everything and be master of all trades and techniques connected with gravure. That's why our Beaux Arts course is unique — because it provides training in all the basic graphics disciplines, namely woodcuts, linocuts, serographs, etching, engraving and lithography."

Dumouchel and printing-press.

Dumouchel also believes that Quebec should encourage workshops like Bill Hayter's Atelier 17 in Paris where craftsmen and artists work and experiment together as equals under one master printer.

FROM A TEACHING standpoint, the French Canadian admires Hayter's fastidious techniques but he is skeptical of the rubber-stamp influence which the British-born printmaker seems to exert upon the artists working in his Montparnasse studio. As a rule, Dumouchel doesn't directly innoculate his students with his own distinctive artistic style and he never discourages individuality among his pupils although he may be critical in his analysis of it.

With the help of Roland Pichet and another former pupil, Pierre Ayot, Dumouchel operates in what amounts to a quarter of the third floor of the Beaux Arts. His equipment includes four presses for etching, two for lithography and two for typography. He says he needs twice the classroom space as well as two or three more presses for lithography and etching. He also plans to employ another assistant since 100 day pupils now demand attention from the three graphics teachers.

FIRST AND FOREMOST, Dumouchel insists that his students become good draughtsmen. "Knowing how to draw is a basic requirement," according to the tough task master who aims to give his students something like the classical training in designs that Rembrandt received.

A professional standard of discipline characterizes the first year of initiation courses during which all printing techniques are investigated. And Dumouchel believes that this comprehensive training has definitely produced a number of first class graphic artists in Quebec.

For example, Yves Gaucher, Gilbert Marion and Richard Lacroix — all Dumouchel protegés — have carved themselves independent reputations as printmakers. Others who have known the Dumouchel influence are painters Ghita Caiserman, Réal Arsenault, and Roland Giguere; photographers Jean Pierre Beaudin and Louis Forest; and Ottawa engraver of stamps and money bills, Marcel Baril.

"So you see my students are not just a limited group of hard and fast specialists when they graduate," Dumouchel says proudly and claims that this is partly because specialization is forbidden until two years of general Beaux Arts training have been soaked up.

BUT TO BENEFIT from Dumouchel's technical and artistic influence, students must be Quebec residents. Last year, for instance, 200 applicants from all over the world were refused admission since only 100 students can take the graphics course and only upwards of 400 can enroll at the government-subsidized art school which costs Dumouchel pupils $9.00 — plus their materials — per annum.

This "Quebec student only" policy tends to foster a provincial atmosphere according to Frederick Hagan, graphics instructor at the Ontario College of Art where 1,000 day students are admitted at $300. a head, and 10 per cent come from outside Ontario or abroad.

Mr. Hagan — an outspoken personality responsible for building up the OCA graphics course over an 18 year period — says that although Dumouchel is a creative force, he is not of "star" material. Moreover, he claims that Toronto artist Harold Town — who along with Jack Nichols has built himself a reputation as an Ontario graphic artist — won't last as "a star" either.

In fact, Mr. Hagan suggests that more credit be given to the "good, quiet work being done in Montreal by Professor Alfred Pinsky of Sir George Williams University and Moe Reinblatt, who teaches etching at the Art Centre connected with the Montreal Museum of Fine Arts."

Indicating that there is a lot of good, quiet work going on in Toronto too, Mr. Hagan admits that his own graphics course doesn't attempt to provide the specialized training which the Beaux Arts offers.

But although Dumouchel has been asked to initiate graphics courses in Toronto and Vancouver, he has elected to stay in Montreal. And although he gives credit to teachers in Calgary, Regina, Winnipeg, Vancouver and Moncton, the French Canadian graphics expert feels justified in thinking that Montreal ranks as the centre of printmaking in Canada.

Verdun Guardian, Que.
September 30, 1965

871

Verdun-LaSalle Y.M.C.A.

Two new Hi-Y groups have formed and are meeting regularly at Y.M.C.A. One Group is made up of girls from John Grant and Leroux High. They are Susan Young, Pat Mitchell, Ann Anelin, Sandy Poliquin, Valerie Pratt. Another group consists of students from Verdun Catholic High and they are Lynn Conrick, Diane Favreau, Emily Monaghan, Irene Petrulis, Suzanne Pinard, Lynn Rosole, Sharon Ryan. A new boy's group from Verdun High School is about to form and its members are Pat Brown, Rich Wright, Bill Marcotte, Jim Kennedy and Charlie Myles.

Our Hi-Y Advisors are working hard to better prepare themselves for another year. Their weekend training session this year is taking place on Oct. 29, 30 and 31 at Chalet Ste. Agathe, where they will be joined by Hi-Y advisors from Lachine-Dorval Y.M.C.A. Our advisors this year so far are Linda Moffat, Linda Baily, Betty Fox, Ron Kornack, Ken Griffiths, Bill Pigott, Ron Burgess and John Pichovitch.

We are offering swimming lessons for boys and girls — learn-to-swim and advanced. Call the "Y" at 769-3807 for details as to time and place.

ART: We are sponsoring a 10-week course of art lessons. The instructor is Miss Susan Campbell who is, at present, teaching at the Montreal Museum of Fine Arts. The lessons cost $10.00 and you must supply your own materials. All those interested are asked to come to a meeting on Oct. 4th at 7.30 p.m. at 7105 LaSalle Blvd. Please bring a sample of your work and sketching materials. At this time the instructor will be able to determine the nature of the course, according to the students who are present.

A business men's keep-fit course will start Thursday, Oct. 14th, from 12.30-1.30 in the Dawsons' Boys Club gym. The course is for 10 weeks and will cost $10.00. Sign up now as registrations are limited. A keep-fit course will also be run once a week in the evenings. Call 769-3807 for further details.

Ladies keep-fit course will start early in October, once a week in the evening. The cost for 10 weeks is $10.00. Call the "Y" for further details.

A Ladies Day Out program will start in October on Tuesday from 9.30 to 11.30 a.m. The ten week course costs $10.00, and will feature light exercises, films, speakers, demonstrations, trips. Baby sitting will be provided.

Valleyfield The
St. Lawrence Sun, Que.
October 6, 1965

TOWN AND TERRACE TOPICS

871

by MRS. M. MARCHADIER
692 - 4709

Verdun-LaSalle Y.M.C.A. is sponsoring a ten week course of Art Lessons. The instructor will be Miss Susan Campbell who is at present teaching at the Museum of Fine Arts. Cost of the course is ten dollars and students must supply their own materials. All those who are interested in these classes should contact the Y.M.C.A. at 7105 LaSalle Blvd.

Persons who have wondered what ever happened concerning the Y.M.C.A. will be pleased to learn that a committee under the direction of the Central Y. are interviewing business people, individuals and representatives of various organizations. The committee reports that the people interviewed are, on the whole, in full support of the project.

Joliette L'Action Populaire
Joliette, Que.
(Weekly. Circ. 6,260)

Wednesday, October 13, 1965

Dimanche, le 10 octobre

EXPOSITION DE PEINTURES

Aujourd'hui débute, dans le Hall d'honneur, une exposition de peintures et de dessins de M. Georges Janu de St-Côme. Ce dernier a étudié durant quatre ans au Musée des Beaux-Arts de Montréal. Il fut boursier de cette école et aussi de la province. Le public est invité à visiter cette exposition qui se terminera lundi le 18 octobre.

Kingston Whig-Standard
Ontario
October 20, 1965

First of Three Talks On Canadian Paintings

871

The first in a series of three discussions on aspects of contemporary Canadian paintings will be held tonight on Queen's University campus.

Madame Malenka Hruby of the National Gallery Association said her series will be illustrated and will coincide with the Bruno Bobak and Michael Snow exhibitions.

Tonight's program is scheduled for 8 in the Agnes Etherington Art Centre. Officials said the series continues Oct. 26 and Nov. 2.

Madame Hruby conducted a very successful study group here last year. Her return to Kingston has been oragnized by the centre's newly - formed Gallery Association.

MALENKA HRUBY
Tonight's Speaker

A native of Czechoslovakia, she graduated from the Professional School for China Industry in Karlsbad and from the Ecole des Beaux-Arts in Geneva, Switzerland.

Madame Hruby furthered her technical education in Montreal at the Ecole des Beaux-Arts, Montreal Museum of Fine Arts and Sir George Williams College.

She conducted a seminar on the history of art for the College St. Alexandre in Quebec and another for the National Council of Jewish Women.

Her study groups for the National Gallery Association at Ottawa have drawn record crowds.

Two particular Canadian sectors, the Maritimes and Quebec, will be discussed in the relation to art at tonight's meeting.

Authorities said the session Oct. 26 pertains to Ontario and will be discussed on Nov. 2.

Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday, October 20, 1965

Longtin Exhibition

H-12-M

Mr. J.A. Longtin, operating foreman of the Poly plant, is a remarkable artist from La Salle.

Even when young, Mr. Longtin always liked to draw; but it was not until he was about twenty years of age that he began to study at the Beaux Arts. Later, he studied at the Museum of Fine Arts under Goodrich Roberts. Mr. Longtin also studied with Sheriff Scott and Miss Agnes Lefort.

In 1945-46, Mr. Longtin exhibited his works with the "Independant Artists Group". Around 1956, he began experimenting with polyster resins and fiberglass instead of conventional materials. At that time, Mr. Longtin was approached by Jean-Paul Mousseau, the well-known Canadian artist, to discuss working with these synthetic materials.

In 1958, Mr. Longtin received special mention in some local papers for two of his paintings on exhibition at the Square des Arts. These were "abstracts" on plastic panels. Critics described his works as "large areas of liquid masses". Possibly the title of one of the works, "DEEP WATERS" conveys that impression.

Following this success, he was very busy and it was not until 1964 that he started again on his artistic work.

Presently, he will be exhibiting his works in the Art Gallery of De-Lux Furniture from October 26 to November 5. Mr. Longtin would be proud to have you visit his next exhibition and he, therefore, extends to you a cordial invitation to do so.

Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday, October 20, 1965

Exposition de J.O. Longtin aux Ameublements De-Lux

H-12-M

M. J.O. Longtin était récemment chargé du département de la formulation des couleurs de plastic au Monsanto.

M. Longtin, Artiste de La Salle, a toujours eu une très grande passion pour le dessin. Il avait à peu près 20 ans quand il a débuté ses études aux Beaux Arts. Plus tard il a poursuivi ses études sur le "Corps humain et ses formes", par des cours du soir au musée des Beaux Arts, sous la direction de Goodricle Roberts. M.Longtin a étudié aussi avec Sheriff Scalt et Agnes Lefort. En 1945 et 1946 il a exposé au:"Groupe d'artistes indépendants".

En 1956, il a commencé ses expériences avec de la "polyester resins" et fibre de verre pour remplacer les matériaux conventionnels.

A cette même période, M. Longtin fut approché par Jean Paul Mousseau, artiste bien connu des Canadiens, s'intéressant tous les deux au même sujet.

En 1958, M. Longtin reçu une mention dans les journaux locaux, concernant deux peintres parmi un grand nombre exposées en même temps. Il s'agissait de dessins abstraits sur panneaux de plastic.

Les critiques décrivaient son travail comme "une large étendue de masses liquides".

Probablement que ce titre se rapportait en particulier à une oeuvre: Eau profonde, qui donnait cette impression.

Ensuite, il fût très absorbé par son travail jusqu'en 1964 et il recommenca de nouveau. Projet immédiat: Exposition à la galerie d'Art de Ameublement de Lux Inc., 1355 rue Leclair, Verdun, du 26 octobre au 5 novembre. M. Longtin vous invite cordialement à visiter sa prochaine exposition d'art plastique. Quelque chose de vraiment nouveau à voir.

La Presse, Montréal, Qué.
October 29, 1965

871

J.-R. Ostiguy, conservateur de l'art canadien à la Galerie Nationale

OTTAWA — M. Jean-René Ostiguy, de Montréal et Ottawa, vient d'être nommé conservateur de l'art canadien à la Galerie Nationale du Canada.

Bachelier des arts de l'Uni- et à la Montreal School of Art and Design. Peintre, il tint une exposition de ses oeuvres au Musée des Beaux-Arts de Montréal en 1952. Il enseigna l'histoire de l'art à l'Ecole des Beaux-Arts et, de 1952 à 1955, fut critique d'art au "Devoir".

M. Ostiguy a consacré sa carrière à l'art canadien et a organisé nombre d'expositions de peintres canadiens, entre autres Osias Leduc et Marc-Aurèle Fortin, au Canada et aux Etats-Unis, et il a prononcé des conférences sur l'art canadien dans plusieurs pays.

Depuis 1955, M. Ostiguy a été à l'emploi de la Galerie Nationale, aux titres de directeur de l'information et de responsable des expositions. Il est né à Marieville, P.Q., en 1925.

Montreal Star, Que.
November 8, 1965

871

From Art Class Jungle The Skorffe Emerges

A skorffe was a prime exhibit at Westmount High School yesterday.

What, you may well demand, is a skorffe? It is, according to the liberated student who modelled it with imagination and humor from newspaper and paste, a combination of skunk, horse and giraffe.

This far-out creation was part of a vast art show demonstrating the function of art training in the schools. And it was light years away from the prissy little drawings so often turned out in school art classes supervised until recently by teachers instead of art specialists.

Under the supervision of Frank Barry, art specialist at Northmount High, about 1,000 exhibits illustrated for teachers attending the annual convention of the Provincial Association of Protestant Teachers the fact that "art is not just a drawing on a flat surface."

Part of the show was a live exhibit of students at their drawing boards and work tables, and it was clear they were learning to experiment with collage, fabric, string, plastics, set design and puppetry as well as with more traditional media.

Mr. Barry pointed out several exercises which anyone who went to school more than 10 years ago would have trouble recognizing as art instruction. In one, the problem was to create a construction — sculpture — using wire hangers without bending them out of shape.

"I'd say to them, 'Here is a flattened triangle with a funny hook and a very unpromising shape . . . see what you can do.' "

And what was done was remarkable: two standing figures, holding hands, entitled "Friends."

This kind of exercise, Mr. Barry explained, involves discovery about the nature of line, form and rhythm, not to mention the solution of engineering problems. And some youngsters who would be paralyzed by drawing can create exciting work.

"Of course," said Mr. Barry, "they don't believe it's art . . . you have to tell them."

Most Protestant Board high schools, he said, have art specialists, which was not the case only a few years ago. There has been "a lot of agitation" to put art specialists also into the primary grades, to prevent the closing off of the channels of self expression. Often by high school, this development has dried up.

For the first time, as part of the art show, a careers exhibit was arranged, by David Patterson, art specialist at Lachine High. The National Film Board, the CBC, the Montreal Museum of Fine Arts and Sir George Williams and McGill Universities sent exhibits.

The object: to point out, and to persuade teachers to point out to talented students, that art training can lead to other things besides starving in a garret. As demonstrated by the organizations which participated, it can equip students for careers in costume and set designing, graphics and display work, teaching and typography — to mention only a few of the avenues open.

Le Soleil, Québec, Qué.
November 3, 1965

871

Nomination d'un conservateur d'art canadien-français

La Galerie nationale du Canada vient de nommer M. Jean-René Ostiguy, B.A., de Montréal et d'Ottawa, au poste de Conservateur d'art canadien à la Galerie, poste de grande importance pour l'avenir de l'art canadien.

Né à Marieville, Québec, au mois d'août 1925, M. Ostiguy est allé demeurer à Valleyfield à l'âge de 3 ans. Il est entré au service de la Galerie nationale en 1955 à titre d'agent des relations extérieures et de l'éducation; en 1958 il a été promu au poste de directeur des services d'éducation, et il devint, en 1963, directeurs des services extérieurs. A ce titre, il a été chargé de plusieurs des expositions importantes qui ont été organisées à la Galerie nationale, ainsi que du grand nombre d'expositions que la Galerie organise auprès des autres galeries et musées à travers le Canada.

PRINCIPALE FONCTION

La principale fonction du Conservateur d'art canadien consiste à constituer, exposer et conserver des collections permanentes d'oeuvres d'art du Canada pour l'enrichissement des générations présentes et futures, puis à encourager et aider les arts plastiques du Canada. Il est aussi chargé de rechercher, choisir et acquérir des oeuvres d'art de haute qualité et d'en vérifier l'authenticité, d'organiser des expositions importantes à la Galerie nationale et dans d'autres musées tant au Canada qu'à l'étranger et de diriger des travaux de recherche dans tous les aspects de l'art au Canada, notamment dans les domaines de la biographie, des oeuvres et du style des artistes canadiens.

M. Ostiguy possède une culture artistique sérieuse et une grande expérience des milieux d'art. Il a obtenu en 1947 son baccalauréat ès arts de l'Université de Montréal, fit des études à l'Ecole des Beaux-Arts sous Alfred Pellan et Maurice Raymond, et fut l'élève de Arthur Lismer et de Marian Scott à la **Montreal School of Art and Design.** Le Musée des Beaux-Arts de Montréal organisa en 1952, une exposition de ses tableaux. Il a une expérience considérable dans l'enseignement de l'art; il fut professeur de dessin et d'appréciation de l'art dans les écoles secondaires de Valleyfield et au Séminaire de la même ville, ainsi que professeur d'histoire de l'art de l'Ecole des beaux-Arts, où il enseignait également la peinture. De 1952 à 1955 il fut critique d'art au journal "Le Devoir".

Jean-René Ostiguy n'a jamais cessé de s'intéresser à l'art canadien. En plus de ses fonctions normales à la Galerie, il a organisé de nombreuses expositions, y compris celle d'"Ozias Leduc" en 1955, celle de "Marc-Aurèle Fortin" en 1964 et la "Peinture abstraite canadienne" qui a [illegible] une tournée aux Etats-Unis [illegible] 1956. Il fut chargé de l'organisation et de l'aménagement de [illegible] Troisième Biennale de la Peinture canadienne en 1959.

CONFERENCES

Il a donné plusieurs conférences au Canada et parfois à l'étranger sur divers aspects de l'art canadien : en 1962, il est allé en Pologne donner une conférence sur la peinture canadienne contemporaine et, cette année, il a fait une tournée dans l'Ouest canadien où il donna une série de six conférences. Il est aussi un écrivain accompli, et ses articles ont été publiés au Canada et à l'étranger. Quelques-uns de ses articles ont paru dans le R.A.I.C. Journal (Toronto, 1957), Canadian Architect (1960), Prismes des Arts (Paris, 1958), Humanities Association Bulletin (Victoria, 1961), et L'esthétique industrielle (Paris 1960). De 1955 à 1959 il a régulièrement contribué à la revue Canadian Art, de 1960 à 1965 à la revue Vie des Arts et, depuis 1963, au Bulletin de la Galerie nationale du Canada.

Montreal Gazette, Que.
November 13, 1965

871

Women Today — THE GAZETTE,

Dolls Provide Springboard To Success

By LANA WELLS

Ill health as a child and in later life acted as a springboard to success for soft-spoken Montrealer, Madeleine Saucier.

For Miss Saucier's early experiments with scraps of cloth, wax and clay during long bedridden months have today resulted in an absorbing hobby and livelihood—doll making.

She is now well-known by doll collectors in Canada and America as well as many overseas countries, and her beautifully handmade dolls are already familiar faces to visitors to the Military Museum on St. Helen's Island.

Her latest exhibition, arranged by the Policy and Planning Board of Stewart Hall, will be held in the old building's main entrance from Nov. 15 to 22 to help promote Young Canada Book Week.

Tell History

The dolls, ranging in size from about 10 to 14 inches, are perfect to the last detail of tiny, fluttery eyelashes, and nearly all are authentic of stages in Canadian history.

Using a secret "stiffening" formula, Miss Saucier makes the dolls from felt. She first moulds the little faces in clay or plasticene, then makes a metal cast into which the felt is later pressed into shape.

The time spent actually making a doll can take anything over a week without counting the many weeks the artist uses to research her subject's life and fashions of the period.

"I think I am the only person in this country making truly authentic Canadian dolls by hand," said Miss Saucier.

Holds Copyright

"It's taken me more than 20 years to perfect my technique. Now each model is copyrighted to me, but I make only a limited number of each particular doll."

In her private collection, Miss Saucier has about 200 dolls from all over the world.

"This isn't many as doll collections go," she said. "Dolls are like stamps or coins — if they're handcrafted they are sought after by collectors and will always gain value."

Miss Saucier, who is also a sculptress and painter, first began art lessons as a student at Villa Maria Convent and later went on to study at the Montreal Museum of Fine Arts and Sir George Williams University.

She followed this with advanced courses in portrait painting with Canadian artist Adam Sherriff Scott and handicrafts under the special tuition of the Artisan Pratique of Paris.

"I haven't much time for painting or sculpturing now," said Miss Saucier. "Creating the dolls keeps me very busy. Several museums as well as libraries and old Canadian families have helped me with research."

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At work in her apartment studio, Madeleine Saucier puts finishing touches to some of the historical dolls for a Young Canada Book Week exhibition to be held at Stewart Hall from Nov. 15 to 22. (Gazette Photo Service)

Ottawa Citizen
Ottawa, Ont.
(Daily. Circ. 75,948)

Saturday, November 13, 1965

Expo for children

17-M

Creativity in a square

By Carol Lutes
Assistant women's editor

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Broader now

Though she won't disclose the portion of the $21 million Canadian Government Pavilion budget the children's centre has been alloted, Polly Hill explains that the project's frame of reference has broadened considerably since last January, when she became involved officially.

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The art, drama and music studios are even more exciting. Classes will be limited to twenty with activities guided, for the most part, by bilingual instructors trained in the creative approach to education.

The young actors will be shown the route of experimental theatre—emphasizing improvisation, and imagination instead of stage, scenery, costumes or props.

Expert staff

Proud to have acquired Audrey Taylor, chief instructor of the Montreal Museum of Fine Arts, as director of the children's art studio, Mrs. Hill says all the staff at the centre will be in tune with today's creative methods of education.

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The recent Canadian conference on children held in Montreal reinforced this view with its "Roads to Maturity" theme, says Mrs. Hill.

Montreal Star, Que.
November 19, 1965

871

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Mrs. Howard I. Ross, wife of the chancellor of McGill, will be made an honorary life member of the Alumnae at the meeting.

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Orangeville Banner, Ont.
November 25, 1965

Curator Seeks Canadian Art

871

A position significant to the future of Canadian art has been filled at the National Gallery of Canada. M. Jean-Rene Ostigy, B.A., of Montreal and Ottawa, has been appointed Curator of Canadian Art.

M. Ostiguy was born in Marieville, Quebec, in August 1925, and moved to Valleyfield three years later. He joined the National Gallery in 1955 as Information and Extension Officer, was promoted to Education Officer in 1958 and to Director of Exhibition and Extension Services in 1963. As such he has been responsible for many of the major exhibitions at the National Gallery, and for the large number of exhibitions which the Gallery circulates to other galleries and museums throughout Canada.

Build Collections

The chief function of the Curator of Canadian Art is to build up and preserve permanent collections of Canadian art for the benefit of present and future generations of Canadians. It is his responsibility to search for, select, authenticate and obtain Canadian works of art of high quality, to arrange important exhibitions in the National Gallery and in other museums both in Canada and abroad, and to direct research into all aspects of the art in Canada.

He was graduated from Montreal University in 1947 with the degree of Bachelor of Arts, studied at the Ecole des Beaux-Arts under Alfred Pellan and Maurice Raymond, and was a student under Arthur Lismer and Marian Scott at the Montreal School of Art and Design. In 1952 an exhibition of his paintings was presented at the Montreal Museum of Fine Arts. He has consider-

NOTICE TO CREDITORS

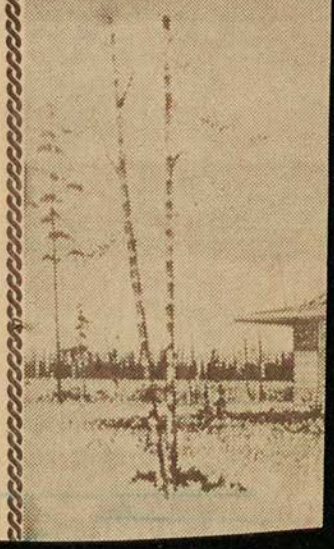
In the Estate of
JOHN HENRY HILTS,
Deceased

All persons having claims against the Estate of the said John Henry Hilts, late of the Town of Orangeville, in the County of Dufferin, Retired Section - Foreman, deceased, who died on the 16th day of February, 1964, at the Town of Brampton, in the County of Peel, are required to file proof of same with the undersigned Solicitors not later than the 11th day of December, A.D., 1965, after which date the Executor will proceed to distribute the assets of the said Estate, having regard only to the claims of which he shall then have had notice.

DATED at Orangeville, Ontario, this 24th day of November, A.D., 1965.

EVANS AND ADAMS,
Orangeville, Ontario,
Solicitors for the Executor

26x28



Montreal Gazette, Que.
November 13, 1965

871

Women Today

THE GAZETTE,

Dolls Provide Springboard To Success

By LANA WELLS

Ill health as a child and in later life acted as a springboard to success for soft-spoken Montrealer, Madeleine Saucier.

For Miss Saucier's early experiments with scraps of cloth, wax and clay during long bedridden months have today resulted in an absorbing hobby and livelihood—doll making.

She is now well-known by doll collectors in Canada and America as well as many overseas countries, and her beautifully handmade dolls are already familiar faces to visitors to the Military Museum on St. Helen's Island.

Her latest exhibition, arranged by the Policy and Planning Board of Stewart Hall, will be held in the old building's main entrance from Nov. 15 to 22 to help promote Young Canada Book Week.

Tell History

The dolls, ranging in size from about 10 to 14 inches, are perfect to the last detail of tiny, fluttery eyelashes, and nearly all are authentic of stages in Canadian history.

Using a secret "stiffening" formula, Miss Saucier makes the dolls from felt. She first moulds the little faces in clay or plasticene, then makes a metal cast into which the felt is later pressed into shape.

The time spent actually making a doll can take anything over a week without counting the many weeks the artist uses to research her subject's life and fashions of the period.

"I think I am the only person in this country making truly authentic Canadian dolls by hand," said Miss Saucier.

Holds Copyright

"It's taken me more than 20 years to perfect my technique. Now each model is copyrighted to me, but I make only a limited number of each particular doll."

In her private collection, Miss Saucier has about 200 dolls from all over the world.

"This isn't many as doll collections go," she said. "Dolls are like stamps or coins — if they're handcrafted they are sought after by collectors and will always gain value."

Miss Saucier, who is also a sculptress and painter, first began art lessons as a student at Villa Maria Convent and later went on to study at the Montreal Museum of Fine Arts and Sir George Williams University.

She followed this with advanced courses in portrait painting with Canadian artist Adam Sherriff Scott and handicrafts under the special tuition of the Artisan Pratique of Paris.

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He was responsible for organizing and presenting the Third Biennial of Canadian Painting in 1959.

Ecole du Musée
Regina Leader Post, Sask.
November 25, 1965

Creative teaching methods to be demonstrated

871

Expo to have children's centre

OTTAWA — A Children's Creative Centre demonstrating teaching methods that do most to guide the creative imaginations of youngsters aged three to 11 will form one of the major exhibits at the Canadian Government Pavilion, Expo '67.

Activities of the children in its nursery school and art, drama and music studios will be visible through one - way glass and audible over microphones and will thus serve as an exhibit for educators and parents. The centre will draw its children from families visiting the Canadian pavilion. About 75,000 youngsters are expected to pass through the centre and its outdoor playgrounds during the six months of the world exhibition.

"Instructional methods used in the nursery school and studios will be based on a thorough knowledge of children," Mrs. Polly Hill, project director of the centre, points out. "We will use the type of guidance and equipment needed to stimulate imagination and the best creative expression. The children will have an interesting experience combined with plenty of just plain fun. Even if it is only a 'first try' for the child it may well spark an interest for the future."

Mrs. Hill is the author of six Canadian government films on normal child development. She has been a nursery school, art and drama teacher as well as having worked for 20 years in the parent education field. To formulate plans for the design and operation of the centre, she has worked with over 50 consulting experts on five committees providing advice on the nursery school, the three creative studios and the outdoor playgrounds.

"The aim in the nursery school is to provide a happy experience for three to five-year-olds who are too young to get much out of the exhibition," Mrs. Hill said. "This will not be a creche or baby -sitting service but a demonstration of the best in guidance, play equipment and creative materials for pre-schoolers."

A nursery school period will include unit - block building with in - scale cars and figures, doll and house play, big muscle climbing and building with boards and hollow blocks. Also included will be painting and clay plus periodic music and storytelling circles. In addition there will be a quiet corner for picture books and table toys.

To stimulate the child's sense of wonder the room will have an aquarium with turtles and fish, nature collections with live insects, and nearby for the young scientist will be magnifying glasses, prisms and magnets.

The nursery school will have its own classroom and separate play yard and will take 25 children at one time. No longer than two hours is recommended for each pre-schooler.

Activities in the creative drama studio will be guided by bilingual instructors whose aim is to help the child use his whole body to express himself through concentration, with sensitivity and sincerity. The children will experience and experiment, try characters, develop their own stories, move to music and moods created by sounds, lights, objects and words. Work will be done without stage, scenery, costumes or props.

The music studio program will be a demonstration of the Carl Orff method now gaining important recognition in Canada. Specially designed xylophones and other percussion instruments will help the child create simple music.

Children joining each of the three daily art classes will use paints and modelling clay and will create shadow puppets and other forms out of many different materials. They will express themselves through their art work on an individual basis within the framework and the discipline of the media selected for each project.

Paints, clay, ink, wires, printing, varieties of paper are among the materials to be used. College type murals and other group projects will absorb the children.

Miss Audrey Taylor, chief instructor of the Montreal Museum of Fine Art, will direct the activities of the art studio. She has over 30 years experience in teaching art to children.

Mrs. Cornelia Hahn Oberlander, a landscape architect from Vancouver, designed the two playgrounds, one for the nursery school and the other for the 6 to 11 - year - olds. Both will have sun and shade areas and a covered section for rainy days.

The restful garden - like atmosphere of gentle mounds, pine trees, hedges is purposefully created to contrast with the concrete asphalt of the world of the city child.

"The equipment in the playground has been designed for its high - play value. It will stimulate the use of muscles and the natural desire of the child to climb and crawl under, to explore and change his environment to suit his imagination," Mrs. Hill explained. A narrow shallow canal of flowing water will wind through the playground and encircle two large sand areas. Children will be able to pan for gold and construct boats. At one end of the playground there will be musical and optical walls where children can manipulate components to create sound and changing patterns.

The location of the Children's Creative Centre will be near the information section of the Canadian pavilion. Playgrounds will be visible below a main entrance and pedestrian walk. The observation corridors for the nursery school and studios will be entered near the base of the People of Canada exhibit and its huge maple tree.

The centre will be open from 10 a.m. to 6 p.m. daily, seven days a week. Two receptionists and two assistants will be on duty at all times in the reception room. Parents wishing to enter their youngsters in the nursery school or art, music or drama studios will register them with the receptionists. Children waiting for their classes to begin, or waiting to be collected by parents, will have time to explore the outdoor playground.

Montreal Star, Que.
December 3, 1965

871

Special Luncheon Guest on Dec. 7

Among the special guests at the dinner given by the Canadian Friends of Bar Ilan University which takes place Dec. 7 at the Queen Elizabeth Hotel will be 85-year-old Miss Annie Rose Lauterman of 1506 McGregor Street. The tiny, four foot eight inch woman was honored by Bar-Ilan University at Ramat Gan, Israel recently when the Lauterman Psychological Institute was named after her family.

Although she was unable to attend the university 10th anniversary she did visit it five years ago and dedicated two buildings to her late brother, Dr. Maxwell Lauterman, who was the first Jewish doctor to practice medicine in Montreal.

Miss Lauterman recalls that she was intrigued with the synthesis of modern sciences with the teaching of Jewish traditions at Bar Ilan.

The philanthropist has also donated two scholarships to the Montreal Museum of Fine Arts in memory of her sisters.

MISS ANNIE LAUTERMAN
guest of honor

Dinah and Lily and the Dinah Lauterman Library of Art at McGill is also named after the sister who was a sculptor.

Montreal The Suburban,
Montreal, Quebec.
(Weekly)

Saturday, December 4, 1965

SPOTLIGHT

Art Exhibit

Mrs. Phyllis Sabbath Wolfe, resident of Cote St. Luc, is presenting a collection of paintings for the first time at the YM-YWHA from December 6-20, hours 9 a.m. to 10.00 p.m. Mrs. Wolfe has studied at the Montreal Museum of Fine Arts under Dr. Lismer; Sir Geo. Williams University; Herman Heimlich, and during the past four years with Jan Menses.

Granby La Voix de L'Est
Granby, Que.
(Daily, Circ. 9,502)

Monday, December 6, 1965

Exposition de peintures par F. Simoneau

H-12-M

ST-JEAN -- La Galerie québécoise annonce une exposition du peintre F. Simoneau pour la période s'étendant du 1er au 22 décembre prochain.

Le peintre est né à l'Avenir, vécu à Drummondville durant de nombreuses années et habite depuis quatre ans la métropole Montréal.

Il fit ses études avec Géraldine Bourbeau (dessin), à l'école des Grands Maîtres de Paris et enfin à l'école du Musée des Beaux-Arts de Montréal.

Venant d'une famille d'artistes, le peintre Simoneau remporta un vif succès lors de la récente exposition à la Caisse populaire Saint-Frédérick de Drummondville.

L'exposition montre des paysages, des sites historiques et quelques portraits.

Cette exposition de peintures se tiendra au 268, de la rue Champlain, à Saint-Jean.

Pour renseignements supplémentaires, communiquez avec M. C. Roland Béchard, directeur Saint-Jean. (112) 347-2054.

Montreal Star, Que.
November 27, 1965

871

Wild Flowers And Ceramics At Le Pigeonnier

By Michael Ballantyne

LAST spring I ventured down to 2371 Blanchard Avenue, to Le Pigeonnier, to see a most delightful exhibition of primitive paintings by a septuagenarian native of Quebec City who reveled in the name of Héliodore Bissonnette. The show was a roaring success, M. Bissonnette's fresh, untrammelled view of the world around him appealing to large numbers of citified sophisticates who relished his red flannel houses and corduroy streams. The artist, I regret to say, died this fall following a series of strokes, but he died with his smock on, painting to the end.

Normally an antique shop (and surely one of the most charming in town), Le Pigeonnier is currently showing work by two local artists, Marjorie Winslow and Bruno Latorre. Mrs. Winslow is a sculptor and painter, Mr. Latorre a ceramist, and the exhibition will be on view through the 29th.

In case you have trouble finding Blanchard, it's a lane masquerading as an avenue, and it runs parallel to St. Antoine Street, and just south of it, between Atwater and Dominion. It's the sort of place that John Little loves to paint—a cluttered ramshackle neighborhood, small boys in hockey sweaters throwing snowballs, teetering, tarpaper shacks with Boys Club scrawled on their sides, long lines of whitely waving laundry . . . and pigeons. Appropriately, two fat pouters flapped over my head as I clambered up the wooden staircase to Le Pigeonnier's front door.

MRS. WINSLOW studied at London's Slade School, at the Académie du Feu in Paris, in Rome, and at the Montreal Museum of Fine Arts with Alfred Laliberté. Mrs. Winslow has exhibited fairly extensively in the past but has been hiding her light under a mound of Chateauguay clay for the last little while. At best her sculptures have a direct, simple power that is immediately appealing and, where I think she is less successful, the figures veer towards the artsy-craftsy and the cute.

Examples of the former are the stark crucifixes in unglazed clay which she places against a background of rough planks, unadorned and very moving. They are true images of a primitive Christianity and as such they make an eloquent statement without fuss or frills. The studies of children, Eskimos, nuns and madonnas, are effective enough as bibelots but they lack the dash and elegance of a piece like the terra cotta rooster, a magnificent fowl, a veritable strutting Chanticleer if ever I saw one!

By contrast the glazed ceramic birds, the bluejay and the cedar waxwing, are nice, faithful reproductions but nothing more.

THE REMAINDER of her exhibition is devoted to a large number of wild flower studies in water color and mixed media, all of which are skilful and many quite lovely. Columbine, white and yellow violets, trillium, daisies, jewel weed, Indian paint-brush and all the brilliant sentinels of our summer fields. I should mention in passing that many of these pictures are splendidly framed. Mrs. Winslow has used wide, weathered pieces of wood which set off the flowers beautifully.

Mrs. Winslow is cultivating a familiar garden but she does so with zest. When she allows her imagination to run a little, as she does in the ceramic candlesticks, the results are very intriguing. One, for example, has a stem carved in the shape of an owl, another a vine-stalk clustered with leaves and grapes. And there is one painting called, rather curiously, "Le Chef" which is, for me at least, a haunting evocation of childhood. Two large grasshoppers perched on some large flowers in a greeny haze of summer. Nothing more. But perfect.

Not that Mrs. Winslow has anything to do with some of the louder artistic noises on Sherbrooke Street; she doesn't raise her voice and cultivates a quiet and private music of her own. If we are willing to listen, the sounds are reassuring and pleasant. I think it would be a shame if the day comes when we strain so passionately after the new that we forget how to respond to these more familiar harmonies. If an open mind is a virtue, then so is an open eye.

Her companion, Bruno Latorre, is a native of Italy who has studied at Gaétan Beaudin's school in North Hatley. His work is functional, well shaped, the glazes used sparingly and effectively. Especially fine are a set of small earthenware goblets and two large pots where the glaze has been allowed to run haphazardly over the fired surface of the clay so that it covers only part of the surface.

Blacks Harbor Fundy Fisherman, N.B.
December 8, 1965

National Gallery Makes Appointment

A position significant to the future of Canadian art has been filled at the National Gallery of Canada. M. Jean-Rene Istiguy, B.A., of Montreal and Ottawa, has been appointed Curator of Canadian Art.

M. Ostiguy was born in Marieville, Quebec, in August 1925, and moved to Valleyfield three years later. He joined the National Gallery in 1955 as Information and Extension Officer,, was promoted to Education Officer in 1958 and to Director of Exhibition and Extension Services in 1963. As such he has been responsible for many of the major exhibitions at the National Gallery, and for the large number of exhibitions which the Gallery circulates to other galleries and museums throughout Canada.

The chief function of the Curator of Canadian Art is to build up and preserve permanent collections of Canadian art for the benefit of present and future generations of Canadians, and to encourage and assist the visual arts in Canada. It is his responsibility to search for, select, authenticate and obtain Canadian works of art of high quality, to arrange important exhibitions in the National Gallery and in other museums both in Canada and abroad, and to direct research into all aspects of the art in Canada, particularly in such areas as the lives, works and styles of Canadian artists.

The influence of a cultural upbringing and a natural artistic ability are among M. Ostiguy's qualifications. He was graduated from Montreal University in 1947 with the degree of Bachelor of Art, studied at the Ecole des Beaux-Arts under Alfred Pellan and Maurice Raymond, and was a student under Arthur Lismer and Marian Scott at the Montreal School of Art and Design. In 1952 an exhibition of his paintings was presented at the Montreal Museum of Fine Arts. He has considerable experience as an art educator; he was a teacher of drawing and art appreciation in the high schools of Valleyfield and at the Seminary there, and a professor of the history of art at the Ecole des Beaux-Arts, where he was also an instructor in design. From 1952 to 1955 he was art critic for the newspaper 'Le Devoir'.

Jean-Rene Ostiguy has devoted most of his life to Canadian art. Apart from his normal Gallery duties he has organized numerous exhibitions, including 'Ozias Leduc' in 1955, 'Marc-Aurele Fortin' in 1964, and 'Canadian Abstract Painting' which toured the U.S. in 1956. He was responsible for organizing and presenting the Third Biennial of Canadian Painting in 1959.

He has lectured many times in Canada and occasionally abroad on various aspect of Canadian art: in 1962 he went to Poland to speak on contemporary Canadian painting, and this year toured western Canada on a series of six lectures.

He is also an accomplished writer, with articles published both in Canada and abroad. Some of his works have appeared in the R.A.I.C. Journal (Toronto, 1957), Canadian Architect (1960), Prismes des Arts (Paris, 1958), Humanities Association Bulleton (Victoria, 1961), and L'esthetique industrielle (Paris, 1960). From 1955 to 1959 he contributed regularly to Canadian Art magazine, from 1960 to 1965 to Vie des Arts magazine, and since 1963 to the National Gallery Bulletin.

Arthabaska L'Union, Que.
December 8, 1965

871

LES FÊTES DU BON TEMPS

Exposition Chicoine-Landsley au Collège

Du 13 au 18 décembre grâce à la galerie Nationale du Canada

Victoriaville. — Dans le cadre des manifestations culturelles des "Fêtes du Bon Temps", deux peintres canadiens, Owen Chicoine et Patrick Landsley, exposeront à la bibliothèque du Collège du 13 au 18 décembre. La Galerie nationale du Canada a bien voulu répondre à l'initiative du Centre d'Art de Victoriaville et du Département des Arts du Collège en accordant à notre ville son exposition itinérante des oeuvres de deux peintres réputés, l'un du Québec, l'autre du Manitoba.

Owen Chicoine

Owen Chicoine est un peintre de Gaspé-Sud. Il y est né en 1916 et y vit une bonne partie de l'année, particulièrement en été où il dirige une petite galerie à Mal-Bay, à l'intention d'habitués canadiens et américains.

Blessé en Normandie au cours de la guerre, il apprit à peindre au cours de ses longues années d'hospitalisation. Après quatre années d'études à l'Ecole des Beaux-Arts de Montréal et deux années d'enseignement, il voyagea au Mexique et en Europe. Depuis, Owen Chicoine s'est consacré à la peinture, ses oeuvres ont été exposées dans plusieurs galeries de Montréal et ailleurs. Mais le peintre de Mal-Bay, s'il aime voir ses oeuvres faire le tour du Canada, a une préférence pour les expositions de sa petite galerie de Gaspé-Sud qui baigne dans l'atmosphère natale.

Patrick Landsley

Comme on pourra le constater, Landsley peint dans une veine bien différente. L'oeuvre de Chicoine se ressent d'une vie d'expérience concrètes, du monde de la guerre avec l'affrontement de la vie et de la mort. Celle de Landsley dit davantage le peintre qui a vécu pour son art. Il adopte les grandes étendues de son pays, le Manitoba.

Après des études à Paris, à l'Académie Montmartre surtout, sous la direction de Fernand Léger, il rentre à Montréal en 1953. Tout en enseignant aux Beaux-Arts de Montréal et à l'Université McGill, il poursuit son oeuvre qui a été honorée par des expositions à Paris, à New-York et à Londres.

L'exposition Chicoine-Landsley sera ouverte tous les jours d 3.30 hres à 6 hres de l'après-midi et de 7 hres à 9.30 hres de la soirée.

Montreal Star, Que.
December 20, 1965

871

Staff Photo by Paul Lagace

Rita Briansky holds a copy of her etching which was chosen for the 1966 UNICEF calendar. It depicts a young girl in tall grasses expressing solitude.

Greatest Honor Yet

Montreal Artist's Etching To Travel 'Round the World

By LAUREEN SWEENEY

Montreal artist and part-time astronomer Rita Briansky will soon be known around the world.

She is one of two Canadians represented in the 1966 UNICEF weekly calendar, which features the work of artists from more than 20 countries.

The former Canada Council grant winner, who has held numerous one-man shows and is included in eight permanent collections across Canada, considers this the greatest honor of her career.

"I believe so strongly in the United Nations that I feel deeply honored to be part of it," she said simply.

Her black and white etching appears in the calendar opposite the week of May 15. It expresses solitude, depicted by a young girl sitting pensively in tall grasses.

Underneath is the Stendhal quote: "One can acquire everything in solitude — except character."

The other Canadian represented in the calendar is Eskimo artist Paunichiak whose painting of Eskimos Fishing heads the week of Jan. 16.

Married to Artist

Miss Briansky is married to painter-sculptor Joseph Prezament. They have two daughters, Anna, 14, and Wendy, 10.

She came to Canada from Poland with her parents at the age of four and grew up in Assonville, Ont., and Val d'Or. They moved to Montreal in 1941, where she completed high school at Baron Byng.

She studied art privately with Alexandre Bercovitch and at the Montreal Museum of Fine Arts, l'Ecole des Beaux Arts and in New York at the Art Students League.

In 1962 she won a Canada Council grant to buy new materials and a printing press for her etching work, which the year before had won her third prize in the First National Exhibition of Prints in Burnaby, B.C., and in 1960, the diplôme d'honneur at the Salon International Féminin de Vichy, France.

Miss Briansky declines to call herself either an etcher or painter. She divides her time between the two art media.

"They complement each other. Etching is a highly disciplined form of art. It's a craft as well as an art. I work at it for a few weeks or months and then I'm very glad to pick up my brush and work in color."

Delicate Style

Her style is delicate and simple. She likes children as subjects and often uses her daughters as universal models.

"I like people. The fact that I paint children is irrelevant. They could just as well be older persons. I express emotion through people."

Her first attempt at illustrating a book took her most of last year. "It was a very trying experience," she recalled. "I lived each story with empathy, not sympathy. Others' ideas became mine. They drained me."

The children's book, entitled "Rubaboo 4" was published last summer and contains her etchings on almost everyone of its 138 pages.

Though painting has become her life, she is, by hobby, an amateur astronomer.

"Evenings when I'm too tired to paint, I go to our observatory." She is a member of the Royal Astronomical Society of Canada.

"The nice thing about astronomy is that it is one area where ideas don't really enter. It's a study of nature and helps me to gain stability and a sense of values."

City lights from tall buildings are beginning to encroach on the observatory and make studying the heavens more difficult, she said. "But we can still see Jupiter with its belts and moons as well as distance galaxies and globular clusters."

She has made numerous drawings of the moon.

Her etching was chosen for the UNICEF calendar more than a year ago by the greeting card director, Miss Margaret Sharkey, who came to Montreal and found it in a gallery.

"When my husband and I were in New York recently we went to her office. She is already working on next year's calendar and had a painting of A. Y. Jackson in the office for 1967."

Rita Briansky's contribution is currently on view with the calendar's 53 other art works in the lobby of UN building.

Montreal Star
dec 24-65

Diane Nathanson, seven, a student at the Museum's Art Centre, proudly shows off her artwork to her mother, Mrs. Lyon Nathanson. Diane refused to identify her subject but it seems quite obvious.

La Presse, Montréal, Qué.
December 11, 1965

871

Lismer: 13 dessins

A la galerie Martal, à l'est de Peel, rue Sherbrooke, treize pièces d'Arthur Lismer. Treize graphiques d'un monde végétal torturé. Au delà du naturalisme expressionniste de Lismer, on reconnaitra sa grande virtuosité. Lismer est un dessinateur extrêmement doué. Ces treize dessins, riches, fournis, encombrés de lignes sinueuses évoquant une nature tourmentée forment une petite exposition homogène et instructive.

Arthur Lismer

Le fondateur et directeur de l'Ecole d'art du Musée des Beaux-Arts participa à l'expérience ~~du Groupe~~ des Sept. Cependant, ici, nous ne sommes plus en face de cette stylisation de notre sauvage nature. Le dessin y est plus libre, plus capricieux. L'infatigable animateur Lismer se livre au graphisme avec une sorte de joyeuse férocité. Ceux qui n'ont pas vu son exposition chez Lefort, l'an dernier, et celle de ses dessins au Musée, auront intérêt à aller chez Martal, faire la rencontre d'un artiste qui, par le dessin, a trouvé son meilleur moyen d'exploration et d'expression.

Drummondville La Parole
Drummondville, Que.
(Weekly. Circ. 5,950)

Wednesday, December 8, 1965

Exposition du peintre F. Simoneau

K-12-M

La Galerie québecoise (268, rue Champlain, Saint-Jean, Québec) annonce une exposition du peintre F. SIMONEAU pour la période s'étendant du 1er au 22 décembre 1965.

Le peintre est né à L'Avenir, vécut à Drummondville durant de nombreuses années et habite depuis quatre ans la métropole, Montréal.

Etudes: avec Géraldine Bourbeau (dessin).

Ecole des Grands-Maîtres de Paris.

Ecole du Musée des Beaux-Arts de Montréal.

Venant d'une famille d'artistes, le peintre Simoneau remporta un vif succès lors de la récente exposition à la Caisse Populaire Saint-Frédéric de Drummondville. L'exposition montre des paysages, des sites historiques et quelques portraits.

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

Wednesday, December 22, 1965

O 12-M

La séance annuelle des enfants à l'occasion de Noël au Musée des Beaux-Arts aura lieu aujourd'hui à 4 heures et 8 heures dans la salle de conférences. Le spectacle, qui comprend une exposition d'oeuvres d'enfants, est créé et réalisé par des enfants de trois à 14 ans qui fréquentent le Centre d'Art du Musée. L'exposition sera en montre pendant deux semaines.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Wednesday, December 22, 1965

LES UNS, LES AUTRES

Les enfants

La séance annuelle des enfants à l'occasion de Noël au Musée des Beaux-Arts aura lieu cet après-midi à 4 heures, et ce soir à 8 heures, dans la salle de conférence. Le spectacle, qui comprend une exposition d'oeuvres d'enfants, est créé et réalisé par des enfants de 3 à 14 ans qui fréquentent le Centre d'Art du Musée. L'exposition sera en montre durant deux semaines. Le public est invité à assister gratuitement à la séance de Noël. L'entrée est libre.

Le Devoir, Montréal, Qué.
December 22, 1965

871

le bruit de la ville

NOEL

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Christmas Story At Museum

dec 24-65

Moppets Do As They Like In Tableau With Their Own Art Work As Props

By DORIS GILLER

Actually, it wasn't quite the night before Christmas and all through the house every creature stirred, every parent looked at the end of that well-known tether and pandemonium threatened.

But it only threatened, never broke through and Wednesday afternoon at the Montreal Museum of Fine Arts turned out to be the sweetest, sincerest, most exciting Christmas show this year.

Program notes indicated the annual children's Nativity pageant, but entertainment was provided by audience and performers alike and if heads veered between the two like a tennis ball, it only lent an aura of anticipation to the entire proceedings.

Dr. Arthur Lismer, master of ceremonies for the afternoon, amiably remarked: "Children are marvellous; you can make them do anything they like," and that's exactly what they did.

After an unharmonious, but rousing, rendering of "Deck the Hall," with audience participation, a group of very young youngsters filed in, from the wrong entrance, but after many attempts and finally realizing their error, found the correct one and headed for the stage.

Well, most of them did. A few decided it was much nicer to visit with mummy and refused to budge. Others, who weren't intended to go any further than their seat beside mummy decided to make their debut and hit the stage in mild confusion but with utter aplomb.

When the Three Kings made their entrance they were greeted with rapt attention so that the voice that yelled, "Hey, that's my brother," filled the hall beautifully.

But they made it to the stage without mishap, met the Madonna and Child and formed a tableau that was framed by a tribute of appropriate silence and appreciation.

The pageant, held in the Museum's Lecture Hall, had incredibly imaginative props for its setting.

Students' Exhibition

These were the Art Centre students' exhibition of the Christmas story, the result of five Saturday mornings at the paint pots and all concentrated on the same theme.

Every medium had been used—clay, plaster, watercolors, block printing—and every idea held by children between the ages of four and 14 recorded.

There was a kaleidoscope of angels, madonnas, shepherds, snowflakes, tapestries that hung from ceiling to floor, nativity scenes, stained glass windows, illuminated manuscripts, and a few self-portraits.

Their entire efforts for the five-week period, said Dr. Lismer, were concentrated on telling the story and he compared it to medieval days when craftsmen joined together to complete one article.

"And if any one of them started to muck it up they got the whole lot down on their shoulders," he said.

The project is the responsibility of Miss Audrey Taylor, "but it is easy to say," he remarked, "that the staff had nothing to do with it. The children did it all."

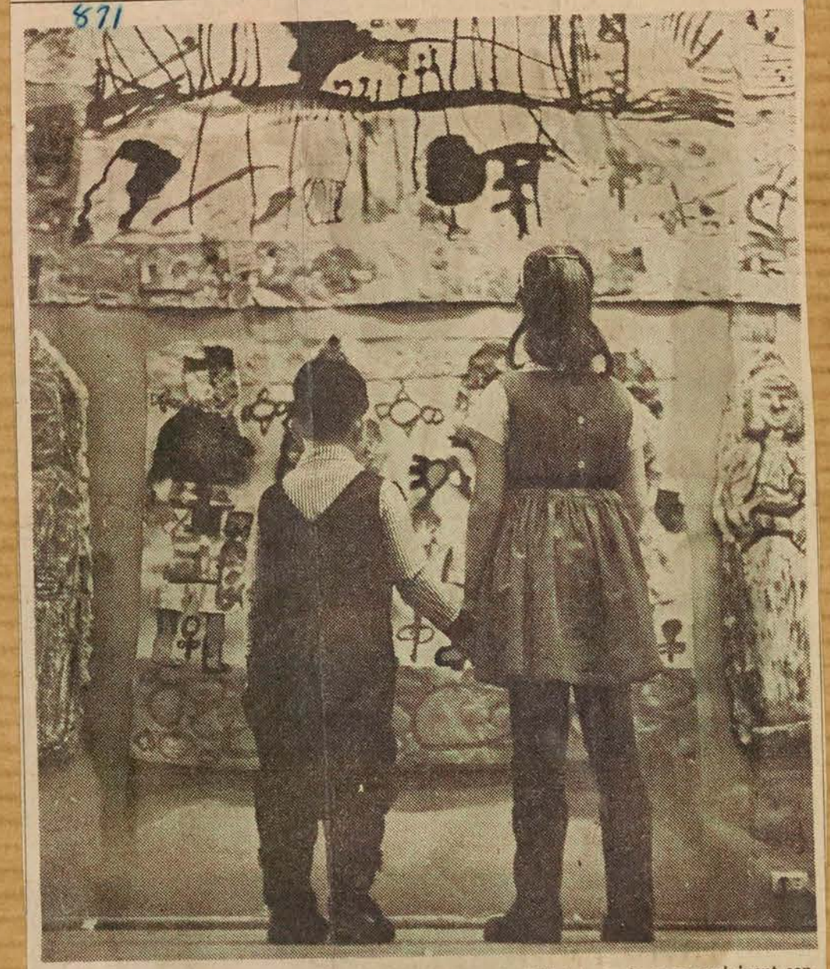
There were two shows that day, the first at 4 p.m., the second at 8. It was with some regret that the second was passed up. Completely unrehearsed and totally spontaneous, it could only have been equally as entertaining as the first, and probably better.

Staff Photos by Adrian Lunny

There were several artists in action at the Montreal Museum of Fine Arts Nativity Pageant and Exhibition at the two performances on Wednesday. Dr. Lismer takes time from the activities to give Adam Wedgwood, three, a lesson.

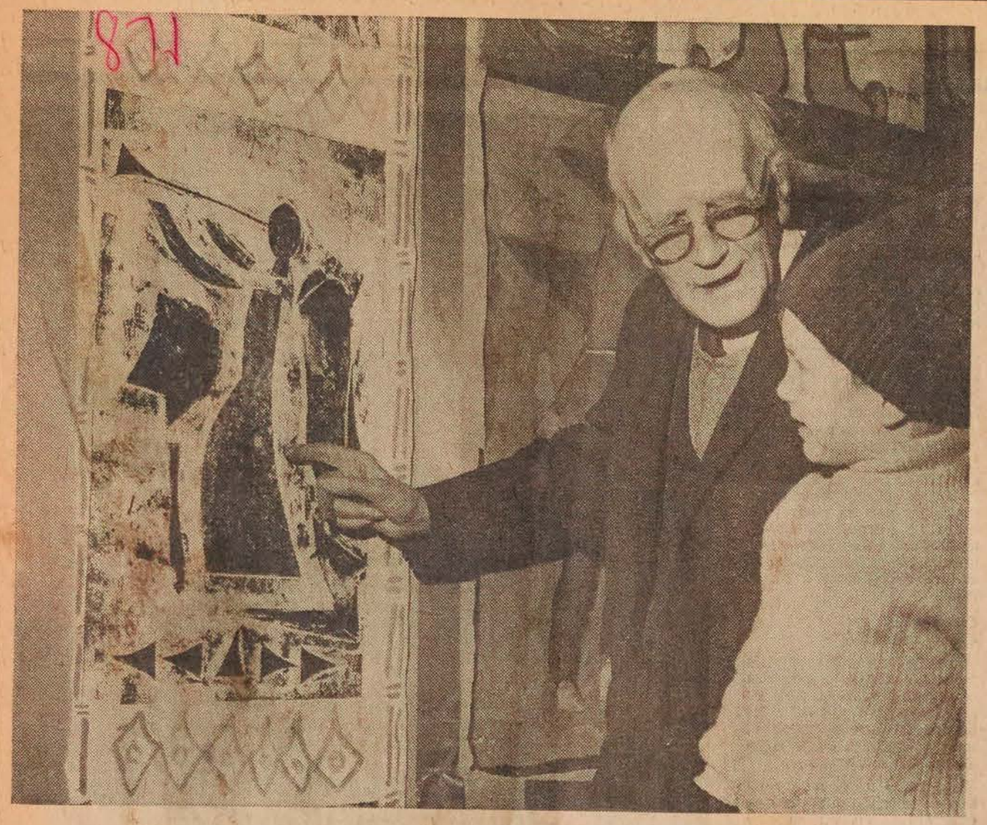
Montreal Gazette, Que.
December 27, 1965

871



ART AFICIONADOS: A brother and sister team examine work by children aged three to 13 in the lecture hall of the Montreal Museum of Fine Arts. The exhibition, called Children's Pageant of Christmas, is an annual event conducted by the Museum's Art Centre, directed by Dr. Arthur Lismer. The show remains on view until Jan. 5.

La Presse, Montréal, Qué.
December 24, 1965



M. Arthur Lismer, directeur de l'école des Beaux Arts et du Centre d'art pour les petits, était tout attentif à expliquer aux enfants les diverses peintures exposées.

Oeuvres d'enfants

Au musée des Beaux arts, pour une quinzaine, exposition des oeuvres des enfants qui suivent des cours au Centre d'Art.

Des oeuvres d'enfants de 3 à 14 ans. Certaines sont collectives, exécutées par plusieurs, d'autres individuelles. Plus de 250 étudiants. Une dizaine de professeurs. Le directeur : **Arthur Lismer,** particulièrement connu à l'extérieur du Canada par la façon dont il enseigne l'art aux enfants. Théorie de l'expression spontanée.

Nous avons eu un exemple parfait de cette spontanéité mercredi après-midi lors de la fête de Noël organisée par et pour ces petits. Dans une grande salle — la salle des conférences du musée — sur les murs les oeuvres des enfants étaient exposées; comment les enfants voient Noël ? Tout en couleur, tout en simplicité aussi. Même les oeuvres collectives étaient bien ordonnées. "Les enfant d'eux-mêmes, lorsqu'ils voient un petit copain placer un bonhomme, savent d'i nstinct où placer l'autre" nous at--on dit.

Texte : Michèle Rivet
Photos : Paul-Henri Talbot, La PRESSE

Et ce furent les rondes, les danses, les jeux. Chaque petit avait fabriqué lui-même un masque. On ferma les lumières. Les enfants s'avancèrent sur la scène en se tenant par la main. Et pleins feux sur les enfants qui dansent, tourbillonnent autour de la crèche. Quelques timides hésitèrent... Mais vite ils embarquent dans la ronde.

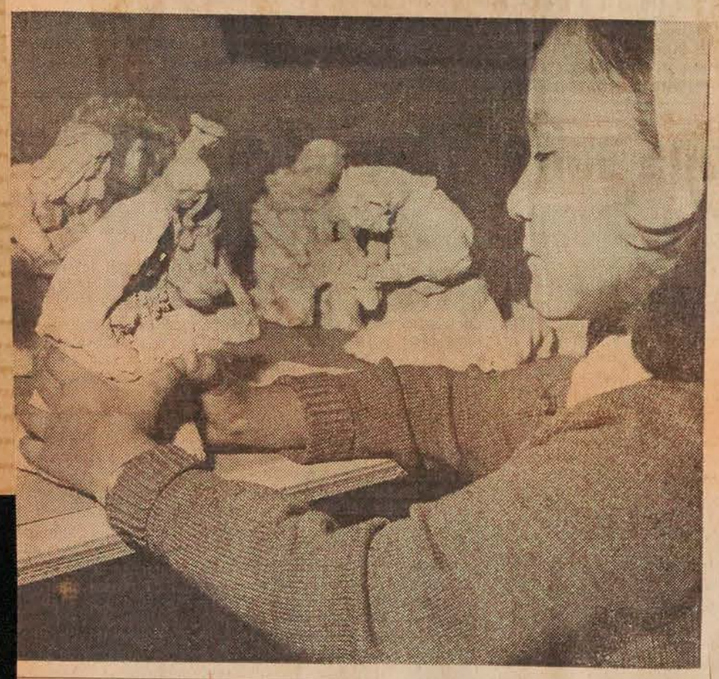
"Nous laissons les enfants exploiter eux-mêmes leurs dons de créativité; tout se fait en dehors des systèmes de discipline scolaire rigide. Nous ne cherchons pas à imposer à l'enfant une technique. Tout se fait en dehors des cadres traditionnels" a commenté le directeur de l'école.

Donc pour les tout-petits, les lundi après-midi, pour les 6 - 8 les mercredi après-midi et les 8 - 14 les samedi matin, le musée des Beaux arts offre, grâce à une vingtaine de professeurs et d'assistants, des cours de création artistique.

Une seule ombre au tableau : la fête de mercredi, qui sans doute traduisait l'esprit de tous, les cours étaient exclusivement en anglais. "Tous nos professeurs parlent français" nous dit le directeur. Nous n'en doutons pas. Mais nous avons aussi remarqué que le seul dépliant sur les cours qu'on ait pu nous procurer était en anglais.

"N'oubliez pas que le musée est surtout connu de l'élément anglophone de la métropole" a dit une publiciste du musée. Bien sûr. Mais la façon d'attirer l'élément français consiste-t-elle à leur présenter des cours en langue anglaise uniquement ! La raison du faible pourcentage de petits Canadiens français qui suivent ces cours, 5% nous a-t-on dit, ne serait-elle pas un peu là ?

Les jeunes façonnent la glaise. Ils feront revivre Jésus, Marie, beaucoup plus spontanés, beaucoup plus vrais que les images traditionnelles, toutes de bleu ou de rose bonbon.



Pour voir, il faut toucher, palper, sentir vraiment comment les formes peuvent naître.

Des dessins collectifs où chaque enfant crée son personnage. Et pourtant l'harmonie règne !

Il rase les cheveux de sa femme...

TURIN, Italie (PA) — Giovanni Gentile, 29 ans, a écopé d'une sentence suspendue de 10 mois pour avoir rasé les cheveux de sa femme à l'aide d'un rasoir électrique. Il a déclaré en cour qu'il l'a fait parce que sa femme Béatrice, 22 ans, dépensait une partie de leur allocation de chômage de $32 par mois chez le coiffeur.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Friday, December 31, 1965

A Joy To Behold

O 12-M

Of all the good things I might wish you for the new year, none seems to me better than wishing you a singing heart.

If yours has fallen silent, grown weary, just walk into the lecture hall at the Fine Arts Museum and let the setting take over.

Once more, the Children's classes of the Museum's School of Art and Design, have joined skills and imaginations and created a Christmas Pageant that is as exciting and inspiring as any exhibition you could think of. In the gamut of styles and techniques, visions and expressions, the children from four to sixteen have recreated the Christmas story in theme and variations that are a joy to behold. In tapestries and triptychs, in modelled nativities and painted annunciations, in splendored adoration scenes and secular merry making, they have sung the joys and delights, which to most of us seem lost forever.

Dr. Arthur Lismer who once more hung the show, was on hand also. This time, however not to explain methods and techniques, but to share our enthusiasm and hide a moist eye. Now and then his lovely hand would run over the surface of a block print, or gesture the movement of some posture, or caress a piece of burlap in a collage.

"Can you imagine, that we started only a month ago?" His eyes skimmed the high walls. "The age of art is repeated in prototype fashion in children's works." "Feel the primitive quality in that papier mache and plaster relief? Straight eleventh century!" These were the remarks. More would have destroyed the enchantment.

The same would hold true if we were to attempt a 'review' or a 'critique'. It would be like criticising the songs of the birds. You listen, you look, and you open your heart, that is all. I wish you that yours might be receptive and gratified and that you may thus enter into the new year.

St. Laurent News
Montreal, Que.
(Weekly. Circ. 15,960)

Thursday January 6, 1966

Open house at Northmount 'Y'

O 12-M

An open house next Wednesday, January 12, is to be held to launch the winter and spring program of the Northmount YMCA in St. Laurent.

Members and the public have been invited by YMCA officials to drop in at the "Y" building and chat with leaders of the up-coming YMCA activities.

The appointment of Susan Campbell as children's art instructor was also announced by the YMCA. Miss Campbell is presently teaching art at the Museum of Fine Arts and Verdun-LaSalle YMCA.

La Voix du Lac-St.-Jean
St. Félicien, Qué.
January 19, 1966

i 19 janvier 1966 Page 3

871

EXPOSITION DE PEINTURE A ARVIDA

Jeannine Paquette-Gamache et Paul Lacroix sont des gradués de l'Ecole des Beaux-Arts de Québec, tandis que Owen Alexandre Chicoine et Patrick Landsley sont des gradués du Musée des Beaux-Arts de Montréal, de sorte que cette exposition devrait permettre à tous ceux qui s'intéressent à la peinture de constater les oeuvres de peintres reconnus canadiens reliés à deux grandes écoles des Beaux-Arts de la Province de Québec.

Le comité des Arts et Métiers d'Arvida, en coopération avec la Galerie Nationale du Canada, présente jusqu'au 23 janvier l'exposition Peintres Canadiens Gamache-Lacroix, Chicoine-Landsley.

Les heures de visites dans le hall d'entrée de l'hôtel de ville d'Arvida sont toujours de 7 heures à 10 heures du lundi au vendredi et les samedis et dimanches de 2 heures à 5 heures de l'après-midi et de 7 heures à 10 heures du soir.

Ottawa Journal, Ont.
January 17, 1966

CONTROLLED APPROACH

871

Imaginative Works In Crawley Exhibit

There are 55 items listed in an exhibition by Carla Katznelson Crawley which opened at the Jewish Community Centre Sunday and continues to Jan. 27.

The artist, who studied at the San Francisco State University and at the Montreal Museum School of Fine Arts, expresses herself in a variety of media.

COOL

Much of her work is cool and controlled. She has an imaginative approach in what could be termed contemporary art forms. Her color tense is excellent.

Two large hangings — one of which is a backdrop and the other used for a door entrance — are prominently displayed.

It is obvious that the artist has a penchant for pen and ink drawings and pastels. A number of paintings and drawings reflect the unusual titles selected. Some are in French.

"Sprouting Growth," "Gone is Love" and "Unresolved Thoughts" are interesting studies. There is a large and striking collage in which the artist uses yellows, blues and reds to good effect.

This viewer was interested in an unfinished portrait which indicates a sensitivity in this form of artistic expression.

Those interested in current trends should make it a point of seeing this collection.

Mrs. Nathan Dreskin, chairman of the exhibition committee was on hand to introduce Mrs. Crawley to those viewing her work.—WQK.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Friday, December 31, 1965

The Art

B/12-M

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Tues.-Sun., 12-6 p.m., 7.00-9.00 p.m.
Children's Pageant of Christmas, to Jan. 5.

LISMER

Time CDN Edition
Montreal, Que.
January 28, 1966

871

"GIRL IN GOLD"
Subtle sensuality

ROBERT C. RAGSDALE

VARLEY & "LIBERATION"

THE ARTS

Open Shop

"She drove me crazy, squinting all the time, making faces and generally playing the imp," grouched the artist. "Finally, when she came in for a sitting and started acting cute again, I just said: 'The sitting is over,' and I finished it without her." Not until the afternoon before his one-man show opened at Toronto's Roberts Gallery last week did Frederick Varley finish the last brush stroke on *Girl in Gold*, a portrait of a Toronto lawyer's wife, Anne Himel. A loving oil three years in the painting, it is a candid but subtle treatment of sensuality—and artistic proof that 85-year-old Fred Varley has as perceptive an eye for beautiful women as ever.

"I don't know what pop art is and I don't care either," insists Varley, whose 16 oils and 56 drawings in the show are still done with the lyrical exuberance that marked his work from the beginning. What has strikingly changed is the reception that Varley's work gets. When he and his fellow originals of the Group of Seven* first began painting Canada in startlingly brilliant hues and ruggedly bold designs in the 1920s, they were denounced, as one critic memorably put it, for "painting the inside of a drunkard's stomach." Not until Varley was 75 did he earn enough to file his first income tax return. Last week, 300 collectors turned up for the opening of his show, on the first day paid nearly $21,000 for 47 of Varley's oils and charcoal drawings. One Torontonian, an art-collecting surveyor, waited three hours in 10° weather for the gallery to open to be first in line for *Girl in Gold*, for which he paid the show's top price of $4,000. Varley wouldn't part with *Liberation* at any price, however. His firm reply to bidders who wondered why he clung to the semi-abstract: "Because I like it."

Once a brawling, bawdy readhead

* Besides Varley, the other surviving members of the original Group of Seven, all still painting, are: A. Y. Jackson, 83, of Manotick, Ont.; Arthur Lismer, 80, principal of the Montreal Museum School of Art; and Lawren Harris, 80, of Vancouver.

with a chip on each shoulder, Varley has understandably mellowed. Though his face seems a study in battered parchment and his hearing and memory are poor, when the right mood strikes he can paint day and night until he is satisfied. He lives with an elderly couple in a farmhouse near Toronto, paints in southern B.C. and Alberta each summer, plans a working holiday next month in Jamaica. "What I do now must be an advance on what I once did," Varley insists. "If I'm not continuing and developing, then I ought to shut up shop. But I'll have another show, just wait and see."

INDUSTRY

Pipeline Pitch

"A gang of Texas buccaneers," cried the outraged opposition in 1956, and before John Diefenbaker was done, the Liberal Government came tumbling down. Its mistake was railroading through Parliament a federal loan to build the Trans-Canada pipeline. Now Trans-Canada Pipe Lines Ltd. (assets: $600 million) is 92.7% Canadian-owned and, in a less turbulent way, the shoe is on the other foot. Before Washington's Federal Power Commission, Trans-Canada is fighting for permission to build a new $212 million natural gas pipeline from Alberta to Ontario through the northern U.S.

Eastern Appetite. Trans-Canada's alternative to a U.S. route would be to loop a new pipeline, at an estimated cost of $272 million, through northern Ontario alongside the 675-mi. line that touched off the parliamentary fury of 1956. Just seven years old, that 30-in. pipeline can no longer cope with the appetite of eastern industry, and the company has spent three years looping the Prairie section. With contracts in hand to supply an extra $1.1 billion worth of gas through 1991, Trans-Canada last summer arranged to buy 3 trillion cu. ft. in the Marten Hills area of northern Alberta. Naturally seeking the cheapest method of linking supply and demand, the company applied to Washington through a subsidiary, Great Lakes Gas Transmission Co., for permission to build a southern loop running 989 mi. from Emerson, Man. to Sarnia, Ont., starting this summer.

To competitive U.S. companies, the application seemed more like a direct line into U.S. markets, which could tap into the Canadian pipeline at any point —a suggestion Trans-Canada took no pains to deny. In an eleventh-hour brief to the FPC, Northern Natural Gas of Omaha presented a different scheme. It would buy Alberta gas at Emerson for Northern's midwestern U.S. customers, pipe an equivalent amount of U.S. gas to Sarnia, partly through existing lines, partly through new pipelines that would cost $27 million less than Trans-Canada's, with a consequent saving to Ontario and Quebec consumers.

Northern Exposure. Appearing before the FPC last week, Trans-Canada accused Northern of seriously underesti-

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Friday, December 31, 1965

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Montreal, Que.
(Weekly, Circ. 15,960)

Thursday January 6, 1966

Open house at Northmount 'Y'

An open house next Wednesday, January 12, is to be held to launch the winter and spring program of the Northmount YMCA in St. Laurent.

Members and the public have been invited by YMCA officials to drop in at the "Y" building and chat with leaders of the up-coming YMCA activities.

The appointment of Susan Campbell as children's art instructor was also announced by the YMCA. Miss Campbell is presently teaching art at the Museum of Fine Arts and Verdun-LaSalle YMCA.

La Voix du Lac-St.-Jean
St. Félicien, Qué.
January 19, 1966

19 janvier 1966 Page 3

EXPOSITION DE PEINTURE A ARVIDA

Jeannine Paquette-Gamache et Paul Lacroix sont des gradués de l'Ecole des Beaux-Arts de Québec, tandis que Owen Alexandre Chicoine et Patrick Landsley sont des gradués du Musée des Beaux-Arts de Montréal, de sorte que cette exposition devrait permettre à tous ceux qui s'intéressent à la peinture de constater les oeuvres de peintres reconnus canadiens reliés à deux grandes écoles des Beaux-Arts de la Province de Québec.

Le comité des Arts et Métiers d'Arvida, en coopération avec la Galerie Nationale du Canada, présente jusqu'au 23 janvier l'exposition Peintres Canadiens Gamache-Lacroix, Chicoine-Landsley.

Les heures de visites dans le hall d'entrée de l'hôtel de ville d'Arvida sont toujours de 7 heures à 10 heures du lundi au vendredi et les samedis et dimanches de 2 heures à 5 heures de l'après-midi et de 7 heures à 10 heures du soir.

Ottawa Journal, Ont.
January 17, 1966

CONTROLLED APPROACH

Imaginative Works In Crawley Exhibit

There are 55 items listed in an exhibition by Carla Katznelson Crawley which opened at the Jewish Community Centre Sunday and continues to Jan. 27.

The artist, who studied at the San Francisco State University and at the Montreal Museum School of Fine Arts, expresses herself in a variety of media.

COOL

Much of her work is cool and controlled. She has an imaginative approach in what could be termed contemporary art forms. Her color tense is excellent.

Two large hangings — one of which is a backdrop and the other used for a door entrance — are prominently displayed.

It is obvious that the artist has a penchant for pen and ink drawings and pastels. A number of paintings and drawings reflect the unusual titles selected. Some are in French.

"Sprouting Growth," "Gone is Love" and "Unresolved Thoughts" are interesting studies. There is a large and striking collage in which the artist uses yellows, blues and reds to good effect.

This viewer was interested in an unfinished portrait which indicates a sensitivity in this form of artistic expression.

Those interested in current trends should make it a point of seeing this collection.

Mrs. Nathan Dreskin, chairman of the exhibition committee was on hand to introduce Mrs. Crawley to those viewing her work.—WQK.

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with a chip on each shoulder, Varley has understandably mellowed. Though his face seems a study in battered parchment and his hearing and memory are poor, when the right mood strikes he can paint day and night until he is satisfied. He lives with an elderly couple in a farmhouse near Toronto, paints in southern B.C. and Alberta each summer, plans a working holiday next month in Jamaica. "What I do now must be an advance on what I once did," Varley insists. "If I'm not continuing and developing, then I ought to shut up shop. But I'll have another show, just wait and see."

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Friday, December 31, 1965

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Tues.-Sun., 12-6 p.m., 7.00-9.00 p.m.
Children's Pageant of Christmas, to Jan. 5.

Le Journal Des Vedettes
Montreal, Que.
W-E 69,800

JAN 15 1966

VENDREDI
14 JANVIER
CANAL 2

La décoration, selon les époques

À "FEMME D'AUJOURD'HUI"

PENDULE au son cristallin, table à la silhouette très fine, fauteuils accueillants au recouvrement soyeux, tableau aux tons chatoyants s'harmonisent pour former un flot où le style fin Directoire et début d'Empire annoncent une ère nouvelle.

FAISANT pendant à un guéridon Empire, cette table Louis XVI se marie joliment avec les draperies de ce coin isolé de la rue Sherbrooke où l'on se sent très loin de la ville tumultueuse.

LA BEAUTE des appliques de cuivre, sur cette console Empire, surmontée d'un miroir de la même époque, retient l'attention des visiteurs qui, dès l'entrée, sont accueillis par un impressionnant Borduas.

COMMENT ENVISAGER LES TROIS CYCLES EN DÉCORATION:

• *Époque du mariage* • *Temps de l'achat d'une maison*

• *Installation dans un appartement, après le départ des enfants*

A l'entrée de l'appartement de Monsieur Gérard Gauthier, une douce musique nous installe immédiatement dans un bien-être impalpable. On est bien! C'est chaleureux, c'est vaste, c'est clair! On se sent chez-soi! Au premier coup d'oeil, rien qui attire l'attention, rien de frappant . . . C'est beau, c'est tout!

Notre hôte est le décorateur-ensemblier Gérard Gauthier qui se transforme en guide au goût très sûr pour les téléspectatrices qui regardent FEMME D'AUJOURD'HUI. A l'émission du 14 janvier, il traitera des styles qui vont du Directoire à Napoléon III.

Dans cette atmosphère de bien-être, en cette fin d'après-midi, sous la lumière tamisée, nous causons de ces beaux moments de l'existence que constituent les voyages en Europe que de plus en plus de Canadiens effectuent, en rapportant un goût plus sûr, plus raffiné.

— Les gens commencent à se faire compte qu'il est inutile de dépenser de fortes sommes pour une mode qui passe et qui ne vaut plus rien ensuite. De plus en plus, il y a grande demande de meubles d'époque.

Avis aux jeunes

— Les jeunes mariés, qui n'ont pas beaucoup d'argent peuvent-ils se permettre de faire appel aux services d'un décorateur-ensemblier qui, comme vous, est reconnu comme spécialiste de meubles anciens?

— Je fais également du moderne, mais en m'éloignant autant que possible du style américain. Pour répondre à votre question, je vous dirai qu'on peut meubler un appartement de jeunes mariés à très bon compte. Après avoir acheté l'essentiel, en établissant un budget annuel, ils peuvent se procurer un beau meuble, un tableau ou un bibelot qui améliorera et embellira petit à petit la maison. D'ailleurs, même les gens qui ont beaucoup de sous n'achètent pas toujours tout d'un seul coup. Il faut beaucoup de temps et de longues recherches pour trouver de belles choses. Par expérience, je puis dire qu'il y a trois cycles en décoration: l'époque du mariage, le temps de l'achat d'une maison, et, après le départ des enfants, l'installation dans un appartement. Si, dès le début, les acquisitions de beaux meubles ont été bien pensées, tout, ou à peu près, pourra servir à chacun des cycles.

De beaux planchers

En causant avec Gérard Gauthier, nous commençons à discerner les détails de l'ensemble qui nous avait charmée au début. Nous remarquons que, sur le tapis mur à mur, le décorateur a disposé de magnifiques tapis aux riches dessins et coloris.

— J'aime beaucoup les tapis anciens. Je les collectionne et, bien sûr, j'en vends. Un tapis de Turquie, comme celui-ci, se conservera beaucoup plus longtemps que s'il était placé directement sur le plancher

A celui qui, après avoir fait ses études au Musée des Beaux-Arts de Montréal, est allé se perfectionner à Paris au Musée Camondo, nous demandons de nous dire quelles sont les lois qu'il faut suivre en décoration.

— Il y a quelques règles de base qu'il faut suivre mais aucune loi n'existe en décoration: seule compte la beauté. S i ce sont de beaux morceaux, des meubles de plusieurs époques peuvent être assemblés dans une même pièce. Cependant, il ne faut pas qu'un appartement ressemble à un musée, il faut s'arranger pour y vivre, il faut que l'appartement reflète la personnalité de ceux qui l'habitent. Il ne faut surtout pas que ça paraisse que le décorateur est passé par là, il doit se cacher derrière son décor. Quand j'ai fini un beau travail, j'en éprouve beaucoup de satisfaction, et c'est ce qui compte pour moi.

L'air de Paris

Aux murs, plusieurs belles peintures attirent notre regard qui s'attarde particulièrement sur ABSTRACTION AU POINT JAUNE, un impressionnant BORDUAS de 1955. — Je puis enfin le contempler à mon aise! Il n'est pas souvent au logis car il voyage tout partout à travers le Canada. Chaque fois que le Musée fait une rétrospective Borduas on vient me le chercher.

Un long silence d'admiration qu'on brise finalement pour parler de ce Paris où tant de nos peintres, après un premier voyage sont retournés pour y rester à demeure.

— Je crois comprendre . . . Il y a là-bas une émulation telle qu'on ne peut faire autrement que travailler. L'air de Paris . . . c'est quelque chose de vivant, de stimulant! J'y retourne le plus souvent possible afin de m'y retrouver l'inspiration. J'y suis justement allé l'été dernier et, comme chaque fois, j'y ai retrouvé cette griserie qui fait qu'on ne peut plus ensuite se contenter du terre-à-terre. Il faut à tout prix faire beau, penser beau!

Marcelle QUELLETTE

Actualite, Montréal, Que.
February 1966

871

actualité madame

LA FEMME DU MOIS

LOUISE CIMON

« Mes enfants retardés sont gais, attachants et chaleureux. J'ai découvert chez eux une très grande richesse intérieure, de la personnalité et un sens de l'humour. Sans beaucoup d'exigences, reconnaissants de tout, ils font constamment preuve de bonne volonté et de patience. Mon travail n'est jamais une corvée. Bien au contraire, il m'est extrêmement précieux et plus particulièrement au point de vue humain. »

C'est en ces termes affectueux que Louise Cimon, spécialiste en éducation artistique depuis sept ans avec l'enfance exceptionnelle, nous entretient des jeunes de 6 à 15 ans qui travaillent sous sa direction, tout d'abord à François-Michèle, école privée administrée par l'Association pour l'éducation des enfants arriérés et à Clair-Séjour, école pilote pour enfants mésadaptés relevant du ministère de la Famille et du Bien-Etre social de la province.

Après des études à l'École des Beaux-Arts de Québec et à l'Académie Julian de Paris, après avoir suivi le Teacher's Training Course au Musée des Beaux-Arts de Montréal, où elle enseigna durant six années consécutives, et l'obtention d'un brevet spécialisé pour l'enseignement des arts plastiques à l'École des Beaux-Arts de Montréal, sans oublier un séjour d'études en déficience mentale à l'Université Tuft, près de Boston, et en thérapie par l'art à l'Université de New York, Louise Cimon, qui s'occupait d'éducation artistique avec les enfants et les adultes normaux, depuis déjà plusieurs années, fut amenée à travailler avec l'enfance exceptionnelle par une amie, mère d'un déficient, qui fut à l'origine de la fondation de l'École François-Michèle.

Louise Cimon consacre tout son talent et ses connaissances aux cent vingt-huit enfants et adolescents, à qui elle enseigne une ou deux fois la semaine, par groupe de quatre à douze élèves. Elle avoue que le premier contact avec eux l'a passablement impressionnée, lui a même causé un choc. Maintenant, certains, travaillant avec elle depuis les débuts, lui donnent l'impression de faire partie de sa propre famille.

L'éducation artistique en fonction de l'enfance exceptionnelle consiste à procurer aux jeunes retardés, par la peinture, le dessin et le modelage, des moyens d'expression qui leur permettent d'évoluer au maximum de leurs capacités et aux mésadaptés, la possibilité de se socialiser, de concentrer davantage et de se débrouiller plus tard dans la vie grâce aux ressources créatrices enseignées. Ces derniers arrivent à se reconnaître une valeur et une confiance personnelles. A l'École François-Michèle, l'artisanat a été ajouté aux moyens d'expression déjà employés.

Louise Cimon nous assure que tous ses élèves travaillent dans la joie, souvent même en chantant. Ils s'entraident sans aucun esprit de compétition. Possédant un sens aigu du rythme, de la couleur et de la fantaisie, ils font de belles choses instinctivement, si on leur en laisse la liberté.

Le but de l'éducation artistique, nous explique-t-elle, n'est certes pas de former des artistes. Il s'agit plutôt d'un moyen d'expression comportant les trois aspects suivants: éducationnel, thérapeutique et artistique. De plus, cet enseignement développe la discipline, l'ordre et l'initiative, tout en apportant aux jeunes des connaissances générales qui s'accrochent aux sujets de travail donnés, comme la musique, la danse, la géographie et l'histoire naturelle. Il aide aussi au diagnostic lors des discussions de cas qui ont lieu deux fois la semaine; car on sait depuis déjà longtemps que les problèmes inconscients d'un enfant apparaissent très souvent dans ses dessins. L'éducation artistique fait partie d'un travail d'équipe où toutes les disciplines se fondent.

En terminant, une note humoristique et touchante au sujet de l'éducation artistique et l'enfance exceptionnelle. Un jeune retardé exprime son agressivité en dessinant un compagnon de classe avec le visage tout picoté, ou brûlant dans le feu ou encore avec des trous dans le ventre. Un autre à qui l'on propose comme sujet: « ton meilleur ami » dessine spontanément son propre portrait.

LOUISE CIMON: *L'éducation artistique et l'enfance exceptionnelle.*

Une exposition qui aura lieu du 17 février au 7 mars à Tournesol, boutique d'artisanat contemporain située rue de la Montagne, à Montréal, présentera et offrira en vente au public des tapisseries, des broderies et du tissage exécutés par les élèves de l'École François-Michèle. C'est une expérience tentée pour la première fois par Louise Cimon et les directeurs de l'école, conscients et convaincus de la valeur artistique réelle, en soi, des œuvres créées par ces jeunes défavorisés.

JEANNE ■

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

FEB 11 1966

K-12-M

Richard Outerbridge, Michael Morter, Marc Parizeau, Mme Eudice Garmaise, le professeur, Tannis Hopkins, et Karen Rawlings, quelques-uns des artisans de l'exposition de marionnettes.

Exposition de marionnettes façonnées par des enfants

Les marionnettes à fil ou à gaine peuvent réussir des spectacles fascinants pour petits et grands. Mais pour les enfants de la Westmount Park School, les marionnettes les plus savantes sont celles qu'ils ont façonnées eux-mêmes en suivant les cours d'art donnés une fois la semaine par Mme Eudice Garmaise, une diplômée de l'Ecole du Musée des Beaux-Arts et du cours pédagogique de l'Ecole des Beaux-Arts.

C'est dire que le professeur a adopté la méthode active en faisant participer ses élèves à un agrément bien connu des adultes : le théâtre. Mme Garmaise avait même organisé en janvier, un court spectacle pour permettre aux enfants qui ont de 9 à 11 ans, de faire valoir leurs talents comme meneurs de jeu.

Car les marionnettes représentent les personnages du livre de Hugh Lofting : "l'Histoire du Dr Doolittle" ce médecin de village anglais tellement ami des animaux qu'il avait fait de sa maison une véritable ménagerie qui avait mis tous les patients en fuite.

Reconnaissants, les animaux avaient appris au docteur le langage des bêtes et, de leur lointaine Afrique, les singes avaient lancé au médecin sans clients, un SOS pour aller soigner leurs frères malades de la peste.

Les marionnettes, une quarantaine, sont exposées à la bibliothèque de Westmount attenant au Victoria Hall, jusqu'au 21 février.

Avant d'oeuvrer, les enfants ont lu le livre, choisissant ensuite un caractère à symboliser. Les têtes faites de bran de scie mêlé à de la pâte et à l'eau ont été modelées, peinturées par les garçons et les fillettes de la classe qui ont également dessiné et cousu les costumes.

Et l'on reconnaît aisément dans les "petites faces", le perroquet, le hibou, le pigeon, le cheval, Jip le chien, le lapin, le mouton et l'agneau, Chi-Chi le singe, le requin, l'écureuil et le canari, etc. . . . Dans tous les visages on retrouve vraiment un caractère puisque les enfants, devant une fiction, sont bien sensibilisés aux sentiments ; une fois de plus, on se rend compte de cette vérité que dans chaque visage d'homme, il y a un peu d'un certain animal.

Les cours que dirige Mme Garmaise ne font pas partie du programme scolaire ; ils sont patronnés par l'Association des parents-maîtres de Westmount "et les enfants qui les suivent travaillent dans l'enthousiasme. Ils n'ont pas l'impression de sacrifier le temps des jeux même si les cours ont lieu entre 3 h. 30 et 5 h., après la classe. Pour eux, c'est un honneur et une joie . . ."

Cette initiation à l'art appelle parfois une visite à l'Orpheum ou au Théâtre du Nouveau-Monde, aux ateliers ou au spectacle même, si ce dernier se prête aux enfants.

L'appui des parents se manifeste plus que par un encouragement verbal car plusieurs viennent donner un coup de main au professeur pour surveiller, aider les enfants au travail, nous dit Mme Garmaise qui avoue préférer l'enseignement au plaisir de peindre, ce qu'elle continue de faire dans son propre atelier, à l'occasion.

"En plus d'encourager le talent créateur chez les enfants, ces cours les familiarisent avec des distractions d'adulte, le théâtre," ajoute le professeur, "et ceci contribue à les acheminer plus sûrement vers la maturité."

La petite Tannis Hopkins, 9 ans, avec sa marionnette symbolisant le veau.

Richard Outerbridge, 9 ans, jette un coup d'oeil sur les marionnettes exposées à la bibliothèque de Westmount, dans le parc du même nom, mais sa main droite vous désigne son oeuvre personnelle : le personnage fantastique "Push-me, pull-you" tirée de l'histoire du Dr Doolittle.

MONTREAL, QUE.
GAZETTE
D 133,600

FEB 15 1966

YM&B Appointment

R-12-M

JOHN S. HOWLETT

Tancrède J. Marsil, president, **YM&B Advertising Art Ltd.**, announces the appointment of John S. Howlett as sales representative to a selected group of accounts. A graduate of the Montreal Museum of Fine Arts in graphic design, Mr. Howlett comes to this position with an extensive experience in the graphic arts field, through design, reproduction methods, as well as client contact. This appointment coincides with an expansion of YM&B Advertising Art services to its Montreal clientèle.

OTTAWA, ONT.
JOURNAL
D 73,200

FEB 22 1966

Creative Centre, a Children's Wonderland at Expo '67

By KIT IRVING
of The Journal

The odd - shaped drawing had the black and white markings of a Holstein dairy animal. Aunt Barbara, who had grown up on a farm, nodded her approval:

"Very observant of a city-raised boy . . ."

Seven - year - old Frank, a small whirlwind of activity, was cutting, fitting and attaching the paper parts of a large cow to an extensive mural, that would be a farm scene when each child had completed his section.

Frank, his brother Johnny, nine, and two sisters, Anne, 11, and Paula, three and one-half years, were visiting Expo '67 in Montreal with their Aunt Barbara.

Earlier that morning, she had registered them in the special classes being held in the Children's Creative Centre of the Canadian Government Pavilion.

It was "first come, first served," and Frank, with about 25 other children, found himself in an art studio, surrounded by amazing quantities of clay, ink, wire, paper, paint and glue.

Paula, her tiny ponytail a-whirl, was discovering nursery school just as full of surprises.

Her aunt hesitated outside the one-way viewing glass to watch her.

As Paula flitted from building blocks to doll house; climbed up a play jungle; swung down to peek through a microscope; poked a finger into the aquarium and withdrew it quickly to turn her attention to a live insect collection — her aunt couldn't help smiling.

Paula stopped to listen to a story.

The opening notes of a xylophone drew Aunt Barbara's attention to the music room, where an energetic Johnny was swinging small Orff-type hammers.

The sounds carried clearly through the speaker system that gave families a chance to hear as well as observe the classes.

Anne's drama group next door was improvising in pantomime. As her aunt glanced that way, she saw an absorbed circle of children swaying in imitation of (the microphones informed her) "small, knurled fruit trees, shaking their leaves in the wind."

NO FEE

Mrs. H. P. (Polly) Hill, of Ottawa, project director of the Centre, estimates that 570 children per day will pass through its doors during Expo '67.

Mrs. Hill, who has over 20 years experience in the educational field and is the author of six films on normal child development, said the Centre will form one of the major exhibits at the Canadian Pavilion:

"No fee for classes will be charged. Their purpose is to demonstrate to parents and educators methods of teaching that stimulate creative imagination in young people between the ages of three and 11."

Lessons are introductory only, she added, and are intended to spark a future interest in nursery school, art, music and drama.

While waiting for their 50-minute class to begin or for parents to call for them, children can play in the adjoining play area, Mrs. Hill said.

Crowded into 120 by 60 feet of space will be pine trees, hills and natural obstacles, such as a log to crawl through a barkless tree for climbing, a cave shining with rhinestone treasures, and a shallow stream where young prospectors can pan for gold.

Special adventure spots planned are a tree - house equipped with telescope and rope ladder; and a dock area where children can watch boats on the St. Lawrence through telescopes.

For shade or shelter from a rain shower, parts of the playground will be covered, she added. Short children's movies will be projected on the walls, and a part of the wall itself will be "optical."

OPTICAL WALL

Mrs. Hill described the optical art wall, designed by Gordon Smith of Vancouver, as a place where a child can change both lighting effects and patterns by manipulating light switches and various-shaped magnetized pieces.

Mr. Smith has also designed four musical, free-standing screens that can be played. These include a screen of bell tones, one of drums, one that plays a xylophone, and one with strings.

The screens are being tested by the Music Department, University of British Columbia, to make sure they are in tune before installation in the play area later this year.

The result of suggestions given by over 50 consulting experts, the Centre incorporates ideas which Mrs. Hill predicts will become part of every city playground.

'NATURAL' HILLS

Mounds and hills in playgrounds instead of "unnatural" flat asphalt, she pointed out, are proving successful in Montreal, where these "hills" are skiing places in winter. The playground, which includes a separate hedged-off section for pre - school children, was created by landscape architect, Mrs. Cornelia Hahn Oberlander, of Vancouver.

Mr. Rod Robbie is the architect who designed the Centre itself.

"The Centre will be a boon to parents, and a happy experience for those too young to get much out of the exhibition, but it is not a baby-sitting service," Mrs. Hill added.

The Centre will be open seven days a week from 10 a.m. until six p.m. during the six-month exhibition.

No language difficulties are anticipated by Mrs. Hill. Instructors and playground supervisors have many years of experience teaching skills to young people through illustration and mime.

One of these teachers is Miss Audrey Taylor, head instructor of the Junior Division, Montreal Museum of Fine Art.

* * *

Auntie Babs, look! I found real gold!" Frank held out some glittering pebbles of fool's gold.

"He sat in the creek," said Johnny.

"I'm all dry now! Anne sailed in a real boat. I built a fort. Johnny climbed the commando net . . ." Frank paused for breath. Johnny continued:

"There was a genuine cave, Auntie Babs, with sta . . . sta—"

"Stalagmites and stalagtites," prompted Anne.

"I saw a bunny 'n a tortle," interjected Paula.

"And a funny round mattress that tips you over," continued Johnny.

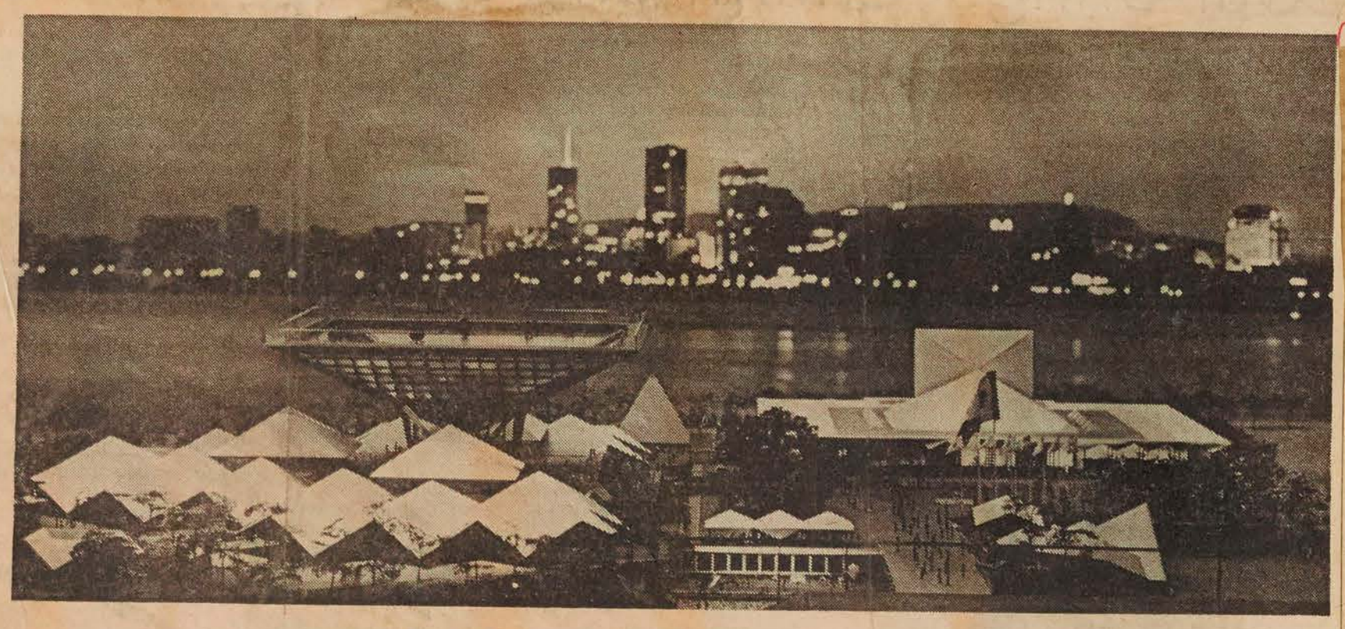
"I made delichoose mud cookies," enthused Paula.

"But what about your classes?" queried Aunt Barbara. "Were they fun?"

A chorus of enthusiastic shouts caused her to cover her ears and sink to a near-by park bench.

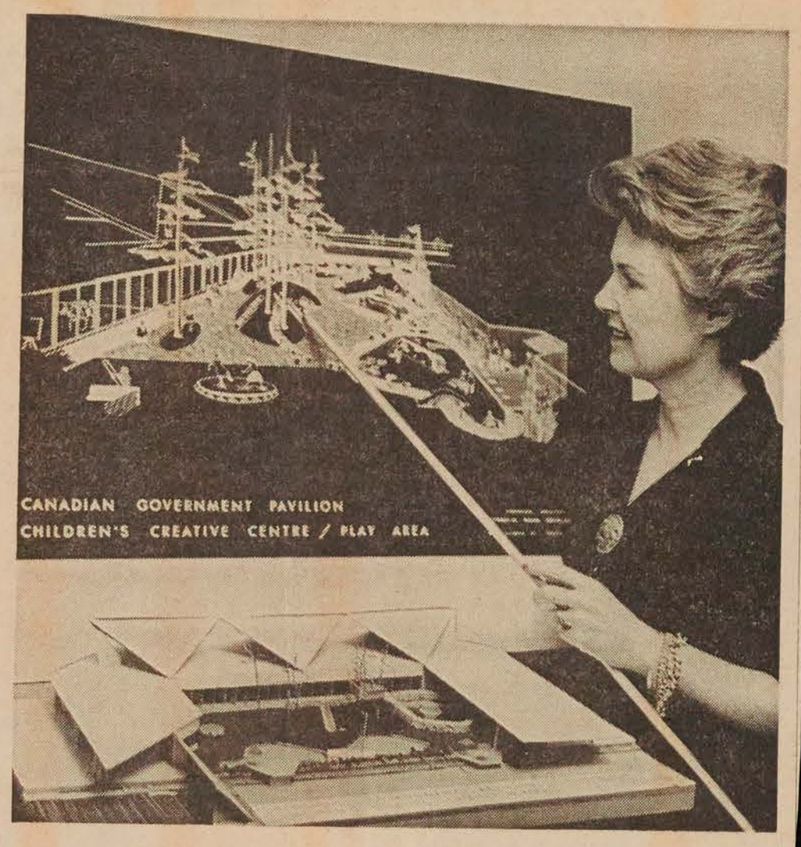
As Aunt Barbara looked over the streaked faces and grimy hands of her charges, she thanked the wisdom of their mother for dressing them in everyday play clothes.

Creative activity, after all, was as dirt begriming as any other childhood pursuit.



THROUGH THE MAGIC OF TRICK PHOTOGRAPHY 1967 IS NOW!

The 11-acre Canadian Government Pavilion is seen against the Montreal skyline much as it will look after the April 29, 1967, opening of Expo '67. In the foreground, in front of the large glass-leaf maple tree, is the Children's Creative Centre, a unique adventure into a child's world.



AN ISLAND OF SURPRISES

Visitors to the Canadian exhibits on St. Helen's Island during Expo '67 will see a curious wedge of green countryside set amidst buildings and paved walkways. This is the play area of the Children's Creative Centre, where young people can climb trees, build boats and do things out-of-doors that are usually reserved for outings in the country. Mrs. H. P. Hill, project director of the Centre, points out the entrance to a mysterious cave where adventure awaits the youthful explorer.

(Journal Photos by Dominion Wide)

MONTREAL, QUE.
LE DEVOIR
D 48,200

FEB 16 1966

MUSEE

Une démonstration de peinture et des visites guidées sont au programme des événements spéciaux du Musée des Beaux-Arts de Montréal au cours de cette semaine. Dans le cadre de la série "Artistes à l'oeuvre", une séance organisée par l'Ecole d'art du musée sera présentée ce soir à 20h. dans la salle de conférences.

SHERBROOKE, QUE.
RECORD
D 8,900

FEB 24 1966

F 12-M

MOLDING TALENT — YM-YWCA Art Class instructor Rev. William Reid guides Mrs. Mary Margaret Lavallee of Sherbrooke as she works on her oil painting. Mrs. Lavallee was one of the students taking the weekly course Thursday evening in which both beginners and advanced pupils work at their own level in an informal, friendly atmosphere. Rev. Reid, an accomplished artist and former university assistant professor, teaches the ABCs of art and once students have learned them, they go on to work freely in whatever style they chose.
(Record photo by Gerry Lemay)

In classes at Sherbrooke 'Y'

Leaving pots and pans behind housewives explore world of art

By BARBARA STEVENSON
(Record Staff reporter)

Many young housewives take a two-hour break from humdrum household chores to lose themselves in the imaginative world of drawing and painting.

They are following a YM-YWCA art class directed weekly by Sherbrooke painter Rev. William Reid.

Enrolment in the Wednesday afternoon or Thursday night class is limited to 12, assuring much individual attention to the aspiring artists.

Rev. Reid, a life-long painter and retired minister, has found the bulk of his students are young, married women yearning to learn oil painting for enjoyment.

However, he did point out one of his most enthusiastic pupils in this new term. of classes is a woman in her 60's.

Mr. Reid is in his second year now of teaching art at the Montreal Street Y. The classes started January 26 and 27.

Students are left to dabble freely in oils prodded by instructor's suggestions and keen observations after they have learned the basics of art.

In a friendly, informal atmosphere the artists gain new skills under Rev. Reid's expert guidance.

The instructor has exhibited some of his own works in the Townships, Montreal and New York City. They are in the realist style with an impressionist slant.

For two years he was assistant art professor at Sir George Williams University. Rev. Reid has studied at the Montreal Museum ~~of Fine Arts as~~ well as at the Western Ontario Art School and the U.S., constantly keeping up with modern trends.

"There are quite a few people here who are art-minded but just haven't mustered up the courage to try painting. So they come to me all fearful and trembling," Rev. Reid said.

Each new student is graded according to his ability and previous training.

"Same have done much drawing in school so they don't need as much coaching until they use colors and charcoal."

Beginners must learn the basics which Rev. Reid feel are compulsory even for just painting for pleasure.

Through studies of still life and photographs the instructor unfolds the groundwork upon which paintings are created: light, shade, perspective, proportions, tones, reflections, shadows and composition. These principles are practised

See "In classes" Page X

JONQUIERE-KENOGAMI-ARVIDA, QUE.
Le Réveil
W 6,000

FEB 23 1966

Mme Jeannine Beaubien sera juge critique

K-12-M

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Mme Beaubien n'est pas une inconnue dans la région, puisque pendant quelques années, elle résida à Arvida et y fonda même la Société dramatique d'Arvida. Non plus pour le reste de la région, car qui ne connaît pas cette jeune femme si active dans le domaine des arts, goût qui lui fut sant doute inculqué par ses études dramatiques entreprises dès l'âge de 7 ans avec le Théâtre des Petits, sous la direction de Camille Bernard; par ses études de piano qu'elle poursuivit pendant huit ans et de ballet pendant une période de six ans.

En plus de participer à des émissions de télévision, Mme Beaubien a tenu des rôles de premier plan dans des troupes théâtrales telles que "Les compagnons de Saint-Laurent", "Les Canadian Players" de Montréal, etc. Toutefois, depuis 1958, elle supervise les productions théâtrales de "La Poudrière" et a tenu maints rôles dans celles-ci. A noter que dans ce théâtre, on joue autant en français qu'en anglais, en allemand qu'en italien, etc.

ON RECONNAIT SA COMPETENCE

Elle fut la première canadienne à être invitée à devenir membre de la Royal Society of Art de Londres.

1964 et 1965 la retrouvent comme narratrice officielle des "Matinées symphoniques" de l'Orchestre symphonique de Montréal. Elle a aussi traduit, endisqué, des histoires enfantines et joué ces oeuvres avec l'Orchestre symphonique de

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CONFERENCIERE

On reconnaît aussi ses talents de conférencière, puisqu'elle fut invitée à donner des conférences devant les clubs sociaux, et les clubs de Femmes canadiennes, dans toute la province de Québec.

"If we did nothing, in a few years we would have the same problems as Latin America has.

"The idea has taken hold in American financial circles that the way to take care of the United States' favorable balance of trade with France is to export capital. This is a policy whereby we could become a medium-developed country in the future.

EXPLAINS ATTITUDE

"This explains our attitude on gold. We don't want to take America's gold, we just want to stop the overabundance of American capital in France."

All of the estimated $1,500,000,000 U.S. investment in France is not unwelcome. Chambrun cited the large operation of International Business Machines as an example.

"IBM does a lot of research here," he said, "and in all it helps raise the general technological level of French industry."

Chambrun is a member of the opposition Mouvement Republi-

ance of tra
modest surplus. But,
ister said, "the structure of our

Background to the news

exterior commerce is not very good. It would be better to have a sound structure with a trade deficit.

"The principal weakness in the structure is agriculture, which for us is a grave social problem."

PERCENTAGE HIGH

About 20 per cent of the French labor force is engaged in agriculture, compared with seven per cent in the United States and about 10 per cent in Germany.

The subsidies paid to bolster farm income, agriculture, form

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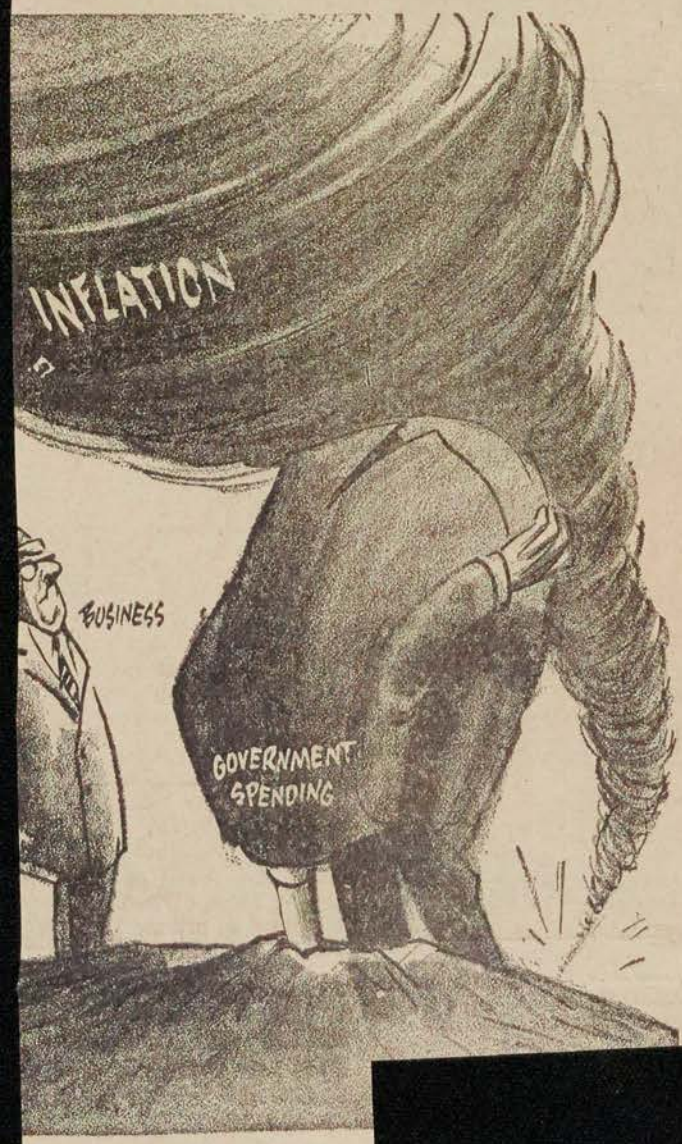

Bygone days

TWENTY YEARS AGO

(From Record of Saturday, February 24, 1946)

SHERBROOKE — It was a jolly band of juveniles that gathered in St. Patrick's Church Hall in eager anticipation of a sleigh drive, many of them long prior to the appointed hour.

Six double teams were in waiting and these were amply filled with merrymakers. Rev. Brother Joseph of St. Patrick's Academy, John Campbell, Jack Hawkins, Keville Doherty, Leslie Hayes, Vernon Murphy, Leonard Giroux and Maurice Hudon kindly consented to go along on the drive to supervise the many teams. After the drive the youthful band returned for a baked bean supper served by the ladies of the parish.

FIFTEEN YEARS AGO

(From Record of Saturday, February 24, 1951)

SHERBROOKE — Progress

R AGE — 4

ast, fast re
inds compu

By R. J. CHILDERHOSE

tries automation would displace everyone.

It didn't happen. The computers were useful in finding

With the ABC's digested, students are then introduced to color. This part of the lesson is always greeted enthusiastically and is very encouraging to them, Rev. Reid pointed out.

"I try to get them on their own to compose as quickly as possible. They study pictures and copy them. But as soon as I detect they can compose, they go on their own. At that point I think they get along quicker," he said.

Whatever style the student chooses to work in, from realist to abstract, Rev. Reid offers them pointers and encouragement.

Students bring in pieces of driftwood, vases or flowers and the F also has a supply of subject matter. Various arrangements are made, then drawn and painted.

Dabbling, sketching, mixing and composing, students of varied talents gather in the stimulating classes which for them opens up a satisfying new hobby.

Background to the news

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JONQUIERE-KENOGAMI-
ARVIDA, QUE.
Le Réveil
W 6,000

FEB 23 1966

BOWDEN'S

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K-12-M

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Stratford Times, Ontario
February 23, 1966

Paints by choice, teaches art for money

871

Greg Curnoe, a young professional artist who's already made the big time and is still on the way up, teaches the Saturday morning art classes here because he likes working with kids.

"I've taught at the University Settlement for underpriviledged children in Toronto, the Artist's Workshop and Board of Education children's classes in London.

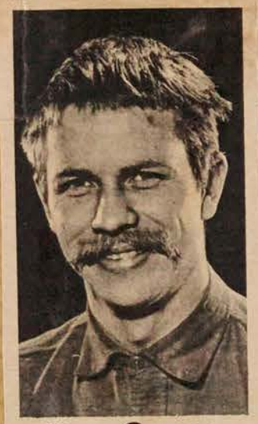
"I've also taught adults but I don't like that as much."

Greg's been coming here from London every Saturday since the end of November. The only lull was over the Christmas — New Years holiday.

But teaching art isn't Greg's true bread and butter. He's an artist and a successful one so far.

His long moustache bristles if anyone dare ask about his sincerity in art.

"Of course I'm sincere about it. But this is no field to make money in. I paint voluntarily — purely by choice."



Greg Curnoe

The sincerity seems to have paid off too. He has a one-man show in Vancouver now that'll be moving to Edmonton and possibly St. Johns New Brunswick.

He has paintings in the Vancouver Art Gallery, Regina Art Gallery, Toronto Art Gallery and the Montreal Museum of Fine Arts.

One of his paintings in the Vancouver show is rigged with electric lights that flash on and off.

His media are plywood and oils, sometimes polyethylene sheets, aluminum, rubber stamps and [illegible] times a little writing.

"Most of my work is too strong for smaller centres. But people are always interested.

"My work pretty well reflects my life. Nothing particularly sad, just a life.

"The hardest thing I found was supporting myself when I started up."

And in starting up, he got pretty well known for many things.

Like a weekly magazine he publishes in London. Or the way he hammers into the jam sessions held at a likely London night spot — all the musicians do it.

And the more he does, the bigger he gets.

He rushes back to London Saturday after the art classes to film a movie, so he said.

As it turned out, someone was filming one of him for a television show.

By now, he's out in Vancouver, tending his 15 paintings in that one man show. He calls it a "meet the artist" type session.

GORE BAY, ONT.
Recorder
W 1,900

FEB 24 1966

BOWDEN'S

Prime Minister To Present Awards

B/Z-M

The Hon. Lester B. Pearson will be in Espanola on April 2nd for the 1966 Quonta Drama Festival.

As Honorary Patron of the Festival, he will present awards and trophies to the actors, directors and designers chosen by the adjudicator.

The name of the adjudicator for the 1966 Quonta Drama Festival, to be held in Espanola in March, has been released. It is Madame Jeanine Beaubien, wife of the Vice-president of the Aluminum Company of Canada, and mother of four children.

Madame Beaubien began studies in drama with Camille Bernard at the age of seven, and also studied the piano for eight years and ballet for six years. In 1942 she founded the "Societe Dramatique d'Arvida". Between 1945/8 she was active with Quebec City Art Theatre as a performer, and also conducted an English language program on radio in Quebec.

Later, in Montreal, she appeared on TV and on stage, in films for the National Film Board and in "Operation Manhunt" for 20th Century-Fox. She is founder and director of "La Poudriere" on St. Helen's Island, and has supervised 78 productions there since 1958. She has appeared in both French and English language productions. She has translated and recorded childrens' stories for Columbia records, and performed these with the Montreal Symphony. In 1964/5 she was appointed official narrator for the "Matinee Symphonique" with the Montreal Symphony Orchestra.

Madame Beaubien had studied theatre with Jean Doat and Eleanor Stuart, voice with Lucie de Vienne Blanc and Anna Malenfant, foreign literature and art appreciation at the University of Monreal. At the Montreal Museum of Fine Arts she has taken courses in painting with Marlon Scott, Lismer, De Tonnancourt and Weber.

She has been guest speaker at many service clubs and for Women's Canadian Clubs in Quebec. She is the first Canadian woman to have been awarded the Fellowship of the Royal Society of Arts (London, England).

871

Montrealer
March 66

BY ALEX MOGELON

file under 'artist'

NAME : Stanley Lewis, sculptor, printmaker.

BACKGROUND :

Born in Montreal in 1930, Stanley Lewis is an Honour Diploma graduate in sculpture and graphic design of the School of Art, Montreal Museum of Fine Arts. He continued his studies for three years at the Instituto Allende at San Miguel, Mexico, on full scholarship from the Canada Foundation and the Institute itself, and in 1956 was the recipient of a $3,000 grant from the Elizabeth T. Greenshields Memorial Foundation (an award which was renewed in 1956 and again in 1957 by the Greenshields Foundation) for studies in Florence, Italy. Returning to Montreal, he served as technical advisor to Irving Stone for the Michelangelo biography "The Agony and the Ecstasy" and taught sculpture at the School of Art and Design of the Montreal Museum of Fine Arts and the YM/YWHA from 1961 to 1963. In the Fall of 1963, he received a grant from the Canadian Jewish Congress for one year's work and study in Israel, where he conceived and perfected the first multiple colour stone-cut prints. He returned to Israel for a ten-month period in 1965.

EXHIBITS :

Lewis has had a dozen one-man shows of sculpture and stone-cut (as well as wood-cut) prints in as many years, at a number of galleries in Montreal, in Mexico City and in Tel Aviv.

CAN BE SEEN :

In Montreal — The Art Den, 2170 Crescent Street.

In Toronto — Galery Dresdnere, 130 Bloor St. W.

PRICES :

Sculpture — from $250. to $900.

Multi-colour stone-cut prints — $60.

Stone-cut and wood-cut scrolls — $100. to $200.

PHILOSOPHY :

"From the moment of birth to death, life follows a linear course. In each work I seek to cut all linear forms of expression as in music and literature. During the evolution of a work, my great concern is the human condition as it finds its resonance to the surrounding space. Through total projection with the finished creation, one abandons the time-progression element for a state of consciousness that knows neither a beginning nor ending. For me, a successful work derives its life-blood from its self-contained struggle to perpetuate complete human awareness."

LE DROIT
OTTAWA, ONT.
D (M-F) 37,000
(S) 38,000

MAR 2 1966

Nommée juge au Festival d'art dramatique de l'Est

C 12-M

QUEBEC (PC) — Un porte-parole du Festival d'art dramatique du Canada, M. Louis Fortin, a annoncé aujourd'hui à Québec, la nomination de Mme Jeanine Beaubien comme juge du Festival d'art dramatique du Canada, région de l'est, qui aura lieu à Chicoutimi du 17 au 20 mars prochains.

M. Fortin a précisé que la nomination de Mme Beaubien faisait suite à une décision du siège national du Festival, à Ottawa, prise il y a une dizaine de jours.

Mme Beaubien, directrice-fondatrice du Théâtre international de Montréal, installé dans une poudrière historique, aménagée en théâtre sur l'île Sainte-Hélène, est une figure bien connue dans les domaines artistiques au Canada.

Depuis 1958, elle a supervisé les productions théâtrales de "La Poudrière", et tenu un rôle dans plusieurs de celles-ci.

Possédant également une vaste expérience dans le cinéma, ayant notamment travaillé pour l'Office National du Film, elle a été la première Canadienne à être invitée à devenir membre de la Royal Society of Arts (LONDRES).

Pour le compte de la Columbia Records, elle a traduit et endisqué des histoires enfantines et joué ces pièces avec l'orchestre symphonique de Montréal et celle de Québec.

Mme Beaubien entreprit des études dramatiques à l'âge de sept ans.

Elle a étudié le piano durant huit ans et le ballet, six ans.

Par la suite, elle a suivi des cours de littérature étrangère et de critique d'art à l'université de Montréal et de peinture au Musée des Beaux-arts de Montréal.

Mariée à M. Claude-P. Beaubien, homme d'affaires de Montréal, ils ont quatre enfants: Claude, Jeanine, André et Luc.

Montreal (N.D.G.) Monitor
Quebec
March 10, 1966

871

N.D.G. Arts and Letters Festival

Three art scholarships granted

Three art scholarships are being presented to young artists who did exceptionally well in the recent N.D.G. Arts and Letters Festival contest, it was announced this week.

Morillo Montserrat of Villa Maria Convent will receive the Montreal Museum of Fine Arts Award for the junior section, grades 1 to 7. **Shelley Lupu** of West Hill High School (see feature story elsewhere in this edition) will get a similar award for the senior section, grades 8 to 11.

An additional award went to **Mary Lou Alland** of Montreal West High. She will study with R. Trujillo, 52 Academy road, Westmount.

Other winners in the contest were:

● Grade 1: **Ralph Mackay**, Kensington School, first; **Constance Burns**, St. Ignatius, second; **Randall Rolling**, Kensington, and **Catherine Allen**, Iona, honorable mentions.

● Grade 2: **Joachim Schimmelpfenning**, Iona, first; **Robert Higden**, St. Ignatius, and **Patricia Ann Williamson**, St. Augustine's, tied for second.

● Grade 3: **Billy Stitt**, Kensington, first; **Vicki Jean Mills**, also of Kensington, second; **Linda Moran**, St. Augustine's, **Jennifer Millar**, Montreal West High, **David Maes**, Iona, honorable mentions.

● Grade 4: **Claude de Margerie**, Villa Maria, first; **Ralph Ginewald**, St. Malachy's second; **Annette Hurum** and **Jacqueline Opdam** of Iona, and **Sharon Cohen**, Royalvale honorable mentions.

● Grade 5: **Michele Belisle**, Villa Maria, first; **Ian Sutherland**, St. Malachy's, second; **Christine Boltz**, Van Horne, **Celine Laporte** of Ville Maria, **Dena Rassenti** of St. Monica's, honorable mentions.

● Grade 6: **Movillo Montserrat**, Villa Maria, first; **Elizabeth Brzezinski**, St. Monica's second; **June Pauley**, Villa Maria, **Rhona Nayman**, Jewish People's Schools, **Carla Medek**, St. Malachy's, honorable mentions.

● Grade 7: **Jacqueline Rose Marie Lebendz**, Hillcrest, first; **Helen Groman**, Sir Arthur Currie, second; **Louise Painchaud**, Villa Maria, and **Peter Laflamme**, Daniel O'Connell, honorable mentions.

● Grade 8: **Marlene Proulx**, St. Malachy's, first; **Patricia Ann Murphy**, Villa Maria, second; **Ian Craig Dash**, Lower Canada College, Patricia Ann Murphy, honorable mentions.

● Grade 9: **Shelley Lupu**, West Hill, first; **Deborah Thoun**, Marymount, second; Shelley Lupu, Toivo Voot of Lower College, **Karen Kelly** of Marymount, honorable mentions.

● Grade 10: **Susan Cheifetz**, Wagar High, first; **Judith Mary Mann**, **Marymount**, second; **Susan McCallum**, Villa Maria, and **Dora Tahyhe**, Marymount, honorable mentions.

● Grade 11: **Mary Lou Allan**, Montreal West High, first; Susan Cheifetz, Wagar, second; **Lynellen Wornell**, Montreal West High, honorable mention.

Final session of the Arts and Letters Festival will be held on March 19 at the N.D.G. Community Centre, Decarie and Cote St. Antoine road, at which select winners will perform and top contestants will receive trophies.

Montreal Star, Que.
March 5, 1966

871

Art Exhibit At Macdonald

An exhibition of paintings by Dawn McRae Strathy is currently being exhibited in the foyer of Stewart Hall, Macdonald College. It will remain until March 11.

The artist was born in Lachine and studied at the Montreal Museum of Fine Arts and Sir George Williams College as well as in the Maritime and Western provinces and in Europe. She now lives in Belleville, Ont.

Bridgetown Monitor, N.S.
March 23, 1966

ARTIST STAGES EXHIBITION

More than 50 canvases by Jerald M. Spicer were shown March 19th at the RCAF Association quarters at Carling Avenue and Sherwood Drive. The gifted artist, a native of Bridgetown, Nova Scotia, came to Ottawa nine years ago.

This was the largest of his one-man shows.

He received his training under Arthur Lismer at the Montreal School of Fine Arts, at the Doon School and at Upper Canada Academy. He has been a pupil of Carl Schaeffer.

The splendid exhibition included floral designs, still lifes, landscapes and collages.

Mr. Spicer has a feeling for color and design and his work is disciplined without losing a certain poetic quality.

He recently returned from Antigua and has received inspiration from Trinidad, Barbados and other points in the West Indies.

Particularly admired were scenes from Barbados showing the swaying cane fields, the huts of the workers and the sea in the background. Coming closer to home, he shows seagulls topping the waters of the restless Bay of Fundy.

There was much delicacy in a tempera and watercolor depicting the ocean floor at one of his ports of call in the West Indies.

The showing was a complete success and several hundred persons attended the function.

Jerald Spicer is a son of Mr. and Mrs. R. C. Spicer of Bridgetown East. (Ottawa Journal)

:oOo:

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

MAR 24 1966

C 12-M

La distribution des prix aux étudiants de l'Ecole du Musée des Beaux-Arts de Montréal aura lieu samedi, le 26, à 3 h., sous la présidence du directeur de l'Ecole, M. Arthur Lismer. En même temps s'ouvrira l'exposition annuelle des travaux des élèves de l'Ecole.

DERNIERE HEURE
LE PETIT JOURNAL, MONTREAL
QUEBEC, MARCH 27, 1966

(Pourvu que le temps soit idéal).

871

expositions

Musée des Beaux-Arts de Montréal (1379 ouest, rue Sherbrooke; tél. 842-8091). — Exposition annuelle des élèves de l'Ecole du Musée des Beaux-Arts de Montréal. Jusqu'au 1er avril. Ouvert de 1 h. à 6 h.

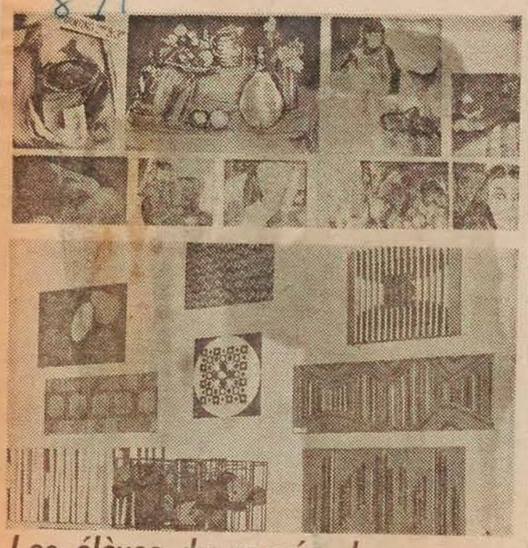
April 2-66
Star

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Mon., closed; Tues., 10-5; Wed., 10-10; Thurs.-Sat., 10-5; Sun., 2-5.
School of Art and Design, ends today.
Children's Art, April 5-9.

Dimanche-Matin
Montreal, P.Q.
March 27, 1966

871



Les élèves du musée des Beaux-Arts en compétition

Voici quelques-unes des oeuvres des élèves de l'Ecole du Musée des Beaux-Arts que l'on peut voir au Musée de la rue Sherbrooke, depuis hier. Les étudiants se classent en trois sections: élèves du jour ou du soir et les classes des jeunes. M. Arthur Lismer, un des grands de la peinture canadienne, dirige l'école et il est très fier de ses élèves.

(Photos Dimanche-Matin — B. Lauzé)

Montreal (N.D.G.) Monitor
Quebec
March 10, 1966

871

Budding artist 'perpetual' winner at Arts Festival

By Sheldon Kirshner

FOR the last five years, a voluble, brown-haired, bespectacled 15-year old girl named **Shelley Lupu** has won the first prize, **and honorable mentions**, in the arts category in the N.D.G. Arts and Letters Festival.

Her latest victory in the Festival was especially gratifying. Shelley was granted a one-year scholarship to study at the Montreal Museum of Fine Arts. It takes effect in September.

"Oh gosh, she has been drawing before kindergarten," said her mother, **Gloria Lupu**, something of an artist herself. "In school, they recognized she had talent. They said she drew very well for a child her age."

"But you were too tall for your age," quipped her father **Mel**, a short man with a quiet personality.

"Oh daddy," moaned Shelley, who is not really tall.

Some people may have already come to the conclusion that Shelley has a lease on first prize, honorable mention, in the NDG Festival.

They're not too far off base. It's highly doubtful that anyone can match Shelley's amazing record of winning five consecutive times in a single category.

Started for fun

Shelley, a student at West Hill High School with marks in the 70s, initially entered the contest in 1961 at the age of nine.

"I did it for fun," she explained in her rapid-fire type of speech, "just to see whether I could win against some competition."

SHELLEY LUPU

Her still life in charcoal and pastel carried the day for her that year. By 1963, she was a scholarship winner. Renaldo Trujillo, a member of the Royal Canadian Academy and an associate of Sheriff Scott, was one of the judges. He was so impressed with Shelley's work that he recommended her for the scholarship.

"I felt as though I knew nothing," said Shelley in reference to her introductory meeting with Trujillo.

And for one year, from 8 to 10 p.m. every Monday, Shelley learned the fundamentals of drawing — sessions in still life and anatomy teach you perspective, form, etc. — from the master she so admires.

In 1964 the scholarship ran its course. Shelley started to pay her way to Trujillo at about $12 a month.

By her own admission, Shelley has not yet perfected a distinctive style.

"You don't develop a style until you are much older," she observed the other evening.

Does she paint every day? She burst into laughter, as though the question was meant to be in jest.

"I don't bother. But I've been drawing more since I won. I always do a lot of work around Festival time."

She paused and seemed to reconsider her statement.

"I'll do something every weekend. I'll do one drawing a week."

Shelley, like any other artist, whether he or she be budding or blooming, has her good days and her bad days. "When the picture comes out but not the way I want it, it's a bad day . . . I guess I'm tired . . . not satisfied with it.

"At home it takes less time to draw — about half hour for each thing. For class it must be perfect, so I spend more time on it.

"Before I went to art school I could whip something up in five minutes; it takes longer now because I know what to look for."

How it's done

She was asked how she would draw a glass vase. She crouched and eyed the shiny vase above her on the brown living room table, fingered it carefully once more and bent down again.

"First thing, you start with your shadow, then you make comparison of shape and colour . . ." Afterwards, she showed a visitor a nude, and a portrait of a hand . . . — both delicately done.

Shelley once disdained modern art, but only now is she beginning to appreciate it.

"At the Guggenheim Museum, in New York, I saw a white background with a red blob in the middle," she said. "It didn't make me feel anything." Still, she thinks that in modern art you draw what you feel, while the reverse is true for still lifes and landscapes.

It appeared rather out of character, then, when Shellley mentioned the case of the prize-winning gorrila who whipped up his own original work of art.

What did she think op pop art? "It's fun to look at, that's about it; more or less to look at."

Shelley says she hopes to be like her teacher if she becomes a professional artist.

"He does everything: frescos, watercolours," she enthused.

Rather surprisingly, Shelley says she would like to go to medical school when she is old enough, since she has always had a deep interest in plants and animals and nature.

But, she adds, the ideal setup would be where she could combine medicine with art: a medical illustrator.

"The choice is hers", said father. He mentioned something about bohemian's, and this he said with a touch of disapproval.

Montreal Star, Que.
March 28, 1966

871

Montreal Museum Presentation

Art Awards Made to Students

The annual exhibit of the School of Art and Design of the Montreal Museum of Fine Arts was opened for one week Saturday, the event being marked with announcement and presentation of awards to students.

Results were announced by school principal Dr. Arthur Lismer. Presentations were made by Mrs. Malcolm MacDougall, chairman of the Ladies' committee.

The exhibit, which represents the works of students, includes drawings, paintings, illustrations, designs, modelling, graphic arts, sculptures and commercial art.

Following is a list of winners:

Junior course — Eliane Labendz (first in design, honors in drawing), Robert Wood bequest; Jeannette Soars (first in painting, honors in design), Robert Wood bequest; Luna Langford (first in modelling, honors in design), Robert Wood bequest; Rudolph Cepeha, Elaine Gascom Lea Nastovici and Terry O'Rourke (honors).

First year — Louise Lanaro (first in drawing, honors in two subjects), Frothingham bursary scholarship; Gena Velcoff (first in illustration, honors in two subjects), K. R. McPherson scholarship; Tassie Liaskos (top, first in painting and modelling), Martha Marton scholarship; Anahid Artinian, Monique Bruneau, Hannah Frankin (first in textile design), Richard Lizotte (first in commercial art), Andrée Massicotte, William Thirlwall, Therese Niklevich, Mariam Goldstein and Winifred Geller (honors).

Second year—Paul Gottschau (top, first in drawing, honors in two subjects), Martha Martin scholarship; Diana Stephens (first in design, honors in one subject), Martha Martin scholarship; Brian Clute (first in painting, honors in two subjects), Martha Martin scholarship; Pierre Bourdon (first in sculpture, honors in one subject), Martha Martin scholarship; Dana Bodnar, Diane Lanouette and Alan Rapkin (honors).

Third year — John Greer (first in modelling, honors in two subjects), Brymner memorial fund scholarship; Michael Fernandes (top, first in drawing and painting, honors in one subject), Frothingham bursary scholarship; Gary McSween (honors in drawing and painting), Frothingham bursary scholarship; Karl Szpitalewski (first in etching, honors in two subjects), Frothingham bursary scholarship; Jeri Dubeé, David Morgan, Alan Rapkin, Gail Adelson, David Bolduc and Dennis Lukas (honors).

Evening class—Marilyn Perner (first in life drawing), Jeffrey M. Burland fund scholarship; Cecile Girouard (first in basic design), Dinah and Lily Lauterman scholarship; Donalda Bartlett (first in modelling), Jeffrey H. Burland fund scholarship; Rosemary Doblin (first in elementary drawing), Dinah and Lily Lauterman scholarship; John Martin (first in commercial art), Dinah and Lily Lauterman scholarship; Brigitte Bryan (first in graphic arts), Dinah and Lily Lauterman scholarship; Richard Hill, Judith Mouland, Rose Szaz, James Hogan, Bruno Fabris, Rod Ferguson, Eudice Garmaise, Tarshis Shapiro, Cassie Arzab, Pierre Brisebois, Madeleine Jacquin, John Martin, Peter Monk and Erna MacFarlane (honors).

Diplomas granted to third-year, full-time students — Gail Adelson, David Bolduc, Jeri Dubée, Michael Fernandes, John Greer, Dennis Lukas, Gary McSween, David Morgan, Louise Poupart, Elsa Rensaa, Karl Szpitalewski and Bryce Thompson.

Jacques de Tonnancour: "En art, il faut de l'innocence"

"L'ECOLE DES BEAUX-ARTS OU LE MASSACRE DES INNOCENTS !"

Voilà un titre frasassant ! C'est le titre d'un article paru, en 1940, dans le "Quartier Latin" ; l'article était signé Jacques de Tonnancour ! Le directeur Maillard venait d'installer une nature morte pour l'examen de quatrième année. Le jeune Tonnancour n'en peut plus. Il quitte l'Ecole des Beaux-Arts en claquant les portes et rédige son article : "L'Ecole des Beaux-Arts ou le massacre des innocents !" Il y a vingt-six ans de ça !

Tout à l'heure, le peintre me répétait : "Aujourd'hui, les connaissances, la culture apprise, tout cela précède la puissance, l'instinct : c'est d'un effet castrant ! **En art, il faut de l'innocence !"** On ne change guère ? Tonnancour, c'est le chercheur, il n'a pas que l'air d'un Chinois, il en a la patience, la sagesse. Nous avons bavardé durant près de trois heures ensemble, jamais il n'a élevé la voix et toujours il a conservé son sourire en coin, aux coins des lèvres et aussi aux coins des yeux. Sa première exposition, il la tient en 1942, à la Dominion; la même année, il entre à l'Ecole du Musée de Lismer, c'est le début de l'enseignement, ce sera une carrière de plus de vingt ans. D'abord beaucoup d'oeuvres et puis un trou, une impasse en 1950. Cinq ans plus tard, en 1955, retour au tableau: la nature toujours, l'usage d'un outil bizarre, le "squeegee" de caoutchouc, et puis ses fameux collages délicats !

"L'ECOLE CONDUIT A L'ECOLE"

Tonnancour ne s'étonne pas que je le questionne d'abord sur les problèmes de l'école d'art. Dès 1950, vivant son "cul-de-sac" comme peintre, il entre à l'Ecole des Beaux-Arts comme professeur. Il vit donc **le problème** depuis seize ans. Il sait un peu de quoi il parle :

"On manque de simplicité. On ne va plus au coeur des choses. Le cours de l'école a toujours été trop formulé, avant par l'académisme et ses théories, maintenant par de nouvelles notions, des idées détachées de la réalité. Et il y a des **lots** d'élèves ! Une vraie fabrique. On a tous soif de concret, de réel. Les Américains nomment l'impasse ainsi : "teaching about art" au lieu de "teaching in art". Faut des praticiens, partir d'expériences sensibles, sinon l'enseignement ne correspond plus à rien."

Les jeunes étudiants d'aujourd'hui sont-ils différents ? — Oui, énormément. Ils sont plus évolués. Plus conscients du "je" sentant et pensant. Depuis cinq ans, nous avons tous changé, c'est la "révolution tranquille" partout. Nous sommes au diapason du monde. Grâce aux chansonniers par exemple, il y a une poésie, non plus de la nature, mais de l'homme, chez ces jeunes. La TV, et le reste, favorise une plus grande affirmation de soi. Mais il manque "la pratique", la personnalité, ils négligent la "puissance", l'instinct parce qu'ils "savent" trop.

S'il veut donner des conseils, faire des critiques, des élèves de 4e année parlent de "paternalisme", d'"indifférence". Jacques de Tonnancour voudrait les mettre en garde contre la connaissance scientifique en faveur d'une connaissance poétique. D'un côté, me dit-il, il y a l'information, l'université de l'art qui peut nuire, ajoute-t-il avec raison, à la poésie, à la créativité, à l'instinct en somme. Globalistes comme dans l'ancien temps mais d'une nouvelle façon, ces jeunes mieux instruits peuvent faire fausse route comme artistes.

"—Trop de liberté peut nuire. Il n'y a pas assez de règles. Je souhaite un retour à une attitude ontologique, de "designer", trouver des exigences à toute forme. Un langage des techniques, un excès de personnalisme est stérilisant. Il faut de l'innocence pour tout cela. Ils savent trop, alors ils se disent : pourquoi le faire ? En fait la culture occidentale fut trop fondée sur le verbal, le conscient. On découvre un peu plus les pouvoirs de l'inconscient. Nous arrivons peu à peu à une culture mieux balancée. De là, les conflits, les inquiétudes."

La vague de la pédagogie l'inquiète. Sera-ce l'école qui conduit à l'école ? Le peintre me parle d'une gradation nécessaire par les expériences, par la vie. "Trop d'impatients" me répète-t-il. C'est de l'expérience que devraient découler la série des connaissances, pas l'inverse, m'explique-t-il.

"ARRIVER" EST UN MOT VIDE DE SENS POUR MOI !

A 17 ans, Tonnancour lit tout Valéry. C'est sa Bible. Il veut devenir enthomologiste. Tout jeune il aimait dessiner, de façon réaliste, comme pour un documentaire. Aux études, c'est l'ennui, un cauchemar même, à l'Académie Querbes, au collège Brébeuf, aux Beaux-Arts.

"Je voulais tant joindre l'art et la poésie. J'étais innocent en diable. Il me faudra la peinture de Morrice pour m'y retrouver enfin."

Le premier à le faire en français, il écrira sur Lyman, ridiculisé par les amateurs d'art du temps. Le jeune homme épris de la nature va devenir peintre. En quittant l'école, il deviendra une sorte d'autodidacte. Avec Julien Hébert, il ouvre un atelier.

"Ce fut une période creuse, ici, on écrivait fort peu — ou pas du tout — sur l'art. Il n'y avait que Dumouchel, Archambault. Avant nous, Cosgrove, Paul Beaulieu, c'est tout. Je te parle d'une époque lointaine, j'ai 49 ans !"

Dans le temps, les jeunes n'avaient pas d'aide, quelques bourses. "Des bourses-de-députés", prises sur un budget mystérieux, l'empirisme !"

Alors il cherche sa voie lentement : "OUI, je suis très lent de tempérament, je vis à un rythme lent, je fais des expériences. Arriver est un mot vide de sens. Je veux "devenir". J'ai toujours refusé des formes à la mode, imposées de l'extérieur, par la mode. Je ne suis pas opportuniste. Je ne suis pas ambitieux. Je ne compte que sur mes moyens à moi et c'est pas facile !"

"CONNAITRE EST LE SOUS-PRODUIT DE FAIRE"

Pour les uns, c'était Raphaël, la grande influence à combattre ou à assimiler. Pour Tonnancour, ce sera Roberts plutôt. A cause de la nature, bien sûr, sa folie.

"Les influences, les imitations, c'est normal. Comme tout le monde, je voulais être pompier et Tarzan. A cinq ans, je voulais être cheval, je me fichais des queues de carotte au derrière et je broutais l'herbe, sans blague ! Et puis, il y a eu Morrice, et puis Pellan avec son fabuleux retour de France, et puis Matisse. Je découvrais l'autonomie du tableau. Grâce à l'ambassadeur Jean Désy, j'ai obtenu une bourse pour le Brésil. Cette année à Rio, en 1945, m'a sorti du provincialisme, du "localisme".

Et puis ce sera la tragédie Picasso : "Oui, oh oui, je fus envahi, exproprié par Picasso ! J'en cessai de peindre net."

Et ce sera le re-découverte de la nature. En revenant d'une année en Italie, surtout à Florence, Tonnancour voyagera dans le nord de l'Ontario. A l'instar du fameux "Groupe des sept", il ira jusqu'à Vancouver et partout, regardera la nature. C'est le retour aux sources, à ses amours de l'enfance pour la nature quand Outremont était rempli de champs libres et la montagne sauvage et déserte.

"— En fait, je suis venu au monde une deuxième fois, à cinq ans. Avec mon père, j'avais pris deux truites rouges ! Ce fut le début fulgurant de ma vie réelle. Avant cet âge, ce sont les limbes."

Tonnancour fait donc de nouveau du paysage. Il venait de la nature, les champs d'Outremont, la pêche, le camp d'été dans les Laurentides. Il passa par l'art appris : Matisse, Pellan, Picasso. Il retourne à ses muses, à sa vérité. Sa peinture de conifères devient comme réduite, en ascèse, et il s'empare d'un outil étrange : "le squeegee" pour laver les parebrises. Il écrase ses visions naturalistes et c'est la série de toiles aux paysages d'un dépouillement tragique. Enfin, pour se divertir du paysage, il fait du collage, en 1963. Il fait d'abord de l'estampage comme par jeu. Les papiers collent, il décide de les conserver. Aujourd'hui, Tonnancour développe cette technique, il utilise même des voilettes de chapeau aux aspects de fins filets métalliques. Il utilise tout.

Ses trois grands tableaux sur les murs du Planétarium font partie de cette recherche patiente de moine mystique. Sa première commande de murale depuis plus de vingt ans ! Il le disait : "Je ne suis pas opportuniste, ni ambitieux." Il dit aussi : "Connaître n'est que le sous-produit de faire."

Alors, aux études, il passe pour un cancre. Il en souffre. "J'étais accablé !" Il ne voulait pas accumuler des notions mais comprendre. "Tu vois, aujourd'hui, il y a maintenant l'école active. J'avais donc raison de refuser l'accumulation stupide de notions livresques !" Il dira : "Faire pour moi est un besoin impérieux."

"Je suis un solitaire sociable !"

Avec tous ces cours de culture — musique, philosophie — il est inquiet. Les jeunes ne s'y intéressent pas. Il faut que l'histoire de la musique ou de la philosophie soit remplaçée par des faits, par des moyens de pouvoir se servir de cette culture. Les cours théoriques n'ont pas prise sur de jeunes esprits créateurs. Il faut qu'ils y trouvent une motivation précise, concrète, un lien avec le réel. Alors, là, ils marcheront. Il faut que les notions soient liées à des expériences. Tout cela, le peintre me l'explique lentement, clairement, sans passion, sans désir de jouer les "chambardeurs". Il a payé le prix, celui de l'expérience douloureuse. " — Enfant, je dessinais en adulte. C'était fatal. Les adultes n'avaient pas encore découvert l'enfance, alors l'enfance ne pouvait pas se découvrir. Nous étions en tutelle. Aujourd'hui, tu vois, c'est nous, les adultes, qui sommes mis en tutelle !"

Il sait qu'il faut rester ouvert, ou jeune si on préfère, être "plastique" devant les mutations rapides de l'existence moderne. "Sinon, en deux ans seulement, tu peux passer à côté de tout, être délaissé complètement !"

Il aimait le jeu mais en solitaire. Sa passion : la pêche. "Je suis un solitaire de nature, mais un solitaire sociable ! Je ne suis pas un "collectif". J'y crois pas. Depuis le Moyen Age, le collectivisme, c'est bien fini. Peut-être une autre génération ? Même les artistes esquimaux ou africains désirent maintenant signer leurs ouvrages !"

"Nous sommes des chasseurs !"

Chacun a droit à son identification précise. Pour le peintre Tonnancour, c'est la nature, son identification la plus profonde. Et au Planétarium, on y verra une symbolique d'un naturalisme fort élargi, vaste : le cosmos. C'est encore la nature ! D'un côté, un tableau illustre le principe féminin et une symbolisation lunaire; de l'autre, le principe masculin est lié à une allégorie solaire; il y a Vénus, planète femelle, il y a Mars, planète virile. Encore la nature, oui, et un pont jeté entre la mythologie des Anciens et la recherche scientifique de 1966.

Et il me parlait d'un "continuum", au début de l'entrevue, d'un besoin du retour à soi, à ses sources profondes; maintenant il me parle d'un besoin nécessaire et vital, d'un retour à la sauvagerie, à un certain primitivisme. "— Oui, tu vois, chez l'homme des cavernes, le verbal ne régnait pas encore et ils firent un art parfait et complet. Au fond les artistes sont des "chasseurs". Il nous faut retrouver une culture primitive, mais aussi penser et sentir dans des formes nouvelles, contemporaines !" En parlant ainsi, sait-il qu'il peut encore se couper des autres. Ils sont innombrables ceux qui parlent de répandre les notions apprises, qui disent "vulgarisons la culture" ? Comme il se coupait des autres, en 1955, quand il retourna à la nature et au paysage ? Il sourit. Il sait. Il ne veut plus que la paix, dit-il, et se réaliser jusqu'au bout. "Si possible !"

Le rêve, le mystère, il en veut. Mais pas à la façon de Tzara ou de Breton, ou de Dalile - clown - intellectuel. "Picasso est intelligent mais pas intellectuel." Il aime, par exemple, Antonioni mais pas Fellini. "Dans "Le désert rouge", tu peux regarder, tu peux enlever le son. L'image parle par elle-même. Chez Fellini, il en rajoute. C'est comme chez les surréalistes, l'étrangeté, la transcription du rêve. De la copie. Tiens, je songe à un élève qui joue à faire des "doodles", des entrelacs, ça n'est pas une vraie transposition, c'est s'exprimer à l'état brut. C'est "étranger à la nature". De l'illustration en somme, comme chez les surréalistes."

Jacques de Tonnancour ne va pas souvent au cinéma, moins souvent encore au théâtre et il lit très peu. Plusieurs peintres répondent de cette façon. Pourquoi ? Ils ne peuvent me répondre. Tonnancour s'explique là-dessus : "Toute notre vie, nous tentons de dépasser le monde du verbal. Il faut s'y aliéner. Il nous faut retrouver la force vitale d'avant les mots. Alors notre vision est diffuse avec un pouvoir de concentration à volonté. Comme en conduisant une voiture. Alors la lecture, le théâtre, c'est trop étroit. Les yeux me partent de tous les côtés ! Avec le cinéma, ça va déjà mieux. Il y a l'image assez vaste. Avec la musique, ça va bien aussi. Nous appartenons aux images, non aux mots."

"Pas de compétition pour les artistes !"

"En fait, je lis pour m'endormir. C'est trop linéaire. Pour être capté, je dois lire les choses les plus ardues, jamais de roman par exemple. Il y a antagonisme entre le verbal et le visuel. On aime à être environné. L'artiste a pour ouvrage de s'éloigner du prosaïque, le verbal cherche, lui, à limiter, à expliquer, à faire comprendre. Le symbole a une puissance de radiation, le mystère est chargé irréductiblement. On s'orientera vers cette plénitude."

Pour lui, il s'agit d'une vraie vocation quand il parle de ce retour, ou de cette nouvelle marche, vers la création, la sauvagerie, le primitivisme moderne. Une vocation pour eux, les artistes. "Le mystère d'une sonate de Beethoven, tu sais, une dame lui demande ce que ça signifie et il rejoue sa sonate et dit : voilà sa signification !"

"C'est pas vanité que les plus jeunes s'attachent à ce que l'on peut écrire sur leurs oeuvres, m'affirme-t-il. Avec le temps, ça passe !" Quant aux bourses, il a cette idée : "Avec la diffusion de ce qui se fait, une bourse est bonne pour travailler dans son atelier." C'est ce qu'il a fait avec une bourse spéciale du Conseil fédéral des Arts. Les voyages ? "Oui, j'y crois, pour s'humaniser surtout. Ou bien pour se spécialiser dans une technique particulière." Les concours ? "Je crois que, désormais, je refuserai ces corvées de jouer les jurés. L'artiste n'est pas en compétition avec les autres; il ne l'est qu'avec lui-même !"

"— Tu sais, je ne suis pas un combatif ! Il y a des types qui sont sectaires. C'est embarrassant. A un certain âge, on découvre le vrai combat, le plus dur : avec soi-même. Rendu à un certain niveau d'individuation, on devient autonome. Il y a certaines luttes qui sont stimulantes, oui, c'est vrai."

Quand je questionne un artiste des arts plastiques sur les besoins de la collectivité, sur des politiques à défendre, il demeure un peu stupéfait. Pourquoi ? Tonnancour répond aussi à ceci; "En tant qu'homme, je me sens coupable. Mais je ne sais pas trop comment m'engager. Et je me dis, chaque fois, ma contribution serait si minime. Il s'agit de choisir, il y a le monde de l'art, il y a aussi le monde de l'action. Ce sont deux mondes bien à part. Ça n'est pas un jugement de valeur que je fais là. Deux mondes qui se valent. Faut sacrifier, faut choisir."

Et je me souviens du conseil du poète-sociologue qui me disait : "Fais de bons livres, ça fera une raison de plus à ceux qui feront la révolution." Ce conseil de Fernand

SUITE EN PAGE 23

Le professeur avec ses élèves . . .

Photo Michel Gravel, LA PRESSE

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871

—(Bob Santen Photo)

KENNETH TOLMIE INDIAN RIVER, BRINGS INTENSE REALISM TO SHOW
Mrs. Robert Ella views 'Snow Fence' one of the works at Public Library

Something to Suit Almost Every Taste In Canadian Art Exhibit at Library

From "op" to "pop" to "realism" — a panorama of contemparary Canadian art will greet visitors at the Public Library gallery tonight at 7 o'clock as the Peterborough Picture Loan launches its third exhibition under the sponsorship of the University Women's Club.

"This show is thoroughly professional — there are no amateurs here," commented Robert Porter, chief librarian, as he previewed the exhibition today. "There is something here to suit almost every taste," he added.

A daring optical poster in red and white will lead art viewers up to the gallery to examine 65 paintings from the studios of artists primarily from Ontario and Quebec. Available for rental or purchase, prices range from $35 to $400.

INDIVIDUAL STYLE

Three watercolors by Marjorie Pigott of Toronto display an individual style in this medium. Miss Pigott, who was born and studied in Japan, attempts to incorporate Japanese brush strokes in her Canadian scenes. Her paintings are delicate without being sentimental.

Unusual effects are achieved by Margot Ariss of London with two works in ceramic on wood conveying a definite tactile quality. In these vertical and horizontal patterns, surface texture is all important.

Herbert Ariss, instructor in art at London's Beal Technical School, gives a hint of Japanese artistry with the inscription of a Thomas Wolfe poem on an ink and gouache (opaque water colors prepared with gum) drawing.

A dramatic college by Pierre Gendron of Montreal is bold and forthright, while a subtle print (almost of the optical school) on laminated paper by another Montrealer Yves Gaucher depicts a faint Mondrian influence.

INTENSE REALISM

Kenneth Tolmie, of Indian River, brings intense realism to the show. "Snow Fence" in egg tempera reminds one of the work of New Englander Andrew Wyeth with its clear, clean atmosphere. This young artist's work indicates meticulous care for detail with a particular interest in figures in landscapes.

"The Orange Dream" by Valentine of Toronto has a dreamlike quality with strong verticals, all hanging well together. This is an example of expressionism, where the artist stresses his feelings about himself and the world.

Somber tones of blacks and whites are prevalent in three paintings of mixed media by John Bechtel, who teaches at the Doon Summer Art School near London. There is a suggestion of sculptural quality in his canvas surfaces.

CURRENT POP ART

Verging on the current pop art movement are two watercolors by Toronto artist Martin Hirschberg. Another Torontonian John Bennett displays clean, fine watercolors.

In "Montreal Tavern", J. H. Holland achieves good effect with a minimum of line, leaving much white surface. An exciting and dramatic landscape in blues and greens is one of three oils supplied by M. Reinblatt of the Montreal Museum of Fine Arts.

Modern sculpture comes to mind in viewing "Family Portrait", a polymer acrylic by returning artist Bert Kloezeman of London. A teacher at Beal Technical School, Kloezeman manipulates paint to achieve his textured surfaces.

"Totem of Orbit," an oil by Ray Cattell, Toronto, is a carefully executed abstract with a dreamy, haunting quality. An ex-Navy man, this artist frequently uses a water theme, resulting in a spacious, clean effect.

Oil on rice paper is employed by Toronto artist Mercedes Horne, with intricate lines following the textured paper to build up her design. Rita Briansky of Montreal appears again with her blue and green oils. "Study" is a sensitive rendering of a figure, carefully crafted.

SENSE OF MOVEMENT

An artist's reaction to light and color may be seen in a landscape by Gershon Iskowitz of Toronto. In this non-representational watercolor the areas of color appear to float together producing a sense of movement.

Good color sense as well as excellent draftsmanship are evident in the work of Toronto's Libby Altwerger. A monoprint by Jack Pollock is fresh and boldly drawn, displaying good composition. Tight little pen sketches by Tony Urquhart are interesting, and a head by Helen Lucas, also of Toronto, appears to be drawn with much assurance.

"It is almost necessary for an artist to live like a hermit if he is to give the world anything of value," asserts Henri Van Bentum. This Toronto artist depicts an underwater fairyland. Originally from the Netherlands, he will be exhibiting in Paris next month.

Other artists included in this exhibition are Ben Zion, Ghitta Caiserman-Roth, Kenneth Danby, Olga Douglas, Saul Field, Bruce Ledain, Ina Meares, Ross Robinson, Burrell Swartz, Thelma Van Alstyne and William Winter.

Members of the Picture Loan committee covered two walls with yellow and red burlap to give accent to the paintings. Convened by Mrs. J. G. Dagg, the exhibition will be open to the public through Tuesday, May 3.

In explaining the purpose of the Picture Loan venture, Mrs. Dagg states that "this is a community service to place the works of good Canadian artists in Peterborough homes and help foster art appreciation."

The ultimate goal of the project, proclaims Mrs. Dagg, is to "acquire a small permanent collection to present to the gallery we hope area people will someday enjoy."

Suite
La Presse 16 avril 66

Jacques de Tonnancour...

SUITE DE LA PAGE 3

Dumont, Tonnancour l'approuve : "L'art, c'est aussi une révolution à mener. D'instinct, j'ai toujours détesté les systèmes. Ainsi pour l'indépendance du Québec. Je me dis que les Québecois vont la faire forcément. Que chacun de nous n'a qu'à s'affirmer, le plus complètement possible. Et notre société s'en trouvera forcément changée !"

"Tiens, ça me fait penser à Brasilia. On ne doit pas songer à bâtir une ville d'abord pour la faire habiter ensuite. Les cadres se transforment d'eux-mêmes. Tu vois, nous les artistes, on est tous un peu "zen". Une improvisation en fait naître, se déclencher, cent autres ! J'ai jamais préparé ma vie; non, faut pas créer de cadres rigides. On peut s'élever contre des états de choses mais adhérer à un système, non !"

Et devant la vogue de l'art cinétique, des effets optiques, de la motorisation, Tonnancour réagit toujours en souriant : "Oui, les jeunes sont fous de ça. Pourvu que ça bouge, disait le sergent Quintal pour l'immoralité. Il y a là une sorte de candeur chez eux. C'est superficiel, c'est naïf ! L'art de l'Egypte ou de la Mésopotamie, c'est immobile et il s'en dégage une immense énergie, non ?"

Et nous parlons encore longtemps, du passé, du présent et de l'avenir. Il souhaite voir naître plusieurs écoles d'art au lieu d'une grosse machine sans âme. Ces écoles seraient reliées par un "campus des arts".

"Le désert rouge", ses deux frères, ses quatre enfants, l'école encore, le tableau à faire, la pêche encore, la montagne sauvage de son enfance; on a ouvert le kaléidoscope et on dirait que Jacques de Tonnancour en fera des tableaux, des images de patience, de sagesse, en Chinois têtu et placide qu'il est. On se quittera en fin d'après-midi et ce sera un petit salut; le beau dessin des rides fines qu'il a autour des yeux !

Ottawa Journal, Ont.
May 7, 1966

AT WELLS GALLERY

871

Ogilvie Canvases Make Fine Showing

One of Canada's outstanding landscape painters, Will Ogilvie, is holding a one-man show at the Wells Gallery, 109 Metcalfe Street. Preview was Thursday night with the artist present.

William Abernethy Ogilvie, an official war artist, was awarded the MBE. A former director of the School of Fine Art, Montreal Museum of Fine Art, he has been an instructor at the Banff School of Fine Art, the Ontario College of Art and Queen's University, Kingston.

This wide-ranging artist, who now lives in Palgrave, Ont., has derived inspiration from his native South Africa, Greece and Italy.

We were particularly impressed with the sensitivity of his canvases of the Algonquin and Georgian Bay areas.

These 29 splendid water colors and oils are a welcome antidote for much that masquerades as art today. Some of his watercolors have a luminous quality and with unerring instinct Mr. Ogilvie captures the mood of the moment by moonlight, noon and evening.

"Rider — Basutoland," "African Night" "Swartberg Pass — South Africa" are outstanding. Coming closer to home, "Rain Squall — Georgian Bay" bring up nostalgic memories of the changing Canadian scene.

These paintings will be on view until May 26. They should be seen by Ottawa gallerygoers who appreciate the best in art. —WQK.

VERDUN, QUE.
Guardian
W 300

APR 14 1966

Socially Yours

By Joyce

The "Point" Club

The Women's Auxiliary of the Point St. Charles Boys' & Girls' Club are sponsoring an evening with Standard Brands entitled "Daily Bread and a Balanced Diet" Monday evening, April 18. Call club office for more information.

An expanded arts and crafts program for boys has been organized by Robert McWilliams. New and exciting activities are being introduced regularly.

Miss Maureen Reuben, a student of the Montreal Museum of Fine Arts, has been appointed Arts & Crafts instructress in the Girls' Work Department of the "Point" Club. Classes in puppetry, clay modelling, art work, creative crafts, art woodcraft and mural making are being set up until the summer months of July and August at which time Miss Reuben will conduct summer crafts.

Montreal Star, Que.
May 16, 1966

871

Montreal days and nights

BY BRUCE TAYLOR

Canada's art world may be hearing a lot more one of these days about Jacqueline Labendz, a 12-year-old Hillcrest School student who'll show some of her paintings tomorrow on Channel 6's Tween Set. She won a Montreal Museum of Fine Arts Children's scholarship at eight, and a first prize recently at the Notre Dame de Grace Arts and Letters Festival . . .

Ecole
Ottawa Le Droit, Ontario
May 9, 1966

871

Deux artistes canadiens à l'honneur à l'étranger

Les artistes canadiens continuent a rehausser le prestige du Canada à l'étranger. Deux artistes, Alma Duncan et Jan Menses, viennent de gagner des prix dans des expositions internationales. Ils ont obtenu des "prix d'achat" à la IXe Exposition internationale de dessins et de gravures qui s'est ouverte, le 8 avril dernier, à Lugano (Suisse).

Plus de 30 pays avaient été invités par les organisateurs de Lugano à participer à cette exposition, chaque pays pouvant se faire représenter par trois artistes qui n'avaient jamais exposé en cet endroit. Dix prix ont été attribués, un premier prix et neuf autres récompenses d'une valeur équivalente.

L'artiste Alma Duncan a mérité l'un de ces neufs prix pour son dessin au crayon Conté, le "Numéro 42 de la série des Femmes" et l'artiste Jan Menses a aussi remporté l'un de ces prix pour son dessin à l'encre et à la détrempe, le "Numéro 91 de la série Klippoth". Les dessins resteront dans la collection du Musée Caccia à la Villa Ciani.

Le Canada se trouve grandement honoré par ces deux artistes qui ajoutent de nouvelles récompenses à la liste déjà longue de celles qui ont été attribuées à des Canadiens aux précédentes expositions tenues à Lugano et dans les principaux centres artistiques du monde.

On trouve déjà dans la collection permanente de la Galerie nationale du Canada quatre oeuvres de l'artiste Alma Duncan qui expose aussi à la Galerie d'Arts d'Hamilton et à celle de London (Ontario.) Née à Paris (Ontario), elle a poursuivi ses études en 1942 au Musée des Beaux-Arts de Montréal. Elle a remporté encore un certain nombre d'autres récompenses depuis New-York en 1942 jusqu'au **President Award**, qui lui a été décerné en 1964, à l'occasion de la Quatrième Exposition annuelle de **Rodman Hall**.

Jan Menses est né à Amsterdam en 1933. Parmi les nombreuses récompenses qu'il a méritées, citons la mention honorable reçue à Winnipeg en 1962, les cinq premiers prix décernés à l'occasion du Concours National d'Arts de la ville de Québec, entre 1960 et 1964, et le Grand prix de la section des arts graphiques de Concours artistique de la province de Québec.

ecole
WILLIAMS LAKE, B.C.
Times
W 1,500

MAY 25 1966

Artist Impress With Local Talent

P 12-M

"This town has more artists for a place this size than anywhere I have ever been", commented Mr. J. Hardman to The Times last week during a painting workshop he held at the Studio Workshop in Third Avenue.

"What is more you have some real professionals here and Williams Lake should be proud to have such talented people in its midst", he stated.

The artist has been painting for 25 years and has just received a $5,000 Canada Council group which will take him away from his teaching job for about a year.

Mr. Hardman will be setting up a studio in Toronto for both paintings and sculpture.

He has a Fine Arts degree from Western Washington and also a B.A. in Art Education from UBC.

During the workshop the artist met Mrs. Merrill Peck, also an artist, from Montreal. Mrs. Peck was staying with local, talented painter Mrs. Vivien Cowan.

She has studied with Bechmann of New York, the Montreal Museum of Fine Arts, ~~Kerman Heimlich of Montreal~~ and the Instituto Allende in Mexico.

Mrs. Peck's paintings and drawings are represented in collections across Canada and she has exhibited in the Royal Canadian Academy, the Montreal Spring Exhibition and the Art Gallery in Hamilton.

Mr. Hardman, who had about 15 pupils at his workshop here, is a native of New Westminster.

TWO ARTISTS COMPARE NOTES. Mr. J. Hardman of Vancouver who staged well attended art classes in Williams Lake last week is seen acting as critic for Montreal artist Mrs. Merrill Peck who has been currently staying with local artist Mrs. Vivien Cowan.

Montreal Gazette, Que.
June 2, 1966

Artist's Main Talents Combined In Work

Getting up on the wrong side of bed can be a disaster for Naidu Chambers, art teacher at the 5-A Annex, a school connected with the psychiatric ward of the Montreal Children's Hospital.

"You can't be moody, you have to be very, very patient," she said in an interview. The children in her classes are all emotionally disturbed, and Miss Chambers finds that she constantly has to adapt her methods to fit their emotional state.

"Some days it's almost like a recess period for them. If they're restless, you don't try to control them too much." Her painting and handicraft classes have no structured plan, and the day's routine depends on how the children feel.

NAIDU CHAMBERS

For Miss Chambers, who is 22, the job is an ideal combination of her two interests — children and art. She studied art at the Ecole des Beaux Arts and the Montreal Museum of Fine Arts and has worked at summer camps, but starting work at the annex two years ago was her first experience with disturbed children.

She didn't find it difficult to adapt to her new pupils, however, since her mother works at the annex, and she had read some of the files.

Her 30 pupils call her Miss Naidu to distinguish her from her mother, Dr. Juanita Chambers, who is assistant executive director of the Annex. Miss Chambers find that the children, who range in age from seven to 13, express their emotions clearly in their work.

"Some of them use only very dark, depressed colors, blacks and browns. We try to interest them in brighter colors to bring them out of the depression.

"Others do very simple drawings, which show that they have no concept of form."

Teaches Co-ordination

Expression of emotion is the primary purpose of the classes, but Miss Chambers also teaches handicrafts so that poorly coordinated children can learn to use their hands.

Although she enjoys her work and loves the children, she doesn't plan to teach permanently.

"There are so many things I do that it's hard to pick, but I think I'd like to go into entertainment."

She acts and dances, and is currently working on a role in this week's Negro Theatre Arts Club production of Cops and Robbers, a play by Winston Franco, a West Indian living in Montreal. This is her third play with the group, and she thinks it will be very successful.

Satirical Role

"It's satirical. We're all prisoners, and we don't know why we're in prison. We're members of the Oriental Music Club. They keep taking us out one by one and executing us.

"It's quite thrilling — I have the only female role — with all those men."

In addition to acting and dancing, she does fashion illustrating, paints, makes jewelry, and is taking voice lessons in case she does go into entertainment.

She would like to design a collection of summer jewelry for Expo '67, but otherwise her future plans are indefinite. She will have "two glorious months" of summer vacation this year, and will probably decide then what her permanent career is to be.

SHERBROOKE, QUE.
LA TRIBUNE
D (M-F) 45,300
(S) 46,300
JUN 3 1966 BOWDEN'S

En moins d'un mois

Un jeune cinéaste canadien remporte deux premiers prix

MONTREAL, — Ryan Larkin, un jeune Canadien de 23 ans, vient d'apprendre que son film Syrinx a remporté le premier prix dans la catégorie des films expérimentaux au 111e Festival international du film d'Addis-Abéba, en Ethiopie.

Deuxième fois

Pour ce jeune cinéaste du département de l'animation de l'Office national du film, c'est la deuxième fois, en moins d'un mois, que son court métrage gagne un premier prix.

Au début du mois de mai, Syrinx avait été primé, à l'occasion du 18e Palmarès du cinéma canadien, "pour son interprétation subtile et émouvante d'un mythe populaire à l'aide d'une technique complexe de l'animation".

Le dernier Festival du court métrage de Tours avait aussi accordé une mention à ce même film.

Le cinéma

Ryan Larkin est né à Montréal en 1943. Après avoir terminé ses études à l'Ecole du Musée des Beaux-Arts de Montréal, il dut travailler comme commissionnaire dans un bureau de Montréal.

Dès son arrivée au département de l'animation de l'Office national du film, il eut la chance d'apprendre son nouveau métier avec le célèbre Norman McLaren.

Ryan aime faire de la peinture et du dessin durant ses loisirs.

Mais quand on lui demande quel moyen d'expression il préfère, il répond spontanément: "Le cinéma.

La peinture, à mon avis, est un genre d'expression un peu démodé et qui ne peut rejoindre qu'un public très restreint".

Et il ajoute: "J'aimerais devenir un poète qui s'exprime par le cinéma".

Une autre production de l'ONF, Nobody Waved Good-Bye (Départ sans adieux), après avoir reçu un accueil triomphal à New York et à Londres, a remporté, à ce même Festival d'Addis-Abéba, le troisième prix dans la catégorie des longs métrages.

Le premier prix a été attribué au film américain West Side Story.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
JUN 3 1966 BOWDEN'S

Prix au cinéaste Ryan Larkin

Ryan Larkin, jeune Canadien de 23 ans, vient de voir l'un de ses films, "Syrinx", couronné du premier prix dans la catégorie des films expérimentaux au 3e Festival international du film d'Addis-Abéba, en Ethiopie.

Pour ce jeune cinéaste du département de l'animation de l'Office National du Film, c'est la deuxième fois, en moins d'un mois, que son court métrage gagne un premier prix. Au début du mois de mai, "Syrinx" avait été primé au 18e Palmarès du Cinéma canadien, "pour son interprétation subtile et émouvante d'un mythe populaire à l'aide d'une technique complexe de l'animation". Le dernier Festival du court métrage de Tours avait aussi accordé une mention à ce même film.

Ryan Larkin est né à Montréal en 1943. Après avoir terminé ses études à l'école du Musée des Beaux-Arts de Montréal, il dut travailler comme commissaire dans un bureau de Montréal. Dès son arrivée au département de l'animation de l'Office National du Film, il eut la chance d'apprendre son nouveau métier avec le célèbre Norman McLaren. Ryan aime faire de la peinture et du dessin durant ses loisirs. Mais quand on lui demande quel moyen d'expression il préfère, il répond spontanément : "Le cinéma. La peinture, à mon avis, est un genre d'expression un peu démodé et qui ne peut rejoindre qu'un public restreint". Et il ajoute : "J'aimerais devenir un poète qui s'exprime par le cinéma".

Une autre production de l'ONF, "Nobody Waved Good-Bye" (Départ sans adieux), après avoir reçu un accueil triomphal à New York et à Londres, a remporté, à ce même Festival d'Addis-Abéba, le troisième prix dans la catégorie des longs métrages. Le premier prix a été attribué au film américain "West Side Story".

QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300
JUN 3 1966 BOWDEN'S

Film d'un jeune Canadien primé en Ethiopie

MONTREAL — Ryan Larkin, un jeune Canadien de 23 ans, vient d'apprendre que son film Syrinx a remporté le premier prix dans la catégorie des films exprimentaux au 111e Festival international du film d'Addis-Abéba, en Ethiopie.

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Montreal Gazette, Que.
June 7, 1966

871

NFB Animator Wins International Film Festival Award

Ryan Larkin, a twenty-two-year-old animator with the National Film Board has been awarded a first prize in the Third Annual International Film Festival in Addis Ababa, Ethiopia, for his three-minute film Syrinx.

For Larkin, who joined the NFB in 1965, after working as a mailboy in a downtown Montreal office, it was his second award in two months. Syrinx was voted the best experimental film at the Canadian Film Awards last month in Montreal. At that competition, the film was "a sensitive and moving interpretation of a popular myth employing a complex animation technique."

The Ethiopian festival was held at the Creative Arts Centre of Haile Sellassie I University from May 15 through May 29. Entries were voted on by the audience in attendance.

Larkin, born in Montreal, attended Lachine High School and graduated from Montreal's Museum of Fine Arts School of Art and Design. He joined the Board as a painter and inker in the animation department and, while studying under the renowned Norman McLaren, he produced his first short film which was shortly thereafter presented on television.

Nobody Waved Goodbye, another NFB production, which last year received wide acclaim in both Canada and the United States, was awarded a third prize in the feature length category at Addis Ababa. The top award for features went to the U.S. entry, West Side Story.

The Suburban
Montreal, Que.
June 9, 1966

871

Second Award For Sophomore Film Maker

Ryan Larkin, a twenty-two-year-old animator with the National Film Board, has been awarded a first prize in the Third Annual International Film Festival in Addis Ababa, Ethiopia, for his three-minute film "Syrinx".

For Larkin, who joined the NFB in 1965, after working as a mailboy in a downtown Montreal office, it was his second award in two months. "Syrinx" was voted the best experimental film at the Canadian Film Awards last month in Montreal. At that competition, the film was "a sensitive and moving interpretation of a popular myth employing a complex animation technique."

Larkin, born in Montreal, attended Lachine High School and graduated from Montreal's Museum of Fine Arts School of Art and Design. He joined the Board as a painter and inker in the animation department and, while studying under the renowned Norman McLaren, he produced his first short film which was shortly thereafter presented on television.

LE DROIT
OTTAWA, ONT.
D (M-F) 37,000
(S) 38,000
School

JUN 14 1966
BOWDEN'S

Prix à un jeune de l'ONF

K-12-M

Un jeune réalisateur de films d'animation à l'Office National du Film, Ryan Larkin, 22 ans, a remporté un premier prix au 3e Festival International du Film d'Addis-Abéba, en Ethiopie, pour son film de trois minutes intitulé "Syrinx".

En deux mois, c'était le second prix attribué au jeune Larkin qui est entré à l'ONF en 1965.

"Syrinx" avait été choisi comme le meilleur film expérimental lors de la remise des prix pour films canadiens, qui avait lieu le mois dernier à Montréal.

Au festival compétitif, on a fait mention de "l'emploi d'une technique d'animation complexe, pour faire voir les images d'une allégorie".

Ce festival éthiopien s'est tenu au cours du mois de mai au Centre des arts de création de l'Université Hailé Sélassié.

Originaire de Montréal, Ryan Larkin a étudié à l'Ecole de Musée des Beaux-Arts, et plus tard à l'ONF, alors qu'il travaillait auprès du célèbre Norman McLaren, il a réalisé son premier court métrage qui fut présenté à la télévision.

Une autre production de l'ONF "Nobody Waved Goodbye" qui l'an dernier avait été applaudie tant au Canada qu'aux Etats-Unis, a remporté un troisième prix dans la catégorie des longs métrages à Addis-Abéba. Le Grand prix du long métrage a été attribué à "West Side Story", un film américain.

Free Press Weekly Farmer's
Advocate
Winnipeg, Man.
W 382,400

JUN 22 1966
BOWDEN'S

Studies art in city but roots rural

P12-M

It has been eight years since I last wrote to the page. I met one of the penpals all the way from near Inuvik, N.W.T., which proved to be a very interesting experience.

Nowadays when one hears of the activities of girls, it seems, their main interests are dancing and moving to the city as soon as possible. Is there anyone left who plans to remain in the country after school or college and who has interests other than urban activities?

For the past two years I've had to endure city life as I wanted to further my art studies. But after graduation in April it was back to good old Kent County in New Brunswick.

The time in Montreal went by quite fast though, as I spent my time in painting. I sold a few potraits which helped in buying art supplies.

Dr. Arthur Lismer, the head of the school, the Montreal School of the Museum of Fine Arts, is one of the original members of the famous Canadian Group of Seven, so it was an honor and privilege to study under him.

A general impression of artists seems to be slovenly, bearded types, but the majority of artists I've met weren't like that at all. Some do have beards, but that doesn't make them beatniks.

I am 20 years old, six feet tall, with light brown hair and no beard. I ws born in Germany and came over at the age of five. Any girls aged 16 to 19 who enjoy rural life and western music are welcome to write as I would enjoy hearing from you all.

I enjoy corresponding as with so much time taken up studying art, I don't have time to get out and meet people.

KARL SZPITALEWSKI,
R.R.2, St. Paul,
Kent County, N.B.

Sherbrooke la Tribune, Qué.
June 18, 1966

871

Une artiste à Way's Mills

LES OEUVRES DE POTERIE DE Mme WANDA ROZYNSKA REVELENT SA FEMINITE ET SON SENS ARTISTIQUE

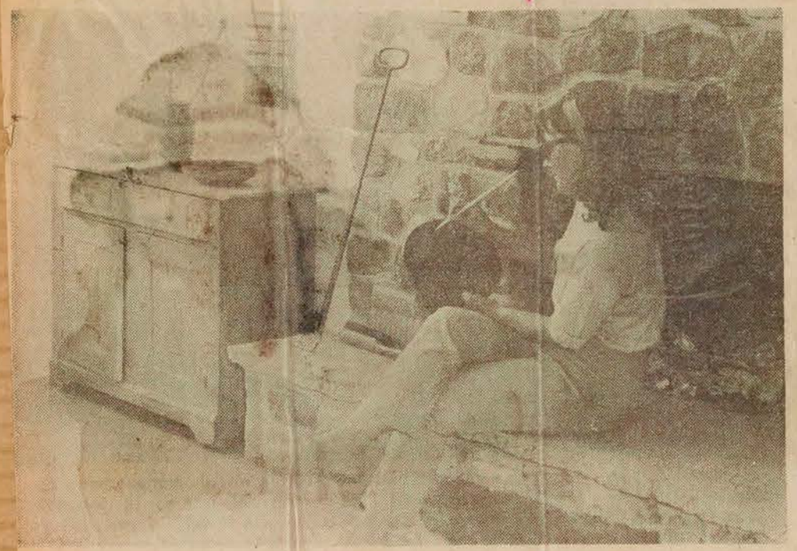
Par Marthe-B. O'NEIL

Manipuler quarante livres de terre glaise, leur donner une forme, de la couleur, activer le tour et enfourner cette mâtière pour qu'elle devienne une oeuvre d'art, ne semble guère, à prime abord, une occupation bien féminine ! Et pourtant, c'est l'occupation favorite d'une toute jeune femme qui fait de la poterie dans un très joli village de la région, Way's Mills.

Mme Wanda Rozynska

C'est dans son tout nouvel atelier que nous avons rencontré Madame Wanda Rozynska, qui s'est aimablement prêtée à une entrevue au milieu de tout le brouhaha d'une école en préparation. Ici, le four à cuisson n'est pas achevé, là, différents squelettes nous annoncent la fabrication de tours. Mais au milieu de tout cet aimable désordre, des appartements privés meublés avec goût, des peintures intéressantes et de la poterie, d'une beauté toute particulière, aux formes classiques ou plus surprenantes, mais toujours aux très belles couleurs.

Madame Rozynska, après avoir terminé ses études au Collège Marianapolis de Montréal, se crut attirée vers la poésie. Quelques-unes de ses oeuvres furent même publiées dans différentes revues. C'est sans doute dans le milieu qu'elle fréquentait que son goût de faire de la poterie s'est développé. Mais déjà, dans sa famille même, Madame Rosynska vivait dans une atmosphère artistique, ses parents, ses frères et soeurs étant des musiciens. Après avoir suivi des cours de peinture au Musée des Beaux-Arts de Montréal, Mme Rozynska, alors mariée à un sculpteur, opta définitivement pour la poterie et partit avec son mari pour New York. A Greenwich Village, lieu fréquenté des artistes, ils préférèrent, pour des raisons financières, fréquenter une école d'art, coin de la 28e avenue et Broadway. Durant quatre ans, ces deux artistes étudièrent tous les secrets de leur art pour venir ensuite s'installer à Montréal. Profitant de son séjour à New York, Mme Rozynska avait enseigné durant trois ans. Cet enseignement, elle continua à le donner à son studio de Montréal, tout en présentant plusieurs expositions et en produisant ses oeuvres.



La couleur ajoute à la beauté de la forme.

Décoration

Mme Rozynska préfère travailler sur de grosses pièces. Ses goûts furent servis à souhait lorsqu'on lui confia de la décoration pour le motel Holliday Inn. On peut y admirer d'immenses jardinières et des lampes en poterie, qui sont l'oeuvre de cette toute petite femme. A Way's Mills, nous avons surtout remarqué des coupes, des vases à fleurs, des assiettes d'un coloris très remarquable. On dirait que les oeuvres de cette artiste révèlent sa féminité.

Madame Rozynska nous a avoué que le grand public semble préférer des oeuvres qui ont un côté utilitaire en même temps qu'artistique. Comment elle-même travaille-t-elle ? Elle suit plutôt l'inspiration du moment et dans ce cas, elle peut travailler de longues heures mais elle préfère, bien entendu, l'effet artistique à l'aspect utilitaire.

Perfectionnement

Cette artiste continue toujours de se perfectionner par des sessions d'études chez différents potiers. Ainsi, il y a deux ans, elle a subi l'influence d'un potier japonais de passage à North Hatley. Cet homme semblait vivre son métier, il faisait de la poterie comme une ménagère peut faire du pain. "D'ailleurs ce devrait toujours être comme cela", nous dit Mme Rozynska, dont les jeunes yeux brillent lorsqu'elle nous parle de son art.

Pourquoi les Rozynski sont-ils venus s'établir dans ce petit village de Way's Mills ? Il leur a semblé que ce milieu très campagnard était vraiment favorable au développement de leur art. Déjà, un peintre de leurs amis y a ouvert un studio. Madame Rozynska a acheté une école toute neuve désaffectée par l'établissement des écoles régionales. Un vieux moulin, une jolie rivière qu'enjambe un petit pont prêtent un décor pittoresque. Les grandes salles serviront pour les cours, les plus petites pour les chambres à coucher des élèves. Quant aux appartements mêmes des Rozynski, ils sont meublés avec beaucoup de goût. Un immense réfectoire aux larges baies servira de lieu de détente et le beau foyer du vivoir verra de joyeuses flambées.

Une atmosphère très particulière, des hôtes charmants, des artistes accomplis, quoi de mieux pour faire d'une saison d'études un enchantement parfait ?

Une toute petite artiste et une très grosse machine, le tour!

Ecole
Montréal-Matin, Qué.
July 18, 1966

871

Gagnante d'une bourse

Toronto — Depuis sept ans, la Caisse Coutts Hallmark de bourses d'études des Beaux-Arts aide des jeunes Canadiens à se former une carrière dans les arts. La Société canadienne d'éducation par l'Art, organisme national et bénévole de professeurs d'art à travers le Canada, dont le but est d'encourager les étudiants qui manifestent du talent pour les arts, se charge de l'administration de ce programme annuel de bourses d'études pour la compagnie de cartes de souhaits Coutts Hallmark.

Les gagnants des $2,500. de cette année furent annoncés le 14 juillet lors d'une réception au Park Plaza Hotel à Toronto.

Dans la province de Québec, c'est Eliane Labendz de 1226 Shorecrest, Chomedey, âgée de 17 ans, qui se mérita la bourse d'études Coutts Hallmark — CSEA. Elle étudie au Chomedey Protestant High School et parle le français, l'anglais et le flamand.

Née à Bruxelles, Belgique, Eliane demeure au Canada depuis huit ans. Dès son enfance, elle s'est distinguée par ses talents artistiques. A cinq ans, elle parut dans un film représentant des enfants qui faisaient des peintures murales à main levée et son travail fit partie d'une exposition d'ouvrages d'enfants sous le patronage de feu la reine Elizabeth de Belgique. Depuis son arrivée au Canada, elle se mérita des distinctions au Festival Notre-Dame-de-Grâces des arts et des belles-lettres et gagna le concours d'art du Musée de Montréal. Elle obtint aussi une bourse d'études à tous les ans pour le cours donné au Musée et fut nommée cette année la meilleure élève du cours junior.

Eliane espère, soit entrer à l'Université McGill pour se spécialiser dans les beaux-arts, ou étudier à Sir George Williams ou à l'Ecole des Beaux-Arts.

Montreal Star, Que.
July 16, 1966

871

Staff Photo by George Bird

PAPIER MACHE CREATIONS AND PAINTINGS: Montreal artist Judy Morehouse models her original papier maché earrings and bracelets as she lounges in front of her "flowering" tree. An exhibition of her work opened yesterday at the Jason Teff Gallery, 173 St. Paul street west and will continue through tomorrow.

All Work of One Artist

Papier Maché Jewelry Shown With Paintings and Ceramics

By DORIS GILLER

Papier maché graduated from the kindergarten and catapulted into the adult world recently when it came to be used as costume jewelry, decorator's bibelots or just plain conversation pieces.

This weekend the entire movement took its furthest step forward with Judy Morehouse's exhibition of papier maché earrings, bracelets and boxes, paintings, tapestries, ceramics, batik dresses and fantasy tissue flowers at the Jason Teff Gallery, 173 St. Paul street west.

In spite of the kaleidoscopic appearance of her show, Judy is a serious artist. A scholarship student at the Museum of Fine Arts here and at the Museum School of Fine Arts in Boston, her paintings have been included in joint exhibitions locally and at the Winnipeg Biennial.

But the petite artist, who is almost swallowed up by her looose, long hair, admits her first large show is rather unusual.

"We're having a fun thing instead of putting up paintings and holding a vernissage where people stand around looking bored," she said. "And anyone that's interested can come and see.

"I suppose you could call it an art show happening. That's a corny word but how else can you explain it? No one else has done it.

"I really don't know whether working in papier maché is good or bad for me, I do know that I enjoy the work. I enjoy making anything that uses color," she explained. "Besides, I don't believe in the arty painter bit, interested in only one aspect."

Her beliefs and talents are given ample expression in her spacious Sherbrooke street studio-apartment.

The white-washed high-ceilinged flat is an effective backdrop for her predominantly horse and figure canvasses ("I'm taken up with horses and do a lot of riding and Marino Marini, the Italian artist, is my favorite"), trees that sprout paper flowers and vividly-paintd barge-style furniture.

Judy is also a ceramicist, dress designer and fabric designer. On special occasions she will whip up an original creation for herself and, because of the demand, for her friends.

The flat is shared with long-time friend Angela Reynolds, fashion model cum artist's apprentice, two white kittens and a dog.

Angela has been making papier maché earrings for the past month and has been working at it every day.

"Judy can't stop making pretty things and because of her encouragement I've continued at it. I guess you could say she's my professor."

Friends visiting the girls, says Angela, usually find themselves making papier maché articles. Unfortunately, most of them don't finish their creations.

"Most people have the ability or potential to make things," says Judy, "but they don't stick to it they get discouraged."

"Well, it's easy to do one piece or a few," said Angela, who is adept with the needle, "but you have to have imagination to do a lot of them."

The girls had planned to open a shop, set up along the lines of a boutique where they could work and sell in one place.

"People," said Judy of the plan, "would have been able to come in and see us making these things, enjoy the experience of seeing it happen or join in as they do at the apartment. You know how kids love working with their hands? I think adults are exactly the same way.

"Unfortunately, we didn't have the money to do it."

Instead, Judy hopes to go to Europe in the fall for further study, with the proceeds gleaned from the exhibition.

And that shouldn't be difficult at all.

MONTREAL, QUE.
LE DEVOIR
D 48,200

JUL 9 1966

BOWDEN'S

K 512 - M

La galerie Moultes Baies ou les vacances du coeur

Les vacances, c'est aussi un repos pour la tête et le coeur. Le temps de lire le roman qui dort depuis des mois dans la bibliothèque, le temps de méditer, de contempler les êtres et les choses, de causer longuement avec ses proches.

C'est pour cela qu'en partant pour la Gaspésie, je me réjouis à la pensée que, contrairement aux sombres prédictions qu'autorisaient les projets de voirie, je pourrai de nouveau passer des heures dans une petite galerie où Gaspé et Percé, à des attraits pésien, offre ses oeuvres et son temps aux passants.

La galerie "Moultes Baies", à Malbaie, à mi-chemin entre Gaspé et percé, a des attraits uniques. Sans doute peut-on y acheter des tableaux, mais Owen Chicoine et sa femme Clara préfèrent causer pendant des heures avec tel visiteur sensible aux formes et aux couleurs mais qui n'achètera rien, plutôt que de vendre un tableau en cinq minutes à tel autre qui ne songe qu'à la valeur marchande de l'oeuvre.

Le peintre est né et a grandi à quelques milles de l'endroit où se trouve la galerie. Pour moi, ses tableaux évoquent les formes, les couleurs et la lumière changeantes du pays natal, sa mélancolie, sa sévérité parfois et quelques fois son allégresse.

Owen Chicoine est venu lentement à la peinture. Blessé à la guerre, c'est pendant sa convalescence qu'il eut un premier contact avec la création artistique. Puis ce fut l'école du Musée des Beaux-Arts, à Montréal, ensuite le Mexi-

Canadien Français sensé et réfléchi ne préférerait pas infiniment à la "colonisation" par le "joual" la "colonisation" par le français international qui est langue universelle depuis l'époque de Rivarol?

En fait, au Canada Français, où on trouve tout de même, en substrat, une assez épaisse couche de bon sens, à peu près personne en son for intérieur n'accepte le "joual" de gaieté de coeur. On le SUBIT, par inconscience, par paresse intellectuelle, par carence de sens esthétique — toutes choses qui se traduisent par un complexe d'infériorité, lequel engendre en réaction un orgueil hypersensi-

Ottawa Le Droit, Ontario
June 29, 1966

LE PREMIER PRIX — L'oeuvre de Carla Crawley, "La ballerine", une composition très brillante de couleurs, de formes et de mouvements, a remporté le 1er prix, et la somme de $300 au concours Artorama de la rue Elgin, qu'a commandité le Service de la récréation et des parcs, de la ville d'Ottawa. Les membres du jury David Adre, directeur des arts, le peintre Anita Carson et Robert Hyndman ont présenté leur décision finale mardi en fin d'après-midi.

(Photo Champlain Marcil)

Mme Patrick Crawley gagne le 1er prix de l'Artorama

par Gertrude LAPOINTE

La gagnante du premier prix de l'Artorama, concours populaire de dessins et peintures, dont les oeuvres ont été peintes sur place sur la clôture du futur Centre national des arts, place de la Confédération, est une jeune femme de 22 ans, mère d'un bébé de quelques semaines, qui a quitté cette semaine Ottawa pour Toronto, avec son mari Patrick Crawley, fils du cinéaste bien connu.

Née Carla Katznelson, le jeune peintre qui est pratiquement née le pinceau au bout des doigts a toujours été prise entre deux vocations: le métier de peintre et le métier de ballerine. Etudiante à l'école secondaire Fisher, elle avait opté pour la peinture tout en continuant ses leçons de ballet. A la fin de ses études, elle s'inscrivait aux cours de peinture du Musée des Beaux-Arts à Montréal avec l'ambition de faire carrière en peinture, mais à peine trois mois de cours passés, elle recevait l'invitation de l'American Choregrapher Company, de New York, pour faire partie de la troupe.

A New York, où elle a évolué sur plusieurs scènes, elle visitait les galeries et peignait pour son bon plaisir. Pendant qu'elle était à San Francisco, en tournée, elle s'inscrivait à l'école d'art de l'université de l'endroit, pour les cours d'été.

L'oeuvre primée

L'oeuvre primée de Carla Crawley est une étude de lignes. "Carla a toujours été intriguée par les formes, le cercle représentant l'espace, les triangles, une partie limitée de l'espace" dit sa mère.

"Je sais que Carla, au début de son travail, n'arrivait pas à produire ce qu'elle voulait vraiment exprimer. Elle a recommencé et recommencé son travail. Ballerine elle-même, elle voulait créer le mouvement... Carla n'explique jamais à personne ce qu'elle peint, elle n'aime pas donner son point de vue personnel... elle aime mieux que le spectateur juge de ses travaux d'après sa propre expérience. Ainsi les réflexions sont plus diversifiées. Une oeuvre dit quelque chose de différent selon qu'on l'examine à des temps différents et après des expériences différentes" explique Mme Katznelson.

Des prix ont également été offerts aux participants de moins de 18 ans. Jeudi, les oeuvres seront vendues à l'encan et les profits formeront un premier fond en vue de la construction du futur hôpital pédiatrique à Ottawa.

Ottawa Le Droit, Ontario
June 30, 1966

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KINGSTON, ONT.
WHIG-STANDARD
D 25,000

JUL 22 1966 BOWDEN'S

Queen's Art School

Children "Teach" the Teachers

F 12 M

By ANN LEVANDOSKI
Staff Reporter

Art is incidental to the mental, social and physical development of a child, according to Miss Audrey Taylor, director of children's art education at Montreal museum of fine arts.

"I don't try to teach art to children . . . we learn what art is from them," she continued.

Miss Taylor is demonstrating teaching methods that do most to guide the creative imagination of youngsters aged 3-11 years. The part three of pre-school education course is for nursery school teachers and is being held at Ellis Hall, Queen's University.

Several children who attend nursery school have been invited to participate in the demonstration.

In an interview with The Whig - Standard, Miss Taylor referred to the children's work as automatic writing . . . not just painting. She said what is in a child's mind will project through the hand . . . and come out a picture. A picture that tells a story to the teacher.

The class of 21 students participating in the course is made up of nursery school teachers from Kingston, Hamilton, Brantford, Windsor, St. Catharines, Burlington and Toronto.

Queen's University and The Nursery Education Association of Ontario are sponsoring the course.

Miss Taylor is no stranger to Kingston. She directed summer classes in children's art at Queen's University University from 1953-63. Her assignment at Ellis Hall gave her the opportunity to once again visit Kingston and renew acquaintances with her many friends in the city.

Miss Taylor's future plans include directing the activities of the art studio at the Children's Centre at Expo 67 when children aged 3-11 will be visiting the government pavilion.

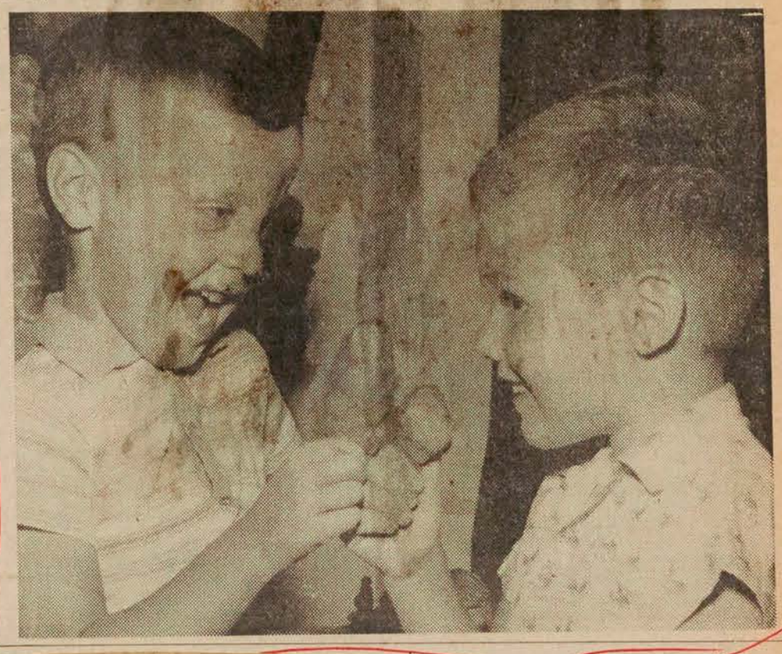
The children joining each of the three daily art classes will use paints and modelling clay and will create shadow puppets and other forms out of many different materials.

Mrs. David Townsend of Kingston is co - ordinator of the part-three course. She told The Whig-Standard that part one course, for nursery school teachers, will commence again in September. There will be evening classes twice a week.

—Bill Baird

Now Let's See, I'll Draw a . . .

Children participating in a pre-school education course at Queen's University take their work seriously but still have a good time. Upper photo, Ruth Mott, 5, and twins, Alexandra Gosse, 4, and Gisela Gosse, 4, stretch out on the floor as they draw from their imagination. Lower photo, Danny King, 6, (left) and Michael Stevens, 4, compare their large clay thumbs.



The Saskatchewan Bulletin
Saskatoon, Sask.
June 1966

871

Children's Creative Centre Planned for Expo 67

A Children's Creative Centre demonstrating teaching methods that do most to guide the creative imaginations of youngsters aged three to eleven will form one of the major exhibits at the Canadian Government Pavilion, Expo 67. The Centre expects to be host to about 75,000 youngsters during the six months of the world exhibition.

The activities of the children in the nursery school and art, drama and music studios will be visible through one-way glass and audible over microphones and will thus serve as an exhibit for educators and parents.

Stimulate Imagination

"Instructional methods used in the nursery school and studios will be based on a thorough knowledge of children, Mrs. Polly Hill of Ottawa, Project Director of the Centre, points out. "We will use the type of guidance and equipment needed to stimulate imagination and the best creative expression. The children will have an interesting experience combined with plenty of just plain fun."

Mrs. Hill is the author of six Canadian Government films on normal child development. She has been a nursery school, art and drama teacher as well as having worked for 20 years in the parent education field. To formulate plans for the design and operation of the Centre, she has worked with over 50 consulting experts on five committees, providing advice on the nursery school, the three creative studios and the outdoor playgrounds. "We are very interested that all active in children's work will feel that this exhibit is theirs and will therefore, keep us posted on ideas and interesting new projects going on in Canada from now until 1967," Mrs. Hill has said. She further stated, "we are sincere in wishing it to be as representative as possible of the latest in thought in Canada in this field."

Nursery school

The nursery school for three to five-year-olds will have its own classroom and separate play yard and will accommodate 25 children at one time. There will be one teacher for each five children. A nursery school period will include unit-block building with in-scale cars and figures, doll and house play, big muscle climbing, and building with boards and hollow blocks. Also included will be painting and clay plus periodic music and story-telling circles. In addition there will be a quiet corner for picture books and table toys. The nursery school playground will feature such items as blocks and boards, a sandbox, live animals, a nature corner, a doll corner and a quiet play area.

Classes for older children

In the areas for the older children, art classes will be given by Miss Audrey Taylor, chief instructor of the Montreal Museum of Fine Arts. Drama sessions will be directed with a very creative approach. There will be no scenery, props or script. The children will learn to express themselves with their whole bodies. The music studio program will be a demonstration of the Carl Orff method. Specially designed xylophones and other percussion instruments will help the child create simple music.

Playgrounds

The outdoor playground for the six to 11-year-olds has everything from a treehouse to an optical wall created by Gordon Smith of Vancouver. There's a firemen's pole for children to slide down, a canal for sailboat races and children will be able to pan for gold.

The playgrounds, both designed by Mrs. Cornella Hahn Oberlander, a landscape architect from Vancouver, will have trees and hedges and plenty of contours, to contrast with the concrete world of the city child.

"The equipment in the playground has been designed for its high play value," Mrs. Hill said. "It will stimulate the use of muscles and the natural desire of the child to climb and crawl under, to explore and change his environment to suit his imagination."

Park & Recreation in Canada
Toronto, Ont.
July - August 1966

871

Children's Centre Highlights Expo 67 Canadian Pavilion

A Children's Creative Centre, demonstrating teaching methods that do most to guide the creative imaginations of youngsters aged three to eleven, will form one of the major exhibits at the Canadian Government Pavilion, Expo 67.

Activities of the children in its nursery school and art, drama and music studios will be visible through one-way glass and audible over microphones and will thus serve as an exhibit for educators and parents.

The Centre consists of a nursery school for three to five-year-olds; art, drama and music studios; and two specially equipped playgrounds. According to Mrs. Polly Hill, Project Director of the Centre, the instructional methods to be used in the nursery school and studios will be based on a thorough knowledge of children. The equipment and guidance provided will stimulate imagination and promote creative expression. Mrs. Hill is the author of six Canadian Government films on normal child development. She has been a nursery school, art and drama teacher as well as having worked for 20 years in the parent education field.

The aim of the *nursery school* is to provide a happy experience for pre-schoolers who are too young to get much out of the exhibition. It will have its own classroom, a separate play yard and will accommodate 25 children at one time. No longer than 2 hours is recommended for each child.

Activities in the *creative drama studio* will be guided by bilingual instructors who will teach the child to use his whole body to express himself through concentration with sensitivity and sincerity.

The *music studio* program will be a demonstration of the Carl Orff method now gaining important recognition in Canada. Specially designed xylophones and other percussion instruments will help the child create simple music.

Children joining each of the three daily *art classes* will use paints, clay, ink, wires, printing, and varieties of paper to express themselves through their art work on an individual basis. Group projects will also be offered. Miss Audrey Taylor, Chief Instructor of the Montreal Museum of Fine Art will direct the activities of the art studio. She has had over 30 years experience in teaching art to children.

Mrs. Cornelia Hahn Oberlander, landscape architect, Vancouver, designed the *two playgrounds*, one for the nursery school and the other for the 6 to 11-year-olds. Both will have sun and shade areas, covered sections for rainy days, and equipment designed to stimulate the use of muscles and the natural desire of the child to climb and crawl. A narrow shallow canal of flowing water will wind through the play ground and encircle two large sand areas.

The Children's Creative Centre will be located near the Information Kiosk of the Canadian Pavilion and will be open from 10 a.m. to 6 p.m. daily. The Centre will draw its children from families visiting the pavilion. Parents wishing to enter their youngsters in any of the Centre activities should register them with the receptionists. About 75,000 children are expected to pass through the Centre and its outdoor playgrounds during the six months of the world exhibition. ■

Children's Creative Centre/Play Area, Canadian Government Pavilion, Expo 67. Cornelia Hahn Oberlander, Landscape Architect.

ATIKOKAN, ONT.
Progress
W 1,700

JUN 30 1966

BOWDEN'S

...cion to Mrs. Olga Brooks.

~~Best~~ Effort by Members

Art Club Work on Display

D-12-M

The Annual Art Show of the Atikokan Club opened Friday, June 24, downstairs at The Bay, and was hostessed Friday evening and Saturday afternoon. This 12-man show was well attended by the public, particularly by the young people of the town. A conservative count of Friday and Saturday attendance was 250 people.

Saturday night was open house at the home of Mrs. Mary Bordynuik for the Art Club members and spouses. The wine and cheese party was just a climax to the year's hard work done by the members, under the instructorship of Mrs. A. T. Avison, a graduate of the Montreal Museum of Fine Arts. The members, during the past year, had opportunity to work under the following well known Ontario artists, Gus Weissman, Paul Page, William Roberts, and the American artist, Gene Monahan.

The Art Show is open to the public till July 2, when, a draw will be made on a raffle of an oil painting. The winner has a choice of a still life or a scene. The tickets are available from the Art Club members.

Although hearing many favorable comments, the members felt it would be wise to ask a knowledgeable and neutral person to write the criticism of the show. The following is by Mrs. D. K. Hay.

This is the best display of work by local artists ever to be opened in Atikokan.

There must be something here to suit every taste. I ran a short casual poll of some of the visitors and no two chose the same work as "the one I like best."

Almost all the paintings show the artists' experimentation and enjoyment. A very few seemed painstaking exercises and these do not succeed. There is a generosity with paint; only three look skimpily applied, defeating the power of oil. Several show the effect of too much mixing of colors. It is a pleasure to see No. 13, a still life of pure color by Joseph Marohnic.

There are several successful attempts to transcend the local landscape: to bring it to abstract terms, to show the patterns in nature. No. 36 by Judy Morris shows this search as do Mary Bordynuik's landscapes 58 and 59. Her driftwood on a blue background is the greatest achievement in this. As one man said, "It is the flood waters."

There are more orthodox interpretations of the local scene. M. L. Drews' in No. 7, and H. Stricker in No. 10 have captured our bush-rock-water country. Mary Bordynuik's No. 49 Winter at Nym Lake is the best winter scene. Do not overlook the small landscapes by Joseph Morohnic, all excellent in two respects: they show the struggle of man versus nature and contain in small the northwest skies.

(Continued on Page 8)

A corner of the art club's display of members' work being shown at the Hudson's Bay store until Saturday, July 2. Paintings are numbered and a list hung on the wall indicates the identity of the artist and the value of such paintings as are being offered for sale. Prices range from $7 to $50.

Hams Canned. Ideal for picnic. Maple Leaf brand ..... 3 Lb. Tin **3.87**

Back Bacon By the piece. Sweet pickled ..... **79c lb**

Side Bacon Devon sliced. Lean and meaty. Vac Pack .... **99c lb**

VEGETABLES Del Monte Corn, Peas, Seasoned Wax Beans and Green Beans ... **8 TIN 99c**

Juice Allen's Apple ..... 48 oz. **3 TIN 1.00**

Honey Clover Crest. Limit 1 tin .... 48 oz. tin **99c**

TISSUE
White Swan Toilet ..... 4s **8 ROLLS 89c**

CAKE MIX
Robin Hood Celebration ..... ??? **3 PKG 1.00**

PINEAPPLE
Blue Mountain, Sliced, Crushed ..... 15 oz. tins **4 TIN 1.00**

SHORTENING
Snowflake ..... 2½ Lb. Tin **95c**

COFFEE
Nescafe Instant. 29c off ..... 10 oz. jar **1.59c**

FOIL WRAP
Reynolds ..... 18" 25' **65c**

WHEAT PUFFS
Prairie Maid ..... 12 Pint Pkg. **3 PKG 59c**

POTATO CHIPS
Dutch Maid ..... Twin **59c**

PRICES EFFECTIVE THURSDAY, FRIDAY & SATURDAY

SHOP-EASY Food Fair

Westfair Affiliate

The best black line work is by J. Vodden. No. 25 Boots is a striking example of the kind of work that is simple in effect, easy to live with, but difficult to achieve.

There are several examples of pop art. What we've been seeing in Time magazine has come to town. The best of these is the Nude in Retreat.

The several pieces of work by J. Darling illustrate one of the best features of this show. Every artist has his own style. This is proof of proper teaching. Of Darling's work, Burt Island No. 6 shows courageous use of brilliant color.

Two paintings No. 9, H. Stricker's Seascape, and M. L. Drews' House on the Coast are exercises in nostalgia, very European in context. These make the rest of the show truly Canadian.

Flower paintings at an art show are often despised but several of these show a spring defiance to the long Canadian winter. No. 12, the ox-eyed daisies is pure daisy. One could move the vase off the wall and put it on the dinner table.

Too few portraits. This is a most difficult subject for the artist, but two paintings show promise that should be pursued. Head of Girl by J. Van Fraassen, and J. Evans, dancing child are worthy of note.

About the display itself: professionally set up and well lit, with excellent use of available wall area. It is obvious however that every one of these works would show to greater advantage if it could be isolated in a wider expanse. Visiting this small gallery is like tumbling open a chest of jewels. Each gem would shine more brilliantly in its own setting.

Hams Canned. Ideal for picnic. Maple Leaf brand ..... 3 Lb. Tin 79¢ lb

Back Bacon By the piece. Sweet pickled ..... 99¢ lb

Back Bacon Devon sliced. Lean and meaty. Vac Pack ....

Del Monte Corn, 8 Tins 99¢

Green Beans .. 3 Tins 1.00

TORONTO, ONT.
GLOBE & MAIL
D (M-F) 214,100
(S) 258,600

APR 21 1966

The Woman's Globe and Mail
TORONTO, THURSDAY, APRIL 21, 1966

Artists with needle, thread

BY KAY KRITZWISER

Gentlewomen no longer sit on a cushion and sew a fine seam, but the kind of handiwork they crafted so skilfully with their needles has been glorified and brought to new life in Toronto art galleries.

Helen Duffy's blazing banners recently hung as proudly in the Pollock Gallery as their medieval counterparts did in a baronial hall. Last May, Norman Laliberte's romantic banners made fluid patterns in Montreal's Waddington Galleries. In the Mazelow Gallery on Yonge Street, the cloth collages of a 22-year-old Dutchman, Chiel Fernhout of Amsterdam, had a sculptural depth seldom associated with such old-fashioned tools as needle and thread and a zigzag sewing machine.

Helen Duffy, who moved with her husband, Robert, and small family from Toronto to London last July, brought her banners, for the exhibition here, from her home studio in Chelsea. The idea for them had been born of desperation and drab December days in Toronto. Mrs. Duffy devised a wall hanging from bits of cloth. It worked so well that she put to use the know-how of her previous art training at the Beaux Arts in Quebec City and the Chelsea School of Art, together with a course in cutting she had taken before graduating from Swiss Textile College in Zurich. Her first banner materialized.

Mrs. Duffy plunders her materials from friends, on occasion from strangers, and from remnant tables. With patience and precision she plots her patterns, tirelessly arranging until the design locks and cannot be altered. Each piece is ironed to an adhesive material, then laid out on heavy batiste sheets, from 3 by 3 feet, to as large as 14 by 5 feet. She stitches each tiny part of her design to the backing, because banners must be drycleaned and they must roll for packing. Mrs. Duffy binds the edges of each banner with tape. A brass bar is inserted and the banner is a visual delight wherever it hangs.

Norman Laliberte, who was brought up in Montreal and studied at the Montreal Museum of Fine Arts, contributed his medieval magic to the New York World's Fair. At the Vatican Pavilion, 88 of his banners, sewn back to back, brought color and movement to the great glass expanses of the building.

In 1964, Laliberte showed a collection of his banners at the Osborne Gallery in New York, at a time when New Yorkers were trained to notice them. During the newspaper strike, from December 8, 1962 to April 15, 1963, art galleries had devised their own banners to advertise their exhibitions. (When Isaacs Gallery showed Michael Snow's Walking Woman Walks two years ago, she blithely walked on a banner blowing outside the Yonge Street gallery.)

Laliberte begins with his scissors, often allowing his materials to suggest their own design. He places and pins with concentration. The design is then mechanically stitched, sometimes through the layers of cloth which he has used to produce depth and texture.

Laliberte would like to see banners blow in all directions at Expo 67 and in each centre where Canada's Centennial is celebrated.

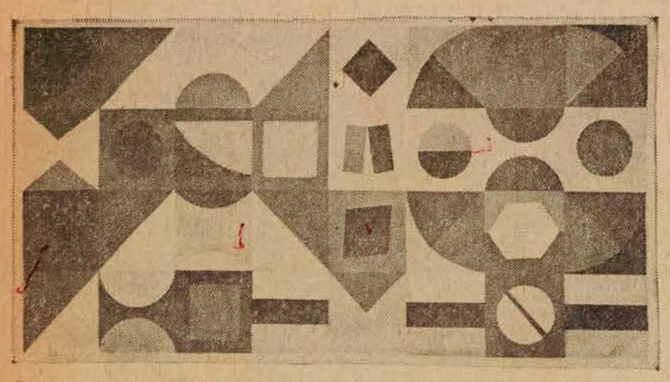
Though Chiel Fernhout is not concerned with banners, his cloth compositions shown at Mazelow Gallery indicated the same loving awareness for the tactility of cloth and the same meticulous plotting of design. Fernhout studied painting at Institute Voor Kunstnijverheid and later worked with Anne Apol, a major tapestry designer. He discovered that his hand preferred the feel of cloth to the feel of paint and he began to explore with materials.

The young artist collects his materials from antique shops and Amsterdam attics. He revels in the old liturgical vestments he sometimes finds. Scissored imaginatively, they lend great beauty to his cloth compositions. Fernhout begins with a large piece of fabric which he sews to cotton duck. He interplays materials for shape and color on this background. He moves slowly forward on his canvas, cutting and sewing, piece by piece, as he goes. Sometimes he glazes a surface with an overlay of netting or sheer. Finally, with his zigzag sewing machine, he firmly sews each line of his composition for additional strength. This sewn line often intensifies the effect of his work.

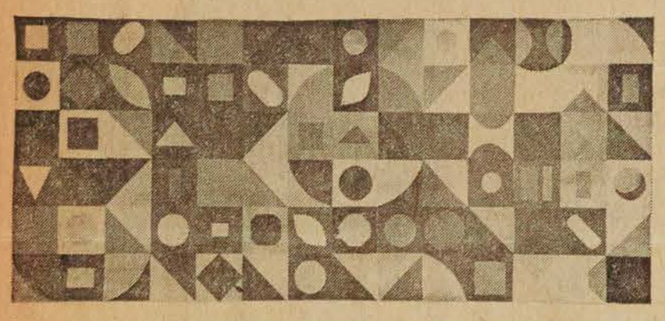
Tiny bells add glitter and jingle to Laliberte's banner Love Peddlers. His work is marked by childlike quality

HELEN DUFFY

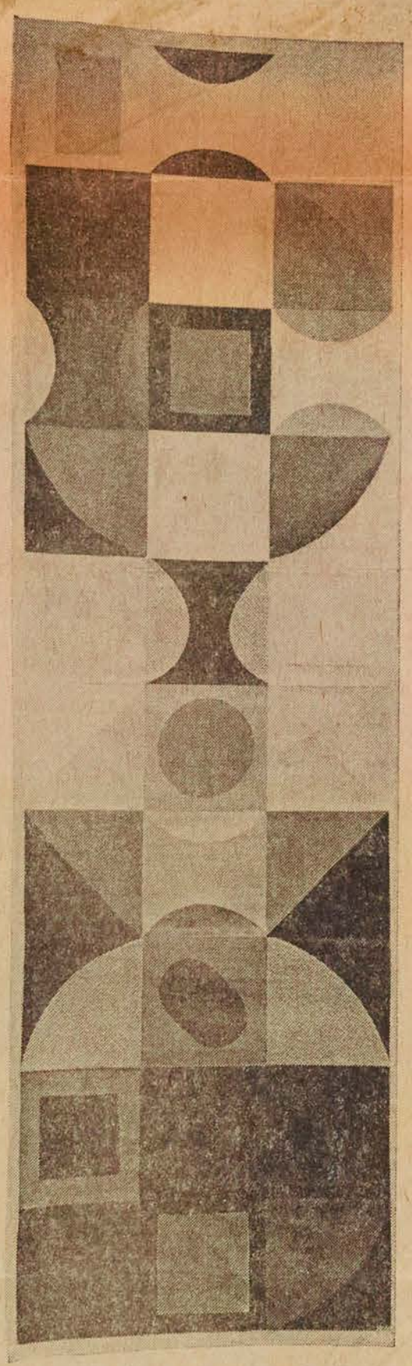
Artist Helen Duffy sews a last-minute seam



Banner design reflects original purpose to be visible at a distance

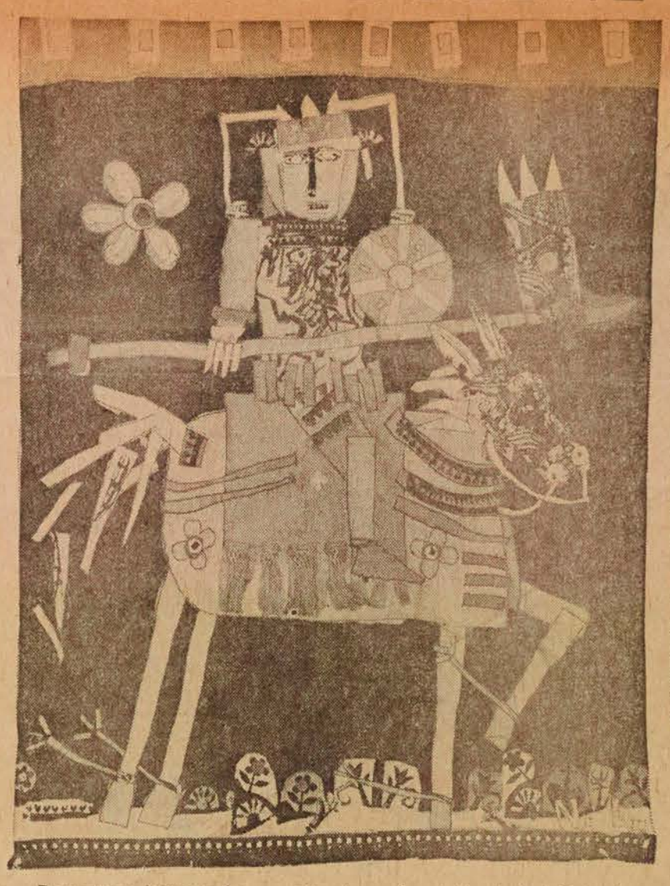


This is artist's largest banner, measuring 14 feet wide by 5 feet high

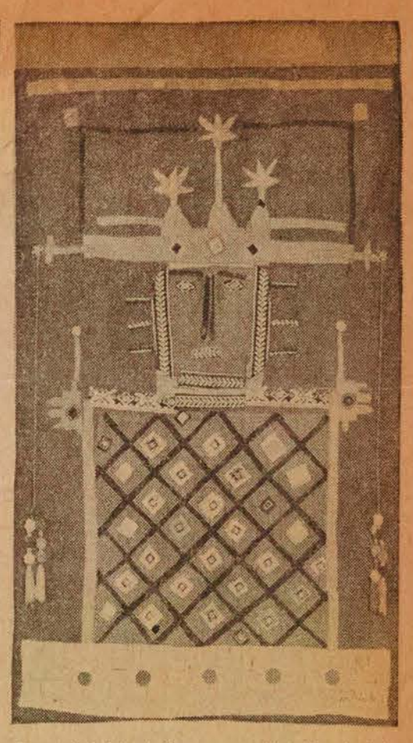


Formal geometric composition has vitality

NORMAN LALIBERTE



Bannerman borrows from medieval age for richly decked Crusader

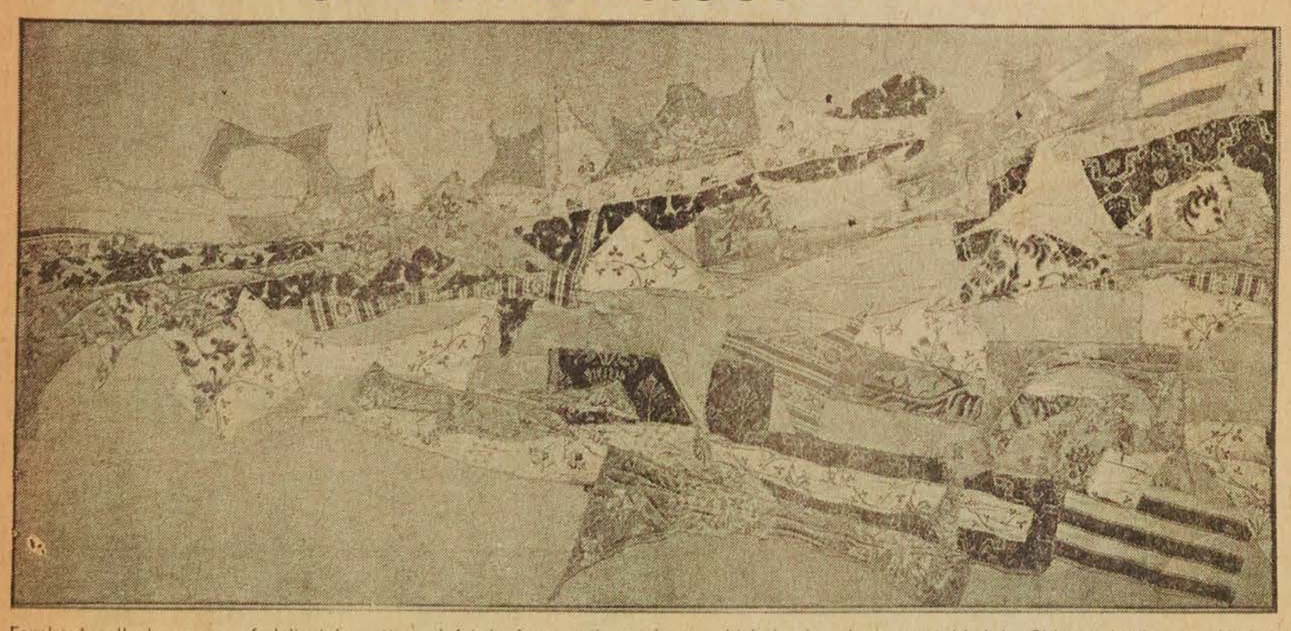


From bright cloth scraps, Knight of old

In glowing colors, Religion in Red

PHOTOGRAPHS: GLOBE AND MAIL, WADDINGTON GALLERIES

CHIEL FERNHOUT



Fernhout collects scraps of delicately patterned fabric from antique shops, which he has here assembled in Chinese landscape, Obelisk

Gauze folds add to depths of Prelude

SASKATOON, SASK.
STAR-PHOENIX
D 46,900

AUG 9 1966 BOWDEN'S

R-12-M

first night

by richard savage

A telephone call from Premier Thatcher's office brings welcome news. Mr. Thatcher announced Monday morning that his government was giving serious consideration to the establishment of a school of fine arts in Saskatchewan to function on a permanent basis.

The premier took this action after a visit to Caronport where he was up to his collar in more than 400 children and adults all tootling, banging, hammering and acting away at their various studies. He couldn't fail but be impressed but he could have failed to move as quickly as he did. Thankfully, procrastination is not an overused word in the premier's lexicon.

Think what such a school could do for this province! Instead of dragging along like a square wheel on the cart of progress, the arts and entertainment (I insist upon the latter) in Saskatchewan could become the drive shaft. The talent is here, we don't need to import it; the willingness, the urge, the need are all abundant. What we have lacked is forceful leadership and if the premier follows up on his plans, as one assumes he will, we can stop looking for that. We will have found it.

There is only one area where, if the cat may speak to the king, I would presume to toss in my two bits' worth. The question now under debate is the one of sponsorship and control. Let's don't mess with that pot of goulash. Such a school is an artistic function and belongs strictly under the aegis of the arts board, but only until such time as it can assume a concrete, positive, unmistakable identity of its own.

Here we could cite the instance of the distinguished Montreal School of Fine Arts. Founded in 1882, it offers the widest variety of courses and services, attracting students from all over Canada, and enjoys the advantages made available by the parent body, the Museum of Fine Arts.

Premier Thatcher's desire to advance the arts, culture and entertainment facilities of the province is well known. It is reasonable to assume that he would institute the necessary legislation, or orders, to protect those institutions founded by him and his government, guaranteeing their independence on a permanent basis. This would free the artists and give them an ideal theatre of activities in which to work, grow and contribute to the future legacy of Canada.

It would be, I think, a mistake to shackle such a school with formalism, with academic structures. Start the school under the arts board; make such changes in that board as may be necessary, if any; put money, teeth and power into their position. But then, when the job is started and constructively under way,

Premier Johnson of Quebec has sent a letter of apology for "deplorable difficulties" which he said the Regio Theatre orchestra of Parma encountered on a tour in Quebec. The letter was addressed to Dr. Giuseppe Negri, theatre superintendent, and expressed the hope that "despite the deplorable difficulties suffered by orchestra members, they would not retain a bad memory of their sojourn in Quebec."

The letter didn't say just what difficulties the Parma musicians encountered in Canada. They often have troubles enough of their own at home. The Parma Theatre is popularly called "the lions' den" because of the severely critical reception its performers get from one of the hardest-to - please audiences in Italy!

The non-profit corporation created to save the old Metropolitan Opera House said "with a heavy heart" that barring unexpected help, the battle was lost. The Old Met Corp., created by special Albany legislation, issued a statement saying it was still convinced the old building at 39th Street and Broadway should be saved. The board said it was returning the money collected.

Grants totalling $300,000 to assist six theatre organizations across Canada have been announced by the Canada Council. Manitoba Theatre Centre, Winnipeg, gets $95,000 to assist with six productions and for an autumn school tour: Vancouver Theatre Centre (the Playhouse) gets $65,000 to continue operations; Canadian Theatre Centre (Toronto), the one that is seemingly never going to get off the ground, gets $55,000; the Theatre du Rideau Vert (Montreal), also gets $55,000 for its operations next season.

Special prizes for Canadian children in a worldwide art contest have been announced. Children from every country have been invited to illustrate the world famous Grimm's Fairy Tales in an art contest. All kids 4 to 14 are eligible. The book will be published in 1967 by Follett Publishing Company, New York, and will be distributed in Canada by the Ryerson Press.

First prize for the best picture is $100; additional prizes include $50 for the young artist whose illustration is chosen for the jacket cover, and $10 for each picture selected for publication. The Ryerson Press will award $25 for each Canadian entry accepted for publication in the book.

Any youngster who wants to enter a drawing may send it to Ryerson, 299 Queen Street West, Toronto.

The Saskatoon Art Centre is now showing the Nutana Collegiate Memorial Art Collection. This collection was begun in 1919 when the city of Saskatoon was 13 years old. As John Climer, curator-director of the Mendel Gallery, wrote in his introductory notes to the brochure: "It is significant that the Mendel Gallery honors the educators who recognized the value of art and the sons and daughters of pioneer families who, through their efforts, made the collection possible."

It is also significant that we recall the men whose memory the collection honours. The artists speak for themselves today as they have spoken to thousands of students and visitors throughout the years.

Original works of art hang not only in Nutana Collegiate. As Saskatoon grew, so also grew an awareness of art, and today in many Saskatoon schools hang works, which if hung collectively with the Nutana Collection, would record a comprehensive history of art in Canada.

As one stops before each canvas, he can feel the gentility and sense the love that characterized these artists. It is a remarkable collection not only of paintings, both good and mediocre, but of simple emotions that have somehow gotten lost in the shuffle of years separating artist and viewer.

One wonders how we can still be talking about the search for a Canadian image when one is evidently all over these paintings. It would seem more appropriate to be discussing our loss of an image! See the collection for yourself during the month of August. The frames are old, some of the styles are archaic, and the naivete is occasionally touching, but there is a common spirit that rises above any picayune discussion and puts criticism quietly to rest with tranquility.

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Leafcurl produces the mor marked symptoms and henc is easier to recognize. Th

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AUG 17 1966 BOWDEN'S

New showing at "La Galerie"

The artist of Knowlton

K-12-M

Knowlton — Visitors to the latest exhibition at La Galerie, Bolton Pass. will find there a surprisinge amount of talent evident in this area, and most will agree it is both a pleasure and of much interest to compare the different style of the various artists.

The exhibition opened on Jull 31 and among the work shown are three oils by Mrs. Archibald two being landscapes and the other a still life. **Mrs. Russel B. Call is showing** two oils in addition to some charcoal portraits from **photographs. Jocelyn Call was born in Montreal and studied** for several months in Bermuda. She also had a year at Beaux Arts, Montreal and another year at the Museum of Fine Arts, Montreal.

Lyndon Paige, a local boy, of Bolton Pass Road, is showing an interesting portrait in oils of a Piper of The Black Watch, Iain Millington, of the 3rd Battalion Black Watch Milita. Corporal Paige is himself a member of the regular 2nd Battalion, Black Watch wuhere he is playing bass with the regiment's band. Lyndon will be remembered for his excellent performance with that instrument with Knowlton High School Band, of which he was a member for about eight year and where he received his early training under the tutelage of the band director, Mr. Harry Long. **Lyndon always showed much promise** in the artistic field, have for a time. He is planning on ing private painting lessons continuing with his painting this winter when he hopes to do some landscapes.

There are paintings by Ellen Charteds, who was born **at Sweetsburg attended** Knowlton High School and **had studied under Brock Davis.**

There are wood-cuts by Vern-Lynn, a professional artist living close by.

Of interest to many is the work of Geraldine Stockard Barr. Born in Montreal, in her early teens she attended oil painting classes at a Couvent in Granby, and later studied

SASKATOON, SASK.
STAR-PHOENIX
D 46,900

AUG 9 1966

BOWDEN'S

R-12-M

first

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started portraits by sketching her family in pencil. Her work has been exhibited in Halifax, Montreal, St. John, Yarmouth, Wolfville, Fredericton, Cowansville, St. Helen's Island, Granby.

The proprietor of The Bolton Pass Inn, Mr. H. "Curley" Reid, whose desire to encourage the artists of the area, led to the inception of "La Galerie", is himself showing two of his new works, both oils, "Northern Lights" and "Hillside".

CHILD'S
METAL LUNCH
BOX
Plus English Vacuum

$3.88
SPECIAL
REG. $5.95

DE CUIR
URE DOUBLE

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BOWDEN'S

Service Educatif

SERV. EDUCATIF

Trois Rivieres Le Nouvel-
Trois Rivieres, Que. liste
(Daily, Circ. 42,140)

Saturday, December 18, 1965

Le Musée des Beaux-Arts travaille à encourager et promouvoir les arts

H-12-M

SHAWINIGAN — "Le musée des Beaux-Arts de Montréal offre aux yeux de ses visiteurs des galeries de peintures, de sculptures, des collections de porcelaine, de tissus, d'argenterie, de poterie, des salles de meubles canadiens, des spécimens des arts primitifs et plusieurs autres choses. C'est un musée d'art et de culture et comme tous les autres, il possède son caractère particulier".

C'est en ces termes que s'est exprimée Mme Jacques Gauthier présidente de l'Association des Guides bénévoles de ce musée. Elle s'adressait aux membres du club Richelieu à un diner hebdomadaire.

Au début de son entretien, elle a défini ce qu'est un musée et elle a tracé un bref historique des premiers musées et de celui des Beaux-Arts de Montréal qui remonte à 1847.

La conférencière a souligné que même après un siècle d'existance, le musée poursuit toujours le même but, soit d'encourager et de promouvoir les beaux-arts. Elle a ajouté que cette politique est assise sur des principes directeurs que l'on peut résumer en quatre mots: acquérir, conserver, exposer et faire connaitre.

Mme Gauthier a déclaré que chaque année, le musée fait l'achat de nouvelles pièces. Parmi les dernières acquisitions, elle a mentionné un crucifix de 14 pieds de haut sculpté dans le bois de pin canadien au 18e siècle. Faisant partie du patrimoine du bas du fleuve, cette oeuvre d'art a dû être achetée aux Etats-Unis.

L'achat ou l'acceptation d'une oeuvre est toujours faite par un comité qui apporte un soin spécial à ce travail. En plus des objets d'art, le musée doit acquérir des documents n'ayant pas une grande valeur marchande mais dont la présence est nécessaire pour donner un aperçu complet de l'évolution artistique.

Dans son exposé, la conférencière a brossé un tableau des principaux problèmes rencontrés dans l'administration et l'opération d'un musée. Elle a mentionné celui de la conservation des pièces et des moyens à prendre pour éviter qu'elles se détériorent.

Mme Gauthier a profité de son passage à Shawinigan pour faire connaitre les activités multiples et les nombreuses manifestations artistiques qui se déroulent à ce musée. Elle a également mentionné celles touchant le domaine de l'éducation.

Abordant la question de l'association des guides bénévoles, elle en a mentionné les buts. La conférencière a aussi fait état du nombre de visiteurs qui s'y rendent chaque année.

Montreal Star, Que.
October 7, 1965

871

McGill Society Events

An evening of theatre will open the season for the Alumnae Society of McGill University. Members will attend a performance of "Who's Afraid of Virginia Wolfe" by Edward Albee at La Poudriere, St. Helen's Island Oct. 21 at 8.30 p.m.

Nov. 25, at 8.15 p.m. Miss M. L. Funke, curator of Education will speak at the Montreal Museum of Fine Arts. There will be a guided tour of the R. and S. Delaunay Exhibition and presentation of Alumnae scholarships;

Jan. 12, the McGill Alumnae Reading Club will sponsor a meeting at 8.15 p.m. at Royal Victoria College. Louis Dudek, associate professor of English, McGill University will be speaker;

Feb. 3, at 7.30 p.m. at Eaton's ninth floor restaurant a dessert fashion show;

Feb. 23, the finals of the public speaking contest sponsored by the Education committee of the Alumnae will take place at the Presbyterian College at 8.15 p.m.;

March 10, meeting at 8.15 at the Stephen Leacock building, room H-26. "This Hour has Laurier LaPierre" will be the topic;

April 6, annual scholarship bridge and card party at 7.45 p.m. in the Arthur Currie Memorial gymnasium;

May 11, at 6.30 p.m. the annula meeting and dinner at the Faculty Club ballroom.

Montreal Gazette, Que.
October 14, 1965

871

McGill Alumnae Season Opens

A production of "Who's Afraid of Virginia Woolf?" will open the new season of the Alumnae Society of McGill University at La Poudriere, St. Helen's Island, at 8.30 p.m., Oct. 21.

On Nov. 25 at 8.15 p.m., Miss M. L. Funke, Curator of Education at the Montreal Museum of Fine Arts, will speak at the museum. There will also be a guided tour of the R. and S. Delaunay Exhibition and presentation of the Alumnae Scholarships.

Le Journal de Montréal, Qué.
October 15, 1965

JOURNAL DE MONTREAL / VENDREDI, 15 OCTOBRE 1965

871

UN NOUVEAU PROGRAMME AU MUSÉE DES BEAUX-ARTS

Un nouveau programme de conférences, visites guidées et séances de films est maintenant en vigueur au Musée des Beaux-Arts de Montréal.

Les changements ont été effectués d'après les suggestions proposées par les membres du Musée qui ont répondu à un questionnaire l'an dernier.

En vertu de ce sondage d'opinion, le cinéma du mercredi soir a été discontinué. Il est remplacé par une série de causeries commençant à 8 h. dans la salle de conférences. Ces causeries seront prononcées alternativement en français et en anglais d'une semaine à l'autre, et elles auront comme thème les principales expositions présentées au cours de l'année.

Ce jeudi, 14 octobre, M. Russell Harper, conservateur du Musée McCord, parlera en anglais de l'exposition James Wilson Morrice.

Une deuxième série de six conférences sur l'histoire générale de l'art commencera le 13 octobre. Le sujet qu'a choisi le conférencier, M. Edward P. Lawson, directeur adjoint du Musée, est "Magic and Ritual — Art for the Dead and Living".

Une troisième série sur l'héritage artistique du Canada débutera le 12 janvier. Elle traitera, entre autres, de la conservation des anciens meubles canadiens.

Cape Breton Post
Sydney, N.S.
October 23, 1965

871

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 Star, Que.
October 25, 1965

871

Careers Conference Starts Tomorrow

A "Careers Conference," sponsored by the Women Student's Society of McGill University and the Student Council of Marianopolis College, together with the Alumnae Associations of both, starts tomorrow and ends Nov. 4 at the University Centre, 3480 McTavish street.

The conference will be divided into five seminars covering most fields open to students with a BA or BSc and will take place each evening from 7:15 to 9:30.

Each guest speaker will describe a particular field and the qualifications essential for entering it, such as education, skills and mobility.

Following is the program and list of speakers and their topics: Oct. 26, McGill: for Arts and Science graduates. Dr. Joan Marsden, associate professor, Department of Zoology at McGill will speak on Zoology; an appointed professor will speak on Chemistry; Dr. Norman Drummond, associate professor, Geography Department at McGill, will speak on Natural Sciences; Dr. Gerald Mahoney, psychologist, will speak on Psychology; Miss M. L. Funke, curator of Education, Montreal Museum of Fine Arts, will speak on Fine Arts; Dr. Monika Kehoe, chairman of Applied Linguists, Marianopolis, will speak on Linguistics.

Oct. 28, Marianopolis: Business. Miss Margaret Cameron, vice-president MacLean-Budden will speak on Financé; Mrs. Marthe Hatch, manager of Research Division, Cockfield-Brown, will speak on Market Research; J. W. Bennett, general supervisor, Business Information Systems, Bell Telephone Company, will speak on Business Informations Systems; Kenneth McAdam, staff development, Eaton's, will speak on Merchandising; Miss Mary Garden, personnel manager, Merck, Sharpe and Dohme, will speak on Personnel.

Nov. 2, McGill: Professions related to the Community. Miss Miriam Tees, librarian, The Royal Bank of Canada will speak on Library Science; Miss Kathleen Francoeur, assistant director general of the School Organization, Department of Education, will speak on Teaching; Mrs. Lilian Birtz will speak on Law; an appointed speaker will talk on Health; Miss Anne Powell, Children's Service Centre, will speak on Social Work.

Nov. 3, Marianopolis: Government Service. A panel from the Civil Service Commission in Ottawa will be feaured.

Nov. 4, McGill: Communications. Mrs. Betty Shapiro, CBC, will speak on Radio; Mrs. Marguerite Bladon, T.V. producer from CBC International, will speak on Films; Sam Pitt, program director for CFCF-TV will speak on Television; Mrs. Helen Rochester, from THE MONTREAL STAR will speak on Journalism; Miss Isabel Sauberlie, Imperial Tobacco, will speak on Advertising; Mrs. Betty Lynn, CIL, will speak on Public Relations.

MUSEE

Le Devoir 21 octobre 65

Visite guidée de l'exposition Morrice au musée des B.A., samedi à 11 h.00 en anglais et à 14h.30 en français. Ce même jour, à 13h.00, projection de deux films de l'ONF: "Pierre vives" et "Arbre généalogique" (en français).

La Presse, Montréal, Qué.
October 14, 1965

871

Changements au Musée des Beaux-Arts

Un nouveau programme de conférences, visites guidées et séances de films est maintenant en vigueur au Musée des Beaux-Arts de Montréal.

Les changements ont été effectués d'après les suggestions proposées par les membres du Musée qui ont répondu à un questionnaire l'an dernier.

A la suite de ce sondage d'opinion, le cinéma du mercredi soir a été discontinué. Il est remplacé par une série de causeries commençant à 8 h. dans la salle de conférences. Ces causeries seront prononcées alternativement en français et en anglais d'une semaine à l'autre, et elles auront comme thème les principales expositions présentées au cours de l'année.

Ce soir, M. Russell Harper, conservateur du Musée McCord, parlera en anglais de l'exposition James Wilson Morrice.

Une deuxième série de six conférences sur l'histoire générale de l'art commencera le 13 octobre. Le sujet qu'a choisi le conférencier, M. Edward P. Lawson, directeur adjoint du Musée, est "Magic and Ritual —Art for the Dead and Living".

Une troisième série sur l'héritage du Canada débutera le 12 janvier. Elle traitera, entre autres, de la conservation des anciens meubles canadiens et du Vieux-Montréal.

Des visites guidées de l'exposition Morrice auront lieu le mercredi, 16 octobre, à 6 h. en anglais et à 7 h. en français.

Le samedi, il y aura des visites guidées à 11 h. du matin en anglais et à 2 h. 30 de l'après-midi en français.

Le samedi également, à 1 h. de l'après-midi, des courts métrages de l'Office National du film sont présentés à l'intention des enfants et des adolescents.

Un dépliant indiquant les heures, les dates et autres renseignements concernant ce nouveau programme sera bientôt envoyé aux membres.

Le Soleil, Québec, Qué.
October 15, 1965

871

Nouveau programme au Musée de Montréal

Un nouveau programme de conférences, visites guidées et séances de films est maintenant en vigueur au Musée des Beaux-Arts de Montréal.

Les changements ont été effectués d'après les suggestions proposées par les membres du Musée qui ont répondu à un questionnaire l'an dernier.

En vertu de ce sondage d'opinion, le cinéma du mercredi soir a été discontinué. Il est remplacé par une série de causeries commençant à 8 h. dans la salle de conférences. Ces causeries seront prononcées alternativement en français et en anglais d'une semaine à l'autre, et elles auront comme thème les principales expositions présentées au cours de l'année.

Ce jeudi, 14 octobre, M. Russell Harper, conservateur du Musée McCord, parlera en anglais de l'exposition James Wilson Morrice.

Une deuxième série de six conférences sur l'histoire générale de l'art commencera le 13 octobre. Le sujet qu'a choisi le conférencier, M. Edward P. Lawson, directeur adjoint du Musée, est "Magic and Ritual-Art for the Dead and Living".

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Metro Express
Montreal, Que.
October 27, 1965

871

MÉTROGRAMMES
LES NOUVELLES EXPRESS DU MATIN

● Le musée des Beaux-Arts nous offre, cette semaine, une conférence, quatre visites accompagnées de guides et une séance de cinéma. La conférence sera donnée ce soir, à 8 heures, par le professeur Roland Sansfaçon, agrégé d'histoire. Il traitera de l'art chrétien au Moyen-Age. Les visites de mercredi et de samedi seront également sur le symbolisme dans l'art médiéval. La séance de cinéma du samedi, à 1h. p.m., comprendra deux courts métrages, l'un sur les secrets de la germination des plantes et l'autre, sur les parcs nationaux.

Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday, October 27, 1965

DU COTE DES ARTS
H-12-M

Le Musée des Beaux-Arts en plus des expositions qu'il présente, offre à la population de Montréal, un programme de conférences, de visites guidées et de films.

Les conférences se donnent alternativement en français et en anglais d'une semaine à l'autre, le mercredi soir, à 8h. p.m. Elles ont comme thème les principales expositions présentées au Musée. au cours de l'année.

Les visites guidées ont lieu le samedi à 11h. du matin, en anglais, et, à 2h. 30 de l'après-midi, en français.

De courts métrages de l'Office national du film sont offerts le samedi également, à 1.00 p.m., à l'intention des enfants et adolescents.

Le Devoir, Montréal, Qué.
October 27, 1965

871

CETTE SEMAINE

Conférence, visites et films au Musée des Beaux-Arts

Une conférence, quatre visites accompagnées de guides et une séance de cinéma sont au programme des événements spéciaux du Musée des Beaux-Arts de Montréal cette semaine.

La conférence sera donnée ce soir à 20 heures, par M. Roland Sansfaçon, professeur agrégé à l'Institut d'histoire de l'université Laval. L'entrée est libre. Cette conférence est présentée dans le cadre d'une série de causeries sur l'histoire de l'art. Elle s'intitule "L'Aube d'une ère nouvelle : le Moyen Age" et traitera du développement de l'art chrétien du 1er au XVe siècles.

Le professeur Sansfaçon est né à Québec et il a étudié à l'université Laval, l'université de Poitiers (1957-58), l'Institut d'art et d'archéologie de l'université de Paris (1959) ainsi qu'à l'Ecole des hautes études de Paris (1958-60). Il s'est intéressé d'abord à l'histoire économique et sociale avant d'en venir à l'histoire de l'art. Il prépare actuellement un ouvrage sur le jugement dernier. Auteur de plusieurs articles, il a aussi donné une longue série de conférences télévisées au Canada.

Mercredi également, il y aura deux visites guidées sur le thème du symbolisme dans l'art médiéval. La première, en anglais, aura lieu à 18 heures et la seconde, en français, suivra à 19 heures. Samedi, les mêmes visites seront répétées : à 11 h. du matin en anglais et à 14 h. 30 en français.

A 13 heures samedi après-midi, deux films pour adultes et adolescents, en anglais, seront à l'affiche. L'entrée est libre. Cette séance de cinéma, offerte par l'Office national du film, comprendra deux courts métrages, dont l'un décrit quelques-uns des secrets de la germination des plantes et l'autre, les parcs nationaux depuis la Colombie-Britannique jusqu'à la côte de Terre-Neuve.

Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday, October 27, 1965

Museum
H-12-M

Special events at the Montreal Museum of Fine Arts have been announced. Tonight at six there will be an English guided tour of Symbolism in Medieval Art, followed by a French tour at seven. The English guided tour on Saturday will begin from the main entrance of the Museum, 1379 Sherbrooke St. West, at ele-

[illegible] The World at your Feet; Enduring Wilderness.

LaSalle Le Messager
Verdun, Que.
(Weekly. Circ. 15,000)

Thursday, October 28, 1965

cherville.

K-R-M

ARTS ET SPECTACLES

A maintes reprises, j'avais entendu dire à des personnes enthousiastes, qu'elles reverraient volontiers "The Sound of Music", film musical qui tient encore l'affiche au cinéma Séville. Le "Séville" n'est certainement pas le plus vaste ni le plus luxueux des cinémas de la métropole, mais dès que le rideau s'ouvre sur ce décor magnifique d'Autriche, nous oublions où nous sommes pour entrer de plein coeur dans cette histoire si attachante de la famille Von Trapp. Les acteurs sont plus que sympathiques et plus d'une pourrait rêver de rencontrer un Christopher Plummer, comme plus d'un associerait facilement son idéal à l'exubérante et sincère Julie Andrews. Ces deux principaux personnages contribuent surement à la qualité de l'intérêt chez les spectateurs. La musique tient une grande part dans ce succès et cette fois encore, les airs de Rogers et Hammerstein nous ramènent dans une ambiance tout-à-fait romantique. Le charme opère d'autant plus qu'il repose des drames psychologiques dont le thème revient si souvent sur nos écrans. Comme appréciation personnelle, je reverrais vo-

Montreal Metro-Express
Montreal, Que.
(Daily. Circ. 41,190)

Wednesday, November 3, 1965

VISAGES de l'ART

Les activités du Musée des Beaux-Arts

Une conférence, quatre visites accompagnées de guides et une séance de cinéma, sont au programme des événements spéciaux du musée, au cours de la semaine du 1er novembre.

La conférence sera prononcée à 8 heures le mercredi 3 novembre, par monsieur Guy Habasque, critique d'art de Paris. L'entrée est libre. Il commentera la vie et l'oeuvre de Robert et Sonia Delaunay. Mercredi également, il y aura deux visites guidées, sur l'art oriental et précolombien.

A une heure, samedi après-midi, il y aura dans la salle de conférence, trois films en français, pour adultes et adolescents. L'entrée est également gratuite.

Cette séance de cinéma, offerte par l'office national du film, groupera trois courts métrages; "Le frère Marie-Victorin", fondateur du Jardin Botanique de Montréal; "Le vert vivace", un hommage à la nature immortelle, et "voisins" de Norman Mc Laren, un drame autour d'une fleur.

On ne ménage pas les activités, au musée. Il dépend du public que ce soit un château hanté, ou une vivante maison de la culture.

Montreal Matin
Montreal, Que.
(Daily. Circ. 132,484)

Wednesday, November 3, 1965

LES UNS, LES AUTRES
O 12M

Un bon moyen

Un excellent moyen de se cultiver d'une manière facile, intéressante et peu coûteuse est certainement de rendre souvent visite au Musée des Beaux-Arts de Montréal. Cette semaine, par exemple, il y a quatre visites accompagnées de guides, une conférence et une séance de cinéma. La conférence sera prononcée ce soir à 8 h. par le critique d'art de Paris M. G. Habasque. Il parlera de la vie et de l'oeuvre de Robert et Sonia Delaunay. La visite sur l'art précolombien sera donnée demain à 7 h. et la visite sur l'art oriental sera donnée samedi à 2 h. 30. La séance de cinéma qui débutera samedi à 1 h. comprendra trois courts métrages de l'ONF: "Le Frère Marie-Victorin", fondateur du Jardin Botanique de Montréal, "Le Vert vivace", un hommage à la nature immortelle et "Voisins" un drame autour d'une fleur. Toutes ces activités ne coûtent pas un sou.

Metro Express
Montreal, Que.
October 27, 1965

871

MÉTROGRAMMES
LES NOUVELLES EXPRESS DU MATIN

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Le Devoir, Montréal, Qué.
October 27, 1965

871

CETTE SEMAINE

Conférence, visites et films au Musée des Beaux-Arts

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Verdun Messager
Montreal, Que.
(Weekly. Circ. 25,000)

Wednesday, October 27, 1965

DU COTE DES ARTS

H-12-M

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H-12-M

ven in the morning. The French tour will be at 2:30 p.m.

Next Wednesday, Nov. 3rd, the English tour of Oriental Art in the Museum's Collections will begin at six o'clock.

Saturday films are shown at one o'clock, alternating each week in French and English. The films for adults and adolescents on Oct. 30th is entitled The World at your Feet; Enduring Wilderness.

LaSalle Le Messager
Verdun, Que.
(Weekly. Circ. 15,000)

Thursday, October 28, 1965

cherville.

K-12-M

ARTS ET SPECTACLES

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Montreal Metro-Express
Montreal, Que.
(Daily. Circ. 41,190)

Wednesday, November 3, 1965

VISAGES de l'ART

Les activités du Musée des Beaux-Arts

Une conférence, quatre visites accompagnées de guides et une séance de cinéma, sont au programme des événements spéciaux du musée, au cours de la semaine du 1er novembre.

La conférence sera prononcée à 8 heures le mercredi 3 novembre, par monsieur Guy Habasque, critique d'art de Paris. L'entrée est libre. Il commentera la vie et l'oeuvre de Robert et Sonia Delaunay. Mercredi également, il y aura deux visites guidées, sur l'art oriental et précolombien.

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On ne ménage pas les activités, au musée. Il dépend du public que ce soit un château hanté, ou une vivante maison de la culture.

Montreal Matin
Montreal, Que.
(Daily. Circ. 132,484)

Wednesday, November 3, 1965

LES UNS, LES AUTRES

O 12M

Un bon moyen

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Metro Express
Montreal, Que.
October 27, 1965

871

MÉTROGRAMMES
LES NOUVELLES EXPRESS DU MATIN

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Montreal, Que.
(Weekly. Circ. 25,000)

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DU COTE DES ARTS

H-12-M

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Le Devoir, Montréal, Qué.
October 27, 1965

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CETTE SEMAINE

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LITÉS SPEC
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PAIN FRANÇA
CHAUD tous les j
7 jours par semai
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lontiers, moi aussi, The Sound of Music.

La Galerie du Siècle, annonce une exposition des oeuvres récentes de Marcel Barbeau, du 18 au 31 octobre. Située sur la rue Sherbrooke la galerie est ouverte tous les jours, de 10h a.m. à 6h. p.m.

Le Musée des Beaux-Arts est maintenant fermé le lundi, afin de réduire ses dépenses. Le nouveau programme organisé en conséquence, ne change pas l'horaire quant aux visites guidées annoncées antérieurement. Samedi le 30 octobre, à 2h.30 p.m. les visiteurs pourront se familiariser avec le "Symbolisme dans l'art du Moyen-Age". Mercredi le 3 novembre, à 7h. p.m., "L'art précolombien au Musée" et samedi le 6 novembre, à 2h.30 "L'art oriental dans les collections du Musée".

Montreal Metro-Express
Montreal, Que.
(Daily. Circ. 41,190)

Wednesday, November 3, 1965

VISAGES de l'ART

Les activités du Musée des Beaux-Arts

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Cette séance de cinéma, offerte par l'office national du film, groupera trois courts métrages; "Le frère Marie-Victorin", fondateur du Jardin Botanique de Montréal; "Le vert vivace", un hommage à la nature immortelle, et "voisins" de Norman Mc Laren, un drame autour d'une fleur.

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Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Wednesday, November 3, 1965

LES UNS, LES AUTRES

O 12M

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Quebec L'Evenement
Quebec, P.Q.
Daily. Morn. Circ. 11,340)

Thursday, November 4, 1965

Semaine bien remplie au Musée de Montréal

Une conférence, quatre visites accompagnées de guides et une séance de cinéma sont au programme des événements spéciaux du Musée des Beaux-Arts de Montréal au cours de cette semaine.

M. Habasque a commenté la vie et l'oeuvre de Robert et Sonia Delaunay hier soir.

Mercredi également, il y a eu deux visites guidées. La première, sur l'art oriental, donnée en anglais à 6 heures. La seconde, sur l'art pré-colombien, donnée en français à 7 heures.

Samedi, les mêmes visites seront répétées à 11 heures du matin en anglais et à 2h.30 en français, mais en inversant les sujets.

A une heure samedi après-midi, il y aura dans la salle de conférences trois films, en français, pour adultes et adolescents.

Cette séance de cinéma, offerte par l'Office National du Film, groupera trois courts métrages : "Le Frère Marie-Victorin", fondateur du Jardin botanique de Montréal; "Le Vert Vivace", un hommage à la nature immortelle et "Voisins", un drame autour d'une fleur.

Montreal Star, Que.
November 16, 1965

871

Museum Tour Set Tomorrow

The Arts Committee of L'Association Des Femmes Diplômées des Universités, under the chairmanship of Mrs. Pierre Audet-Lapointe, has organized, with the assistance of the educational service of The Montreal Museum Of Fine Arts, a guided tour of the permanent collections of the Museum for tomorrow at 8.30 p.m.

Individual guides will be provided for the various sections of the collection so the participants will have a choice of viewing different exhibits.

This will be the first of a series of events organized by the Arts Committee which will include a lecture-tour of Old Montreal in early spring.

Le Nouvelliste
Trois Rivières, Qué.
December 18, 1965

871

Le Musée des Beaux-Arts travaille à encourager et promouvoir les arts

SHAWINIGAN — "Le musée des Beaux-Arts de Montréal offre aux yeux de ses visiteurs des galeries de peintures, de sculptures, des collections de porcelaine, de tissus, d'argenterie, de poterie, des salles de meubles canadiens, des spécimens des arts primitifs et plusieurs autres choses. C'est un musée d'art et de culture et comme tous les autres, il possède son caractère particulier".

C'est en ces termes que s'est exprimée Mme Jacques Gauthier présidente de l'Association des Guides bénévoles de ce musée. Elle s'adressait aux membres du club Richelieu à un diner hebdomadaire.

Au début de son entretien, elle a défini ce qu'est un musée et elle a tracé un bref historique des premiers musées et de celui des Beaux-Arts de Montréal qui remonte à 1847.

La conférencière a souligné que même après un siècle d'existance, le musée poursuit toujours le même but, soit d'encourager et de promouvoir les beaux-arts. Elle a ajouté que cette politique est assise sur des principes directeurs que l'on peut résumer en quatre mots: acquérir, conserver, exposer et faire connaître.

Mme Gauthier a déclaré que chaque année, le musée fait l'achat de nouvelles pièces. Parmi les dernières acquisitions, elle a mentionné un crucifix de 14 pieds de haut sculpté dans le bois de pin canadien au 18e siècle. Faisant partie du patrimoine du bas du fleuve, cette oeuvre d'art a dû être achetée aux Etats-Unis.

L'achat ou l'acceptation d'une oeuvre est toujours faite par un comité qui apporte un soin spécial à ce travail. En plus des objets d'art, le musée doit acquérir des documents n'ayant pas une grande valeur marchande mais dont la présence est nécessaire pour donner un aperçu complet de l'évolution artistique.

Dans son exposé, la conférencière a brossé un tableau des principaux problèmes rencontrés dans l'administration et l'opération d'un musée. Elle a mentionné celui de la conservation des pièces et des moyens à prendre pour éviter qu'elles se détériorent.

Mme Gauthier a profité de son passage à Shawinigan pour faire connaître les activités multiples et les nombreuses manifestations artistiques qui se déroulent à ce musée. Elle a également mentionné celles touchant le domaine de l'éducation.

Abordant la question de l'association des guides bénévoles, elle en a mentionné les buts. La conférencière a aussi fait état du nombre de visiteurs qui s'y rendent chaque année.

La Presse, Montréal, Qué.
January 14, 1966

LES ARTS

ENTRE PARENTHÈSES

DES visites guidées de l'exposition "Art Israël", au Musée des Beaux-Arts, auront lieu demain : en anglais à 1 h. du matin, en français à 2 h 30 de l'après-midi. A 1 h. et 3 h., demain également, projection de deux films anglais de l'ONF sur les Indiens de l'Alberta et de la baie James.

Thé Ste-Ca Fem

Lasalle Le Messager, Que.
December 2, 1965

871

Au Musée des Beaux-Arts, le 4 décembre, la visite guidée du samedi, à 2h. p.m., soulignera les caractéristiques du Baroque.

Pour ceux qui ont vu "Mary Poppins", "Camelot" et surtout "The Sound of Music", le spectacle de Julie Andrews dimanche soir dernier, a rappelé d'excellents souvenirs.

Le Soleil, Québec, Qué.
November 4, 1965

871

Semaine bien remplie au Musée de Montréal

Une conférence, quatre visites accompagnées de guides et une séance de cinéma sont au programme des événements spéciaux du Musée des Beaux-Arts de Montréal au cours de cette semaine.

M. Habasque a commenté la vie et l'oeuvre de Robert et Sonia Delaunay hier soir.

Mercredi également, il y a eu deux visites guidées. La première, sur l'art oriental, donnée en anglais à 6 heures. La seconde, sur l'art pré-colombien, donnée en français à 7 heures.

Samedi, les mêmes visites seront répétées à 11 heures du matin en anglais et à 2h.30 en français, mais en inversant les sujets.

A une heure samedi après-midi, il y aura dans la salle de conférences trois films, en français, pour adultes et adolescents.

Cette séance de cinéma, offerte par l'Office National du Film, groupera trois courts métrages : "Le Frère Marie-Victorin", fondateur du Jardin botanique de Montréal; "Le Vert Vivace", un hommage à la nature immortelle et "Voisins", un drame autour d'une fleur.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Tuesday, November 16, 1965

Visite organisée pour les femmes diplômées des universités au musée des Beaux-Arts

Le comité des arts de l'Association des Femmes diplômées des universités, sous la présidence de Mme Pierre Audet-Lapointe organise pour ce soir, 17 novembre, à 8h. 30 une visite spéciale des collections permanentes du Musée des Beaux-Arts de Montréal, 1379 ouest, rue Sherbrooke, Montréal.

Le service éducatif du musée a généreusement mis à la disposition du comité, des guides spécialisés dans les différentes sphères pouvant intéresser les goûts particuliers de chacune: mobilier canadien, art esquimau, écriture à travers les âges, sculpture et peintures anciennes.

Les femmes diplômées n'ont pas voulu restreindre le privilège de cette visite guidée aux seules membres de leur association, aussi l'invitation est-elle lancée à toutes celles qui voudraient profiter de cette occasion.

Cette rencontre est la première d'une série de manifestations artistiques organisées par le comité des arts de l'Association des Femmes diplômées des Universités qui promet une visite prochaine dans le Vieux-Montréal et d'autres activités à caractère culturel et éducatif.

Montreal Gazette, Que.
January 18, 1966

871

Special Events At Museum

The Montreal Museum of Fine Arts has announced the program of special events for this week.

On Wednesday there will be guided tours of the Israeli art exhibition in French and English at 8 p.m. and 9 p.m. respectively. Also at 8 p.m. on Wednesday, Sculptor Stanley Lewis will model a head in clay from life in the museum's Lecture Hall as part of the Artists in Action series.

On Saturday guided tours of the museum's collection of Canadian art will be given in English at 11 a.m. and in French at 2.30 p.m. At 1 and 3 p.m., three films will be shown: Mr. Plummer, Danses et Vacances, and Fanfan la Fanfare. The films are in French, and are intended for adults and young people.

These events are open to the public free of charge.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JAN 24 1966

Bilingual Tours Set

R-012-M

Starting tomorrow the Montreal Museum of Fine Arts will sponsor tours in English and French of the current "Art Israel" exhibition.

English tours will be given from 11 a.m. to 2 p.m. Tuesday through Saturday.

A tour in English of Canadian Art will be given at 6 p.m. At 7 p.m. a French tour will follow. At 8 p.m., there will be a French guided tour on Art Israel and an English tour of the same show at 9 p.m.

As a part of the Heritage series, Dr. Nathan Stolaw, director and scientific consultant, at the National Gallery of Canada will deliver a lecture in French and English at 8 p.m. Wednesday.

Three English films of the National Film Board will be screened at 1 and 3 p.m. Saturday. They are "The Saddle Maker", "Life in a Woodlot" and "Beaver Dam".

Montreal Gazette, Que.
January 24, 1966

871

Museum Agenda For Week: Lecture, Tours And Films

A lecture, guided tours and a film program will make up the special events program at the Montreal Museum of Fine Arts this week.

Tuesday, Wednesday, Thursday and Friday, there will be English guided tours of Art Israel at 11 a.m. and 2 p.m.

Wednesday, at 6 p.m., a guided tour in English of Canadian art will take place. A French tour will follow at 7 p.m. At 8 p.m., there will be a French guided tour of Art Israel and an English tour of the same show at 9 p.m.

Also at 8 p.m., Dr. Nathan Stolow, director and scientific consultant, National Conservation Research Laboratory, National Gallery of Canada, will deliver a French and English lecture as part of the Heritage series. The talk is designed to help the collector and interested amateur in the preservation of Canadian antiques.

Saturday, at 11 a.m., there will be an English guided tour of Art Israel, and a French tour at 2.30 p.m.

At 1 p.m. and 3 p.m., three English films of the National Film Board will be presented: The Saddle Maker, the story of a young filly's first love; Life in a Woodlot, dealing with the balance of nature; and Beaver Dam, a film about boys and beavers.

Halifax Mail-Star, N.S.
February 5, 1966

871

Gloria Bishop's voice is a familiar sound to Montreal housewives each Thursday morning as she talks about recipes, balanced or fad diets. She has been talking about food over radio and TV for about three years. Mrs. Bishop attended MacDonald College and went on to the University of Washington, Seattle, where she majored in dietetics. (Clarke, Halifax Photo Service)

Halifax Mail

Women We Meet

N.S.

Force Not Answer For Fussy Eaters

Feb. 5-66

By NANCY LEWIS

She's only 29, is a freelance home economist and has a major in dietetics, not to mention a husband and two-year-old daughter who don't mind in the least that she travels all over the country.

Gloria Bishop is also a past national director of the Canadian Dietetic Association, Canadian Institute of Food Technology, and is national secretary of the Canadian Home Economics Association. ics Association.

On a brief visit to Halifax this week, from Montreal, Mrs. Bishop had time to talk about her ideas on how to handle children when they decide they are not going to eat a certain food.

"There's no harm in children eating between meals . . . they need a lot of calories . . . the problem is what they eat and when they eat it," she pointed out.

She explained that if children come from school and want something to eat, they're obviously hungry and should be fed. She suggested apples or other fruit and added that the lunch should be eaten after school and not at 5 o'clock, with supper at 5:30.

Mrs. Bishop does not believe in forcing children to eat something they "decide" they don't like. "If a child doesn't like spinach, don't make him eat it. There's a good chance he likes peas and if he eats them 365 days of the year, he's not going to suffer."

She continued that food should not be substituted for love. When a child comes home in tears, don't give him a cookie as a cure . . . give him love instead. She said that later in life, people who tend to be overweight can usually trace the desire to eat to the inability to fulfil a need.

Mrs. Bishop's husband, general manager of the fine chemical division of a pharmaceutical company, does not mind his wife travelling, "as long as it's not more than two weeks at a time."

"He understands that I am just not the type of person who can be happy staying home." She explained that she has a housekeeper who takes charge of the home whenever she is away. "Any problems I may have, being a working mother, are in the minds of other people," she closed the subject.

Mrs. Bishop is a consultant to the home service department of a national flour milling company. She came to Halifax to demonstrate a nifty packaging idea for instant all purpose flour. The flour comes in a small shaker which is kept near the stove and can be used in a jiffy for gravy, flouring pastry boards or any cooking method which calls for a dash of flour.

Aside from cross-country demonstrations, she also finds time for a weekly CBC radio program in Montreal, public relations writing and photography, and recipe development and testing.

Getting away from her profession for awhile, Mrs. Bishop is a board member of Settlement House in her home town and is in the third year of a four-year course for guides for children's groups at the Montreal Museum of Fine Arts. One day she may be guiding her young daughter and classmates through the museum.

She, naturally, prefers small dinner parties when entertaining friends. By "small" she means six or eight guests . . . not her menu, as this may include five courses of gourmet recipes. Sunday afternoon brunches with larger groups are a favorite in her house.

Montreal-Matin, Que.
February 12, 1966

871

AUX BEAUX-ARTS

Il y a eu 209,192 visiteurs au Musée des Beaux-Arts de Montréal au cours de l'année 1965. Le Musée doit fermer ses portes vers la fin du mois de mars en vu d'entreprendre les travaux nécessaires à la refection des galeries en vue de l'Expo '67. Le Musée restera fermé jusqu'à la fin de l'automne 1966.

La Presse, Montréal, Qué.
February 16, 1966

24/LA PRESSE, MONTREAL, MERC

LES ARTS

Au Musée des Beaux-Arts : visites guidées en français à 8 h. et en anglais à 9 h. Sujet à l'étude : la sculpture.

Montreal Star, Que.
May 16, 1966

871

Museum Tours Attract 18,993

The Montreal Museum of Fine Arts, 1379 Sherbrooke street west, reported that 18,993 persons visited the museum on guided tours for the past 12 months.

Le Soleil
Québec, Qué.
May 16, 1966

871

18,993 personnes en visite guidée au Musée de Montréal

Au cours des 12 derniers mois, 18,993 personnes ont suivi les visites guidées du Musée des Beaux-Arts de Montréal.

De ce nombre, 13,756 étaient d'expression française et 5,237, anglophones.

La Commission des écoles catholiques a envoyé 12,028 élèves (11,151 francophones et 877 anglophones) visiter les collections du Musée. Pour sa part, la Commission des écoles protestantes a inscrit 1,672 élèves.

Il y a eu 2,224 élèves-visiteurs d'écoles privées, soit 1,261 de langue française et 963 de langue anglaise. Six cent quarante-neuf étudiants d'université ont demandé des guides: 359 étaient de langue française et 290 de langue anglaise.

Le service éducatif du Musée, avec l'aide de bénévoles, a également organisé des visites pour 1,405 Montréalais et 1,015 visiteurs de l'extérieur de la ville.

Les mois les plus fréquentés furent mars, novembre et février.

Le Musée compte maintenant 120 guides dont 66 francophones et 54 anglophones.

Le Musée a aussi révélé qu'à la suite de leur visite, certains groupes d'écoliers et autres ont fait parvenir des dons au Musée, les recueillant parfois chez les élèves eux-mêmes.

Montreal-Matin, Que.
May 17, 1966

871

Les francophones y vont, eux

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Le Musée est actuellement fermé en raison de travaux de rénovation intérieure jusqu'à l'automne.

Montreal Gazette, Que.
April 28, 1966

Women Today — THE GAZETTE, THURSDAY, APRIL 2

871

Junior League To Aid Deaf For Centennial

The centennial project of Junior League of Montreal will be participation in the McGill Project for Early Language Development in Deaf Children, it was announced at the annual meeting yesterday.

Mrs. J. Kevin Reynolds, president, said that the league would donate $24,000 to the project and that members would serve on committees and act as trained assistants in the program.

The league has also voted $3,500 to compile a Handicap Directory, showing buildings and establishments in central Montreal accessible to handicapped persons. It will be distributed early in 1967.

A conference on community planning for members of community boards and interested volunteers is scheduled for Oct. 17, and will be co-sponsored by the league, the YWCA, and l'Association des Femmes Diplômées des Universités.

The league camp at St. Sauveur has been turned over to the Montreal Boys Association, and will continue to be operated as a girls' camp.

Treasurer Mrs. John Morgan reported that in 1965 the league's 237 active members had spent $25,994 on community projects, including $21,382 for the St. Sauveur Camp, $1,700 for the Slide Library project at the Montreal Museum of Fine Arts, $500 to the Family Life Education Council, and the purchase of an encyclopedia for the Beaconsfield Library.

Money for these projects was raised through the permanent fund-raising shop, the Bargain Box, which made $18,085, and a Strauss Evening at the Place des Arts, which brought in $10,781.

The guest speaker was Daniel Ling, who will be the director of the McGill Project for the Early Development of Language in Deaf Children. He said the project's aim will be to determine the extent to which normal development patterns can be promoted in children with impaired hearing.

Mr. Ling said that this sort of work would be unique in Canada, and would benefit many children. The project will collect basic data for research, offer a service to deaf children and their parents, and provide a training area for graduate students of Otolaryngology.

NEWS — THE GAZETTE, MONDAY, MAY 16, 1966 5

18,993 Toured Museum In Last 12 Months

A total of 18,993 persons were given guided tours in the Montreal Museum of Fine Arts during the last 12 months.

This year's total was made up of 13,756 French-speaking persons and 5,237 English-speaking persons.

The Catholic School Commission sent 12,028 pupils to the museum for guided tours, of whom 11,151 were French-speaking and 877 English-speaking. The Protestant School Board accounted for 1,672 English-speaking student visits.

In the private school category, there were 2,224 student visitors: 1,261 French-speaking, 963 English-speaking. University students in guided groups totalled 649, of whom 359 were French-speaking and 290 English-speaking.

Also guided by the museum's education department and volunteer docents were 1,405 Montrealers and 1,015 out-of-town visitors.

Peak month for guided tours was March, followed by November and February.

The museum also disclosed that a number of schools whose pupils were guided in the galleries sent donations to the museum, some consisting of contributions from the students themselves.

Among the donations listed: Association des Educateurs, $24.60; Ecole Ste-Marie, Chambly, $10; L'Unite Regionale No. 3 de Cornwall, $36; Ecole Secondaire Monseigneur Georges-Gauthier, $12; Saint Thomas a Becket School, $3; Ecole de la Presentation-de-Marie, $10; and Ecole Lajoie, $2.

Verdun Messenger, Que.
May 18, 1966

housing for all hospital nurses.

Fine Arts Museum

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Also guided by the Museum's education department and volunteer docents were 1,405 Montrealers and 1,015 out-of-town visitors.

Peak month for guided tours was March, followed by November and February.

The Museum now has 120 advanced guides, 66 of them French-speaking and 54, English-speaking.

La Liberte et Patriote
St. Boniface, Man.
June 9, 1966

Congrès annuel de l'ACM

C'est à Winnipeg, à l'hôtel Fort Garry que se tint le 19e congrès annuel de l'Association canadienne des Musées. Précédé d'un cours intensif de deux jours sur l'administration et l'organisation des Musées ce cours fut suivi par une vingtaine de muséologues du Canada, dont M. Maurice Mann, du Musée de l'Homme et de la Nature, de Winnipeg, et Micheline Moisan, du Musée des Beaux-Arts de Montréal.

Le mardi soir 31 mai, les délégués se rendaient à une réception chez le Dr F. Eckhardt, directeur de la galerie des Arts de Winnipeg. C'est dans le décor artistique de cette résidence que le Dr et Mme Eckhardt recevaient les délégués de l'Est et de l'Ouest du Canada et où les représentants de la Société Historique de St-Boniface, la Rév. Sr de Moissac, Mlle M. Baudoux, Mlle C. Comboz, M. Raymond Bernier et M. et Mme Henry Lane avaient le plaisir de rencontrer M. Jean-Paul Morisset, directeur des services éducatifs de la Galerie Nationale du Canada et qui fut l'un des conférenciers du congrès.

Fils de Gérard Morisset, directeur du Musée provincial de la province de Québec, M. J.-P. Morisset, après avoir étudié l'archéologie et les arts à la Sorbonne, revenait au Canada en 1954 pour travailler à l'inventaire des oeuvres d'art du Québec, et en 1962 il était nommé officier de liaison pour la Galerie Nationale du Canada. M. Morisset se spécialise en photographie des oeuvres d'art, et ses articles dans de nombreuses revues d'art, attestent de son autorité dans ce domaine.

Le mercredi 1er juin, M. Morisset et M. M. Williamson, directeur du Centre de la Confédération de Charlottetown, discutèrent des programmes éducatifs des galeries d'art.

Le jeudi 2 juin, le Dr Henry D. Brown, directeur du Musée Historique de Detroit, était le conférencier invité au banquet annuel de l'Association.

Le vendredi 3 juin, M. David Carter, directeur du Musée des Beaux-Arts de Montréal, et M. Claude Lafleur, directeur de la Galerie d'Art de l'Université de Shebrooke, discutèrent de la façon de venir en aide aux petits musées.

A 11 h. les délégués allèrent visiter la reconstruction de la Maison Provinciale à St-Boniface, où la Ville de St-Boniface les reçut à un goûter. C'est vendredi après-midi qu'eut lieu l'ouverture officielle du Musée du Fort de Pierre (Lower Fort Garry). Au diner de clôture, vendredi soir, M. Jos. Hébert, directeur du Musée manitobain de l'Homme et de la Nature, fit une étude des relations entre grands et petits musées.

Les auditeurs purent jouir de la traduction simultané des conférences.

Nos délégués eurent le plaisir de rencontrer plusieurs personnalités francophones telles que M. Carter des Beaux Arts de Montréal, et M. Richard Simons, conservateur de la galerie des Arts de Vancouver.

OTTAWA, ONT.
JOURNAL
D 73,200

JUN 27 1966

BOWDEN'S

Carleton U Sets Up Art Department

Carleton University has established a new department of Art and Mary - Louise Funke has been appointed new department assistant professor, it was nnounced today.

Miss Funke is the former supervisor of the Montreal Museum of Fine Arts educational program.

The primary emphasis of Carleton's new Art department is on art history and the study of art as a tangible evidence of one aspect of man's creative achievement.

Two courses to be offered for 1966-67 are introduction to the history of art and art since 1750. The courses are not intended to provide training in the studio aspects of art.

Montréal-Matin, Qué.
July 7, 1966

Elle s'en va

Mlle Marie-Louise Funke, chef du service éducatif du Musée des Beaux-Arts de Montréal, a été nommée professeur-adjoint d'histoire de l'art à l'Université Carleton à Ottawa.

Mlle Funke quittera le Musée le 1er septembre. Elle a fait partie de son personnel pendant cinq ans.

"Bien que nous ayons maintenant d'excellents guides, des conférenciers et une photothèque de prêt, nous devons envisager le présent de façon réaliste", dit Mlle Funke.

"Il faut développer d'autres aspects du service éducatif et je suis certaine que l'avenir permettra au Musée de réaliser ce plein épanouissement".

Granby La Voix de L'Est, Que.
May 19, 1966

Des élèves de Chambly au Musée des Beaux-Arts

CHAMBLY — Le Musée des Beaux-Arts de Montréal révèle qu'à la suite de leur visite, certains groupes d'écoliers et autres ont fait parvenir des dons au Musée, les recueillant parfois chez les élèves eux-mêmes.

Parmi ceux-ci, on remarque l'école Sainte-Marie de Chambly qui a fait parvenir $10. Les dons varient entre $2 et $25.

Au cours des 12 derniers mois, 18,993 personnes ont suivi les visites guidées du Musée. De ce nombre, 13,756 étaient d'expression française et 5,237, anglophones.

Le service éducatif du Musée, avec l'aide de bénévoles, a également organisé des visites pour 1,405 Montréalais et 1,015 visiteurs de l'extérieur de la ville.

Les mois de mars novembre et février furent les plus fréquentés.

Le Musée compte maintenant 120 guides dont 66 francophones et 54 d'expression anglaise.

Il est actuellement fermé en raison de travaux de rénovation intérieure jusqu'à l'automne.

Le Devoir, Montréal, Qué.
July 9, 1966

Départ du musée

Mlle Marie-Louise Funke, chef du service éducatif du Musée des Beaux-Arts de Montréal, a été nommée professeur-adjoint d'histoire de l'art à l'université Carleton à Ottawa.

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Ottawa Le Droit, Ontario
July 7, 1966

La Maison des arts, la Sauvegarde qui est non seulement une des plus antiques maisons canadiennes, mais également une galerie d'art où exposent six artistes du Québec du 11 juillet au 5 août. Ce sont Milan Cizek, Charles Emond, Rodolphe Pagé, Harry Schaefer, Gustave Tanguay et Henriette Tremblay.

Mlle Marie-Louise Funke, qui était chef du service éducatif au musée des Beaux-Arts de Montréal, vient d'être nommée professeur adjoint d'histoire de l'art à Carleton.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

JUL 7 1966

BOWDEN'S

ENTRE PARENTHÈSES

Mlle Marie-Louise Funke, chef du service éducatif du Musée des Beaux-Arts de Montréal, vient d'être nommée professeur-adjoint d'histoire de l'art à l'Université Carleton à Ottawa. Mlle Funke quittera le Musée le 1er septembre. Elle a fait partie de son personnel pendant 5 ans.

Montreal Star, Que.
July 7, 1966

Education Supervisor To Leave Museum

Marie-Louise Funke, education department supervisor of the Montreal Museum of Fine Arts, will leave the museum after five years service Sept. 1.

Miss Funke has been appointed assistant professor of fine arts at Carleton University in Ottawa.

Montreal Gazette, Que.
July 7, 1966

871

People make news

By HAROLD WHITEHEAD

New Professor: The Montreal Museum of Fine Arts' supervisor of education **Mrs. Marie-Louise Funke,** has been named assistant professor of fine arts at Carleton University, Ottawa.

MONTREAL, QUE.
GAZETTE
D 133,600

JUL 14 1966 BOWDEN'S

Facts & Fancies

R-12-M

with HARRIET HILL

bassador of Brazil . . . Marie-Louise Funke, supervisor of the education department of the Montreal Museum of Fine Arts has been appointed assistant professor of fine arts at Carleton University, Ottawa. She will leave the museum September 1.

Ottawa Journal, Ont.
August 20, 1966

871

ART NEWS and views

By W. Q. KETCHUM

★ ★ ★

Art students at Carleton University are looking forward to the arrival of Miss Marie-Louise Funke who takes over her duties as assistant professor of fine arts next month. Miss Funke has been supervisor of the education department, Montreal Museum of Fine Arts.

★ ★ ★

OTTAWA, ONT.
CITIZEN
D 76,200

JUN 28 1966 BOWDEN'S

Carleton U to offer art studies

R-12-M

A new department of art has been established at Carleton University under the direction of Mary-Louise Funke, former supervisor of the educational program of the Montreal Museum of Fine Arts.

Introduction to the History of Art, and Art Since 1750, are the two courses to be offered in September. As the program develops, students will be able to take art as a major subject.

The department will not provide studio training in art.

Miss Funke specialized in history, fine arts, and German literature at Queen's University, and was graduated in 1957. She has studied at the University of Munich Institute of Fine Arts and at the Courtauld Institute of the University of London.

She has been assistant to the chief archeologist at the National Museum of Canada. Her publications include articles on art in Quebec.

Dimanche-Matin
Montreal, Que.
W-E 213,400

JUL 10 1966 BOWDEN'S

MENTIONS D'HONNEUR

sique, etc... MARIE-LOUIS FUNKE, quittera, le 1er septembre, le poste de CHEF du service éducatif du MUSEE des Beaux-Arts de Montréal, pour devenir professeur-adjoint d'histoire de L'ART à l'université Carlton, à OTTAWA... Deux VOLUMES qui seront

Ottawa Journal, Ont.
July 30, 1966

871

ART NEWS and views

By W. Q. KETCHUM

have won him distinction as an artist, is to address the Kiwanis Club next month.

★ ★ ★

Carleton University is to have an assistant professor of fine arts in the person of Miss Marie-Louise Funke. She has been supervisor of the education department of the Montreal Museum of Fine Arts and leaves this post Sept. 1. She has been a valued member of the staff for five years.

★ ★ ★

Moose Jaw Times-Herald
Sask.
June 23, 1966

871

Famous City Art Collection Museum's First Display

Moose Jaw's famous Grayson collection of paintings will be the featured art display of the art-museum centre on opening day a week from today.

The art-museum board has announced it has secured part of the vast collection of William Grayson for a three-week display to lead off the 1966 season in the new building.

The collection of 130 paintings and water color works is now in the hands of various members of the Grayson family, one of Moose Jaw's oldest and best-known families.

Fifty-four of the original 130 works have been donated for the display.

When Mr. Grayson established his law practice here in 1883 he brought with him three water colors by W. J. Judson, an early Canadian artist. These formed the nucleus of a collection, which by the time he died in 1926, embraced English, Scottish, Italian, Swiss, Dutch, Danish, German, Russian, French and Canadian artists.

The collection is said to carry on the warmth, vitality and humanism that made Mr. Grayson a prominent Saskatchewan personality in his time.

The collection was viewed widely while still in Mr. Grayson's home.

The display will remain in the art - museum centre until July 20.

The second display scheduled is the Saskatchewan arts board permanent collection from 15 years of juried exhibitions across the province. Most of the 60 paintings in this collection are expected to be brought to Moose Jaw for the display.

The second display will remain in the centre until Aug. 25.

Following this, the art-museum board has arranged for a display of wall hangings by a Quebec woman, Mariette Vermette, and this fall there is a possibility that part of the Saskatoon Mendel art gallery's collection may be brought here.

Early in September, the educational director of the Montreal Museum of Fine Art is scheduled to speak at the centre while in this area on an art workshop.

Montreal Gazette, Que.
May 10, 1966

Facts & Fancies

with HARRIET HILL

AMONG THE MOST ENTHUSIASTIC volunteers in town are the docents who until the Montreal Museum of Fine Arts closed its doors for renovations expertly guided groups through the museum. They will resume their work when the museum reopens. They're thoroughly trained for the job and enjoy every minute of it, although it is time-consuming . . .

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

APR 28 1966

BOWDEN'S

R-12-M

NEW EXECUTIVE: Members of the new executive of the Junior League of Montreal are from left, standing: Mrs. Herbert Moore, corresponding secretary; Mrs. Kenneth Robertson, second vice-president; Mrs. John Morgan, first vice-president; seated: Mrs. Robert O'Brien, president; Mrs. J. van Heyst, treasurer, and Mrs. Roger Hewson, recording secretary. They were elected last night at the annual meeting held in the Ritz Carlton Hotel.

Executive Elected

Junior League Announces Adoption Of Two New Projects at Meeting

The Junior League of Montreal has adopted the new McGill Project for the Early Development of Language in Deaf Children as its centennial project, it was announced last night at the annual meeting held in the Ritz Carlton Hotel.

It will finance the project to the tune of $24,000 spread over two years, Mrs. J. Kevin Reynolds, outgoing president said.

The League will have representation on committees concerned with the project and volunteers will follow a course of instruction with Daniel Ling, project director, to enable them to act as trained assistants.

"The work this project proposes to accomplish will be of value not only to the children of this city and province, but as research progresses, its findings will benefit hearing impaired children far and wide . . . long after Canada's centennial celebrations are over," she said.

The League also approved another new project last year, Mrs. Reynolds continued, the publishing of a Handicap Directory.

This will be a pocket size bilingual directory of buildings and establishments in central Montreal accessible to handicapped persons.

The directory will include buildings such as churches, synagogues, hotels, theatres, restaurants, museums and banks.

"This will be the first of its kind in Montreal, a city in which 12 per cent of the population is handicapped in some manner," Mrs. Reynolds said. The League voted $3,500 to this project, the approximate cost of printing some 20,000 copies which would be distributed free.

Fund Raising

The raising of funds to support these programs is an integral part of the League experience, she added, "for if we wish to enjoy the privilege of deciding how to spend the money we raise, we must be ready to take an active part in raising it."

Funds last year came from two particular sources: a special event "The Strauss Evening" and the permanent money-raising "Bargain Box" shop, for a total of $30,451.

"The past year was one of the most trying in the 39 year history of the shop due to a shortage of volunteers, she said. However, with a most persevering committee . . . the shop realized a higher profit this year than ever before." It raised $18,085.

Next year, the thrift shop would be the only money raiser.

More than $25,900 was spent during the past year for community projects, Mrs. John Morgan, treasurer reported.

Grants went to the final year of operation of the League camp, the Montreal Boys Association, the slide library of the Montreal Museum of Fine Arts and the Family Life Education Council. A new encyclopedia was purchased for the Beaconsfield Library.

Sponsor Meet

The Junior League, in co operation with the YWCA, an l'Association des Femmes D plomees des Universities, wi sponsor a community plannin conference on Oct. 17.

To be preceded by a series o four evening lectures, the co ference is planned to, "wide the participants' knowledge o the welfare picture in Montrea and explore new goals and ne roles in our changing society."

It was during 1965, Mrs. Rey nolds noted, that the Junior League camp at St. Sauveur was transferred to the Montreal Boys Association after the decision the year before that the camp "no longer qualified as a legitimate undertaking" of the League.

"With the future of the camp settled to the satisfaction of all, the League has been able to turn its eyes to the future and to new projects."

Mrs. Robert O'Brien was elected president. Members of her executive for the coming year, are: Mrs. John Morgan, first vice-president; Mrs. Kenneth Robertson, second vice-president; Mrs. J. van Heyst, treasurer; Mrs. Roger Hewson, recording secretary and Mrs. Herbert Moore, corresponding secretary.

Le Journal de Montréal, Qué.
October 9, 1965

FILMS AU MUSÉE DES BEAUX-ARTS

871

La première séance de films cet automne au Musée des Beaux-Arts comprendra trois courts métrages qui seront présentés à 1h. samedi après-midi dans la salle de conférences.

La séance est organisée conjointement avec l'Office National du Film. L'entrée est gratuite.

Les films à l'affiche sont "Nahanni", légende d'une ancienne mine d'or des Territoires du Nord-Ouest, sise au bonrd d'une rivière qui attire les hommes à leur perte; "Le Collier magique", une légende indienne et "Kénojouak" l'histoire d'une artiste esquimaude.

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

Thursday, October 14, 1965

Changements au Musée des Beaux-Arts

O 12-M

Un nouveau programme de conférences, visites guidées et séances de films est maintenant en vigueur au Musée des Beaux-Arts de Montréal.

Les changements ont été effectués d'après les suggestions proposées par les membres du Musée qui ont répondu à un questionnaire l'an dernier.

A la suite de ce sondage d'opinion, le cinéma du mercredi soir a été discontinué. Il est remplacé par une série de causeries commençant à 8 h. dans la salle de conférences. Ces causeries seront prononcées alternativement en français et en anglais d'une semaine à l'autre, et elles auront comme thème les principales expositions présentées au cours de l'année.

Ce soir, M. Russell Harper, conservateur du Musée McCord, parlera en anglais de l'exposition James Wilson Morrice.

Une deuxième série de six conférences sur l'histoire générale de l'art commencera le 13 octobre. Le sujet qu'a choisi le conférencier, M. Edward P. Lawson, directeur adjoint du Musée, est "Magic and Ritual —Art for the Dead and Living".

Une troisième série sur l'héritage du Canada débutera le 12 janvier. Elle traitera, entre autres, de la conservation des anciens meubles canadiens et du Vieux-Montréal.

Des visites guidées de l'exposition Morrice auront lieu le mercredi, 16 octobre, à 6 h. en anglais et à 7 h. en français.

Le samedi, il y aura des visites guidées à 11 h. du matin en anglais et à 2 h. 30 de l'après-midi en français.

Le samedi également, à 1 h. de l'après-midi, des courts métrages de l'Office National du film sont présentés à l'intention des enfants et des adolescents.

Un dépliant indiquant les heures, les dates et autres renseignements concernant ce nouveau programme sera bientôt envoyé aux membres.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Friday, October 15, 1965

UN NOUVEAU PROGRAMME AU MUSÉE DES BEAUX-ARTS

O 12-M

Un nouveau programme de conférences, visites guidées et séances de films est maintenant en vigueur au Musée des Beaux-Arts de Montréal.

Les changements ont été effectués d'après les suggestions proposées par les membres du Musée qui ont répondu à un questionnaire l'an dernier.

En vertu de ce sondage d'opinion, le cinéma du mercredi soir a été discontinué. Il est remplacé par une série de causeries commençant à 8 h. dans la salle de conférences. Ces causeries seront prononcées alternativement en français et en anglais d'une semaine à l'autre, et elles auront comme thème les principales expositions présentées au cours de l'année.

Ce jeudi, 14 octobre, M. Russell Harper, conservateur du Musée McCord, parlera en anglais de l'exposition James Wilson Morrice.

Une deuxième série de six conférences sur l'histoire générale de l'art commencera le 13 octobre. Le sujet qu'a choisi le conférencier, M. Edward P. Lawson, directeur adjoint du Musée, est "Magic and Ritual — Art for the Dead and Living".

Une troisième série sur l'héritage artistique du Canada débutera le 12 janvier. Elle traitera, entre autres, de la conservation des anciens meubles canadiens.

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Wednesday, October 27, 1965

FILMS

MÉTROGRAMMES
LES NOUVELLES EXPRESS DU MATIN

● Le musée des Beaux-Arts nous offre, cette semaine, une conférence, quatre visites accompagnées de guides et une séance de cinéma. La conférence sera donnée ce soir, à 8 heures, par le professeur Roland Sansfaçon, agrégé d'histoire. Il traitera de l'art chrétien au Moyen-Age. Les visites de mercredi et de samedi seront également sur le symbolisme dans l'art médiéval. La séance de cinéma du samedi, à 1h. p.m., comprendra deux courts métrages, l'un sur les secrets de la germination des plantes et l'autre, sur les parcs nationaux.

Metro Express
Montreal, Que.
October 9, 1965

Première séance de films en '65

871

La première séance de films cet automne au Musée des Beaux-Arts comprendra trois courts métrages qui seront présentés à 1 heure samedi après-midi dans la salle de conférences. La séance est organisée conjointement avec l'Office National du Film. L'entrée est gratuite.

Les films à l'affiche sont "Nahanni", légende d'une ancienne mine d'or des Territoires du Nord-Ouest, sise au bord d'une rivière qui attire les hommes à leur perte; "Le Collier magique", une légende indienne et "Kénojouak", l'histoire d'une artiste esquimaude.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Thursday, November 18, 1965

LES UNS, LES AUTRES

O 12-M

Grâce à la Renaissance

Samedi, à 2 h. 30, il y aura, au Musée des Beaux-Arts de Montréal, une visite guidée en français sur les innovations de la Renaissance. Il y aura ensuite, à 3 h., projection de trois courts métrages pour les enfants.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Friday, October 29, 1965

LES UNS, LES AUTRES

O 12-M

Dernière chance

C'est la dernière chance, demain soir, pour aller voir et entendre Jean-Guy Moreau et Mouffe dans la revue "Yé-Yé vs Chansonniers", présentée à la boîte La Palissade du motel Le Totem, à Piedmont.

Pour les étrangers

Deux films en anglais sont présentés, demain après-midi, au Musée des Beaux-Arts de Montréal, dans le cadre des activités de la semaine au Musée. Par ailleurs, une conférence de M. Roland Sansfaçon, donnée mercredi dernier au Musée, nous concernait plus précisément. Le titre: "Le Moyen-Age: aube d'une ère nouvelle".

Quebec Le Soleil
Quebec, P.Q.
(Daily.Even. Circ. 139,720)

Friday, October 15, 1965

Nouveau programme au Musée de Montréal

O 12-M

Un nouveau programme de conférences, visites guidées et séances de films est maintenant en vigueur au Musée des Beaux-Arts de Montréal.

Les changements ont été effectués d'après les suggestions proposées par les membres du Musée qui ont répondu à un questionnaire l'an dernier.

En vertu de ce sondage d'opinion, le cinéma du mercredi soir a été discontinué. Il est remplacé par une série de causeries commençant à 8 h. dans la salle de conférences. Ces causeries seront prononcées alternativement en français et en anglais d'une semaine à l'autre, et elles auront comme thème les principales expositions présentées au cours de l'année.

Ce jeudi, 14 octobre, M. Russell Harper, conservateur du Musée McCord, parlera en anglais de l'exposition James Wilson Morrice.

Une deuxième série de six conférences sur l'histoire générale de l'art commencera le 13 octobre. Le sujet qu'a choisi le conférencier, M. Edward P. Lawson, directeur adjoint du Musée, est "Magic and Ritual-Art for the Dead and Living".

Une troisième série sur l'héritage artistique du Canada débutera le 12 janvier. Elle traitera, entre autres, de la conservation des anciens meubles canadiens et du Vieux - Montréal.

Le Devoir

CETTE SEMAINE 27 oct

Conférence, visites et films au Musée des Beaux-Arts

octobre 65

Une conférence, quatre visites accompagnées de guides et une séance de cinéma sont au programme des événements spéciaux du Musée des Beaux-Arts de Montréal cette semaine.

La conférence sera donnée ce soir à 20 heures, par M. Roland Sansfaçon, professeur agrégé à l'Institut d'histoire de l'université Laval. L'entrée est libre. Cette conférence est présentée dans le cadre d'une série de causeries sur l'histoire de l'art. Elle s'intitule "L'Aube d'une ère nouvelle : le Moyen Age" et traitera du développement de l'art chrétien du 1er au XVe siècles.

Le professeur Sansfaçon est né à Québec et il a étudié à l'université Laval, l'université de Poitiers (1957-58), l'Institut d'art et d'archéologie de l'université de Paris (1959) ainsi qu'à l'Ecole des hautes études de Paris (1958-60). Il s'est intéressé d'abord à l'histoire économique et sociale avant d'en venir à l'histoire de l'art. Il prépare actuellement un ouvrage sur le jugement dernier. Auteur de plusieurs articles, il a aussi donné une longue série de conférences télévisées au Canada.

Mercredi également, il y aura deux visites guidées sur le thème du symbolisme dans l'art médiéval. La première, en anglais, aura lieu à 18 heures et la seconde, en français, suivra à 19 heures. Samedi, les mêmes visites seront répétées : à 11 h. du matin en anglais et à 14 h. 30 en français.

A 13 heures samedi après-midi, deux films pour adultes et adolescents, en anglais, seront à l'affiche. L'entrée est libre. Cette séance de cinéma, offerte par l'Office national du film, comprendra deux courts métrages, dont l'un décrit quelques-uns des secrets de la germination des plantes et l'autre, les parcs nationaux depuis la Colombie-Britannique jusqu'à la côte de Terre-Neuve.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Wednesday, December 1, 1965

LES UNS, LES AUTRES

C 12-M

Pas de film

Le film "Les Amants" ne sera pas présenté au cinéma Le Dauphin le soir du 10 décembre. Il y aura ce soir-là dans la salle de ce cinéma le gala d'ouverture de la semaine du jeune cinéma présenté par la Fédération du jeune cinéma.

En français

Les séances de cinéma présentées au Musée des Beaux-Arts de Montréal le samedi après-midi sont souvent en anglais. Samedi prochain, les deux films pour adultes et adolescents seront en français. Il s'agit de deux productions de l'ONF : "Au pays de Neuve-France" et "Terra-Nova". Les représentations auront lieu à 1 h. et 3 h.

Le Journal de Montréal, Qué.
January 21, 1966

...comme on me l'a dit

871

Demain, une visite avec guide, qui portera sur l'art canadien dans la collection du Musée des Beaux-Arts de Montréal (1379 ouest, rue Sherbrooke), sera présentée à 2.30 de l'après-midi. D'autre part, à 1.00 et à 3.00, des films français, pour adultes et adolescents, seront projetés dans la salle de conférence. Au programme, trois courts métrages: "Monsieur Plummer", sur le comédien Christipher Plummer à Stratford; "Danses et vacances" du ballet à Banff et au parc Algonquin, et "Fanfan la Fanfare", mettant en lumière de jeunes musiciens de Vancouver . . . Au café St-Jacques, le "bingo" est maintenant à "gogo". La "gogoite" continue ses ravages . . . Au Lutin qui Bouffe, rue St-Grégoire, la Galerie de la Place expose Ron Simpkins, G. William, Claude Carette, Henri Masson, Jacques Jourdain, José Majzner, Carlos Labrosse, Léo Ayotte, Walter Pranke, René Gagnon, Madeleine Boyer et Gerda Bonnelycke . . .

LASALLE, QUE.
Messenger
W 200

JAN 20 1966

BOWDEN'S

C 12-M

* * *

FILMS AU MUSEE

Samedi le 22 janvier à 1h. et à 3h. p.m., le Musée des Beaux-Arts de Montréal présentera des films en français à l'intention des adultes et des adolescents. Ce programme qui est gratuit, comprendra trois courts métrages: "M. Plummer", du ballet à Banff et au parc Algonquin; et, "Fanfan la Fanfare", de jeunes musiciens de Vancouver.

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film

LASALLE, QUE.
Messenger
W 200

JAN 27 1966

BOWDEN'S

Val David.

* * *

FILMS GRATUITS

Samedi le 29 janvier, le Musée des Beaux-Arts de Montréal présentera trois films de l'Office National du Film: "The Saddle Maker", l'histoire d'une petite fille qui aimait monter à cheval; "Life in a Woodlot", qui décrit les merveilles de la nature et "Beaver Dam", les aventures de deux petits garçons et leur ami le castor. L'Admission est gratuite.

LA SEMAINE À MONTRÉAL

11-17 sept 65

Courrent events

ART

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

—GALERIE XII
Exposition de tableaux de Soeur Marie Anastasie et de Pierre Gendron. En cours et jusqu'au 13 septembre.
Exposition de tableaux éxécutés par Mme L. Simons et M. S. Grankowski. Du 17 septembre au 3 octobre.

—Collection empruntée du musée du Louvre. "Peintures françaises du 18ième siècle."

—Art graphique. Collection d'oeuvres acquises par le musée pendant la dernière année.

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).

Courrent events

18-24 sept-

ART

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

—GALERIE XII
Exposition de tableaux de Soeur Marie Anastasie et de Pierre Gendron. En cours et jusqu'au 13 septembre.
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(1379 ouest, rue Sherbrooke - 842-8091).

LA SEMAINE À MONTRÉAL

Courrent Events

25 sept - 1 oct. 65

ART

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

—GALERIE XII
Exposition de tableaux de Soeur Marie Anastasie et de Pierre Gendron. En cours et jusqu'au 13 septembre.
Exposition de tableaux éxécutés par Mme L. Simons et M. S. Grankowski. Du 17 septembre au 3 octobre.

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(1379 ouest, rue Sherbrooke - 842-8091).

La Patrie, Montreal, Que.
September 19, 1965

Musée des Beaux-Arts: Galerie XII, exposition des toiles de Soeur Marie-Anastasie et de Pierre Gendron, jusqu'au 13 septembre. Egalement: "Peintures françaises du 18e siècle", prestigieuse collection de tableaux du Louvre, du 17 septembre au 17 octobre.

Montreal-Matin, Que.
September 21, 1965

871

Quoi, qu

BEAUX-ARTS

GALERIE AGNES LEFORT (1504 ouest, rue Sherbrooke) — Exposition gravures et peintures de Toni Onley jusqu'au 18 septembre.

GALERIE DE LA PLACE (438 Place Jacques-Cartier) — Exposition des tableaux d'Aotte, Boyer, Gluma Hudon, Sheriff et Scott. Ainsi que des aquarelles du Jacques Jourdain et Harry Ricketts et des petits tableaux du cieux Montréal par Fleurimond Constantineau.

GALERIE L'ART FRANÇAIS (370 ouest, rue Laurier) — Exposition FEMMES rue Laurier) — Exposition Marie-Josée Nadal-Gardère, jusqu'au 12 octobre.

GALERIE L'ART VIVANT (2020 rue Crescent) — Exposition des oeuvres de Maurice LeBel du 22 septembre au 13 octobre.

GALERIE LE CRIBLE (31 chemin Chambly) — Exposition de sketches sur papier de Roland Béchard et exposition de masques et de statuettes haïtiennes.

GALERIE LIPPEL (2139 Mackay) — Sculptures esquimaudes et papoues.

GALERIE MARTIN (1380 ouest, rue Sherbrooke) — Exposition Léo Ayotte.

MUSEE D'ART CONTEMPORAIN — (4040 est, rue Sherbrooke), SCULPTURES de Berto Lardera, jusqu'au 26 septembre. Dessins de Serge Toussignant et sculpture de Mario Bartolini.

GALERIE McGILL (3480, rue Peel) — Oeuvres de CONSTANTINEAU, GABO, GERDA LANLSY LUIGI LAURENCIO etc.

MUSEE DES BEAUX-ARTS — Exposition de Soeur Marie-Anastasie et de Pierre Gendron.

Photo-Journal
Montreal, Que.
(Week-End. Circ. 168,350)

Wednesday, September 29, 1965

INNOVATION '66

Le billet de MICHELLE TISSEYRE

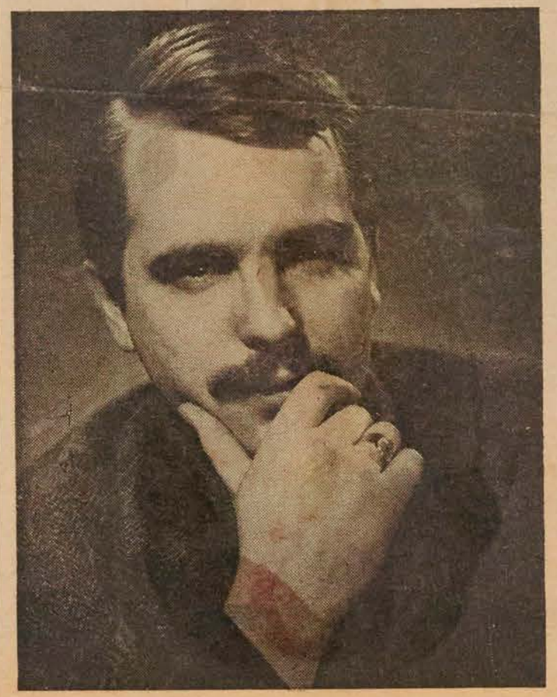
Pierre Gendron change de style

Q 12-M

Il est toujours difficile de parler de l'oeuvre d'un ami. Trop de louanges risquent de vous faire accuser de partialité par ceux qui vous lisent : les réticences, si petites soient-elles, de vous brouiller avec l'ami en question.

La crainte d'une situation ambigue n'est toutefois pas responsable du fait que j'aie passé sous silence la récente exposition de Pierre Gendron, à la Galerie XII du Musée des Beaux-Arts de Montréal. Le temps m'a hélas manqué pour m'y rendre avant le dernier jour. Je vous en parle néanmoins, puisqu'il s'agit de l'un de nos peintres les plus valables, que vous aurez d'autres occasions de voir son oeuvre, qu'il serait sans doute même heureux d'accueillir à son atelier de la banlieue de Montréal l'amateur sincère.

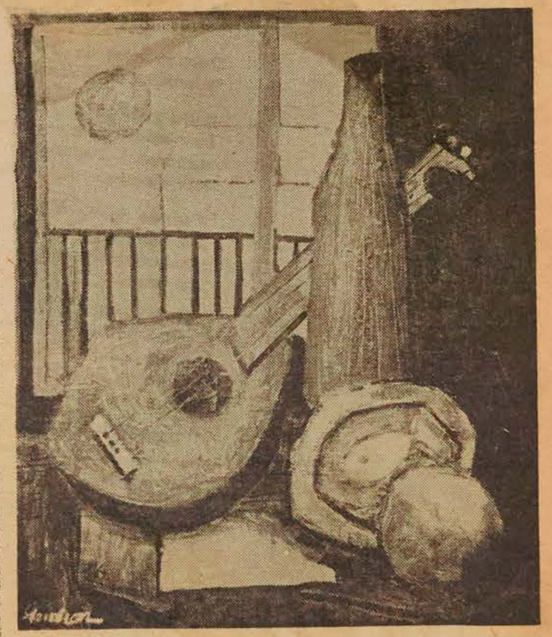
Cette exposition de Pierre Gendron m'a d'abord prise au dépourvu. Je ne m'attendais pas à la transformation qui s'est produite dans son style. Son oeuvre pour moi s'identifie à un réseau de carrés et de rectangles hauts en couleur, posés en aplats ou reliéfés au couteau, parfois striés de verticales ou de diagonales, se chevauchant, ou s'isolant de la masse. Art géométrique ou architectural, mais sans rien de rigide ni de précis. On imagine une ville en construction vue d'un hublot d'avion, avec ses secteurs déjà achevés, mais aussi ses routes en construction délavées par la pluie, et ses terrains vagues. Ou bien quelque chantier de l'espace, les matériaux suspendus comme par magie. Ou, dans certains cas, des formations glacières charroyées par des eaux translucides. Art éminemment d'aujourd'hui par les impressions qu'il crée chez le spectateur autant que par sa facture. Géométrique dans un sens; lyrique par la liberté de ses formes, leur tumultueuse bousculade, par la joie qui émane de ses brillants coloris. Art optimiste.



Pierre Gendron, un de nos peintres les plus valables . . .

Or, voici que Pierre Gendron change son style du tout au tout pour sacrifier au dieux du jour, le plasticisme et l'op. Doit-on pour autant le condamner, lui dire que s'il sentait le besoin de se renouveler il aurait dû chercher en dehors des sentiers battus ? Je ne crois pas. Un artiste est de son temps et s'il ressent de l'affinité pour les courants majeurs de l'art de son époque, libre à lui de les interpréter de façon personnelle. Il n'est point donné à tous d'innover. Mais une interprétation peut faire preuve d'énormément d'originalité.

C'est le cas pour la présente manière de Pierre Gendron. Car si ses toiles ont des tendances plasticiennes, la rigueur de la ligne droite est adoucie par l'opposition de lignes ondoyantes, la sévérité de l'aplat par des effets de relief (couteau ou polymatière), par des empatements laissant entrevoir des couches de couleur sous-jacentes, par des signes "gravés" dans la matière comme les monuments préhistoriques. On retrouve certes ses carrés et ses rectangles d'antan, mais tracés au cordeau, non plus se chevauchant mais isolés dans un espace rigoureusement déterminé. De même ses toiles sont-elles parfois divisées en parties égales, comme les bandes d'un drapeau. Mais alors que chez les plasticiens ces bandes seraient tout à fait plates, Pierre Gendron empâte l'une d'entre elles et y inscrit des signes, et place à l'intérieur des deux extrémités de la toile un petit rectangle cerné de noir ou de blanc.



Libre au peintre d'interpréter de façon personnelle les courants majeurs de l'art contemporain ! Ici, une nature morte de Gendron.

C'est donc bien selon son tempérament fantaisiste, optimiste et gai que Pierre Gendron sacrifie à la mode du jour. Il n'a rien perdu de son lyrisme, son infaillible goût de coloriste est ici magnifiquement mis en valeur, son imagination se donne libre cours. En fait, pour moi, cette exposition de Pierre Gendron c'est un peu comme s'il avait voulu faire le point des diverses techniques qu'il a éprouvées; ces toiles se sont des variations sur le thème plasticien.

L'art de Gendron est séduisant dans sa phase actuelle, c'est certain. Mais pour moi ce n'est qu'une phase, une transition. Où ira-t-il maintenant dans sa recherche proprement personnelle ?

Où qu'il aille, c'est avec un intérêt mérité que nous le suivrons.

L'Evenement, Quebec, Qué.
September 22, 1965

871

Exposition au Musée des Beaux-Arts de Montréal

Une femme peintre née à Londres, L. Simons, et un ex - étudiant en droit de Pologne, Stanislas Grankowski, demeurant tous deux maintenant à Montréal, exposent leurs oeuvres les plus récentes dans le cadre de la série "Galerie 12" au Musée des Beaux - Arts de Montréal.

L'exposition se terminera le 3 octobre.

Mme Simons, qui habite à Pointe - Claire, tient ici sa première exposition importante.

Elle a fait ses études artistiques à trois écoles de Londres: Chelsea School of Art, Central School of Arts and Crafts et l'Institute of Education.

Mme Simons a remporté des prix de peinture à Halifax, St. Catharines et Brandtford et elle a participé à plusieurs expositions de groupe dans divers endroits du Canada, dont, entre autres, le Salon de Printemps du Musée.

Son moyen d'expression préféré est la peinture à l'huile.

Grankowski, qui demeure à Montréal, est né en 1912. La guerre a interrompu sa carrière d'avocat stagiaire. Volontaire dans l'armée polonaise, il fut fait prisonnier de guerre en juin 1940.

Rapatrié à la fin de la guerre en France, il termina ses études à l'Ecole Nationale Supérieure des Arts Décoratifs, à Paris. En 1948, il exposa pour la première fois ses sculptures dans une galerie d'art de Paris.

Etabli à Montréal depuis 1958, il s'est orienté maintenant vers la peinture. Son passé de sculpteur, dit - il, lui laisse une empreinte bien marquée.

Le Soleil, Québec, Qué.
September 22, 1965

871

Exposition au Musée des Beaux-Arts de Montréal

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Simons et Grankowski à la Galerie XII

La Presse
25-sept-65

Louise Simons, c'est un art figuratif vigoureux, un peu beaucoup superficiellement. Ça paraît ! Ça veut être dessiné grassement. La pâte colorée est épaisse et puis, tous les moyens sont bons. Les résultats chez ce peintre ne valent pas l'effort. Fâcheuse impression de lourdeur.

Elle travaille, assez curieusement (c'est comme un tic), avec des compartiments, des encadrements, se servant de troncs d'arbres, de cadres de fenêtres, d'armoires, d'étagères pour isoler ses objets, ses personnages. Il y a un peintre italien qui fait ça, le nom m'échappe, et c'est bon. Un jeune Espagnol, qui exposait à la Dominion, jouait cette carte avec un bonheur rare. Mais Simons, c'est la matière de Braque sans l'esprit de ce dernier. Cela ne décolle pas, ne lève pas. Le dessin est souvent stupide. Il narre bêtement, prosaïquement, le contour des choses et des êtres.

On ne retrouve pas chez Simons, galerie XII du Musée, ce dépaysement si séduisant qu'apporte la manière "pop", grâce à un contexte de critique sociale virulente ou d'humour décapant. On peut toujours vérifier cette assertion en se rendant, en passant, au Labo du "Drug", la seule galerie "pop" à Montréal. Chez Simons, il y a des ratés complets : nos 12, 25. Il y a des demi-réussites comme 20, 24 et 7. Il y a, surtout, ce "Seaside Window" avec son insolite cadrage multiplié fait de stores noirs à franges de pompons ; mais, au bas du tableau, encore un insipide compotier. Il trahit la gaucherie de l'artiste, un manque de métier (donc de liberté, fatalement) utile lorsqu'on veut employer un genre représentatif, figuratif.

Bref, un art d'un amateurisme qui ne dépasse pas assez celui du policier ou du pompier doué qui peint par les soirs, à la caserne, entre deux alertes !

●

Quant à son compagnon d'expo, Grankowski, c'est un chercheur autrement valable. Ses tableaux, non, ses objets, ses propositions visuelles sauront intéresser les amateurs du constructivisme plasticien.

"Un et demi" par exemple est un "objet" bien pensé, aux éléments bien installés. Art de la mesure, de l'équilibre, très proche des chercheurs en architecture. Bas-reliefs d'une manière puriste et qui sont un reflet d'une civilisation que l'on touche du doigt (ou du regard) dans toutes les grandes cités d'aujourd'hui.

Ses collages avec des plaques, des cibles rondes, faites de métal ou de bois pressé, offrent une sémantique, un langage, sans âme mais qui fait grand plaisir à voir. Cette recherche, après tout, n'est pas si déshumanisante qu'on pense. Elle veut riposter au bricolage baroque issu des constructions faites à la hâte et qui surgissent si souvent (et si rapidement) dans un "boom-town", comme Montréal tend à le devenir. Lorcini, chez Lefort, et Ulysse Comtois font de semblables propositions aux constructeurs actuels.

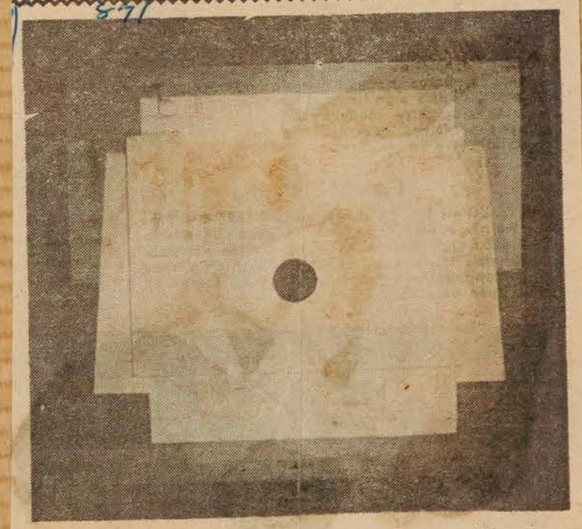
"Métamorphose", "Ville", "Partage", "Marine Ambiguë", toute une série d'objets qui amusent, qui fascinent parfois et qui sauront épater ou au moins convaincre ceux qui regardent sans préjugé le travail de l'artiste contemporain.

Les six "objets" précités sont les meilleurs, car Grankowski, parfois, tombe dans une certaine charge et ce style (plasticien) ne supporte pas l'hésitation, la redite, le supplément. Il faut dire avec précision et avec un minimum d'éléments. Les nos 5, 6, 7 et 8 surtout sont moins bons.

Grankowski, cependant, sait jouer sur une autre gamme et avec talent. "Paysage magnétique" et "Structures en vert" sont deux grandes images en relief. Elles font moins modernes, disons plus Kandinsky, plus "art géométrique" des débuts de l'Art abstrait, et n'en sont pas moins riches en force de signalisation visuelle. Cet art a un langage qui rebute et déroute les amateurs et les habitués du monde de l'art. J'ai vu, au Musée, des enfants qui regardaient ces objets sans aucune surprise. Ils les considéraient avec une sorte de familiarité tout à fait naturelle. Autre preuve du retard d'un grand nombre à apprécier les qualités (ou les défauts) d'une forme d'expression visuelle qui, pourtant, les entoure, les assaille de toute part dans la rue !

Montreal-Matin, Que.
October 5, 1965

871



Une oeuvre de Stanislas Grankowski, qui tient actuellement une exposition conjointe avec L. Simons, peintre, dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Saturday, September 25, 1965

●●●

Une femme peintre née à Londres, Mme L. Simons et un ex-étudiant en droit de Pologne, M. Stanislas Grankowski, demeurant tous deux maintenant à Montréal, exposent présentement et jusqu'au 3 octobre, leurs oeuvres les plus récentes dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal ...

Ottawa Le Droit, Ontario
September 23, 1965

871

A la Galerie XII

Une femme peintre née à Londres, L. Simons, et un ex-étudiant en droit de Pologne, Stanislas Grankowski, demeurant tous deux maintenant à Montréal, exposent leurs oeuvres les plus récentes dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

L'exposition se terminera le 3 octobre.

A Wall Full Of Pictures

Gazette sept 25-65

"THE HUNTERS": A fantasy in oil by L. Simons, from her current exhibition in the Gallery XII series, on view until Oct. 3 at the Montreal Museum of Fine Arts.

IN the Gallery XII series of the Fine Arts Museum, the spotlight is shared by a sculptor turned relief-builder, and by a painter who turns the simple things in life into picture-book wonders and fairy-tale delights.

The painter is L. Simons, an art educator who studied in England and has exhibited in various Canadian group shows but never singly before. She takes the commonplace: the flowerpot on the window, the bowl of fruit, the milk-jug, the glass with the rooting spring bulb, the waves of the sea — under her gaze anything will turn into a picture.

Never attempting to hide her straight-forward "arts and crafts" style, this artist simplifies and stylizes in a personal way, always finding the design that will hold her picture together. Be it the slice of ocean full of swimming children she sees from her window, be it her open-shelved cupboard, or the solidified curve of a snow-storm whipping the sky.

In itself, the artist's imagery is stiff, even lifeless. But in its gay colors, with her predilection for reds and blues; in her formalized naivete and romanticised realism, Mrs. Simons tells us of her positive view of life, makes us perceive her intense awareness of the riches and wonders of her immediate, personal world.

Stanislas Grankowski, on the other hand builds his geometrical reliefs from paint, plastic, gesso (I suppose) and metal, without aim or claim to content and communication.

This artist's decorative panels are large and clinical in concept as in execution. His main elements are the disc and the rectangle, and sometimes these are shrunk to dots or narrowed to bars. Some panels are flat collages, in others, large white, black or silver discs from plastics or metal are set in as reliefs and surrounded by painted squares and frames.

The narrow gallery does not permit the viewer the necessary distance to test this, but I think that some of these assemblages might come off rather well as distinctive images. For an exercise in sensitivity, you might enjoy the pretentiously titled "Homage a Giorgio de Chirico" (because of clarity or color scheme?), or the basically similar "Neuf heure soir" with its delicate play on balance.

In an esoterical way, I enjoyed the black-eyed "Phases", a good play on transposed meaning, built into a tidy, many-layered collage, topped off by a small disc — the final phase.

But I am afraid that not even the domino-like "Ville", nor the more involved "Marine Embigue", or the stripy "Structure en Vert" add up to an impression that here we are faced with ndependent research and a personal contribution.

Le Devoir, Montréal, Qué.
October 11, 1965

PEINTRES 871

Mme S.V. Gersovitz et Richard Billmeier, peintres de Montréal, exposent jusqu'au 25 octobre leurs tableaux et gravures les plus récents, dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

La Presse, Montréal, Qué.
October 2, 1965

MUSEE DES BEAUX-ARTS — Rétrospective **J.W. Morrice**, jusqu'au 31 oct. 20 **toiles du Louvre**, jusqu'au 17 oct. Galerie XII: toiles de **Simons** jusqu'au 5 oct.; du 8 au 25: toiles de **Sarah V. Gersovitz** et **Richard Billmeier.** Tous les jours de 10 à 5 h., le dim. de 2 à 5, le merc. de 10 à 10 h.

PETIT MUSEE—Armes et armures datant de 1,000 ans av. J.-C. au 19e scl. Jusqu'au 31 oct.

TOURNESOL, METIERS D'ART (2140 de la Montagne) — **Exposition inaugurale:** oeuvres d'une dizaine d'artisans.

L'Evenement, Quebec, Qué.
October 19, 1965

L'EVENEMENT, Québec, mardi 19 octobre 1965 25

Exposition de Mme Gersovitz et M. Billmeier au Musée des Beaux-Arts de Montréal

871

Mme S.V. Gersovitz et Richard Billmeier, peintres de Montréal, exposent depuis le 8 octobre jusqu'au 25, leurs tableaux et gravures les plus récents, dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal.

Mme Gersovitz demeure au 4162, avenue Mayfair. Elle est née à Montréal et a fait ses études d'art à l'école du Musée et l'Ecole des Arts Appliqués.

Elle est membre de la Société canadienne d'art graphique et de la Société canadienne des Peintres et Graveurs. Ses oeuvres figurent dans les collections permanentes de la Galerie nationale du Canada, la Galerie d'art de Hamilton, le Musée d'art contemporain et plusieurs autres.

Elle a remporté le prix d'art graphique de la Biennale de Waterloo en 1962.

Sur son style, elle déclare qu'en peinture comme en gravure, elle s'intéresse principalement aux formes et à leurs interdépendances.

Billmeier, autrefois instructeur d'art à l'université Sir George Williams et au Studio Group du Women's Art Society, a tenu plusieurs expositions particulières à Montréal et Toronto de même que des expositions de groupe dans d'autres villes canadiennes et à New York. En 1960, une de ses toiles, exposée au Salon de Printemps, a été acquise par le musée de Montréal.

Ce peintre a quitté Munich pour Montréal en 1953.

Le Journal de Montréal, Qué.
October 13, 1965

871

. . . Mme S.V. Gersovitz et Richard Billemeier, peintres de Montréal, exposent du 18 au 25 octobre leurs tableaux et gravures les plus récents dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal

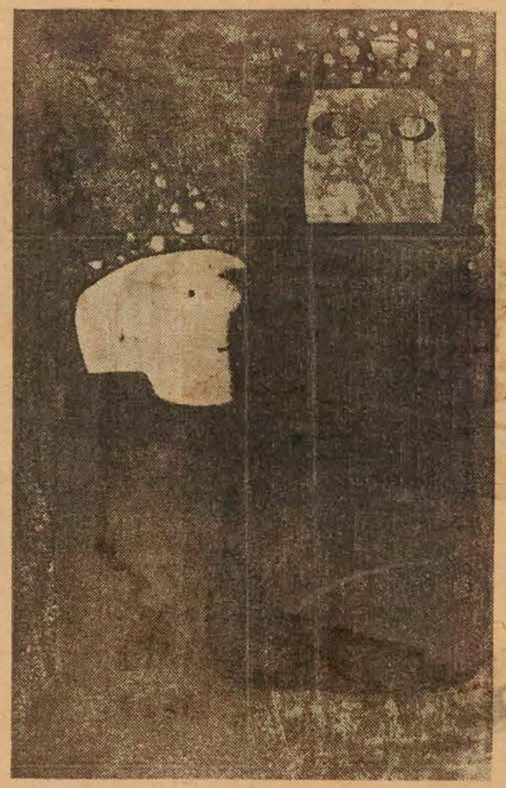
Montreal La Presse
Montreal, Que.
(Daily. Circ. 253,607)

Friday, October 8, 1965

...eue : Danièle Delorme.

012-M

Au Musée des Beaux-Arts, à la Galerie XII : vernissage de la double exposition Billmeier-Gersovitz.



"The Gama", un dessin de Mme Sarah Gersovitz

La Presse 16th 1965

Billmeier et Gersovitz au Musée des Beaux-Arts

Très solide cette expo-duo à la Galerie XII du Musée des Beaux-Arts. Si vous sortez des nombreuses salles consacrées à Morrice, vous aurez fort probablement une impression de soulagement. C'est, en effet, une formidable occasion de comparer deux façons de peindre. Comme la peinture de Richard Billmeier semble franche, directe, animée ! Chez Morrice — comme chez Matisse, Marquet et autres Fauves des années 1906 — c'est le lent processus pour se débarrasser du carcan du réalisme. Au fond un Billmeier — et tous ses camarades du tachisme abstrait — et un Fauve (ou un Impressionniste) font la même recherche, poursuivent les mêmes buts. Les édifices, les paysages, les personnages deviennent des prétextes pour assembler des formes et des couleurs en un ordre personnel neuf, et ces prétextes se sont évanouis peu à peu, surtout après être passés dans le fabuleux "tordeur" ou "concasseur" du réalisme que fut le mouvement cubiste, juste avant la naissance de l'art abstrait.

Vraiment, c'est avec une sorte de soulagement que l'on entre dans la salle Billmeier. Enfin, des formes totalement libres, nulle anecdote. Le sujet, c'est la peinture !

La peinture informelle de ce Montréalais, arrivé de Munich en 1953, est d'un art plein de maîtrise. Peut-on dire de maturité ? On a devant ses nombreux tableaux, un sentiment de sécurité. C'est donc un art expressionniste mesuré, organisé. On est loin des plasticiens. La toile est accidentée offre des plans imprévus, les couleurs ne sont pas départagées mais tentent, au contraire, de s'interposer ou de se fondre selon les jeux, les tons.

Tout le mur éclate en un chant somptueux. Il y a là un fauvisme abstrait extrêmement brillant : Vuillard, Bonnard, l'art lumineux des Nabis. En plus, une sorte de dureté — malgré la chaleur de l'ensemble — qui fait un peu nordique, un peu plus "allemand" que "français". Oui vraiment, une grande satisfaction pour la vue.

Billmeier mérite absolument l'estime des amateurs. C'est un lyrique de classe, de la classe d'une Charbonneau, d'un Charles Gagnon, moins structuré qu'un Beaulieu, moins gestuel pur qu'un Gagnon.

•

Sur le mur d'en face, vous pourrez découvrir "un poisson royal", une "idole", des "joueurs mystérieux' et autres inventions iconographiques inédites. C'est le plaisant attirail de Sarah Gersovitz. Elle a étudié à l'Ecole même du Musée et aux Arts appliqués. C'est une artiste très douée.

J'aime moins ses deux ou trois envois avec du "plywood empâté de Gesso". Cela tombe dans le baroque folichon. Mais l'ensemble de ses gravures, ses dessins, révèlent une imagination capable de trouvailles fortes. Un dessin ferme, capricieux dans ses méandres, générateur de formes nouvelles ; une coloration parfois fort bien ajustée, parfois moins heureuse ; quelques tableaux plasticiens où la géométrie n'est point sèche mais pousse une pointe presque "pop", voilà bien des raisons de visiter cette exposition.

Sherbrooke La Tribune, Que.
October 12, 1965

...pretation excellente de ce ...
CLUB, ce soir, 11h.30.

871

Au Musée des Beaux-Arts de Montréal

Peintres montréalais du 8 au 25 octobre

MONTREAL — Mme S.V. Gersovitz et Richard Billmeier, peintres de Montréal, exposent du 8 au 25 octobre leurs tableaux et gravures les plus récentes, dans le cadre de la série "Galerie 12" au Musée des Beaux-Arts de Montréal. Mme Gersovitz demeure au 4162, avenue Mayfair. Elle est née à Montréal et a fait ses études d'art à l'école du Musée et l'Ecole des Arts appliqués.

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La Presse, Montréal, Qué.
October 8, 1965

LES ARTS

Au Musée des Beaux-Arts, à la Galerie XII : vernissage de la double exposition Billmeier-Gersovitz.

November 1st.

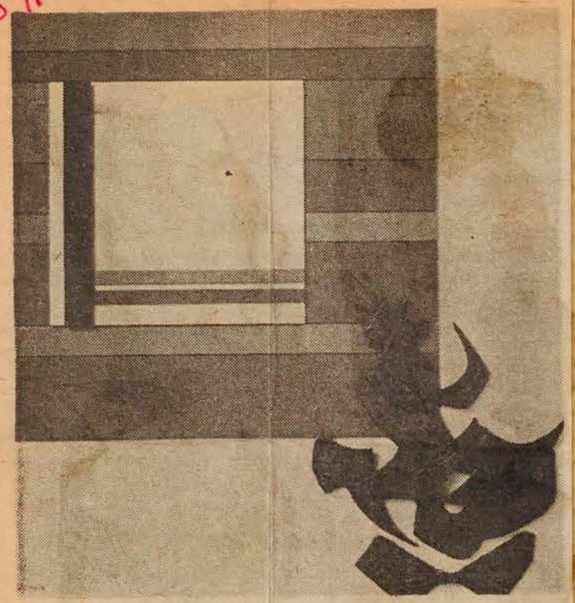
Oct 65 Montrealer

IN ART

Montreal Museum of Fine Arts: To October 17th, 18th Century Paintings from the Louvre. October 1st to 31st, James Wilson Morrice, Canadian painter. In Gallery XII, October 8th to 25th, Sarah V. Gersovitz and Richard Billmeier. October 29th to November 14th "Architects".

Montreal-Matin, Que.
October 13, 1965

871



On voit ici une oeuvre de Mme S. V. Gersovitz qui expose ses plus récents tableaux avec le peintre Billmeier jusqu'au 25 octobre au Musée des Beaux-Arts de Montréal. Cette exposition s'inscrit dans le cadre de la série "Galerie 12". Mme Gersovitz est membre de la Société canadienne d'art graphique et de la Société canadienne d'art graphique et de la Société canadienne des Peintres et Graveurs. Elle a remporté le prix d'art graphique de la Biennale de Waterloo en 1962. Originaire de Munich, le peintre Billmeier, de son côté, a été instructeur d'art à l'Université Sir George Williams et au Studio Group du Women's Art Society. Il a exposé dans la plupart des grandes villes nord-américaines. En 1960, une de ses toiles, exposée au Salon du Printemps, a été acquise par le Musée de Montréal.

Almeier Sal. 12 9 Oktober 65

MONTREALER NACHRICHTEN

chen oder Kusine Hortoise (früher Herta) aus Paris kommen, um sich Montreal anzusehen, müssen Sie sich — werter Leser — weder in musikalischer Hinsicht noch auf dem Gebiete der „Kunscht" schämen. Wir haben zwar kein „Kunsthistorisches", nicht die Münchner Gemäldegalerien noch den Louvre, aber unser Museum of Fine Arts an der Sherbrooke kann sich jetzt sehen lassen. Unter der neuen Direktion sind Umstellungen vorgenommen worden, die besser als bisher zei-

milienvorstellung am Samstag-
allett, des berühmten Jerome
hen Ballett, das den reinsten
ettmeister August Bouronville

gen, welch herrliche Kunstschätze unser Museum hat, ständig durch Nachlässe bekannter Montrealer Familien bereichert.

Besonders empfehlen wir die neueingerichteten Säle im Erdgeschoss, wie den hervorragend ausgestatteten Saal III mit Gemälden von Rembrandt, den grossen Spaniern und Italienern.

Besonders sei auf den Saal links vom Eingang verwiesen, in welchem altcanadisches Mobiliar, Kirchenkunst und ähnlich Wertvolles, besonders Holzschnitzereien aus den letzten zwei Jahrhunderten gezeigt werden. Wer modernistische Bilder liebt, wird erstaunt über die Beiträge canadischer Künstler sein, deren Bilder im Vortragssaale hängen.

Im ersten Stock erwartet Sie im Monate Oktober eine grossartige Ausstellung des canadischen Impressionisten J. W. Morrice. Sie werden hervorragende Landschaften aus Montreal, Quebec, Frankreich, Nordafrika und der Südsee sehen.

Nur bis zum 17. Oktober sind 20 Bilder aus dem Louvre zu sehen, darunter Boucher, Fragonard und L. J. Watteau.

Richard Billmayer, Montreal stellt in der Norton-Galerie aus, am 29. Oktober folgt die Ausstellung einer Montrealer Architekturfirma. Reproduktionen von Kunstschätzen des Museums werden schon jetzt als preiswerte Weihnachtskarten angeboten. Auf ins Museum, Mittwoch bis 10 Uhr abends geöffnet.

Museum of Fine Arts

Wenn Tante Mizzi aus Wien, Onkel Sepp aus Mün-

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Friday, October 29, 1965

Des architectes exposent aux Beaux-Arts

H-12-M

Les architectes Affleck, Desbarats, Dimakoupoulos, Lebensold et Sise (Arcop), qui ont créé quelques-uns des édifices les plus spectaculaires du Canada, présenteront une exposition de photographies, maquettes et dessins au Musée des Beaux-Arts de Montréal du 29 octobre au 14 novembre.

L'exposition se tiendra à la galerie 12, réservée d'habitude aux expositions de peinture, de sculpture et d'art graphique d'artistes canadiens contemporains.

En élargissant le cadre de la série Galerie 12 de façon à y inclure des travaux d'architecture, le Musée se fait le témoin de l'intérêt grandissant du public.

Les photographies et dessins représenteront des édifices tels que la Confederation Centre de Charlottetown (Ile-du-Prince-Edouard); le Centre national des Arts à Ottawa; la Grande Salle de la Place des Arts à Montréal; l'édifice Leacock de l'université McGill; Place Bonaventure à Montréal et deux pavillons thématiques pour l'Expo 67; l'homme explorateur et l'homme producteur.

Les architectes qui font partie de l'Arcop travaillent sur un pied d'égalité: il n'y a aucun critère d'ancienneté, mais uniquement des associés égaux dont les projets deviennent une responsabilité collective.

Arcop est considéré comme l'un des trois principaux cabinets d'architectes au Canada. Il s'est spécialisé dans la construction d'édifices destinés à la représentation théâtrale ou musicale. Outre la Grand Salle, le Confederation Centre et le Centre national des Arts, il a créé le Queen Elizabeth Théâtre à Vancouver et le Centre artistique et culturel de St. John's à Terre-Neuve.

LE CENTRE UNIVERSITAIRE de l'Université de McGill est l'une des oeuvres des architectes qui exposent actuellement au Musée des Beaux-Arts.

Montreal Gazette, Que.
October 29, 1965

871

Architects Set Photo Exhibit

Architects Affleck, Desbarats, Dimakopoulos, Lebensold and Sise, who have created some of Canada's most spectacular buildings, will present an exhibition of photographs, drawings and models of their work at the Montreal Museum of Fine Arts opening today and continuing until Nov. 14.

The show is to be presented in the Museum's Gallery XII, which normally is reserved for two-man exhibitions of paintings, sculpture and graphic art by contemporary Canadian artists.

The addition of architecture to the framework of the Gallery XII series is in keeping with mounting public interest and concern about architecture, said Director David G. Carter.

The exhibition covers such buildings as Confederation Centre, Charlottetown, Prince Edward Island; the Leacock Building of McGill University, Montreal; the National Arts Centre, Ottawa; La Grande Salle, of Montreal's Place des Arts; Place Bonaventure, Montreal and two theme pavilions for Expo '67: Man the Explorer and Man the Producer.

The firm is a co-partnership on an equal basis, with no seniors or directors. Each project is handled as a collective responsibility.

Montreal Star, Que.
October 25, 1965

871

Museum Offers Varied Exhibits

The public is invited to visit the Montreal Museum of Fine Arts' Gallery XII and XIV which is presenting an exhibition of paintings by Fragonard, Blake, Canaletto, Tiepolo, Kollwitz, Picasso, Rembrandt, Klimt and Mueller.

The works were acquired through gifts from Mr. and Mrs. Gerald Bronfman, David Y. Hodgson, the Museum's Junior Associates, L. V. Randall, Saidye and Samuel Bronfman, Mrs. Charles Hazen, Mrs. A. Murray Vaughan and bequests of Miss Estelle Holland, Mrs. Beatrice Nellie Stuart and Horsley and Annie Townsend.

Le Petit Journ., Montreal, P.Q.
October 31, 1965

871

les expos

(Musée des Beaux-Arts)
(1379 ouest, rue Sherbrooke)
EXPOSITION J. W. MORRICE (1865-1924).
GALERIE XII. — Oeuvres de Affleck, Desbarats, Dimakopoulos, Lebensold, Sise, architectes coassociés. Jusqu'au 14 novembre.

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

Friday, October 29, 1965

O 12-M

Au Musée des Beaux-Arts, ouverture de l'exposition de photos, maquettes et dessins des architectes Affleck, Desbarats, Dimakopoulos, Lebensold et Sise.

Nouvelles Illustrees
Montreal, P.Q.
October 30, 1965

MUSEE DES BEAUX-ARTS (1379 ouest, rue Sherbrooke) — Rétrospective J.W. Morrice. Galerie XII — Sarah V. Gersovitz et Richard Billmeier.

Montreal-Matin, Que.
October 29, 1965

871

LES UNS, LES AUTRES

Nos bons architectes

Les architectes Affleck, Desbarats, Dimakopoulos, Lebensold et Sise, qui sont les auteurs de quelques-uns des édifices les plus spectaculaires du Canada (entre autres, la Place des Arts), présentent une exposition de photographies, maquettes, dessins au Musée des Beaux-Arts jusqu'au 14 novembre. Ces architectes, groupés sous le sigle ARCOP, installés à Toronto, ont réalisé, outre la Place des Arts, la Place Bonaventure à Montréal, l'édifice Leacock de l'Université McGill et deux grands pavillons thématiques de l'Expo '67. Le bureau ARCOP réunit quelque 130 architectes, pour la plupart européens et américains, et il n'a pas fini de construire nos grands monuments.

Le Soleil, Québec, Qué.
October 30, 1965

871

Exposition de maquettes et dessins architecturaux des Beaux-Arts de Montréal

Les architectes Affleck, Desbarats, Dimakopoulos, Lebensold et Sise (Arcop), qui ont créé quelques-uns des édifices les plus spectaculaires du Canada, présentent une exposition de photographies, maquettes et dessins au Musée des Beaux-Arts de Montréal du 29 octobre au 14 novembre.

L'exposition se tiendra à la galerie 12, réservée d'habitude aux expositions de peintures, de sculptures et d'art graphique d'artistes canadiens contemporains.

En élargissant le cadre de la série Galerie 12 de façon à y inclure des travaux d'architecture, le Musée se fait le témoin de l'intérêt grandissant du public pour tout ce qui touche cette discipline, dit M. David G. Carter, directeur du Musée.

Les photographies et dessins représenteront des édifices tels que le Confederation Centre de Charlottetown (Ile-du-Prince-Edouard); le Centre national des Arts à Ottawa; la Grande Salle de la Place des Arts à Montréal; l'édifice Leacock de l'université McGill; Place Bonaventure à Montréal et deux pavillons thématiques pour l'Expo '67: l'homme explorateur et l'homme producteur.

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Les expositions des médailles Massey ont présenté ses oeuvres à plusieurs reprises lors de tournées dans le pays, de même que l'Académie royale canadienne depuis les trois dernières années.

Fondée en 1953, cette société compte maintenant 130 employés, bon nombre desquels sont des architectes qui ont acquis leur expérience tant au Canada qu'aux Etats-Unis et en Europe.

beaux-arts

La Presse
Octobre 30-65

MUSEE DES BEAUX-ARTS — Rétrospective **J. W. Morrice**, jusqu'à demain. Photographies, maquettes et dessins des **architectes** Desbarats, Dimakopoulos, Lebensold et Sise, jusqu'au 14 nov. Galerie de l'Etable : exposition **"Une figuration autre"**, jusqu'au 27 nov. Tous les jours de 10 à 5 h., le dim. de 2 à 5, le merc. de 10 à 10.

LaSalle Le Messager
Verdun, Que.
(Weekly. Circ. 15,000)

Thursday, November 4, 1965

* * *

EXPOSITIONS ET EMISSIONS D'INTERET

Le 3 novembre avait lieu à la Galerie Libre, le vernissage des oeuvres de Maya, dont les peintures, si j'en crois la reproduction du communiqué, se libèrent de la forme rectangulaire pour adopter des contours arrondis. La galerie est ouverte tous les jours, de 11 h. à 6 h. et le mercredi soir de 8 h. à 10 h.

Au Musée des Beaux Arts, une exposition de photographies, maquettes et dessins est tenue à la Galerie 12, jusqu'au 14 novembre. Ces travaux sont les oeuvres des architectes Affleck, Desbarats, Dimakopoulos, Lebensold et Sise, qui ont créé quelques-uns des édifices les plus spectaculaires du Canada Dans le domaine des visites guidées, "Les Innovations de la Renaissance" seront au programme, mercredi le 10 novembre, à 7h. p.m. et, le samedi 13 novembre, à 2h. 30 p.m., "Robert et Sonia Delauney."

Le Devoir, Montréal, Qué.
November 2, 1965

au "Devoir" de 1952 à 1955.

871

Les architectes au Musée des B.-A.

Les architectes Affleck, Desbarats, Dimakopoulos, Lebensold et Sise (Arcop), qui ont créé quelques-uns des édifices les plus spectaculaires du Canada, présentent une exposition de photographies, maquettes et dessins au Musée des beaux-arts de Montréal jusqu'au 14 novembre.

L'exposition se tient à la Galerie 12, réservée d'habitude aux expositions de peinture, de sculpture et d'art graphique d'artistes canadiens contemporains. En élargissant son cadre, le Musée se fait le témoin de l'intérêt grandissant du public pour tout ce qui touche la discipline de l'architecture, souligne M. David G. Carter, directeur du Musée.

Daily Commercial News & Bldg. Record, Toronto, Ont.
November 4, 1965

871

MONTREAL NOTES
By S. E. C.

An exhibition of photographs, drawings and models of their work is being presented at the Montreal Museum of Fine Arts by one of Canada's top architectural firms — **Affleck, Desbarats, Dimakopoulos, Lebensold and Sise.** It will continue until Nov. 14.

La Presse 6 novembre 1965

Art et architecture

David Carter, le directeur du Musée, a raison ; il est temps que le musée d'aujourd'hui s'ouvre aux disciples autres que la peinture et la sculpture. Cette quinzaine, on présente un "cabinet" d'architectes qui expose des dessins, des maquettes et surtout d'excellentes photographies de réalisations et de projets . . . beaucoup moins excellents ! Chez ARCOP, c'est encore l'école littérale du Bauhaus : des cubes en série !

Le montage, l'étalage avec ces plafonds photographiés, l'éclairage puissant et vivifiant l'ensemble rend l'habituelle Galerie XII méconnaissable. Il faut croire que nous avons là de très bons étalagistes et de moins bons architectes. Car à part "La Place des Arts" qui, malgré l'imitation d'un certain édifice Allemand, garde une certaine allure, et l'église Saint-Gérard-Majella de St-Jean . . . et, ajoutons le Pavillon du Lac-des-Castors, le reste des exhibits n'est qu'un morne ensemble de cubes, une agglomération de boites carrées : le Centre National des Arts (Ottawa), celui de St-Jean, à Terre-Neuve, la Place Bonaventure et autres constructions. C'est de l'architecture triste, fonctionnelle sans doute, intelligente peut-être au niveau des problèmes techniques des ingénieurs, mais où l'art, l'esprit ne souffle point.

La cathédrale Saint Georges (pour les Grecs), c'est prétentieux, soufflé et sans intérêt du point de vue "plastique moderne". Messieurs Affleck, Desbarats, Dimakopoulos et Sise pourraient s'adjoindre un ou

871

Star Nov 6-65

Alan Jarvis

Architecture With Strong Individuality, Personality

ART galleries and museums show architecture all too rarely and when they do it is usually of some official society, e.g., the Royal Architectural Institute of Canada, or the Massey Medals for Architecture competition. In each case there is always shown the work of a great variety of individual architects or firms — a sort of visual anthology.

The exhibition currently on view in Gallery XII at the Montreal Museum of Fine Arts might seem, at first hearing, like another anthological show but this it emphatically is *not*. Although the firm whose work is being shown — and it really sounds like a sub-committee of the United Nations — is that of Affleck, Desbarats, Dimakopoulos, Lebensold and Sise and it is unique, as far as I know, in that they describe themselves as architects in *co-partnership* and this word describes not just an economic arrangement but an aesthetic brotherhood. All work is attributed to the group as a whole and none of the co-partners is given individual credit for any particular building. There is no seniority in the listing of the partners' names: it is purely alphabetical. I warn you, therefore, that going about the exhibition saying "That's Affleck" or "That's Sise" will be quite unprofitable and impossible.

NO, THE EXHIBITION is revealing in quite another way. The co-partnership concept as described briefly above may sound austere, mystical and debilitating in a world which still romantically likes to regard the artist as the totally selfish individualist bent on personal expression if not aggrandizement. A careful and prolonged study of the work of this co-partnership demonstrates conclusively that a group working as a design unit can create architecture with a very strong individual character and personality of its own. Perhaps it is impossible to identify the individual architect's contributions (I certainly cannot do so) but the style of the group is almost immediately recognizable when you see their buildings in actuality.

I have heard so many people exclaim, "That *must* be by Affleck, Desbarats . . . and So and So." It's rare that anyone outside the architectural profession gets all the names, spellings and order correct. That the co-partners' work is so coherent and so vital is all the more astonishing when you realize that their ages range from 60 down to 30 and the variety of background is, of course, reflected in the names. There is, however, one common bond among the quintet: they have all been closely associated with McGill University either as students or professors or both.

It would, of course, be fatuous to suggest that all of the co-partners' buildings are equally good and 'vital'. There are several quite poor buildings illustrated in the exhibition (which covers the work of precisely a decade and includes 21 buildings), and it is quite clear that they have not made a clear upward march — from humble beginnings to grander things. To be sure, their first work in partnership — the Queen Elizabeth Theatre in Vancouver which, when I first saw it, seemed very grand indeed, now strikes me as very debilitated — or at least anaemic compared with the later Place des Arts, but the architects were, of course, learning from experience. The hesitancy of the Queen Elizabeth — especially the exterior — is replaced at Place des Arts with a fine robustness and I regard the latter as one of the most exciting buildings on the continent — Lincoln Centre notwithstanding!

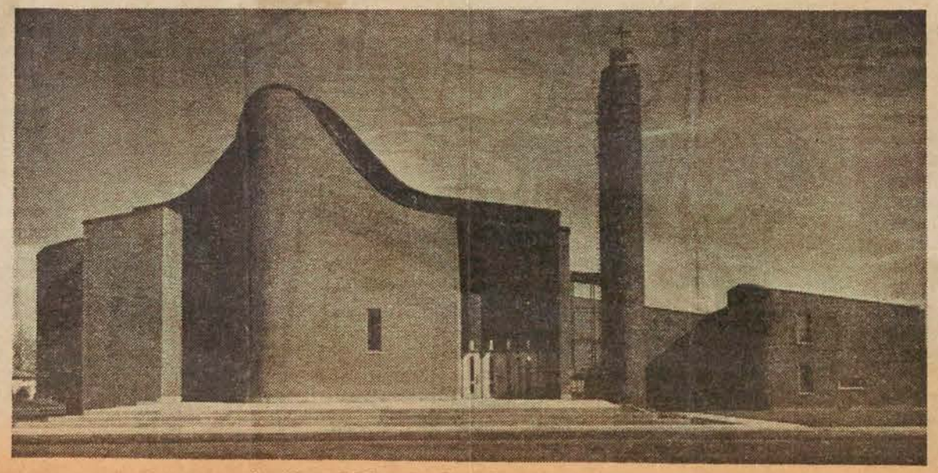
IN THEIR MOST recent work, especially the Stephen Leacock Building and the Students Centre on the McGill campus I feel a dangerous tendency towards mannerism and even affectation in the design of the facades, due, perhaps to an over pre-occupation with the seductive potentialities of pre-cast concrete. This seems to me retrograde and regrettable, especially when the interiors of these buildings retain the masculinity and robustness of what I suppose I should call their 'middle' period: buildings such as the Summerlea Country Club at Point Cascade, the Norman Wade Company factory at Pointe Claire and the Georges P. Vanier Library at Loyola. (I commend close study of these particularly distinguished solutions to three quite different problems.)

The McGill University Students Centre.

I have used the words 'vitality' and 'robustness' but these are dangerously two-edged words. Much of the work, to my eye, verges on what the Europeans call the New Brutalism, a style which I do not personally find very sympathetic. A building which I feel admirably strikes a balance between brutality and the flimsiness of many of its neighbors (an architect friend of mine in Toronto has described the design of most of the recent high-rise buildings as "the new needle-point') is the Parkview apartment building in Westmount.

ALAS, IT IS impossible in this space to comment in detail on 21 buildings nor, in any case, do I feel competent to judge buildings solely from models, e.g., the Bonaventure complex which is a work-in-progress. Three more buildings, however, must be singled out: the Church of St. Gerard Majella at St. Jean — which deservedly won a Massey Medal for architecture in 1964 and which truly exemplifies Geidion's ideal of space-time architecture; Montreal's Greek Orthodox Cathedral; and the Synagogue Tifereth Jerusalem at Cote St. Luc. It is astonishing to me that the partners should be able to create three excellent — and obviously inspired — buildings for the expressions of, and containment of, three different forms of worship. These three bear close study and careful comparison.

If I seemed rash when I wrote above that these co-partners have demonstrated the creativity of the group approach don't just take my word for it, go and see for yourself. You will be well rewarded.



St. Gerard Majella Church, St. Johns, Quebec.

BEAUX-ARTS

Musée des Beaux-Arts de Montréal

Mercredi 26 janvier. Série de conférences "Héritage" (en français et en anglais.) La conservation des pièces canadiennes anciennes. Conférence qui a pour but d'aider les collectionneurs et les amateurs à conserver les choses du passé.

Mercredi 9 février. Série de conférences "Héritage Naissance du Musée Jacques de Chambly. Création, développement et avenir de ce nouveau musée.

Beaux-Arts

Après 17 ans d'existence, les expositions de la série Galerie XII du Musée des Beaux-Arts de Montréal arboreront un nouveau nom.

M. David G. Carter, directeur du Musée, a annoncé aujourd'hui que ces expositions porteront désormais le titre "Innovation". D'ici la fin de l'année, la série s'appellera "Innovation '66" et le chiffre changera ensuite selon l'année.

Les expositions "Innovation" se consacrent à l'art canadien contemporain. Tous les styles, toutes les écoles, toutes les tendances y sont représentés. Jusqu'à ces derniers temps, on y montrait des travaux de peinture, de sculpture et d'art graphique. L'architecture vient d'y entrer avec l'exposition actuellement en cours.

Lors de leur création, ces expositions se proposaient un but plus régional. Un ancien directeur, M. Robert Tyler Davis, faisant état de la fondation des séries en décembre 1948, a déclaré dans son rapport annuel de la même année:

"Une série de petites expositions de l'oeuvre d'artistes montréalais fut inaugurée. Elle semble destinée à nous donner une image très révélatrice de la diversité des oeuvres produites par nos artistes locaux."

Selon M. Carter, le changement était devenu nécessaire depuis que ces expositions ne se tiennent plus dans la salle XII mais dans la salle XI. Elles ont changé de salle il y a plusieurs années déjà mais le nom avait été préservé afin d'assurer la continuité de la série.

La Canadienne

Janvier-Février 66

871

TS

Architects Take-Over At Gallery XI

ART

By Rea Montbizon

THE MUSEUM'S decision to include architectural displays in its exhibition calendar comes at an important juncture. Architecture ought never to have been left out of the public dialogue on the visual arts. On the one hand, we owe architecture its due as the mighty matriarch of the family; on the other, we need to become vigilantly aware of its potential power over our lives.

The guests in the Museum's first show of architecture in Gallery XI, which opened on Oct. 29–for a two week run, are the Messrs Raymond Affleck, Guy Desbarats, Dimitri Dimakopoulos, Fred Lebensold and Hazen Sise, copartners in a firm they nicknamed ARCOP, for architectural co-partnership. It is one of the best known architectural firms in the land specializing in public buildings from community to federal levels, known for its designs of schools and churches, and especially for Canadian theatre architecture from coast to coast.

The standard set by the nature of these works as well as by the presentation of the show will be hard to equal — unless later exhibitors make capital of what room for improvement is left to them by the Affleck to Sise team.

The immediate striking feature about this show is its admirable presentation for which credit must go to Bazil Lagopoulos, McGill-trained architect of the most recent crop who now works with the firm's graphics section and in consultation with his countryman Dimitri Dimakopoulos assembled the show.

Half-way partitions and suspended ceilings that feature theme photographs, guide circulation as they define the five separate display areas, ingeniously set into the narrow tube-like Gallery XI. The five sections contain Government architecture with the Confederation Centre and the government buildings for Charlottetown; church architecture with a synagogue, a Greek Orthodox cathedral and a Roman Catholic parish church; school architecture with the Leacock Building of McGill University, the Georges P. Vanier Library at Loyola College and the McGill University Centre on McTavish Street; current projects with the colossal convention centre Place Bonaventure, now in progress in downtown Montreal; two theme pavilions for Expo, the Parkview Apartments, the City Hall for Laval, the Summerlea Golf Club, a Home for the Aged; finally, theatre architecture with Place des Arts, a Cultural Centre for St. John's Newfoundland, the Queen Elizabeth Theatre in Vancouver, and the National Arts Centre for Ottawa.

As one meanders from display, a number of familiar facades and interiors come into focus. The Grande Salle of Place des Arts has been amply discussed. Familiarity, however, breads critical relationships of a special kind.

Unfortunately, the functional problems which have little to do with the architecture per se, loom in the foreground. There is the bottleneck of the single stairway, the acoustics that leave so much to be desired.

At present the exterior design does not come into its own, the Place is in a sorry state and other architects have been assigned to complete the project. Of the interior, the best feature is the sweeping foyer; it creates an atmosphere of genuine distinction. But there are too many 'enhancements'. The admirable mural "Piano Nobile" by Louis Archambault might not have looked pretentious in another setting, but here it is thoroughly out of tune.

In the Grande Salle proper, I never stop being conscious of the uneasy partnership between rigidity and luxury in its unevenly developed features. A strongly unified and restrained design would have given the Grande Salle a more convincing elegance.

❖ ❖ ❖

One of the most familiar works — almost forgotten under the awsome weight of recent commissions — is the firm's pavilion on Beaver Lake. Social and functional needs sensitively translated into structural charm,— this simple recipe produced its appealing form. It happens to be the master recipe of all good architecture.

But the most important, best resolved building by the ARCOP designers belong to this city's youth. It is the Leacock Building, so splendidly integrated into the McGill Campus. Everyone interested in the art of architecture ought to have a chance to experience this building in reality. Start with the annex where the glassed link incorporates the old exterior wall of the main Arts Building, walk the stairways, feel the textured walls, enjoy the irregular layout of the offices in the tower and the efficiency of the seminars, sample the casual ease of the students' lounges, the stimulating atmosphere and functional comfort of the Leacock Auditorium.

The newly completed McGill University Centre on McTavish, on the other hand, shows a labored facade, which is rather unconvincing. Whether or not it is justified by the interior I do not know.

❖ ❖ ❖

Among the churches, the fascinating Greek Orthodox cathedral which I discussed in this column some time ago, and the Tifereth Jerusalem Synagogue on Cote St. Luc will be better known than the church of St. Gerald Majella in St. Jean. The exterior of this church has a promising quality which its interior does not seem to sustain. On the outside, the asymmetrical arrangement is pleasing enough. So are the rounded walls, inspired, as the architects say, by the curved walls of the Baroque churches of French Canada. But in the interior, the asymetry and the space it creates, become contrived as the arching structural members of one side, meet the heavy vertical columns of the other.

I for one, am more impressed with the architect's less experimental ventures. The Queen Elizabeth Theatre, the Laval City Hall, the Summerlea Golf Club. The Confederation Centre is a thing apart, its monumentality ought to be experienced by immediate exposure to it. The displays at the Museum don't do it full justice.

The colossal convention centre, Place Bonaventure, that currently rises before our eyes, is naturally of immediate interest to this city. Among photographs of interior and exterior models, the architects show in their display a maquette of the top floor and roof garden of their fortress-like building which is to cover six acres of downtown ground. The design reminds one somewhat of Boston's new City Hall. But no space is left around Place Bonaventure to be included in the design. Yet the architects have taken great pains not to alienate their building from its surroundings and their designs indicate that they have probably succeeded.

Two theme pavilions for Expo, "Man the Producer" and "Man the Explorer", are shown in somewhat tentative interior designs. They are to be assembled from space units in steel in the form of truncated tetrahedrons. An idea which leads back, I would think, to the research of Konrad Wachsmann, known for his structural research, his system of modular coordination, and his one-time partnership with Gropius.

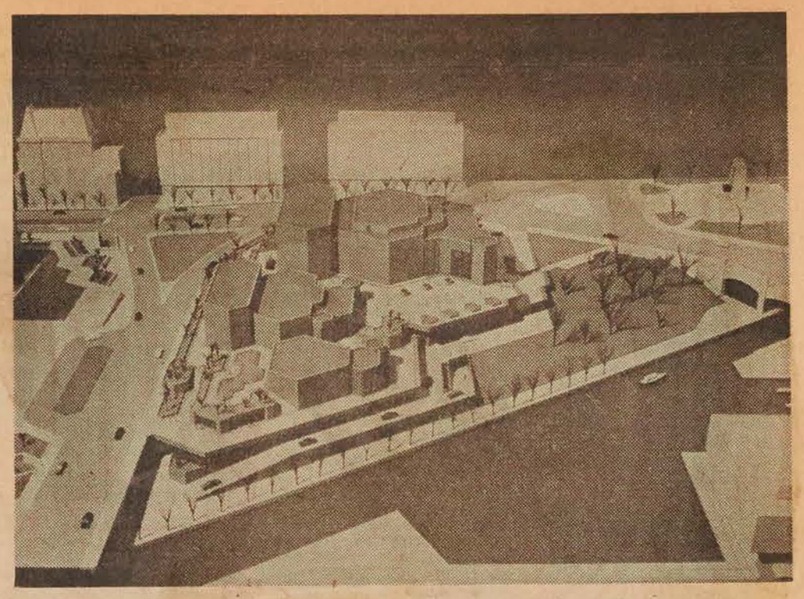
Another challenging and prestigious project is the National Arts Centre for Ottawa, with its 2,300-seat Opera-Symphony Hall, a 900-seat Theatre and a 300-seat experimental playhouse. The client is the Government of Canada. The exhibit at the museum features a perspective and a large model of the Centre. Detailing is not yet evident, but as a total expression the design appears to suffer from too much dignity. The clusters of heavy hexagonal buildings have a rather militant character, fort-like with towers in rear guard of the larger building. Very Ottawa, only the cannons are missing.

Integration into its Confederation Square setting must have a prime stipulation of the program. However, the large maquette in this exhibition, also shows how carefully the architects have planned the relation of volumes and space, and with what care space itself has been handled throughout the design. The purposeful and imaginative treatment of exterior space appears to be a feature of great concern to the ARCOP team.

On the whole, this team from Affleck to Sise are designers with gusto. They are men of varied cultural backgrounds and traditions and this reflects in their works. One of their tendencies is towards the monumental and towards the "new freedom" of design. By this I do not mean that they emulate America's Paul Rudolph who coined this motto, but I think that his and not Mis van der Rohe's is more their line. They like a rugged plasticity, (shuttering marks showing on the concrete), but they may never become as daring as Le Corbusier. Aero Saarinen has shown this tendency in his so called "empirical" approach of his later designs. And Kenzo Tange, the eminently successful Japanese architect has some designs in a related vein, although he has reached a summit, a purity of form, no Canadian architect can as yet claim.

❖ ❖ ❖

The exhibition itself is exquisite for what it is: primarily an exhibition of architectural photography, black and white, flat on the walls.



Model of the National Arts Centre, Confederation Square, Ottawa.

Four or five models, two plans, one perspective, one structural sample, two montage designs are the only truly architectural exhibits. One would have wished for more; for sketches, elevations, plans, perspectives and more maquettes. It would have been nice to follow the development of an architectural idea from conception to realization through its various steps and stages, for a better understanding of the functional and structural problems involved.

As the architects are the first ones to condemn a purely aesthetic approach to architecture, they are the ones who ought to teach us to appreciate the many other aspects of their complex art.

Here, I think, is the room for improvement over a basically excellent show.

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." _____

La Patrie, Montreal, Que.
November 7, 1965

Musée des Beaux-Arts de Montréal: (1379 ouest, Sherbrooke): Exposition de photographies, maquettes et dessins, par les architectes de l'Arcop; jusqu'au 14 novembre.

La Presse, Montréal, Qué.
November 16, 1965

871

Quelques réflexions sur le cubisme en architecture

Monsieur le Rédacteur,

Voici copie d'une lettre à Monsieur Claude Jasmin, dont les critiques d'art paraissent périodiquement dans le cahier arts et lettres de LA PRESSE.
Monsieur,

Vous avez enfourché votre "Rossinante" récemment pour partir en guerre contre les "cubes" des architectes-associés Affleck, Desbarats, Dimakopoulos, Lebensol et Sise. Mais vous faites un bien piètre Don Quichotte : vos armes sont émoussées et d'ailleurs démodées depuis longtemps.

En effet, votre article est rempli de tellement d'incongruités et de balourdises (ce sont des euphémismes, vraiment !) qu'elles frappent le lecteur le moindrement averti. Vous reprochez à ces architectes, qui exposent actuellement au Musée des Beaux-Arts, d'en être restés aux parallélépipèdes et à la rigueur froide du fonctionnalisme de la Bauhaus, et les incitez à suivre l'exemple de créateurs tels que Le Corbusier, Mies Van Der Rohe, Frank Lloyd Wright et André Bloc. Le Corbusier n'a jamais, que je sache, renié le cube; au contraire, il faut voir les dessins qu'il a faits de la cité idéale, ou la ville Savoy à Poissy, et lire ses écrits pour voir comment il chérissait l'angle droit. Mais c'est lorsque vous citez Mies Van Der Rohe que la loufoquerie et votre incompétence dépassent les bornes. Il vous aurait suffi de jeter un coup d'oeil rapide sur quelques-unes des oeuvres de cet architecte pour constater que, s'il est une architecture sèche, froide, rigoureuse, c'est bien la sienne. J'aurais attendu ces remarques complaisantes sur Mies Van Der Rhoe beaucoup plus de l'un des néo-plasticiens, groupe avec lequel cet architecte a plusieurs affinités, que de vous qui êtes un détracteur habituel de ce groupe.

Non vraiment, vous avez frappé à la mauvaise enseigne (à l'exception d'André Bloc que vous connaissez sans doute parce qu'il est venu à Montréal l'été dernier) et d'ailleurs vous ne suivez pas l'évolution de l'architecture contemporaine, car alors, pour appuyer votre thèse et donner un peu de poids à votre combat, vous auriez sans doute cité le nom de certains architectes expressionnistes comme Mendelsohn et Steiner, et plus près de nous de Paul Rudolph et d'Eero Saarinen, pour ne nommer que ceux-là. Mais vous avez voulu trop faire, trop embrasser et vous avez mal étreint. Vous auriez pu vous contenter d'une critique sobre mais intelligente.

Somme toute, avant de prêcher du haut de la chaire, il faut monter quelques marches, mais de l'architecture vous semblez n'avoir qu'une connaissance livresque et parcellaire et ne connaitre bien, pour faire un calembour grossier que vous comprendrez certainement, que le "porte-à-faux".

Martin Fiset,
étudiant,
Université de Montréal

Montreal-Matin, Que.
November 18, 1965

871

Un nouveau nom

Après 17 ans d'existence, les expositions de la série Galerie XII du Musée des Beaux-Arts de Montréal arboreront un nouveau nom.

M. David G. Carter, directeur du musée, a annoncé que ces expositions porteront désormais le titre "Innovation". D'ici la fin de l'année, la série s'appellera "Innovation '65" et le chiffre changera ensuite selon l'année.

Les expositions "Innovation" se consacrent à l'art canadien contemporain. Tous les styles, toutes les écoles, toutes les tendances y sont représentés. Jusqu'à ces derniers temps, on y montrait des travaux de peinture, de sculpture et d'art graphique. L'architecture vient d'y entrer avec l'exposition actuellement en cours.

Lors de leur création, ces expositions se proposaient un but plus régional. Un ancien directeur, M. Robert Tyler Davis, faisant état de la fondation des séries en décembre 1948, a déclaré dans son rapport annuel de la même année :

"Une série de petites expositions de l'oeuvre d'artistes montréalais fut inaugurée. Elle semble destinée à nous donner une image très révélatrice de la diversité des oeuvres produites par nos artistes locaux".

Selon M. Carter, le changement était devenu nécessaire depuis que ces expositions ne se tiennent plus dans la salle XII mais dans la salle XI. Elles ont changé de salle il y a plusieurs années déjà mais le nom avait été préservé afin d'assurer la continuité de la série.

Montreal Star, Que.
November 19, 1965

871

Canadians Star In Museum Show

Works by Cozette de Charmoy, a Canadian painter now living in Paris, and sculptures by Charles Daudelin, of Kirkland, Que., are featured in the contemporary artists' exhibit now at the Montreal Museum of Fine Arts.

The exhibit, called Innovation '65, will run through Dec. 5.

Miss de Charmoy, who was born in London but became a Canadian in 1964, had previously exhibited in Europe and Canada. Her works have been purchased by collectors in Canada, the U.S., Europe, India, Africa, Iraq and Egypt.

Mr. Daudelin, a teacher at l'Ecole des Beaux-Arts here, had studied in Paris and has been awarded prizes in painting and sculpture on two occasions.

Montreal Star, Que.
November 19, 1965

871

Art Museum Alters Name Of Gallery

After 17 years, The Montreal Museum of Fine Arts' exhibitions known as the Gallery XII series will henceforth be known as the Innovation series.

Director David G. Carter made the announcement yesterday. For the remainder of the year, the series will be called Innovation '65. The numeral will change each year.

The Innovation exhibitions are a showcase for contemporary Canadian art. Until now, the exhibitions were restricted to painting, sculpture and graphics, but architecture was added for the first time with the current exhibition.

Director Carter said the name change was made necessary by the fact that the series is no longer held in Gallery XII but in Gallery XI.

The exhibitions were moved several years ago, but the name was retained for a time to ensure continuity.

Montreal Gazette, Que.
November 18, 1965

871

Museum Exhibit Gets New Name

After 17 years, the Montreal Museum of Fine Arts' exhibitions known as the Gallery XII series will have a new name.

Director David G. Carter announced today the exhibitions henceforth will be known as the Innovation series. For the remainder of this year, the series will be called Innovation '65. The numeral will then change each year.

The Innovation exhibitions are a showcase for contemporary Canadian art. All schools and trends are shown. Until now, the exhibitions were restricted to painting, sculpture and graphics but architecture was added for the first time with the current exhibition.

La Presse, Montréal, Qué.
November 18, 1965

871

Changement de nom pour les expos de la Galerie XII

Après 17 ans d'existence, les expositions de la série Galerie XII du Musée des Beaux-Arts de Montréal arboreront un nouveau nom.

M. David G. Carter, directeur du Musée, vient d'annoncer que ces expositions porteront désormais le titre "Innovation". D'ici la fin de l'année, la série s'appellera "Innovation '65" et le chiffre changera ensuite selon l'année.

Les expositions "Innovation" se consacrent à l'art canadien contemporain. Tous les styles, toutes les écoles, toutes les tendances y sont représentés. Jusqu'à ces derniers temps, on y montrait des travaux de peinture, de sculpture et d'art graphique. L'architecture vient d'y entrer avec l'exposition actuellement en cours.

Lors de leur création, ces expositions se proposaient un but plus régional. Un ancien directeur, M. Robert Tyler Davis, faisant état de la fondation des séries en décembre 1948, a déclaré dans son rapport annuel de la même année;

"Une série de petites expositions de l'oeuvre d'artistes montréalais fut inaugurée. Elle semble destinée à nous donner une image très révélatrice de la diversité des oeuvres produites par nos artistes locaux."

Selon M. Carter, le changement était devenu nécessaire depuis que ces expositions ne se tiennent plus dans la salle XII mais dans la salle XI.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Thursday, November 18, 1965

INNOVATION

H-12-M

Après 17 ans d'existence, les expositions de la série Galerie XII du Musée des beaux-arts de Montréal arboreront un nouveau nom. M. David G. Carter, directeur du Musée, a annoncé aujourd'hui que ces expositions porteront désormais le titre "Innovation". D'ici la fin de l'année, la série s'appellera "Innovation 65" et le chiffre changera ensuite selon l'année.

Montrealer Nachrichten
20 November 65

Ich warf schnell noch einen Blick in die Galerie XII, um die ausgestellten Werke von L. Simons und S. Grankowski zu sehen. Für L. Simons scheint ein Fenster etwas ungeheuer Wichtiges zu bedeuten im Leben. Die Beobachtung von Krokettspielern durch ein Fenster, ein Eierbecher mit einem Ei auf einem Tisch am Fenster, oder wie sich ein Baum im Schnee durch das Fenster, ein Glas mit Blumen auf einem Tisch in einem Spiegel gesehen, darbietet ist in einer kindlichen und primitiven Art dargestellt. Sehr eindrucksvoll war ein Bild „Die Jäger". Man sieht nur zwei spähende Augenpaare, eins gelb, das andere rot, also symbolische, nicht wirkliche Augen, und ein stilisiertes Geweih im Vordergrund. Man kann viel Quälendes in solch ein Bild hineindichten. S. Grankowski ist mir völlig unverständlich. Seine Werke sind keine Bilder, sie sind aus steinigem Material gemachte Erscheinungen. Eines heisst „9 p.m.". Man sieht runde, schwarze Gebilde, eingefasst in etwas gelb, orange und braun. Der Name „9 p.m." kann willkürlich in jede Tagesstunde umgeändert werden, es hätte nicht die geringste Bedeutung. Und eins der Werke heisst „Chaleur carrée". Vier kleine, runde, matte Spiegel, die nicht spiegeln, in orange, rot und schwarz gerahmt. Konnten vielleicht vier Schweisstropfen gemeint sein? Ich weiss es nicht.

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Saturday, November 20, 1965

H-12-M

LES UNS, LES AUTRES

Charmoy-Daudelin

Des peintures de Cozette de Charmoy et des sculptures de Charles Daudelin ont inauguré, hier soir, la série "Innovation '65" au Musée des Beaux-Arts de Montréal. Cette exposition Charmoy-Daudelin se prolongera jusqu'au 5 décembre.

Le Soleil, Québec, Qué.
November 20, 1965

871

Changement au Musée des Beaux-Arts de la Métropole

Après 17 ans d'existence, les expositions de la série Galerie XII du Musée des Beaux-Arts de Montréal arboreront un nouveau nom.

M. David G. Carter, directeur du Musée, a annoncé aujourd'hui que ces expositions porteront désormais le titre "Innovation". D'ici la fin de l'année, la série s'appellera "Innovation '65" et le chiffre changera ensuite selon l'année.

Les expositions "Innovation" se consacrent à l'ar tcanadien contemporain. Tous les styles, toutes les écoles, toutes les tendances y sont représentés. Jusqu'à ces derniers temps, on y montrait des travaux de peinture, de sculpture et d'art graphique. L'architecture vient d'y entrer avec l'exposition actuellement en cours.

Lors de leur création, ces expositions se proposaient un but plus régional. Un ancien directeur, M. Robert Tyler Davis, faisant état de la fondation des séries en décembre 1948, a déclaré dans son rapport annuel de la même année :

"Une série de petites expositions de l'oeuvre d'artistes montréalais fut inaugurée. Elle semble destinée à nous donner une image très révélatrice de la diversité des oeuvres produites par nos artistes locaux."

Selon M. Carter, le changement était devenu nécessaire depuis que ces expositions ne se tiennent plus dans la salle XII mais dans la salle XI. Elles ont changé de salle il y a plusieurs années déjà mais le nom avait été préservé afin d'assurer la continuité de la série.

Trois Rivieres Le Nouvel-
Trois Rivieres, Que. liste
(Daily, Circ. 42,140)

Friday, November 19, 1965

LE NOUVELLISTE, Trois-Rivières, Que.

Exposition de Charmoy et Daudelin

K-12-M

Des peintures de Cozette de Charmoy, une artiste peintre, qui habite maintenant à Paris et des sculptures de Charles Daudelin, de Kirkland, inaugureront ce soir, la série "Innovation 1965" au Musée des Beaux-Arts de Montréal.

Cette série portait auparavant le nom d'expositions de la Galerie XII. Elle présente des expositions d'artistes canadiens contemporains. L'exposition de Charmoy - Daudelin se continuera jusqu'au 5 décembre.

Mlle de Charmoy, qui est née à Londres, est d'origine française, espagnole et russe. Elle est citoyenne canadienne depuis 1964.

Daudelin, qui est né à Granby en 1920, enseigne à l'Ecole des beaux-Arts de Montréal. Il a étudié le dessin et la peinture à l'Ecole du Meuble de Montréal, avec Fernand Léger à New York, et à Paris, ainsi qu'avec le sculpteur Henri Laurens, à Paris.

Le Soleil, Québec, Qué.
November 20, 1965

"Innovation '65" au Musée des Beaux-Arts

821

Des peintures de Cozette de Charmoy, une artiste peintre qui habite maintenant à Paris et des sculptures de Charles Daudelin, de Kirkland, ont inauguré la série "Innovation '65" au Musée des Beaux-Arts de Montréal, ~~le vendredi~~ 19 novembre.

Cette série portait auparavant le nom d'expositions de la Galerie XII. Elle présente des expositions d'artistes canadiens contemporains. L'exposition de Charmoy-Daudelin se continuera jusqu'au 5 décembre.

MLLE DE CHARMOY

Mlle de Charmoy, qui est née à Londres, est d'origine française, espagnole et russe. Elle est citoyenne canadienne depuis 1964.

Cette femme peintre a tenu des expositions particulières à Londres et à Montréal et elle a exposé en groupe en Angleterre, en France et au Canada. Elle est représentée dans les collections permanentes du Woodstock Gallery de Londres et à la Galerie nationale du Canada à Ottawa. Des collectionneurs privés du Canada, de la France, l'Angleterre, l'Indonésie, l'Inde, l'Afrique, l'Irak, l'Egypte, les Pays-Bas et les Etats-Unis ont fait l'acquisition de ses tableux.

M. DAUDELIN

Daudelin, qui est né à Granby en 1920, enseigne à l'Ecole des Beaux-Arts de Montréal. Il a étudié le dessin et la peinture à l'Ecole du Meuble de Montréal, avec Fernand Léger à New York et à Paris ainsi qu'avec le sculpteur Henri Laurens à Paris.

Il a exposé déjà à Montréal, Québec et Toronto. Ses oeuvres figurent dans les collections permanentes du Musée des Beaux-Arts de Montréal et du Musée du Québec dans la ville de Québec. En 1946, il a remporté le deuxième prix de peinture de la Province de Québec et en 1964, le deuxième prix de sculpture au même concours.

Il définit ainsi son style et ses aspirations : "Les formes de mes dernières sculptures se rapprochent de l'architecture : de loin, j'aime que l'on voit de très grands volumes simples, alors que l'intérieur prend de l'importance à mesure que l'on se rapproche. Je suis très sensible à la matière, au système et au renouvellement des formes qu'apporte la lumière dans l'espace et dans le temps.

"Devant les projets de grande envergure, de plus en plus nombreux dans tous les domaines, il faut que se forment des groupes d'artistes capables de travailler en collaboration à l'analyse de grands ensembles, à la conception et à la réalisation d'oeuvres vraiment faites pour le cadre donné."

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)

Sunday, November 21, 1965

Sculpture architecturale

O 12-M

Charles Daudelin, un sculpteur né à Granby en 1920, expose de remarquables sculptures au musée des Beaux-Arts. Il définit ainsi son style : "Les formes de mes dernières sculptures se rapprochent de l'architecture. J'aime que l'on voit de loin des volumes simples, alors que l'intérieur prend de l'importance à mesure que l'on se rapproche."

(Photo "Dimanche-Matin", par B. Laué)

lettres au DEVOIR

22-11-65

Sur une exposition

M. Claude Jasmin,

Je viens de terminer la lecture de votre critique sur l'exposition des architectes d'Arcop, et je ne puis m'empêcher de vous écrire pour rectifier certaines choses.

D'abord, vous dites: "Chez Arcop, c'est encore l'école littérale du Bauhaus: des cubes en série!" Cette affirmation est totalement fausse: le Bauhaus n'a jamais, ni littéralement ni autrement, prêché les "cubes en série". Veuillez référer au manifeste qui établit les principes du Bauhaus. Cette charte est très clairement expliquée dans la biographie de Gropius par James Marston Fitch.

M. Jasmin, ne critiquer dans l'architecture que le côté purement visuel de l'oeuvre, c'est faire preuve d'une ignorance notoire.

Dans toute oeuvre architecturale, il y a l'essence même de l'être architectural (qui répond à la question pourquoi). Cette essence prend sa forme subjective (la question comment) par l'intermédiaire d'un système structural abstrait qui se manifeste par le système de construction et que l'on exprime visuellement par la tectonique.

M. Jasmin, vous ne vous attaquez qu'à la tectonique sans toucher les autres domaines qui sont de loin les plus importants. Et parce que vous ne comprenez ni l'essence, ni la structure, ni la construction, vous condamnez à tort et à travers.

M. Jasmin, si vous dites qu'Arcop fait de la mauvaise architecture, dites au moins pourquoi.

Ailleurs, vous écrivez que le jeu de tétraèdres du pavillon thématique n'offre rien de bien révolutionnaire. Encore ici, vous faites preuve de la plus grossière ignorance.

En effet, en 1953, Bockminster Fuller, alors à la faculté de Mathématiques du Massachusett Institute of Technology, donna une nouvelle définition de "structure". Il dit:

"Structures are patterns of inherently regenerative constellar association of energy events."

Il apporte ainsi une nouvelle vision de l'espace qui est non-euclidienne, multidimensionnelle et mobile. De là découle le choix du tétraèdre comme élément structural de base démontrant par le fait même que le cube n'est que sous-produit du tétraèdre.

M. Jasmin, la structure du pavillon thématique est une des premières applications de cette nouvelle théorie, réalisant ainsi une économie considérable d'efforts parce que, à cause de la relation omni-directionnelle à 60° des éléments, on obtient le close-packing le plus efficace et l'autocontreventement. De plus ce pavillon détruit un paradoxe en démontrant qu'il est possible de lutter contre l'entropie en appliquant la loi de l'équilibre de la matière.

M. Jasmin, avant de dire que le pavillon thématique n'apporte rien de neuf, renseignez-vous!

Enfin, vous reprochez à Arcop de ne faire que des cubes, que le souffle de l'art n'y est pas et vous leur opposez Corbu, Wright, Mies et Bloc. C'est faire beaucoup d'honneur à André Bloc. Il n'est pas suffisant de faire quelques petites sculptures, de les déclarer habitables pour avoir le droit au nom d'architecte. L'architecte, M. Jasmin, loge l'homme. Bloc est un sculpteur-administrateur qui dirige une revue. Ajoutons enfin que Mies, Corbu et Wright ont passé leur vie à faire des cubes.

Pouvez-vous me citer une oeuvre de Mies qui ne soit pas un cube?

Corbu n'a-t-il pas fait la villa Savoy, la villa Garches, le Pavillon suisse, Marseille, la Tourette, l'hôpital de Venise, etc... qui sont tous des cubes. Wright a fait Charnley House, le Larkin Building, l'Unity Church, le Coonley Playhouse, le Midway Garden, l'Imperial Hotel de Tokyo, le Kaufman House, etc.... qui sont aussi des cubes.

M. Jasmin, affirmer que faire des cubes, c'est faire de la mauvaise architecture, c'est se mettre les pieds dans les plats jusqu'aux oreilles.

A cause du caractère public de vos affirmations gratuites et fausses, il est de mon devoir de vous répondre publiquement. Des copies de cette lettre sont donc envoyées aux journaux **Le Devoir** et **La Presse.**

Bien à vous,

Michel LINCOURT,
étudiant en 5e année à l'Ecole d'Architecture de l'université de Montréal.

Dimanche-Matin
Montreal, P.Q.
November 21, 1965

871

"Innovation" au Musée

Après 17 ans d'existence, les expositions de la série Galerie XII du Musée des Beaux-Arts de Montréal arboreront un nouveau nom.

M. David G. Carter, directeur du Musée, a annoncé aujourd'hui que ces expositions porteront désormais le titre "Innovation". D'ici la fin de l'année, la série s'appellera "Innovation '65" et le chiffre changera ensuite selon l'année.

Les expositions "Innovation" se consacrent à l'art canadien contemporain. Tous les styles, toutes les écoles, toutes les tendances y sont représentés. Jusqu'à ces derniers temps, on y montrait des travaux de peinture, de sculpture et d'art graphique. L'architecture vient d'y entrer avec l'exposition actuellement en cours.

Lors de leur création, ces expositions se proposaient un but plus régional. Un ancien directeur, M. Robert Tyler Davis, faisant état de la fondation des séries en décembre 1948, a déclaré dans son rapport annuel de la même année :

"Une série de petites expositions de l'oeuvre d'artistes montréalais fut inaugurée. Elle semble destinée à nous donner une image très révélatrice de la diversité des oeuvres produites par nos artistes locaux."

Selon M. Carter, le changement était devenu nécessaire depuis que ces expositions ne se tiennent plus dans la salle XII mais dans la salle XI. Elles ont changé de salle il y a plusieurs années déjà mais le nom avait été préservé afin d'assurer la continuité de la série.

LaSalle Le Messager
Verdun, Que.
(Weekly. Circ. 15,000)

Thursday, November 25, 1965

EXPO - LETTRES

La Galerie XII du Musée des Beaux-Arts change de nom après l'avoir porté pendant 17 ans. Les expositions qui y seront tenues s'intituleront désormais "Inovation". D'ici la fin de l'année, la série s'appellera "l'Innovation '65" et le chiffre changera ensuite selon l'année. Les expositions "Innovation" se consacrent à l'art canadien contemporain et représentent tous les styles y compris l'architecture, une toute dernière addition. Pour inaugurer "Innovation '65", du 19 novembre au 5 décembre, des peintures de Cozette de Charmoy et des sculptures de Charles Daudelin ont été choisies. Mlle de Charmoy, qui est née à Londres, est d'origine française, espagnole et russe et citoyenne canadienne depuis 1964. Daudelin est né à Granby en 1920 et enseigne à l'Ecole des Beaux-Arts de Montréal.

Tomoshige Kusuno, originaire du Japon où ses peintures ont connu du succès, s'est ensuite dirigé vers l'Amérique du Sud en 1961 où il s'est mérité plusieurs prix dont une médaille d'argent. Du Brésil, de Sao Paulo plus exactement, nous vient un beau témoignage pour ses oeuvres qui sont présentement exposées à la Galerie Libre, rue Crescent, jusqu'au 30 novembre.

Jusqu'au 5 décembre prochain, on peut voir à la Galerie du Siècle, rue Sherbrooke, les peintures de Jacques Hurtubise. Le communiqué nous permet de voir une reproduction intitulée "Karina", une toute dernière oeuvre en blanc et noir, s'apparentant au style "tachiste".

Sculptures de Daudelin et graphiques de Charmoy

La Presse 27-11-65

A l'étage du Musée des Beaux-Arts, une autre expo-duo formée par de nombreuses maquettes-sculptures de Charles Daudelin et des tableaux et des dessins de De Charmoy. Daudelin a travaillé ferme. Ses récents travaux, de bronze coulé, se rattachent à une tendance actuelle: les demeures, les habitacles, les récipients. Cet art des "contenants" doit répondre à un besoin psychologique chez tant d'artistes. Des psychologues parleraient de l'angoisse — sans doute — métaphysique, d'un besoin affectif d'un refuge. Ce sont des pièces qui n'étonnent plus sur le plan formel. Tant d'artistes oeuvrent dans ce sens, avec ces moyens, créant des formes assez semblables. J'évite de dresser une liste, les comparaisons sont si odieuses.

Il y a aussi chez Daudelin ce besoin d'usure artificielle, cela doit correspondre à une saine réaction devant tous ces produits neufs qui, chaque jour surgissent des usines et des manufactures. Et l'"Art" fut tellement toujours représenté sous une patine respectable. On dirait une texture d'éponge et, effectivement, on songe à des pièces qui seraient retirées du fond des eaux où elles gisaient depuis des siècles.

Daudelin expose un projet de fontaine en trois pièces, l'ensemble est bien composé, je veux dire bien équilibré, rien n'étonne et, de plus, ne me semble guère praticable. Ceci malgré un beau graphique qui n'explique pas bien le fonctionnement cependant. Devant certaines pièces, on a la nette impression de se trouver devant de la ferraille de rebut, du rebut chic, un peu précieux comme ces trois "sas" de vieille fournaise que je garde sous ma table à dessin et que je n'ose signer et exposer . . . et dérouiller ! Le "ready made" de l'ancêtre Marcel Duchamp a fait des petits. Voir les nos 14 et 9.

Je préfère les maquettes 16, 17 et même 18. Là, Daudelin vient tout près d'un certain nudisme sans être froid plasticien. C'est dynamique et finalement plus "vrai", plus sain, plus joyeux. Les pièces avec des arêtes aux bouts colorés sont insatisfaisantes encore mais Daudelin aurait avantage à explorer aussi de ce côté. Deux grosses pièces font du bien à voir, surtout cette belle grotte, no 11, impressionnante comme sa soeur, no 12, et elles achèvent de nous convaincre du réel talent de ce chercheur.

• • •

De Charmoy ? Ses graphiques sont vifs, piquants, agréables à examiner, remplis d'un humour cocasse. Quant à ses tableaux, ils n'apportent rien de très fort. Ils ne sont que d'inutiles analyses de son dessin parfois fantastique.

Journal of Commerce Weekly
Vancouver, B.C.
(Bus-Mag. Weekly. C. 8,160)

Saturday, November 27, 1965

2-12-M

ARCHITECTURAL INSTITUTE OF B.C.

The Montreal Society of Architects has congratulated the Museum of Fine Arts on their display of the work of ARCOP (Affleck, Desbarats, Dimakopoulos, Lebensold & Sise).

Verdun Messenger, Que.
December 1, 1965

Young Canada

After 17 years, The Montreal Museum of Fine Arts' exhibitions known as the Gallery XII series will have a new name.

Director David G. Carter announced today the exhibitions henceforth will be known as the Inovation series. For the remainder of this year, the series will be called Innovation '65. The numeral will then change each year.

The Innovation exhibitions are a showcase for contemporary Canadian art. All schools and trends are shown. Until now, the exhibitions were restricted to painting, sculpture and graphics but architure was added for the first time with the current exhibition.

At the beginning, the series was local in aspect.

Lachine Messenger, Que.
December 2, 1965

Young Canada

After 17 years, The Montreal Museum of Fine Arts' exhibitions known as the Gallery XII series will have a new name.

Director David G. Carter announced today the exhibitions henceforth will be known as the Inovation series. For the remainder of this year, the series will be called Innovation '65. The numeral will then change each year.

The Innovation exhibitions are a showcase for contemporary Canadian art. All schools and trends are shown. Until now, the exhibitions were restricted to painting, sculpture and graphics but architure was added for the first time with the current exhibition.

Montreal Gazette, Que.
November 27, 1965

Innovation 65

ON NOVEMBER 19, the Museum of Fine Arts launched the first of its Gallery XI exhibitions under a new motto "Innovation 65" with Painter Cozette de Charmoy, a new Canadian now living in Paris, together with sculptor and Ecole des Beaux Arts teacher Charles Daudelin. These two artists bring a freshness to the re-vamped (Gallery XII) program of contemporary Canadian exhibits which will be hard to match.

Cozette de Charmoy — nomen est omen—is an imaginative inventor who manages to charm us with puzzle-like fabrics, woven into pattern and form from the refuse piles of a technological age. Clocks and coils, wheels, springs and screws, bars, cranks and bottles, hundred-faced gadgetry spiced with some more organic shapes—these are the ingredients of lacy, linear pen-and-inks, like magic carpets of a latter-day Aladdin.

In a magic of another kind, the young sorcerer commands some cloud-like earth-tinted washes into shapes and form that delight us for no apparent reason at all. Or she builds her compositions from blocks of color onto which she draws celtic looking designs.

In addition to their strong formal presence her liefs in inks (perhaps some are watercolor or tempera, I had no time to examine) have a quality of skill and taste, and well developed plastic proposition.

But why does this gifted young artist insist on showing us her impatient, carelessly dashed off large paintings? Had she held them back, her exhibition would not have been poorer for it, while her image as an artist would have shone brighter in our memory.

The art of Charles Daudelin contains an aesthetic of a special order. Variously proportioned and shaped ingot-like metal blocks in different alloys are Daudelin's basic shapes. The outer surfaces of these cast and partially polished forms reflect a cool refinement, a certain secular elegance. But these are not massive blocks. They are incised, perforated, hollowed out, revealing a rich topography of shapes within—a 'form within the form' of a different kind. Carefully guided space permeates all. Something of art's elusive mystery resides within these serene sculptures. Their aesthetic affects the emotions and goes to the heart. I am charmed and impressed. Beyond that, I find myself quite moved by Daudelin's exquisite work.

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." _____

Daily Commercial News & Bldg. Record, Toronto, Ont.
December 9, 1965

871

Montreal design team has outstanding record

BY WM. ANDERSON

MONTREAL, Dec. 8 — In 1955 a competition for the design of Queen Elizabeth Theatre and Playhouse in Vancouver was won by Montreal architects Affleck, Desbarats, Dimakopoulos, Lebensold, Michaud & Sise.

The project cost over $4,000,000 and was basically a reinforced concrete frame with bearing walls and steel trusses supporting balconies and roof decks.

An "association of equals" is the way to describe the firm. All basic conceptual designs are done collectively, with no one partner, wholely responsible. Their main interests are in civic development and urbanization.

The present partners are Affleck, Desbarats, Dimakopoulos, Lebensold & Sise, and specialize in civic and monumental buildings.

The firm has entered the field of civic design with success and enthusiasm. A recent exhibition at the Montreal Museum of Fine Arts showed an excellent series of models and photographs of projects, some completed, some still in the future.

Best known to Montrealers is the Grande Salle of Place des Arts, the great multi-purpose hall in the centre of the city.

One of the works which aroused much comment in North America in architectural circles, completed in 1964, was the Confederation Centre in Charlottetown, P.E.I.

A competition for the award was held in 1961, one condition—stating that the buildings were to serve as a memorial to the "peaceful welding" of the Canadian nation, and that this memorial should serve a useful and cultural purpose.

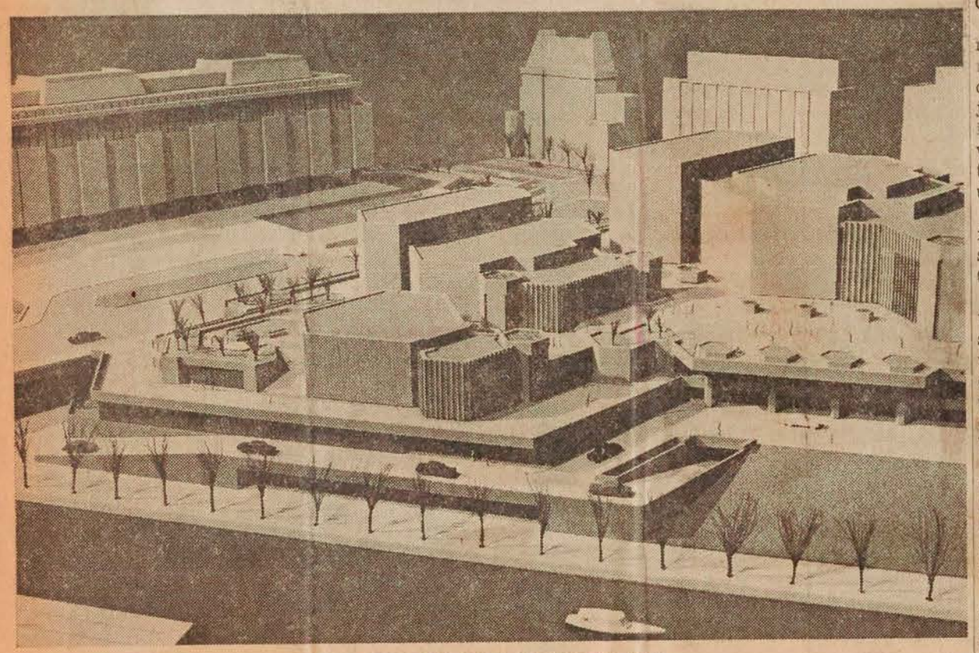
There was to be Memorial Hall and a Cultural Centre comprising a theatre, art gallery, museum and library.

The problem facing the architects was to avoid overshadowing the Provincial Building, which, although not too large, was outstanding in the city centre and for this reason the buildings were separated.

That they succeeded has been indicated by informed opinion, particularly in the case of the Memorial Hall which described as bare and extremely monumental.

An interesting feature in the theatre, which houses 1,076 seats, was that it was found necessary to improve the acoustics. This was done by suspending 40 glass fiber 'Baldaquins' and the trouble was eliminated.

Present projects under way include the new trade centre of Place Bonaventure; the theme pavilion, "Man the Explorer" on Ile Ste. Helene with its sub-themes, "Resources for Man," "Man and Progress," "Man in Control;" and one of the largest undertakings, at the nation's heart, the Canadian Centre for the Performing Arts, Ottawa.



CANADIAN CENTRE FOR PERFORMING ARTS
(Affleck, Desbarats, Dimakopoulos, Lebensold, Michaud & Sise, architects)

To be completed in April, 1967, Place Bonaventure will be the largest of its kind in Canada and is said to be the largest all-Canadian real estate investment. about 400 Chicago deep-well caissons were used to support the huge reinforced concrete building. Difficulties were experienced due to limitations of space imposed by numerous sets of railway tracks.

The Canadian Centre for Performing Arts is a scheme financed by the Federal Government, and is designed to change the centre of the city. It will be the home for an Ottawa repertory company with an opera concert hall, seating 2,300, and is hoped to become the home of an Ottawa symphony orchestra.

It will be a showcase for all forms of performing arts.

Recommendations were embodied as suggested by government-formed advisory committees representing various forms of arts and performing arts throughout Canada.

The choice of site involved the removal of Union Station and much of the land around the Rideau Canal will be used. The project has been conceived in a series of terraces open to the public, with the main forms of the three theatres protruding through the uppermost terraces.

Restaurants, a cafeteria and offices are included. Work has now started on the estimated $23,000,000 project.

In St. John's, Newfoundland, the firm was commissioned to design part of the Memorial University Campus development in conjunction with Cummings & Campbell of St. John's, namely a 1,000-seat theatre, library, exhibition halls and art gallery.

With a reinforced concrete skeleton and a theatre roof of precast beams, the project adds elegantly to what is already the pride of the Newfoundland Government — the new university.

Not all undertakings by the firm are on this plane, a great number of the jobs completed being schools, churches, town halls, or swimming pools.

Anyone interested in contemporary architectural design may profitably view the work of this firm in Canada from the Atlantic to the Pacific.

Whether it be Memorial University in St. John's, the students' centre of McGill University in Montreal, the Centennial Auditorium in Saskatoon, or the Queen Elizabeth Theatre and Playhouse in Vancouver, an appreciation of modern thought and building design and materials will be the reward for viewing their work.

Ottawa Le Droit, Ontario
December 1, 1965

871

La Galerie XII change de nom

Après 17 ans d'existence, les expositions de la série Galerie XII du Musée des Beaux arts de Montréal arboreront un nouveau nom.

M. David G. Carter, directeur du Musée, a annoncé aujourd'hui que ces expositions porteront désormais le titre "Innovation". D'ici la fin de l'année, la série s'appellera "Innovation '65" et le chiffre changera ensuite selon l'année.

Les expositions "Innovation" se consacrent à l'art canadien contemporain. Tous les styles, toutes les écoles, toutes les tendances y sont représentés. Jusqu'à ces derniers temps, on y montrait des travaux de peinture, de sculpture et d'art graphique. L'architecture vient d'y entrer avec l'exposition actuellement en cours.

Lors de leur création, ces expositions se proposaient un but plus régional. Un ancien directeur, M. Robert Tyler Davis, faisant état de la fondation des séries en décembre 1948, a déclaré dans son rapport annuel de la même année:

"Une série de petites expositions de l'oeuvre d'artistes montréalais fut inaugurée. Elle semble destinée à nous donner une image très révélatrice de la diversité des oeuvres produites par nos artistes locaux."

Selon M. Carter, le changement était devenu nécessaire depuis que ces expositions ne se tiennent plus dans la salle XII mais dans la salle XI. Elles ont changé de salle il y a plusieurs années déjà mais le nom avait été préservé afin d'assurer la continuité de la série.

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

Thursday January 6, 1966

O 12-M

AUJOURD'HUI

A la Galerie "Innovation '66" (Musée des Beaux-Arts), à 8 h., vernissage de l'exposition de Claire Hogenkamp. L'exposition se terminera le 23 janvier.

Au Musée des Beaux-Arts également, à 8 h. : vernissage de l'exposition de Jeffrey E. Poklen.

Montreal Star, Que.
January 7, 1966

Two Artists To Exhibit At Museum

871

Sculpture and graphics by Claire Hogenkamp of Montreal, and Jeffrey Poklen of Sackville, N.B., will launch Innovation '66, the exhibitions by contemporary Canadian artists at the Montreal Museum of Fine Arts.

The exhibition, which is part of what was formerly known as the Gallery XII series, will run from today to Jan. 23.

Miss Hogenkamp, who lives at 4072 Northcliffe avenue, was born in the Hague and studied at Sir George Williams School of Art, New Brunswick Art Centre and the Montreal Museum's School of Art and design.

She has exhibited previously in the Montreal Museum, the Beaverbrook Art Gallery, the Montreal Peace Centre and in such shows as the Canadian Painter-Etchers and Engravers and Women Artists Coast-to-Coast.

Mr. Poklen, born at Carmel, Calif., is assistant professor of fine arts at Mount Allison University. He has exhibited at the Beaverbrook Art Gallery, University of New Brunswick Art Centre, Confederation Art Gallery and Museum, Charlottetown, Dalhousie University Art Gallery, and Owens Museum of Mount Allison.

Montreal Gazette, Que.
January 12, 1966

871

Exhibiting At Museum

Sculptress Finds Art Unbreakable Habit

By DIANE TURNER

Working 12 hours a day might seem like slave labor to a career girl, but for a young artist preparing for an important show, there is nothing unusual about the hectic pace.

The results of Claire Hogenkamp's hard work are now on view at the Montreal Museum of Fine Arts in a show called Innovation '66.

Miss Hogenkamp, 25, a Montrealer who was born in The Hague, is exhibiting the sculpture and graphics to which she devotes from six to 12 hours a day.

She began her work by studying art at the Sir George Williams School of Art, where the man who is now her husband, Alfred Pinsky, is chairman of the fine arts department.

Her first interest was painting, but she says "it was harder for me to do what I wanted to do in painting. Then I discovered sculpture and I loved it."

CLAIRE HOGENKAMP

She had her first major group show in 1960 at the Beaverbrook Art Gallery in Fredericton, N.B., and has exhibited since, at the Montreal Museum and elsewhere.

The work she first displayed was wood sculpture, in which she still maintains an interest. She plans to resume wood carving now "for a rest" after the long hours of preparing for her show.

Never Satisfied

She explains her long work sessions lately by saying when asked to put on a show "you are never satisfied with what you have and always want to do more."

For the past year she has been working in a little-used medium called polyester resin, the plastic material used in making fibreglass.

The material itself is liquid, and the rate at which it hardens can be controlled by the amount of catalyst added.

Miss Hogenkamp says "the advantage is that it eliminates the casting process."

Since she favors mixed media, that is using more than one medium in a single sculpture, she usually paints the plastic material after she has achieved the desired form.

She says the form usually emerges as she works and may often be quite different from her orginal idea.

Her ideas may come "from a million sources," but "the human being is essentially what I'm interested in," she says.

Not A Career

Combining art and marriage poses no problem to the artist. Since her husband is a painter, they often work at the same time, though "his studio is upstairs and mine downstairs."

She regards art not as a career, but as something "you will forfeit other things for." Even when they take a holiday, she finds they can only stand a week away from work before they are back in their studios.

She explains that once you become disciplined to working continually at art, it becomes an unbreakable habit.

It goes without saying that she will continue her work, she says. "You spend your whole life at it, because you are always growing."

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JAN 15 1966

BOWDEN'S

R-12-M

The Art World

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Tues.-Sun., 12-6 p.m., 7.00-9.00 p.m.
Claire Hogenkamp, sculptures and graphics. Jeffrey E. Poklen, paintings, to Jan. 23.

JAMM, Stable Gallery, prints by contemporary Italians. — Art Israel to Feb. 7.

Innovation '66, Norton Gallery, paintings by Gerald Humen, Seymour Segal, Jan. 28-Feb. 13.

Montreal Gazette, Que.
January 7, 1966

Museum Opens New Series Of Exhibits

871

The Montreal Museum of Fine Arts today will launch Innovation '66, a series of exhibitions by contemporary Canadian artists with a show of sculpture and graphics by Claire Hogenkamp, of Montreal, and Jeffrey Poklen of Sackville, N.B.

The display, which is part of what was formerly known as the Gallery XII series, will run until Jan. 23.

Miss Hogenkamp, who was born in The Hague and educated in Canada, has exhibited previously in the Montreal Museum, the Beaverbrook Art Gallery, the Montreal Peace Centre and such shows as the Canadian Painter-Etchers and Engravers and Women Artists Coast to Coast.

Working with both mixed media and polyester resin, she draws on past works, such as Egyptian and Gottic sculpture, and applies the art of the past to today's concepts of man and society.

Montreal-Matin, Que.
January 8, 1966

... seront prises pour accélérer les ...orues, nous dit-on.

871

Innovations '66

Des sculptures et gravures de Claire Hogenkamp, de Montréal, et de Jeffrey Poklen de Sackville (N.B.) sont exposées à la première des Innovations '66 (autrefois série Galerie 12) jusqu'au 23 janvier au Musée des Beaux-Arts de Montréal. Ces expositions seront consacrées aux artistes canadiens contemporains.

Nouvelles Illustrees
Montreal, Que.
W-E 98,000

JAN 22 1966

BOWDEN'S

EXPOSITIONS

MUSEE DES BEAUX-ARTS (1379 ouest, rue Sherbrooke) — Tableaux de Jeffrey Poklen Galerie Innovation 66: sculptures de Claire Hogenkamp.

La Presse, Montréal, Qué.
January 15, 1966

871

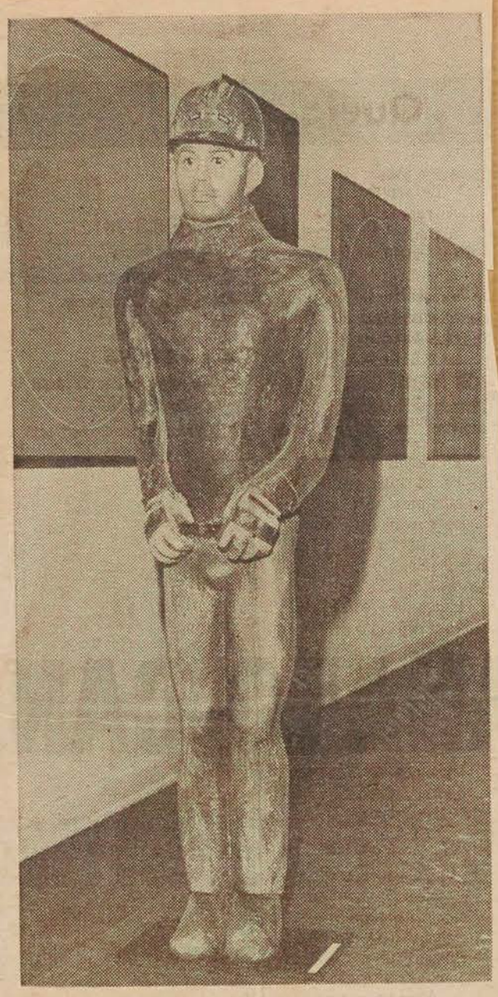
Hogenkamp et Poklen: ironie et froideur

"Il faut regarder mes sculptures avec un brin d'ironie." C'est une déclaration d'un jeune sculpteur féminin de vingt-cinq ans. Pourtant son travail dépasse l'humour, l'ironie. Si vous grimpez à l'étage du Musée des Beaux Arts, au delà de cet escalier de marbre prétentieux, derrière les imposants objets de collection, vous découvrirez un ouvrier, vrais gants colés à ses doigts de manoeuvre, ceinture de cuir, casque protecteur véritable, au corps de bois peint de ce "bleu" de salopette.

A ses côtés, une demoiselle, jambe croisée, pose et la parodie de nos "commercialisantes" chanteuses est entière, le titre: "Je les fume parce que je les aime!" Passez derrière la cantatrice de chocolat, "grandeur nature" comme on dit, et découvrez quatre bustes aux couleurs réalites des confiseries ou des ateliers d'"art religieux" de la rue St-Paul : "Les Soeurs Clair", une religieuse, à gauche, les yeux clos devant le monde, flanquée à sa droite de trois grosses têtes à cheveux d'adolescentes yéyé, les yeux grands ouverts sur le monde.

Voyez-vous un peu à qui nous avons affaire ? Claire Hogenkamp est du peloton de "la critique sociale".

Pour elle, l'art est le reflet (cruel ou non) d'un temps, d'une époque, d'une civilisation. C'est un artiste-témoin. Et d'importance et d'un grand talent. Sa "Golden girl", au maquillage naturaliste et "sexy" avait déjà été exposée à l'Etable, j'en avait été fort impressionné et, déjà, j'avais souhaité voir d'autres pièces. C'est fait. Et ça n'est pas tout. Il y a une cruelle série de "bois gravés", qui s'intitule "Mystique féminin"; tenez-vous bien, il y a "Miss Univers", "Haute couture", "L'appartement", "La vieille comédienne", "Les amants" et toutes ces gravures sont d'une grossièreté (au sens strict du mot) merveilleuse, utile et efficace pour dénoncer adéquatement l'aliénation que l'on fait subir à la femme. Ces quelques gravures sont une charge visuelle, c'est de l'art engagé si on veut mais la caricature se sert de moyens qui, eux, ne font aucune concession à nos exigences et critères de la qualité graphique.



Un ouvrier au Musée...

En plus des mannequins, quelque peu "pop", et de ses gravures, on y verra aussi des collages faits à partir des magazines illustrés pour la femme. Encore, ici, on retrouve l'ironie la plus mordante : "L'Héroïne", "La mariée". Claire Hogenkamp y fait une terrible lessive de ce beau monde de la haute couture, de la vie mondaine, c'est d'une santé fracassante qui en fera grincer un grand nombre ! Chapeau !

Jeffrey Poklen: Faux retour aux sources

Rien de neuf avec ce jeune peintre (originaire de la Californie), vivant au Nouveau-Brunswick. Technique impeccable, comme il se doit quand on se livre aux supputations prétentieuses de l'art abstrait géométrique; pas de bavure, pas de surprise ! Déjà, ces exercices techniques font dépassé et scolaires, d'un académisme ultra-routinier. Des anneaux, des cibles minces, des cercles aux teintes variées, des grands panneaux que guette la stylisation la plus cérébrale. La recherche de l'esthétique, on tire la langue à l'émotion, "la règle qui corrige l'émotion" de Braque est omniprésente. Cela se nomme "origines", c'est l'art de l'oeuf, de l'iris, du zéro même ! La peinture d'un foetus, avant le déluge des eaux, c'est calme, plat, à la tétée ovarienne. Peindre est geste pré-natal, infantile. Le colosse Miller qui osait écrire: "Peindre, c'est vivre mieux!" Il est vrai qu'il parlait de l'expressionnisme allemand. Le pire brouillon de Klee, de Kokoschka réchauffe un peu mieux que du Poklen, Galerie XI.

Montreal Star, Que.
January 15, 1966

AT THE MUSEUM

THE NEW INNOVATION '66 exhibition at the Montreal Museum consists of sculpture and graphics by Claire Hogenkamp and paintings by Jeffrey E. Poklen of Sackville, N.B. I can't be very receptive to either experience. Mr. Poklen repeats his circles — called "Origins" — mechanically, some of them on a wood-grained background, some on what has the appearance of a mottled plastic or leatherette texture. They are no less dull when they are made with buttons and no more interesting when the perfect ring is disturbed by a bulge as if a cell were about to divide.

Miss Hogenkamp's figures are a sort of Pop Art that might be effective in shop windows or other commercial displays. They are wood and plaster, or some kind of plastic, painted and dressed in real clothes. "I smoke them because I like them," says the girl sitting on the real stool, wearing a real blouse and real slippers. The title supports the idea of the commercial and some of the collages are like fashion advertisements.

"The man for the job" wears real gloves, belt and helmet. The figures are cleverly carved and put together, such an uncanny combination of the natural and the mask, so absolutely immobile, that you are startled. The "Lieder Singer" is so intense and at the same time so much like a painted mummy that she is positively frightening.

GRAPHICS SHOW

AT LEAST THEY are a change from welded steel abstractions. But I got along better in Gallery XII where there is a small graphics show, illustrations taken out of the bindings of four books and spread across the walls.

In a series of variations on the square, the oblong and the circle, in sober metallic tone, Roland Pichet collaborates with Guy Robert in his seven songs, "L'eau et la pierre". Chagall illustrates Gogol's "Dead Souls" ("Les âmes mortes", since the book is published by Tériade in Paris) with wonderful etchings of village life and character, earthy, even smelly, full of comedy. In an edition printed by the Indiana University Press, "Physiologus Theobaldi Episcopi de Naturis Duodecum Animalisum" finds the perfect animation in the lithographs of Rudy Pozzatti, who takes on everything from the ant to the elephant, the spider and the lion, the whale, the harpy and the centaur, in powerful, thick, shaggy black.

Montreal Gazette, Que.
January 26, 1966

871

Innovation '66 Is Featuring Humen, Segal

Artists Gerald Humen, of oronto, and Seymour Segal, of Iontreal, will be featured in the ew Innovation '66 exhibition at he Montreal Museum of Fine rts Jan. 28-Feb. 13. Both will how paintings.

Humen was born in the kraine and studied at the entral Technical School and he Ontario College of Art. He as exhibited previously in oronto, including the Art Gallery there, and in Carmel, Cal.

Segal, a native of Montreal, tudied at the Ecole des Beaux Arts here and has exhibited previously in Montreal. He is represented in the permanent collection of the Montreal Museum of Fine Arts through the Samuel and Saidye Bronfman collection of Canadian art.

La Presse, Montréal, Qué.
January 27, 1966

871

Exposition Humen et Segal au Musée

Les peintres Gerald Humen, de Toronto, et Seymour Segal, de Montréal, exposeront leurs toiles les plus récentes dans le cadre des expositions "Innovation '66", à partir de demain et jusqu'au 13 février, au Musée des Beaux-Arts.

Gerald Humen est né en Ukraine en 1935. Il a étudié au Central Technical School et au Ontario College of Art de Toronto. Ses oeuvres ont été exposées précédemment à Toronto, notamment à la Galerie d'art de Toronto, et à Carmel, en Californie. Gagnant des prix Hadassah, en 1963 et 1964, et de distinctions de la compagnie Imperial Oil et de la Société canadienne d'art graphique, il adhère à "un réalisme inspiré des formes de la nature et dont les éléments sont disposés de manière à exprimer une vue personnelle".

Seymour Segal est né à Montréal en 1939 et il a fait ses études à l'Ecole des Beaux-Arts. Il est représenté au Musée des Beaux-Arts dans la collection d'art canadien Saidye et Samuel Bronfman.

The Canadian Jewish Chron.
Montreal, P.Q.
January 28, 1966

871

Museum Exhibits Jewish Artists

Artists Gerald Humen, of Toronto, and Seymour Segal, of Montreal, will be featured in the new Innovation '66 exhibition at The Montreal Museum of Fine Arts Jan. 28-Feb. 13. Both will show paintings.

Humen, who was born in the Ukraine in 1935, was a winner of Hadassah awards in 1963 and 1964 as well as other awards from Imperial Oil and the Canadian Society of Graphic Art.

He seeks to portray "realism, inspired by the forms of nature, the elements of which are arranged to make a personal statement."

Segal, who was born in Montreal in 1939, is represented in the permanent collection of The Montreal Museum of Fine Arts through the Samuel and Saidye Bronfman collection of Canadian art.

Montreal-Matin, Que.
January 29, 1966

angements.

871

Deux peintres EXPOSES

Les peintres Gerald Humen, de Toronto, et Seymour Segal, de Montréal, exposeront leurs toiles les plus récentes dans le cadre des expositions "Innovation '66", du 28 janvier au 13 février au Musée des Beaux-Arts de Montréal.

Gerald Humen, qui demeure au 640, chemin Davenport, Toronto, est né en Ukraine en 1935.

Ses oeuvres ont été exposées précédemment à Toronto et à Carmel en Californie.

Seymour Segal demeure au 406, rue Lagauchetière ouest. Il est né à Montréal en 1939 et a fait ses études d'art à l'Ecole des Beaux-Arts.

MONTREAL, QUE.
LE JOURNAL DE MONTREAL
D 41,100

JAN 27 1966

BOWDEN'S

K-12-M

Musée des Beaux-Arts

Les peintres Gerald Humen, de Toronto, et Seymour Segal, de Montréal, exposeront leurs toiles les plus récentes dans le cadre des expositions "Innovation '66" du 28 janvier au 13 février, au Musée des Beaux-Arts de Montréal. Les oeuvres de Humen ont été exposées précédemment dans la capitale ontarienne, notamment à la Galerie d'Art de Toronto, et à Carmel, en Californie. Quant à Seymour Segal, né à Montréal, rue Lagauchetière, il est représenté au Musée des Beaux-Arts dans la collection d'art canadien Saidye et Samuel Bronfman.

Jack Monnolov (bis)

Toronto Globe & Mail
Jan-29-66

Gerald Humen of Toronto, whose work was seen at the Picture Loan Society in a one-man show before Christmas is featured in Innovation '66 at the Montreal Museum of Fine Arts until Feb. 13. He shares space in the exhibition with Seymour Segal of Montreal.

Quartier Latin
3 février 66

beaux-arts

● Au Musée des Beaux-Arts de Montréal, à la galerie "Innovation '66": toiles de Humen et Segal, jusqu'au 13 février.

...Innovation '66: l'ancienne Galerie XII...

871 Star feb. 5th - 66

At The Museum

Seymour Segal, Gerald Humen

By Michael Ballantyne

THIS has been a week for relatively new faces on the exhibition circuit. The latest in the series of "Innovation '66" shows at the Montreal Museum of Fine Arts features paintings by Gerald Humen of Toronto and Seymour Segal of Montreal. The exhibition runs through the 13th.

If you saw Mr. Segal's drawings at the Mansfield Book Mart last fall you will recognize some of the themes and variations on the human condition which distinguished his approach in that particular show. They crop up again at the Museum though this time with rather more emphasis on the possibilities of color to sustain a mood and the use of grey, anonymous figures in relationships which, while never explicit, manage to suggest a wealth of meaning.

Segal is an artist who is interested in people, in personal juxtapositions, in everything that affects thought, emotion, motive. Although he has little sympathy with the wizards of Op and Pop, there is a statement by Victor Vasarely which seemed to me to sum up his own attitudes very neatly. Vasarely wrote in his diary in 1960: "It is constantly being said that the artist can be apolitical, reactionary, or even worse, that he need not keep up with the news, that he can despise technical and social developments, in short live in the margin of life, in his ivory tower. Artists of this type (they are the most numerous) will not create art for their period. It is inconceivable for an authentic consciousness not to be sensitive to everything that is being done and undone around us. Art is inseparable from life and authentic creation can only be a revolutionary act."

I do not know whether Mr. Segal considers his work to be revolutionary in that sense but to my mind it is most certainly "inseparable from life." That is its strength and its quality.

The show has been especially well hung by the Museum's curator, William Johnston, and one can therefore follow a certain development in the artist's preoccupations. You will notice, for example, the way in which the figures in the "Wailing Wall" series begin to thrust themselves into the foreground after a while. At first they are shadowy, dimly seen, part in fact of the wall which absorbs them and their griefs. But eventually the artist considers them with more intensity so that the wall itself gradually disappears and the people step out beyond it and assume importance and value on their own.

Mr. Segal is an exceptionally adept colorist in a rather sombre way wih strong Rouaultesque overtones. This is especially noticeable in his use of soft-edged oblong shapes to complement and heighten the sensuous rhythm of the figure in the canvas called "Standing Woman." This is a remarkable portrait, beautifully organized, direct, unsentimental.

The series of "Wailing Wall" pictures progress from a purely structural arrangement to a complete involvement with the human condition though even the more abstracted versions contain the elements of his later development — holes in the stone resemble eye sockets, the base of the wall twists in the shape of outstretched hands, the colors write like tongues of consuming flame.

Incidentally, if you move along to one of the other galleries where the latest additions to the Bronfman Collection of Canadian art are being shown, you will see yet another example (dated 1963) of Segal's work — a shadowy study of a male head lapped in gloom and private anguish.

Gerald Humen was born in the Ukraine in 1935 and is four years Segal's senior. He studied at the Ontario College of Art and has exhibited in Toronto and at Carmel, California. He has won a number of Canadian artistic awards and seeks, he says, to portray "realism, inspired by the forms of nature, the elements of which are arranged to make a personal statement."

His subject in these drawings is nature, the flora of the open fields — grasses, wild flowers, trees — a series of studies for a botanical notebook. They are all expertly done but suffer from repetition. It might have been better for Humen to have included more work like the dramatic "Black Ridge" and its opposite number, "Pale Ridge," drawings where his skill as a draughtsman is enhanced by a dramatic sense of the power and mystery of nature and a nice feeling for light and space.

THE THIRD NEW name is Pierre Dupras who is showing sculptured paintings at La Galerie Soixante until February 21. Dupras has been painting for 15 years and has exhibited here in the past but this is the first time I have encountered him.

He began in a fairly figurative manner, gradually refining his expression to the point where he is now working in a mathematically precise style with overtones of optical art. The pictures achieve a three-dimensional effect through his use of intricate wooden framework which projects behind the canvas.

Since I am busy quoting the artists on view, I should let Mr. Dupras speak for himself too. "I am chiefly concerned with ideas and research. I always start off by drawing a small, proportional pencil sketch of a proposed painting. By following this method I'm able to jot down ideas more rapidly and complete several paintings at the same time."

Seymour Segal: "Standing Woman," oil on masonite, 36 x 48 ins., in the exhibition at the Montreal Museum of Fine Arts.

la Presse

Seymour Segal : un art qui n'inquiète pas

5 février 66

Oui, le vocable "néo" est bien pratique. C'est qu'en ces temps troublés de l'art-qui-se-cherche, et avec fébrilité, on dirait que les artistes font une sorte de "revue générale" de tous les "ismes" fondées depuis une cinquantaine d'années. Il y a le "nouveau réalisme" qui fait "pop" et "dada"; il y a le "nouveau figuratif" qui tente de revenir à l'identifiable en passant par les techniques exploitées par l'art abstrait; et puis, il y a aussi un retour à l'"expressionisme", ce mouvement né en Allemagne au début du siècle et amorcé par des types engagés socialement comme Munch, par exemple. Devant les toiles grandiloquentes et bigarrées de Seymour Segal, à la Galerie XII avec Humen, il est difficile de ne pas songer au célèbre expressionniste anglais, Francis Bacon, vedette récente au Guggenheim Museum de New York.

Segal n'inquiète pas autant. Il est moins fou. Son art qui se voudrait affolant, "dérangeant", au fond, est encore contrôlé par un souci de composition équilibrée, sinon d'esthétisme.

N'est pas Van Gogh qui veut, hélas. Et quand l'utilisation de l'expressionnisme n'est que prétexte, l'on obtient du "badigeonnage" indigeste.

"Woman standing", c'est Gauguin pour touriste. Il y a "Man", une tête de noir, qui se perd dans des effets de grattage qui pue l'amateurisme. Sa série de "Walls", fait mécanique, indécis. La peinture de Seymour Segal laisse insatisfait. A quoi cela tient-il ? On ne peut, bien entendu, critiquer les intentions. Mais cela ne passe pas la rampe. Cela colle aux cimaises.

Cette brutalité fait superficielle, de "commande". On y verra même une sorte de grille, plaquée, qui est un geste stupide. Il fallait carrément détruire la toile. Et c'est déjà trop parler d'un essai absolument infructueux !

Art 'With A Touch Of Irony'

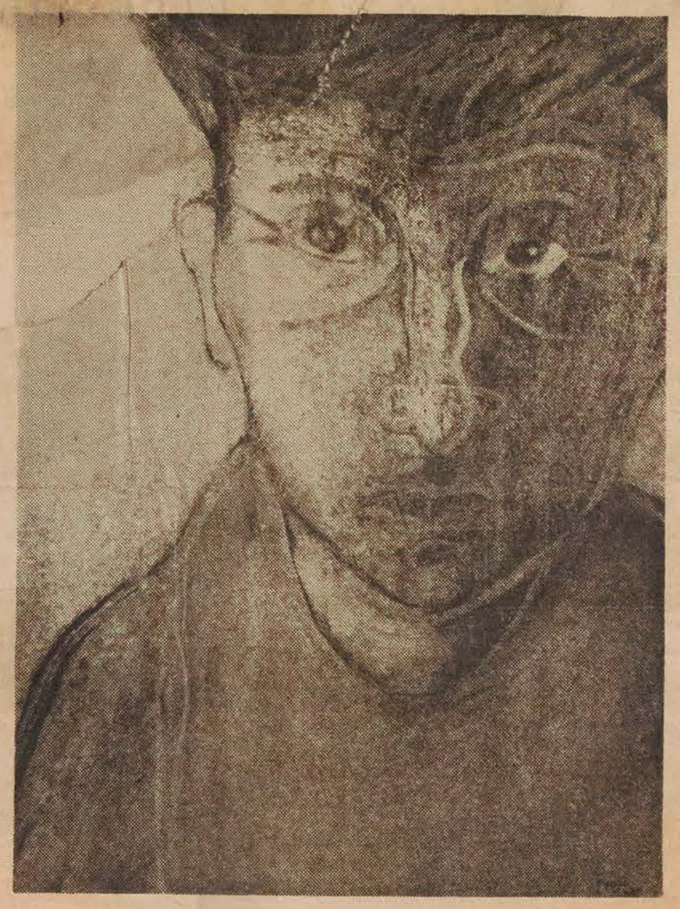
This Lady Carves, Casts

HOGENKAMP AND POKLEN, the last duo in Gallery XI, were well suited to fit the new title of the Museum's old two-man series.

Claire Hogenkamp's pretty "Claire Sisters" from siporex and plaster, certainly provided an eyeful of innovated viewing. With her own eyes directed due south, Miss Hogenkamp has given us a taste of the new realism, Madame Tussaud brand. Her life-size figures of a "Liedersinger", a seated self ("I smoke them because I like them"), and a standing self ("Golden Girl") were all more cast than carved, dressed up for the occasion, and frighteningly real.

A young woman of more urge than patience, Claire Hogenkamp gave up her more conventional studies to embark on collage-work of somewhat modish flavor. From there it was still no small step into her latest venture of casting and carving true to life, but nevertheless "to be seen with a touch of irony" as Miss Hogenkamp herself suggests.

The work of California-born Jeffrey Poklen, on the other hand, who now teaches at Mount Allison University, is not at all intended to be taken lightly. This artist devotes all his attention to the visual and symbolical exploration of the circle, and his work gives a fair idea of its infinite possibilities. Some of Poklen's paintings exert a strange magnetism, like magic formulae of some bygone culture. Others appear like symbols of serenity. Jeffrey Poklen is most thorough and consistent in his explorations, pointing to the unexpected expressive potential of one of the most basic shapes we know. Some work directly on the emotions, others engage the mind. I think this is essentially a comtemplative work, which we cannot afford to dismiss from serious consideration.



HEAD: Oil tint by Seymour Segal, whose works are currently on view in the Innovations-series of the Montreal Museum.

❖ ❖ ❖

HUMEN AND SEGAL. For the Gerald Humen/Seymour Segal-presentation, to remain on view until February 13, the title "Innovations 66" seems somewhat less fitting than for Hogenkamp and Poklen.

Gerald Humen does delicate black and white nature-details. Tree trunks and undergrowth, flowers, grasses and rocks — these are his subjects. It is the treatment, however, that makes his works more nineteenth century than our own time.

Seymour Segal, whose drawings and mixed media were well received when exhibited at the Mansfield Bookmart last year, is now translating his themes into large, formalized paintings that fit the spirit of the German Expressionists better than any currency since their day.

Surprisingly, both artists are rather young. Gerald Humen was born in the Ukraine in 1935. He studied in Toronto, at the Central Technical School and at the Ontario College of Art. His works are products of a refined selectivity and of a great deal of skill. But his treatment is uniform and becomes monotonous. This is why, despite their subtlety and charm, his works don't become more memorable individual experiences.

By Rea Montbizon

In the painting of Seymour Segal, who was born in Montreal in 1939, I find a unifying undercurrent, which — for lack of a better characterization — I shall call "tragic expressionism", a coinage that has been used for the work of Max Beckmann.

For the time being, Mr. Segal's chief problem is to come to terms with his means. Most of his large paintings are better in concept than in execution, which makes his "Lone Figures" less gripping than they might be. A small self-portrait fails. A larger, monumentally conceived attempt, fares better. There are several paintings on the theme of the "Wailing Wall" which Mr. Segal had successfully resolved in some of his smaller versions. But his large, formalized attempts do not come through; the painting is impatient and crude, the works don't jell, they lack logic and unity.

It is unfortunate, that one of the best of Mr. Segal's paintings should have been hung on the side wall at the very end of the narrow gallery, where not everyone will notice it. "Labyrinth" is the title of this well-resolved picture, carefully painted in a dark but warm palette. The unclearly defined space suggests mysterious depth. Of the two figures, caught within that space, only the faces are visible; suffering faces marked by fear and torment. Yet their expressions are not worn mask-like on the surface, they radiate from within.

GERALD CLARKES: "Concepts Of Bliss", oil on canvas, from the current exhibition at the Galerie Agnes Lefort.

'A Decidedly Interesting Experience'

IN THE Spring Show of 1963 we saw the painting of the young Winnipeg trained artist, Gerald Luther Clarkes for the first time. In 1964, one of his works was included in the well-chosen exhibition of the Women's Committee, and in May of that year the Galerie Agnes Lefort gave the artist his first Montreal one-man presentation. Dr. Evan Turner, who wrote the introduction to that show, referred to the work of Gerald Clarkes as ". . . a decidedly interesting experience".

Now, by shrewd timing the Lefort Gallery has once more set the scene for the incredible world of Gerald Clarkes.

After the sophistication and austerity of the "New York Scene," the impudent visions of the young Canadian might appear more uninhibited than they actually are. Against changing backgrounds of pastoral and romantic landscapes, Gerald Clarkes jots down strange figural apparitions, whose presence and circumstance always seem illogical, and alien to the surroundings.

De-robed figures sit by the wayside. Naked females hop in and out of the rushes, are stared at by respectably overdressed people. A nude converses with a meticulously garbed mail companion. But whereas Manet makes us accept the nude of his famous "Déjeuner" as something completely natural, Clarkes uses the contrasts between overdressed and unclad in his painting, to highten the sense of the unreal.

However, I don't for one moment believe, that the artist's ultimate aim is to create shock per se. The "dichotomy between an apparent reason and a sensed irrationality existing simultaneously in each of his works", as Dr. Turner has put it, seems to me but an instrument for the incantation of an extra-sensory dimension.

Sometimes, as in "Behold the Lamb", the intent is obvious. Respectless innuendo demasks hypocrisy. In "Demure lady seduced by her memories", the surface confrontation is gloriously funny. From the roadside in the foreground, backs to the viewer, a fully dressed couple, suspiciously examined by an apprehensive dog, gaze into the land. Peering back, out of the rushes, are three buxom nudes, recognizable as apparitions, or the lady's memories" only by the utter improbability of their appearance. At the same time as the artist tells us about the lady's past, he gives us his comment about demureness.

In "The three Absolutes", three rigid females in historic costume are firmly planted into a charming landscape. By their stiffness and unlikely postures, they appear unreal, look like scare-crows tha are equally unrelated to the landscape as to one another. Is human blindness to interdependence and relativity not as ridiculous as the three absolutes in Clarke's charming landscape? As to the "Concepts of bliss" in our illustration — well the meaning is rather self-evident here.

Although Gerald Clarkes can be quite frivolous, or "suggestive", as some would put it, none of his works actually become obscene. The fact, that so many of his figures are naked rather than nude is a device of his story telling and no more.

The landscapes into which the artist sets his parables, are sometimes as far removed from the logic of reality, as the figure that populate them. In most of his paintings he effectively combines his two basic techniques: One, in dry brush and lean vehicle, texturing his surfaces, bringing graphic qualities to his paintings of meadows and undergrowths; the other, juicy and saturated, and flawlessly smooth, making some of his backgrounds appear like mirages, giving his deep blue skies the uniform quality of Bohemian "Hinterglass."

A few liberties here, some personal schemata there, and — presto — Gerald Clarkes whips up a private world that is a delight to explore. I enjoy his fairy-land trees and meandering roads; the lushness achieved by sparing means; the bit of clever cheeting here and there; the limited palette, composed mainly from colors of earth, and growth, and sky.

It is rather obvious, that Gerald Clarkes' work is nourished by a keen awareness of William Kurelek and Ivan Eyre. But the weight, the earnest, the literalness of Kurelek and Eyre have become diluted and sublimated to suit the artist's own temperament and mentality. His understatement and his sense of fun are the qualities that give Gerald Clarkes' paintings their easy charm.

Gérald Humen : "Hold in the Wall".

La Presse
5 février 66

Gérald Humen : un nouveau classique du dessin

Cette fois, on taxera Gérald Humen de néo-classique ! Avec lui, c'est le retour au trait fin, aux effets graphiques longuement étudiés, au travail-au-poil. C'est évident, Humen sait dessiner, et, de plus, il sait composer. Toute sa série de travaux, en rondelles, indique une capacité de jouer avec l'espace qui réussit aussi bien que dans l'art abstrait. On oublie vite ces racines enchevêtrées, ces rochers couverts de mousse pour n'y plus voir que d'étranges et fascinants jeux d'ombres et de lumières rares.

A la Galerie dite des "Innovations" (mot détestable s'il en est!), ex-galerie XII, il est merveilleux de découvrir ce dessinateur habile et d'une très grande sensibilité. Cela va de l'effet un peu gros, et quelque peu "cliché", de "Hole in the Wall" jusqu'à "Nuage", une image qui attire, qui est faite de rien, en somme. Le virtuose Humen va très loin dans la suggestion. Par ses formes douces, polies, il atteint une sorte d'imagerie d'une vive sensualité. Allez voir "Ridge" ou "Ridge with Gullies" ou encore "Pale Ridge", alors, rochers et racines sinueuses, fleurs sauvages et naines, tout s'amenuise, se transforme en une forme fascinante.

Le paysage se trouve métamorphosé en un naturalisme intérieur, fait de douceurs, d'ombres chevelues de monts et vallées au pelage qui court comme vagues ! Il y a la peau des choses et des êtres et, alors, Gérald Humen, atteint au très grand art. Devant les "Ridge" et deux ou trois autres graphiques, certains sentiront une sorte d'attirance, subiront une émotion d'une grave sensualité: on est soudain placé comme devant le désert effrayant, la solitude la plus dépouillée. Et réussir à nous faire éprouver semblable sensation avec si peu de moyens relève sûrement d'une personnalité qui sait dépasser la technique habile ou les moyens froids du simple virtuose.

Si un Humen se débarrasse de la complaisance, voir "Arbre", un beau morceau mais facile et "à faire", ses possibilités peuvent le conduire fort loin, creux et haut !

beaux-arts

La Presse
12 février 66

MUSEE DES BEAUX-ARTS — Galerie Innovation '66 : toiles de **Humen** et **Segal**, jusqu'à demain. A partir de vendredi : tapisseries de **Charlotte Lindgren**. Galerie de l'Etable (avenue Ontario) : **"Sculptures énergétiques et dynamiques"**. Tous les jours de 10 à 5 h., le dim. de 2 à 5, le merc. de 10 à 10. Le Musée est fermé le lundi.

QUEBEC, P.Q.
L'EVENEMENT
D (M) 11,200

FEB 18 1966

Au Musée de Montréal

Exposition de Denis Jones et Charlotte Lindgren

C 12-M

Denis Jones, de Montréal, et Charlotte Lindgren, de Halifax, exposeront leurs oeuvres les plus récentes dans le cadre des expositions "Innovation '66" depuis le 18 février jusqu'au 6 mars au Musée des Beaux-Arts de Montréal.

Ce sera la dernière de la présente série "Innovation '66", vu que le Musée fermera ses portes en fin de mars. La série reprendra lors de la ré-ouverture du Musée après les travaux de rénovation, probablement à l'automne de 1966.

Jones exposera des toiles et des linogravures. Mme Lindgren, exposera des tapisseries.

Né à Londres en 1932, Dennis Jones a passé ses premières années aux Indes. Il a étudié au Farnham School of Art de Surrey, puis s'est engagé dans la R.A.F. et il a émigré à Montréal en 1958. Il a fait de la peinture son unique occupation depuis 1962.

Ses oeuvres ont été exposées déjà, seules ou en groupe, à Montréal, Burnaby, Winnipeg, Ottawa, Calgary, Cardiff, Toronto et en d'autres villes.

Il est représenté dans la collection permanente de la Galerie nationale du Canada et dans la collection Saidye et Samuel Bronfman d'art canadien au musée de Montréal..

Mme Lindgren est née à Toronto. Elle a étudié le tissage aux universités de Wisconsin, East Michigan et Manitoba, au Central Tech. (Toronto) et au Haystock School, dans le Maine.

Ses tapisseries ont été accrochées déjà dans des galeries du Minnesota ainsi qu'à Charlottetown, Toronto, Winnipeg et Halifax.

Elle a obtenu une bourse pour étudier dans le Maine et une autre du Conseil des Arts du Canada qui lui a permis d'étudier en Finlande, en Suède et en Angleterre.

"Mon inspiration, dit-elle, peut provenir de l'exploration des diverses possibilités du métier à tisser; ou de la nature (visuelle, tactile ou suggestive) des tissus employés; ou encore, d'une image flexible.

"L'interaction de ces trois éléments au cours du processus d'improvisation aboutit à une forme définitive. Les limites techniques donnent le sentiment d'une direction contrôlée tout en permettant une grande liberté d'expression."

Halifax Mail-Star, N.S.
February 18, 1966

871

Show Tapestries By Local Artist

Tapestries by Charlotte Lindgren, Halifax, will be featured in the Innovation '66 exhibition at the Montreal Museum of Fine Arts, Feb. 19-March 6.

A winner of a scholarship to study in Maine and a Canada Council grant to study in Finland, Sweden and England, she says of her style and aims:

"My creative impulse may be generated by a technical exploration of the loom's structural potential; or by the nature (visual, tactile, connotative) of the materials involved; or by a flexible image.

"The interaction of these three elements during the process of improvisation leads to the final form. The technical limits give a sense of controlled direction while allowing great expressive freedom."

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

FEB 18 1966

C 12-M

A partir d'aujourd'hui, trois expositions : oeuvres de Dennis Jones et Charlotte Lindgren au Musée des Beaux-Arts (Galerie Innovation 66), oeuvres de Mongeau à la Galerie Libre, et 150 gravures sur le Vieux Montréal dans les bureaux du Royal Trust, immeuble CIL.

Le Soleil, Québec, Qué.
February 18, 1966

871

Au Musée de Montréal

Oeuvres de Denis Jones et Charlotte Lindgren

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La Presse, Montréal, Qué.
February 19, 1966

MUSEE DES BEAUX-ARTS
— Oeuvres de **Dennis Jones** et **Charlotte Lindgren,** jusqu'au 6 mars. — Tous les jours de 10 à 5 h., le dim. de 2 à 5, le merc. de 10 à 10. Le Musée est fermé le lundi.

Star 19-2-66

The Ar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Mon., closed; Tues., 10-5; Wed., 10-10; Thurs.-Sat., 10-5; Sun., 2-5.

Innovation '66, Norton Gallery, Charlotte Lindgren, tapestries, Dennis Jones, oils and linogravures, to March 6.

JAMM, Stable Gallery sculptures, dynamiques et energetiques.

Dimanche-Matin
Montreal, Que.
W-E 213,400

FEB 20 1966

• Jusqu'au 6 mars, à la Galerie **Innovation '66,** au Musée des Beaux-Arts, oeuvres de Dennis Jones, de Montréal, et de Charlotte Lindgren, de Halifax. Quartier Latin 24-2-66

...ce sera la dernière exposition de la série Innovation '66, puisque le Musée fermera ses portes en fin de mars pour des réparations...

LE DEVOIR, MONTRÉAL, SAMEDI 26 FÉVRIER 1966

871

les Beaux-arts par Laurent LAMY

- **ATELIER FRANÇOIS-MICHELLE, à la Galerie Tournesol**
- **CHARLOTTE LINDGREN, au Musée des Beaux-Arts**
- **MONGEAU, à la Galerie Libre**

CHARLOTTE LINDGREN

Très agréables parce qu'elles créent une atmosphère intime et chaleureuse, les expositions de tapisseries réservent en général assez peu de surprises sur le plan de la création.

L'impression est tout autre avec Charlotte Lindgren, jeune femme née à Toronto et vivant à Halifax, qui expose à la galerie XII du Musée. Charlotte Lindgren prend d'incroyables libertés avec ses matériaux, laine, coton Elle connaît très bien la technique du tissage et la maîtrise au point de nous la faire oublier. Touffes bourrues comme des queues de caniche, franges, trames coupées qui créent l'illusion d'une fenêtre en ouvrant sur un tissage fin, toutes ces fantaisies lui réussissent.

Même les objets utilitaires révèlent une invention peu commune, en particulier un capuchon-foulard où la couleur, la forme, les franges contribuent à rendre ce vêtement invitant et enveloppant à souhait.

Ce qui donne au travail de Charlotte Lindgren son intérêt et son originalité, c'est le passage de la tapisserie plane à des volumes qui dénotent un goût réel pour les formes. Par des fines tiges de laiton, elle donne de la rondeur aux tissus, crée des objets aérés, des mobiles en dentelle qui se dissocient entièrement de la tapisserie traditionnelle.

On ne peut refuser à ces structures dans l'espace d'évidentes allusions, des correspondances avec des nids, des cages, un voile de mariée. On est presque étonné que de fils de laine ou de coton puissent naître d'aussi souples architectures, des constructions aussi mouvantes et légères, sans aucune mollesse, enveloppées de rêverie.

Le travail minutieux de la laine, la construction patiente, mais surtout les matériaux empruntés à la vie quotidienne, confèrent par leur fragilité et leur flexibilité une dimension temporelle à ces oeuvres.

Qu'avec des bouts de laine ou de coton, Charlotte Lindgren obtienne autant d'atmosphère, c'est une gageure largement tenue, une réussite totale. Cet univers empreint de poésie, traversé de grâces presque romantiques, nous force à croire qu'il y a en son auteur, de l'artisan-sorcier, de l'imagier de contes de fées.

Ottawa Le Droit, Ontario
February 22, 1966

871

Une dernière exposition

Dennis Jones, de Montréal, et Charlotte Lindgren, de Halifax, exposeront leurs oeuvres les plus récentes dans le cadre des expositions "Innovation '66" jusqu'au 6 mars au Musée des Beaux-Arts de Montréal.

Ce sera la dernière de la présente série "Innovation '66", vu que le Musée fermera ses portes en fin de mars La série reprendra lors de la ré-ouverture du Musée après les travaux de rénovation, probablement à l'automne de 1966.

la Presse Feb 26-66

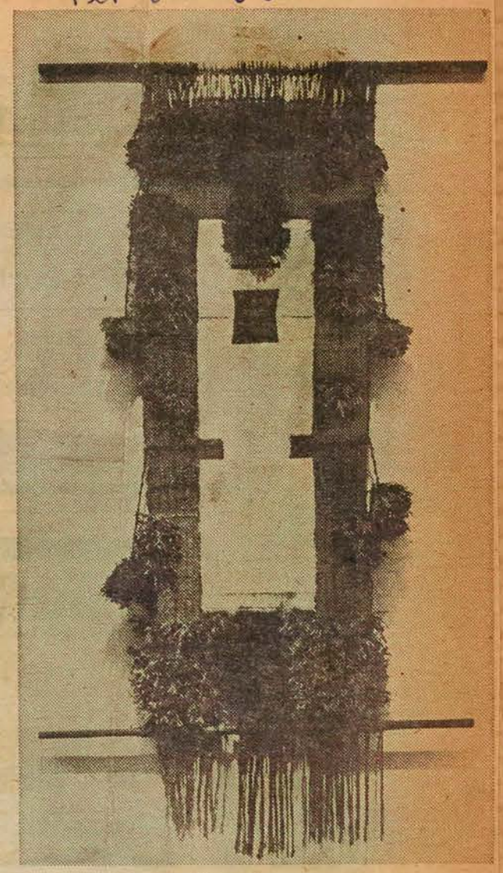
L'étonnante Charlotte Lindgren

Pour moi, c'est l'événement de la semaine. Quel curieux travail ! Charlotte Lindgren, née à Toronto, vit à Halifax. Elle a étudié le tissage aux Etats-Unis et à Toronto et puis, grâce à une bourse, a poursuivi ses études en Finlande, en Suède et en Angleterre. Imaginez des objets qui sont des sortes de mobiles suspendus, ou des bannières, des objets qui sont en relief, et qui sont aussi légers que rideaux, qui sont des lignes, qui, comme un dessin, un graphique en ronde-bosse !

Cela tient du cerf-volant, du fanion, aussi d'une architecture linéaire aérienne. Et ces objets accrochés à la Galerie "Innovation" du Musée des Beaux-Arts sont du tissage ! C'est absolument merveilleux. Certains ouvrages de Lindgren sont d'une originalité hors-pair. Cet "Arbre d'hiver", par exemple, jeu tissé qui montre le tronc, les branches et qui forme une sorte de récipient, de toile d'araignée en creux. Il y a "Totem", pièce voluptueuse et "La mariée" avec sa traîne fixée au mur et ce "Crêpe mortuaire".

Tout cela n'est que tricots, bouquets de laine, vraiment, c'est fort !

Avec l'étonnant tissage de Lindgren, on peut voir les tableaux de Dennis Jones, né à Londres et vivant à Montréal, qui exposait récemment à la Galerie Libre. On ne peut s'empêcher de faire des comparaisons lors des expos en duo et c'est dommage. Jones, ici, apparaîtra terne, calculateur. Ses jeux optiques finissent par lasser. C'est l'envers de l'art de s'exprimer, cela sent le devoir d'écoliers. Il y a "For one-armed juggler" et "Made in Japan", qui ressortent un peu ! On vend depuis quelques mois, le fameux "spirograph" alors, tout un chacun peut faire de l'art optique ou "op" tout court. Ce jeu "éducatif" a rendu un fier service en crevant irrémédiablement la baudruche de ceux qui veulent ramener l'art de peindre à des effets excitants sur la rétine!



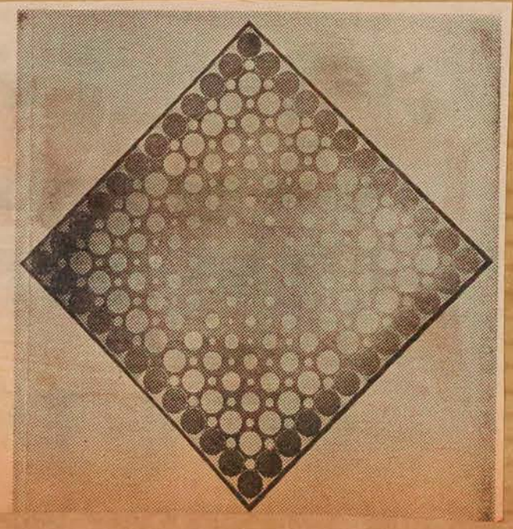
Charlotte Lindgren : "Totem"

C 12-M

La dernière expo avant le 'ménage'

Une des tapisseries non conventionnelles de Charlotte Lindgren et un tableau "op" de Dennis Jones. Ces deux artistes exposent au Musée des Beaux-Arts dans le cadre de la série "Innovation 66". C'est la dernière expo avant les travaux de rénovation qui débutent à la fin de mars et dureront jusqu'à l'automne.

(Photos "D.-M." - B. Lauzé)



Star Feb. 26-66

B 12-M

The Ar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Mon., closed; Tues., 10-5; Wed., 10-10; Thurs.-Sat., 10-5; Sun., 2-5.

Bijoux de Braque, Feb. 26-March 18.

Innovation '66, Norton Gallery, Charlotte Lindgren, tapestries, Dennis Jones, oils and linogravures, to March 6.

JAMM, Stable Gallery sculptures, dynamiques et energetiques.

beaux-arts

la Presse 26-2-66

MUSEE DES BEAUX-ARTS
— Jusqu'au 18 mars: bijoux de **Braque.** Oeuvres de **Dennis Jones** et **Charlotte Lindgren,** jusqu'au 6 mars. — Tous les jours de 10 à 5 h., le dim. de 2 à 5, le merc. de 10 à 10. Le Musée est fermé le lundi.

The Atlantic Advocate
Fredericton, N.B.
March 1966

servant, living in Ottawa.

* * *

Weaver 871

Charlotte Lindgren, the wife of a Nova Scotia Technical College professor, of Halifax, was in Montreal last month for the opening of "Innovation '66", an exhibition at the Montreal Museum of Fine Arts. A structural weaver, Mrs. Lindgren was asked to exhibit in the show which runs until the sixth of this month.

* * *

Last year she was awarded a Canada Council scholarship to study in Finland and Sweden for four months. Her work has been featured in travelling shows across Canada and the United States. Last year she had several tapestries hung in the Dorothy Cameron Art Gallery in Toronto.

* * *

Metro Express
Montreal, Que.
March 4, 1966

871

Musée

Vous manqueriez une exposition haute en couleurs, originale et pittoresque si vous n'alliez pas voir les dernières oeuvres de Charlotte Lindgren à la Galerie "Innovation" du Musée des Beaux-Arts. C'est sensationnel et tout à fait nouveau.

La Patrie, Montreal, Que.
March 6, 1966

871

beaux-arts

Musée des Beaux-Arts de Montréal : (1379 ouest, Sherbrooke, tél. 842-8091) "Bijoux de Braque" jusqu'au 18 mars. Galerie Innovation '66 : Denis Jones et Charlotte Lindgren. Jusqu'au 6 mars.

The Atlantic Advocate
Fredericton, N.B.
M

MAR 1966

* * *

Weaver P 12 M

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* * *

Life Member

The Honourable H. P. MacKeen, C.D., Q.C., Lieutenant-Governor of Nova Scotia, was made a life member of the Nova Scotia Barristers' Society during a dinner in his honour in Halifax. A reception, dinner and dance terminated the 13th annual refresher course of the society.

* * *

Dinner speaker was Mr. Justice Roland A. Ritchie, Q.C., of the Supreme Court of Canada, a close friend of the Lieutenant-Governor and one-time legal associate.

The ATLANTIC ADVOCATE

La Presse, Montréal, Qué.
March 26, 1966

871

Lorcini : un plasticien envoûtant

...Que cela fait du bien à voir, une démonstration visuelle réussie !

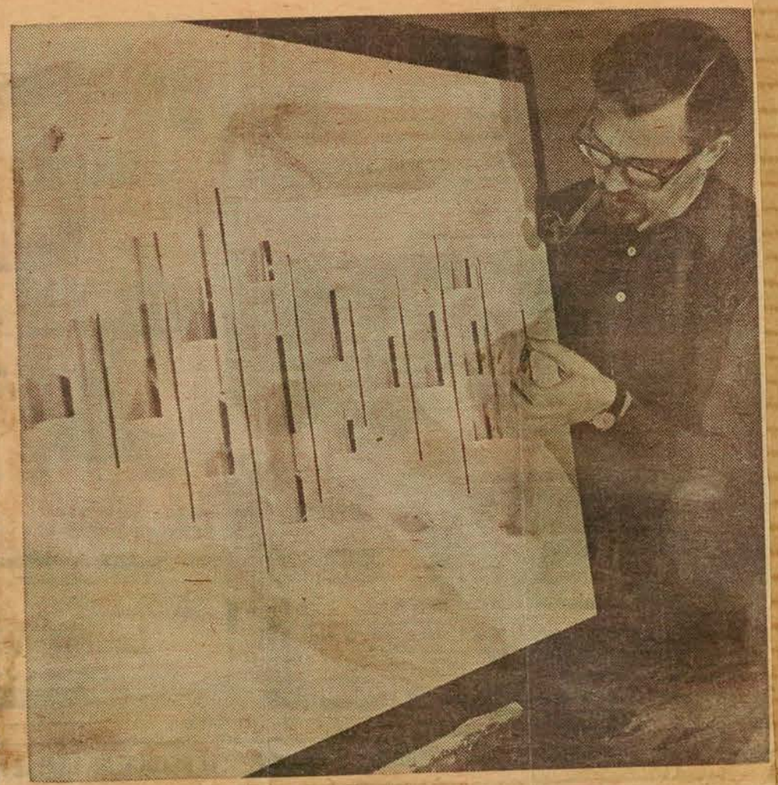
Cette exposition particulière chez Agnès Lefort est une lumineuse démonstration. Une réussite flamboyante. C'est la marche irréductible des artistes vraiment débarrassés du carcan de l'art réaliste qui est illustrée avec force chez Lefort.

Lorcini travaille avec des feuilles de plastique et avec des lamelles, des cubes d'aluminium. Avec ces matériaux, non pas modernes mais **actuels**, ce créateur **organise** des objets et des murales qui n'ont absolument rien à envier aux réalisations esthétiques des temps passés.

Nous suivons sa recherche depuis quelques années ; cette fois Lorcini fait preuve d'un contrôle qui engendre de pures merveilles !

Cet homme est important dans la cité. Des urbanistes, des architectes doivent se faire une sorte de devoir d'aller examiner ses travaux, ses propositions visuelles. Il y a ordre, équilibre, harmonie, toutes denrées utilisables en une époque qui sombre dans l'anarchie visuelle la plus aberrante (voyez la façade de "Port Royal", à côté du Musée. En voyant ces lampadaires "jaunes" et ces socles à boules de ciment, vous comprendrez !). Il est faux de prétendre que ce désordre visuel serait dû à la venue sur le marché de la construction des matériaux modernes. Lorcini apporte à cette assertion facile et courante un flagrant démenti.

Je refuse de commenter (de paraphraser) un ouvrage aussi satisfaisant. Rendez visite à ce concepteur surdoué : Lorcini. Un art d'aujourd'hui qui séduit le regard.



Gino Lorcini, près d'une de ses oeuvres.

Feb. 15-66 Le Journal de Montréal

INNOVATION '66

Dennis Jones, de Montréal, et Charlotte Lindgren, de Halifax, exposeront leurs oeuvres les plus récentes dans le cadre des expositions "Innovation '66", à compter de ce soir et jusqu'au 6 mars, au Musée des Beaux-Arts de Montréal.

Ce sera la dernière de la présente série "Innovation '66", vu que le Musée fermera ses portes en fin de mars. La série reprendra lors de la ré ouverture du Musée après les travaux de rénovation, probablement à l'automne de 1966.

Jones est un peintre qui demeure au 2170, rue Bishop. Il exposera ses toiles et des linogravures. Né à Londres en 1932, il a passé ses premières années aux Indes. Il a étudié au Farnham School of Art, de Surrey, puis s'est engagé dans la RAF et a émigré à Montréal en 1958. Il a fait de la peinture son unique occupation depuis 1962.

ART
BY REA MONTBIZON

Sculpture By Charles Daudelin For National Arts Centre

12 Artists Entered Work In Competition

Of the twelve Canadian sculptors, invited last August to submit ideas for a free-standing exterior sculpture to be placed on the terrace of Ottawa's projected National Arts Centre, most names were more widely known than that of Charles Daudelin. Among the competitors were such seasoned exhibitors as Louis Archambault, Armand Vaillancourt, Gord Smith, Yves Trudeau, Sorel Etrog . . .

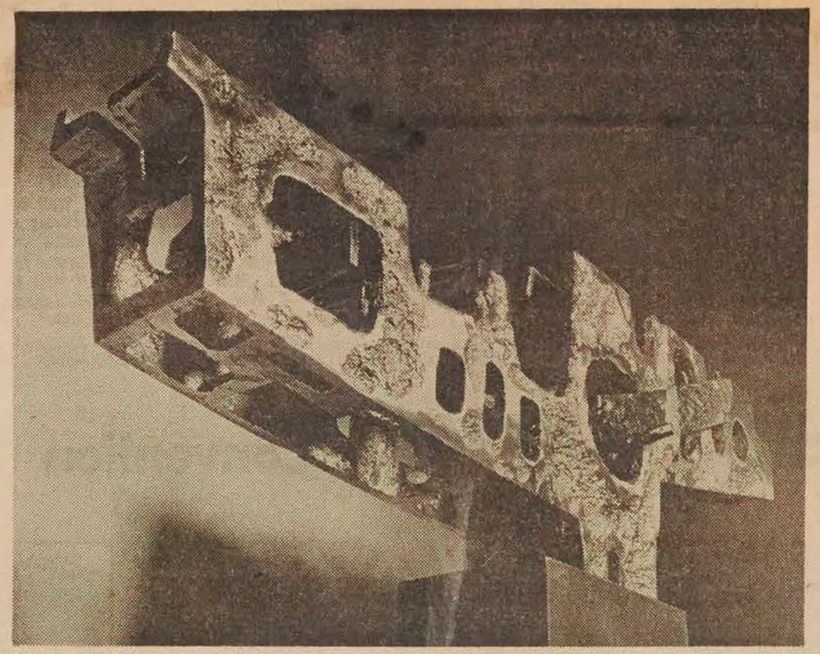
Only three of the twelve artists were asked to enter the second round of the competition, to follow up their original idea by submitting a three-dimensional model of their respective projects. Daudelin was among them. Ted Bieler and Sorel Etrog were the two other contestants for the crucial round. On May 6, the jury pronounced Charles Daudelin winner of the competition. It meant the commission to carry out his $40,000 sculpture for the National Arts Centre.

❖ ❖ ❖

But who is Charles Daudelin? Although I have known him for some time, remembering his renovation and his carvings for the Paroisse St. Jean, from reproductions in Vie des Arts Magazine, my attention was not fully captured until last November by Daudelin's show in the Innovations Series at the Montreal Museum.

I was quite impressed by the esthetic of Daudelin's work at the time, saying so in this column. His bronzes had struck me as well balanced expressions of a cultivated spirit. Daudelin's is an abstract sculpture which seldom looks contrived. Many of his works seem like slices of eroded matter, lifted out of their natural context for the sake of their beauty and for the secret of the unknown law by which nature had formed them.

On the news of his Ottawa commission I called on the artist at his charming Kirkland studio. At the end of a long driveway, hidden by trees stands the unconventional contemporary house. Detatched, separated by a sculpture studded playground, the studio occupies a commanding position on a knoll. For the last 15 years this has been the setting of a full life.



Model for 24-foot bronze sculpture to be executed by Kirkland Artist Charles Daudelin for the National Arts Centre in Ottawa

Some of Daudelin's fantastic earlier carvings in softly organic shapes are found around the house, in the studio, sitting on retaining walls, lining the pathways. When he was in Paris on a French Government scholarship soon after the war, Daudelin was painting with Fernand Léger and sculpting under the guidance of Henri Laurens, as these earlier sculptures readily tell.

However, Charles Daudelin had received his foundation at the Ecole de Meuble under Paul-Emile Borduas. It was there that he came in touch with the legendary Père Marie Alain Couturier, and, like so many of his contemporaries, was inspired by the encounter. He met Fernand Léger, received his scholarship, went to Paris.

Still, success did not come over night, at least not on the present level. But the Daudelin's made a name for themselves in the later forties, working as puppeteers. A thick file of newspaper clippings tells the story. Such Montreal writers as Mavis Gallant, since then successful short story writer, oft published in the New Yorker, got carried away by their performances. Daudelin's puppets were very unusual, their grotesque expressionistic masks almost told the story themselves.

But between then and now there were lean years, too, many of them. Despite painting and sculpting there had to be earning, outside of art. The Daudelin family counts seven heads. Yet, being "toujours un bicoleur" — a hobbyist — as the pater familias puts it, was always a help.

It is almost an essential quality in his present capacity as teacher of a course on integrated arts, L'Arts Integrées, at the Ecole des Beaux-Arts.

It may have contributed to his earning of the Ottawa competition. It is in the nature of his artistic engagement, evident in his pattern of teaching and living. It shows in his work: Daudelin is a man of integration. Craftsmanship, relationships, harmony — these things matter. He has learned not to believe in the autonomy of the artwork. "My work is very much like that of an architect," the artist explains. He likes to consider it on many levels: integration with architecture, the setting, the environment; in the varied relationships between man an art.

Daudelin's monumental sculpture for the National Arts Centre, which is to be twenty-four feet long and eight feet high, was designed with every viewer in mind: The man standing below it who might look into the labyrinth of interior spaces and suddenly discover a slice of sky; the stroller on the terrace who will experience it in its monumentality, remaining aware of the secret interplay of matter and space, flooding its cavernous interior: the driver who will pass the sight by car and perceive the sculpture in its relationship to the facade of the building, the space around it, and, indeed, its role in the setting.

But, of course, there is a matter of style. If you remember the model for the National Arts Centre from the exhibition by the architects Affleck - Desbarats - Dimakopoulos - Lebensold - Sise — Fred Lebensold is the partner in charge — then you will see that Daudelin's style is most compatible with that of the architects. I think that the choice is a happy one; a matter of satisfaction about an award well earned.

In addition to his work for the National Arts Centre, Charles Daudelin has recently designed a sculpture for the Parliament Buildings in Charlottetown, and another is commissioned by the EXPO Corporation for an Isle Notre Dame site.

To assure Montreal of an adequate Art Gallery the capital funds of The Montreal Museum of Fine Arts must be built up over the years. This is an appeal to benevolent Montrealers to include in their Wills a bequest in the following terms:

"I bequeath to The Montreal Museum of Fine Arts the sum of _____ dollars." _____

The Canadian Jewish Chron.
Montreal, P.Q.
December 3, 1965

MUSEUM TO EXHIBIT ISRAEL ART

The Montreal Museum of Fine Arts will exhibit Israel's most distinguished modern art from Jan. 10 to Feb. 7. This exhibit is a truly representative collection of 76 of the finest paintings and pieces of sculpture by 26 of Israel's foremost painters and sculptors in the modern tradition.

The exhibit will be presented under the joint auspices of the America-Israel Cultural Foundation and the International Council of the Museum of Modern Art.

Mrs. Samuel Bronfman, who is one of the four Canadian members of the International Council of the Museum of Modern Art, has been making arrangements to ensure a major turnout of the French and English sectors, as well as the Jewish community of Montreal. Mrs. Bronfman is Chairman of the Arrangements Committee for this exhibit, and Igor Kuchinsky and Ben-Zion Emanuel are coordinators.

The Suburban
Montreal, Que.
December 9, 1965

ISRAELI ART AT MMFA

The Montreal Museum of Fine Arts will exhibit Israel's most distinguished modern art from Jan. 10 to Feb. 7. This exhibit is a representative collection of 76 of the finest paintings and pieces of sculpture by 26 of Israel's foremost painters and sculptors in the modern tradition.

The exhibit is primarily abstract, although some of the works are thematic.

The exhibit has been carefully selected by William C. Seitz, curator of the Museum of Modern Art, New York, and is presented under the joint auspices of the America-Israel Cultural Foundation and the International Council of the Museum of Modern Art.

Mrs. Samuel Bronfman, is one of the four Canadian members of the International Council of the Museum of Modern Art, is Chairman of the arrangements committee for this exhibit, and Igor Kuchinsky and Ben-Zion Emanuel are coordinators.

Provision will be made for school classes and special groups to attend the exhibit and Jewish organizations may request, if desirable, a special night for organizational visits.

Further information is available by contacting either of the coordinators, Mr. Kuchinsky, Canadian Jewish Congress, 844-8621; or Mr. Emanuel at the Zionist Organization of Canada, 931-1804.

This extraordinary exhibit has already been warmly received at the Jewish Museum in New York, the Art Institute of Chicago, the Philadelphia Museum of Art, the Detroit Institute of Arts and other leading American art centers. The exhibit will make its first appearance in Canada in Montreal, and will travel to the Art Gallery of Toronto (Feb. 25 to March 25) and the Winnipeg Art Gallery (April 11 to May 9).

Orah Magazine Montreal 10 YM. Jan 66

Museums Sponsor Israeli Art

Foremost Collection of Paintings and Sculpture to be Seen Across Canada

THE MONTREAL MUSEUM of Fine Arts is exhibiting Israel's most distinguished modern art from January 10th to February 7th. This exhibit not to be confused with other commercial exhibits, is a truly representative collection of 76 of the finest paintings and pieces of sculpture by 26 of Israel's foremost painters and sculptors in the modern tradition.

The exhibit is primarily abstract, although a few of the works are thematic in character. Thus Yigael Tumarkin is represented by four pieces — one of which is entitled "Hiroshima", another "Crucifixion" and the third "Crematorium".

The exhibit has been carefully selected by William C. Seitz, curator of the Museum of Modern Art, New York, and is presented under the joint auspices of the America-Israel Cultural Foundation and the International Council of the Museum of Modern Art.

Displayed at American Galleries

Mrs. Samuel Bronfman, who is one of the four Canadian members of the International Council of the Museum of Modern Art, has been making arrangements to ensure a major turnout of the French and English sectors, as well as the Jewish community of Montreal. Mrs. Bronfman is Chairman of the Arrangements Committee for this exhibit, and Igor Kuchinsky and Ben-Zion Emanuel are coordinators. Provision will be made for school classes and special groups to attend the exhibit and Jewish organizations may request, if desirable, a special night for organizational visits. Requests for such arrangements may be made, and futher information secured by contacting either of the coordinators, Mr. Kuchinsky, Canadian Jewish Congress, 344-8621; or Mr. Emanuel at the Zionist Organization of Canada, 931-1804.

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Canadian Hadassah-Wizo members in the various cities are encouraged to support the Israeli artists by visiting this exhibit.

ART D'ISRAEL

Art-Israël

Une grande exposition d'art israélien est présentée au public montréalais et comprend les oeuvres de vingt-six peintres israéliens. Elle fut inaugurée le 10 janvier par l'Ambassadeur d'Israël au Canada, M. Gershon Avner. Dans une déclaration qui accompagne l'exposition, le Premier Ministre d'Israël, M. Levi Eshkol, dit ceci:

"Une exposition d'art peut être une sorte d'ambassadeur culturel qui révèle l'âme d'un peuple. Nous espérons sincèrement que cette exposition d'art d'Israël joue ce rôle. Elle fait partie de l'esprit créateur quotidien en Israël et reflète, par l'art, sa vie spirituelle et culturelle. Cette exposition a aussi un autre but: celui d'évoquer le sens artistique de notre propre peuple établi dans cette terre ancienne et nouvelle, un pays qui, bien qu'associé à la Bible, n'est pas au prime abord exotique ou extraordinaire mais simple: un pays qui cherche à réaliser ce que d'autres ont accompli depuis longtemps. Nous souhaitons que cette exposition soit un pivot de l'épanouissement artistique de notre pays et nous vous l'offrons comme une cristallisation de certains aspects de la vie culturelle en Israël moderne."

Cette exposition est présentée au public jusqu'au 7 février. Deux autres musées canadiens la recevront ensuite: celui de Winnipeg et celui de Toronto.

NGES Janvier 66

Bulletin du Lieu Juif

La Presse, Montréal, Qué.
January 6, 1966

Exposition Israël

Son Excellence Gershon Avner, ambassadeur d'Israël au Canada, inaugurera, au Musée des Beaux-Arts, de Montréal, le lundi 10 janvier, à 9 h. p.m., l'exposition d'Art Israël.

Montreal Gazette, Que.
January 6, 1966

On the & Off RECORD

● PERSON TO PERSON: Gershon Avner, Ambassador of Israel to Canada, will open the exhibition "Art Israel" at the Montreal Museum of Fine Arts on Monday evening next.

Montreal Star, Que.
January 6, 1966

EXHIBIT TO OPEN

The Montreal Museum of Fine Arts will hold the opening of "Art Israel" exhibition Jan. 10 at 9 p.m. Israeli Ambassador to Canada Gershon Avner will open the exhibition.

Montreal Gazette, Que.
January 6, 1966

Opening

The president and council of the Montreal Museum of Fine Arts have issued invitations for the exhibition, Art Israel, to be held on Monday evening, January 10, at nine o'clock, at the Museum. The exhibition will be opened by His Excellency Gershon Avner, Ambassador of Israel to Canada.

Canadian Art, Ottawa, Ont.
January 1966

Art Calendar – to 1 April 1966

MONTREAL

Montreal Museum of Fine Arts 1379
Sherbrooke W: *Art Israel*, Jan. 11-Feb. 7

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Friday January 7, 1966

Dafna Group Plans Events

The Dafna Group of Pioneer Women's Organization will visit the Montreal Museum of Fine Arts Jan. 19 where an Israeli Exhibition will be on show.

Feb. 9, a speaker from the Bell Telephone company will talk on "The Modernization of the Telephone System";

Feb. 16, A. Eliashiz, an Israeli lawyer, will address the Group on "The Structure of the Israeli Government."

Metro Express
Montreal, Que.
January 8, 1966

Exposition d'art israélite au Musée

Une exposition d'art contemporain d'Israel sera présentée pour la première fois en Amérique du Nord au musée des Beaux-Arts de Montréal, du 11 janvier au 7 février, a annoncé M. David Carter, directeur du Musée.

Elle comprend des oeuvres de 26 peintres et sculpteurs israéliens. Ce sera l'une des dernières expositions avant le début des travaux de rénovation que le musée doit entreprendre en vue de l'expo 67.

L'ambassadeur d'Israel au Canada, M. Gershon Avner inaugurera l'exposition officiellement le lundi 10 janvier à 9 heures.

Dans une déclaration qui accompagne l'exposition, le premier ministre d'Israel, M. Levi Eshkol a dit ceci:

"Une exposition d'art peut être une sorte d'ambassadeur culturel qui révèle l'âme d'un peuple. Nous espérons sincèrement que cette exposition d'art d'Iseael joue ce rôle. Elle fait partie de l'esprit créateur quotidien en Israel et réflète par l'art, sa vie spirituelle et culturelle. Cette exposition a aussi un autre but: celui d'éduquer le sens artistique de notre peuple établi dans cette terre ancienne et nouvelle, un pays, qui, bien qu'associé à la Bible, n'est pas à prime abord exotique ou extraordinaire, mais simple; un pays qui cherche à réaliser ce que d'autres ont accompli depuis longtemps. Nous souhaitons que cette exposition soit un pivot de l'épanouissement artistique de notre pays, et nous vous l'offrons comme une cristallisation de certains aspects de la vie culturelle en Israel moderne".

Une toile de Raffie Lavie, qui fait partie des oeuvres du musée d'art qui seront prêtées au musée des Beaux-Arts de Montréal.

Le Devoir, Montréal, Qué.
January 10, 1966

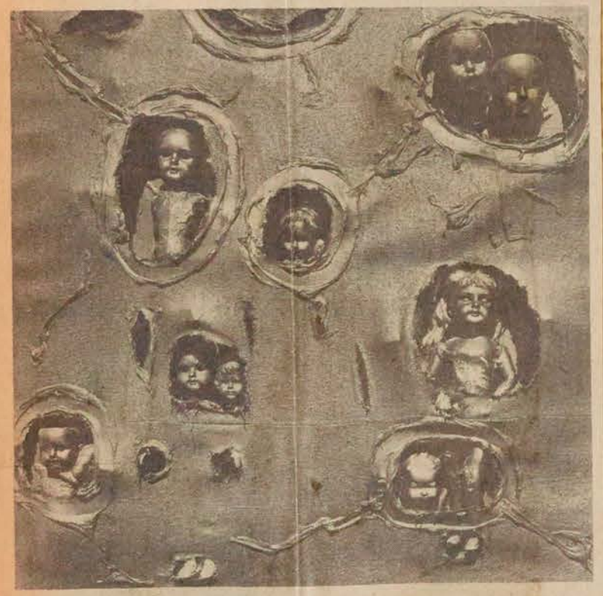
le bruit de la ville

INAUGURATION

Ce soir, à 21 h., au musée des Beaux-Arts de Montréal, Gershon Avner, ambassadeur d'Israël au Canada, inaugurera l'exposition "Art d'Israël" qui est actuellement présentée dans cet établissement. Une visite guidée de cette exposition aura lieu samedi prochain à 14h. 30.

The Canadian Jewish Chron.
Montreal, P.Q.
January 7, 1966

EXHIBIT OF ISRAEL ART OPENS



ART ISRAEL: 26 PAINTERS AND SCULPTORS, the first major exhibition of contemporary Israeli art to be shown in Canada, will open at the Montreal Museum of Fine Arts on Monday, Jan. 10 and remain on view until Feb. 7. The exhibition is touring Canada and the United States under the joint auspices of the New York Museum of Modern Art's International Council and the America-Israel Cultural Foundation. The artists chosen are all avant garde. Seen above is a work in plastic materials with dolls by Aika, entitled "Dolls. I. 1964".

Montreal Gazette, Que.
January 8, 1966

ANA TICHO: Jerusalem storm, charcoal on paper. From the Israel Art Exhibition which opens at the Museum of Fine Arts on Jan. 10.

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

Monday January 10, 1966

12-M

Au Musée des Beaux-Arts, à 9 h.: vernissage de l'exposition "Art Israël".

Montreal Gazette, Que.
January 10, 1966

Israeli Art Exhibit Will Start At Montreal Museum Tonight

An exhibition of Israeli art is to open at the Montreal Museum of Fine Arts tonight.

Gershon Avner, Israel ambassador to Canada, will preside at the opening ceremony.

Prime Minister Levi Eshkol said in a statement he hopes the exhibition—called "Art Israel: 26 Painters and Sculptors"—will serve "as a cultural ambassador revealing a nation's soul."

David G. Carter, director of the museum, said the works will continue on exhibit until Feb. 7. After that, they will go to Winnipeg and Toronto.

Meanwhile, a lecture, two guided tours and a film presentation will make up the program of special events at the museum Jan. 12 to 15.

On Wednesday at 8 p.m., G. R. Stevens, Canadian section, Royal Ontario Museum, Toronto, will deliver a lecture entitled "Canadiana: An academic subject or not?"

Part of the Heritage lecture series, it will consist in a reappraisal for a better understanding of today's attitude towards Canadiana. The lecture is open to the general public, free of charge.

Saturday, there will be a guided tour in English at 11 a.m. of the Israeli exhibition. A French guided tour will follow at 2.30 p.m.

At 1 and 3 p.m. Saturday, also, two films in English will be presented. The program, recommended for adults and adolescents, is open to the general public. There is no admission charge.

The films are Circle of the Sun, a view of one of the last gatherings of Blood Indians in Alberta; and The Beaver Makes a Comeback, an account of a government-sponsored beaver conservation project and what it meant to Indian trappers of the southwest James Bay area.

The film program is arranged by the National Film Board.

Montreal Star, Que.
January 10, 1966

Museum Exhibition

Israeli Painting To Go on Display

The first major exhibition of contemporary Israeli painting and sculpture to be shown in North America opens to the public at the Montreal Museum of Fine Arts tomorrow following the official opening tonight by Israel ambassador to Canada Gershon Avner.

The exhibition of work by 26 painters and sculptors is one of the last important shows to be staged before the museum closes for refurbishing in preparation for Expo 67, Director David G. Carter said today.

Directed by William G. Seitz, curator of the department of painting and sculpture exhibitions at the Museum of Modern Art, New York, the exhibition is being circulated under the joint auspices of the museum's International Council and the America-Israel Foundation, Inc.

Two Themes

Mr. Seitz, who selected the exhibition after viewing work by over 700 artists in New York, Paris, London and Israel, says two recurrent themes pervade Israeli art: "The tragic, an intensely felt identification with Jewish tradition and its recent trials; and the lyrical, the expression of a lighthearted love of country which takes its form in the celebration of nature."

Styles range from the figurative to abstract expressionism, and the artists from the son of a Yemenite goldsmith and rabbi to a young Sabra tractor driver who creates his "graceful and powerful sculptures" at night after his work on the kibbutz.

Themes swing from the aliyah —the return of the Jews to their historical homeland — to the almost bitter rejection of Jewish literary, religious and philosophical symbols as "merely a way of exploiting sentiment," according to Mr. Seitz.

Paris and the great painters from Soutine to Picasso, as well as the Bible, have inspired these artists. The Crucifixion and Hiroshima are their subjects, as well as Lot's wife and the colors of sunset and dawn over the sea from the beaches of Acre.

National Soul

In a statement accompanying the show, Levi Eshkol, Prime Minister of Israel, says it is his hope that "Art Israel: 26 painters and Sculptors" will serve "as a cultural ambassador revealing a nation's soul." The statement added: "We offer it to you as crystallization of aspects of cultural life in modern Israel."

The exhibition goes to Winnipeg and Toronto after it closes here Feb. 7.

The museum announced that 50 cents would be charged for admission because of the high cost of transportation and insurance. But children under 12, students, clergy and organized groups will be admitted free.

Montreal Star, Que.
January 11, 1966

The Art Scene

Museum Opens Israeli Show

By ROBERT AYRE

WHEN William C. Seitz of the Museum of Modern Art, New York, was gathering paintings and sculpture for the exhibition Art Israel, which was formally opened in the Montreal Museum of Fine Arts last night by His Excellency Gershon Avner, Ambassador of Israel to Canada, he looked at the work of more than 700 artists in Paris, London and New York and throughout Israel. If we needed evidence of the vitality of the Jewish people, this says a great deal, and the show itself bears it out. It gets the New Year off to an exciting start.

Mr. Seitz had to narrow his choices to 26 artists, in order to have an exhibition of manageable proportions and, though he admits there was some disagreement when it was first shown in Jerusalem in 1964, he feels that he has a fair cross section of Israeli art today. Not having his opportunities to see what is being done, we have to accept his judgment. We can certainly say that the people he has brought together are more important than most of those that have turned up in Montreal from time to time in the past.

Veterans

Chronologically, the show opens with the veterans Yosef Baritsky, one of the founders of the New Horizons group, who was born in Russia in 1891 and Mordecai Ardon, born in Poland in 1896, and closes with Raffi Lavie, who was born in Tel Aviv in 1937. In style, the youngest contributor is Yaacov Agam, the Optical painter, who was born in 1928 in Roshon-le-Zion, one of the first Zionist settlements in Palestine.

Agam has lived in Paris since 1951. Only eight of the 26 are "Sabras", that is native-born Israelis; most of the group have studied in Paris and six of them live there now, while two others spend part of every year there. Another died in Paris in a car accident in 1964. Statistics like these have a bearing on the character of the art on display.

If you are looking for Israel, either in the ancient Hebrew traditions or in the events of the new state that came into existence less than 20 years ago, you will find very little of it. Some of this may be due, of course, to Mr. Seitz. Unquestionably many of the 700 are busy celebrating the happy life of the workers in the kibbutzim and the pride of building the new economy, but Mr. Seitz wouldn't be likely to find the adventure of contemporary art in their conventions.

Mostly Abstract

The painters and sculptors he has chosen belong to the international movement, most of them abstract in one way or another. Theirs are the newer conventions. They speak the common language, once in a while with an accent of their own, but the vitality is there — what Seitz calls "the intensity of the human compassion, pride, intellect, and creativity that gave form to the State of Israel itself."

The exhibition will be here until February 7 so there will be plenty of time, if you don't put it off, to get the full experience of its two moods, the tragic and the lyric.

Nothing in the show is more powerful than the confrontation and the condemnation of Yigael Tumarkin's "Hiroshima" and "Crucifixion", the black devastation expressed in polyvinyl chloride, wood and iron, bloodstains and stencilled letters. The same bitter memories are recorded in Aika's reliefs of black ropes and rags, and his dolls might be the children of a latter-day man-made Pompeii. The painters Okashi, Wexler, Arikha and Mairovitch carry on the drama in dark turbulence.

Spiritual Father

Zaritsky, who has been called the spiritual father of lyrical abstraction in Israel, leads the way with a large composition of transparent, watery, leafy green that might have come from Impressionism, to a more buyoant mood, most charming in the lighthearted Fima, who was born in China and who is influenced by oriental calligraphy.

You can see Klee in Ardon, who worked with him in the Bauhaus and who is represented in the show by three gorgeous figurative works, two of which belong to Ayala and Samuel Zacks of Toronto. With the exception of Castel, no one is more Hebraic than Ardon's pupils Bezem and Tamir, both of them suggesting the legendary. Castel uses pulverized basalt mixed with oil to convey the antiquity of his tablets set off by rich color.

So much for now. We'll have another look at the exhibition when there's more time.

La Presse, Montréal, Qué.
January 10, 1966

"Art Israël" ce soir au Musée des Beaux-Arts

Une exposition d'art contemporain d'Israël sera présentée pour la première fois en Amérique du Nord au Musée des Beaux-Arts à partir de demain et jusqu'au 7 février. Le vernissage de cette exposition, "Art Israël", a lieu ce soir.

L'exposition comprend des oeuvres de 26 peintres et sculpteurs israéliens. Ce sera l'une des dernières expositions avant le début des travaux de rénovation que le Musée doit entreprendre en vue de l'Exposition universelle de 1967.

L'ambassadeur d'Israël au Canada, M. Gershon Avner, inaugurera l'exposition ce soir.

Dans une déclaration qui accompagne l'exposition, le premier ministre d'Israël, M. Levi Eshkol déclare : "Une exposition d'art peut être une sorte d'ambassadeur culturel qui révèle l'âme d'un peuple. Nous espérons sincèrement que cette exposition d'art d'Israël joue ce rôle. Elle fait partie de l'esprit créateur quotidien en Israël et reflète, par l'art, sa vie spirituelle et culturelle.

Cette exposition a aussi un autre but : celui d'éduquer le sens artistique de notre propre peuple établi dans cette terre ancienne et nouvelle, un pays qui, bien qu'associé à la Bible, n'est pas au prime abord exotique ou extraordinaire mais simple : un pays qui cherche à réaliser ce que d'autres ont accompli depuis longtemps. Nous souhaitons que cette exposition soit un pivot de l'épanouissement artistique de notre pays et nous vous l'offrons comme une cristallisation de certains aspects de la vie culturelle en Israël moderne."

La collection a été préparée par M. William G. Seitz, conservateur du département de peinture et sculpture au Musée d'art moderne de New York. Elle est mise en circulation sous les auspices conjointes du Conseil international du Musée d'art moderne et la Fondation Amérique-Israël.

Deux autres musées canadiens la recevront ensuite : celui de Winnipeg, du 25 février au 25 mars, et celui de Toronto, du 11 avril au 9 mai.

M. Seitz, qui a choisi les oeuvres parmi quelque 700 artistes de New York, Paris, Londres et Israël, affirme que deux thèmes reviennent souvent dans l'art israélien : "Le tragique ou une profonde identification à la tradition juive et aux récents procès ; et le lyrique qui s'exprime par un amour joyeux de la nature."

En raison des frais de transport et d'assurance, il y aura un droit d'entrée de 50 cents par personne. Les enfants de moins de 12 ans, les étudiants, les membres du clergé et les groupes organisés d'écoliers seront admis gratuitement.

Le Soleil, Québec, Qué.
January 11, 1966

871

Exposition d'art israélien contemporain, à Montréal

Une exposition d'art contemporain d'Israël est présentée pour la première fois en Amérique du Nord au Musée des Beaux-Arts de Montréal du 11 janvier au 7 février, a annoncé M. David G. Carter, directeur du Musée.

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La Presse, Montréal, Qué.
January 11, 1966

871

Photo Yves Beauchamp, LA PRESSE

Art Israël

Son excellence Gershon Avner, ambassadeur d'Israël au Canada, inaugurait hier soir, au Musée des Beaux-Arts, l'exposition "Art Israël" qui sera ouverte au public à partir d'aujourd'hui. Sur la photo prise à cette occasion, dans l'ordre habituel : Mme Gershon Avner, son exc. l'ambassadeur ; Mme Pierre Laporte et l'hon. Pierre Laporte, ministre des Affaires culturelles dans le cabinet Lesage. L'exposition sera ouverte jusqu'au 7 février. On peut voir en même temps la collection d'art canadien Saidye et Samuel Bronfman qui en est à sa deuxième phase.

L'Evenement, Quebec, Qué.
January 11, 1966

871

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Montreal Star, Que.
January 11, 1966

871

Staff Photo by John Daggett

Among those attending the opening of "Art Israel" at the Montreal Museum of Fine Arts yesterday were, from left: Pierre Laporte, Quebec's Minister of Cultural Affairs; Mrs. Samuel Bronfman and Gershon Avner, Israel's ambassador to Canada. The display is the first major art exhibition by Israel in North America.

On Display at Montreal Museum

Israeli Exhibition of Art Makes North American Debut

By WOUTER DE WET

The first major exhibition of contemporary Israeli painting and sculpture to be shown in North America was opened at the Montreal Museum of Fine Arts yesterday.

During the opening ceremony Gershon Avner, Israel's ambassador to Canada, said that he feels the economic and political aspects of Israel's life are often emphasized at the expense of the cultural aspects.

He noted that although Israel is a young country it has access to the artistic traditions of the many nations from which it has drawn its large number of immigrants.

Among the guests of honor at the opening was Pierre Laporte, Quebec's minister of cultural affairs.

The "Art Israel" exhibit, consists of the works of 26 artists and will go to other centres in Canada and the United States.

William Seitz, curator of the department of painting and sculpture exhibitions at the Museum of Modern Art in New York, who selected the works, said that two recurrent themes pervade Israeli art:

"The tragic — an intensely-felt identification with the Jewish tradition and its recent trials; and the lyrical — the expression of a lighthearted love of country which takes its form in the celebration of nature."

For Robert Ayre's critical review of the exhibition, see Page 31.

Styles range from the figurative to abstract expressionism, and the artists from the son of a Yemenite goldsmith and rabbi to a young Sabra tractor driver who creates his sculptures at night after his work on his kibbutz.

Paris and the great painters, from Soutine to Picasso, as well as the Bible, have inspired these artists. The Crucifixion and Hiroshima are their subjects, as well as Lot's wife and the colors of sunset and dawn over the sea from the beaches of Acre.

Simultaneously with the opening of the Israeli exhibit the Saidye and Samuel Bronfman Collection of Canadian Art, Phase II, went on view at the museum.

The Bronfman fund — a $10,000 a year gift for five years for the purchase of contemporary art by young Canadians — was established in 1963. The works acquired become part of the museum's permanent collection. Artists must be 35 years or under to be eligible for the purchase of their work. Last year 37 works were shown, representing the first year's acquisition of the fund. This year there are 54 works on show, ranging from paintings to graphics, drawings and sculpture.

David Carter, director of the museum, says with the evolution of the Bronfman collection, "it has more and more become a showcase of various contemporary trends in Canadian art."

The Suburban
Montreal, Que.
January 13, 1966

871

Israeli Art Exhibit at Museum

A major exhibition of Israeli painting and sculpture opened at the Montreal Museum of Fine Arts on Monday, Jan. 10.

Israel's ambassador to Canada, Gershon Avner, who officially opened the exhibition, referred to it as an "in-gathering of backgrounds" — or a reflection of the diversity found in the backgrounds of the people in Israel today.

For those who expected an exhibition of works with themes traditionally regarded as Jewish such as portraits of Hassidic scholars — there must have been disappointment since the exhibition was really international in outlook and was chosen by international standards.

Selected from the work of 700 artists, the present showing is the first major exhibition from Israel to be circulated in North America. It represents 26 Israeli artists selected by William C. Seitz, curator of the department of painting and sculpture at the Museum of Modern Art, New York.

In the introduction to the catalogue, Levi Eshkol, Israel's Prime Minister, makes clear the purpose of the exhibition which is being circulated in Canada and the U.S.

"It is," he says, "part of Israel's day-to-day creativity and it is a reflection through art of her spiritual and cultural life. This exhibition serves another purpose, too — that of educating our own people toward beauty in this old, new land — a country which, despite its association with the Bible, is not primarily exotic nor extraordinary but simple: Striving at what others accomplished long ago.

"We hope this exhibition may be a signpost to the flowering of art in our country and we offer it to you as a crystallization of aspects of cultural life in modern Israel".

Although the exhibition may, on the surface, appear to be devoid of Jewish symbols or feeling, there is some identification with Jewish tradition as in the work of Naphtali Bezem whose "Coming Back" and "The Common Grave" make use of such symbols as the weeping lion of Judah, candlesticks and Jacob's ladder. The work of Aika, which could have emanated from the hand of any artist who suffered the horrors of war in any country, brings to mind the recent trials of the Jewish people in a startling and brutal way.

Also present for the opening ceremonies was Quebec's Minister of Culture, Pierre Laporte who was paying his first visit to the Museum since he took office. Mr. Laporte referred to his visit to Israel last year as "one of the most enlightening experiences of my life".

Phase II of the Sadye and Samuel Bronfman Collection of Canadian Art was opened at the same time as the exhibition of Israeli art. The latest acquisitions paintings, graphics and drawings by Canadian artists were selected by the Museum's Canadian Acquisitions Committee. The exhibition will be on view until Feb. 7.

Because of the high costs of transportation and insurance, admission to the exhibition of Israeli art will be 50 cents. Children under 12, students, clergy and organized school groups will be admitted free. It will remain on view until Feb. 7.

The Canadian Jewish Chron.
Montreal, P.Q.
January 14, 1966

871

P.I.C. PHOTO

Quebec Cultural Affairs Minister Pierre Laporte (right) makes a point in a discussion with Gershon Avner, Israel's Ambassador to Canada, at the opening of "Art Israel; 26 Painters and Sculptors" at the Montreal Museum of Fine Arts on Monday. "Art Israel", the first major exhibition of contemporary Israeli painting and sculpture to be shown in North America, will be on view at the Museum until Feb. 7.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

JAN 14 1966

BOWDEN'S

ENTRE PARENTHÈSES

012-M

DES visites guidées de l'exposition "Art Israël", au Musée des Beaux-Arts, auront lieu demain : en anglais à 11 h. du matin, en français à 2 h. 30 de l'après-midi. A 1 h. et 3 h., demain également, projection de deux films anglais de l'ONF sur les Indiens de l'Alberta et de la baie James.

Current Events
Montreal, Que.
W 8,800

JAN 15 1966

BOWDEN'S

012-M

Welded Iron by Israel artist Yehiel Shemi on exhibition at the Montreal Museum of Fine Arts' "Art d'Israel" Exhibition.

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

Exposition principale:
"Art d'Israel"
Peintures et sculptures de plus de vingt-cinq artistes d'Israel.
En cours et jusqu'au 7 février inclusivement.

Innovation '66 Gallery
From January 7th to 23rd:
Recent works by Claire Hoggenkamp and Jeffrey Poklen.
The "Innovation" exhibitions are showcases for contemporary Canadian Art.

ACTIVITIES
Wednesday, January 12th at 8:00 p.m.
Conference:
"Canadiana: An academic subject or not" by G. R. Stevens.
Wednesdays, January 19th and 26th at 8:00 p.m.
"Artists in Action"

Open Tuesday to Friday from 10:00 a.m. until 5:00 p.m.; Wednesday evenings from 8:00 to 10:00 p.m.; Sunday afternoons from 2:00 to 5:00 p.m.
Admission free.
(1379 ouest, rue Sherbrooke - 842-8091)

Ottawa Citizen, Ont.
January 15, 1966

871

Israeli art shown in Montreal

"Art Israel," the first major exhibition of contemporary Israeli painting and sculpture to be shown in North America, will be presented at The Montreal Museum of Fine Arts Jan. 11-Feb. 7.

The exhibition, made up of work by 26 painters and sculptors, is one of the last important shows to be staged at the Museum before it closes for refurnishing in preparation for Expo '67.

La Patrie, Montreal, Que.
January 16, 1966

871

beaux-arts

Musée des Beaux-Arts : (1379 ouest, Sherbrooke, tél. 842-8091) Art d'Israël. En complément : La colection d'art canadien Saidye et Samuel Bronfman, Phase II. Jusqu'au 7 février.

Montreal Gazette, Que.
January 15, 1966

871

Art Israel

The Ambassador of Israel, Mr. Gershon Avner, and Quebec Cultural Affairs Minister Pierre Laporte were the speakers at the opening of the exhibition Art Israel at the Montreal Museum of Fine Arts at the beginning of this week. The Saidye and Samuel Bronfman Collection of Canadian Art, Phase II, went on view at the same time.

Opening the exhibition, Mr. Avner said that the collection was an effort to show Israel's friends the fruits of Israeli cultural life. He said that there was no typical Israeli art. "We are a country of migrants, a great ingathering of racial backgrounds." He felt that the various influences found in Israel could be formed into a new and vital culture.

Mr. Laporte referred to a recent visit to Israel, and the great impression made on him by the importance given to culture in the emerging nation. "If Israel, with so little, can do so much," he said, "what can we do with everything we have?" Mr. Laporte also commented on the fact that in Israel members of many different cultures had committed themselves to one culture and one language.

Art Israel, made up of work by 26 painters and sculptors, is the first major exhibition of Israeli art in North America. It will be on view at the Museum until Feb. 7.

The Bronfman Collection represents works acquired by the Museum through the Bronfman Fund. The fund, which was established in 1963, gives the Museum $10,000 a year for five years for the purchase of contemporary art by Canadians under 35.

Star
Jan 15-66

Galerie Agn

New Yor

By Robe

WHATEVER happens or doesn't happen in the rest of the year, 1966 got away to a brave start with two unusually interesting exhibitions of contemporary painting and sculpture from outside Canada — Art Israel, which was formally opened in the Montreal Museum of Fine Arts on Monday night and which I reviewed on Tuesday, and New York Scene, at Galerie Agnes Lefort. The first will be here through February 7 and the second through January 28.

New York Scene is a small show, only 14 works by eight artists, and could by no means be looked upon as a comprehensive survey (that, after all, is a job for a museum) but it gives us an introduction to several important people we seldom see in Montreal. Looking at the painting by Kenneth Noland and the two by Jules Olitski, we can almost catch up with Saskatchewan; like Clement Greenberg, Barnett Newman and Will Barnet, both of them have taught at the prairie university's summer workshops at Emma Lake and have been an influence on western Canadian painting. One good thing about the Lefort presentation is that it whets our appetite for more, and we are promised more, for it is the first of a projected series designed to keep us in touch with developments in the centre of gravity.

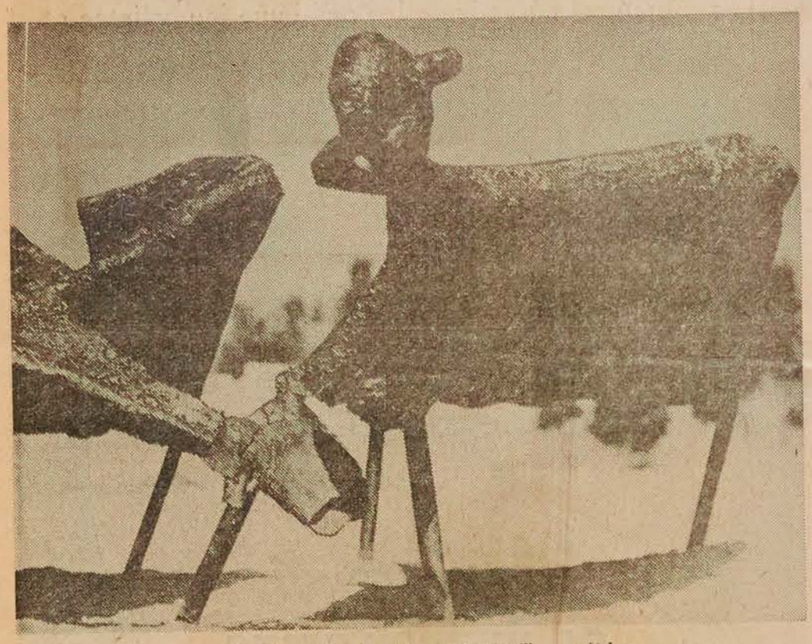
Le Devoir 15 janvier 66

ARTS / LITTÉRATURE / SPECTA

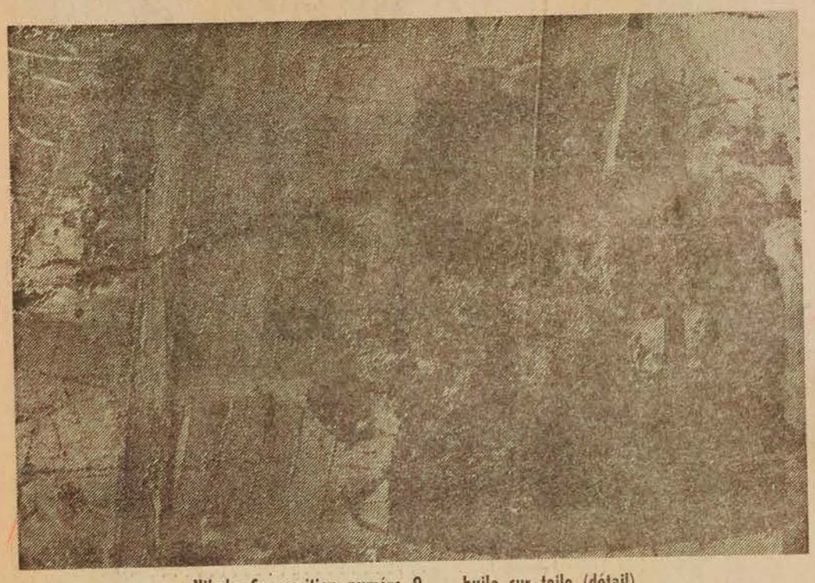
Arts / Israël-Amérique

Du concret à l'abstrait

par Laurent LAMY



Danziger : "The Lord is my Shepherd" — métal



Nikel : Composition numéro 9 — huile sur toile (détail)

ART ISRAEL

Un art particulier à un pays semble avoir beaucoup de mal à se développer aujourd'hui avec les échanges nombreux et fréquents. Ainsi toutes les tendances actuelles de l'art sont représentées à l'exposition d'art contemporain d'Israël : tachisme, paysagisme abstrait, nouvelle figuration, géométrisme, art optique.

Dans l'ensemble les peintres tachistes sont assez peu convaincants, Krize, Arikha, Lan-Bar, Wexler et Mairovitch en particulier. Les expressionnistes comme Tumarkin et Aika s'imposent avec plus de force. Aika devient morbide dans sa composition "Dolls" où des têtes de poupées sont emprisonnées par un rideau en plastic noir. Quand il travaille la matière ou quand il lui incorpore d'autres matériaux à la manière de Feito ou de Millarès, il montre des qualités plus évidentes sur le plan plastique.

Agam occupe une place à part avec ses tableaux à métamorphoses. Dans un tableau, le visiteur découvre une infinité de tableaux, dans un autre, il choisit le relief de son choix par des éléments interchangeables ou bien il anime un troisième tableau en imprimant un léger mouvement aux cercles qui le composent.

Une des toiles d'Ardon, "Timepecker" rappelle fortement Delaunay et nous retrouvons chez cet artiste qui a étudié au Bauhaus des concordances évidentes avec Klee. Bezen et Nikel retiennent par des compositions enlevées, Okashi par la sobriété de son style, Lavie par son écriture improvisé et directe, empreinte de fraicheur.

Peintre de la matière fine, Castel retrouve le chatoiement d'étoffes anciennes et le jeu décoratif de vieilles civilisations par la finesse et la complexité de son graphisme. Vaporeux et subtil, Fima met beaucoup de poésie dans ses harmonies claires, à l'orientale.

La sélection des peintres géométristes est minime et très faible. Une fois de plus, on constate la parenté étroite qui peut naitre entre peintres pourtant très éloignés dans l'espace. Nous en avons un exemple très net dans cette exposition avec Gross qui traduit d'une manière à peu près identique à celle de Lemieux, la solitude et l'isolement.

Parmi les sculpteurs, il y a Kosso que nous connaissions déjà et qui continue à travailler dans le style du constructivisme. Shemi assemble de grosses pièces de fer qui gardent une allure robuste et simple et découpent l'espace avec franchise. Danziger rappelle César avec deux animaux de dimensions monumentales, érodés, troués, fabuleux comme des ruines.

De bonne tenue, l'exposition Art Israël permet de se faire une idée juste de la qualité artistique en Israël, pays très ouvert sur le monde si l'on juge par l'éclectisme de cette exposition. Nous y découvrons de bons peintres, mais un seul nom se dégage de l'ensemble, celui d'Agam, déjà universellement connu.

NEW YORK SCENE

La Galerie Agnès Lefort continue de s'affirmer comme la galerie d'art contemporain la plus active de la métropole. Pour la première exposition de 1966, elle présente une sélection de peintures contemporaines américaines, signées Albers, Frankenthaler, Jenkins, Morris Louis, Noland, Olitsky. Il faut ajouter à ces noms célèbres, celui de Paule Nevelson renommée pour ses assemblages et celui du sculpteur anglais, Caro. Cette exposition a non seulement l'avantage de rassembler des oeuvres d'artistes connus, mais aussi celui de réunir des oeuvres appartenant à la génération d'artistes qui tendent à prendre la place des expressionnistes abstraits. Plus contrôlés, ces peintres-ci n'utilisent plus le large éventail de la couleur, du geste, de l'écriture. Plus sages et plus secrets aussi, moins démonstratifs, ils misent moins sur la séduction et la fascination immédiates.

Kenneth Noland s'en tient à des formes simples, à des couleurs nettes et offre une peinture claire et sans fard, un peu froide peut-être.

Morris Louis se limite aussi à quelques couleurs et seule la mise en place le retient intégralement. Queqlues raies parallèles sont posées avec assez de doigté et de justesse pour créer des tensions dans la toile, pour donner à l'espace pictural toute sa valeur.

Helen Frankenlhater possède un sens très sûr des à-plats

La Presse, Montréal, Qué.
January 15, 1966

BEAUX-ARTS

871

CLAUDE JASMIN

Au Musée des Beaux-Arts, 26 peintres et sculpteurs d'Israël

La petite exposition des graphistes d'Israël faisait plus enracinée et somme toute, plus personnelle, chez Gemst (l'an dernier) que cette grosse exposition itinérante, préparée par le conservateur du Musée d'art moderne de New York, M. William Seitz. Ce dernier fit son choix parmi des peintres et sculpteurs israéliens de New York et aussi de Paris, de Londres, et même... d'Israël. Tant pis pour les autres villes du monde, les trois plus grandes capitales de l'art occidental moderne y sont du moins !

L'exposition voyagera d'abord au Canada, et c'est Montréal qui fut choisi comme toute première étape. Malheureusement, l'ambassadeur d'Israël a complètement oublié d'informer son pays sur le fait suivant : Montréal est la deuxième ville **française** du monde ! Vétille ! Le (beau) catalogue est unilingue et on ne s'habitue pas du tout à ce mépris de notre culture ! C'est regrettable. Quant à l'expo, c'est l'universalisme actuel. Les maniérismes courants de l'art dit moderne. Cependant, on y trouvera peu d'art abstrait plasticien, géométrique ou même "optique". Mais beaucoup d'"action-painting" !

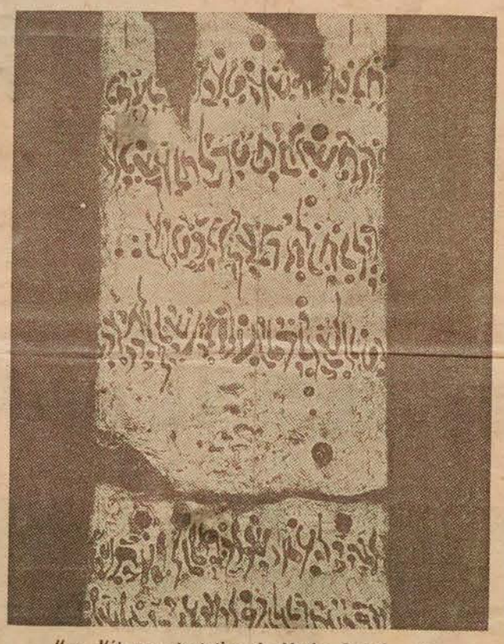
Je veux tout de suite nommer dix bons objets parmi la centaine d'exhibits choisis.

D'abord une sculpture fascinante, celle, en deux pièces basses étonnantes, d'Itzhak Danziger : "Le Seigneur est mon berger". Danziger vit, lui, à Tel Aviv et, justement, ce fait n'est peut-être pas étranger à sa forte personnalité. C'est une sculpture qui nous change des éternelles pièces de fer rouillé, dépecées, soudées et... toujours un peu semblables, à Rome, à Bordeaux, à Québec ou à Chicago ! Ensuite, il y a les "Poupées" d'Aïka Brown, objet dérisoire et inquiétant où de véritables poupées, passées au bronze, apparaissent aux lucarnes d'une surface de toile de goudron noir !

Il y a la grande pièce "Hiroshima, 1960" d'Yigael Tumarkin, un tryptique dramatique où les pièces de rebut (pour une fois) sont installées avec grâce et disposées avec ordre, sans surcharge. C'est rare avec l'art "pop". Seuls les artistes doués arrivent à cet art, les autres, en amateurs, se servent du nouveau réalisme ou dadaïsme comme d'une poubelle que l'on bourre, l'objet exposé en est désarmorcé. Tumarkin qui vit à Paris sait donc allier la poésie (grave avec "Hiroshima") du "ready-made" avec la mesure, à la française ! France : pays de la raison ?

Mordecai Ardon, né en Pologne en 1896, s'en tient à un art expressionniste surréalisant. "Timepicker" est un ouvrage de haute tenue graphique !

Yeheskiel Streighman, né en Lithuanie, offre avec son "Yellow Painting", du tachisme séduisant, bien que le genre soit extrêmement répandu. Et du côté du figuratif, il faut noter la participation de Naphtali Bezem : "Forme s'élevant", un tableau puissant qui sort bien, qui se détache de l'ensemble monotone, de l'uniformité "abstractionniste". Et puis je veux souligner l'étrange tentative de Moshe Castel : il s'agit de grands tableaux, aux matières lisses, teintes, et sur ces sortes d'ardoise, simplement, des lettres de l'écriture hébraïque (!). Il cherche, en somme, à revaloriser le graphisme de l'écriture de son peuple qui, sans être aussi belle que le chinois, par exemple, demeure sinueuse et plastique ! On y voit un nationalisme sympathique chez un artiste d'un pays neuf, retrouvé, antique aussi !



"...l'étrange tentative de Moshe Castel..." : "Poésie de Canaan I". 1963.

Au passage, on pourra saluer le sculpteur Kosso Eloul, il participait au premier symposium sur la montagne, il y a deux ans. Du côté des effets optiques, mince participation, soulignons "Contrepoint en quatre thèmes" de Yaacov Agam. C'est extrêmement mobile, selon l'angle où l'on se pose, lignes et couleurs changent complètement. Amusant !

Donc, en résumé, des dizaines de tableaux neutres, ordinaires et surtout maniérés.

On reconnaît la manière, au passage, d'un Pellan, d'un Letendre, d'un Gagnon, d'un Bellefleur, d'un Charbonneau, d'un Dallaire, d'un Toupin, d'un Lefebvre. Enfin, tout le monde y passerait tellement l'art de peindre et de sculpter aujourd'hui, en Occident, se ressemble dans tous les pays. C'est regrettable et il est grand temps de secouer cette attristante uniformité car "l'ennui, un jour..." On sait le reste !

St. Jean Le Canada Francais
Quebec
January 27, 1966

871

Art d'Israël au musée des beaux-arts de Montréal

Le Musée présente jusqu'au 7 février une intéressante exposition d'art d'artistes israéliens contemporains. La collection a été préparée par M. Seitz conservateur au Musée d'art moderne de New-York. M. Seitz affirme que deux thèmes reviennent souvent dans l'art israélien: "le tragique et le lyrique". Le premier est dû à une profonde identification à la tradition juive, le lyrisme qui s'exprime par un amour joyeux de la nature.

J'y ai remarqué en particulier ces deux masses sculpturales de bronze d'un Danziger, magnifique conquête des trois dimensions! Kosso Eloul celui qui participa au premier symposium de Montréal en 1964, nous montre quelques pièces d'une qualité certaine. Plusieurs autres artistes nous présentent un reflet de la création artistique mondiale contemporaine.

Il faut surtout voir les oeuvres de YAACOV AGAM. Celui-ci fabrique des oeuvres dont l'aspect varie à mesure que le spectateur évolue de droite à gauche ou de haut en bas et inversement. Le tableau n'est plus statique, il vit selon le spectateur. D'autres oeuvres de cet artiste jeune et inventif, appellent une participation active volontaire du visiteur du Musée. Ce sont comme des jeux de construction proposant une infinité de possibilités distinctes. Enfin, un tableau formé de pastilles s'animant au toucher attire la main de tous, petits et grands. Une très intéressante exposition!

A l'inauguration, au vernissage, M. Pierre Laporte affirma qu'il venait au Musée pour la première fois et qu'il reviendrait encore. Notre ministre des Affaires culturelles "débita" son monologue (2/3 en anglais, 1/3 en français); serait-ce là "la priorité au français"? L'unilinguisme?... J'oubliais il parla "d'abord" en français. Le catalogue est exclusivement en anglais. Quoi demander de mieux pour la deuxième plus grande ville française et venant d'un pays où la langue seconde est le français?

Cette exposition d'art israélien, on peut la visiter sur semaine, le samedi, de 10 h. à 17 h. et le dimanche de 13 h. à 17 h. Le mercredi soir de 7 h. à 10 h. L'adresse? 1379 ouest, rue Sherbrooke, Montréal. On pourra également y voir la deuxième partie de la collection de Samuel Bronfman. On pourra également voir des oeuvres graphiques des artistes italiens créés à l'occasion du septième centenaire de la mort de Dante. Cette exposition fascinante se tient à la Galerie l'Etable du Musée jusqu'au 22 janvier 1966.

Visitons le Musée des Beaux-Arts de Montréal, il nous appartient à tous. L'entrée est gratuite à presque toutes les manifestations telles que expositions, conférences, visites avec guides, etc. Amènez-y la famille, vous serez enchantés.

Montreal-Matin, Que.
January 17, 1966

871

prochain. La librairie compte actuellement quelque 45,000 titres.

Visite en français

Parmi les activités du Musée des Beaux-Arts de Montréal cette semaine, notons une visite guidée en français de l'exposition "Art d'Israël". Cette visite se fera mercredi à 8 h. Ce soir-là également le sculpteur Stanley Lewis modèlera une tête en glaise d'après nature.

Le Petit Journ., Montreal, P.Q.
January 23, 1966

871

les expos

Musée des Beaux-Arts
(1379 ouest, rue Sherbrooke)
EXPOSITION.—"Art Israël".

Metro Express
Montreal, Que.
January 20, 1966

871

Grande exposition au musée

En plus de l'exposition d'art d'Israël, qui soit dit en passant, est une chose à voir, le musée présente une exposition de la collection Bronfman.

Cette collection évolue peu à peu de façon à représenter les diverses tendances de l'art canadien contemporain. En exposant les achats qui ont été effectués au cours de l'année, le musée rend hommage à ce grand collectionneur et mécène. Sa prévoyante générosité permet au musée de remplir son rôle dans le développement des arts au Canada.

Cette deuxième exposition des oeuvres de monsieur Bronfman comprend 54 peintures, dessins et sculptures, Elle se terminera le 7 février.

La Patrie, Montreal, Que.
January 23, 1966

871

beaux-arts

Musée des Beaux-Arts : (1379 ouest, Sherbrooke, tél. 842-8091) Art d'Israël. En complément : La collection d'art canadien Saidye et Samuel Bronfman, Phase II. Jusqu'au 7 février.

Montreal Star, Que.
January 24, 1966

hands of men appointed Nehru or Shastri.

871

Bilingual Tours Set

Starting tomorrow the Mon real Museum of Fine Arts wi sponsor tours in English an French of the current "A Israel" exhibition.

English tours will be give from 11 a.m. to 2 p.m. Tuesda through Saturday.

A tour in English of Canadian Art will be given at 6 p.m. At 7 p.m. a French tour will follow. At 8 p.m., there will be a French guided tour on Art Israel and an English tour of the same show at 9 p.m.

As a part of the Heritage series, Dr. Nathan Stolaw, director and scientific consultant, at the National Gallery of Canada will deliver a lecture in French and English at 8 p.m. Wednesday.

Three English films of the National Film Board will be screened at 1 and 3 p.m. Saturday. They are "The Saddle Maker", "Life in a Woodlot" and "Beaver Dam".

Montreal Gazette, Que.
January 22, 1966

871

ART

Art Israel At The Montreal Museum

By REA MONTBIZON

MEASURED by the outstanding contributions, Jewish artists are making to the contemporary art scene of the West, the Exhibition from Israel, which will stay at the Montreal Museum until February 7, strikes me like something of a glorious afterglow.

The majority of the 26 Israeli artists in this exhibition are painters, most work in the abstract idiom. The general aroma of the show is not unfamiliar. It contains much of the seasoning used by Hans Hofmann, Jackson Pollock, Philip Guston, James Brooks, and their followers. There is relatively little variety in styles, there are almost no graphics, but a fairly good representation of sculpture.

The strongest responses are neither brought on by originality nor by outstanding technical achievement, but rather by emotional appeal or pure sensuous impact. Let us take a look at some of the artists who bring on the profoundest reaction on the strength of their more personal contribution.

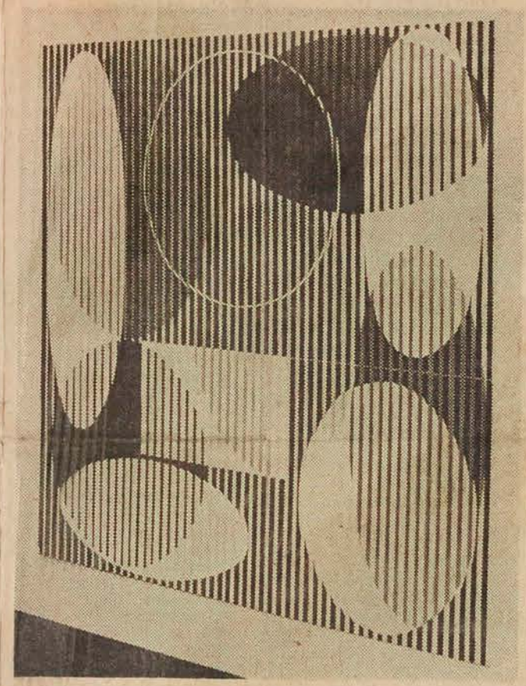
Moshe Castel does little more than compose over-dimensional relief paintings on the theme of old scripture. He concentrates and magnifies single passages of script, made tactile reality by an admixture of finely ground basalt to his pigments. There are three of these scripture paintings in relief in the exhibition, but one of them, the smallest, is incomparably more compelling than its two larger companions. Each of these unusual paintings has its own dominant color; the one I prefer, combines an electrifying mineral green with the black for the script and parts of the ground. Its intensity is astounding. It has the magical quality of a devotional object. Significantly, it is an image of THE WORD, which made the Israeli artist find his effective plastic form.

To my way of experiencing, Castel's scripture makes a deeper impression than Yigael Tumarkin's "Hiroshima", or even Aika's black reliefs in rope. Although the ungraded black effectively supports the macabre drama. I think that the device is too direct. The emotions that respond to this type of communication are somewhat worn by the less direct but no less suggestive rag-relieves by the Spaniard Manolo Millares. And the influence of the Spanish School is greatly felt in Paris, where Aika worked. Still, Aika's horrifying assemblage of charred dolls cuts deep, indeed, in its brutally direct realism.

For contrast, do not miss sampling Avigdor Stematsky's taché watercolors. His visual poem in blues and browns with the pencilmarks over it, is the one that delighted my own eye. This artist's oils are equally lyrical. But no-one in this show is more lyrical than Fima, with his large "Mountain Landscape," perhaps not a great painting, but a refined, contemplative work.

Or you might enjoy turning to Moshe Tamir, whose imagery and style remind me of his ex-countryman Tobiasse. Tamir's carpet-like design (and texture) in "Messenger" is a charming work, and his smaller and less formal, sandy impastos are no less imaginative.

Two tightly organized abstract "Landscapes" by Zvi Mairovich radiate in warm browns and saturated reds something of the relentlessness of the desert sun. Yaacov Wexler's large abstract, also titled "Landscape" has some delightful atmospheric passages, weightless and lyrical.



YAACOV AGAM: Four Themes-Counterpoint. 1959 Oil on wood.

But the spirit of Jackson Pollock, as invoked by Yehiel Krize has lost most of its temperament and much of its charm.

This exhibition is dominated by abstraction, and one wonders just how representative it really is of the artistic output of the Israeli people. I could think of figurative work which would not have lacked the quality Mr. William C. Seitz of the Museum of Modern Art, the organizer of the show was aiming for in his selection, but has not always attained. Many a canvas in this ocean of painterliness would not have made the grade elsewhere, least of all in Canada.

However, I much enjoyed two among the figurative landscape drawings by Anna Ticho, especially her fine line-drawing, "Jerusalem Mountains", a lovely demonstration of restraint and the art of omission.

The star op-artist among the 26 representatives from Israel is Yaagov Agam and I think that his work is quite remarkable. Agam, who is 28, did his clever 'Four Themes — Counter Point" as early as 1959, when he was little over 20. To me, his works suggest a cheerful hint of Da-Da. (Marcel Janko, after all, has been very influential in Israeli art education).

Among the sculptors, we know Koso Eloul, from his participation in the Mount Royal Symposium two summers ago. His bronze "Statement", exhibited at the Museum, was done a year earlier. As a form it is very simple, as an idea is has power and punch. But the most unusual and striking sculptural contribution, doubtless, are Itzak Danziger's bronze sheep of "The Lord is my Shepherd." The kind of thing one would have expected in an exhibition from Israel, and — in a small measure — has found.

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." _____

Photo-Journal
Montréal, Qué.
January 26, 1966

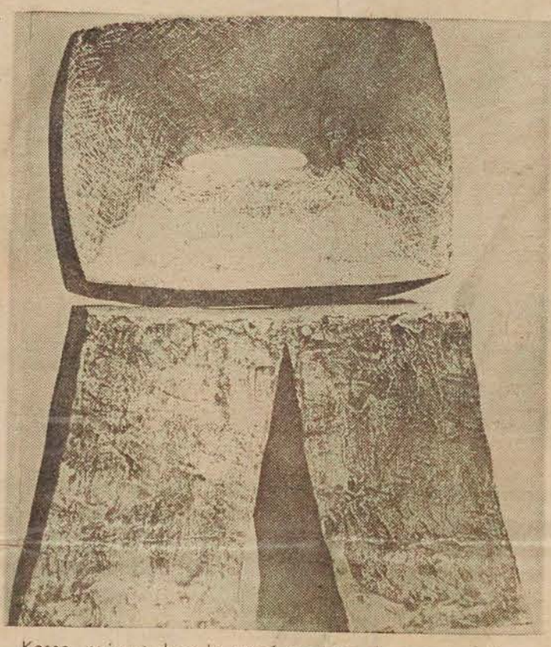
Le billet de MICHELLE TISSEYRE

L'art d'Israël à Montréal

J'étais curieuse de voir l'exposition Art Israel qui se tient en ce moment au Musée des Beaux-Arts de Montréal. Certains de nos artistes, Rita Letendre et Ulysse Comtois notamment, qui ont eu l'occasion de travailler en Israël et de rencontrer certains collègues de ce pays qui est à la fois l'un des plus jeunes et des plus vieux du monde, avaient parlé au retour avec enthousiasme de cette expérience.

Le dynamisme du peuple israélien — qui se veut une entité différente du peuple juif comme tel —, le sentiment de liberté totale qui se reflète dans les conditions de travail de l'artiste, la beauté du pays et la qualité de sa lumière, tout avait concouru, disaient-ils, à effectuer chez eux une "rejuvénation" de l'optique et du sentiment. Par ailleurs, l'oeuvre du sculpteur, Kosso, exécutée pour le symposium de sculpture du Mont-Royal, il y a deux ans, et que l'on peut toujours admirer dans le parc du Centre d'Art sur la montagne, nous avait familiarisés avec l'oeuvre de l'un de ces artistes. La personnalité de Kosso, simple et directe, nous avait donné une idée du type Sabra, la génération née en Israël avant ou depuis l'indépendance survenue en 1948. C'est-à-dire que Kosso, tout en n'étant pas né en Israël — il est originaire de Russie —, manifestait le même état d'esprit constructif que les Sabras : puiser dans le tragique passé du peuple juif force et inspiration, mais refuser de laisser les chaînes de l'orthodoxie entraver l'élan vers les réalisations futures.

Et maintenant voici que nous avons l'occasion de juger par nous-mêmes ce qu'est l'art d'Israël. Peut-être pas aussi bien que si nous pouvions nous promener dans ses musées et visiter les ateliers de ses artistes. Mais nous pouvons nous faire une bonne idée malgré tout de sa réalité, puisque vingt-six sculpteurs et peintres y sont représentés. Ceux-ci ont été choisis par un juge étranger, donc libre de tout préjugé envers les artistes et de toute pression de la part des groupes ou écoles. Le choix a été effectué parmi sept cents artistes dont l'oeuvre a été étudiée à Paris, à Londres, à New York, dans les galeries privées, dans les kibbutzim (villages coopératifs). Certains artistes très cotés en Israël ont été écartés, semble-t-il, au profit de jeunes Sabras encore inconnus, dans le but de présenter un panorama aussi vrai que possible de l'art en Israël aujourd'hui et de ses principaux mouvements.



Kosso, puisant dans le passé tragique du peuple juif, y trouve force et inspiration.

De même que toutes les tendances sont représentées, les artistes font preuve, du point de vue de l'âge et des origines, de la plus grande diversité. Certains d'entre eux sont nés au siècle dernier. C'est le cas de deux des maîtres les plus influents en Israël aujourd'hui : Zaritsky, chef du groupe des Horizons nouveaux, fondé en 1948 et auquel appartient Kosso; et Mordecai Ardon (Bronstein), le plus important des peintres symbolistes-figuratifs. D'autres, plus jeunes, sont comme eux nés en Europe : Russie, Pologne, Lituanie, Allemagne. Parmi ceux-ci, il y en a de tout jeunes qui ont connu les persécutions nazies, comme Tumarkin, né à Dresde en 1933 et qui a émigré en Israël avec sa famille, et Bezem, Juif polonais né à Essem, en Allemagne, en 1924, et que ses parents ont pu envoyer en Palestine, dans un mouvement de rapatriement de jeunes en 1939. Aika, Orion, quelques autres sont nés en Israël et font partie de la nouvelle race de Sabras.

Qu'ils soient abstraits, gestuels, expressionnistes, lyriques, informels, op ou surréalistes (il n'y a pas de figuration, sauf pour quelques dessins), on peut dire qu'il y a deux tendances très nettes chez les exposants : l'une tragique, noire, violente, qui vous prend aux tripes comme la musique de Bloch, les lamentations des pleureuses, les saillies des cantors; l'autre sereine, quoique rarement gaie, délavée en quelque sorte comme certaines beautés blondes qui n'ont jamais l'air ni tristes ni gaies, j'irais presque jusqu'à dire fade. La deuxième tendance, composée principalement de graffiti et de gribouillages de tons pastel, m'a personnellement assez peu intéressée. Elle se préoccupe uniquement de relations formes-couleurs. Des artistes peignant pour d'autres artistes, leurs problèmes nous sont extérieurs. Par contre, des oeuvres comme celles d'Aika, de Bezem ou de Tumarkin me paraissent uniques dans leur intensité.

Aika est un représentant de l'art brut, mis en valeur par Dubuffet. Son pouvoir de choc est quasi insoutenable. D'un bout de vieille corde, de lambeaux de toile à sac, de poupées ramassées dans des poubelles, il dresse un insoutenable réquisitoire contre ceux qui ont trahi l'humanité. Tout ce qu'il touche paraît calciné — car tout est enduit de matière plastique noire — ou menacé par les puissances destructrices du mal et des ténèbres. Sa **Composition en relief** évoque l'Ange annonciateur de la fin des temps. Ses **Poupées I** (de vraies poupées, peintes en noir et en bronze, aperçues à travers les déchirures d'une toile également "calcinée") disent plus clairement qu'aucun mot ne pourrait le faire ce qu'il est advenu des rêves d'enfants.

Le jeune Tumarkin (trente-deux ans) crée également à l'aide de déchets une nouvelle réalité. Se servant de chloride de polyvinylique et de fer sur bois, il recrée Hiroshima ou la Crucifixion.

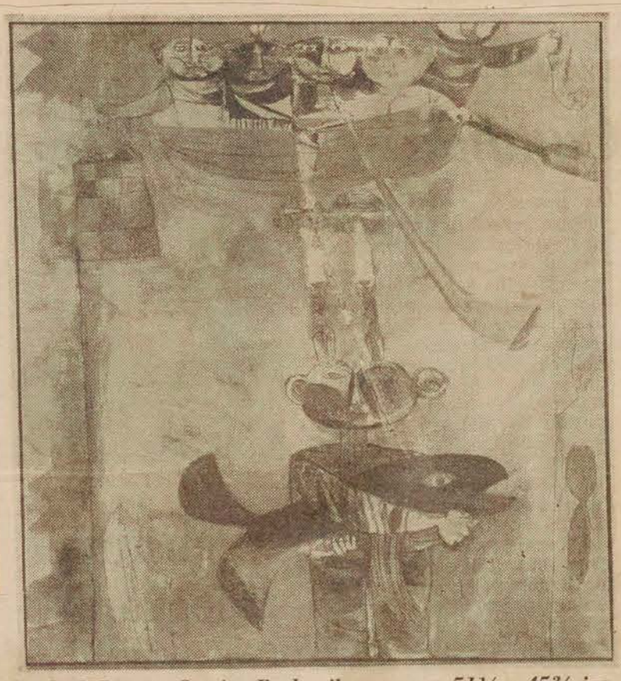
Bezem, enfin, dans un expressionnisme dont le sentiment n'est pas sans rappeler Chagall, évoque sa fuite d'Allemagne qui rejoint celle de tous les Juifs devant les innombrables persécutions dont ils ont été victimes. Pleine de symbolisme — les poissons tués, l'échelle de Jacob, les chandeliers, le Lion de Juda, borgne et pleurant sur une fosse commune — l'oeuvre de Bezem est remarquable.

Mais, à tout prendre, je me demande si ce n'est pas dans la sculpture que les Israéliens se surpassent. La manière dont le jeune Sabra Ezra Orion manie le fer le place au tout premier rang des sculpteurs d'aujourd'hui. Son oeuvre a une présence tout à fait exceptionnelle, dont on est saisi dès que l'on pénètre dans la pièce où elle se trouve. De poutrelles de fer, celles dont on se sert dans la construction, il fait surgir des silhouettes hiératiques, drapées de velours sombres, gardiennes de la nuit, protectrices de ce peuple enfin libre. Pour Danziger, la sculpture ne doit pas créer des pièces de musée, mais être intégrée à un paysage. Ainsi, ses **Moutons du Negev** (bronze) pourraient-ils effectivement faire partie de ce désert aride, leurs formes se confondant avec ses rocs, leur matière avec sa sécheresse, de même que leur passivité est symbole de la résistance et de la ténacité du peuple qui est appelé à vaincre le désert.

Star Jan 29-66

And Art Israel

By Robert Ayre



Naphtali Bezem: Coming Back, oil on canvas, 51¼ x 45¾ ins., in the exhibition Art Israel, at the Montreal Museum of Fine Arts.

ART ISRAEL AGAIN

THE CRUZ-DIEZ painting, which shifts and changes colors according to your viewing angle, brings me back to Yaacov Agam and Art Israel, another of Mr. Seitz's exhibitions, which still has a week to run at the Montreal Museum of Fine Arts before moving on to Toronto and Winnipeg and then down into the United States.

Agam's "Double Metamorphoses" is one of the works (there are a few) that you will find in the catalogue but not in the show, but "Four Themes Counterpoint," has the same effect of the multiple image. Painted on wood ridges, the composition of circles and ellipses is completely transformed as you move to right or left. Tricky, but it has some quality as abstract geometrical painting, not as gimmicky as the do-it-yourself art of "Modifiable Rhythm" — you re-arrange the cigarettes to make your own design — or "Natural Movements" — the spots are on springs; you can make them vibrate, but they fall back into place again.

Agam (who lives in Paris) is the only Op painter in this group of Israelis; there are no Hard Edge purists or color-field men. There are no Pop artists. To use junk the way Tumarkin and Aika use it is another thing. "It does not matter where the artistic fact starts — with bronze, canvas, rubbish . . . " said Tumarkin: "what matters is to create a new reality — to create order out of disorder. What matters is to break with the conventional and literal meaning and use of objects." The disorder he brings before us in powerful assemblages of iron, plastic and wood is the horror of the concentration camp and the crematorium, the holocaust of Hiroshima. Aika was not so definite. "To live in one's own time should be the aim of every artist," he said; "the means may vary, but never the goal." What his goal was (he was killed in a motor accident in France in 1964) is not clear in his statement in the catalogue. He said that the dolls he picked up served a specific purpose in his subconscious, but it was now secondary, and he spoke of unending search.

FOR MOST OF these 26 artists, living in one's own time has meant living in Paris, and following the international trends — not the very latest, as I have said, but yesterday's abstract expressionism, dramatic or lyrical — their geography not Paris, not Tel Aviv nor the kibbutz, but the human situation. Some of them come from a long way back — Zaritsky, who was born in Russia in 1891; Ardon, born in Poland in 1896, who studied at the Bauhaus with Kandinsky and Klee.

None of them are social realists, celebrating the happy worker, the proud fighter, building the new state, but a few of them have been affected by the light of Israel, and a few by the ancient traditions. Anna Ticho refines the landscape of Jerusalem in her drawings. Michael Gross says that landscape is the school of painting, but in distilling the essence of the scene, leaving out all features for the sake of the intense light on the level plain, he gives outsiders no sense of the country. He does the same with man; we can recognize the faceless, vertical posts as symbols of loneliness and endurance that are universal, but we have to be told that the horizontal smudge is a slain soldier in the field.

On my second visit to the exhibition, I found myself skipping the more ordinary, inarticulate abstractionists and giving my attention to the figurative painters, who have the bite of individuality and perhaps race, animation, gorgeous color and a tart gaiety — Ardon, with his Klee mechanisms, his birds and symbols; Tamir, with his mythological messenger, like a rich tapestry, his oil and tempera reliefs, the split Satellite and Lot's Wife, the pillar of salt, painted, he says, as a condemnation of those who go on living in the past; Lea Nikel, who celebrates the liberation of color.

One of the six sculptors is Kosso Eloul, who worked here in the symposium on Mount Royal. I liked best his bronze "Statement." The riven stones of "Altar" and "Basic" would be better outdoors. So, too, would Haber's rough-hewn granite. But the pieces that interested me most were Danziger's great flat Negev sheep in bronze: no silly creatures, but powerful projections of the stark, fundamental desert itself.

The Canadian Jewish Chron.
Montreal, P.Q.
March 11, 1966

821

Art Den Exhibits Israel Art Works

Over 100 Israeli oils, watercolors and lithographs will be shown from March 14-31 at the Art Den, 2170 Crescent Street.

Included will be works by many of the artists shown in the recent Art Israel Exhibition at the Montreal Museum of Fine Arts.

Owned by Mrs. Dresdner Israel, sister of the gallery owner (previously known as the Dresdner Gallery) it will be a first for Montreal in that the gallery will henceforth keep a permanent collection of Israeli paintings.

In addition, Mrs. Israel will also promote young Canadian painters.

Quelques artistes juifs

...L'installation n'est guère fonctionnelle au "Art Den", l'ex-galerie Dresdnère, rue Crescent. Cela viendra peut-être avec l'expérience. En ce moment, tant bien que mal, il y a matière à admiration aux murs de cette galerie. D'inégales valeurs sont suspendues pêle-mêle. On retrouvera certains noms aperçus lors de la grande expo sur Israël, tenue récemment au Musée.

Il y a Bezem. Son "Emigrant avec cactus" et "Le voyage de l'émigrant" suffisent à nous faire retenir son nom.

Il y a R. Rubin, "Le Pêcheur" et "Feeding" sont des illustrations d'une aimable stylisation. "Forms", un dessin de A. Rothman, nous fait regretter de n'en pas voir davantage.

Mordecai Ardon est un graveur aux couleurs vivifiantes. Le dessin figuratif de Yossel Berzner est de belle tenue, et "City I" de E. Modzelevitch est digne d'intérêt.

Enfin Avniel joue de l'aquarelle avec la fraîcheur nécessaire au genre. Ses "Fleurs" et certains paysages sont à la limite des clichés naturalistes. Avec grâce, il hausse sa manière vers une personnalisation qui n'est point banale.

Les autres exposants font dans l'ornière du "modernisme" mécanique ou bien s'en tiennent à un art réaliste froid.

La Presse 16 avril 66

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JAN 29 1966

R-12-M

Montreal days and nights

BY BRUCE TAYLOR

. . . Chaki, the Israeli artist, was flabbergasted when a Montreal Museum of Fine Arts guide who was showing people through the Art Israel exhibition there pointed to a painting and announced: "This one is called Hiroshima. And you all know what happened to the Jews there."

La Presse, Montréal, Qué.
February 2, 1966

LES ARTS

AUJOURD'HUI

A LA PLACE DES ARTS, à 3 h. 30 : matinée de l'Orchestre Symphonique de Montréal. Chef d'orchestre et commentateur : Pierre Hétu.

O

Au Musée des Beaux-Arts, visites guidées de l'exposition "Art Israël" : à 6 h. et 8 h. 30 en anglais, à 7 h. en français.

Montreal Star, Que.
February 5, 1966

871

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Mon., closed; Tues., 10-5; Wed., 10-10; Thurs.-Sat., 10-5; Sun., 2-5.

Art Israel to Feb. 7.

Innovation '66, Norton Gallery, paintings by Gerald Humen, Seymour Segal, to Feb. 13.
Phase II, Bronfman Collection of Canadian Art, to Feb. 7.

JAMM, Stable Gallery, prints by contemporary Italians.

Montreal Gazette, Que.
February 2, 1966

871

Disappointed In Art Israel

SIR,—Not being overly qualified yet being opinionated and curious, I went to our Museum to see the "Art d'Israel" exhibition, expecting to see something representative of Israeli life, culture, warmth, strength, fight, etc., and instead I was confronted with a series of framed optical illusions, polka-dots, lines and blobs, water-color inkblots and just general confusion. As I said, I am not overly qualified to understand or appreciate this type of thing, but I must admit that I was thoroughly disappointed and even sorry that I had gone. I am certain Israel is more exciting than the impression created by this exhibition.

ALEKSANDRA SEDILLO
Jan. 28.

ART ISRAEL

Kunst in Montreal

Von „Nachrichten"-Redakteurin Gertrude Nusenow, Montreal

Israeli-Ausstellung

MONTREAL. — Am 10. Januar begann eine Ausstellung von 26 israelischen Malern und Bildhauern im Museum der schönen Künste in Montreal, die bis zum 7. Februar dauerte.

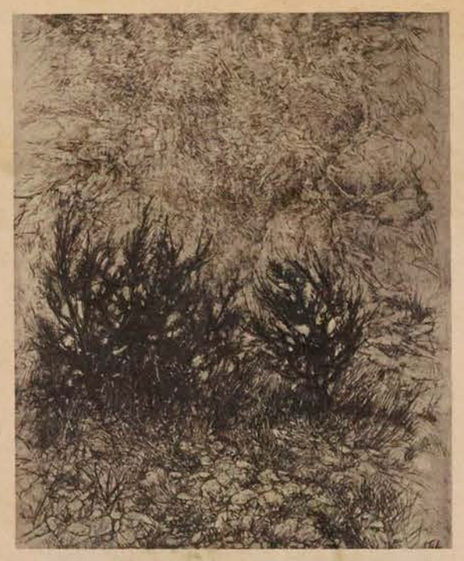
Es ist eine überaus interessante, lebensvolle und ganz gegenwärtige Ausstellung, die in modernster Form alte oder aktuelle Motive des israelischen Volkes spiegelt. Die Künstler wollen traditionslos das wiedergeben, was aus ihrem Innern sich löst, hebt und formt; und sie tun es eigenwillig und spontan in Ausdruck und Form. Vieles blieb mir fremd, wie z.B. die Werke von Yaacov Agam, die weder zu meinem Vorstellungsvermögen noch zu meinem Gefühl in irgend eine Beziehung traten.

Originell und amüsant war ein großes Bild von Aika; es heißt „Puppen" und ist aus plastischem Material gemacht. Der Anreiz zu dem Bild war eine Puppe, die der Maler aus einem Mülleimer in Paris heraussuchte. Auf schwarzem Hintergrund sind ungleich geformte Löcher, aus denen Puppenköpfe schauen, manche ohne Haare, manche mit leeren Augenhöhlen oder ohne Ohren. In kleinen Löchern stecken zu den Köpfen gehörige nackte Füßchen oder zerrissene Schühchen, auch ein Paar zerschlagene Händchen sind zu erkennen. Der Maler gab einem künstlerischen Impuls unmittelbar nach, er wollte — warum eigentlich? — ein Werk aus Abfall erschaffen. Von Mordecai Ardon gefiel mir das leuchtend bunte, in Öl gemalte Bild „Der Weg nach Jerusalem", während die Bilder von Avigdor Arikha trotz der starken und glühenden Farben und ihren sprechenden Namen wie: „Bodensatz", „Weißglut", „Unterrichtet", keine Vorstellung in mir erweckten. In den Bildern von Naphali Bezem spielen die brennenden Lichter des Freitag Abend eine große Rolle, sie kehren immer wieder zurück in seiner Phantasie und seinen Bildern. In dem Bild „Massengrab" steht der trauernde Löwe von Judah über einem Chaos von Farben und Formen und weint; die Lichter auf seinem Rücken aber brennen und leuchten. Moshe Castel's, des in Palästina geborenen Malers, Bilder sind schön. Sie sind aus pulverisiertem Basalt mit Öl gemischt, in leuchtenden, starken Farben gemalt und tragen alle Inschriften in hebräischen Buchstaben; es sind vielleicht Gebete, vielleicht Erzählungen oder vielleicht nur Symbole seiner Heimat, seines Volkes und seines Glaubens. Von Fima ist ein riesengroßes Ölgemälde, ein ganz abstraktes Bild und heißt „Berglandschaft". Der Grundton ist grau, während eine stilisierte Wolke wie ein weißes Loch im Himmel wirkt. Verkrampfte Abkehr von der Natur! Von Michael Gross fiel mir das Ölgemälde „Frau in Schwarz" auf. Es ist eindrucksvoll, aber in keiner Weise anziehend. Gesicht und Arme sind grellweiße Fläche und Streifen, alles andere ist tiefschwarz. Ein Ölgemälde von Yehiel Krize ohne Namen war nichts anderes für mich als eine eintönige, fast weiße Fläche mit ein paar dunklen Stricheleien, und die Ölgemälde von David Lan-Bar erschienen mir als ein Durcheinander von Farben; während ein Bild in Öl und Zeichenstift von Raffi Lavie mich an Himbeereis erinnerte, auf dem ein Kind mit einem Löffel herumgekrakelt hat. Unerkennbar, aber ausdrucksvoll durch die starke Wildheit in der farblichen Darstellung waren drei Landschaftsbilder von Zwi Mairovich. Die Kompositionen in Öl von Léa Nikel gefielen mir in ihrer bunten, freudigen Unordnung. Ein schmales, hohes Bild in Polyvinyl Acetat gemalt von Avshalom Okashi heißt „Gebet". Es ist in spärlichen, schwarz-rötlichen Farbtönen gemalt und hinterließ einen starken Eindruck in mir. Die zum Himmel aufsteigende Bewegung war gefühlsmäßig elementar und überwältigend dargestellt. Den abstrakten Bildern von Avigdor Stematsky und Yeheskiel Streichmann hätte ich gern mehr abgewonnen als nur die imposante Größe und die Fülle der Farben; aber alles andere blieb mir unerkennbar und rätselhaft für Hirn und Herz. Uneingeschränkt schön und besitzenswert für meine Sehnsucht waren die Zeichnungen von Anna Ticho. Sie zu betrachten war reine Freude. Sehr interessant waren die in Öl und Kreide gemalten Bilder von Moshe Tamir. Das eine „Der Bote", zeigt in bunten, orientalisch anmutenden Farben ein Fabeltier. Es wirkte wie ein Mosaik. Neu im Material für mich, Polyvinyl Chlorid und Eisen auf Holz, sind die Bilder von Yigael Tumarkin. Es sind Triptychen; das eine heißt „Hiroshima", das andere „Kreuzigung". In der Kreuzigung sind die Arme von Christus verbogene Eisenstäbe, von denen Ströme von Blut heruntertropfen. Zwei Plastiken von ihm, die eine ohne Namen in Bronze und die andere in geschweißtem Eisen, „Krematorium", sind abstrakte Trümmer. Sehr gefallen hat mir das Triptychon „Spannung im Raum" von Yaacov Wexler. Es ist ein reliefartiges, abstraktes Werk, das gefühlsmäßig schön und stark ausdrückt, wie ein düsteres Nichtbegreifenkönnen durch einige unirdisch erscheinende Lichter erhellt wird. Von den drei Ölgemälden von Yoseph Zaritsky gefiel mir „Amsterdam". Bunte Dächer und Häuser in allen Farben, ineinander geschachtelt, unterbrochen von kleinen, grünen Rasenstücken und zwei Baumstämmen, wirken lebendig und originell.

Die Skulpturen in geschweißtem Eisen von Yehiel Shemi bedeuteten mir nicht viel, auch die von Shamai Haber nicht, während die Bronze von Kosso „Der Tatbestand" mich in seiner Einfachheit und Kraft sehr fesselte. Schön und phantasievoll sind die beiden Skulpturen „Tiefe Nacht I und II" von Ezra Orion. Tiefe Nacht No. I vor allem machte einen nervlich tief beruhigenden, friedvollen Eindruck auf mich, der nicht in Worten erklärbar ist. Es ist nichts, als die Ausstrahlung eines Kunstwerkes auf den seelischen Organismus des Betrachters. Ich glaube, daß dies ein großer Erfolg für den Künstler ist.

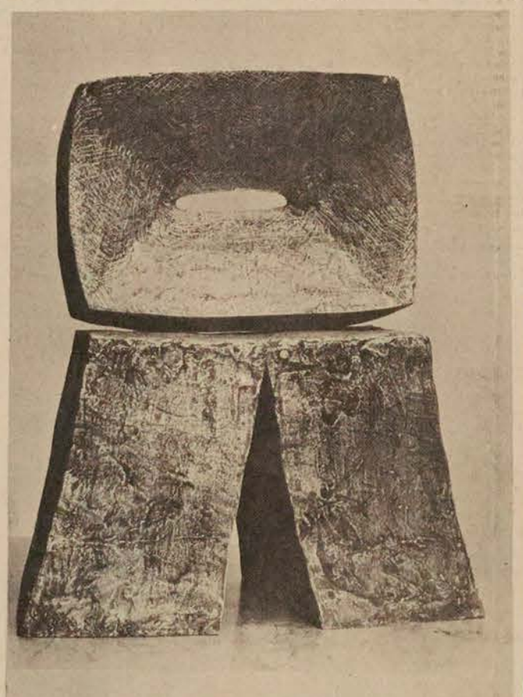
Diese Ausstellung ist das typische Ergebnis dieser um Ausdruck ringenden Generation Israels, die sich, zwischen Mythos und Wirklichkeit gedrängt, in eine Magie der Formen zu flüchten scheint.

Naphtali Bezem: *Coming Back*. 1960. Oil. Collection the artist.



Anna Ticho: *Jerusalem Mountains*. 1963. Charcoal on paper. Collection the artist.

Anna Ticho: *Jerusalem Landscape*. 1963. Pen and ink on paper. Collection of Mrs. Elisheva Cohen.



Kosso: *Statement*. 1962. Bronze. Collection the artist.

Winnipeg Uniter, Man.
March 17, 1966

871

Please Don't Kill Profile

This supplement to Uniter represents an honest endeavour to provide a service to the student body of United College, and at the same time to keep you abreast of the compelling issues of the day. We have provided a mixed menu of sport, poetry, drama, art, music and current events. If the fare is too stodgy for your appetite let us know. On the other hand, if we are treating a topic too lightly and you feel that more depth is needed in the articles, let us know. The point is, this magazine is more likely to be killed by reader indifference than by any other cause.

It is hoped that all the budding short story writers and poets in this College will use Profile as their sounding board and will not hesitate to submit any offering which the author feels can withstand public gaze. Again, once per issue, a particular sport or athletic club in United College will be singled out for an article in depth by our staff. This does not mean to say that other clubs should not submit their own copy to us from time to time. There has been a mistaken impression at U.C. that our news media is responsible for prying routine news out of the various clubs in the college .... this is inconsistent with professional journalistic practices. Club secretaries who wish minutes of club meetings to be communicated to the student body should submit a typed report, double spaced to The Editor, Profile Magazine, special events will be covered by either Profile or Uniter provided sufficient notice is given via either the Billy-Doo or mail box.

Wishing you happy ending,

The Staff.

EDITORIAL STAFF OF PROFILE MAGAZINE -

EDITOR ..... Ron Elmer
Drama ..... Jeanne De Wolfe
Music ..... Sig Osten
Reporters ..... Penni Vickars and Susan Ostrov
Staff Photographers . .Glenn Conley and Roman Deda

COVER PHOTO

TITAN II: ASCENSION-BOUND--An Air Force TITAN II intercontinental ballistic missile, built by Martin Company's Denver Division, lifts from its launcher at Cape Kennedy, Fla., on its way to an ocean target area near Ascension Island in the South Atlantic. The 103-foot-tall TITAN II--largest and most powerful ICBM in the nation's inventory--generates a total thrust of 530,000 pounds in its first and second-stage engines. It utilizes storable liquid propellants and is the only heavy-duty ICBM scheduled for launch from within an attack-resistant silo. Operational bases are located near Tucson, Ariz., Wichita, Kan., and Little Rock, Ark.

Art Israel

Cross-currents of internationalism reflecting their many lands of origin are reflected in ART ISRAEL: 26 PAINTERS AND SCULPTORS, at the Winnipeg Art Gallery until March 25th.

One painter was born in China, one spent a year in Winnipeg; most are either European or Israeli by birth, and several reflect strong influences of the School of Paris . . . but they are all Israeli today.

The show will remain at the Art Gallery until March 26 on the following schedule: Monday through Saturday, 10 am - 5 pm; Sunday 2 pm - 10 pm. In addition viewing time on Tuesday and Thursday has been extended to include 5 pm - 10 pm., except on concert nights (March 3, 21, 24). Admission at the Gallery for this exhibit will be 50 cents for adults and 25 cents for students and children.

The gallery's director, Dr. Ferdinand Eckhardt, his staff, and volunteer docents will be available to discuss the exhibition with visitors.

William C. Seitz, Curator of the Department of Painting and Sculpture Exhibitions at The Museum of Modern Art, who organized the exhibition travelled extensively thru Israel and Europe to make his selections. After talking to Israeli artists in New York, Paris and London, as well as in studios, galleries, exhibitions and kibbutzim throughout Israel, Dr. Seitz concludes that Israeli art is dominated by what he calls "tragic" and "lyrical" themes which transcend individual style. He relates these themes to the recent trials of the Jewish people and to a pervasive celebration of the Israeli landscape.

Among the artists represented are Israel's two most influential teachers: Mordecai Ardon, a leading master of figurative symbolism, and Yosef Zaritsky, who paints in a totally abstract manner. Others include Yaacov Agam, a hard-edge painter who does most of his work in Paris, Itzhak Danzinger, an important member of the New Horizons Group of militant abstractionists and leader of young artists; and the young sculptor Ezra Orion, who drives a tractor at Kibbutz Beit Alpha.

Michael Gross, a figurative artist who paints both landscape and human beings, has been represented in a number of international exhibitions including the XXX Bienale in Venice, the 1961 Carnegie International and "Peintres Israeliens" at the Galerie Charpentier in Paris in 1963. The sculptor, Yehiel Shemi, who works at Kibbutz Cabri, uses old metal plates, rails, sheets and bars which are transformed into compositions that according to Dr. Seitz, "can rise with the freedom of flame or water, or with the delicacy of flowers."

Yeheskiel Streichman is one of the leading abstract artists of Israel; like many of his fellow artists he fought and was wounded in the War of Independence; unlike many of his colleagues he considers himself a Zionist painter.

Dr. Seitz notes, "Although several of the artists in the exhibition profoundly embody Jewish culture and experience in their works, they are more citizens of one nation than they are a homogeneous cultural and religious group, and are presented as Israeli rather than Jewish artists."

Other artists included in the exhibition are Aika, Mordecai Ardon, Avigdor Airkha, Naphtali Bezem, Moshe Castel, Fima, Shamai Haber, Kosso, Yehiel Krize, David Lan-Bar, Raffi Lavie, Zvi Mairovich, Lea Hikel, Avshalom Okashi, Avigdor Stematsky, Moshe Tamir, Anna Ticho, Yigael Tumarkin, Yaacov Wexler.

The exhibition opened in spring 1964 in the Bezalel Museum in Jerusalem and was brought to this continent under the joint auspices of the America-Israel Foundation and the International Council of The Museum of Modern Art. Its tour of the United States and Canada was inaugurated at the Jewich Museum in New York in December 1964. It comes to Winnipeg from the Montreal Museum of Fine Arts.

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

Winnipeg The Jewish Post
Winnipeg, Man.
(Weekly)
Thursday August 13 1964

Nouveau cahier
Israeli Contemporary
Art

Controversial Israeli Art Exhibit Slated For Winnipeg Art Gallery

L-13-M

of contemporary Israeli art that has been a centre of controversy since it opened this summer in Jerusalem, will come to the United States December 9 for a two-year tour of leading museums, under the joint auspices of the America-Israel Cultural Foundation and the International Council of the Museum of Modern Art, New York.

Composed of about 80 works, it will be the largest showing of Israeli art and the first major international Israeli art show ever to be presented in North America.

Controversy over the exhibit arose in Israel mainly because the selections were made by a non-Israeli. William C. Seitz, Associate Curator of the Department of Painting and Sculpture Exhibitions of the Museum of Modern Art, was sole juror for the exhibition. Invited by the Cultural Foundation to go to Israel in January, 1964, to select the works, Mr. Seitz visited museums, studios, kibbutzim, artists' colonies and collection depots, and saw the work of Israeli artists in London, Paris

Mrs. Oscar Rom[illegible]
Mrs. Jesse Zizmor and Mrs. Miron Sheskin are co-chairmen.

The exhibition will be shown at the Contemporary Arts Centre, Cincinnati; the Toledo Museum of Art; and the Rose Art Museum, Brandeis University, Waltham, Mass. It has been requested by the Art Institutes of Chicago and Detroit; Montreal Museum of Fine Arts; Philadelphia Museum of Art; Carnegie Institute of Technology, Pittsburgh; Portland (Oregon) Art Museum; San Francisco Museum of Art; Seattle Art Museum; and the Art Galleries of Toronto, Vancouver and Winnipeg.

J.A.M.M.

JEUNES ASSOCIES DU MUSEE

Canadian Art
Ottawa, Ont.
(Con-Mag. Bi-Mthly C. 5,970)
1965 - September - October 1965

P 12-M

Art Scene in Canada

Montreal

"Ottawa" — Alumni News
Ottawa, Ont.
September 1965

(87)

Who's where

Claude Ramsay, '59, of Bienville, Que., and now of Montreal, is President of Junior Associates of the Montreal Museum of Fine Arts.

William Kurelek. *The Wastrel.* 1965. Water colour. 13½" x 15⅝". Coll: C. Dyer, Esq. Montreal Museum of Fine Arts. (Ph: Daggett)

As one of their last exhibitions (expansion of the museum means the loss of their Stable Gallery) the resourceful Junior Associates of the Montreal Museum of Fine Arts (JAMM) presented an exhibition they originally called *Anti Hard-Edge.* Deciding to be positive, they changed it to *Humanists '65* and posted a proclamation signed by Marcel Braitstein, Jan Menses and Ronald Chase, who said: "We believe in art for man's sake." Of the five painters and four sculptors, the most committed and direct – to the point of preaching – was William Kurelek, in a series, *Fallen Man.* He slumped into melodrama and pathos in *The Hen-pecked Husband,* but rebuked affluent and complacent Canada roundly in *The Wastrel.*

Woe, woe, woe to the inhabitants of the earth! was the title of one of the crayons drawings by Norman Laliberté, in his first Montreal show at the Waddington Galleries. Man is his subject and he gets most of his inspiration from the Christian tradition. But though he may cry woe and draw funerals, crucifixions and *pietà,* purgatory and the fall of Babylon, he cannot repress his joy in the splendour of life. He takes the child's eye view, but as a sophisticated designer, with deep knowledge and sure craftsmanship. The richness and luminosity of his colour are marvellous.

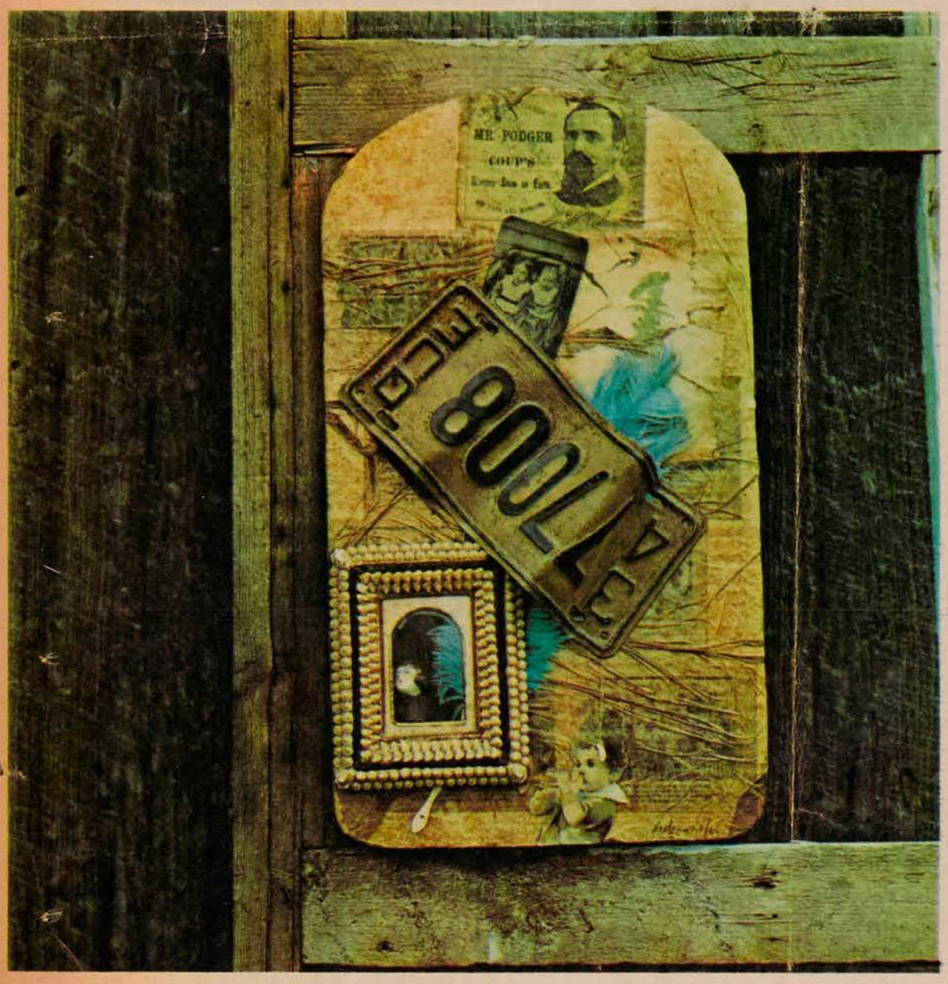
The abstract did not falter, with hard edge and op represented by Yves Gaucher's *Square Dances* at Galerie Agnes Lefort and, among other exhibitions, the small, slight collages of Molinari, Hurtubise and Tousignant, at Galerie du Siècle. Alan Glass, who now works in Mexico, turned up at the latter gallery with a strange collection of drawings and objects, *Mue et tête tranchée,* which was a sort of refined, introverted pop, using dead bees, eggs, bones, lace, grass, and skulls decorated with tinted sugar. – by Robert Ayre

The Star Wkly., Toronto, Ont.
October 9 1965
871

For five years artist John Richmond has been making pictures with the stuff that housewives discard. Now he's bought an 1847 Ontario farm and found a wealth of material for new works of art in the objects left behind as "junk."

photographed by RAY WEBBER

Don't throw out that oil stove, lady!



"At first I wondered how people in Montreal would react to John Richmond's collages," admits Joyce Teff of Montreal's Galleries Jacon-Teff, which exhibits some of Richmond's work. "They're clever and humorous but many of them have sexual overtones and are very avant garde." It would seem, however, that the sexual thing is coming into vogue now, and one piece which makes obvious use of locks and keys, entitled *Who Is That Good-Looking Guy Over There?* was recently chosen for exhibiting by a committee from the junior association of the Montreal Museum of Fine Arts. For Joyce Teff, the interesting thing was that the committee was made up of several women and one lone man—wives often put their foot down when it comes to buying one of Richmond's works. Basically, Richmond's art is an observation of another era as discovered in the craftsmanship of the workers who made the "junk" which is the raw material for his assemblages. "A hundred years or so ago," says Richmond in explanation of his choice of materials, "someone in this country made something that was beautiful. By putting it in the right context, by taking certain liberties with it, I can re-examine and regard it for what it is." Perhaps there's a lesson here for housewives inclined to equate "old" with "ugly." Ontario-born Richmond, 38, this summer opened the Upper Canada Academy, a summer school for artists, at the worked-out farm 35 miles from Toronto which he bought last fall. Now he no longer has to haunt second-hand stores and abandoned houses in search of relics for his assemblages—he has a rich harvest of discarded possessions on his own farm.

THE GREATEST SHOW ON EARTH *is what Richmond calls his collage at left. It's an emotional selection of items, the choice determined by color rather than literal meaning. Antique dealers keep suggesting tie-in uses (such as horse brasses for a nice horse picture) but somehow this never works, says Richmond, seen above unearthing more treasures from his barn.*

SEIJI OZAWA

concluded from page nine

an 80-year-old man in San Francisco, old school chums in Japan) and Seiji still stores his beloved motor-scooter in the Japanese embassy in Rome ("to use when I am there or in Paris").

Both are now more at home in Western cities than in Japan, though Seiji prefers oriental food ("lots of rice, two times a day") and has to sleep on a Japanese bed ("a soft, Western one makes me sick"). He also likes to return to Japan several times a year to see his family.

His three brothers have all distinguished themselves on home ground: One is an actor, another a sculptor, the third a professor of German literature. His father, though resigned to Seiji's musical career in the Western idiom, still can't resign himself to Western music. "The sounds are meaningless to him," says Ozawa. "He tries hard to stay awake at my concerts but mostly he falls asleep."

By contrast, Ozawa regards Kyoko, whom he married three and a half years ago, as more French than Japanese. "She is rather offbeat as a wife, I think," he smiles. "She goes to Europe so much to study. We don't have much regular family life."

"Being a pianist and wife doesn't really mix, though I don't give many concerts now," admits petite and pretty Kyoko, age 28. "In fact, being the wife of a conductor is difficult at any time. I wanted to marry a doctor, a lawyer—*anything* but another musician!"

Since Seiji's career for so long had them bouncing back and forth across the ocean, and from country to country, like a runaway tennis ball, they took only their clothes, leaving their furniture in New York. Usually they rented a furnished house in the city where Seiji was working—sometimes found for them by the local orchestra management. Often fringe benefits included such things as memberships at exclusive golf clubs—but Seiji learned to look some gift horses in the mouth.

"My first summer in Chicago a company gave me a courtesy car with my name in big letters on the side," says Ozawa. "Oh, that was terrible, that. Everyone knew where I was. I could not even park in front of the striptease or anything."

Because Ozawa's working hours are highly erratic, housekeeping chores such as marketing have to be squeezed in at peculiar times. For example, I accompanied the Ozawas on a 10 p.m. grocery spree, immediately after a Chicago concert; it was accomplished in seven minutes flat, Seiji racing up and down the aisles with his wire cart, grabbing things at random off the shelves and zestfully beating out a da-da-dee-dee on the cereal boxes—a few notes left over from the evening's performance. Last thing to into the cart was a copy of Playboy—which he scolded the grocery clerk for keeping hidden under the counter.

"Seiji is not very organized, that's for sure," says Kyoko, who, with her more thoughtful, practical approach to life, usually serves as anchor man for her impetuous husband. "He is very temperamental, too. Sometimes I might say to him, 'You should write to your parents,' and that makes him angry. I have interrupted him while he was concentrated on his music—but who is to know that? Anyway, when he is not busy he is just a very nice, very good-natured person."

Kyoko also keeps Ozawa's feet out of the clouds when it comes to his music. "She tells me right after the concert everything I have done wrong," says Seiji sadly. "Sometimes she makes me so very unhappy—and she knows it."

Neither of them likes flossy parties: They are sociable, but not social, and between those two words lies a world of difference—the world of black ties, white lies, status and superficial chitchat. "We do not like to go to cocktail parties and we do not like to dress up and give parties ourselves, that's for sure," says Seiji. "Always we are given a house that is too big for our needs. We just like a little—what is it you say?. . .pad."

The social position traditionally held by the TS conductor in Toronto seems destined to remain vacant—but Ozawa is anxious to get down to his real work here.

FRANK GRANT

OZAWA'S CAREER *keeps him and his wife, concert pianist Kyoko Edo Ozawa, bouncing continually from country to country.*

He would like to play more contemporary music ("but I would not like to be known as a contemporary conductor. I am too young to develop a specialty"), more Canadian works ("but only if they are good, not just because they are Canadian") and more Bach, Mozart and Haydn. But he doesn't want to introduce changes too quickly ("I don't want to be pushy, or to disturb people").

Still, there is one instant change he would like to make. "I love that terrible little place—Massey Hall," he says. "Outside it is dreadful, but inside it is so warm and friendly. It is so kind to the audience—the acoustics are wonderful—but it is so nasty to the conductor and the orchestra. Up on stage there is so much echo it makes everyone nervous. That can be fixed cheaply and easily—the people of Toronto must really do that. It is so important to me."

As for personal ambition, Ozawa says: "I just want to make better and better music—and that is so tough to do. All my life I will be reading music—thousands of scores. There are so many of them."

And Canada doesn't make things any easier for him: "They have *two* national anthems to play at each concert," he says in wonder. ●

Like cake?
Discover
the difference
"cake shortening"
makes
See page 31

Arthritic Pain?
—So glad she got relief

"I have suffered from arthritic pain in my legs, arms and shoulders for years," writes Mrs. A. H. L., Hagersville, Ont. "A good friend persuaded me to try DOLCIN. I'm so glad I did, for DOLCIN provided blessed relief. DOLCIN is a remedy that really worked for me."

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NEXT WEEK

NEW MUSIC,
NEW DANCES,
NEW STATE
OF MIND—
SUDDENLY
EVERYONE'S
A-GO-GO

Like cake?
Discover
the difference
e shortening"

AMM
onto, Ont.

How Richmond makes a picture:

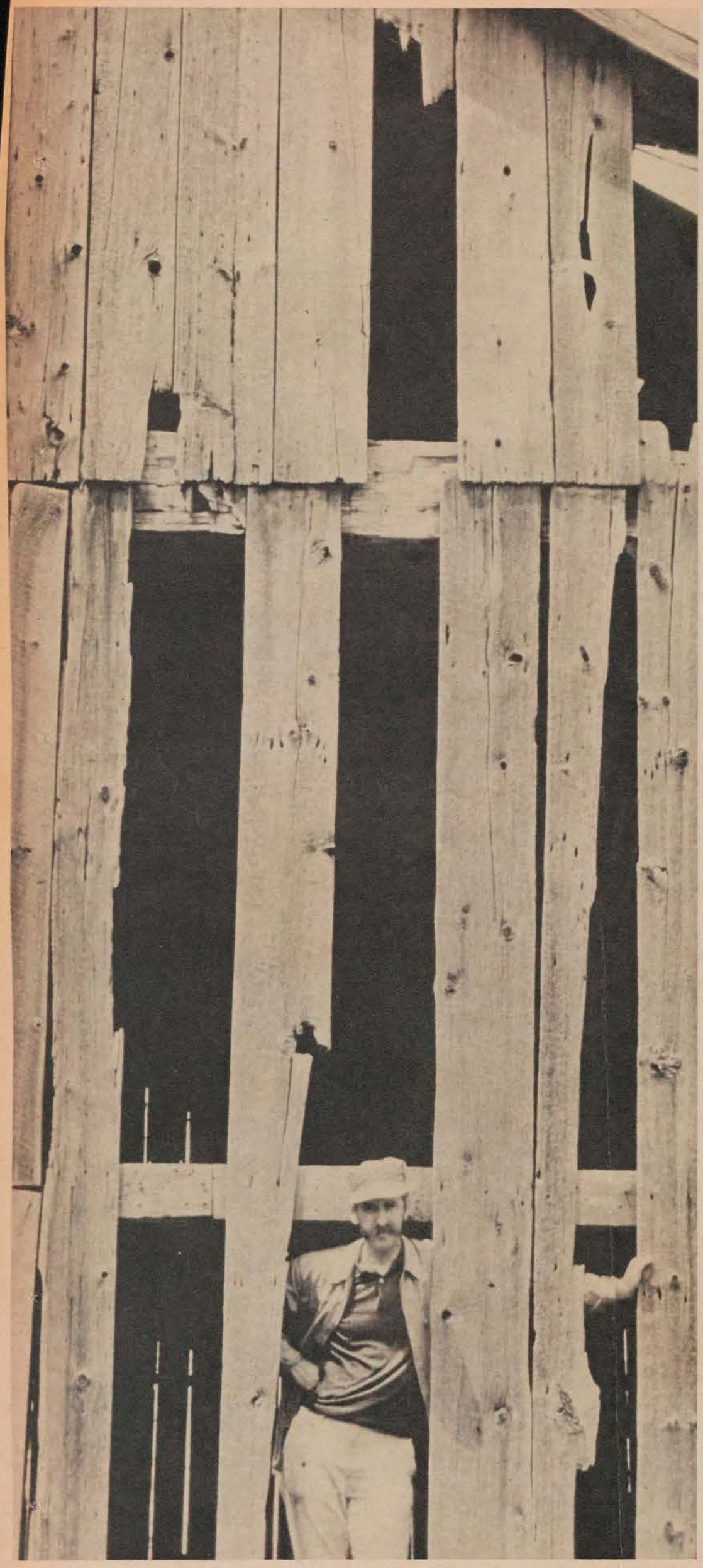
An oil stove with many parts

. . . a bit of brass

. . . some lacy, cast-iron shapes

that cast beautiful shadows,

lots of elbow grease . . . VOILA!



by JOHN RICHMOND

■ I started making pictures out of old junk—the kind of stuff housewives like to sweep right off the property—about five years ago. It was the fashion-minded ladies of the last generation (like, over 60) who got me going on this kick: they've been throwing out some of the finest examples of Victorian bric-a-brac and 19th-century primitive decor that a man could ever hope to find. In fact, one of my collages was bought recently by a young Toronto woman in search of antiques because it reminded her of her grandmother and the things her mother had, alas, thrown away.

The best junk is always under at least an eighth of an inch of dust. That's part of the game. You scrape a century of dirt off your find, shake it, turn it upside down, twist any handles, pull all the knobs, rub it clean to determine the color and texture, and then imagine what it was and what it could be and what you'll do with it. Then you begin to clean it. Use everything you have. Give it the full treatment. Make it realize that it's been newly discovered and then when you've finished with it, people are going to get whiplash in their anxiety to take a second look as they go rushing past.

Some people will come rushing back in disbelief. But you, dear convert, won't ever rush again. Let those of the 20th century, the rat race, the fast buck and the short cut continue rushing through life. You will have discovered peace and serenity, tranquillity and perspective, a sense of history and a respect for craftsmanship. You learn quickly to appreciate the skill of our forefathers when you polish their handmade objects. You learn to recognize the authentic and, having worked with it, to develop a healthy apathy for extruded plastic and painted plywood. These are the materials that real junk is made of.

In my opinion, most of today's furniture (especially the chrome), all of the china and glass made in this country and the toys, too, are already garbage. There are very few useful, let alone decorative or playful, items of local manufacture that will be kept by our grandchildren. Yet the indoor pump that my grandfather invented, thereby bringing water into the kitchen, was—and still is—a handsome, functional cast-iron object which was designed, built and sold in Canada. I like knowing this. I feel that the pictures I make from the elements I find on my 1847 farm are a celebration of the talents of that generation.

Personally, I don't perch apples on the rim of a Model-T crankcase and stand it in the hall, but I'll bet if you should do something like that—that is, clean it up and polish it yourself and decide where to put it in your house or garden—if you do that, you will learn something about the object and something about yourself. As long as that object sits there, you will never forget what you learned, even if it should be only the simple lesson that iron is harder than flesh.

Me, I got carried away with my enthusiasm for the cast-offs of my ancestors and now the farmhouse is full of finished and partly finished work, and pieces that have yet to find a place in a jigsaw puzzle. I like it that way. When someone comes along to buy a piece, I'm torn between not wanting to let it go and enjoying what happens when people get stung by the special magic of old, thoughtfully made things brought back to life.

"I feel that my pictures are a celebration of the talents of an earlier generation."

JOHN RICHMOND

t of old junk—the kind
p right off the prop

MM
nto, Ont.
65

Some things, after painting and polishing, suggest something else

A piece of veranda gingerbread topped by a stereopticon mask turns into "Skindiver" equipped with rolling pin "tank" and bell glass from a clock. The "Lonely Crowd" of figures huddled together, above right? They're a few rolling and bowling pins sawed in half and set in plaster.

. . . and some things are better left alone

Like this feed bagger, exquisitely decorated and richly aged. It was pressed into service as a cradle board, jack-in-the-box and do-it-yourself figurehead by facemaker John Richmond at the behest of photographer Ray Webber, who wanted to show that junk collecting can be fun.

Le Devoir, Montréal, Qué.
October 26, 1965

871

AU MUSEE DES B.-A.

"Figuration autre" : les valeurs réelles

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront leur première exposition de peintures et de sculptures intitulée: "Figuration Autre", du 27 octobre au 27 novembre. On y montrera les oeuvres d'artistes tels que Louise Scott, Michèle Bastin, Jean Brodeur, René Laurin, Violaine Goudreau, Denis Lefebvre, Yvan Lafontaine et Yolande Rioux.

JAMM tente cette année de regrouper en cinq expositions définies tous les artistes qui, par leurs recherches représentent une troisième force devant la figuration traditionnelle et l'abstraction.

JAMM essaie cette année de regrouper tous ceux qui ont refusé de se soumettre à la rigueur, au purisme, à la raison et au culte des "à plat" de l'angle droit et du rond absolu, pour explorer le monde de la passion, de l'élan, du rêve ou de la folie.

Dans le climat éphémère qui caractérise la production artistique actuelle, JAMM désire accrocher à ses murs les valeurs réelles du Québec, à des périodes pressenties, pour que le goût du jour puisse les accepter, étant donné, dit le communiqué, que nous sommes encore là.

Metro Express
Montreal, Que.
October 26, 1965

Beethoven, Schumann et Chopin.

871

● Toujours sur le plan artistique, les Jeunes associés du Musée des Beaux-Arts de Montréal présenteront pendant un mois, à compter de demain, leur première exposition de peintures et de sculptures intitulée: "Figuration Autre". On y montrera des oeuvres d'artistes tels que Louise Scott, Michèle Bastin, Jean Brodeur, René Laurin, Violaine Goudreau et autres.

Le Journal de Montréal, Qué.
October 27, 1965

871

JAMM présente "Figuration Autre"

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront leur première exposition de peintures et de sculptures intitulée: "Figuration Autre" du 27 octobre au 27 nobembre. On y montrera les oeuvres d'artistes tels que Louise Scott, Michelle Bastin, Jean Brodeur, René Laurin, Violaine Goudreau, Denis Lefebvre, Yvan Lafontaine et Yolande Rioux.

JAMM tente cette année de regrouper en cinq expositions définies tous les artistes qui, par leurs recherches, représentent une troisième force devant la figuration traditionnelle et l'abstraction.

Montreal Metro-Express
Montreal, Que.
(Daily, Circ. 41,190)

Friday, October 29, 1965

Carnet social

H-12-M

Quelques moniteurs et monitrices du centre récréatif Liébert organisent le vendredi soir de 5 heures à 8 heures de l'après-midi, pour les jeunes de 12 et moins.

Le Devoir, Montréal, Qué.
October 29, 1965

871

le bruit de la ville

HALLOWEEN

Pour célébrer l'Halloween, les Jeunes Associés du Musée des Beaux-Arts organisent cette année une mascarade qui aura lieu demain soir, le 30 octobre, à 22 heures, à la Galerie de l'Etable. Les participants devront porter tunique et cagoule blanches; la salle sera éclairée au moyen de diapositives projetées au plafond et sur les danseurs, transformés en écrans vivants. Renseignements : **842-8091**, poste 26.

Montreal-Matin, Que.
October 27, 1965

871

L'ART et le

LES UNS, LES AUTRES

FIGURATION

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront leur première exposition de peintures et sculptures intitulée : "Figuration Autre", du 27 octobre au 27 novembre.

La Presse, Montréal, Qué.
October 27, 1965

2:15. Soirée : 8:30.

871

Exposition des Jeunes Associés

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront leur première exposition de peintures et de sculptures intitulée : "Figuration Autre", du 27 octobre au 27 novembre.

On y montrera les oeuvres d'artistes tels que Louise Scott, Michèle Bastin, Jean Brodeur, René Laurin, Violaine Goudreau, Denis Lefebvre, Yvan Lafontaine, Yolande Rioux et Tib Beamant.

JAMM tente cette année de regrouper en cinq expositions définies tous les artistes qui, par leurs recherches, représentent une troisième force devant la figuration traditionnelle et l'abstraction.

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

Friday, October 29, 1965

L'Halloween à la Galerie de l'Etable

G/2-M

Pour célébrer l'Halloween, les Jeunes Associés du Musée des Beaux-Arts de Montréal, organisent cette année une mascarade qui aura lieu demain soir, 30 octobre, à 10 heures, à la Galerie de l'Etable. Il s'agit d'une soirée assez originale puisque les participants devront porter tunique et cagoule blanches ; la salle sera éclairée au moyen de diapositives projetées au plafond et sur les danseurs, transformés en écrans vivants. Il y aura musique et un goûter sera servi.

Pour réservations et renseignements : bureau des JAMM, 842-8091, poste 26 ou Marguerite Draper, 875-4311, poste 1366.

Montreal Star, Que.
October 29, 1965

Mrs. Segal said determinedly.

871

Hallowe'en Masquerade

The Junior Associates of the Montreal Museum of Fine Arts will celebrate Hallowe'en with a masquerade ball in the Stable Gallery tomorrow from 10 p.m. to 3 a.m.

JAMM members and guests will attend the event as white-sheeted ghosts wearing white tunics and hoods, which will act as a screen for a projectionist's machine and which will reflect the changing images from its slides.

Tickets may be obtained by calling JAMM's office at 842-8091.

Pour célébrer l'Halloween, les jeunes Associés du Musée des Beaux-Arts organisent une mascarade qui aura lieu le samedi, 30 octobre, à 10 heures à la Galerie de l'Etable.

Il s'agit d'une soirée originale, puisque les participants devront porter tunique et cagoule blanches; la salle sera éclairée au moyen de diapositives projetées au plafond sur les danseurs tranformés en écrans vivants. Le prix d'entrée est de $2.50.

la Presse novembre 6 - 65

Les Jeunes Associés et "une figuration autre"

L'abstraction nous a appris à voir. Pour mieux regarder, il aura fallu cesser d'identifier les objets par trop familiers. Maintenant, nous savons mieux voir. L'art abstrait fut une école magnifique pour nous mieux révéler les formes et les couleurs. Nous fûmes débarrassés d'une distraction pesante : l'identification. L'art dit moderne nous aura instruit aussi sur l'importance de la matière, des textures. En somme une école du réel, du vrai. Et si le réalisme est ennuyeux, le réel est important.

Les Jeunes Associés du Musée de Montréal veulent contribuer à mousser une nouvelle tendance. Ne manquez pas de voir la présente expo à l'Etable, au grenier du Musée. Vous y verrez plusieurs "caisses" de bois peintes par le fougueux Robert Lorrain, dont l'amusant "Le petit ange suit un autre petit ange." C'est un nouveau figuratif, mais très proche de l'expressionnisme des Allemands. JAMM offre des noms neufs : Yolande Rioux-Rousseau dont le "Salon d'automne" est un montage plein de reliefs savoureux, Jean Brodeur aux estampages encore esthétiques et surtout Violaine Gaudreau dont le réalisme est amour de la vie, sublimation de la réalité, fraîcheur et, enfin, Denis Lefèvre aux images étonnantes de vivacité modeste et crue.

Déjà cela représente pas mal de bonnes raisons pour aller fureter, mais je vous jure qu'il y a davantage encore. Deux grands tableaux de Michèle Bastin m'apportent une joie rare. L'un, "Funérailles", est une mise en place d'éléments plastiques peints dans un ordre absolument fantastique. La poésie sombre et la classe d'un Chagall ! L'autre grand tableau, "Noces d'or", achève de me rassurer complètement sur l'immense talent de cette jeune fille. C'est un peintre, cette Michèle Bastin, à n'en plus douter. Ces "Noces" sont un chant en couleurs vibrantes, une ode carminée de très grande beauté. La structuration (le dessin) est d'une composition qui révèlera aux amateurs montréalais les dons d'une force peu commune. Bastin a abandonné la chamarrure, une certaine "décoration" facile dans certains de ses tableaux exposés à la galerie Martin, il y a près de deux ans. Posséder déjà un style si personnel, tenez, c'est inquiétant. Il faudra qu'elle continue, qu'elle se dépasse et, pour cela, il lui faudra du génie. Ce qui se pourrait bien !

Michèle Bastin : un immense talent

Le Devoir, Montréal, Qué.
November 22, 1965

871

le bruit de la ville

PÉROU

Les jeunes associés du Musée des Beaux-Arts présenteront une expo-conférence sur des objets d'art populaire péruviens le jeudi 25 novembre à 8h.30 à la galerie de l'Etable. La conférencière invitée sera Mme Anthony Shine. Péruvienne de naissance qui vit au Canada depuis 13 mois seulement et y a rapporté des objets comme le taureau de Pucara, le poncho, des gourdes et des objets de céramique fabriqués par les Indiens et les Incas.

La Presse, Montréal, Qué.
November 20, 1965

871

à Noter

Musique liturgique et folklorique russe

Les dames auxiliaires de la cathédrale Orthodoxe-Russe St-Nicolas, organisent un concert de musique liturgique et folklorique russe qui sera chanté par le Choeur russe de Montréal, demain, dimanche 21 novembre, en la salle paroissiale, au 422 ouest du boulevard Saint-Joseph. Les bénéfices du concert seront versés au fonds de reconstruction de l'église. Le public est cordialement invité à y assister. Les billets seront en vente à l'entrée.

Le Choeur russe de Montréal a été fondé par M. Sergei Boldireff en 1964, afin de préserver la musique russe, si riche et si variée. Ce groupe a depuis chanté à la Place des Arts, avec l'artiste canadien bien connue, Monique Leyrac, à Radio-Canada, à la TV, au Musée des Beaux-Arts, lors de la semaine du Musée et ont chanté à travers Québec. La saison 65-66 a été lancée avec la production d'un enregistrement long-jeu "Voyage en Russie", produit indépendamment par le choeur. Le répertoire est composé de chants des Cosaques du Don, et de régions telles que la Sibérie, la Georgie, ainsi que la musique liturgique de l'église Russe-Orthodoxe.

Le Journal de Montréal, Qué.
November 23, 1965

871

ART PÉRUVIEN

Les Jeunes Associés du Musée des Beaux-Arts présenteront une expo-conférence sur des objets d'art populaire péruviens jeudi le 25 novembre à 8.30 à la galerie de l'Etable. La conférencière invitée sera Mme Anthony Shine, péruvienne de naissance qui vit au Canada depuis 13 mois seulement. En parcourant son pays d'origine, si riche en traditions artisanales, elle a rapporté des objets d'une grande variété. On pourra y admirer des objets comme le taureau de Pucara, le poncho, des gourdes et des objets de céramique fabriqués par les Indiens et les Incas.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Monday, November 22, 1965

PÉROU 12-M

Les jeunes associés du Musée des Beaux-Arts présenteront une expo-conférence sur des objets d'art populaire péruviens le jeudi 25 novembre à 8h.30 à la galerie de l'Etable. La conférencière invitée sera Mme Anthony Shine. Péruvienne de naissance qui vit au Canada depuis 13 mois seulement et y a rapporté des objets comme le taureau de Pucara, le poncho, des gourdes et des objets de céramique fabriqués par les Indiens et les Incas.

le devoir 30 nov. 65

EXPOSITIONS

Les Jeunes associés du musée des B.A. de Montréal présentent, à compter du 1er décembre, une exposition de cadeaux dans leur galerie de l'Etable. Dussault présente sa deuxième exposition d'huile à Ars Clasica du 6 au 21 décembre.

Montreal Star, Que.
November 22, 1965

871

Peruvian Art Exhibit Planned by Museum

The Junior Associates of the Montreal Museum of Fine Arts will sponsor an evening of popular Peruvian art Thursday at 8:30 p.m. in the Stable Gallery. Mrs. Anthony Shine, a native of Peru, will be guest speaker.

A number of Peruvian art objects will remain on display until Sunday.

PRESSE, MONTREAL, MARDI 23 NOVEMBRE 1965/19

Expo-conférence chez les Jeunes Associés

Les Jeunes Associés du Musée des Beaux-Arts présenteront une expo-conférence sur des objets d'art populaire péruviens jeudi le 25 novembre à 8 h. 30, à la galerie de l'Etable.

La conférencière invitée sera Mme Anthony Shine, péruvienne de naissance qui vit au Canada depuis 13 mois seulement. En parcourant son pays d'origine, si riche en traditions artisanales, elle a rapporté des objets d'une grande variété. On pourra y admirer des objets comme le taureau de Pucara, le poncho, des gourdes et des objets de céramique fabriqués par les Indiens et les Incas.

L'exposition se poursuivra jusqu'au dimanche 28 novembre.

Montreal-Matin, Que.
November 25, 1965

871

JAMM

Pour la saison des fêtes, les Jeunes Associés du Musée des Beaux-Arts de Montréal (JAMM) présentera sa deuxième exposition intitulée "Expo-Cadeaux".

Montreal Gazette, Que.
November 24, 1965

871

Women Today

Preparing for her exhibition of popular Peruvian arts, Mrs. Anthony Shine holds the clay model of a man, used by the Indians as a drinking vessel. The exhibition opens tomorrow at the Montreal Museum of Fine Arts' Stable Gallery.

Coveted Painting Unites

By LANA WELLS

Walking from a snowy, freezing Westmount street into the home of Mrs. Anthony Shine is like stepping into another country — specifically, Peru.

For young Mrs. Shine, slim and attractive with auburn hair, is Peruvian and has filled her house with souvenirs and the warm atmosphere of her homeland.

Tomorrow until Sunday, Montrealers will be able to see her Peruvian art works when she "empties" her home for a special exhibition at the Museum of Fine Arts' Stable Gallery.

Mrs. Shine, who worked for six years as an information officer with the Canadian Government in Lima, has lived here for the past year. She originally came here to work and study for a short time, but a painting of old Montreal changed her plans.

Through the painting she met and married her Canadian architect husband.

"I saw the painting at the opening of a new art gallery and bought it immediately," she said. "Apparently my husband wanted it too, and when he found out it was sold, he asked to meet the person who had beaten him to it.

Whirlwind Romance

"We were engaged a month later. Everyone was surprised because they thought my husband was a confirmed bachelor and I was a dedicated career girl."

Mrs. Shine, whose parents are German, was born and brought up in Lima. She speaks four languages and is a qualified interpreter.

"I don't think this is a great feat," she said. "I spoke German at home with my parents, Spanish with my friends, and English at school where I also learned French.

"When I left school I studied for nearly three years in Switzerland at the Geneva School of Interpreters."

Then she went home to Peru and worked for the Canadian Embassy helping to organize trade fairs and exhibitions of Indian and Eskimo arts. The Government also sent her on a visit to the Canadian Franciscan Fathers at their mission deep in the Amazon jungle.

Wherever she went she collected ornaments, musical instruments, religious items and other Indian handicrafts.

"Lima is quite international and on the weekends my friends — who came from many countries including Canada, America, England and Australia — and I would drive to little villages searching for handicrafts.

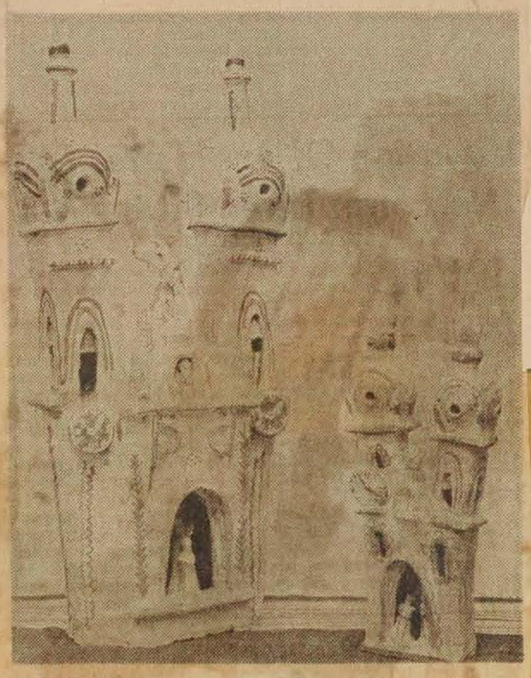
"Most of the villages in the Andes didn't even have electricity and to reach them we had to drive over mud roads."

Mrs. Shine said the handicrafts aren't considered ornaments by the Indians — direct descendants of the Incas — but as useful, everyday items.

Clay churches like the ones pictured here are put on top of houses to keep away "evil spirits." Hollow bulls are used to store grain or, again placed on the roof, to indicate virility.

Mrs. Shine's collection includes several carved gourds. These are made from a hollowed, dried squash and used to carry water, as fishing floats, to sell sweets such as honey or jam, or as "piggy banks."

"Peru is full of legends," said Mrs. Shine. "It's a pity more people don't visit the country instead of thinking South America stops at Mexico."



Peruvian Indians place colorfully painted clay churches on the roofs of their houses to help keep away "evil spirits." (Gazette Photo Service)

Le Petit Journ., Montreal, P.Q.
December 12, 1965

871

Un sculpteur voyageur : Stanley Lewis

Un Israélite parmi nous

par Paul Gladu

Les voyages du sculpteur montréalais Stanley Lewis l'ont conduit dans plusieurs pays, mais trois endroits l'ont grandement marqué: le Mexique, Rome, Israël.

Ce dernier pays était le sujet d'une conférence illustrée de diapositives par Stanley Lewis, l'autre soir, au Musée des Beaux-Arts, pour les invités de J.A.M.M.

On a pu constater le talent de photographe de Lewis mais, aussi, son profond attachement au sol et à la religion de ses ancêtres. De même, ce sont les Aztèques du Mexique et les mystiques italiens de la Renaissance qui l'avaient jadis retenu. Lewis est sculpteur dans l'âme : la belle pierre, les masses montagneuses, la couleur de la terre, les blocs des carrières l'attirent comme fait la flamme pour un papillon.

Une nouvelle galerie expose actuellement le travail considérable qu'il vient de rapporter d'un an de séjour en Israël. *The Art Den* (que l'on peut traduire par : *le Coin des arts*) succède à la Galerie Dresdnère. Sa directrice fait aussi partie de la famille Dresdnère, et est un écrivain prolifique. (Elle a beaucoup écrit en roumain. Souhaitons que ses oeuvres traduites nous deviennent accessibles.)

MAQUETTE DU MONUMENT-FONTAINE, oeuvre du sculpteur torontois Gerald Gladstone, qui sera érigée place des Ingénieurs du Canada à l'Exposition universelle de 1967. M. Gladstone décrit son oeuvre comme étant l'illustration symbolique d'une galaxie en orbite dans l'espace. Le monument-fontaine s'élèvera à 40 pieds dans les airs.

Gravure sur pierre

A la suite d'une longue étude de l'oeuvre de Michel-Ange sur place, Lewis avait collaboré avec Irving Stone — l'auteur de *l'Agonie et l'extase* (livre consacré à Michel-Ange). Il avait aussi commencé une nouvelle étape de sa carrière : la gravure sur dalle de pierre. Combinant heureusement les moyens du sculpteur avec ceux du peintre, il taillait de grandes images à la surface de textures variées, analysant longuement l'effet des marques d'outils et l'apport du grain de chaque pierre. Ses sujets provenaient presque tous de la Bible. Samson, David, les prophètes venaient peupler les nuits ou la clarté des plaques.

On imagine mal une estampe de sept pieds de hauteur par deux pieds de largeur. C'est pourtant le genre d'images qui naissaient sous les mains patientes de Lewis !

Peut-être à cause des sujets, mais surtout à cause du style, les oeuvres de Lewis rappellent l'art byzantin. Les mosaïques et les icônes imposaient leur hiératisme et leurs limitations spirituelles ou matérielles. C'est pourquoi l'art de Sainte-Sophie, à Constantinople, a l'air rigide auprès des images dramatiques et tourmentées de l'Assyrie et de la Mésopotamie. D'autre part, la religion imprègne entièrement l'art byzantin.

Lewis suit la même tradition. Ses gravures intitulées *"Rêve céleste"*, *"Nuit d'extase"*, *"Mystère du firmament"*, *"la Passe de la montagne"*, nous parlent d'un monde surnaturel, de la profondeur et de la magie nocturnes, des échanges de sentiments entre les êtres vivants et d'un amour qui se dégage des corps, des pierres, des collines, de l'horizon . . .

Ceci n'est pas issu de notre nature. Nous aurions plutôt tendance à nous tourner vers le Nord, vers l'Est arctique — d'où viennent les Esquimaux, lesquels ont aussi une sculpture admirable !

Formes allongées

Graphiquement parlant, Lewis traduit ses thèmes par des formes très simplifiées, allongées comme celles de certaines statues de l'art roman ou du moderne Modigliani. Cela n'est pas dépourvu d'un certain maniérisme. Mais des raisons physiques l'expliquent (confondre une statue à un pilier ou à un chapiteau; concevoir en fonction du plan d'une dalle, etc.). Il introduit des segments de droites, des têtes de flèche et des points qui sont des espèces de diagrammes commentant le peu d'action des estampes.

Spirituellement parlant, on y retrouve cette fantastique persévérance du peuple juif, son attachement incroyable à ses traditions, son besoin d'amour et de compréhension.

De retour d'Israël, le Montréalais STANLEY LEWIS expose à la galerie THE ART DEN une série d'estampes gravées dans des dalles de pierre.

Lewis — comme artiste — est obsédé par les effets de tension, les rapports spatiaux, l'extra-terrestre.

A son contact, nous pouvons nous enrichir par son exemple, sa conviction et la discipline terrible qu'il s'est imposée une fois pour toutes. Car, hélas ! nous penchons vers le vague, l'indécision, la mollesse . . .

Comme Michel-Ange, Lewis est un sculpteur qui peint . . . avec tout ce que cela comporte de compromis et de puissance. Avec l'exception que Lewis — très consciemment — cherche et trouve une forme d'art qui touche à la fois aux prestiges du ciseau et à l'ampleur de la peinture.

Montreal Gazette, Que.
December 3, 1965

871

Talk On Israel Set At Museum

The Junior Associates of the Montreal Museum of Fine Arts have announced plans for an evening entitled "Israel, In Space And Time" to be held Thursday, Dec. 8, in the Stable Gallery of the Museum.

Guest of the evening will be Canadian sculptor Stanley Lewis who will show slides of two visits to Israel.

The public is invited free of charge. The meeting will begin at 8.30 p.m.

Montreal Gazette
Montreal, Que.
(Daily, Circ. 136,821)

Friday, December 3, 1965

Talk On Israel

0/2-M

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Guest of the evening will be Canadian sculptor Stanley Lewis who will show slides of two visits to Israel.

Montreal Star, Que.
December 4, 1965

871

Greek Painters

A Fresh Look At The Laurentians

By Michael Ballantyne

AT the Galerie de la Place this week, three Greeks bearing paintings. The gentlemen in question are Alexandre Alexiou, Nick Tzanoff and Paul Soulikias and the exhibition which they represent is a very curious thing indeed. What distinction it has comes from the brush of Mr. Soulikias, whose warm, beautifully colored studies of the Laurentian landscape have a visual dignity and presence quite unlike their neighbours.

Do I hear a groan in the background? Haven't the Laurentians been painted right out of existence by now? Well, I might have thought so too but for the fact that in these canvases a fresh eye is brought to bear and the familiar is rendered unfamiliar, the commonplace unusual.

MR. SOULIKIAS was born in the small Greek sea-town of Volos in 1927 and came to Canada six years ago. He spent about a year in Saint John, New Brunswick, before settling in Montreal and until earlier this year had done no painting for a considerable time due largely to the fact that he was too busy earning a living and getting accustomed to his new environment. Last spring a friend drove him up north for the day and Soulikias got his first look at the country around Piedmont, St. Adele and St. Sauveur.

He was enchanted. The hills and valleys were just bursting into green and the artist went to work in a flash. Within the space of two months or so he completed more than thirty pictures, all variations on the theme of greenness, which avoid monotony through the skill and subtlety of his palette.

Soulikias is an *auto-didacte*, a self-taught painter, and it is hard to imagine that he could have learned his lessons better from a professional. The harmonies in the best of these works are quite ravishing; hill, tree, house quite ravishing.

His companions suffer, I'm afraid, by comparison. Mr. Alexiou offers a series of strident canvases with rather pretentious titles like "Imagination eternelle" or "Vie dans le Cosmos" which are constructed with great technicolor swirls, swoops and squiggles, lines exploding all over the place. Looked at with the worst will in the world they resemble the creation of a demented finger-painter. If Mr. Alexiou could bring himself to be a little less frantic then I think he might make more serious demands on our attention.

If you penetrate to its furthest recesses you will find another one-man show, this one featuring the work of John Davies, an artist whose traditional landscapes and figure studies can be very appealing. This time, however, he has launched himself quite literally into a kind of celestial orbit with a collection of paintings based on a quasi-mythological view of the solar system. "Neptune the Mystic," "Saturn, Bringer of Old Age" and "Uranus the Magician" do not, unhappily, live up to the grandeur of their titles. They lack the dark, brooding mystery of Gustav Holst's Planets Suite and, in the Uranus for example, slip too easily into a kind of disagreeable cuteness with Uranus coming on like Casper the Friendly Ghost.

MICHELE BASTIN at Galerie Martin until December 8, is a very young, rather sophisticated painter with a nice feeling for color and a cool, ironic eye. In 1963 she won the Repentigny Prize in the 6th Annual Salon de la Jeune Peinture at the Montreal Museum of Fine Art, exhibited in group show at the Stable Gallery earlier this year and has been painting—without instruction—since she was a child.

I haven't seen her work before so I don't know what sort of development these recent paintings represent. Strange, stylized portraits of formal occasions—a wedding, first communion, funerals, baptisms — attended by solemn, anvil-headed beings with tiny, pursed mouths and cat-like eyes. Cats themselves are present in two or three of the pictures. Mlle. Bastin is lively, imaginative, refreshingly un-solemn and has enough individuality to make one want to watch her progress with great interest.

Le Devoir AU MUSÉE DES BEAUX-ARTS 6 dec 65

Israël dans l'espace et le temps

Les Jeunes Associés du Musée des Beaux-Arts organisent une soirée qui s'intitulera "Israël dans l'espace et dans le temps", le jeudi 8 décembre à la galerie de l'Etable à 8.30 h. du soir. M. Stanley Lewis, sculpteur canadien, sera l'invité et présentera des diapositives prises lors de deux voyages en Israël.

Ces diapositives retraceront les diverses étapes des voyages de M. Lewis, décriront toutes les régions d'Israël et donneront un aperçu de la richesse des paysages de ce pays. Né à Montréal, M. Lewis fit ses études au Musée des Beaux-Arts de Montréal. Une bourse de la E. T. Greenshilds Memorial Foundation lui permit d'étudier à Florence pendant trois ans. Au cours de cette période, il servit de conseiller technique auprès de M. Irving Stone, auteur du livre "The Agony and the Ecstasy", sur l'art de tailler le marbre. En 1963, M. Lewis fut délégué pendant 8 mois par le Conseil canadien des Juifs en Israël.

La Patrie, Montreal, Que.
December 19, 1965

871

arts

soir de 7.30 à 9.30.
Jeunes Associés du Musée des Beaux-Arts : (1379 ouest, rue Sherbrooke, tél. 842-8091) : Oeuvres d'artistes contemporains et expo-cadeaux.

Le Petit Journ., Montreal, P.Q.
December 19, 1965

871

Les expositions

Musée des Beaux-Arts
(1379 ouest, rue Sherbrooke)
GALERIE DE L'ETABLE.— Exposition "cadeaux". Jusqu'au 2 janvier.

Montreal Gazette, Que.
December 7, 1965

Talk On Israel

871

Stanley Lewis, Montreal sculptor and stone-cut printer, will be guest speaker at the Montreal Museum of Fine Arts Wednesday night during an evening entitled "Israel In Space and Time." Mr. Lewis, currently giving an exhibition at the Art Den on Crescent Ave., will show slides of two visits to Israel. The meeting is sponsored by the Junior Associates of the Museum.

Le Devoir 22-11-65

le bruit de la ville

PÉROU

Les jeunes asspciés du Musée des Beaux-Arts présenteront une expo-conférence sur des objets d'art populaire péruviens le jeudi 25 novembre à 8h.30 à la galerie de l'Etable. La conférencière invitée sera Mme Anthony Shine, Péruvienne de naissance qui vit au Canada depuis 13 mois seulement et y a rapporté des objets comme le taureau de Pucara, le poncho, des gourdes et des objets de céramique fabriqués par les Indiens et les Incas.

Le Petit Journ., Montreal, P.Q.
December 12, 1965

871

Les expositions

Musée des Beaux-Arts
(1379 ouest, rue Sherbrooke)
GALERIE DE L'ETABLE.— Exposition "cadeaux". Jusqu'au 2 janvier.

La Patrie, Montreal, Que.
December 12, 1965

beau

871

Jeunes Associés du Musée des Beaux-Arts : (1379 ouest, rue Sherbrooke, tél. 842-8091) : Oeuvres d'artistes contemporains et expo-cadeaux.

L'Art Français : (370, rue Laurier, ouest, tél. 277-2179).

La Presse, Montréal, Qué.
January 5, 1966

Troisième exposition de JAMM

Les Jeunes Associés du Musée des Beaux-Arts, en collaboration avec le Service Culturel Italien de Montréal, présentent leur troisième exposition à la Galerie de l'Etable à partir du 10 janvier. Cette exposition a pour thème "La Divine Comédie" et groupe des reproductions d'une cinquantaine d'oeuvres d'artistes italiens contemporains.

Le poème de Dante, qui a déjà inspiré tant d'artistes, dont Botticelli, est abordé d'une façon nouvelle et originale dans ces oeuvres réalisées au cours des dix dernières années et très variées quant au style.

Dante aux JAMM

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Le Devoir 10 janvier

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

JAN 25 1966

Photo Yves Beauchamp, LA PRESSE

Soirée russe chez les JAMM

Les Jeunes associés du Musée des Beaux-Arts de Montréal (JAMM) recevaient récemment à une soirée de cinéma russe. Sur la photo prise au moment de la réception, on remarque, dans l'ordre habituel: M. David Carter, directeur du Musée, Mlle Tania Lebedeff et M. Alexey Y. Popov, conseiller à l'ambassade de l'Union des républiques socialistes soviétiques. N'apparaissent pas sur la photo Mlle Louise Labelle et M. Claude Ramsay, tous deux des Jeunes associés du Musée.

MONTREAL, QUE.
LE DEVOIR
D 48,200

JAN 29 1966

A COMPTER DU 2 FEVRIER

Objets mobiles aux JAMM

Les Jeunes associés du Musée des Beaux-Arts présentent une exposition d'objets mobiles à la Galerie de l'Etable à partir du 2 février. On y verra des oeuvres de Béchard, Besner, Fournelle, Lajeunie, Larouche et Soucy.

La Recherche de la quatrième dimension par le mouvement devient une préoccupation majeure chez certains artistes soucieux de débarrasser la sculpture de sa pesanteur, de laisser aux formes leur autonomie et leur liberté de mouvement. La rotation, la tension et l'équilibre sont les moyens employés par les artistes qui participent à l'exposition pour donner à leur système le mouvement recherché.

Les pièces présentées se classent en deux catégories: les unes sont dynamiques et utilisent le poids de leur masse comme générateur de mouvement. Les autres sont énergétiques; elles utilisent des sources extérieures d'énergie, que ce soit l'électricité ou le magnétisme, ou les deux à la fois.

Montreal Star, Que.
January 15, 1966

From Mt. Royal To Notre Dame Street

By Michael Ballantyne

GRAPHICS, indeed, are very much in evidence in the galleries this week. The Musée d'art contemporain opened with a collection entitled "International Gravure Group" (until January 30); at the Maisonneuve Recreation Centre, 3000 Viau Street, a group exhibition of drawings is on view through the month; American printmakers can be seen at Gallery 1640, also until January 30, and at the Stable Gallery the Junior Associates of the Montreal Museum of Fine Arts are presenting an exhibition of prints by contemporary Italian artists on the theme of Dante's Divine Comedy, with the cooperation of the Italian Cultural Service of Montreal. Following an excellent selection of international lithographs last month at the Massot-Loranger gallery and some exciting work by seven young Canadians at the Loyola-Bonsecours Centre, graphics have got the year off to a vigorous start.

Le Petit Journ., Montreal, P.Q.
January 16, 1966

les expos

Musée des Beaux-Arts
(1379 ouest, rue Sherbrooke)
EXPOSITION.—"Art Israël".

GALERIE DE L'ETABLE (3420, avenue Ontario). — "Divina Commedia" de Dante, par des artistes italiens.

La Presse, Montréal, Qué.
January 22, 1966

871

L'UNIVERS DE DANTE

Oh oui ! Du dessin jeune, neuf, vigoureux. Des gravures merveilleuses attendent vos regards admiratifs à l'Etable, du Musée des Beaux-Arts. Les vieux murs de briques rouges de cette petite galerie sous les combles sont tapissés d'un lot imposant d'excellentes gravures qui illustrent la fameuse "Divina commedia" de Dante. L'expo vient des U.S.A. Elle est prêtée aux JAMM par le "Service italien de la culture". On a fêté, récemment, le septième centenaire de la mort du grand poète Dante Aligheri.

Ciel, purgatoire et **enfer** sont les fabuleux prétextes à illustrations pour ces artistes d'une Italie féconde en graphistes de qualité. On y verra des noms connus : Massimo Campigli ou Luciano Minguzzi, mais on y fait aussi des découvertes révélatrices. Le plus fort, à mon sens, est ce **Leonardo Cremonini.** Il vous a un de ces dessins d'une **vigueur** poignante. Les traits y sont comme crachés. Les formes se nouent dans un ordre sec, d'une sobriété qui fait peur. Cremonini fait appel à des effets d'une réduction inquiétante. Ces visions shématiques forment des illustrations bouleversantes. Dans cette veine, on verra le travail de Marcello Mascherini, un dessin fin, à la Matisse.

L'art moderne, abstrait en particulier, a permis des techniques audacieuses et, ainsi, le surréalisme a donné naissance à une manière qui se joue des accidents produits entre l'encre et l'eau qui se répand génreusement sous le dessin. Franco Gentilini produit des images d'une grande beauté en cette manière. Quant à ce "Mon corps gelé près de ce gouffre . . ." de Renzo Vespignani, c'est tout simplement une forte tragédie sur une simple page. Quelle maitrise des lignes !

Agenore Fabbri, un dessin à la Picasso, si l'on veut, qui n'en révèle pas moins une sorte de synthèse entre l'âge classique et des temps plus modernes. Point d'anecdotisme devant ces illustrations : des gestes francs, des personnages esquissés et pourtant très présents, des détails mis en relief avec un sens graphique qui révèle chez ces dessinateurs italiens des dons souvent extraordinaires. Il faut encore nommer Nino Aimone, Carlo Mattioli (avec de belles couleurs), Giuseppe Zagaino, Ennio Calabria (au dessin plus réaliste), Arnoldo Ciarrocchi, Bruno Saetti (habile à utiliser la couleur aussi) et, enfin, Giuseppe Mazzullo.

Les autres tombent dans l'abstraction courante et ésotérique et muette ou alors dans l'illustration stylisée courante et facile.

Mais, pour la douzaine de très grands dessinateurs, plus haut nommés, il faut visiter cette exposition. C'est, à mon avis, une sorte d'événement. Nous avons quelques dessinateurs de cette trempe, ici, et parfois, on peut admirer un dessin aussi formidable dans certaines revues américaines de prestige. Mais cette exposition nous apporte une information adéquate sur la situation présente des arts graphiques en Italie et nous sommes ravis de faire une aussi rassurante et riche découverte. Cette trentaine de très beaux dessins (sur 60 environ) achève de nous convaincre, après avoir feuilleté quelques grands magazines d'art du "pays-des-arts", que l'on sait renouveler les vieilles traditions et faire naître un art vif, qui répond bien aux exigences de l'homme moderne et qui n'a rien à envier aux autres contrées du monde.

Le Devoir
2 février 66

SIX

théâtr

le bruit de la ville

VERNISSAGE

On vernira aujourd'hui une exposition intitulée "Sculptures dynamiques" à la galerie de l'Etable. Cette manifestation, sous le signe des JAMM, groupe des oeuvres de Béchard, Besner, Fournelle, Lajeunie et Soucy.

ST-JEAN, QUE.
Le Canada Francais
W 8,600

FEB 3 1966

BOWDEN'S

Béchard expose à Montréal

12 - 12 - 71

M. Roland Béchard, artiste de Saint-Jean, expose depuis hier soir et pour un mois, à la Galerie l'Etable du Musée des Beaux-Arts de Montréal.

L'artiste local y présente en effet deux sculptures de fil de cuivre, sculptures mobiles qui voguent dans l'espace en se métamorphosant pour occuper tour à tour différents plans spatiaux.

Le Petit Journ., Montreal, P.Q.
February 6, 1966

871

Les expo

Musée des Beaux-Arts
(1379 ouest, rue Sherbrooke)

EXPOSITION. — "Art Israël". GALERIE DE L'ETABLE (3420, avenue Ontario). — Exposition d'objets mobiles : oeuvres de Béchard, Besner, Fourmelle, Lajeunie, Larouche et Soucy.

Ottawa Journal, Ont.
February 7, 1966

Monday, Fe

OPEN TO FEB. 15

871

Collection Honors Memory of Dante

"In paying tribute to Dante at his birthplace the Catholic Church sought to honor not only one of her greatest sons, but also the prophet and forerunner of the ecumenic spirit" Paoli Emilio Mussa said at a ceremony Saturday in the foyer of the Faculty of Arts, University of Ottawa, 165 Waller Street.

Mr. Mussa, Italian Charge d'Affaires in Ottawa, opened a collection of prints in black and white and color honoring the author of the Divine Comedy on the 700th anniversary of his birth.

The exhibition will be open to the public daily to 10 p.m. until Feb. 15.

The prints are the original work of a group of leading Italian artists and depict their conception of the vision "painted by the poet in words" of the infernal regions, purgatory and paradise.

A bust of Dante is in a place of honor and the prints are arranged chronologically with suitable titles.

The exhibition is sponsored by the newly-formed Ottawa Dante Alighieri Society of which A. F. Sirianni is president. It has a membership of 70.

Present at the ceremony were the Apostolic Delegate Rev. Sergio Rignedoli, Rev. J. M. Quirion, Rev. Etienne Gareau and Professor Emmett O'Grady.

The prints were previously shown at Loyola and at the Montreal Museum of Fine Arts. —WQK.

Ottawa Le Droit, Ontario
February 7, 1966

EN HOMMAGE A DANTE — La société Dante Alighieri d'Ottawa-Hull tient présentement une exposition de 130 estampes italiennes à la gloire du célèbre poète. Prise lors de l'ouverture de l'exposition, samedi soir, à la faculté des Arts de l'Université d'Ottawa, la photo montre, de gauche à droite, M. Paolo Emilio Mussa, chargé d'affaires d'Italie; Mgr Sergio Pignedoli, délégué apostolique au Canada; M. Victor Giaccone, secrétaire de la Société; et le Père Joseph-Marie Quirion, o.m.i., doyen de la faculté des Arts de l'Université d'Ottawa.

(Photo Champlain Marcil)

Exposition illustrant le chef-d'oeuvre de Dante

Pour commémorer le septième centenaire du grand poète italien Dante, la Société Dante Alighieri d'Ottawa-Hull, fondée l'automne dernier, présente une exposition de quelque 130 estampes italiennes illustrant le grand chef-d'oeuvre de l'auteur connu de tous: la Divine Comédie.

L'exposition a été ouverte par M. Paolo Emilio Mussa, chargé d'affaires d'Italie, samedi soir, au foyer de la faculté des Arts de l'Université d'Ottawa, devant plus de 200 personnes dont M. Marcellus Egidi, attaché commercial de l'Italie, Mgr Sergio Pignedoli, délégué apostolique au Canada accompagné de Mgr Joseph Mewis, son secrétaire.

M. Mussa a expliqué que les estampes sont des oeuvres de peintres italiens modernes. L'Eglise catholique, au cours du récent Concile, a rendu hommage à Dante, au baptistère où il y a 700 ans il fut baptisé. Certains des artistes dont les oeuvres sont exposées et ouvertes au public en général de 10 heures du matin à 10 heures du soir, au foyer de la faculté des Arts, du 6 au 15 février, sont très connus dans le monde entier. Pour ne citer que quelques noms: Crémonini; Massino Campigli: Une colombe au dessus du pont des enfers; Franco Gentilini; Fiorenza dentro dalla cercsia antica Minguzzi; Giussepe Mazzullo: l'Enfer; Emilio Greco: Une scène du paradis.

Par ailleurs, plusieurs jeunes artistes dont les noms sont peu connus au Canada mais dont l'art est puissant, selon le chargé d'affaires d'Italie, de néo-impressionisme italien. Mentionnons Amerigo Bartoli: Une scène du paradis; Corrado Cagli: Une scène de l'enfer; Fabrizio Cleric: Une scène du purgatoire.

Malheureusement, le président de la Société Dante Alighieri, M. F. A. Sirianni, n'était pas présent, à cause d'un décès dans sa famille. Il était remplacé par M. Victor Giaccone.

La collection d'estampes vient du musée des Beaux-Arts de Montréal où elle a été exposée pendant deux semaines, après une courte période d'exposition au collège Loyola de Montréal.

La société Dante Alighieri donne des cours d'italien le mercredi soir à Sedes Sapientiae, 223, rue Main, avec le concours des professeurs Flora Chyrlia, Rina Taucer et du R. P. Gennaro Grieco, o.m.i.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

FEB 10 1966

Discussion On Op Art

-12-M

Jean Gauguin and Roy Kiyooka, of Sir George Williams University, will present a discussion on Op Art tonight at the vernissage of the Junior Associates of The Montreal Museum of Fine Arts at the Stable Gallery. The public is invited.

Le Journal de Montréal, Qué.
February 11, 1966

871

Ce soir, à la Place des Arts, l'opéra TOSCA, de Puccini — Au pupitre: Zubin Mehta — Lever de rideau à 8.00.

Les Jeunes Associés du Musée des Beaux-Arts présentent une exposition d'objets mobiles à la Galerie de l'Etable. On peut y voir des oeuvres de Béchard, Besner, Fournelle, Lajeunie, Larouche et Soucy.

La recherche de la quatrième dimension par le mouvement devient une préoccupation majeure chez certains artistes soucieux de débarrasser la sculpture de sa pesanteur, de laisser aux formes leur autonomie et leur liberté de mouvement. La rotation, la tension et l'équilibre sont les moyens employés par les artistes qui participent à l'exposition pour donner à leur système le mouvement recherché. Les pièces présentées se classent en deux catégories: les unes sont dynamiques et utilisent le poids de leur masse comme générateur de mouvement. Les autres sont énergétiques; elles utilisent des sources extérieures d'énergie, que ce soit l'électricité ou le magnétisme, ou les deux à la fois. (1379 ouest, rue Sherbrooke)

La Quartier Latin
Montreal, Que.
February 10, 1966

871

Objets mobiles

Les jeunes associés du Musée des Beaux-Arts de Montréal (JAMM) présentent une exposition d'objets mobiles à la Galerie de l'Etable. On peut y voir des oeuvres de Béchard, Besner, Fournelle, Lajeunie, Larouche et Soucy.

La recherche de la quatrième dimension par le mouvement devient une préoccupation majeure chez certains artistes soucieux de débarrasser la sculpture de sa pesanteur, de laisser aux formes leur autonomie et leur liberté de mouvement.

Les pièces présentées se classent dans deux catégories: les unes sont dynamiques et utilisent le poids de leur masse comme générateur de mouvement. Les autres sont énergiques; elles utilisent des sources extérieures d'énergie, que ce soit l'électricité ou le magnétisme, ou les deux à la fois.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

FEB 12 1966

-12-M

The Ar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W. Mon., closed; Tues., 10-5; Wed., 10-10; Thurs.-Sat., 10-5; Sun., 2-5.

Innovation '66, Norton Gallery, paintings by Gerald Humen, Seymour Segal, to Feb. 13.
Charlotte Lindgren, tapestries, opens Feb. 18.

JAMM, Stable Gallery sculptures, dynamiques et energetiques.

CLAUDE JASMIN

La Presse 12 février 1966

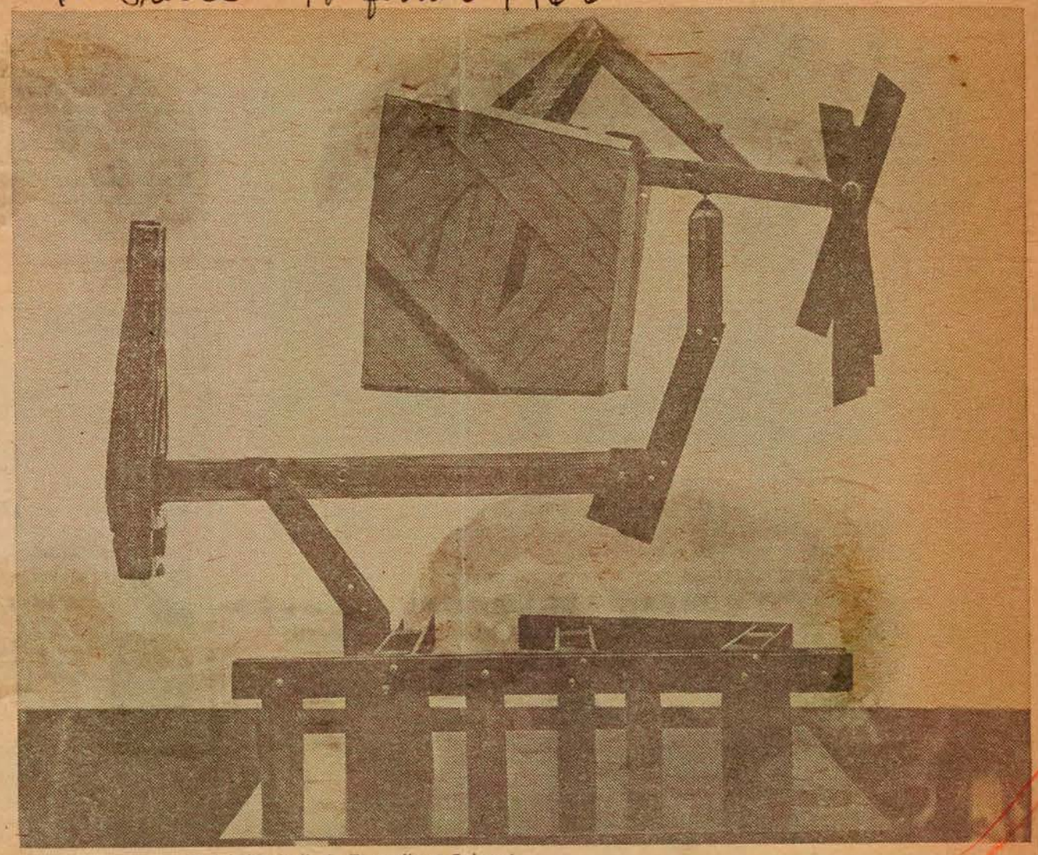
Quand la sculpture bouge...

J'espère qu'ils seront nombreux les visiteurs à l'exposition organisée par les Jeunes Associés du Musée. Il s'agit d'une sculpture à faire. On y verra les prémices d'un art en devenir. Pour les uns, ce sera stupéfaction, pour d'autres, la surprise sera toute relative. On ne peut se le cacher, ils sont très nombreux tous ceux pour qui la sculpture n'est encore que la représentation d'un illustre personnage politique ou religieux, monté sur socle, raide de bronze, aux gestes emphatiques.

Mais Moore est venu qui perçait les masses, et Brancusi qui résumait sobrement les plans et les volumes jusqu'à sa célèbre réduction, l'oeuf simple, et Calder installa la mobilité et Gonzalès a assoupli les formes et la soudure, a ajouté à la liberté du sculpteur: cubisme, expressionnisme, voire surréalisme, pas une seule tendance qui refusa le dialogue avec le sculpteur.

La sculpture bouge, en ce moment, à la galerie L'Etable, sous les combles du Musée des Beaux-Arts. J'aime bien le dessin mouvant de cerceaux de broche de Brunelle. J'ai eu du mal à m'en détacher tellement on demeure fasciné par l'illusion optique d'un mouvement souple, rapide et à contresens. J'aime aussi ce "Polybalancier" de Fournelle et Boisvert. Structure rigide et austère dont le gros caisson joue le marteau-pilon et s'avère si léger contre toute apparence. Illusion encore! Enfin, ne manquez pas d'examiner les deux montages de Besner, surtout "Révolution magnénergique", de la limaille de fer aimanté qui forme un paysage baroque sur un plateau de plastique jaune pivotant et qui se multiplie de façon "dalinienne" à l'aide d'un jeu classique de miroirs.

J'espère que Besner, qui travaille pour Expo '67, réalisera quelque grand appareil de cet ordre déroutant pour les visiteurs de l'île Ste-Hélène. On y verra aussi les "sculptures à percussion" de Larouche, les mobiles de contreplaqué de Soucy et les fils de cuivre de Béchard. Ces trois derniers participants sont moins "énergétiques", moins dynamiques.



"Polybalancier", de Fournelle et Boisvert

MONTREAL, QUE.
LE DEVOIR
D 48,200

FEB 18 1966

MOBILES -12-M

Il ne reste que peu de temps (clôture : le 7 mars) pour voir l'exposition d'objets mobiles à la Galerie de l'Etat du Musée des Beaux-Arts. Cette exposition intitulée "Sculptures dynamiques" et "Sculptures énergétiques" comprend des oeuvres de Béchard, Besner, Brunelle, Fournelle, Lajeunie, Larouche et Soucy.

Montreal Star, Que.
February 19, 1966

871 Thursday

CANADIAN INSTITUTE OF HYPNOTISM presents a practical lecture into the mechanisms of suggestion and hypnosis, Queen Elizabeth Hotel, 8.00 p.m. (First of ten lectures).

MONTREAL MUSEUM OF FINE ARTS, Professor Louis Dudek, "Trends in English and French Poetry in Quebec," Stable Gallery, 3420 Ontario Ave., 8.30 p.m.

McGILL UNIVERSITY, Dept. of German, Barker Fairley, "Heinrich Heine and Food," Leacock Building, Room 26, 8.30 p.m.

La Presse, Montréal, Qué.
February 19, 1966

871

A la Galerie de l'Etable

Sous les auspices des Jeunes associés du Musée des Beaux-Arts, M. Louis Dudex, professeur à la Faculté des Lettres de l'université McGill, prononcera une conférence sur les "Tendances actuelles de la poésie au Québec", à la Galerie de l'étable, le jeudi 24 février, à 8 h. 30. Cette conférence sera suivie d'une lecture de poèmes en anglais et en français, avec le concours de quelques poètes bien connus. Pour renseignements, on peut communiquer avec Marguerite Draper, en composant 875-4511 ou 738-7049, poste 1366.

Montreal Star, Que.
February 21, 1966

871

McGill Professor To Speak on Poetry

The Junior Association of the Museum of Fine Arts is inviting the public to hear Professor Louis Dudek of McGill University to speak on "Trends in English and French Poetry in Quebec" on Thursday, Feb. 24, at 8:30 p.m., at the Stable Gallery, 1379 Sherbrooke street west.

Montreal Star, Que.
February 22, 1966

871

JAMM Plans Readings

The Junior Associates of the Montreal Museum of Fine Arts will present "Trends in English and French Poetry in Quebec" Feb. 24 at 8.30 p.m. at the Stable Gallery.

Professor Louis Dudek of McGill University will be guest speaker. Readings of French and English poetry by Canadian poets will be featured.

Quartier Latin
24 février 66

Poésie du Québec

M. Louis Dudek, qui est lui-même poète de langue anglaise, prononcera une conférence sur les "Tendances actuelles de la poésie au Québec" (dans les deux langues), ce soir même, à 8:30 heures, à la Galerie de l'Etable, 3424 rue Ontario.

Le Journal de Montréal, Qué.
February 22, 1966

871

TENDANCES ACTUELLES DE LA POESIE AU QUEBEC

Sous les auspices des Jeunes Associés du Musée des Beaux-Arts, le professeur Louis Dudek prononcera une conférence sur les "Tendances actuelles de la poésie au Québec" à la Galerie de l'Etable, jeudi soir, 24 février, à 8.30. Monsieur Dudek, professeur à la Faculté des Lettres de l'université McGill, s'intéresse beaucoup à la poésie canadienne et fonda, il y a quelques années, la revue littéraire "Delta". Celle-ci ayant cessé de paraître, un groupe de jeunes poètes a pris la relève. La conférence du professeur Dudek sera suivie d'une lecture de poèmes en anglais et en français, avec le concours de quelques poètes bien connus. Le public est cordialement invité. L'entrée est libre.

VERDUN, QUE.
Messenger
W 25,000

FEB 23 1966

BOWDEN'S

Trends in Poetry

9 12-M

THE JUNIOR ASSOCIATE OF THE MONTREAL MUSEUM present "Trends in English and French Poetry in Quebec on Thursday evening, February 24th, at 8.30 p.m., at the Stable Gallery.

The guest speaker will be Professor Louis Dudek, of MC Gill University. He is well known as an author, and critic and as the founder of the literary magazine Delta, which was published until recently. It has since been replaced by Yes, the first issue of which featured a series of articles on Professor Dudek himself.

On the same programme will be a reading of French and English poetry by several of Canada's outstanding poets. The général public is invited, and refreshments will be served.

Gazette Feb 25-66

Two Cultures Drawing Closer—Louis Dudek

By HUBERT GENDRON

McGill University Professor and Poet Louis Dudek last night said that French and English Canadian poetry were drawing closer together.

Speaking to a small but spellbound audience at the Stable Gallery, Prof. Dudek stated that the interplay of French and English literature should be studied more closely in Canada.

"Each time the two cultures have met," he said, "they have produced a Chaucer, a Dryden or a Pope."

He based his assumption that the two language trends in Canadian literature were meeting on the fact that both derive from a common heritage

"Up to now the French-Canadian poets have adopted the surrealist and symbolist tradition of 19th century French poets."

"The English - Canadian poets have been following a realist, at times existentialist, tradition inherited from T. S. Eliot and Ezra Pound. Yet, one must remember that Eliot was tremendously influenced by French symbolism, in particular Beaudelaire," he said.

He stated that French-Canadian poetry was influenced by Catholicism, even when it was being most anti-clerical.

English - Canadian poetry, on the other hand, was nearly existentialist.

"These poets look at an object, but they do not know what to make of it — that is nearly existentialism."

The closing of the gap, as he saw it, was coming because on one side the English poets were looking for a meaning while the French-Canadian writers were seeking reality.

He commented that French romantic poets were like children rejecting Santa Claus, yet never refusing to believe that he really exists.

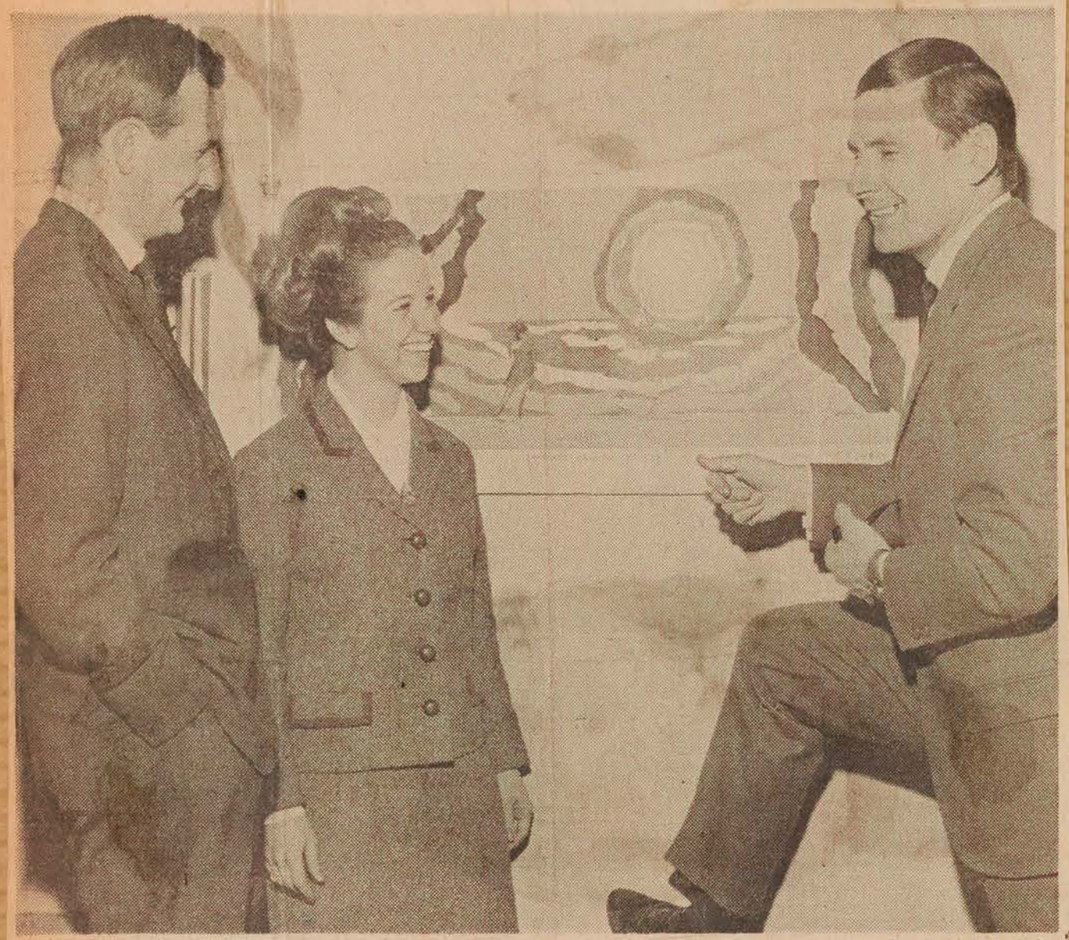
"Even in reading Beaudelaire, we can see that Santa Claus is quite remote, but he is not extinct."

Montreal Gazette, Que.
March 2, 1966

871

Social News

THE GAZETT



(Gazette Photo Service)

CARIBBEAN GALA EVENING. Committee members of the Caribbean Gala Evening being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday, April 1, at the Museum. From left to right, **Mr. Alan Hodgson,** vice-president of the Associates, **Miss Susan Hamilton,** chairman of the Evening, and **Mr. Peter Flinsch,** decorations.

Montreal Gazette, Que.
March 3, 1966

871

JAMM Plans Gala Evening To Aid Museum Growth

The Junior Associates of the Montreal Museum of Fine Arts this year will break their tradition of holding an auction and antique show, and will present instead a gala "Evening in Barbados."

This black-tie event April 1 will begin with a show of cotton fashions by Montreal designer Raoul Jean Foure at 9 p.m. in the museum. There will also be a West Indian art exhibit and dancing to a steel band.

Refreshments will include flying fish and rum punch which will be prepared in Barbados and flown here that day. Decorations will be on a West Indian theme.

The reason for the change from an art auction, says Suzy Hamilton, is that "we feel that the possibility of obtaining art objects from Montrealers is exhausted. We will eventually return to the auction."

Miss Hamilton is chairman of special events of JAMM and chairman of the gala evening.

JAMM hopes to make a profit of $1,500. Proceeds will go to the museum's renovation and expansion program.

JAMM, founded in 1959, now has 400 members. Its purpose is to stimulate and develop the interest of the younger people of Montreal in the arts, to encourage young artists by centering some of their activities in and around the museum, and to promote the cultural and material interests of the museum by organizing and conducting art exhibitions and other cultural functions.

Its headquarters is the Stable Gallery, which it converted from old stables at the back of the museum.

There, JAMM organizes about ten exhibitions a year, concerts, poetry readings, and talks on art. It started the "Café du Musée," where museum visitors can relax over afternoon tea.

La Presse 1er mars 66

à Noter

Soirée "aux Barbades" organisée par les JAMM

L'encan de gala organisé tous les ans par les Jeunes associés du Musée des Beaux-Arts de Montréal, sera remplacé, cette année, par une soirée ayant pour thème "Les Barbades". Le programme comprendra un défilé des dernières créations du couturier montréalais Raoul Jean Fouré et une dégustation du punch et de hors-d'oeuvres provenant directement des Barbades, après quoi on pourra danser au son d'une musique des Antilles. La soirée des Barbades sera la dernière au Musée avant sa fermeture aux fins de rénovation.

JAMM's Gala Star march 3-66

Steel Bands Are In And Antiques Out

Antiques will be Out and Flying fish, steel bands and rum punch very definitely In when the Junior Associates of the Montreal Museum of Fine Arts hold their annual gala at the museum April 1.

"An evening in Barbados" will replace the auction and antique show favored by JAMM in recent years as an effective, yet enjoyable, means of raising funds for various museum projects.

The antiques auctioned had been donated by museum supporters, and the supply had run somewhat thin, "so we decided to give it a rest for this year at least," Susan Hamilton, chairman of this year's event, said in an interview yesterday.

It was decided to spotlight Barbados "because so many people have been there and enjoyed it that we thought it would be fun to recreate it here for an evening."

The steel band to be featured is already a popular fixture in Canada, but the flying fish and rum punch, both West Indian specialties, will be imported especially for the event, Miss Hamilton said.

"The fish will be cooked in a Barbados hotel, then flown here wrapped in dry ice, heated and served. We estimate we'll need about a thousand fish."

The decor, designed by Montreal art director Peter Flinsch, will add even more of a West Indian flavor to the evening.

Papier-maché murals depicting life in the Caribbean will decorate the museum's stairwell. Hundreds of streamers in blazing orange and red will give the ballroom the effect of the interior of a straw hut. The band will be ensconced on a raised dais, under a peaked roof also reminiscent of a native hut.

Dancing will follow a presentation of cotton fashions by Raoul-Jean Fouré and will continue until 1 a.m. An exhibition of paintings by West Indian artists living in Montreal will be on display.

"We'll also have pretty hostesses dressed in colorful, West Indian style skirts and blouses," Miss Hamilton noted.

SUSAN HAMILTON
JAMM chairman

Six thousand invitations are being sent out to known supporters of the museum. Tickets are available to any interested person, however, by telephoning the museum, she pointed out. Dress will be black tie.

The event will be the last held in the museum before it closes down for renovations. Proceeds of the gala this year will go toward the museum's building fund, which will eventually result in the Stable Gallery being replaced by a new extension.

"The Stable is JAMM's little nook. But that's still in the future," Miss Hamilton said philosophically.

The flying fish will be supplied by the Barbados Tourist Board and flown in by Air Canada, which will also sponsor the steel band. The rum punch will be donated by the Eastern Caribbean Trade Commission of Montreal.

Montreal Gazette, Que.
March 8, 1966

871

(Gazette Photo Service)

CARIBBEAN GALA EVENING. Committee members for the Caribbean Gala Evening being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday, April 1, at the Museum. From left to right: **Mr. Noel Vaucrosson, Miss Claire Dionne** and **Mr. Owen Rowe,** Eastern Caribbean Trade Commissioner in Montreal.

MONTREAL, QUE.
LE JOURNAL DE MONTREAL
D 41,100

MAR 10 1966

SOUS LE SIGNE DE LA BARBADE

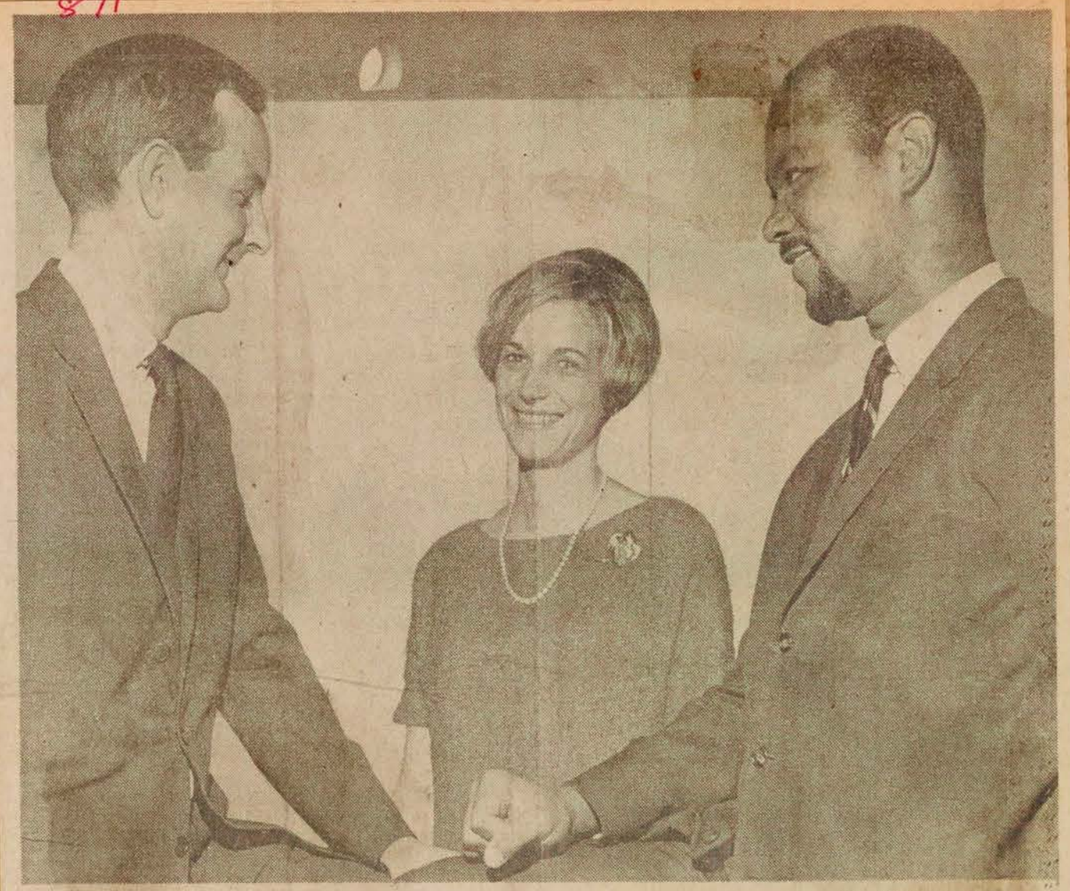
K-R-M

Les Jeunes Associés du Musée des Beaux-Arts de Montréal, en collaboration avec Air Canada, "The Barbados Tourist Boad," "The Eastern Carribbean Commission" et le Conseil Canadien du Coton, organisent une soirée de gala, SOUS LE SIGNE DE LA BARBADE. Ce spectacle sera présenté au Musée le 1er avril prochain. Ce sera le dernier événement d'importance avant la fermeture du Musée pour de grandes rénovations. La Galerie de l'Etable restera cependant ouverte durant les travaux.

Le clou de la soirée sera le défilé des créations printemps-été de Raoul-Jean Fouré, sur le thème "Le coton dans toute sa fraîcheur naturelle . . . voilà des fleurs de la Barbade", créations qu'il a présentées lors de son récent voyage aux Antilles. Cette présentation à l'étranger constituait un précédent dans l'histoire de la mode canadienne. On pourra voir aussi la collection de fourrures créées par monsieur Fouré et confectionnées au Canada par la maison "Amorosa", mettant en vedette le "Swakara".

Montreal Star, Que.
March 10, 1966

871



Staff Photo by Adrian Lunny

Meeting to discuss "An Evening in Barbados," which the Junior Associates of the Montreal Museum are sponsoring on April 1 are from left, Allan Hodgson, vice-president of JAMM, Miss Ann Fishlock, committee member, and Noel Vaucrosson, an artist whose work will be featured. There will also be a fashion show by Raoul-Jean Fouré and dancing to the music of the Mellotones. Tickets are available at the museum.

Calypso Fashion Show

Star March 11-66

Foure Shows Furs and Summer Cottons Together

By LAUREEN SWEENEY

The charming coach house of Montreal couturier Raoul-Jean Fouré saw its last fashion show yesterday as the designer's spring and summer collection was presented to the press.

The old floors bounced to the calypso beat of canned Caribbean steel drums while models displayed the furs and cottons which Mr. Fouré created for his Barbados collection.

Next month, the McGregor street coach house will lie prey to demolition crews and the couturier will have moved into new Sherbrooke street premises.

The show opened with a variety of fur jackets, boleros and coats worn over summer dresses. Several short evening boleros in biscuit - colored swakara fur (South West African lamb) were smartly tailored but certainly out of place in a Barbados setting.

It was difficult to imagine whether the collection, which was the couturier's official summer effort, was designed for the Canadian woman going to the West Indies, or for the woman staying home and wistfully dreaming of going south.

Since the fashions were created for the Cotton Council of Canada, all, from bikinis to evening gowns, were made of cotton. The collection was called, "Just Picked Freshness of Cotton . . . Flowers of Barbados."

Styles were, generally, what Montreal women have been wearing for the past few seasons: simple, classical princess lines with high waists and A-line fullness.

Interesting Print

There was a shift in an interesting green and cerise print which covered a playsuit called "Colony." Another sport outfit consisted of a bright pink top worn over paler pink trousers and called "Hibiscus."

Two long-skirted evening gowns, which closed the show, were worn with colored wigs created to match the gowns.

One, in deep cornflower blue and white flower print had a matching blue wig. The other, in leaf green print had a green wig, entwined with white flowers. Both dresses were similar in style with A-line skirts, and simple low-cut bodices.

The collection will be shown to at least two groups in the Montreal area within the next month: on March 24 at 8:30 p.m to the Macdonald College Students' Wives Society in the college assembly hall and again on April 1 as part of the "Evening in Barbados" being sponsored by the Junior Associates of the Montreal Museum of Fine Arts.

Before then, there are a few uneven seams and puckered hems which Mr. Fouré should correct.

Three of a kind jackets made from Swakara fur, the South West African lamb which drapes easily, were with the Raoul-Jean Fouré collection in Barbados. From left are: black, café-au-lait and champagne colors.

let Canadian majestic mink coat styled by Fouré is seen in a splash of warm Barbados surf.

La Presse, Montréal, Qué.
March 11, 1966

871

Chez les JAMM

Les Jeunes Associés du Musée des Beaux-Arts de Montréal organisent une soirée de gala "Sous le signe de la Barbade" qui doit avoir lieu le 1er avril prochain au Musée. Collaboreront également à cette soirée : "Air Canada", "The Barbados Tourist Board", "The Eastern Caribbean Commission" et le Conseil canadien du coton. Ce sera le dernier événement d'importance avant la fermeture du Musée pour de grandes rénovations. La Galerie de l'Etable restera ouverte durant les travaux. Le clou de la soirée sera le défilé de mannequins présentant des créations printemps - été de Jean-Raoul Fouré, sur le thème "Le coton dans toute sa fraicheur naturelle . . . voici les fleurs de la Barbade", créations qu'il a présentées lors de son récent voyage aux Antilles. Cette présentation à l'étranger constituait un précédent dans l'histoire de la mode canadienne. On pourra voir également la collection de fourrures du grand couturier canadien mettant en vedette le "Swakara". M. Fouré lira le commentaire français au cours du défilé tandis que Mlle Nancy Vickerson, directrice de l'information au Conseil canadien du coton, fera le commentaire anglais.

On dégustera du rhum et des hors-d'oeuvres expédiés directement de la Barbade et la soirée se terminera par une danse au son de l'ensemble des Mellotones. A cette occasion des oeuvres d'art des Antilles seront exposées. Le grand public est invité à cette soirée de gala et le produit de la vente des billets sera versé au fonds de rénovation du Musée. Pour réservations ou renseignements, on peut communiquer avec la secrétaire de JAMM au Musée des Beaux-Arts.

La Presse, Montréal, Qué.
March 14, 1966

871

Sous le signe de la Barbade

Mlle Nicole Moreau, M. Tony Little et Mlle Ann Carpenter sont au nombre des organisateurs de cette soirée qui aura lieu le vendredi 1er avril au Musée des Beaux-Arts de Montréal. M. Little, président d'un groupe d'étudiants antillais de Montréal, agit en qualité de conseiller. Les jeunes associés du Musée espèrent ainsi recueillir des fonds pour la rénovation du Musée qui aura lieu au cours de l'été.

Montreal Gazette, Que.
March 16, 1966

(Gazette Photo Service)

CARIBBEAN GALA EVENING. Committee members for the Caribbean Gala Evening being held by the Junior Committee of the Montreal Museum of Fine Arts on Friday, April 1, at the Museum. From left to right: **Mr. Claude Ramsay**, president of the Junior Associates, **Miss Marguerite Draper**, publicity, and **Miss Dianne Kenny**.

Westmount Examiner, Que.
March 17, 1966

871

THE JUNIOR ASSOCIATES OF THE MONTREAL MUSEUM are planning "An Evening in Barbados" which will take place at the museum on April 1. The program of the evening will include a fashion show, a West Indian art exhibition and dancing to a steel band. Smiling to the camera are Miss Monique Belcourt, left, with Mr. Tony Abbott, Committee member, and Miss Ann Carpenter, both of Westmount.

J.A.M.M. to hold Barbados Evening

The Junior Associates of The Montreal Museum of Fine Arts, in cooperation with Air Canada, the Barbados Tourist Board, the Eastern Caribbean Commission and the Canadian Cotton Council, are planning "An Evening in Barbados" to be held in the Museum, on Friday, April 1, 1966.

The highlight of the evening will be a fashion show in which Raoul-Jean Fouré will present his spring-summer creations under the theme "The Just Picked Freshness of Cotton . . . Flowers of Barbados". These creations were previously modelled on his recent trip to the Caribbeans together with Mr. Fouré's fur collection featuring "Swakara".

Mr. Fouré himself will read the French commentary and Miss Nancy Vickerson, of the Canadian Cotton Council, will be reading the English commentary for the event.

Rum punch and hors-d'oeuvres flown directly from Barbados will be served, followed by an exhibition of West Indian art and dancing until 1.00 a.m. to the steel band music of the Mellotones.

This will be the last event in the Museum before it closes for major renovations. The Stable Gallery will however remain open throughout the summer.

La Presse, Montréal, Qué.
March 16, 1966

chefs d'entreprises.

871

Sous le signe de la Barbade

Dans le but d'obtenir des fonds pour la rénovation du Musée des Beaux-Arts de Montréal, les Jeunes associés du Musée organisent une soirée "Sous le signe de la Barbade" qui aura lieu le vendredi 1er avril, au Musée. Pour renseignements, ou réservations, veuillez composer 842-6745.

Société d'A...

Plan "Evening in Barbados"

0 12 M Weekly Post-Town of Mt. Royal Mar 24-66

The Junior Associates of the Montreal Museum are planning an "Evening in Barbados" to be held at the Museum on Friday, April 1, and seen above are the chairman, MISS SUSAN HAMILTON, and a committee member, MISS CHRISTINE FORTIER, both of Thornton ave. With them is MR. PETER FLINSCH, whose designs will decorate the halls.

The programme will include a fashion show by Raoul-Jean Fouré, a West Indian art exhibition and dancing to the music of a steel band.

Tickets and information are obtainable from the secretary of JAMM at the Museum.

Montreal Star, Que.
March 22, 1966

871

Staff Photo by Adrian Lunny

Discussing plans for "An Evening in Barbados," from left Miss Nicole Moreau, Tony Little, president of a West Indian student group here, and Miss Susan Hamilton.

The gala takes place April 1 in the Montreal Museum of Fine Arts and is sponsored by the Junior Associates of the Museum. Proceeds will aid the Museum.

La Presse, Montréal, Qué.
March 25, 1966

871

Sous le signe de la Barbade

Mlles Claire Dionne et Susan Delaney, des Jeunes associés du Musée des Beaux-Arts, semblent apprécier les décors pittoresques que M. Peter Flinsch, directeur artistique bien connu de Montréal, a créés pour la soirée "Sous le signe de la Barbade" qui aura lieu au Musée le vendredi 1er avril.

La Presse, Montréal, Qué.
March 26, 1966

Conférence à la Galerie de l'Etable

871

Une conférence accompagnée de projections sur le thème de l'Exposition universelle 1967, "Terre des hommes" sera donnée par M. Guy Dozois, le mercredi soir 30 mars, à 8 h. 30, à la Galerie de l'Etable, 3424 rue Ontario. M. Dozois est membre de l'Association canadienne des sciences politiques, de l'Institut canadien des Affaires publiques et de la Ligue des droits de l'homme. Professeur de sciences politiques à l'université d'Ottawa pendant plusieurs années, il est actuellement directeur délégué au Thème de l'Exposition universelle. Cette conférence est organisée par les Jeunes associés du Musée des Beaux-Arts. L'entrée est libre.

Montreal Gazette, Que.
March 26, 1966

871

Dozois Lecture Set At Museum

"Man and his World" will be the subject of a lecture by Guy Dozois at the Stable Gallery of the Montreal Museum of Fine Arts on Wednesday at 8.30 p.m.

Mr. Dozois was a professor of political science at the University of Ottawa for many years and a member of the Royal Commission on Bilingualism and Biculturalism. He is now deputy director for Theme of Expo '67.

Slides will illustrate the lecture, which is presented by the Junior Associates of the museum. The public is invited. Admission free.

Montreal Star, Que.
March 26, 1966

871

JAMM Lists Lecture At Museum

The Junior Associates of the Montreal Museum of Fine Arts will present a lecture by Guy Dozois on "Man and His World" March 30 at 8.30 p.m. in the Stable Gallery of the Museum.

Mr. Dozois is Deputy Director for the theme of Expo 67. Slides will be used to illustrate the lecture.

Le Nouveau Samedi
Montreal, P.Q.
March 26, 1966

871 ***

Les Jeunes Associés du Musée des Beaux-Arts de Montréal, en collaboration avec Air Canada, "The Barbados Tourist Board", "The Eastern Caribben Commission" et le Conseil Canadien du Coton, organisent une soirée de gala "SOUS LE SIGNE DE LA BARBADE" qui doit avoir lieu le 1er avril, au Musée. Ce sera le dernier événement d'importance avant la fermeture du Musée pour de grandes rénovations.

* * *

lettres et arts

le petit journal

O 12 M

Du 31 mars au 5 avril, au Palais du Commerce

Programme (en bref) du Huitième Salon du Livre

Jeudi 31 mars s'ouvrira le 8e Salon du Livre de Montréal. On y attend plus de 125,000 visiteurs. M. J.-Z.-Léon Patenaude, organisateur général du Salon, nous a révélé que 136 exposants présenteront leurs publications au grand public.

Ce qui, encore une fois, justifie les titres de noblesse de ce Salon, qu'on considère comme "la plus grande exposition de livres et de périodiques français au monde".

Les buts du Salon

M. Patenaude tient à souligner que ce Salon n'est pas une simple attraction commerciale. Certes, c'en est une, car il constitue pour les éditeurs de langue française une rare occasion de présenter leur maison et leurs titres. Ainsi peut-on dire que cette exposition permet une meilleure connaissance du livre de langue française et favorise du même coup sa diffusion en Amérique française. Mais ce but commercial se double d'un but culturel: diffuser la culture française, la mettre à portée du grand public.

— En ce sens, dit M. Patenaude, le Salon est une véritable foire populaire.

Le conférencier

On sait que le comité d'organisation du Salon présente chaque année un écrivain qui prononce une conférence, ce qui inaugure brillamment l'exposition. On se souvient que dans le passé ce furent surtout des Français qui nous firent l'honneur de nous parler.

— Cette année, mon cher ami, ce sera un Canadien. Et vous savez qui? M. Marcel Trudel! Nous avions déjà reçu MM. Pauwels et Butor, et aujourd'hui c'est au tour d'un Canadien.

M. Marcel Trudel a intitulé sa conférence: "Le livre, témoin d'une civilisation". On pourra l'entendre au banquet qui aura lieu à l'hôtel Reine-Elisabeth jeudi 31 mars, à 8 heures du soir. Rappelons brièvement que M. Trudel est l'un de nos plus éminents historiens et qu'on lui doit des livres tels que: *l'Influence de Voltaire au Canada, Chiniquy, l'Esclavage au Canada français*, etc. Il est également président du Conseil des Arts du Québec et membre de l'Académie canadienne-française.

Le Salon du Livre

Jeudi 31 mars:
5 heures p.m.: cérémonie d'inauguration officielle (allocution du Père Pire);
6 heures 30: exposition ouverte au public;
7 heures 30 : banquet à l'Hôtel Reine-Elisabeth (conférence de Marcel Trudel).
Vendredi 1er avril:
Journée des bibliothécaires.
Samedi 2 avril :
1 heure 30 p.m.: enregistrement de l'émission télévisée hebdomadaire LE JOURNAL DES JEUNES, au canal 10.
3 heures 30 p.m. : les Jeunesses Littéraires.
Dimanche 3 avril :
Journée des poètes; séances de signature.
Lundi 4 avril :
Journée de l'Union des Editeurs de langue française; lancements.
Mardi 5 avril :
Journée de la Ville de Montréal :
9 heures p.m., proclamation du lauréat 1966 du Grand Prix littéraire de la Ville de Montréal par le maire Jean Drapeau.
10 heures p.m. : clôture de l'exposition.

Le père Pire

L'invité d'honneur à la cérémonie d'inauguration présidée par le ministre des Affaires culturelles et Mme Pierre Laporte sera le fameux père Dominique-Georges Pire, o.p., Prix Nobel de la Paix 1958. A cette occasion, aura lieu le lancement international d'un livre du père Pire par les Editions Marabout: Bâtir pour la Paix.

Vendredi 1er avril un déjeuner sera donné en son honneur au Club Canadien de Montréal, à midi.

Attractions

● L'attraction principale du Salon sera le kiosque du ministère des Affaires culturelles du Québec, où d'ailleurs le père Pire prononcera son allocution et où sera lancé son ouvrage. Le thème de cette attraction est *L'essor culturel du Québec — L'éventail des services rendus au public par le ministère des Affaires culturelles du Québec.*

Quelques détails

● Ville de Montréal: stand d'accueil et de réception. Thème: Le Prix littéraire de la Ville de Montréal. On sait que la lutte se fait entre Roland Giguère, Hubert Aquin, Claire Martin et Marie-Claire Blais, dont les livres furent bien accueillis et par la critique et par le public.

● Quant à la Société des Ecrivains Canadiens, elle a consacré son exposition aux écrivains de théâtre. D'autre part, le Centre de diffusion de la poésie canadienne tiendra, une deuxième fois, une journée des poètes, le dimanche 3 avril de 4 heures à 6 heures et de 8 heures à 10 heures du soir. Il s'agit de séances de signature. Cette initiative avait été couronnée de succès. Les Jeunesses Littéraires du Canada français réuniront éditeurs, libraires, écrivains, animateurs, jeunes lecteurs, pour discuter du thème suivant: "Choisir, réfléchir, échanger".

M. J.-Z.-Léon Patenaude, organisateur général du 8e Salon du Livre de Montréal, qui depuis des années joue un rôle de première importance dans cette affaire commerciale et culturelle.

● L'Office National du Film, en collaboration avec la Confédération des Syndicats Nationaux, présentera des films dont le thème général sera: "La culture par le livre et le film au service des travailleurs". Séances de projection dans la salle 270 sur la mezzanine (sur invitation):

Jeudi 31 mars, de 8 heures p.m. à 10 h.;

Vendredi 1er avril, de 10 h. 30 a.m. à 12 h. 30, de 2 h. p.m. à 4 h.;

Samedi 2 avril, de 10 h. 30 a.m. à 12 h. 30;

Lundi 4 avril, de 2 h. 30 p.m. à 4 h.;

Mardi 5 avril, de 2 h. p.m. à 4 h.

● Les Entreprises Culturelles Inc., en collaboration avec Télémétropole, présenteront aux jeunes *le Journal des petits* et *le Journal des jeunes*. Une attraction qui intéressera les parents.

● La Société d'étude et de conférences rendra un hommage aux écrivains canadiens d'expression française dont les oeuvres ont été traduites. Thème: "Nos écrivains, ces ambassadeurs du Canada français". *Vie des Arts*, revue trimestrielle artistique, illustrera la vie artistique du Québec.

● Autres attractions: le Conseil de la Semaine des Bibliothèques Canadiennes, le Club des Cadres de l'Imprimerie, le Cercle des Femmes Journalistes, l'Association des Maîtres Imprimeurs de Montréal, l'Institut des Arts graphiques du Québec, les Jeunes Associés du Musée des Beaux-Arts de Montréal . . .

● Trois des principaux stands seront sans conteste ceux de la Maison Hachette, des Editions Fidès et des Editions Marabout, tant par le nombre et la diversité des livres présentés que par leur importance au Canada français. Les Editions Marabout ont réservé une heure spéciale pour une interview du R. P. Pire, dont elles publient un volume, avec les journalistes.

Lancements

Certains éditeurs profitent de l'occasion que leur offre le Salon pour lancer des ouvrages. Les Editions Fides lanceront, dans la collection Fleur de lys, *la Découverte du Canada — Jacques Cartier*, du chanoine Lionel Groulx, de même que le deuxième tome de l'*Histoire de la Nouvelle-France* (le Comptoir), de Marcel Trudel. Dans la collection Foi et Liberté, *la Paroisse en concile*, de Jacques Grand'Maison.

Aux Editions Beauchemin, un recueil de textes critiques de Pierre de Grandpré: *Dix ans de vie littéraire au Canada français.*

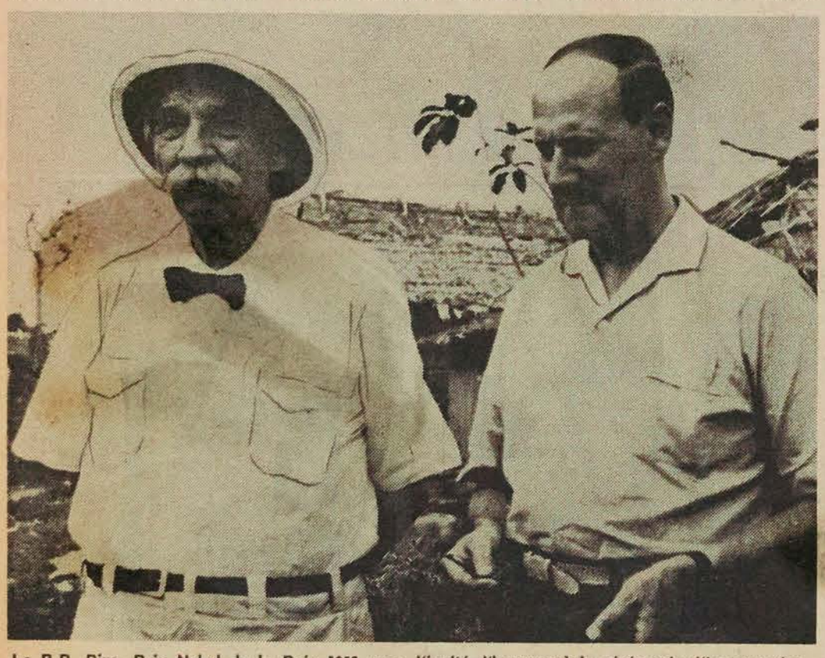
Aux Editions du Lévrier, *Lucien Rainier* (l'abbé Joseph-Marie Melançon), *l'Homme et l'oeuvre*, de Soeur Marie-Henriette-de-Jésus, s.n.j.m.

Le principal organisateur

M. Patenaude, bon organisateur, s'est assuré de l'appui des organes d'information. L'émission *Aujourd'hui* rendra compte de l'inauguration du Salon, de même que Télémétropole participera à l'attraction consacrée aux jeunes, *le Journal des petits*. Journaux, postes de radio, télévision concourent à faire de ce Salon une véritable manifestation populaire. Il ne s'agit pas seulement d'une activité proprement montréalaise puisque tout le monde y est convié, puisque ce Salon est d'envergure internationale et qu'il est tenu sous les auspices du Conseil Supérieur du Livre, sous le haut patronage d'honneur de l'Union internationale des Editeurs de langue française, avec le concours du ministère des Affaires culturelles du Québec. Editeurs français, suisses et belges s'accordent pour reconnaître que le Salon du Livre de Montréal est la plus grande exposition du genre. Et le public ne le dément pas qui s'accroît d'année en année et dont l'intérêt est plus grand que jamais.

Nous nous permettrons ici de féliciter M. Patenaude, qui joue un rôle de première importance dans cette affaire commerciale et culturelle.

André MAJOR



Le R.P. Pire, Prix Nobel de la Paix 1958, sera l'invité d'honneur à la cérémonie d'inauguration du 8e Salon du Livre de Montréal. Il est ci-dessus photographié en compagnie du regretté docteur Albert Schweitzer, à Lambaréné, au Gabon.

Montreal (N.D.G.) Monitor
Quebec
March 24, 1966

871

ARTS AND LETTERS FINALE AWARD WINNERS

Pictured here are winners of the Grand Aggregate Awards presented by the Arts and Letters Festival, and sponsored by the N.D.G. Community Council. Left to right: **Susan Cheifetz**, winner of a second prize pen and pencil set in the Senior Section, **Ralph Glanz**, first prize winner of a gold watch in the Senior Section, **Jacqueline Labendz**, and **Susan Paynter** both second prize winners of a pen and pencil set in the Junior Section, and **Jane Reichman** first prize winner in the Junior Section. Miss Reichman was also awarded the Bill Hamilton Trophy as the grand aggregate winner.

Jane Reichman 'tops'

Jane Reichman was declared the grand aggregate winner, as well as junior aggregate winner, at the closing of the N.D.G. Arts and Letters Festival. She received the Bill Hamilton Arts and Letters Festival Trophy from **John Cerini**, QC, president of the sponsoring N.D.G. Community Council, and the Junior Aggregate Award from **Mrs. B. F. Beaton** at the grand finale last Saturday at the N.D.G. Community Centre.

The senior aggregate award, presented by **J. V. Carroll**, honorary chairman of the Festival, went to **Ralph Glanz**.

Other top awards were:

- West End Public Speaking Club Trophy, presented by the West End Public Speaking Club, to **Roland Case**.
- Special music awards to outstanding musicians of the Festival, presented by **Mrs. H. Shoobridge** given to **Martin Fox, Ralph Glanz, Emily Goldner**.
- The Gazette Trophy for the junior spelling bee went to the team from Iona School.
- The Edmund T. Asselin Trophy for intermediate spelling also went to the Iona team, composed of **Bobby Sherman**, captain, **David Selsky, Richard Aronson, Ronnie Corber** and **Marcy Cohen**.
- The Hon. Eric Kierans Trophy for the senior spelling bee went to the team from Lower Canada College.
- The Paul Earl Memorial Trophy for high aggregate in schools, presented by **Mrs. Paul Earl**, went to St. Augustine's.
- Art awards, from Dr. A. Lismer, one year's tuition at the Museum of Fine Arts, presented to **Morillo Montserrat** and **Sheiley Lupu**; award to study with Reynaldo H. Trujillo, presented to **Mary Lou Allan**. These awards were presented March 9 by Mrs. H. Schnaar.

In the grand aggregate awards, Miss Reichman received a gold watch for being first. Second were **Susan Paynter** and **Jacqueline Labendz**, each of whom received a pen and pencil set.

In the senior section of the grand aggregate awards, Ralph Glanz received the gold watch and **Susan Cheifetz**, as second, receiped the pen and pencil set.

The grand finale was well-attended by contestants, friends and relatives. On the program were selections of spoken poetry; Little Charlie Chipmunk by **Gerard Paynter**, grade 2; I Want To Know by **Roslyn Schwartz**, grade 3; Metaphor by **Peter Daniel Bagi**, grade 7.

Montreal Star, Que.
March 29, 1966

871

Caribbean Artists To Exhibit Work

Among the artists who will exhibit their work at the "Evening in Barbados" gala Friday at the Museum sponsored by the Junior Associates of the Montreal Museum of Fine Arts in co-operation with Air Canada, the Barbados Tourist Board, Eastern Caribbean Commission and the Canadian Cotton Council are: Joan Rolle, Noel Vaucrosson, sculptor Rupert Jones.

Boscoe Holder, one of the first native Trinidadians to gain international recognition since 1945, will also exhibit his paintings.

This exhibition of Caribbean art will be on view March 29 to 31 at the Museum.

Le Devoir 30 mars 1966

C'est le 1er avril prochain, au Musée des Beaux-Arts, qu'aura lieu la soirée de gala "Sous le signe de la Barbade" organisée par les Jeunes Associés du Musée des Beaux-Arts de Montréal. Ci-dessus, Mlle Suzan Hamilton, organisatrice, et M. Claude Ramsay, président des JAMM. La soirée comprendra une présentation de la dernière collection de Raoul-Jean Fouré ainsi qu'une exposition d'art des Antilles et se terminera sur la musique de danse des Mellotones. Les décors, dont on aperçoit les maquettes, sont signés Peter Flinsch. On peut obtenir des billets pour cette soirée en communiquant avec la secrétaire de JAMM au Musée.

Photo-Journal
Montreal, Que.
W-E 184,200

MAR 30 1966

Dans

• **Le 1er avril,** les Jeunes Associés du Musée des Beaux-Arts de Montréal organisent une soirée qui débutera à 9 heures du soir et qui aura pour thème : "Sous le signe de la Barbade". Le prix des billets pour cette soirée, qui aura lieu au Musée des Beaux-Arts, a été fixé à $7.50. Pour renseignements, composer 842-8091.

Montreal Progres de Villeray
Quebec
March 30, 1966

871

MERCREDI 30 MARS 1966

Participation des jeunes associés au 8e salon du livre de Montréal

A l'occasion du 8e Salon du Livre de Montréal qui se tiendra au Palais du Commerce, du vendredi 1er au mardi 5 avril inclusivement, les Jeunes Associés du Musée des Beaux-Arts de Montréal (JAMM) collaboreront à l'événement en offrant au public la possibilité de mieux connaitre leur mouvement et de se confronter à des oeuvres d'arts canadiennes et actuelles.

L'ensemble présenté se composera d'une source lumineuse mobile, qu'un mouvement énergétique animera et déformera de l'intérieur. Le changement opéré à la surface de cette pièce s'harmonisera avec un changement sera celui d'ombres provoquées par la lumière mobile sur des tableaux-objets et des sculptures. Ces oeuvres feront appel à la compréhension et à l'imagination du spectateur qui les lira. Elles seront actuelles par l'utilisation systématique qu'elles feront du mouvement comme véhicule d'émotions.

Photo Réal St-Jean, LA PRESSE

Sous le signe de la Barbade

Les Jeunes Associés du Musée des Beaux-Arts se réunissaient au Musée, vendredi soir sous le signe de la Barbade. Les bénéfices de cette soirée qui comprenait une présentation de modes et une danse seront consacrés aux travaux de rénovation du Musée. Sur la photo prise au cours de cette soirée, l'hôtesse Mlle Barbara N. Warren offre un rafraichissement de l'île à M. Tony Abbott, organisateur et à M. Owen Rowe, commissaire de la Barbade et Mme Rowe.

La Presse April 2-66

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

MAR 30 1966

012-M

A la Galerie de l'Etable du Musée des Beaux-Arts, à 8 h. 30 : conférence de Guy Dozois et projection de diapositives sur le thème de l'Exposition universelle, "Terre des hommes".

Montreal Star, Que.
March 31, 1966

871

All Tickets Sold

The Junior Associates of the Montreal Museum of Fine Arts, who are sponsoring an "Evening in Barbados," tomorrow evening at the museum, announce that all tickets for the event have been sold.

La Presse, Montréal, Qué.
April 1, 1966

Sous le signe de la Barbade

871

On nous prie d'annoncer qu'il ne reste plus de billets disponible pour la soirée "Sous le signe de la Barbade" qui aura lieu ce soir au Musée des Beaux-Arts.

* * *

Participation des jeunes du musée au Salon du livre 66

A l'occasion du 8e Salon du livre de Montréal qui a lieu présentement au Palais du commerce, jusqu'au 5 avril inclusivement, les Jeunes associés du Musée des beaux-arts de Montréal (JAMM) collaborent à l'événement en offrant au public la possibilité de mieux connaitre leur mouvement et de se confronter à des oeuvres d'arts canadiennes et actuelles.

L'ensemble présenté se compose d'une source lumineuse mobile, qu'un mouvement énergétique anime et déforme de l'intérieur. Le changement opéré à la surface de cette pièce s'harmonise avec un changement d'une autre nature : ce changement est celui d'ombres provoquées par la lumière mobile sur des tableaux-objets et des sculptures. Ces oeuvres font appe à la compréhension et à l'imagination du spectateur qui les lira. Elles sont actuelles par l'utilisation systématique qu'elles font du mouvement comme véhicule d'émotions.

le Devoir 1er avril 1966

THE MONTREAL STAR, SATURDAY, APRIL 2, 1966

Miss Eve Sise, left, and Mrs. Eric Dawson, both wearing vivid print gowns, pause with Richard Brown to look at colourful decorations which were in evidence throughout the museum. Guests at the "Evening in Barbados" gala danced to a steel band, viewed an exhibition of Caribbean art and ate flying fish imported from the Caribbean.

Staff Photos by Adrian Lunny

Mr. Owen Rowe, Eastern Caribbean Commissioner for Canada, and Mrs. Rowe, join members of the steel band which provided the music at the "Evening in Barbados" gala held last night by the Junior Association of the Montreal Museum of Fine Arts at the museum. Proceeds of the evening go toward the museum's building fund.

MONTREAL, QUE.
LE DEVOIR
D 48,200

APR 1 1966

Participation des jeunes du musée au Salon du livre 66

9 12-M

A l'occasion du 8e Salon du livre de Montréal qui a lieu présentement au Palais du commerce, jusqu'au 5 avril inclusivement, les Jeunes associés du Musée des beaux-arts de Montréal (JAMM) collaborent à l'événement en offrant au public la possibilité de mieux connaître leur mouvement et de se confronter à des oeuvres d'arts canadiennes et actuelles.

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MONTREAL, QUE.
LE DEVOIR
D 48,200

APR 14 1966

ART RUSSE

X - 12 - M

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présentent une exposition d'art populaire russe qui sera ouverte au public du 19 avril au 8 mai, à la Galerie de l'Etable, 3424 avenue Ontario. Les objets exposés sont prêtés par des collectionneurs et des membres de la société russe de Montréal et des environs. Ils comprennent des icônes, peintures, gravures, meubles, etc... Le vernissage de cette exposition aura lieu dimanche soir 17 avril à neuf heures, à la Galerie de l'Etable.

ART RUSSE

66 Le Devoir 14-4

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Montreal-Matin, Que.
April 9, 1966

JEUNE MUSEE

871

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Montreal-Matin, Que.
April 14, 1966

Colangelo.

ART POPULAIRE RUSSE

37

Les Jeunesses associées du Musée des Beaux-Arts de Montréal présentent actuellement une exposition d'art populaire russe, à la Galerie de l'Etable.

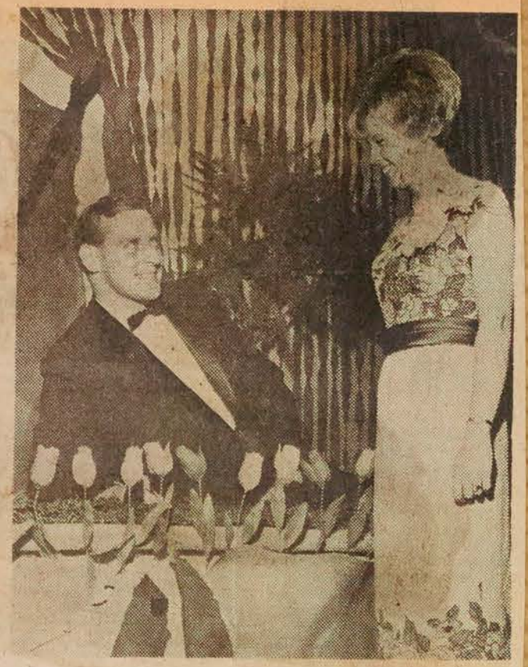
LA EMAC

An Evening In Barbados

An evening in Barbados was held by the Junior Associates of the Montreal Museum of Fine Arts on Friday at the museum. The gala event included a showing of fashions by the couturier, Raoul Jean Foure, dancing to a steel band, a supper menu featuring delicacies flown from the West Indies for the occasion. From left to right are **Miss Susan Hamilton,** chairman of the evening, **Mr. Ross MacCormack, Miss Vivienne Osadsky,** decorations chairman, **Mrs. Owen Rowe** and **Mr. Rowe,** Eastern Caribbean Commissioner for Montreal.

(Gazette Photo Service)

Early Arrivals: Miss Sidsel Wang, Mr. Eric Teyssonnyere de Gremont, Miss Andrea Walker.



Also Attending: Mr. David Trower, Miss Barbara Warren

Montreal Gazette, Que.
April 14, 1966

871

Facts & Fancies

with HARRIET HILL

Bustin' Out

IF THIS NOT ENOUGH to bolster your conviction that winter, in spite of sprinkles of snow, is over, take a handful of coming attractions.

For instance there's the Russian Folk Art exhibition by the Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery opening April 19. Interested in Russian Samovars? You'll see them .

La Presse, Montréal, Qué.
April 16, 1966

Exposition d'art populaire russe

Les Jeunes associés du Musée des Beaux-Arts de Montréal présentent une exposition d'art populaire russe qui sera ouverte au public du 19 avril au 8 mai, à la Galerie de l'Etable. Les objets exposés ont été prêtés par les membres de la

bijoux, médailles et pièces d'artisanat, des instruments de musique, des costumes, un samovar et d'autres objets d'art populaire. A l'occasion du vernissage, le professeur J. G. Nicholson, de la section russe de l'université McGill, prononcera une brève conférence en anglais et en français.

Montreal Gazette, Que.
April 16, 1966

871

Museum Plans Russian Art Exhibition

The Junior Associates of the Montreal Museum of Fine Arts are planning a Russian Folk Art exhibition to be held in the Stable Gallery. The exhibition will be open to the public from April 19 until May 8.

The objets d'art to be displayed will be loaned by members of the Russian community in Montreal and the surrounding area, as well as JAMM members.

Antiques and some modern items will be included in the exhibition, which will feature icons, paintings, prints, reproductions, lithographs on copper, furniture, china, silverware, jewelry, medals, handicrafts, musical instruments, costumes, a samovar etc.

Prof. J. G. Nicholson, of the Russian Department of McGill University, will open the exhibition with a brief talk in English and French.

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(Gazette Photo Service)

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Montreal Gazette, Que.
April 14, 1966

871

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Le Nouveau Samedi
Montreal, P.Q.
April 16, 1966

871

Les jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une exposition D'ART POPULAIRE RUSSE qui sera ouverte au public du 19 avril au 8 mai, à la Galerie de l'Etable.

* * *

Current Events
Montreal, Que.
W 8,800

APR 16 1966

RUSSIAN FOLK ART EXHIBITION
The Junior Associates of the Montreal Museum of Fine Arts has organized a Russian Folk Art exhibition which is held in the Stable Gallery of the Museum until May 8th.
The objets d'art to be displayed will be loaned by member of the Russian community in Montreal and the surrounding area, as well as JAMM members. Antiques and some modern items will be included in the exhibition, which will feature icons, paintings, prints, reproductions, lithographs on copper, furniture, china, silverware, jewelry, medals, handicrafts, musical instruments, costumes, a samovar, etc.
(At the Stable Gallery of the Museum of Fine Arts - 3424 Ontario Avenue at Sherbrooke Street West.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

APR 16 1966

R-12-M

The Art

MONTREAL MUSEUM OF FINE ARTS closed for summer. Stable Gallery, Russian Folk Art, to May 8.

Montreal Star, Que.
April 20, 1966

871

RUSSIAN FOLK ART: The Junior Associates of the Montreal Museum of Fine Arts will hold an exhibition of Russian Folk Art in the Stable Gallery of the Museum until May 8. Admiring one of the icons which are exhibited by Dr. J. A. Foreman, right, are Miss Zina Herzcovitch, co-chairman of the exhibit and Professor J. G. Nicholson.

La Presse, Montréal, Qué.
April 22, 1966

871

Congrès de fondation de la Fédération des femmes du Québec

Les associations féminines où les femmes, membres d'associations mixtes, pourront s'inscrire sur place au congrès de fondation de la Fédération des femmes du Québec, demain matin, le 23 avril, à l'hôtel Mont-Royal. Celles qui ne font partie d'aucun groupement peuvent également s'inscrire, à titre individuel, à ces assises.

Rappelons que le conférencier d'honneur sera M. René Lévesque, ministre de la Famille et du Bien-Etre et que d'importantes questions seront soulevées au congrès qui se poursuivra dans la matinée de dimanche à l'hôtel Windsor. Le coût d'inscription n'est que de $4.

Voici une liste partielle des associations qui ont accepté d'envoyer des déléguées au congrès. A noter qu'il ne s'agit pas d'associations qui se sont engagées à faire partie de la Fédération :

Le Cercle des femmes journalistes, les Femmes diplômées d'université, la Confédération des syndicats nationaux, l'Association générale des étudiants de l'Université de Sherbrooke, la Fédération des travailleurs du Québec, la Jeunesse indépendante catholique, Les Cercles d'économie domestique, l'Ecole des Loisirs La Familiale, la section féminine de la Société St-Jean Baptiste, l'Union internationale des employées professionnelles, la Chambre de commerce de Montréal, la YWCA, les Jeunes Associés du musée des Beaux-Arts, la Voix des femmes, le Nouveau Parti démocratique, l'Ordre des Dames Hélène Champlain, l'Association des diplômées en sciences familiales, les Dames de Ste-Anne d'East Angus et de Sherbrooke, etc . . .

On s'attend à la présence de déléguées de plusieurs parties de la province notamment de Québec, de Hull, du Bas du Fleuve, de Sherbrooke, etc. Pour renseignements, signaler : 271-1252 ou 486-1235.

la Presse
19 avril 66

Champagne et fraises

Chaque année, les Jeunes associés du Musée des Beaux-Arts présentent leur danse "Champagne et fraises" dans les jardins du Musée des Beaux-Arts. Cette année, cet événement aura lieu le vendredi 10 juin et les fonds recueillis permettront aux JAMM d'offrir au public, des expositions et des soirées artistiques spéciales, telles que des projections de films, des conférences et des discussions qui soulèvent un vif intérêt. Mlle Penny Illsley assurera la présidence de cette soirée, tandis que M. E. Boudreault, M. Marc Phaneuf, Mlle Claire Dionne, Mme M. Duffield et Mlle M. Riopel, s'occuperont du bar, des décorations, de la musique, de la nourriture, des billets et de la publicité. Le public est cordialement invité à assister à cette soirée.

JAMM Devir 19-4-66

Chaque année, les Jeunes Associés du Musée des Beaux-Arts présentent leur danse "Champagne et Fraises" dans les jardins du Musée des Beaux-Arts. Cette année, cet événement aura lieu le vendredi 10 juin et les fonds recueillis permettront aux JAMM d'offrir au public des expositions et des soirées artistiques spéciales, telles des projections de films, des conférences et des discussions qui soulèvent un vif intérêt.

Montreal Star, Que.
April 19, 1966

871

JAMM Plans Summer Event

The Champagne and Strawberries dance of the Junior Associates of the Montreal Museum of Fine Arts will take place June 10 in the Museum Gardens.

Miss Penny Illsley is chairman, E. Boudreault, Gilles Vaillancourt, Marc Phaneuf Claire Dionne, Mrs. M. Duffield, and Miss M. Riopel will be in charge of the bar, decorations, music, food, tickets and publicity respectively.

Proceeds will be used to present exhibitions and other events during the next year.

Montreal Star, Que.
April 20, 1966

871

Russian Folk Art Shown

A Russian folk art exhibition is being held in the Stable Gallery of the Montreal Museum of Fine Arts from now until May 8.

The exhibition is sponsored by the Junior Associates of the Montreal Museum of Fine Arts.

Professor J. G. Nicholson, of the Russian department of McGill University, will open the exhibition with a brief talk in English and French.

The object d'art to be displayed will be loaned by members of the Russian community of Montreal and the surrounding area, as well as JAMM members.

Antiques and several modern items will be included in the exhibition.

Montreal Gazette, Que.
April 20, 1966

871

Champagne Dance

The Junior Associates of the Montreal Museum of Fine Arts are holding their annual Champagne and Strawberries Dance on Friday evening, June 10, in the Stable Gallery and garden of the Museum.

Miss Penny Illsley is chairman, with the following committee: Mr. Eugene Boudreault, bar; Mr. Gilles Vaillancourt, decorations; Mr. Marc Phaneuf, music; Miss Claire Dionne, catering; Mrs. Peter Duffield, tickets; Mrs. Colin Hudson, invitations, and Miss Michelle Riopelle, publicity.

La Presse, Montréal, Qué.
April 22, 1966

procnain.

871

Exposition russe chez les JAMM

par Cécile Brosseau

Les Jeunes associés du Musée des Beaux-Arts tiennent actuellement une exposition d'art populaire russe à la Galerie de l'Etable. Cette exposition, la première à offrir au public montréalais l'occasion de voir des objets faisant partie de la vie quotidienne du peuple russe, est ouverte de 10 h. du matin à 6 h. du soir, tous les jours de la semaine à l'exception du lundi et durera jusqu'au 8 mai. Environ deux cents pièces sont exposées grâce à la collaboration de quelques amis et membres de la communauté russe de Montréal dont le docteur J. Foreman, la princesse Troubetzkoi, M. T. Koulouzine, le professeur V. Grebeschikov, M. Troubetzkoi et quelques autres. On peut y admirer des icônes datant du XVe siècle, des peintures, des gravures, des reproductions, des lithographies sur cuivre, des meubles, des porcelaines, de l'argenterie, des bijoux, des médailles, des pièces d'artisanat, des instruments de musique, etc.

Le professeur Nicholson

C'est le professeur John Nicholson, responsable de la section russe à l'université McGill et diplômé des universités de Cambridge et de Montréal, qui a ouvert officiellement l'exposition. Le professeur Nicholson passant du français à l'anglais avec une facilité remarquable a fait remarquer au début de son court entretien que si nous sommes assez familiers avec le théâtre, la musique et la littérature russes, nous entendons rarement parler de l'artisanat russe. L'exposition organisée par les JAMM est une excellente occasion de prendre contact avec lui.

D'après M. Nicholson, les pièces les plus importantes de cette exposition sont sans contredit les icônes dont certaines datent du XVe siècle. L'influence orientale et grecque se retrouvent dans ces oeuvres naïves. La base de l'icône est faite de bois recouverte d'une couche de plâtre qui reçoit ensuite les couleurs généralement vives. Souvent une feuille d'or ou d'argent est appliquée à l'arrière plan.

Il est intéressant d'apprendre que l'on produisait des oeuvres en émail cloisonné à Kiev dès le dixième siècle. Malheureusement aucune de ces oeuvres n'a survécu à la destruction de la ville par les Mongols. Mais cet art ne s'est pas perdu. Après le douzième siècle le métal travaillé montre des influences orientales, surtout persanes. Et en 1553, un voyageur anglais Richard Chancellor décrira un banquet ou deux cents invités sont servis dans des couverts en or massif enjolivés de perles et de pierres précieuses.

Quant aux jouets d'enfants ils sont d'abord en poterie ou en bois. Plus tard, le papier mâché et la porcelaine deviendront populaires.

Avec Pierre le Grand, la Russie s'occidentalise. Le tsar crée la nouvelle capitale St. Petersbourg. C'est l'époque de l'influence des grands architectes et sculpteurs étrangers. Ce n'est que sous le règne de Catherine que renaîtra l'intérêt pour le passé russe et les études historiques nationales.

Une exposition à ne pas manquer.

Photo LA PRESSE

Exposition d'art populaire russe

Les Jeunes associés du Musée des Beaux-Arts tiennent actuellement une exposition d'art populaire russe à la Galerie de l'Etable. Sur la photo faite à cette occasion, dans l'ordre habituel le professeur John Nicholson, responsable de la section russe à l'université McGill; Mlle Margaret Draper, publicitaire pour les JAMM et M. Tony Abbott, président du comité d'organisation de l'exposition.

1

23 - 29 avril 66

RUSSIAN FOLK ART EXHIBITION
The Junior Associates of the Montreal Museum of Fine Arts has organized a Russian Folk Art exhibition which is held in the Stable Gallery of the Museum until May 8th.
The objets d'art to be displayed will be loaned by member of the Russian community in Montreal and the surrounding area, as well as JAMM members. Antiques and some modern items will be included in the exhibition, which will feature icons, paintings, prints, reproductions, lithographs on copper, furniture, china, silverware, jewelry, medals, handicrafts, musical instruments, costumes, a samovar, etc.
(At the Stable Gallery of the Museum of Fine Arts - 3424 Ontario Avenue at Sherbrooke Street West.

SPRING FLOWER SHOW
The 27th annual Spring exhibition at the Montreal Botanical Garden, being presented this year as "Beautiful Switzerland", will be open to the public until May 7th - from 10:00 a.m. to 10:00 p.m. The show is being presented in the central conservatory in an Alpine setting designed by Roland Proulx, parks artist. Included in the display are hydrangeas, tulips, narcissus, crocs, cinerareas, primroses, azaleas, lilies, fruit trees and a group of Alpine plants.
(The Botanical Garden, Sherbrooke Street East at Pie IX Boulevard)

Star April 23rd 66

The Art

MONTREAL MUSEUM OF FINE ARTS closed for summer. Stable Gallery, Russian Folk Art, to May 8.

MUSEE D'ART CONTEMPORAIN, 4040 Sherbrooke St. E. Paintings and drawings, Fernand Leduc, to May 8.

Current Events
Montreal, Que.
April 23, 1966

871

RUSSIAN FOLK ART EXHIBITION
The Junior Associates of the Montreal Museum of Fine Arts has organized a Russian Folk Art exhibition which is held in the Stable Gallery of the Museum until May 8th.
The objets d'art to be displayed will be loaned by member of the Russian community in Montreal and the surrounding area, as well as JAMM members. Antiques and some modern items will be included in the exhibition, which will feature icons, paintings, prints, reproductions, lithographs on copper, furniture, china, silverware, jewelry, medals, handicrafts, musical instruments, costumes, a samovar, etc.
(At the Stable Gallery of the Museum of Fine Arts - 3424 Ontario Avenue at Sherbrooke Street West.

Le Nouveau Samedi
Montreal, P.Q.
April 23, 1966

871

Les Jeunes Associés du Musée des Beaux-Arts présenteront, cette année encore, leur danse "CHAMPAGNE ET FRAISES" dans les jardins du Musée des Beaux-Arts. Cet événement aura lieu le 10 juin et les fonds recueillis permettront aux JAMM d'offrir au public des expositions et des soirées artistiques spéciales.

* * *

Le Petit Journ., Montreal, P.Q.
April 24, 1966

871

MUSÉE DES BEAUX-ARTS DE MONTREAL (Galerie de l'Etable). — Exposition d'art populaire russe. Les objets exposés ont été prêtés par des membres de la communauté russe de Montréal et des environs, ainsi que quelques membres des Jeunes Associés du Musée. Jusqu'au 8 mai.

Montreal Star, Que.
April 30, 1966

New Exhibitions, Different Worlds

871

By Michael Ballantyne

THERE are two new exhibitions in town this week with sharp, attractive and altogether different flavors. At The Galerie du Siècle, 1494 Sherbrooke street west, until May 16, is a selection of new work by the young Montrealer, Henry Saxe, very cool, very professional, very contemporary; across the street at The Montreal Museum of Fine Arts, the little Stable Gallery is showing a fascinating collection of Russian *objets d'art* which gives the premises very much the air of an antique shop, albeit a shop of exceptionally high quality.

I went from one to the other in fairly rapid progression and must admit to some difficulty in the adjustment of my critical attitudes. To take the talented Mr. Saxe first, he operates in an area where the modes of painting and sculpture seem to mix, to blend and overlap. Using acrylic paints, he applies them in smooth, bright, scrupulously hard-edge patterns over a variety of surface materials, including plywood, plasterboard and steel.

It is true that some of the paintings hang on the wall in the conventional sense but don't expect to see conventional shapes. The material is shaped, carved or molded in curious configurations, sometimes resting on the floor and leaning against a wall or perched high up near the ceiling so that you have to stand on tiptoes to get a good look at it. I don't mind at all putting a little effort in my viewing but it seems to me that a little *geste* like the blue and white "Seeside" would have been more effective mounted on, say, a desk than stuck up under the molding.

There is something about these pieces which suggests that they might have come from the workshop of a futuristic toy manufacturer — which is not of course intended to be derogatory but rather to say that they have a gay, nonchalant charm expressed in designs which are subtly conceived and executed.

Saxe is one of the few Canadian artists I know of who is deeply involved in a stylistic movement which has gained great momentum in the last few years, especially in England where the sculptor Anthony Caro and his imitators have transformed a whole generation. It would probably be a mistake to see a budding Caro in every piece of painted sheet metal but there is no mistaking the new territory which is being occupied. Gone are the old associations, the old familiar faces, replaced by a different set of values which demand a redefinition of our responses.

I'm not sure I can follow Mr. Saxe all the way home but there's no denying the visual excitement of his handiwork. Have you seen pictures of those marvellously decorated surfboards out in California and Hawaii? Saxe's constructions bring these beautiful shapes to mind. There is even a small work called "Snurfboard" (sic) in red and green which is as elegant as calligraphy. Another piece is a clever takeoff on a traffic sign called "7 A.M. - 7 P.M." The red, white and blue "Snapper" is a witty mixture of musical notes, a pendulum overlaid with martial smartness and discipline. Discipline, that's the word. Everything in the exhibition is under the tightest control; nothing out of step.

When he gets away from the shield-like, shaped canvases I'm not so sure of the results. There is one large curving construction like a turned-around question mark which is called "Bandzeye" (sic) and is perhaps the artist's variation on a Japanese theme, looking as it does rather like an huge oriental hieroglyph. More obvious is the precise yellow and blue item called "Thisaway" which starts on the floor and moves like footsteps in a series of oval shaped disks over to a wall and part way up it. The first disks are painted yellow but the blue gradually encroaches little by little until the yellow disappears entirely by the time they reach the wall.

THE RUSSIAN exhibition evokes a world that is gone forever but what a beautiful one it was. Here are the relics of the Tsarist splendor, ancient icons, furniture, jewellery, uniforms, painting, and objects of *virtù*. Whoever assembled the collection has done a thorough and imaginative job.

I assume that most of the things have come from local private collections and I must say I had no idea how rich we were in this field. Among a score of delights I remember some charming water colors by the Grand Duchess Olga; the magnificent collection of ikons from Dr. J. A. Foreman's collection; a lovely small painting of a chapel in a snowy forest by an artist only identified as Timasheff, and a brooding mounted warrior alone on a windswept steppe.

Montreal Star, Que.
April 26, 1966

Face-lifting 'Inside and Out'

Museum Expansion Planned

871

The Montreal Museum of Fine Arts will enter Canada's Centennial year with a face-lifting inside and out, director David Carter announced yesterday.

Mr. Carter, while addressing the Canadian Club of Montreal at its luncheon meeting in the Windsor Hotel, said that in addition to the $250,000 interior refurbishing now underway at the museum, the Junior Associates have undertaken the cost of having the greystone colonnaded facade cleaned.

Mr. Carter emphasized that the present program of renovation to the existing building which should be finished by October, was only the initial phase of a much-needed expansion program.

"Many problems require answers, most of them are spelled in dollars. A drive for further expansion will be forthcoming so that building can begin with the conclusion of 1967.

One of these problems is the housing of the museum's collection of 1,500 pictures, 500 of which have come to the museum since 1945.

"Even if some of the earlier acquisitions might no longer be regarded as of museum interest, the present museum can provide wall space to hang half the pictures acquired since 1945," Mr. Carter noted.

Operating expenses were another major headache outlined by the director. Annual costs have increased to about $500,000 yearly and Mr. Carter estimates that an adequate budget for a museum serving an immediate population of 2,000,000 is $800,000 yearly, excluding extension services and funds for acquisitions.

Apart from very limited endowment funds and amounts raised by groups associated with the museum, the MMFA receives an average of $100,000 a year from civic and provincial governments and another $85,000 from individual and corporate donors.

In addition to its expansion plans and upcoming drive for capital funds, Mr. Carter hoped that the museum would be given the official status of a non-profit educational institution, as in other countries," eligible as any university for matching grants and exemption from crippling taxes."

"We wish to be understood and cherished as a precious educational resource and not merely tolerated as a respectable public parlor for pretty pictures," he said.

La Presse, Montréal, Qué.
April 30, 1966

Dans les jardins du Musée

871

"Fantaisie et lumière", tel est le thème choisi cette année par les Jeunes associés du Musée des Beaux-Arts pour leur danse Fraises et champagne, qui aura lieu le vendredi 10 juin. A cette occasion, les jardins du Musée seront décorés de chandeliers, de fleurs et de lumières. Le public est cordialement invité à cette soirée. On peut se procurer des billets en communiquant avec Mme Peter Duffield, en composant 937-1203. Pour renseignements, on peut s'adresser à Penny Illsley ou à Michelle Riopel.

Assemblée

Town of Mount Royal
Weekly Post, Que.
April 28, 1966

Montreal Museum Junior Group Plan Champagne Party

The Junior Associates of the Montreal Museum of Fine Arts will present their dance, "Champagne and Strawberries", in the Museum Gardens on Friday, June 10. The money received from this important source will be used to present exhibitions and special events next year, such as films, lectures and debates.

Miss Panny Illsley is chairman of the event and Messrs. E. Boudreault, Gilles Vaillancourt and Marc Phaneuf, Miss Claire Dionne, Mrs. M. Duffield and Miss M. Riopel will be in charge of bar, decorations, music, food, tickets and publicity respectively.

MONTREAL, QUE.
METRO-EXPRESS
D 41,100

APR 30 1966

Expo d'art populaire russe

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présentent une exposition d'art populaire russe qui sera ouverte au public jusqu'au 8 mai, à la Galerie de l'Etable.

Les objets exposés ont été prêtés par des membres de la communauté russe de Montréal et des environs, ainsi que quelques membres de JAMM.

L'exposition comprendra des objets anciens et modernes. On pourra admirer des icônes, des peintures, des gravures, des reproductions, des lithographies sur cuivre, des meubles, de la vaisselle, de l'argenterie, des bijoux, des médailles, des pièces d'artisanat, des instruments de musique, des costumes, un samovar et d'autres objets d'art populaire.

Montreal Gazette, Que.
April 28, 1966

871

Facts & Fancies

with HARRIET HILL

N. It's one of the gayest events of the late spring social season, the dance, Champagne and Strawberries, presented by the Junior Associates of the Montreal Museum of Fine Arts — on June 10 in the museum gardens. Penny Illsley is in charge aided by E. Boudreault, Gilles Vaillancourt, Marc Phaneuf, Miss Claire Dionne, Mrs. M. Duffield and Miss Riopel.

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Le Petit Jnl., Montréal, Qué.
May 1, 1966

871

Les exp

MUSEE DES BEAUX-ARTS DE MONTREAL (Galerie de l'Etable). — Exposition d'art populaire russe. Les objets exposés ont été prêtés par des membres de la communauté russe de Montréal et des environs, ainsi que quelques membres des Jeunes Associés du Musée. Jusqu'au 8 mai.

Montreal Star, Que.
May 3, 1966

14 871

JAMM Decides On Theme Of June Dance

"Fantaisie et Lumière" is the theme selected for the dance to be held June 10 by the Junior Associates of the Montreal Museum of Fine Arts.

The Strawberries and Champagne dance will take place in the gardens of the Museum and at the Stable Gallery. The gardens will be decorated with flowers and chandeliers and the lighting will give the effect of a fairyland.

Tickets may be obtained by calling Mrs. Peter Duffield, 937-1203.

La Patrie, Montreal, Que.
May 1, 1966

871

Des "reliques" russes de quelques millions au Musée des Beaux-Arts

LA GALERIE DE L'ETABLE, où l'on accède par l'avenue Ontario, longeant le côté est du Musée des Beaux-Arts, présente une exposition d'art populaire russe qui, si elle n'a pas l'envergure d'une grande exposition organisée par un pays étranger, offre un intérêt plus que quelconque.

Cette exposition ne constitue pas une sorte de mission artistique que nous aurait dépêchée l'URSS, mais il s'agit de reliques tirées de collections privées dont les propriétaires habitent Montréal.

On reste surpris en constatant que toutes ces pièces de folklore russe, dont quelques-unes remarquables, sont conservées à Montréal même.

Comme le disait un membre de la Galerie, la plupart des objets exposés remontent à l'époque des tsars, ce qui leur confère une grande valeur sentimentale chez les immigrés.

A cause des tourmentes sociales par lesquelles la Russie a passé, presque chaque objet a qualité de valeur historique en soi ; quelques pièces se rattachent à des moments assz lointains de la vie russe, soit à la première moitié du XVIIIe siècle.

Plusieurs objets, qui ne sont pas au sens propre du mot oeuvres d'art, même domestique, figurent avantageusement dans cette exposition, car ils apparaissent **physiquement** pour la première fois aux regards des visiteurs qui en ont vu la réplique dans les films ou en illustration.

De toute façon, quand on regarde ces articles, quels qu'ils soient, on y découvre un souci de bien faire, qui révèle les goûts du peuple russe de l'ère tsarienne.

Il va sans dire que les icônes, ces célèbres images peintes de la Vierge et des saints, qui affectent souvent la forme de gros volumes ouvrés et enluminés, ont la place d'honneur parmi ces souvenirs de la Sainte Russie.

Bref, rien ne manque pour satisfaire la curiosité des amateurs de reliques : mitre rutilante, costumes d'époque, poupée aux mille sequins, argenterie aux dessins luxuriants, étuis à cigarettes, cendriers, balaïkas, instruments de musique, et jusqu'à ce samovar haut de deux pieds.

L'exposition se terminera à la mi-mai.

C. BOUCHARD

Le Journal de Montréal, Qué.
May 2, 1966

871

FANTAISIE ET LUMIERE

Tel est le thème choisi cette année par les Jeunes Associés du Musée des Beaux-Arts pour leur danse Fraises et Champagne qui aura lieu au début de juin.

A cette occasion, les jardins du musée seront décorés de chandeliers et de fleurs et une féérie de lumière viendra ajouter au charme.

Le public est cordialement invité à assister à cette soirée et peut se procurer des billets en communiquant avec Mme Peter Duffield, 937-1203.

MONTREAL, QUE.
GAZETTE
D 133,600

MAY 2 1966 BOWDEN'S

R - 12-M

Champagne Dance

Fantaisie et Lumiere will be the theme of the Champagne and Strawberries Dance being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 10, in the gardens of the Museum and the Stable Gallery. The gardens will be decorated with flowers and chandeliers to give the effect of fairyland. Tickets may be obtained from Mrs. Peter Duffield, 4404 Western Ave., Westmount.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

MAY 7 1966 BOWDEN'S

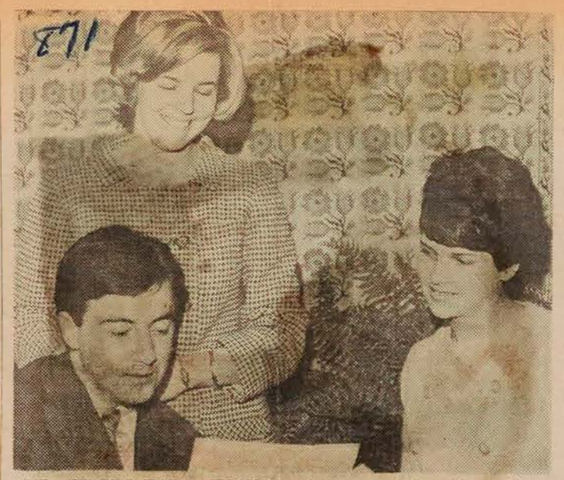
R-12-M

The Art

MONTREAL MUSEUM OF FINE ARTS closed for summer. Stable Gallery, Russian Folk Art, to May 8, Lecture: E. Lawson, "Rome, An Esthetic Adventure," May 19, 8 p.m., Stable Gallery.

Westmount Examiner, Que.
May 5, 1966

871



MR. GILLES VAILLANCOURT, chairman of the Decorations committee, MRS. HENRI LAFLEUR, chairman of the reception committee, and MISS ANNE RICHARDSON, of Murray Hill, member of the publicity committee, are discussing plans for the annual Strawberries and Champagne dance which is organized by the Junior Associates of the Montreal Museum of Fine Arts.

Le Nouveau Samedi
Montreal, P.Q.
May 7, 1966

Haines, Knox, Shover, Vint, Watkins, etc.

* * *

871 "Fantaisie et lumière", tel est le thème choisi cette année par les Jeunes Associés du Musée des Beaux-Arts pour leur danse Fraise et Champagne qui aura lieu vendredi le 10 juin. A cette occasion, les jardins du Musée seront décorés de chandeliers et de fleurs et une féérie de lumières viendra s'ajouter au charme de cette fête annuelle. Le public est invité.

Montreal Gazette, Que.
May 9, 1966

Women Today

871

Facts & Fancies

. . . Mrs. Peter Duffield, ticket convener for Fantaisie et Lumière, the dance being held June 10 by the Junior Associates of the Montreal Museum of Fine Arts in the gardens of the museum and Stable Gallery, has no real worries because the annual affair always goes off so fantastically. Chandeliers and flowers will turn the gardens into a romantic setting.

Metro Express
Montreal, Que.
May 5, 1966

871

Fantaisie et Lumière

Les Jeunes Associés du Musée des Beaux-Arts organisent leur danse annuelle "Fraises et Champagne" qui aura lieu le vendredi 10 juin dans les jardins du Musée. On voit ici M. Claude Ramsay, président des JAMM, Mlle Marie Dumaine, présidente des JAMM et M. Alan Hodgson, vice-président des JAMM. On peut se procurer des billets en s'adressant à Mme Peter Duffield, 937-1203.

MAY 12 1966 BOWDEN'S
La PRESSE

O 12-M

Fraises et champagne

M. Eugène Boudreault et Mlle Marie Dumaine choisissent un lustre qui servira à la décoration des jardins du Musée lors de la danse annuelle Fraises et Champagne qui est organisée par les Jeunes Associés du Musée des Beaux-Arts de Montréal. Cette danse aura lieu le vendredi 10 juin.

Montreal Star, Que.
May 12, 1966

871

JAMM DANCE: "Fantaisie et Lumière" is the theme for the annual Strawberries and Champagne dance which the Junior Associates of the Montreal Museum are holding in the Museum Gardens and the Stable Gallery on June 10. From left, Miss Claire Dionne, Claude Ramsay and Miss Anne Richardson, members of the committee, consider lighting effects. Tickets can be obtained from Mrs. Peter Duffield. Proceeds go to the Museum.

CHAMPAGNE AND STRAWBERRIES DANCE. Committee members for the Champagne and Strawberries Dance, this year, Fantasie and Lumiere, being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 10 in the Stable Gallery and Museum Gardens. From left to right: **Miss Nicole Moreau, Mr. Guy Rajotte, Miss Susan Begg** and **Mr. Milo Freeman.**

Montreal Star, Que.
May 13, 1966

871

JAMM Exhibition

The vernissage of the "Artists of Montreal" exhibition sponsored by the Junior Associates of the Montreal Museum of Fine Arts will be held May 18 at 8 p.m. in the Stable Gallery, 3424 Ontario avenue.

There is no charge for admission and the general public is invited.

Montreal Gazette, Que.
May 16, 1966

take place the following day.

871

Exhibition

The Junior Associates of the Montreal Museum of Fine Arts is holding an exhibition, Artists of Montreal, from Wednesday, May 18, at eight o'clock, in the Stable Gallery. Members of the public are invited.

Le Petit Journ., Montreal, P.Q.
May 15, 1966

871

A noter

Le nouveau cette année, les Jeunes Associés du Musée des Beaux-Arts de Montréal organisent leur danse "Fraises et Champagne". Elle aura lieu le vendredi 10 juin dans les jardins du Musée et à la galerie de l'Etable. Les fonds recueillis à cette occasion permettent aux J.A.M.M. de présenter des expositions et des soirées artistiques spéciales qui soulèvent un vif intérêt chez les Montréalais. "Fantaisie et Lumière": tel est le thème choisi par les Jeunes Associés, et les jardins seront décorés de chandeliers et de lumières.

La Presse, Montréal, Qué.
May 13, 1966

politique.

871

Artistes locaux à l'Etable

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront une exposition sur 'Les Peintres de Montréal" à partir du 18 mai à la Galerie de l'Etable, 3424 avenue Ontario. Cette exposition comprendra des toiles de Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, De Tonnancour, McEwen, Louis Jaques, Mousseau, Dumouchel, Pellan et Letendre.

Westmount Examiner, Que.
May 12, 1966

871

THE JUNIOR ASSOCIATES OF THE MONTREAL MUSEUM OF FINE ARTS are making preparations for their annual Strawberries and Champagne dance which will be held on Friday, June 10. Proceeds from this event are used to present exhibitions and special events, such as films, lectures and debates. MISS PENNY ILLSLEY, Clandeboye Ave., chairman of the event, and Mr. Milo Freeman, member of the decorations Committee, admire part of the decorations which will be used in the gardens of the Museum and in the Stable Gallery.

Montreal-Matin, Que.
May 18, 1966

871

FRAISES ET CHAMPAGNE

Les Jeunes associés du Musée des beaux-arts présenteront leur danse annuelle "Fraises et champagne" dans les jardins du musée et à la Galerie de l'étable, le vendredi 10 juin. A cette occasion, les jardins seront décorés de fleurs, de lumières et de chandeliers. On voit ici M. Eugène Boudreault et Mlle Marie Dumaine, qui admirent un des chandeliers du thème de la danse.

Le public est cordialement invité et peut se procurer des billets en communiquant avec Mme Peter Duffield, 937-1203.

La Presse, Montréal, Qué.
May 18, 1966

871

Fraises et Champagne

Mlle Michelle Riopel, (à gauche), présidente du comité de publicité, M. Marc Phaneuf, président du comité en charge de la musique et Mlle Penny Illsley, présidente de la soirée, préparent les décorations en vue de la danse annuelle Fraises et Champagne organisée par les Jeunes associés du Musée des Beaux-Arts. Cette danse aura lieu le vendredi 10 juin prochain.

Montreal-Matin, Que.
May 24, 1966

871

A LA DANSE CHAMPAGNE ET FRAISES

Pour clôturer leur saison, les Jeunes Associés du Musée des Beaux-Arts de Montréal organisent leur danse annuelle Champagne et Fraises. Cet événement revêt un caractère spécial puisque les fonds recueillis à cette soirée serviront à défrayer le coût des activités de la saison prochaine.

Les Jeunes Associés du Musée (mieux connus sous le nom de JAMM) groupent environ 400 jeunes dont l'objectif premier est de faire connaître les jeunes artistes encore ignorés de chez nous. JAMM veut être, en quelque sorte, sinon le tremplin, du moins le lien qui permettra peut-être de découvrir nos artistes de demain.

JAMM a un comité exécutif composé, cette année, d'une présidente, d'un président, d'un vice-président, d'un trésorier et d'une secrétaire, en plus de plusieurs autres comités, tels ceux de la publicité, des expositions, des soirées artistiques. Tout ce monde s'anime donc en vue de présenter au public des expositions et autres manifestations intéressantes et variées.

Cette année, le comité des expositions a tenté de grouper tous les artistes qui, par leurs recherches, représentent une troisième force devant la figuration traditionnelle et l'abstraction. "Figuration autre" fit connaître certains d'entre eux, dont René Laurin, Michelle Bastin, Louise Scott, Jean Brodeur, Yolande Rioux et bien d'autres encore.

MONTREAL, QUE.
LE DEVOIR
D 48,200

MAY 13 1966 BOWDEN'S

JAMM EXPOSE

E-12-M

Les Jeunes Associés du Musée des Beaux-Arts de Montréal présenteront "Les Peintres de Montréal", à partir du 18 mai à la Galerie de l'Etable, 3424 avenue Ontario. Cette exposition comprendra des oeuvres de Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, De Tonnancour, McEwen, Louis Jaques, Mousseau, Duhamel, Pellan et Letendre. Le vernissage de cette exposition aura lieu mercredi le 18 mai à 8h.30, à la Galrie de l'Etable. L'entrée est libre et le public est invité.

14-20 mai 66

MUSÉE DES BEAUX ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ss portes qu'au début de l'automne 1966. L'associaton Junior Associates of the Montreal Museum of Fine Arts a toutefois préparé quelques expositions qui se tiennent à la Galerie de l'Etable (entrée avenue Ontario 3424, angle Sherbrooke). La description de ces expositions peut être trouvée dans notre section "La semaine à Montréal".

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public and should reopen in the Fall of 1966. This is to allow time for renovations in preparation for the 1967 World Exhibition.

The Junior Associates of the Montreal Museum of Fine Arts has organized a few exhibitions which are set in the Stable Gallery (entrance on Ontario Avenue - 3424, just above Sherbrooke). A listing and description of these exhibitions can be found in our "This Week in Montreal" section.

WESTMOUNT, QUE.
Examiner
W 2,200

MAY 19 1966 BOWDEN'S

pital.

E/12-M

FANTAISIE ET LUMIERE: the annual strawberries and champagne dance sponsored by the Junior Associates of the Montreal Museum of Fine Arts will take place on June 10 in the gardens of the Museum and the Stable gallery. Proceeds will be used to present special events next year, and those interested in attending this gala event should contact Mrs. Peter Duffield, 4404 Western Avenue, Phone 937-1203.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

MAY 20 1966 BOWDEN'S

Fraises et champagne

E/12-M

La danse annuelle Fraises et champagne, organisée par les Jeunes associés du Musée, aura lieu le vendredi 10 juin, dans les jardins du Musée des Beaux-Arts de Montréal. Le public peut se procurer des billets en communiquant avec Mme Peter Duffield, 937-1203.

Westmount Examiner, Que.
May 19, 1966

Stable exhibits Montreal Artists

871

The Junior Associates of the Montreal Museum of Fine Arts is holding an exhibition, Artists of Montreal, from Wednesday, May 18, at eight o'clock, in the Stable Gallery. Members of the public are invited.

La Presse Mardi 24 mai 66

Rétrospective chez les JAMM

Pour clôturer leur saison, les Jeunes Associés du Musée des Beaux-Arts de Montréal vous invitent à leur danse annuelle Champagne et Fraises. Cet événement revêt un caractère spécial puisque les fonds recueillis à cette soirée serviront à défrayer le coût des activités de la saison prochaine.

Les Jeunes Associés du Musée (mieux connu sous le nom de JAMM) groupent environ 400 jeunes dont l'objectif premier est de faire connaitre les jeunes artistes encore ignorés de chez nous. JAMM veut être, en quelque sorte, sinon le tremplin, du moins le lien qui permettra peut-être de découvrir nos artistes de demain.

JAMM a un comité exécutif composé, cette année, d'une présidente, d'un président, d'un vice-président, d'un trésorier et d'une secrétaire, en plus de plusieurs autres comités, tels ceux de la publicité, des expositions, des soirées artistiques. Tout ce monde s'anime donc en vue de présenter au public des expositions et autres manifestations intéressantes et variées.

Cette année, le comité des Expositions a tenté de grouper tous les artistes qui, par leurs recherches, représentent une troisième force devant la figuration traditionnelle et l'abstraction. "Figuration autre" fit connaitre certains d'entre eux, dont René Laurin, Michelle Bastin, Louise Scott, Jean Brodeur, Yolande Rioux et bien d'autres encore.

Il faut noter cependant que JAMM n'est pas exclusivement centré sur la découverte de jeunes talents. En effet, en décembre, lors de l'Exposition-Cadeaux conçue dans le but d'offrir aux JAMM ainsi qu'à leurs amis la possibilité de choisir l'objet d'art de leurs rêves, les cimaises furent ornées d'oeuvres de Mousseau, Vermette, Delrue, Chaudron, de Passillé-Sylvestre, Juneau et plusieurs autres artistes chevronnés.

Désireux de connaitre l'expression artistique de nos contemporains d'outre-mer, JAMM a organisé, en collaboration avec le Centre culturel italien de Montréal, une exposition dont le thème "La Divine Comédie" révéla la poésie de Dante exprimée par des formes nouvelles et originales.

La saison des expositions n'aurait pas été complète sans la participation des avant-gardistes. Les mobiles de Béchard, Besner, Fournelle, Lajeunie et Soucy ont fait voir ce qu'était, pour eux, la recherche de la quatrième dimension : laisser aux formes leur autonomie et leur liberté de mouvement et exprimer le mouvement par la rotation, la tension et l'équilibre.

Une des dernières expositions de la saison, dont l'ouverture a eu lieu le 18 mai, s'intitule "Les Peintres de Montréal". Elle réunit tous les grands noms de la peinture montréalaise contemporaine à l'Etable.

Dans le domaine artistique et récréatif, les Jeunes Associés ont organisé des soirées où tour à tour, l'imagination, la réflexion, le plaisir et l'agrément se partageaient la vedette.

L'artisanat péruvien

L'Halloween, en octobre, fut fêté par les Jeunes Associés sous une forme originale. Vêtus de cagoules et de tuniques blanches, les participants se voyaient transformés en écrans mobiles par la projection de diapositives sur leurs vêtements. Cette soirée fut réalisée avec le concours de Jean-Paul Mousseau.

Une des soirées les plus typiques fut animée en novembre dernier par Mme Anthony Chine, Péruvienne de naissance. Chacun des objets d'art populaire péruvien qu'elle présenta a révélé les traditions artisanales précieuses de ce pays. Parmi les objets les plus intéressants, notons le taureau de Pucara, le poncho, des gourdes et plusieurs autres pièces en céramique exécutées par les Indiens et les Incas.

Une des initiatives de JAMM qui n'est sûrement pas la moindre est son envolée vers la Russie en septembre prochain. C'est ainsi qu'en janvier, JAMM a invité M. A. Y. Popov, conseiller à l'ambassade de l'URSS à venir présider la projection de films sur son pays.

L'art de l'interprétation tient une place importante au programme de JAMM. En février, M. Louis Dudek, professeur à la faculté des Lettres de l'Université McGill et fondateur de la revue Delta, donnait une conférence sur les tendances actuelles de la poésie au Québec. Cette causerie avait pour but de faire ressortir les différences et les similitudes qui existent entre la poésie canadienne-française et canadienne-anglaise au Québec. M. Dudek était accompagné de MM. Doug Jones et Michael Gnarowski, poètes anglais qui ont lu certaines de leurs pièces et de M. Jacques Collin qui récita des poèmes d'auteurs canadiens-français.

Une autre soirée traitant d'un thème aussi actuel que l'Expo 67 fut inscrite au calendrier de JAMM en mars dernier. M. Guy Dozois, professeur à la faculté des Sciences sociales à l'Université d'Ottawa et directeur délégué du thème de l'Exposition "Terre des Hommes" a exposé à son auditoire comment ce thème fut choisi de même que les réalisations concrètes qu'il comportera.

JAMM a voulu fêter dans la joie avant la fermeture du Musée et c'est "Sous le Signe de la Barbade" qu'il avait invité le public montréalais à s'unir à lui. Cette soirée toute ensoleillée des cotons de Raoul-Jean Fourré et d'oeuvres d'artistes originaires de la Barbade avait pour but de recueillir des fonds en vue d'aider à la rénovation du Musée de Montréal.

Désireux d'accueillir des nouveaux membres au sein de leur association, les Jeunes Associés du Musée des Beaux-Arts de Montréal invitent tous ceux qu'intéresse la vie artistique et qui voudraient y prendre une part plus active à venir se joindre à eux.

C'est dans les jardins du Musée et à la galerie de l'Etable qu'aura lieu la danse annuelle Champagne et Fraises le 10 juin prochain. En cas de pluie, la fête aura lieu à l'édifice Le Cartier. Le public est cordialement invité à participer à cette soirée et on peut se procurer des billets en s'adressant à Mme Peter Duffield, 937-1203.

Fraises et champagne

Mme Henri Lafleur, Mme Peter Duffield et M. Gilles Vaillancourt admirent les fleurs qui feront partie de la décoration des jardins du Musée des Beaux-Arts à l'occasion de la danse annuelle Fraises et champagne organisée par les Jeunes associés du Musée des Beaux-Arts qui aura lieu le vendredi 10 juin prochain.

Metro Express
Montreal, Que.
May 26, 1966

LES JEUNES ASSOCIÉS AU MUSÉE DES BEAUX-ARTS

871

Une troisième saison estivale de Concerts Populaires aura lieu à l'Aréna Maurice-Richard, à partir du mercredi, 1er juin prochain, à 8h.30 p.m. Il y aura concert chaque mercredi soir, durant quatorze semaines consécutives. Alexander Brott, fondateur et directeur artistique de ces concerts, annonce que l'Orchestre Symphonique de Montréal au grand complet sera en vedette chaque semaine avec le concours de chefs et solistes invités canadiens. Cette année encore, cette saison de concerts populaires d'été est une réalisation de la Ville de Montréal avec le concours des Aliments Kraft Limitée.

Au premier concert, mercredi le 1er juin, Alexander Brott sera au pupitre et dirigera un programme consacré surtout à l'opéta italien, avec le concours de Louise Lebrun, soprano, et de Pierre Duval, ténor. Comme par le passé, le concert sera séparé par deux entractes, au cours desquels le public du parterre pourra commander un choix de vins, fromages, charcuteries et pâtisseries. Tout le parterre est en effet occupé par des tables à quatre places, recouvertes de nappes à carreaux et éclairées à la chandelle. Dans les galeries latérales, le public pourra également se procurer des consommations au moment des entractes. Cette formule unique au Canada a assuré aux Concerts Populaires un succès sans précédent.

Le programme du 1er juin comprendra les oeuvres suivantes: Ouverture "Le Barbier de Séville" (Rossini); "A te o cara" ext. de "I Puritani" (Bellini) chanté par M. Duval; "Una voce poco fa" ext. du "Barbier de Séville" chanté par Mlle Lebrun; duo: "Notturno" ext. de "Don Pasquale" (Donizetti) avec les deux solistes. Premier entracte. - Symphonie No4, en la majeur, "L'Italienne" (Mendelssohn). Second entracte. "Ardon gl'incensi", ext. de "Lucia di Lammermoor" (Donizette) chanté par Mlle Lebrun; "Core ingrato" (Cardillo) chanté par M. Duval en duo: "E il sol dell'anima" de "Rigoletto" et ouverture "La Forza del destino" (verdi).

TOWN OF MOUNT ROYAL, QUE.
Weekly Post
W 4,700
MAY 26 1966 BOWDEN

Flowers & Lights for Museum Dance

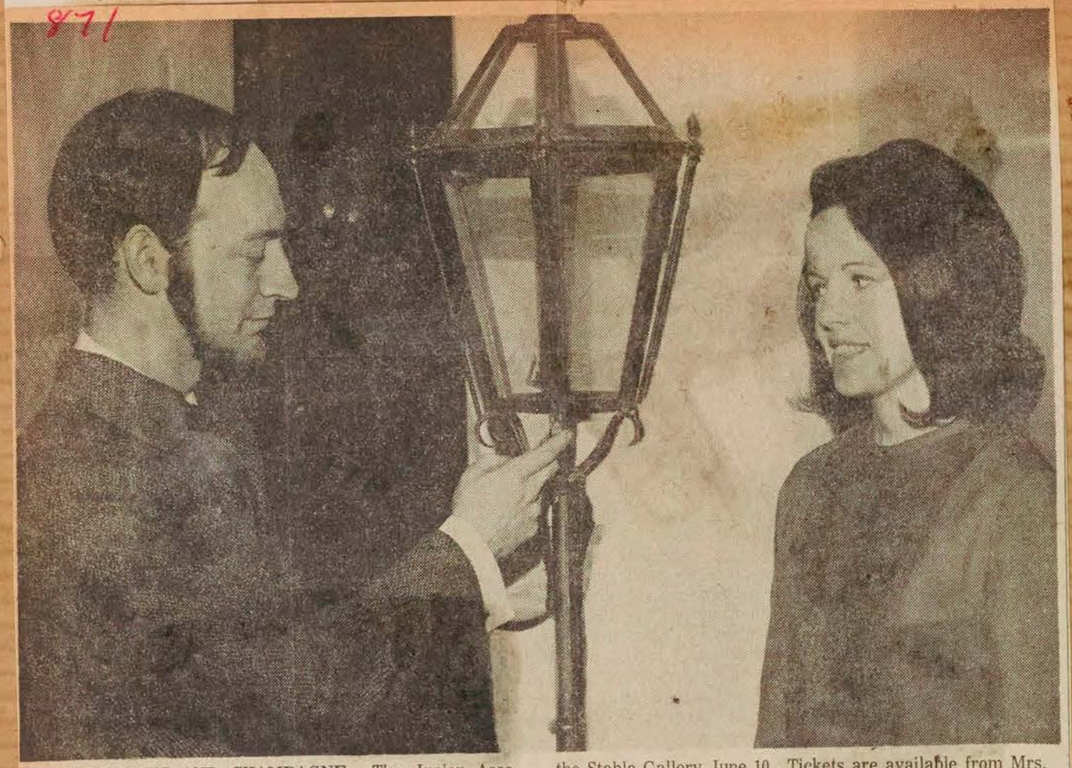
9-12-14

An important item these days is the decorations for the Strawberries and Champagne Dance taking place in the Stable Gallery of the Montreal Museum on June 10, and artistically interested are (from the left): MISS NICOLE MOREAU, MR. GUY RAJOTTE, MISS SUSAN BEGG and MR. MILO FREEMAN.

This event is organized by the Junior Associates of the Museum and proceeds are used for special exhibitions and events. Tickets are obtainable from Mrs. Peter Duffield, 937-1203.

Montreal Star, Que.
May 26, 1966

871



STRAWBERRIES AND CHAMPAGNE: The Junior Associates of the Montreal Museum of Fine Arts are making preparations for their annual Strawberries and Champagne dance which takes place in the gardens of the Museum and the Stable Gallery June 10. Tickets are available from Mrs. Peter Duffield, 937-1203. Choosing a lantern for the decorations are Guy Rajotte of the decorations committee and Mrs. Peter Duffield of the invitations committee.

News

Gazette May 21st 66

CHAMPAGNE AND STRAWBERRIES DANCE. Committee members for the Champagne and Strawberries Dance, this year, Fantasie and Lumiere, being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 10, in the Stable Gallery and gardens of the Museum. In the event of rain the dance will be held at Le Cartier, Peel and Sherbrooke St. W. From left to right: **Miss Michelle Riopel, Mr. Marc Phaneuf** and **Miss Penny Illsley.** Tickets may be obtained from Mrs. Peter Duffield, 4404 Western Ave. (Gazette Photo Service)

Montreal Gazette, Que.
May 28, 1966

871

Show Remains Until June 3

The Junior Associates of the Montreal Museum of Fine Arts' current exhibition, "Artists of Montreal", will continue at the Stable Gallery, 3424 Ontario Ave., until June 3. The exhibition includes recent works by Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, De Tonnancour, McEwen, Louis Jacques, Pellan, Bellefleur, Mousseau and Letendre.

The Stable Gallery is open from 10 a.m. to 5 p.m. on week days and from 2 to 5 p.m. on Sundays.

Montreal Star, Que.
May 28, 1966

871

IN CASE OF RAIN

The Junior Associates of the Montreal Museum of Fine Arts announce that in case of rain, their annual strawberries and champagne dance June 10 will take place in Le Cartier, instead of in the gardens of the Museum.

La Presse, Montréal, Qué.
May 30, 1966

A la Galerie de l'Etable

871

Les Jeunes Associés du Musée des Beaux-Arts de Montréal rappellent que l'exposition intitulée "Les peintres de Montréal", qu'on peut voir actuellement à la Galerie de l'Etable, 3424 avenue Ontario, se poursuivra jusqu'au 3 juin. Cette exposition comprend des oeuvres récentes de Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, De Tonnancour, McEwen, Louis Jacques, Pellan, Mousseau, Bellefleur et Letendre.

Montreal-Matin, Que.
May 31, 1966

871

Enchantement

A l'occasion de la danse annuelle Fraises et Champagne, organisée par les Jeunes associés du Musée des Beaux-Arts qui aura lieu le vendredi 10 juin, les jardins du Musée seront transformés en pays enchanté et la galerie de l'Etable, en discothèque Op Art.

Le choix du thème Fantaisie et Lumière permettra de donner à la façade de l'Etable l'aspect d'un des châteaux décrits dans les contes de fée et un énorme chandelier circulaire de neuf pieds de hauteur façonné de formes géométriques métalliques sera suspendu aux arbres des jardins.

Une centaine de fleurs géométriques multicolores seront placées ici et là et viendront ajouter au charme.

En cas de pluie, la danse aura lieu à l'édifice Le Cartier (angle Peel et Sherbrooke). Le public est cordialement invité à assister à cette fête et peut se procurer des billets en s'adressant à Mme Peter Duffield, 937-1203.

La Presse, Montréal, Qué.
May 31, 1966

871

à Noter ***

Fraises et Champagne

A l'occasion de la danse annuelle Fraises et Champagne organisée par les Jeunes associés du Musée des Beaux-Arts de Montréal, le vendredi 10 juin, les jardins du Musée seront transformés en pays enchanté et la galerie de l'Etable, en discothèque Op Art.

Le choix du thème Fantaisie et lumière, permettra de donner à la façade de l'Etable, l'aspect d'un des châteaux décrits dans les contes de fée et un énorme chandelier circulaire de 9 pieds de hauteur, façonné de formes géométriques, sera suspendu aux arbres des jardins. Une centaine de fleurs géométriques multicolores seront placées ici et là et viendront ajouter au charme.

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Metro Express
Montreal, Que.
May 27, 1966

871

Dans le domaine artistique et récréatif, les Jeunes Associés ont organisé des soirées où tour à tour, l'imagination, la réflexion, le plaisir et l'agrément se partageaient la vedette.

L'Halloween, en octobre, fut fêté par les Jeunes Associés sous une forme originale. Vêtus de cagoules et de tuniques blanches, les participants se voyaient transformés en écrans mobiles par la projection de diapositives sur leurs vêtements. Cette soirée fut réalisée avec le concours de Jean-Paul Mousseau.

Une des soirées les plus typiques fut animée en novembre dernier par Mme Anthony Chine, péruvienne de naissance. Chacun des objets d'art populaire péruvien qu'elle présenta a révélé les traditions artisanales précieuses de ce pays. Parmi les objets les plus intéressants, notons le tableau de Pucara, le poncho, des gourdes et plusieurs autres pièces en céramique exécutées par les Indiens et les Incas.

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●

GINETTE RAVEL a maintenant un tout nouveau fan-club, et elle a été assez gentille pour nous en informer et nous donner également sa nouvelle adresse. Donc, tous les copains qui seraient intéressés à en faire partie doivent écrire à l'adresse suivante: FAN CLUB GINETTE RAVEL, Case Postale 21, Station Rosemont, Montréal 36...

Metro Express
Montreal, Que.
May 31, 1966

871

"FANTAISIE ET LUMIERE", tel est le thème choisi cette année par les Jeunes Associés du Musée des Beaux-Arts pour leur danse Fraises et Champagne qui aura lieu le vendredi 10 juin dans les jardins du Musée et à la galerie de l'Etable.

De gauche à droite, Mlle Nicole Moreau, M. Guy Rajotte, Mlle Susan Begg et M. Milo Freeman admirent les fleurs qui feront partie de la décoration des jardins.

Le public peut se procurer des billets en s'adressant à Mme Peter Duffield, 937-1203.

Montreal Star, Que.
May 28, 1966

871

Exhibitions Around The Town

By Michael Ballantyne

PERHAPS in anticipation of the summer doldrums which loom just over the horizon, the local galleries are engaged in a particularly busy season of exhibitions covering the entire artistic gamut from painting and sculpture to the handiwork of craftsmen and artisans.

There is, in fact, so much going on that it's a little difficult to know where to begin. So we might as well start with the handicrafts world. At the Galerie des Artisans in the Canadian Handicrafts Guild on Peel street where the potter Dean Mullavey and the weaver Kirsti Fernberg are displaying their wares.

Mullavey is no stranger to Montrealers. American-born, he has been associated for some time with Gaetan Beaudin's ceramics centre in North Hatley. His influence as a teacher has made itself felt on a number of younger ceramists of promise and his own work has always been distinguished by great technical finish and a quality of restraint almost bordering on the severe. His current exhibition confirms his position as one of the outstanding artists in his field.

His partner is the Finnish weaver (a resident of Canada for some years) Kirsti Fernberg who is showing a selection of handloomed tapestries, weaves, dress and upholstery materials. These are warm, delicate fabrics which are a pleasure to look at and touch.

MORE CERAMICS can be seen at a new little gallery called the Dolmen on Mackay street near Dorchester. The artist is Robert Champagne, a very robust and imaginative practitioner, whose output is decorative without being in the least gimmicky or conventionally pretty. Strictly speaking Champagne is really more of a sculptor than a straightforward potter on the evidence of a number of abstract wall reliefs, some of them perforated like a piece of Swiss cheese, which have remarkable character and strength. There is also — a piece de resistance, this — a magnificent, large hanging flower pot done in a roughly textured finish which I would love to have suspended, full of blossom, over my front porch.

THE LOYOLA Bonsecours Centre, 445 St. Paul street east, continues apace with yet another show of unusual interest. Following the solo exhibition by its director, Robert Kell, it is currently featuring paintings by six young artists, André Couture, Marielle Juteau, Mary Miller, Roger Richard, Michèle Théorêt and Marianne Tofer-Revenko. Although there is nothing here to set one's critical sensibilities aflame, enough real talent shines through to arouse one's curiosity and make a note for future reference.

There were 24 paintings on view by artists who are all Montreal-trained and some of whom are teaching now themselves. Three works that remain in the mind's eye are Mary Miller's color mosaic called "Homage to Gorky"; André Couture's refined and subtly modulated still life, "La Vieille Table," which carries quiet harmonies of harvest colors, and a gorgeous sunburst of a picture by Miss Tofer-Revenko entitled "Yes." This last is one of the few figurative pieces in the show, a portrait of a tanned young woman wrapped in what resembles a peasant costume of brilliant hues and it has been brought off with commendable freshness and panache.

Exhibitions will continue through the summer at the Centre when it will be managed temporarily by Galeries Place Royale. Among the offerings planned are displays of antique furniture, early prints and other subjects in keeping with its location in *le vieux Montréal*.

For vacationers in the New England area, I can recommend a visit to the delightful Bundy Art Gallery in Waitsfield, Vermont. Through July 3 the gallery is exhibiting forty-one prints by seven artists of the New International Gravure Group which was formed in Paris in December 1963 by Marcel Henri Verdren of Belgium.

Those participating are Roland Pichet and Robert Savoie of Montreal; Anne Breivik of Norway; Karl Eric Haggblad of Sweden; Kenji Yoshida of Japan; Andrew Stasik of the U.S., and Mr. Verdren himself.

Finally, a passing reference to three shows with which I hope to deal more completely next week. At the Stable Gallery, 3424 Ontario avenue, run by the Junior Associates of the Montreal Museum of Fine Arts, there is a selection of recent paintings by eighteen artists including Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, De Tonnancour, McEwen, Jaque, Mousseau, Dumouchel, Pellan and Letendre. The Stable will be operating during the summer while the Museum itself remains closed for renovations.

At Galerie Soixante, 65 Sherbrooke street west, André Fournelle is presenting new sculptures and etchings until June 14, while the excellent Maison des Arts, 160 Notre Dame east, has returned to the solo format with an exhibition of work by Lucien Dubé. Lakeshore residents should make a note of the open house this weekend at Stewart Hall, 176 Lakeshore Road in Pointe Claire, to celebrate the launching of its newly designed art gallery.

I haven't yet seen the job that architect Guy Gerin-Lajoie of Papineau, Guerin-Lajoie and LeBlanc has done with the old building but from all reports it sounds like an exciting arrangement indeed. The theme of the exhibition accompanying the open house is based on Baudelaire's "Miroir de l'art" and illustrates the proposition that, in the words of one of the organizers, "it is not the business of art to become popular but to turn the public into artists." Among the pieces on display is the maquette of Charles Daudelin's 24-foot bronze sculpture which won the competition sponsored by the National Arts Centre in Ottawa.

Canadian Jewish Review
Montreal, Que.
W 8,000

MAY 27 1966 BOWDEN'S

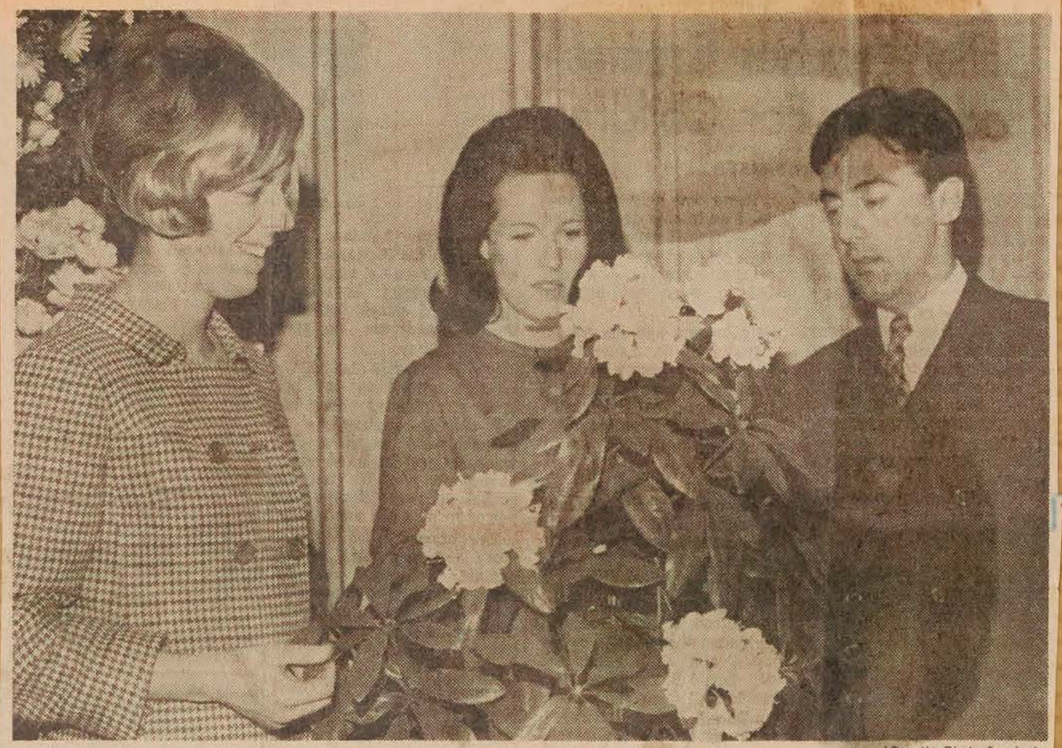
★ JUNIOR ASSOCIATES ★

Of the Montreal Museum Of Fine Arts: The annual "Champagne and Strawberries" dance, sponsored by the Junior Associates, is on June 10, in the Museum gardens and in the Stable Gallery; proceeds will provide the funds necessary to present the programs during the coming season. The public is invited; tickets obtained from Mrs. Peter Duffield, 937-1203. In case of rain, it will be held in the lobby of the Le Cartier. Founded in June 1958, it has seen the original membership of fifty grow to more than 400. This year, a great number of exhibitions was held in the Stable Gallery; including a contemporary art exhibit, when members were requested to submit favorite works, thus allowing each one to display his own taste. "Shadow And Light" was presented in conjunction with the "Salon du Livre", at the Show Mart. The Russian community in Montreal provided many pieces of Russian Folk Art for another eàhibition. Le Café du Musée restaurant was originated and is run by the members. Mrs. Anthony Shine presented a display of Peruvian popular art. The pieces were important manifestations of native folklore which revealed the history and character of the people in a fascinating manner. In anticipation of a projected trip to Russia, films of Russia were shown by Alexei Popov, Counsellor of the Soviet Embassy. Edward P. Lawson painted a magnificent picture of Rome, in a lecture series, "Rome: An Aesthetic Adventure." The Deputy Director for the Theme of Expo '67, Guy Dozois, lectured on "Man And His World". At another evening, Louis Dudek outlined the differences in motivation between French and English-Canadian poets. The traditional fund-raising gala auction was replaced this year by "An Evening In Barbados", held in the Museum, in conjunction with Air Canada, the Barbados Tourist Board, the Eastern Caribbean Commission, and the Canadian Cotton Council.

Montreal Gazette, Que.
May 28, 1966

Social News

THE GAZE



(Gazette Photo Service)

CHAMPAGNE and STRAWBERRIES DANCE. Committee members for the Champagne and Strawberries Dance, this year, Fantasie and Lumiere, being held by Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 10, in the Stable Gallery and Gardens of the Museum. In the event of rain the dance will be held at Le Cartier, Peel and Sherbrooke St. W. From left to right: **Mrs. Henry Lafleur, Mrs. Peter Duffield** and **Mr. Gilles Vaillancourt.**

Photo-Journal
Montréal, Qué.
June 1, 1966

Les Jeunes Associés du Musée des Beaux-Arts de Montréal rappellent que l'exposition intitulée "Les peintres de Montréal", qu'on peut voir actuellement à la Galerie de l'Etable, 3424, avenue Ontario, se poursuivra jusqu'au 3 juin. On peut y admirer des oeuvres récentes de Barbeau, Hurtubise, Molinari, Tousignant, Gervais, Leduc, Charbonneau, Gagnon, Gaucher, Lacroix, Merola, De Tonnancour, McEwen, Louis Jacques, Pellan, Mousseau, Bellefleur et Letendre.

La Galerie de l'Etable est ouverte tous les jours de 10 h. à 5 h. en semaine, de 2 à 5 heures le dimanche. Pour renseignements, communiquer avec Marguerite Draper, 875-4311.

Photo-Journal
Montreal, Que.
W-E 184,200

JUN 1 1966 BOWDEN'S

Le 10 juin, dans les jardins du Musée des Beaux-Arts de Montréal, aura lieu la danse annuelle Fraises et chervilles.

Les jardins du Musée seront transformés en pays enchanté, et la galerie de l'Etable en discothèque "op-art".

Le 10 juin, à 8 h. 30 du soir, débuteront à la maison de retraites fermées du Sanctuaire Marie - Reine - des - Coeurs, au 4300, rue Bossuet (angle Sherbrooke est), deux retraites fermées qui se clôtureront à 3 h. le 12 juin. Ces retraites chez les Pères Montfortains sont destinées aux célibataires et aux dames âgées, la première, et la deuxième aux jeunes filles. Pour obtenir des renseignements à ce sujet, composer 254-5376.

...rer des billets en communiquant avec Mme Peter Duffield, à 937-1203.

Montreal Gazette, Que.
June 1, 1966

Czechoslovakia Lecture Topic

"Czechoslovakia and the Modern World" will be the theme of a talk by Adolf Hoffmeister at the Montreal Museum of Fine Arts' Stable Gallery June 2 at 8 p.m.

Mr. Hoffmeister is professor of art and film theory in Prague, and president of the P.E.N. Club of Czechoslovakia. He is in Montreal as president of the cultural advisory committee for Czechoslovakia in connection with Expo '67.

The lecture is presented by the Museum's Junior Associates, and admission is free.

Montreal Gazette, Que.
June 1, 1966

SPEAKER PLANNED

Artist and writer, Adolf Hoffmeister, will speak on "Czechoslovakia and the Modern World", at the Montreal Museum of Fine Arts' Stable Gallery, 3424 Ontario Avenue, Thursday, at 8 p.m. The lecture is sponsored by the Junior Associates of the Montreal Museum of Fine Arts.

Montreal Star, Que.
June 1, 1966

brew and French.

JAMM Meeting

Adolf Hoffmeister, artist and writer will speak on "Czechoslovakia and the Modern World" at a meeting of the Junior Association of the Montreal Museum of Fine Arts tomorrow. The meeting will take place at 8 p.m. in the Stable Gallery, 3424 Ontario avenue.

La Presse, Montréal, Qué.
June 2, 1966

***

A la Galerie de l'Etable

L'éminent artiste et écrivain tchèque Adolph Hoffmeister prononcera une conférence sur "La Tchécoslovaquie et le monde moderne" à la Galerie de l'Etable du Musée des Beaux Arts, 3424 avenue Ontario, ce soir jeudi 2 juin, à 8 h. p.m.

M. Hoffmeister est professeur de théorie de l'art et du film, à Prague et président du P.E.N-Club de Tchécoslovaquie. Il fut membre du grand jury à l'exposition universelle de Bruxelles. Il est actuellement de passage à Montréal en qualité de président du comité consultatif culturel pour la participation de la Tchécoslovaquie à l'Exposition '67. Le public est cordialement invité à cette conférence qui est présentée par les Jeunes Associés du Musée. Pour renseignements, on peut communiquer avec Marguerite Draper à 875-4311, poste 1366.

bres sont cordialement invités à cette réunion. Pour réservations, on peut communiquer avec Mlle Fortin en composant 844-5704.

Verdun Messenger, Que.
June 1, 1966

Champagne Dance

On the occasion of the annual Strawberries and Champagne dance organized by the Junior Associates of The Montreal Museum of Fine Arts to be held Friday, June 10, the gardens of the Museum will take on the air of a fairyland and the Stable Gallery will become on Op Art discothèque.

In accordance with the theme Fantaisie et Lumière, the exterior of the Stable Gallery will resemble a surrealist castle such as those described in story books. A nine-foot metal chandelier made of different geometric forms will be suspended from the trees.

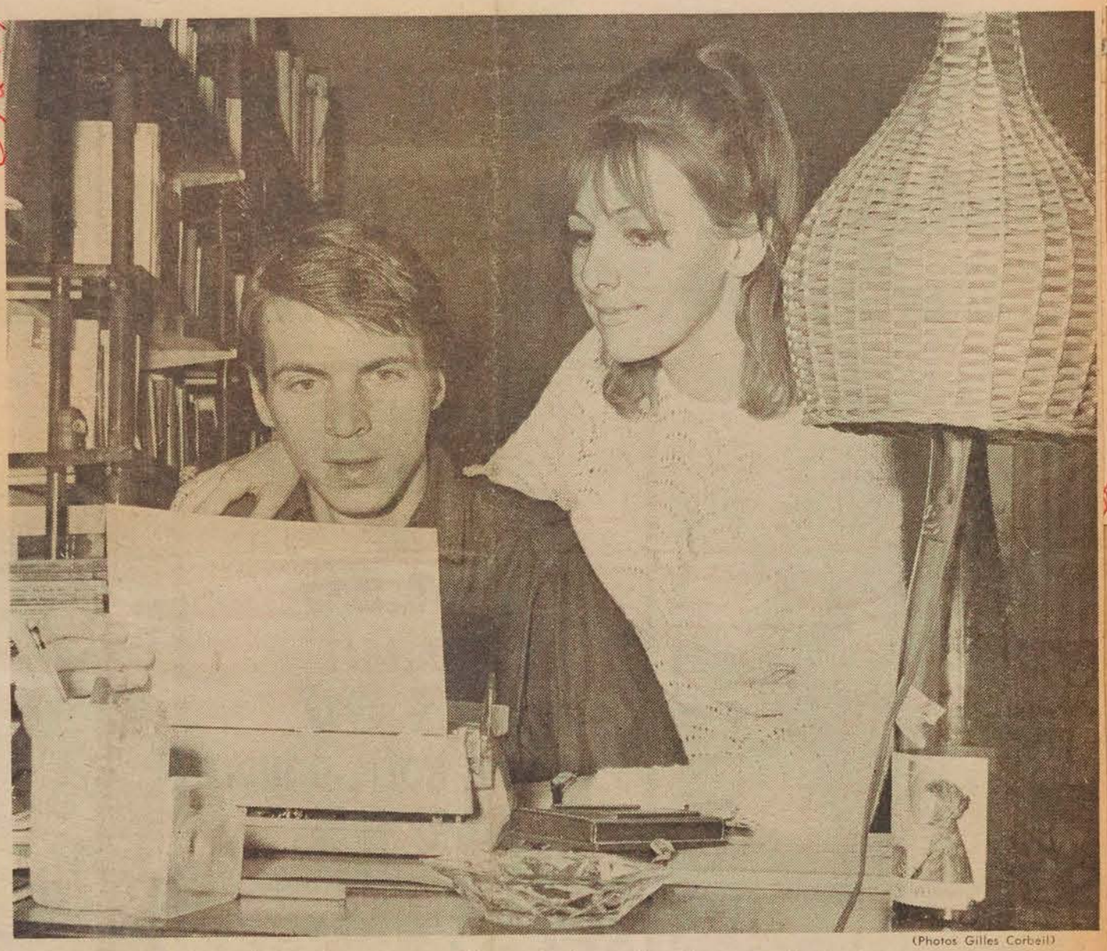
The gardens will be strewn with approximately one hundred geometric multi-coloured flowers.

In case of rain, the dance will beheld at Le Cartier. The public is cordially invited to attend and can obtain tickets by contacting Mrs. Peter Duffield, 937-1203.

Photo-Journal
Montreal, Que.
W-E 184,200
JUN 1 1966
BOWDEN'S

photo-journal

spectacles



(Photos Gilles Corbeil)

Stéphane Venne habite dans le centre-ville avec sa femme **Lise.** Ils sont mariés depuis presque un an.

Stéphane Venne

Il confesse qu'il fut mauvais sujet... sinon mauvais garçon !

par Rudel-Tessier

J'avais donné rendez-vous à Stéphane Venne à l'heure du petit déjeuner. J'ai demandé des croissants (chauds, les croissants!), mais lui a commandé un substantiel breakfast : bacon and eggs, et toasts.

Il devait un peu plus tard m'expliquer qu'il se sentait américain (nord - américain), qu'il s'était senti bien seul à Paris et que sa Mecque à lui ce n'est pas Paris, mais New York, où il n'est pourtant allé qu'une fois, il y a pas mal d'années, quand il n'était encore qu'un étudiant comme les autres — presque comme les autres !

Mais c'est bien possible que le bacon and eggs n'y soit pour rien. On n'est pas américain parce qu'on prend un petit déjeuner anglais ! Et c'était peut-être la première fois de sa vie que ça lui arrivait ! (Je me reproche maintenant de ne pas être allé au fond de cette affaire-là.)

C'est comme New York . . . Il m'a bien dit qu'il aimait New York, mais il n'y va jamais et il en aurait les moyens. Et sans doute le temps. Enfin !

Mais il m'en a assez dit pour que je puisse affirmer qu'il aime les grandes villes. Les grandes villes qui ne sont pas des grands villages. Et pour affirmer aussi qu'il n'aime pas la campagne. Même pas comme la plupart des gens des villes qui ne l'aiment que juste assez pour avoir envie d'aller s'y reposer et jouer à leurs jeux ; ou si mal qu'ils la confondent avec les sinistres banlieues !

Stéphane Venne, lui, habite dans le centre-ville, et quand il lui arrive d'aller à la campagne, pour faire plaisir à quelqu'un, il s'y ennuie copieusement. Il me l'a dit !

Il m'a dit aussi qu'il avait la mémoire olfactive . . .

— Les souvenirs me reviennent par le nez ! Par exemple, le souvenir qui me reste de l'Ecole Nouvelle de Camille Bernard, où je suis resté une année, c'est une certaine odeur qui se dégageait du taille-crayon.

— Souvenir agréable ?

— L'odeur ne m'est pas désagréable ! Mais je n'ai pas de bons souvenirs de l'école et du collège. J'y suis toujours allé à contrecoeur ! Ce n'est qu'à l'université que je me suis réconcilié avec l'étude.

— Vous êtes Montréalais ?

— Presque ! Je suis né à Verdun. J'y ai grandi.

— Au bord du fleuve ?

— Oui. Le fleuve qui m'était défendu par ma mère et par la police !

— Alors, pas de bains, pas de canotage, pas de pêche ?

— J'ai toujours eu horreur de la pêche ! Mais nous nous baignions, puisque c'était défendu. L'eau n'était pas très ragoûtante. J'en conserve l'odeur dans l'arrière - nez. C'était la même chose pour nos excursions sur l'eau. Je veux dire que ce qui nous amusait le plus de ces excursions, c'était que les barques, nous les avions volées.

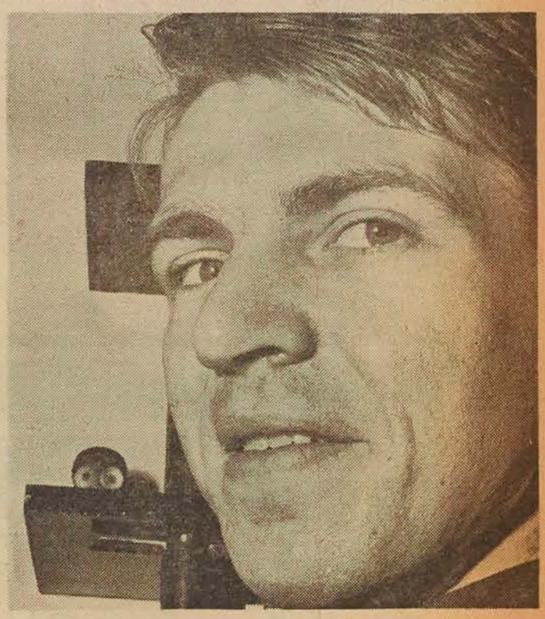
— Empruntées ?

— Non, non, volées ! Bien sûr, nous les ramenions, mais jusqu'au retour nous nous considérions, pour le plaisir, comme de vrais voleurs, et même de vrais pirates. Nous étions ainsi, sans nous douter qu'un jour nous en aurions honte !

— Vous êtes vraiment honteux ?

— Pas vraiment, reconnut-il en riant, mais je voulais vous

(suite à la page suivante)



A Paris il se sentit étranger, terriblement seul; il a la nostalgie de New York, où il est allé une fois, il y a quatre ans . . .

VENTE D'ENTREPÔT

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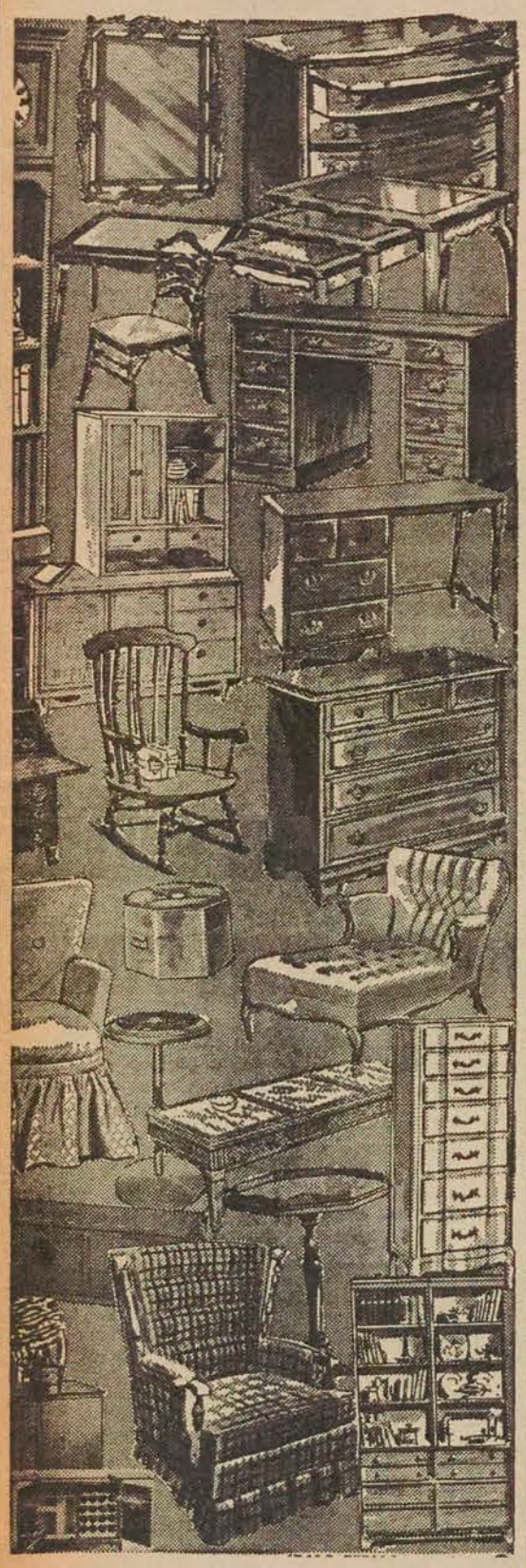

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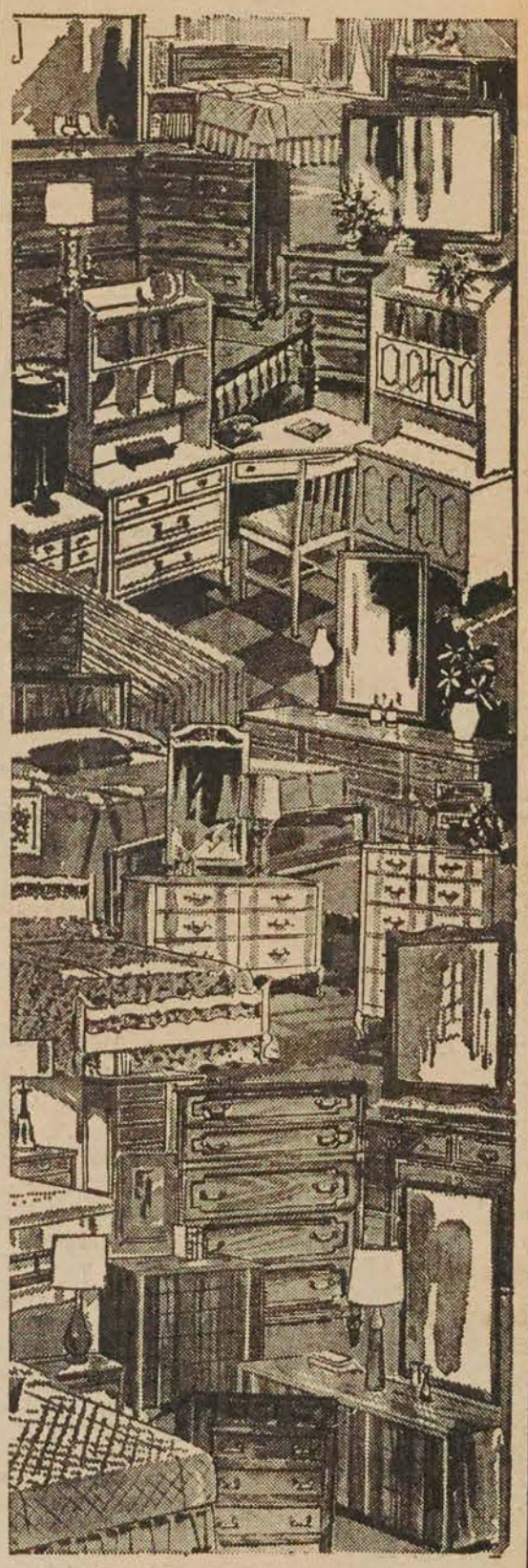
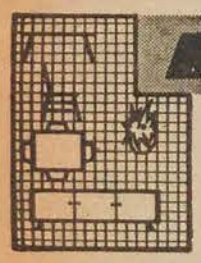




AMEUBLEMENT

Lapierre ENR.

M. JACQUES LAPIERRE, prop.

TÉLÉPHONE

842-8981

5954, rue ST-HUBERT | **277, MONT-ROYAL est** | **ENTREPOT 1 ouest, Van Horne, coin Clark**

confesse...

(Suite de la page précédente)

donner une bonne impression de moi !

— Continuez. Je ne suis pas encore scandalisé.

— Alors, je vous avoue que j'ai fait partie d'une bande. Nous nous battions contre les Anglais.

— Vous étiez "nationaliste" ?

— Je ne sais pas. Mon père l'était certainement. Il faisait partie de l'Ordre de Jacques-Cartier ! Moi, j'avais surtout envie de me battre. J'étais un assez mauvais sujet. Et même un fort mauvais sujet. Tenez ! Au collège, au premier des deux collèges où j'ai fait mes études classiques, on a dû me

Il n'aime que les villes, les très grandes villes, et pas du tout la campagne.

mettre à la porte pour pyromanie ! Je mettais le feu partout. Et ce n'est pas tout. J'étais aussi cleptomane. Non ! J'ai l'air de m'excuser. Très précisément, j'étais voleur. Je piquais tout ce qui me tombait sous la main. Pis ! Je trafiquais ! Quand un gars avait envie d'un livre il restait à la porte de la librairie, à m'attendre bien sagement, et je le lui vendais, sur le trottoir, à moitié prix. Et, vous savez, Pierre Létourneau était dans ma classe. Nous étions même voisins de pupitre. Je ne sais pas si j'étais un mauvais garçon, mais j'étais certainement un mauvais sujet !

— Vous étiez des amis ?

— Les plus grands amis !

— Et Pierre Létourneau était un mauvais garçon dans votre genre ?

Il éclata de rire.

— Qu'est-ce qu'il vous a dit ?

Puis il ajouta, très sérieusement :

— Pierre, lui, était un grand sportif. Mais cela, il vous l'a certainement dit !

— Et vous avez découvert votre vocation ensemble ?

— En même temps, et peut-être ensemble. Je me rappelle, un soir. Ou bien c'était le samedi ou le dimanche. Mon père avait apporté à la maison, pour quelques jours, un magnétophone. Un très bon appareil. Et Pierre à la guitare, et moi au piano, nous avons enregistré des duos. A nous deux nous pensions être à la veille de détrôner les Compagnons de la Chanson ! Ce qui n'était pas un très beau sentiment parce que les Compagnons de la Chanson étaient mes idoles, qui m'avaient fait découvrir la chanson. Nous nous sommes retrouvés au Collège Sainte-Marie où Pierre m'avait précédé d'un an. A cette époque, nous avons fait beaucoup de chansons ensemble. Vraiment ensemble.

Stéphane Venne avait dix-sept ans quand il passa son baccalauréat. L'année suivante, il s'inscrivit à la Faculté des lettres pour y préparer la licence, qu'il reçut il y a deux ans (spécialité : histoire).

— Mais j'y ai mis quatre ans ! Il faut dire que j'étais plus assidu aux palabres du Centre social qu'aux cours.

— Et vous faisiez déjà carrière, non ?

— Je vais tout vous raconter ! J'ai fait mes premières chansons à 15 ans, si je me souviens bien. J'ai chanté pour la première fois en public au Musée — vous savez, ces soirées dans les anciennes écuries qu'il y a derrière le Musée des Beaux-Arts. Puis j'ai chanté au Mas, puis l'été suivant j'ai chanté à la Butte, avec Claude Gauthier, Christian Larsen et Yvon Thiboutot. J'accompagnais aussi Thiboutot. A l'automne, je suis entré à l'université, et je suis resté deux ans sans rien faire, sans chanter et sans composer.

— Vous vous étiez mis à prendre vos études au sérieux ?

— C'était un peu ça, car après ma licence en lettres je voulais faire mon droit pour entrer dans le service diplomatique ! Mais il y a eu "Seul ou avec d'autres" . . .

— Dont vous n'avez pas fait seulement la musique, mais aussi le scénario, et dont vous étiez un des réalisateurs.

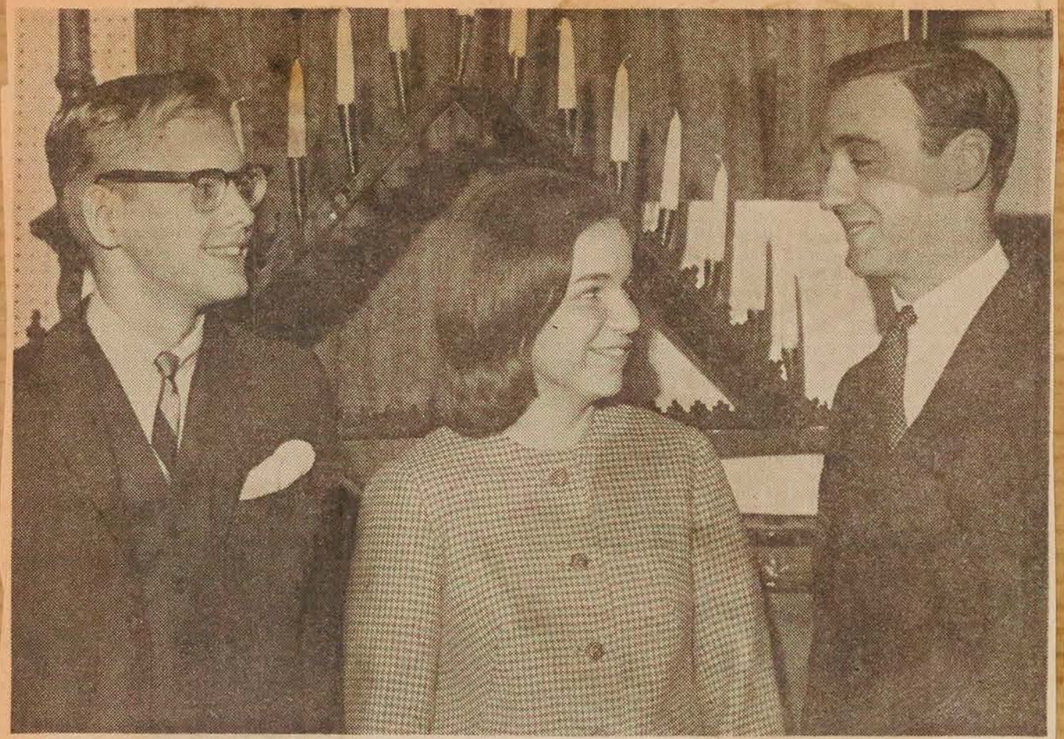
— Oui, avec Denys Arcand. Mais nous étions nous-mêmes conseillés par des professionnels ! . . . Après le film, j'ai renoué avec la chanson . . . Cela a commencé par Danielle Oderra qui m'a demandé des chansons. C'était Létourneau qui lui avait parlé de moi. Elle en a enregistré trois que j'avais trouvées dans mes tiroirs. Cela a eu comme conséquence, pour moi, un contrat avec une maison de disques. Quatre ou cinq mois plus tard, en effet, John Damant me faisait faire mon premier disque. Un 33-tours. Puis j'ai fait dix chansons pour Renée Claude. Les paroles seulement. La musique était de Dompierre.

Après un moment de silence, Stéphane Venne sourit.

— Vous savez, tout à l'heure, je ne vous ai pas tout dit. Si j'ai été deux ans sans chanter, c'est surtout, je pense, parce que comme Claude Léveillée je chantais en m'accompagnant au piano. Cela me donnait un complexe ! Il avait suffi que quelqu'un me dise que j'imitais Léveillée ! Quand je me suis remis à chanter, je me suis fait accompagner par un trio : piano, contrebasse, batterie. C'est cher ! C'est cher, mais

(suite à la page suivante)

Lise Venne adapte en français les dialogues des films postsynchronisés chez Synchro-Québec.



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, June 10, in the Stable Gallery and gardens of the Museum. From left to right: **Mr. Bob Cartlidge, Miss Sharon Duquet** and **Mr. Ian Scobell.** In the event of rain the dance will be held at Le Cartier, Sherbrooke and Peel Sts. Tickets may be obtained from Mrs. Peter Duffield.

Montreal Gazette, Que.
June 2, 1966

871

Facts & Fancies

with HARRIET HILL

Behind The Scenes

If rain falls on June 10 when the Junior Associates of the Montreal Museum of Fine Arts presents their yearly Champagne and Strawberries Dance the event won't be postponed. It will merely move from the museum gardens to the lobby at Le Cartier. Mrs. Peter Duffield is ticket convener.

MONTREAL, QUE.
LE DEVOIR
D 48,200

JUN 3 1966 BOWDEN'S

PRAGUE A L'EXPO

12 - M

L'éminent artiste et écrivain tchèque Adolph Hoffmeister prononcera une conférence sur "La Tchécoslovaquie et le monde moderne" à la Galerie de l'Etable du Musée des Beaux-Arts, 3424 avenue Ontario, demain soir à 20 heures. M. Hoffmeister est professeur de théorie de l'art et du film à Prague et président du P.E.N. —Club de Tchécoslovaquie. Il est de passage à Montréal en qualité de président du comité consultatif culturel pour la participation de la Tchécoslovaquie à l'Exposition de 1967. Le public est cordialement invité à cette conférence qui est présentée par les Jeunes Associés du Musée. L'entrée est libre.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

JUN 2 1966 BOWDEN'S

Hier

A la Galerie de l'Etable du Musée des Beaux-Arts (3424 avenue Ontario), à 8 h. : conférence d'Adolph Hoffmeister sur "la Tchécoslovaquie et le monde moderne". M. Hoffmeister est professeur de théorie de l'art et du film à Prague et président du comité consultatif culturel de la participation tchèque à l'Expo.

MONTREAL, QUE.
METRO-EXPRESS
D 41,100

JUN 3 1966 BOWDEN'S

K - 12 - M

A l'occasion de la danse annuelle Fraises et Champagne organisée par les Jeunes Associés du Musée des

sie et Lumière permettra de donner à la façade de l'Etable l'aspect d'un des châteaux décrits dans les contes de fée et un énorme chandelier circulaire de 9 pieds de hauteur façonné de formes géométriques métalliques sera suspendu aux arbres des jardins.

Une centaine de fleurs géométriques multicolores seront placées ici et là et viendront ajouter au charme.

En cas de pluie, la danse aura lieu à l'édifice Le Cartier (angle Peel et Sherbrooke).

La Presse, Montréal, Qué.
June 4, 1966

Fraises et chamapgne

871

Cette année encore, lors de la danse Fraises et champagne que présentent les Jeunes associés du Musée des Beaux-Arts le vendredi 10 juin, la galerie de l'Etable sera transformée en discothèque et Mike Stevens, vedette de la radio et de la télévision, a de nouveau accepté d'en être l'animateur. En plus de Mike Stevens, deux orchestres réputés de Montréal assureront aux invités une musique continue et leur réservent une soirée qui promet d'être des plus gaies. Le président du comité des décorations, M. Gilles Vaillancourt, affirme que le décor de la discothèque cadrera particulièrement bien avec le thème choisi cette année, Fantaisie et lumière.

En cas de pluie, la fête aura lieu à l'édifice Le Cartier (angle Peel et Sherbrooke). Le public est cordialement invité à y assister et peut se procurer

Dernière Heure
Le Petit Jnl., Montréal, Qué.
June 5, 1966

871

"Champagne et Fraises" au Musée des Beaux-Arts

Pour clôturer leur saison, les **Jeunes Associés du Musée des Beaux-Arts de Montréal** vous invitent à leur danse annuelle "Champagne et Fraises". Les fonds recueillis à cette soirée serviront à défrayer le coût des activités de la saison prochaine.

Les Jeunes Associés du Musée (mieux connus sous le nom de JAMM) groupent environ 400 jeunes dont l'objectif premier est de faire connaître les jeunes artistes encore ignorés de chez nous. JAMM veut être, en quelque sorte, sinon le tremplin, du moins le lien qui permettra peut-être de découvrir nos artistes de demain.

Désireux d'accueillir de nouveaux membres au sein de leur association, **les Jeunes Associés du Musée des Beaux-Arts de Montréal** invitent tous ceux qu'intéresse la vie artistique et qui voudraient y prendre une part plus active à venir se joindre à eux.

C'est dans les jardins du Musée et à la galerie de l'Etable qu'aura lieu la danse annuelle "Champagne et Fraises" le 10 juin prochain. En cas de pluie, la fête aura lieu à l'édifice le Cartier. Le public est cordialement invité à participer à cette soirée, et on peut se procurer des billets en s'adressant à Mme Peter Duffield, 937-1203.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUN 4 1966 BOWDEN'S

"Painters of Montreal" at the Stable Gallery behind the Montreal Museum of Fine Arts, is a small show with no surprises in store for anyone already familiar with the work of people like Molinari, McEwen, Merola and Barbeau. Still, it's worth a visit to see a fine canvas by Fernand Leduc; a large, luxuriant oil by Lise Gervais, brimming over with thick curls of color, and a magnificent black and white extravaganza from Jacques Hurtubise which boldly exploits the discipline of hard edge in company with a lyrical, flame-like pattern of brush strokes running right across the base of the canvas.

Montreal Gazette, Que.
June 6, 1966

871

Facts & Fancies

with HARRIET HILL

Makina Talk

The transformation of the Stable Gallery into an Op art discotheque for the Junior Associates of the Montreal Museum of Fine Arts Strawberries and Champagne dance on Friday evening.

La Presse, Montréal, Qué.
June 7, 1966

871

ENTRE PARENTHÈSES

CETTE année encore, pour la soirée "Fraises et Champagne" que présentent chaque année les Jeunes Associés du Musée des Beaux-Arts, le vendredi 10 juin, la Galerie de l'Etable sera transformée en discothèque et Mike Stevens, vedette de la radio et de la télévision, a de nouveau accepté d'en être l'animateur. De plus, deux orchestres assureront aux invités une musique con-

Montreal-Matin, Que.
June 10, 1966

871

"Géhenne"

Du 13 au 19 juin, les Jeunes Associés du Musée des Beaux-Arts de Montréal exposeront à la Galerie de l'Etable du Musée des maquettes créées pour le ballet "Géhenne" à l'occasion d'un concours institué par les Grands Ballets Canadiens.

"Géhenne" fut présenté sans décors, en costumes de répétition, le 21 décembre dernier, à la Place des Arts, devant un public composé d'élèves de plusieurs institutions dont l'Ecole Nationale de Théâtre, l'Ecole des Beaux-Arts de Montréal et l'Ecole des Arts Appliqués. La Musique est d'Alvin Etler, compositeur américain, et la chorégraphie est de Fernand Nault.

Montreal Gazette, Que.
June 7, 1966

871

Personals

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Miss Jean Beasley, Miss Hazel Carley and Mrs. R. L. Miller, who were here to attend the annual meeting of the National Chapter, I.O.D.E., have returned to Windsor, Ont.

Verdun Messenger, Que.
June 8, 1966

871

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In addition to the discotheque two orchestras will provide continuous dancing and help make the evening a most gay one. The Chairman of the Decorations Committee, Mr. Gilles Vaillancourt says that the decor of the discotheque will be most appropriate to the theme chosen this year, Fantaisie et Lumière.

In case of rain, the dance will be held in Le Cartier (corner of Peel and Sherbrooke). The public is cordially invited to attend and tickets may be obtained from Mrs. Peter Duffield, 937-1203.

Le Devoir, Montréal, Qué.
June 10, 1966

871

DU 13 AU 19 JUIN AU MUSEE

Exposition des maquettes de "Géhenne" pour le Concours des Grands Ballets

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En plus de répondre à un questionnaire, les élèves furent invités à prendre part à un concours de décors et de costumes pour ce ballet. Les concurrents ont présenté des maquettes très intéressantes qui ont été jugées le lundi 2 mai par M. Henri Barras, directeur des expositions du Musée d'art contemporain, M. David Carter, directeur du Musée des Beaux-Arts de Montréal, M. Robert Prévost, décorateur montréalais bien connu, Mme Ludmilla Chiriaeff, directrice artistique des Grands Ballets canadiens, et M. Fernand Nault, assistant-directeur artistique.

Le gagnant du concours recevra un prix en argent et ses décors et costumes seront exécutés et présentés à la Place des arts pendant la saison 1966-67.

Lors du vernissage de l'exposition, qui aura lieu à la Galerie de l'Etable, le lundi 13 juin à 5 heures, le nom du gagnant de ce concours sera révélé et remise du prix en argent sera faite.

Montreal Star, Que.
June 7, 1966

871

JAMM DANCE DISCUSSED: Gilles Vaillancourt, chairman of the committee in charge of decorations discusses plans with Mrs. Anne Lafleur, centre, and Miss Anne Richardson for the Strawberries and Champagne dance June 10 in the gardens and in the Stable Gallery of the Montreal Museum of Fine Arts. The event is organized by the Junior Associates of the Museum.

Montreal Gazette, Que.
June 8, 1966

871

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Montreal Gazette, Que.
June 9, 1966

871

Social News

(Gazette Photo Service)

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EN ACIER EST
TOUJOURS GARANTIE.
Evaluation gratuite, sans obligation.
Paiement par versements, si désiré.
Frost Steel & Wire C
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748-

tinue. Le président du comité des décorations est M. Gilles Vaillancourt. Le décor de la discothèque cadrera particulièrement bien avec le thème choisi cette année, "Fantaisie et Lumière".

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Montreal-Matin, Que.
June 10, 1966

871

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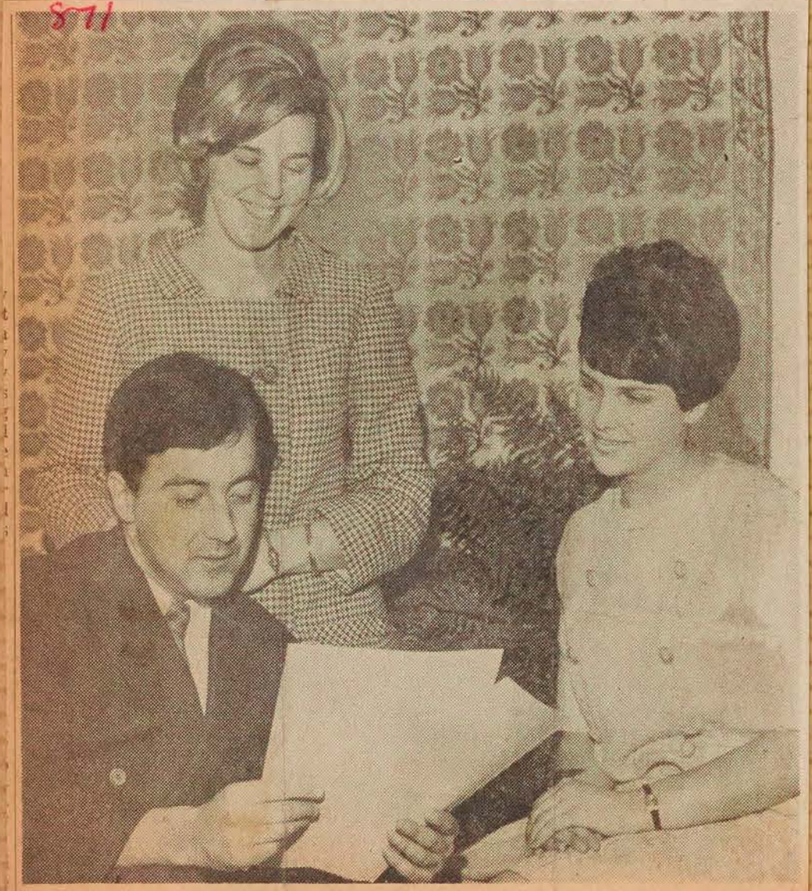
Montreal Star, Que.
June 7, 1966

871



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Montreal Star, Que.
June 11, 1966

871

Staff Photos by Peter Brosseau

STRAWBERRY AND CHAMPAGNE: Over 100 geometric paper flowers were among the few decorations which could be transferred from the gardens of the Museum to Le Cartier, where the Junior Associates of the Montreal Museum of Fine Arts were forced to hold their annual party last night because of rain. Teri Laberge, left, and Michèle Bonard arranged some of the flowers in the garden of the Museum earlier on in the week before the rains came and forced the removal to the apartment building.

Strawberries and Champagne

Weather Forces JAMM Party Inside Some Decorations Were Transplanted

By GILLIAN ROSS

It was going to be one of the most fantastically decorated Strawberry and Champagne parties that the Junior Associates of the Montreal Museum of Fine Arts had ever sponsored.

The decoration committee had spent nearly every evening (this week) in the Museum's gardens preparing for the party last night. They arranged more than 100 geometric paper flowers in flower beds and on painted green trellises. Special window frames, painted in fluorescent colors, were placed over the every-day ones of the Stable Gallery.

A 15-foot long six-foot wide "Paco Rabanne" chandelier, consisting of 250 fluorescent painted tin squares, circles, triangles and oblongs, hung from one of the garden trees. It was expected to be the centre of attraction at the party. All decorations, including 30 huge pine and cedar trees brought in specially, were to be illuminated by tiny hidden lights, in keeping with the theme "Fantasie et Lumière."

And then, the one "happening" to an outdoor party which the decorating committee and guests alike were dreading would happen, did happen. Rain. Although the decision was left to the last possible moment, it was obvious that the whole party and as many of the decorations as possible, would have to be moved to the lobby of Le Cartier. The Associates had fortunately rented the place "just in case."

The "fantasie" part of the party, the Op Art decorations in the Stable Gallery, had to be left out altogether. There, dancers were to have frugged, jerked and monkeyed among "floating fluorescent colored discs." In reality, the discs were circular pieces of tin attached together and hung in long streamers from the beams to the floor. Clever lighting arrangements would have given the impression of "floating discs."

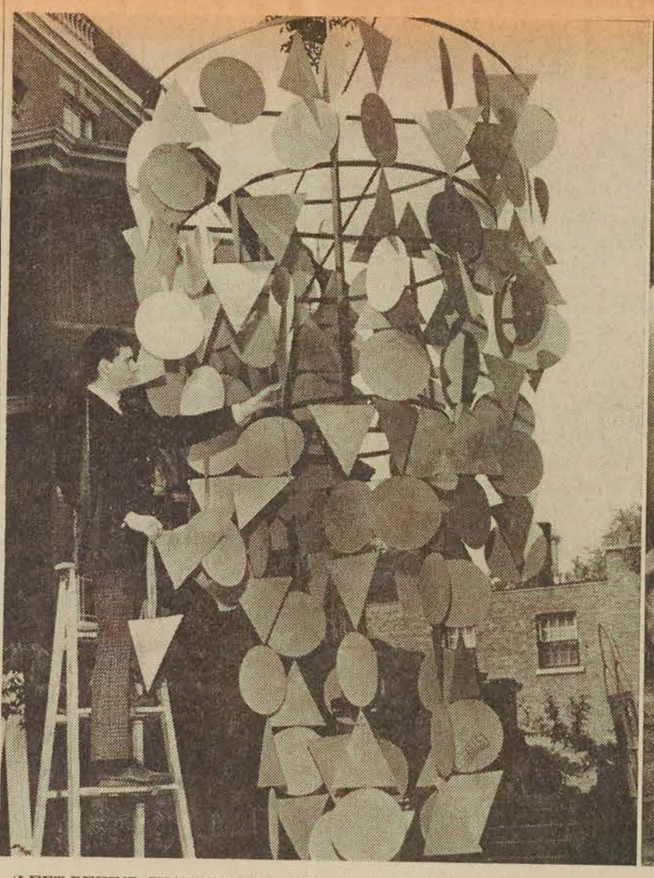
Thanks to some fast thinking on the part of the Strawberry and Champagne committee, the guests didn't have to go without a discothèque, however. The recreation room on the top floor of Le Cartier was quickly converted yesterday into one. But most of the colorful decorations had to be left out.

The tables, with their brightly colored centrepieces and tablecloths were transferred to the lobby of Le Cartier as was one of the two orchrestras. The other orchestra went to the discothèque upstairs where Mike Stevens of CKGM was emcee.

On the Strawberry and Champagne committee were: Miss Penny Illsley, Miss Michèle Riopel, Gilles Vaillancourt, in charge of decorations assisted by Eric Scott, an Ogilvy's window designer; Miss Michèle Bonard, Miss Teri Laberge and Marc Phaneuf.

Staff Photo by Mac Juster

OPENING STRAWBERRY TOAST: Among the guests at the Strawberry and Champagne party held by the Junior Associates of the Montreal Museum of Fine Arts last night were, from left to right: Giles Panet-Raymond, Miss Norma Zinsstag, Miss Paula Jon Chevalier and Peter Cooke. The party was held at Le Cartier.



'LEFT-BEHIND-CHANDELIER': Eric Scott, an Ogilvy window designer, adjusts his 15-foot-high "Paco Rabanne" chandelier which was to have been the centrepiece of the party. The chandelier had to be left behind because there was no place to hang it in Le Cartier's lobby.

ARRANGING TABLE CENTRES: Michèle and Gilles Vaillancourt, in charge of decorations, put final touches to the colorful centerpieces which decorated tables in the lobby of Le Cartier. The Op Art discothèque, which was to be held in the Stable Gallery, was also moved.

Dernière Heure
Le Petit Jnl., Montréal, Qué.
June 12, 1966

871
34

Dernière Heure/Le Petit Journal, dimanche 12 juin 1966

Un îlot de fleurs au coeur de la pluie

La pluie, les vents glacés, toute la grisaille d'un vendredi soir triste comme un vendredi n'ont terni en rien l'éclat de la fête annuelle "Fraises et champagne" organisée par les Jeunes Associés du Musée des Beaux-Arts de Montréal.

S'il avait fait beau et chaud, on aurait dansé et causé dans les jardins du Musée. Avec la souplesse de l'enthousiasme, les organisateurs ont transporté décor, fraises et champagne à l'édifice Le Cartier, angle Sherbrooke et Peel. La soirée a commencé en bas, au premier. Et à minuit, on est monté aux nues, le trentième étant transformé pour la circonstance en discothèque.

Que de couleur, de grâce, de sourire, en ce vendredi qui aurait dû être un 13 !

(Photos Pierre Tessier)

Il y a toujours des amoureux qui sont seuls au monde . . . Mlle Danielle Bertrand et M. André G. Loranger ont souri de notre indiscrétion . . .

Au jardin de l'imagination, de g. à dr., M. Harry Kalish, un couple dont nous n'avons pu trouver les noms, Mlle Michelle Riopel, publicitaire de l'événement, Mme et M. Claude Ramsay (au cours de la saison qui vient de se terminer, M. Ramsay était président conjoint des JAMM).

La présidente de la soirée, Mlle Penny Illsley, et M. Christopher Elliott.

Passant par la discothèque avant minuit, nous avons croqué cette radieuse jeune fille nommée Madeleine Gaudet.

Au rythme d'un mambo, M. et Mme Lisser déploient toute l'élégance et le charme qu'une soirée comme "Fraises et champagne" permet d'extérioriser.

photos Yves Beauchamp, LA PRESSE

Fraises et champagne

La Presse 11 juin 66

Les Jeunes Associés du Musée des Beaux-Arts de Montréal se réunissaient hier soir au Cartier pour leur soirée annuelle Fraises et champagne. La manifestation qui devait se tenir dans les jardins du Musée et à la Galerie de l'Etable a eu lieu au Cartier à cause de la température inclémente.

Sur la photo prise au cours de la soirée, dans l'ordre habituel : M. Harry Kalish, Mlle Susan Hamilton, M. Gordon Clements, Mlle Michelle Riopel, Madame Claude Ramsay et M. Claude Ramsay. Les bénéfices de cette soirée seront versés au fonds pour la rénovation du Musée.

Dimanche-Matin
Montreal, P.Q.
June 12, 1966

871

Danse «Fraises et Champagne»

Sous le thème "Fantaisie et Lumière", les jeunes associés du Musée des Beaux-Arts de Montréal ont dansé, vendredi soir. La danse "Fraises et Champagne" s'est poursuivie toute la soirée au milieu des chandeliers, des fleurs et des lumières. Les jeunes associés du Musée groupent environ 400 jeunes qui ont la tâche de faire connaître les jeunes artistes encore inconnus de chez nous. Le mouvement présente au public des expositions et autres manifestations intéressantes et variées, dont la danse "Fraises et Champagne". Sur la photo, à droite, M. et Mme René Gross, Caroline Signer, la soeur de Mme Gross et Eric Daudinet. Parmi les autres participants à la danse June Richardson, Wendey Rankin, Claude Ramsay et Nancy MacDonald.

(Photos "Dimanche-Matin", Bernard Lauzé)

DIMANCHE-MATIN

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

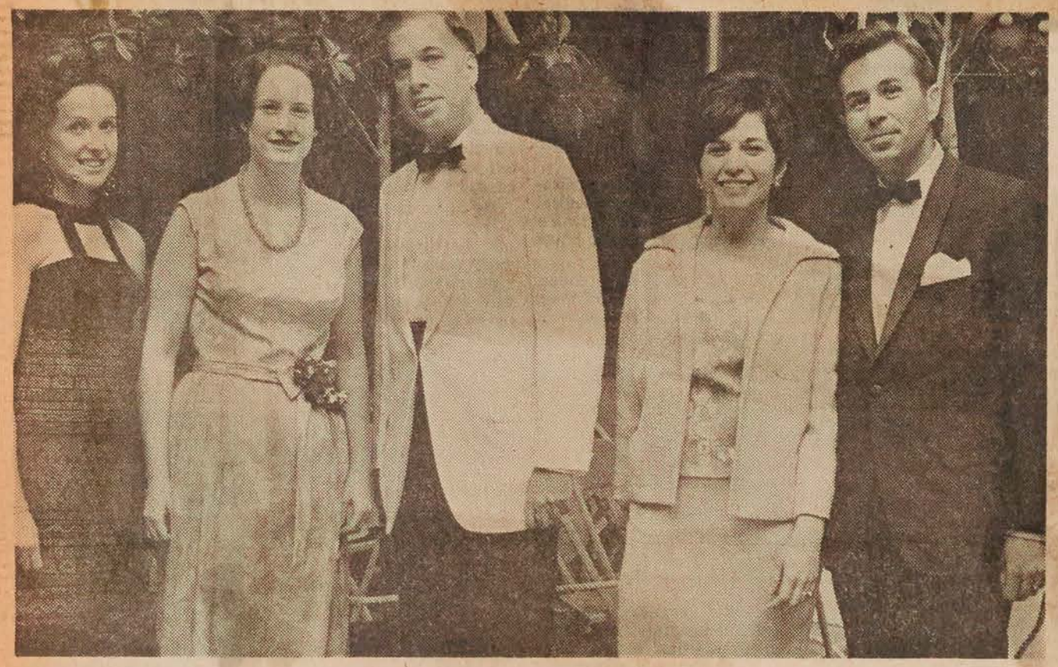
JUN 13 1966

BOWDEN'S

O 12-M

A partir d'aujourd'hui, trois expositions : toiles d'Esther [illegible] artistes au Vieux Moulin de St-Pie-de-Bagot; exposition-concours de maquettes de décors pour la production de "Géhenne" des Grands Ballets Canadiens, à la Galerie de l'Etable du Musée des Beaux-Arts.

Champagne, Strawberry Dance

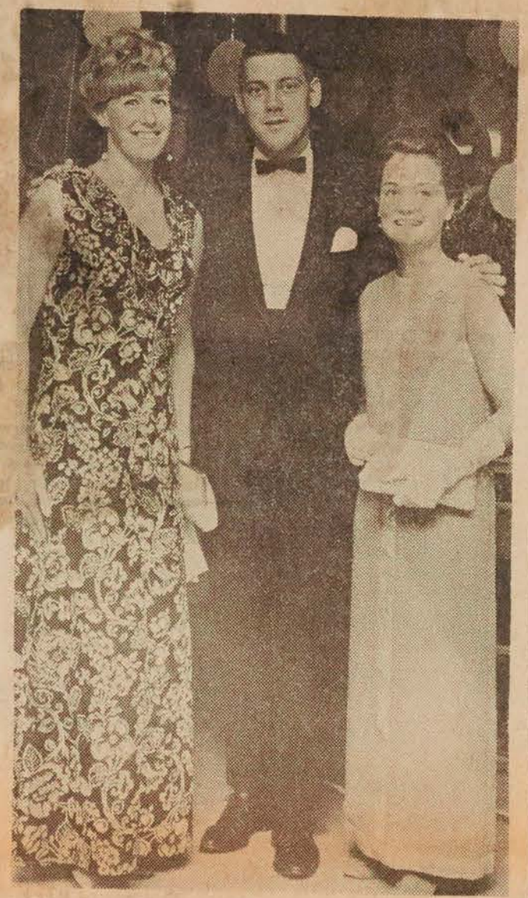


THE RECEIVING LINE: Mrs. Peter Duffield, ticket chairman; Miss Penny Illsley, chairman; Mr. Chris Elliott, Mrs. Claude Ramsay and Mr. Ramsay, co-chairmen of the Junior Associates.

Fantasie and Lumiere was the theme of the annual Champagne and Strawberries Dance held by the Junior Associates of the Montreal Museum of Fine Arts Friday night. The party, which was to have taken place in the Stable Gallery and gardens of the Museum, with striking decorations, as its name implied, had to be moved to Le Cartier due to the poor whether condtions. Birch trees in large tubs and enormous waily-colored paper flowers formed the background for the light, summery frocks worn by the women guests.

Hundreds of shimmering iridescent discs hung from the ceiling of the discotheque and the individual tables, covered with white and yellow cloths were centred with flower arrangements and candles. Nat Raider and his orchestra and Joey Kane and his orchestra played for dancing.

SIPPING THE CHAMPAGNE: Miss Helen Ross and Mr. Larry Moquette



(Gazette Photo Service)

IN THE DISCOTHEQUE: Miss Cornelia Vaughan, Mr. George Cowan and Miss Mary Lee Coffin

AT A SUPPER TABLE: Mr. Ian Scobell, Miss Pamela Brickenden, Mr. Andre Loranger, Miss Danielle Bertrand

MONTREAL, QUE.
LE DEVOIR
D 48,200

JUN 22 1966

BOWDEN'S

AUDIO-KINETIQUE

L. 12 - M

C'est un art insolite. En fait, comme dit un critique, *"c'est comme si on était dans un champ au cours d'un orage et qu'on regardait les éclairs passer en se bouchant les oreilles pour assourdir le son du tonnerre"*.

Cela s'appelle une expérience audio-kinétique et, selon toute apparence, ce sera l'exposition la plus sonore de l'année. L'exposition, qui s'ouvrira à 9 heures du soir le 28 juin à la Galerie de l'Etable du Musée des Beaux-Arts de Montréal (le musée même est fermé pendant les travaux de rénova-

A la Galerie de l'Etable

La Presse 13 juin 66

Les Jeunes associés du Musée des Beaux-Arts de Montréal exposeront à la Galerie de l'Etable du musée, des maquettes créées pour le ballet "Gehenne" à l'occasion d'un concours institué par les Grands ballets canadiens. "Gehenne" fut présenté sans décors, en costume de répétition, le 21 décembre dernier, à la Place des Arts, devant un public composé d'élèves de plusieurs institutions dont l'Ecole nationale de théâtre, l'école des Beaux-Arts de Montréal et l'Ecole des Arts appliqués. La musique est d'Alvin Etler, compositeur américain, et la chorégraphie est de Fernand Nault.

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Le gagnant du concours recevra un prix en argent et ses décors et costumes seront exécutés et présentés à la Place des Arts, pendant la saison 1966-67. Lors du vernissage de l'exposition qui aura lieu à la Galerie de l'Etable, ce soir, lundi, 13 juin, à 5 h., le nom du gagnant sera révélé et le prix en argent lui sera offert. Pour renseignements, on peut communiquer avec Mme Marguerite Draper en composant 875-4311.

COURRIER DE MONTCALM
Rawdon, Que.
W.
JUN 15 1966
BOWDEN'S

ure.. suite de la page 12

R-12-M

ETHEL ROSENFIELD

5200 Mayfair, N.D.G., Montréal. Née en Pologne en 1910, et étudia à l'Ecole des Beaux-Arts de Montréal de 1957 à 1962. Elle a participé en 1962 au Salon du Printemps de Ville St-Laurent et y a remporté une mention honorable. L'année suivante, elle a participé à la Vente exposition du Comité féminin du Musée des Beaux-Arts. Enfin, toujours en 1963, elle a pris part à la première exposition de l'Association des Sculpteurs du Québec, à la Galerie l'Etable du Musée des Beaux-Arts de Montréal.

Elle est membre fondateur de cette association. Cette même année a vu sa première exposition au Restaurant "Au Lutin qui Bouffe". Son médium favori est la pierre.

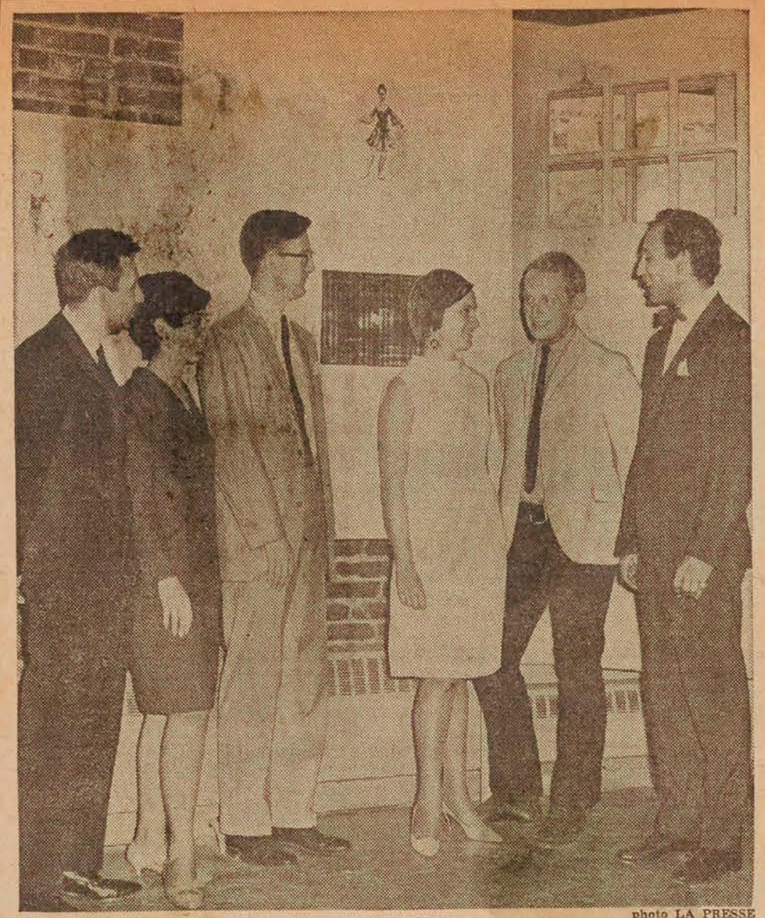

photo LA PRESSE

Vin d'honneur chez les JAMM

La Presse 14 juin 66

Les Jeunes associés du Musée des Beaux-Arts exposent cette semaine à la Galerie de l'Etable, les maquettes créées à l'occasion du concours ouvert par les Grands Ballets canadiens, en décembre 1965, pour le décor de Géhenne. Sur la photo prise lors du vin d'honneur donné hier, à la galerie, on remarque, dans l'ordre habituel: M. Claude Ramsay, Mlle Jeanne Fiorito, une des concurrentes, M. David Carter, directeur du Musée, Mlle Marie Dumaine, des JAMM, le gagnant du concours M. Michael Eagan, élève de l'Ecole nationale de théâtre du Canada et M. Luft des Grands Ballets canadiens. Les décors et les costumes créés par M. Eagan seront exécutés et présentés à la Place des Arts pendant la saison 1966-67. La chorégraphie de ce ballet est de Fernand Nault directeur artistique associé à Mme Chiriaeff. La musique est du compositeur américain Alvin Etler.

Montreal Gazette, Que.
June 17, 1966

871

Facts & Fancies

with HARRIET HILL

. . . . . Models of stage settings and drawings of costumes for a ballet entitled "Gehenna" are now on exhibit by the Junior Associates of the Montreal Museum of Fine Arts in cooperation with Les Grands Ballets Canadiens at the Stable Gallery.

MONTREAL, QUE.
GAZETTE
D 133,600
JUN 22 1966
BOWDEN'S

Art A La Zop, Bam, Pow, Etc.

R-12-M

An artist describing himself as a "geometric-constructivist" is to offer an exhibition which has been compared, by one critic, to "standing in a field watching a jagged burst of lightning and covering your ears against the ominous roll of thunder."

The exhibition, entitled "Audio-Kinetic Environment," is to open at the Montreal Museum of Fine Arts' Stable Gallery at 9 p.m., June 28.

The work, by artist Zbigniew (Ziggy) Blazeje, promises to be the noisiest art show of the year.

Only the Stable Gallery at the museum is open this summer. The museum proper is closed until the fall for renovations.

Montreal Star, Que.
June 18, 1966

871

The Museum Party

Sir, — On behalf of the Junior Associates of the Montreal Museum of Fine Arts and the A.C.I. Property Corporation, I would like to correct the statement which appeared in Saturday, June 11th's report of the annual Strawberries and Champagne" dance held at Le Cartier on account of the rain.

It stated that the Junior Associates had rented the lobby area of Le Cartier just in case of rain. This is incorrect. I would like to point out that A.C.I. Property Corporation had, in advance, offered to provide J.A.M.M. the lobby area and, in addition, the recreation room for our disposal in the event of rain.

We are very grateful to the corporation for the help and support that "Strawberries and Champagne" received.

Claude Ramsay,
Chairman,
Junior Associates of the Montreal Museum.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

JUN 22 1966 BOWDEN'S

Au Musée

UN ART INSOLITE

8/12-M

C'est un art insolite. En fait, comme le dit un critique, "c'est comme si on était dans un champ au cours d'un orage et qu'on regardait les éclairs passer en se bouchant les oreilles pour assourdir le son du tonnerre".

Cela s'appelle une expérience audio-kinétique et, selon toute apparence, ce sera l'exposition la plus sonore de l'année. L'exposition, qui s'ouvrira à 9 heures du soir le 28 juin à la Galerie de l'Etable du Musée des Beaux-Arts de Montréal (le musée même est fermé pendant les travaux de rénovation jusqu'à l'automne), est l'oeuvre d'un artiste de 23 ans, né en Sibérie, qui s'appelle Zbigniew (Ziggy) Blazeje.

MACHINISTE

M. Blazeje travaille comme machiniste aux studios de Radio-Canada à Toronto. Il se qualifie lui-même de constructiviste géométrique et son exposition, qui se continuera jusqu'au 14 août, comprendra des toiles, des sculptures, un éclairage ultraviolet et de la musique électronique.

RADIATIONS

Les objets en montre réagissent sous l'effet des radiations lumineuses qui, à leur tour, subissent les répercussions du ruban sonore.

La pièce elle-même est dans la plus totale noirceur et les oeuvres d'art, faites à la peinture fluorescente, s'illuminent les unes après les autres en un mouvement rapide et continu.

A mesure que s'intensifient et se prolongent les dissonances, la force et le rythme des éclats de lumière s'accentuent.

M. Blazeje est né de parents polonais et il est venu au Canada après la Deuxième guerre mondiale en passant par l'Iran, l'Inde, l'Australie, le Mexique et les Etats-Unis.

UN ORAGE

Les constructions géométriques sont de couleurs vives : rose corail et violet, jaune citron avec orange, vert et bleu. Loin de se fondre l'une dans l'autre, elles sont toutes de grande intensité, juxtaposées ou surimposées les unes aux autres. L'artiste utilise le bois, le plastique et la toile de façon à ce que les tableaux semblent bouger lorsque les réflecteurs les illuminent. C'est un effet quelque peu semblable à un orage d'été.

Metro Express
Montreal, Que.
June 23, 1966

871

L'EXPO LA PLUS SONORE DE L'ANNÉE

C'est un art insolite. En fait, comme le dit un critique, "c'est comme si on était dans un champ au cours d'un orage et qu'on regardait les éclairs passer en se bouchant les oreilles pour assourdir le son du tonnerre".

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M. Blazeje travaille comme machiniste aux studios de Radio-Canada à Toronto. Il se qualifie lui-même de constructiviste géométrique et son exposition, qui se continuera jusqu'au 14 août, comprendra des toiles, des sculptures, un éclairage ultraviolet et de la musique électronique.

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A mesure que s'intensifient et se prolongent les dissonances, la force et le rythme des éclats de lumière s'accentuent.

M. Blazeje est né de parents polonais et il est venu au Canada après la Deuxième Guerre mondiale en passant par l'Iran, l'Inde, l'Australie, le Mexique et les Etats-Unis.

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MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JUN 25 1966 BOWDEN'S

12-M

The Art

MONTREAL MUSEUM OF FINE ARTS. Closed for summer. Costume and setting designs for ballet "Gehenna" by Michael Eagan, Stable Gallery.

Ottawa Le Droit, Ontario
June 25, 1966

871

Une exposition "sonore" à la Galerie de l'Etable

C'est un art insolite. En fait, comme le dit un critique, "c'est comme si on était dans un champ au cours d'un orage et qu'on regardait les éclairs passer en se bouchant les oreilles pour assourdir le son du tonnerre".

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M. Blazeje travaille comme machiniste aux studios de Radio-Canada à Toronto. Il se qualifie lui-même de constructiviste géométrique et son exposition, qui se continuera jusqu'au 14 août, comprendra des toiles, des sculptures, un éclairage ultraviolet et de la musique électronique.

Les objets en montre réagissent sous l'effet des radiations lumineuses qui, à leur tour, subissent les répercussions du ruban sonore.

La pièce elle-même est dans la plus totale noirceur et les oeuvres d'art, faites à la peinture fluorescente, s'illuminent les unes après les autres en un mouvement rapide et continu. A mesure que s'intensifient et se prolongent les dissonances, la force et le rythme des éclats de lumière s'accentue.

M. Blazeje est né de parents polonais et il est venu au Canada après la deuxième guerre mondiale en passant par l'Iran, l'Inde, l'Australie, le Mexique et les Etats-Unis.

Les constructions géométriques sont de couleurs vives: rose corail et violet, jaune citron avec orange, vert et bleu. Loin de se fondre l'une dans l'autre, elles sont toutes de grande intensité, juxtaposées ou surimposées les unes aux autres. L'artiste utilise le bois, le plastique et la toile de façon à ce que les tableaux semblent bouger lorsque les réflecteurs les illuminent. C'est un effet quelque peu semblable à un orage d'été.

Globe & Mail
Toronto, Ontario
June 25, 1966

Audio-Kinetic

Zbigniew Blazeje's Audio-Kinetic Environment, which aroused more than ordinary interest when shown at the Art Gallery of Toronto this season, will open in the Montreal Museum of Fine Arts Stable Gallery on June 28. The Toronto artist's exhibition has been on tour since its Toronto debut, and will remain in Montreal until Aug. 14.

Montreal Star, Que.
June 25, 1966

871

Museum to Exhibit Torontonian 23

The Montreal Museum of Fine Arts will exhibit several works of Zbigniew Blazeje from Tuesday until Aug. 14 in the Stable Gallery of the museum.

The paintings and sculptures of the 23-year-old Polish-born Torontonian are done in a lunimous paint which glows when exposed to light.

Le Soleil
Québec, Qué.
June 29, 1966

Alta

871

Une exposition d'oeuvres audio-kinétiques

MONTREAL — C'est un art insolite. En fait, comme le dit un critique, "c'est comme si on était dans un champ au cours d'un orage et qu'on regardait les éclairs passer en se bouchant les oreilles pour assourdir le son du tonnerre".

Cela s'appelle une expérience audio-kinétique et, selon toute apparence, ce sera l'exposition la plus sonore de l'année. L'exposition, qui s'est ouverte hier soir à la Galerie de l'Erable du Musée des Beaux-Arts de Montréal (le musée même est fermé pendant les travaux de rénovation jusqu'à l'automne), est l'oeuvre d'un artiste de 23 ans, né en Sibérie, qui s'appelle Zbigniew (Ziggy) Blazeje.

M. Blazeje travaille comme machiniste aux studios de Radio-Canada à Toronto. Il se qualifie lui-même de constructiviste géométrique et son exposition, qui se continuera jusqu'au 14 août, comprend des toiles, des sculptures, un éclairage ultraviolet et de la musique électronique.

Les objets en montre régissent sous l'effet des radiations lumineuses qui, à leur tour, subissent les répercussions du ruban sonore.

La pièce elle-même est dans la plus totale noirceur et les oeuvres d'art, faites à la peinture fluorescente, s'illuminent les unes après les autres en un mouvement rapide et continu.

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M. Blazeje est né de parents polonais et il est venu au Canada après la Deuxième guerre mondiale en passant par l'Iran, l'Inde, l'Australie, le Mexique et les Etats-Unis.

Les constructions géométriques sont de couleurs vives: rose corail et vio , jaune citron avec orange, vert et bleu. Loin de se fondre l' e dans l'autre, elles sont toutes de grande intensité, juxtaposées ou surimposées les unes aux autres. L'artiste utilise le bois, le plastique et la toile de façon à ce que les tableaux semblent bouger lorsque les réflecteurs les illuminent. C'est un effet quelque peu semblable à un orage d'été.

Le Petit Journ., Montreal, P.Q.
July 3, 1966

871

Exposition du tonnerre

Un artiste qui se décrit comme "constructiviste-géométriste" présente en ce moment une exposition qu'il dénomme "Entourage audio-kinétique", à la Galerie de l'Etable, laquelle fait partie du Musée des Beaux-Arts. Les oeuvres de cet artiste, Zbigniew ("Ziggy") Blazeje, promettent d'être parmi les plus tapageuses de l'année. Un critique compare déjà l'exposition à un orage, au cours duquel on est ébloui par les éclairs et on entend le roulement menaçant du tonnerre. D'ailleurs, sur sa carte d'invitation, l'artiste nous annonce qu'il démontrera comment les sculptures réagissent à la musique.

Seule la Galerie de l'Etable est ouverte cet été. Le Musée des Beaux-Arts proprement dit est fermé jusqu'à l'automne, pour réparations.

Jeunesses Musicales
Montreal, Que.
July 1966

871

MOUVEMEN ... SON ... LUMIERE ...

L'exposition "Les Peintres de Montréal" sera à la galerie l'Etable du Musée des Beaux-Arts de Montréal durant la saison estivale. Elle groupera les Barbeau, Hurtubise, Molinari, Tousignant, Dumouchel, Gervais, Leduc, Louis Jacque, Pellan, Charbonneau, Gagnon, Mousseau, Letendre, Gaucher, Lacroix, Mérola, de Tonnancourt et McEwen. Il suffit de vous présenter tous les jours, entre 9 h. et 5 h., à 3424 avenue Ontario.

At Stable Gallery

Star June 29-66

Far-out Sculpture Includes You In

By HELEN ROCHESTER

One of the main arguments against the use of LSD and other psychedelic drugs is that consciousness can be expanded by other less dangerous and more valid means.

Corroboration of this view might be found in what must be the farthest-out exhibition held this year at the Montreal Museum of Fine Arts — the "Audio - kinetic Environment" exhibition which opens today in the Stable Gallery.

Constructed by 23-year-old Toronto artist, Zbigniew Blazeje, the exhibit is not something the viewer simply looks at, he listens to it, watches it move and, to quote the creator, "experiences it."

The exhibit has had a very successful showing in Toronto and on tour out west. After a month in Montreal, it will travel to the various eastern provinces and will be a featured exhibit in the Canadian Pavilion at Expo 67 where a special room will be built for it.

Mr. Blazeje, who was born in Siberia of Polish parents and educated in Canada, has been described as a geometric-constructivist and this, as aptly as anything else, descrives the basis of his "environment."

The basis of the exhibit is a series of small geometric structures, each about two feet square, which consist of a pattern of complete and incomplighting effect as the composition progresses.

"This works just as well with more conventional music, especially the classics — Bach is most suitable," the artist said.

"The whole purpose of this type of experimentation is to extend the range of aesthetics by using light and sound," he added.

One element that Mr. Blazeje didn't consciously incorporate in his "environment" but which added a definite dimension was the oppressive heat of the Stable Gallery. This factor, combined with the total dark, can lead to a most unpleasant feeling of claustrophobia.

The environment can be enjoyed on a smaller scale in own's own living room.

"Each of the smaller structures, which I call sonata variations, is independent of the others and are sold separately. I also include an ultraviolet light and transformer so that it can be plugged into the hi-fi at home," the artist explained.

The exhibition at the Stable will continue through July every day from 10 a.m. to 5 p.m.

25 EXTRA DOMINO STAMPS
with coupon and purchase of "CAZA" Hot Chicken Sauce 14 oz. tin 2/41¢
Expires Tues., July 5th, at DOMINION

Star July 9th 66

An Audio-Kinetic Environment

By Michael Ballantyne

ZBIGNIEW BLAZEJE comes to the Stable Gallery (behind the Montreal Museum of Fine Arts) with loud critical hosannas from Toronto. But from the evidence on view there until mid-August, I find it just a little difficult to understand what all the fuss is about.

Blazeje is only 23, one of the new breed of artists who straddle the gap between painting and sculpture. In his case he operates within an area he describes as an Audio-Kinetic Environment, a rather fancy way of saying that his pictures are accompanied by sound and movement. I must admit that when I visited the exhibition — his first in Montreal incidentally — there was no audio and precious little of the kinetic. Apart from two slowly revolving constructions on the floor of the gallery the bulk of the show is comprised of wall-hung paintings, assemblages of wood, clear plastic and bright, primary colors.

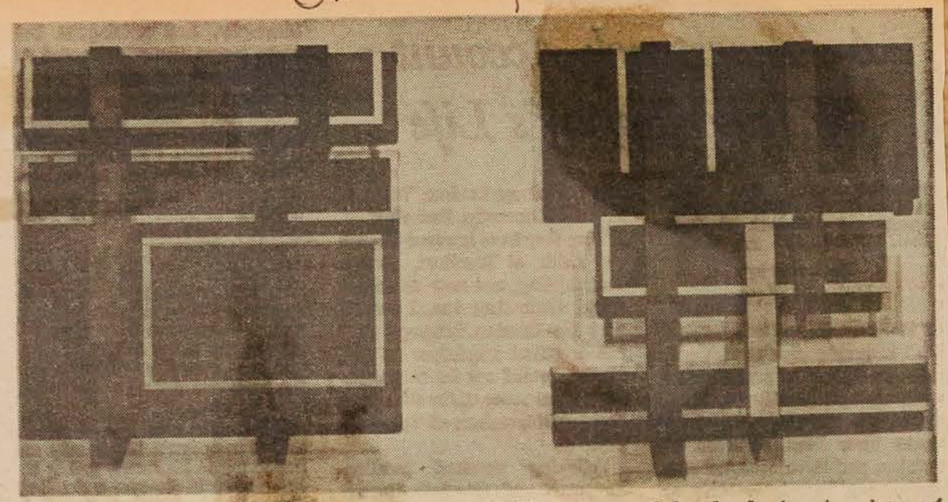
Mind you, I'm not sure I can imagine what advantage the introduction of sound and fury would bring, although the publicity releases speak ominously of thunderclaps and jagged bursts of lightning. Since the various pieces are executed with luminous paint, however, one can see how the use of special lighting effects accompanied by electronic music might jazz things up considerably. All by its lonesome, on the other hand, Blazeje's particular brand of impersonality begins to pall. They obviously need some form of artificial stimulus so that I have to temper my remarks knowing that they were not seen under the correct conditions.

All the same, I am not always able to shake the conviction that the sort of art which needs to be stage-managed, as it were, is covering something up. Why, a still, small voice keeps insisting, not let the paintings speak for themselves without turning an exhibition into a three-ring circus? The painter who won the grand prize at this year's Venice Biennale, Julio Le Parc, is also known as a "kinetic constructionist" — Blazeje calls himself a "geometric constructivist."

The danger, it seems to me, with this kind of approach is the tendency for it to degenerate into mere histrionics, the kind of "carnival sideshow," wrote the New York Times critic, Hilton Kramer, "that is now regarded in some quarters as the only proper successor to the arts of painting and sculpture." Mr. Kramer feels that these "gallery size environments," although frequently baffling, give the spectator a simple form of entertainment quite unlike the pleasure acquired from straightforward painting. Painting is regarded as too "personal, too much a matter of the individual sensibility, to provide the necessary quotient of instant sensation."

That's precisely it, instant sensation and, too often, instant oblivion — in one eye and out the other. So here is Mr. Blazeje with his intricate constructions including two enormous paintings patterned in the familiar hard-edge, geometric design which has become almost a cliché nowadays. Blazeje varies the procedure somewhat by placing strips of painted wood over his pictures and by detaching a narrow section of the canvas a few inches below the bottom.

My feeling remains that this particular exhibition does not do justice to his growing reputation and I suspect it would be unfair to press one's reservatioins too far. Blazeje has just won first prize of $1,000 (shared ex aequo with Sheldon Cohen) in Toronto's 6th Annual Outdoor Art Exhibition, a competition that attracted 300 entries. He is, despite my foregoing remarks, an artist of energy and imagination and, as my old report cards used to say, will probably go far. In exactly what direction is still not clear.



Two of the elements in the Zbigniew Blazeje exhibition presented by the Junior Associates of the Montreal Museum of Fine Arts at the Stable Gallery.

La Presse, Montréal, Qué.
July 2, 1966

871

LES BEAUX-ARTS

PAR CLAUDE JASMIN

Zbigniew Blazeje : "L'art est émotion"

Misère ! Dehors, il fait une chaleur torride, nous sommes quelques journalistes "en bras de chemise" et voilà qu'on ferme portes et fenêtres, on tire les stores noirs. On ne peut plus bouger, on reste là, chacun dans son coin, figés, la plume à la main. L'exposition du jeune Torontois Blazeje va débuter. Exposition ? Oui et non, un spectacle plutôt, un spectacle **sons, lumières et couleurs.**

Trois des quatre murs de la galerie du Musée, "l'Etable," s'illuminent en une douzaine d'étranges fenêtres. Masses et lignes en diagonales changent d'intensité lumineuse, dans tous les tons, et cela s'opère en étroite relation avec la musique qui joue. Musique ? Des sons neufs, bizarres, parfois encore harmonieux, crissements, clochettes, bruits familiers mais difficile à identifier correctement pourtant.

Les lampes infra-rouges (ou ultra-violettes, j'ai oublié) fonctionnent sur des "rhéostats" (deamers) et changeant d'intensité selon la puissance (en décibelles) des sons, changent aussi la coloration des nombreux modules montés en "tableaux" rectangulaires.

Cette recherche visuelle s'apparente à celle de Lemoyne et de sa bande. Il y a "happening". Cette fois, le spectacle audio-visuel se répète semblablement de séance en séance. C'est qu'il y faut une mise au point savamment réglée. Je l'ai dit: le son commande aux couleurs. Chez Lemoyne, il y a surprise aussi du côté des formes à montrer, qu'il peint à mesure, avec Blazeje, la "peinture" est faite, immuable. On peut même l'admirer sur les murs avant la séance d' **art dans le noir.** Elle forme, en somme, des tableaux à la manière d'un Lorcini. Tableaux d'un art géométrique, peut-on dire, assez classique.

Ces abstractions puristes, plasticiennes, prennent un autre sens, évidemment quand le son est mis. Le spectacle est fascinant, on dirait la rue Ste-Catherine, le soir, avec ses néons. On a aussi le cinéma d'animation (d'un MacLaren, par exemple), un planétarium aux vues imaginées, d'anticipation, et avec ces murs sur les deux côtés, on songera aussi à du cinéma . . . abstrait. C'est assez cosmogonique !

● ● ●

J'étais fort curieux de parler à ce jeune chercheur visuel. Il est très jeune, 23 ans ! Polonais d'origine, Blazeje et ses parents furent expédiés en Sibérie d'où ils réussirent à s'échapper, durant la guerre pour se retrouver en Inde, et puis, au Mexique, et puis aux Etats-Unis, et puis, enfin, au Canada. Le père, un mécanicien, décide de s'installer.

Le jeune Zbigniew Blazeje qui voulait devenir un scientiste, bifurque vers les beaux-arts. Il ne fait que quatre mois à l'Ontario College of Art, s'engage comme aide-machiniste pour la télévision de Radio-Canada, à Toronto, y est encore, fait des travaux libres et arrive à cette mémorable réalisation d'intégration : sons et couleurs.

Je lui demande s'il a lu des traités sur la couleur, les écrits de Mondrian, d'Albers.

— "Non, pas du tout. Je n'aime pas les théories, le dogmatisme en art, la dialectique, le didactisme, non, non. Je déteste les leçons, les professeurs. J'ai travaillé par moi-même. Je veux être d'aucune école.

— Des parent artistes ?

— Non. Mes parents ne sont pas très heureux de ce choix, la carrière des arts, ça ne leur sourit pas du tout. Mais il faut passer outre, non ?

— Ce travail à la télévision, ça va ?

— Non, pas trop. C'est un bon emploi, du temps libre etc. Mais il faudra bien que j'en sorte. Je dois prendre une décision. Ça coûte cher, faire de la recherche comme la mienne. Mais je devrai en sortir.

Je voudrais aller à New York. C'est une ville excitante, la plus nerveuse du monde, aujourd'hui. J'ai reçu un peu d'aide du Conseil des arts fédéral.

— Si on vous offrait d' "utiliser" vos recherches, pour du décor, voire des commerciaux, vous refuseriez ?

— Non. Je ne suis pas contre de telles applications, il faudrait voir. Déjà, j'ai travaillé à de la scénographie pour une émission de TV. J'aimerais bien faire du cinéma pour poursuivre ma recherche. Je vais tenter de les approcher; à l'ONF, par exemple.

— L'art des musées, vous aimez encore ?

— Oui. J'aime bien la peinture classique, Durer, Rembrandt, les Impressionnistes davantage encore et les contemporains, l'école de New York, surtout Rothko. Rothko, je l'ai senti bien près de ce que je fais, pour l'émotion qu'il permet. C'est musical. Très important, la musique, pour moi.

— Là-bas, à Toronto, vous êtes heureux, vous voyez vos confrères ?

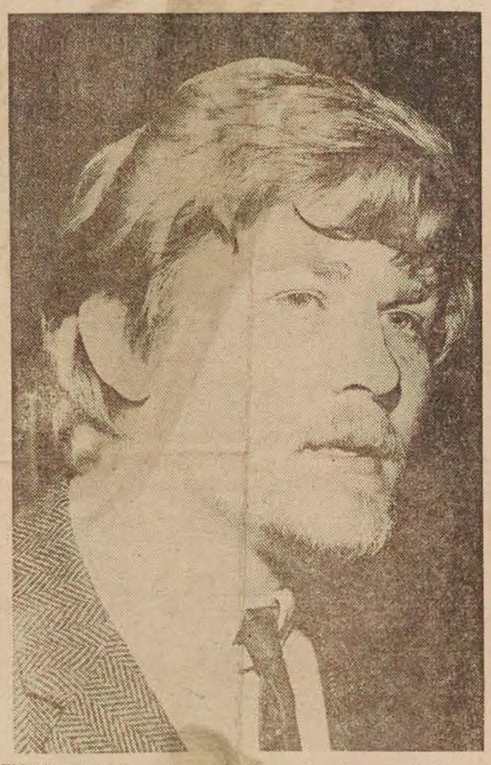
— Oui, ça va pas mal. C'est petit. On se voit, il y a des rencontres d'artistes. Mon exposition, cet hiver, à la Toronto Art Gallery, m'a fait connaître. Les jeunes, nous avons tous les mêmes préoccupations. Beaucoup veulent monter à New York.

— Et la nature, Blazeje, les arbres, les oiseaux, ça vous intéresse encore ?

— Mais oui, la nature mais nue, sans les gens dedans, j'aime bien. J'aime aussi l'acier, le béton, il y a de la "majesté" dans ces matériaux. J'aime bien vos néons sur Ste-Catherine, le soir.

— Sportif ?

— Oui mais les sports individuels, pas en spectateur. Sauf pour les courses d'automobiles parce que je ne peux pas y participer, un pis-aller.



Zbigniew Blazeje qui est d'origine polonaise et qui demeure actuellement à Toronto.

— Etes-vous, comme on dit "sociable" ?

— Si. Je ne suis pas extroverti cependant. Mais si on vient à moi, si on me questionne sur mon travail, je parle volontiers. Je suis un type plutôt joyeux.

— Pourquoi vouloir aller à New York ?

— Voici. Le Canada, c'est un pays riche mais où on ne trouve pas de véritables traditions enracinées au sujet de l'aide aux artistes, du respect de l'art ; c'est pas comme en Europe, où l'artiste trouve un climat favorable, accueillant. D'autre part, le Canada n'est pas assez peuplé, donc, peu d'artistes et peu de public aussi. A New York ça va mieux, les artistes y sont nombreux et les amateurs aussi. Prenez un Harold Town. Bon, il est connu, ici, il est arrivé au "top". Après ? Pour aller plus loin, un artiste, dans ce pays, est bien obligé d'aller plus loin, ailleurs, où il y a du monde. Mais, ça va mieux déjà. On voit que les gouvernements veulent aider, faire de plus en plus, de mieux en mieux pour leurs artistes. Ça viendra peut-être, un jour.

— Exposer, c'est important ?

— Oui. J'ai besoin de communiquer avec les autres. Exposer, c'est important pour moi aussi, pour moi d'abord. C'est nécessaire de communiquer.

— Comment un amateur de pointe, éclairé, peut-il vous encourager ? On ne peut organiser une telle installation dans son vivoir ?

— Non, mais, vous avez vu, on peut se procurer un des éléments, un seul. Et avec une lampe, j'expliquerais au client éventuel comment brancher son éclairage à l'ultra-violet sur son phono "Hi fi" et cela lui ferait un petit appareil : sons, couleurs !

La télévision le rappelle pour une autre prise de son, un autre journaliste l'attend. Je quitte donc l'Etable, devenu un véritable bol de "spaghetti" avec tous ces fils qui couvrent le plancher.

Et je vous invite à vous rendre à cette expo d'un ordre tout à fait spécial, moins futuriste qu'on croit. Vous y aurez un avant-goût de ce qui se fera bientôt quand le tableau de chevalet se sera rendu armes et bagages, car, de partout, de New York, de Paris, de Bruxelles, de Lauzanne, il nous arrive de l "information" unanime : l'art qui va se faire, se fera, plus ou moins, à la manière du jeune Blazeje.

Veut, veut pas, la lumière, le mouvement, les sons, voire l'espace, toutes ces notions vont remettre pinceaux et pigments à la boutique de l'antiquaire !

Artistes à l'Oeuvre

Montréal Matin Juil 5-66

ICI Madeleine Vaillancourt

DES Sculptures QUI RÉAGISSENT À LA MUSIQUE

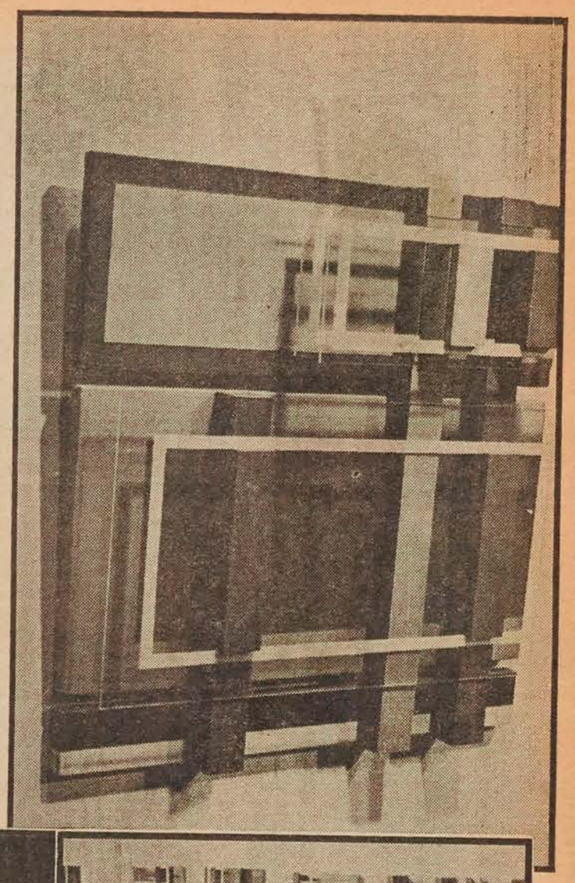
Pour photographier les sculptures de Zbigniew Blazeje (prononcer Blésia) il faudrait les moyens du cinéma en technicolor. Car ce sont des sculptures-spectacle qui changent de couleur, de structure sous l'effet des sons. Des sculptures qui mettent les données de l'électronique au service de l'art. Elles sont exposées présentement à la Galerie de l'Etable, derrière le Musée des Beaux-Arts, rue Sherbrooke jusqu'au 31 juillet en attendant de l'être l'an prochain dans une salle du Pavillon Canadien d'Expo 67.

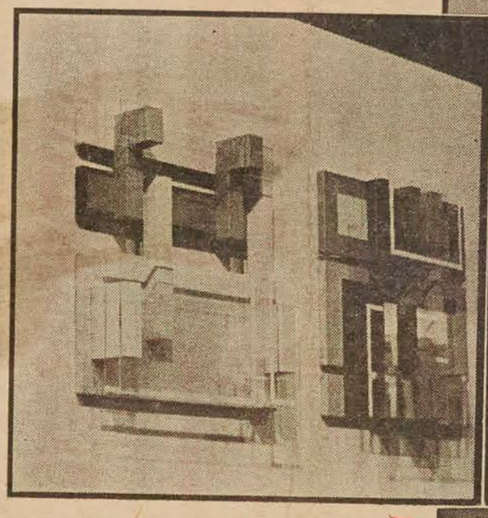
Leur auteur est un garçon de 24 ans qui tient son nom imprononçable de parents venus de Sibérie en passant par l'Inde et le Mexique. Ils s'établirent dans l'Ouest canadien et leur fils Zbigniew, blond comme les blés de la Saskatchewan, est à l'avant-garde de la recherche artistique au Canada. Un compositeur de ses amis, Terry Rustling de Toronto, crée pour ses oeuvres des partitions de musique concrète rendues par les moyens de l'électronique.

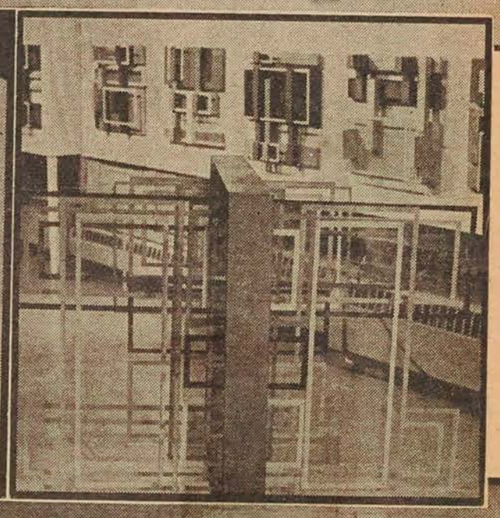
L'enregistrement musical est relié à des lampes-projecteurs dont la lumière passe de l'intense au faible selon que les sons sont plus élevés ou plus bas. Sous cet éclairage changeant, les oeuvres de Blazeje se métamorphosent. Plus la sculpture est grande, plus l'effet est saisissant. La lumière crée la couleur et la couleur crée la forme. La musique est syncopée, les tons sont violents. Ce n'est pas beau dans le sens de joli, d'agréable, de charmant. Car nous ne vivons pas dans un monde qu'on pourrait qualifier de joli, d'agréable, de charmant, pas à l'époque des bombes à hydrogène, de la surpopulation, de la conquête de l'espace, de l'automation et du triomphe de la technique.

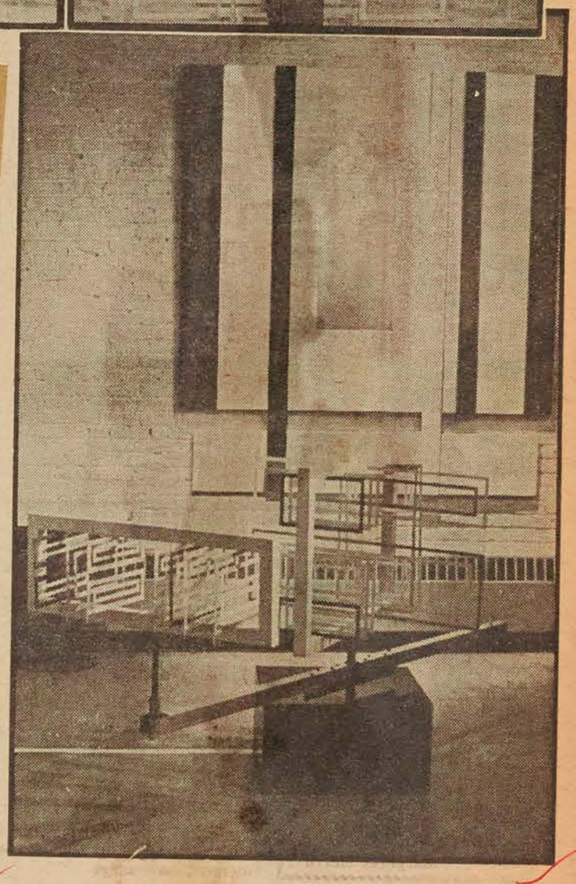
Si beauté il y a, il faut la chercher dans la rigueur des structures, le savant agencement de couleurs dont les transformations ont été prévues, calculées par l'artiste. Si émotion il y a, elle réside dans la faculté que chacun de nous possède de reconnaître dans ces sculptures le monde dans lequel il vit, de dire "C'est bien cela" comme faisaient nos grand-parents devant une toile représentant un coucher de soleil.

"J'ai voulu, explique Blazeje, rendre l'impression que ressent un promeneur le soir sur la rue Sainte-Catherine, l'éclat brutal des néons, les bruits stridents des voitures, l'agitation mécanique de la foule". Avec sa barbe et ses cheveux flottants, Zbigniew Blazeje ressemble à un prophète. Il appartient à ce commando d'artistes d'avant-garde qui s'efforcent d'exprimer notre société scientifique par des moyens inédits. Les formes d'art traditionnelles ne correspondent plus à notre sensibilité, elles ne nous reflètent plus entièrement. Les artistes comme Blazeje oeuvrent pour nous faire l'oeil, l'oreille, l'esprit aux réalités nouvelles du 20e siècle. Il faut voir leurs travaux, tout jugement suspendu, dans l'étonnement sinon l'admiration en attendant le miracle. Que l'émerveillement succède au haut-le-corps de la surprise.





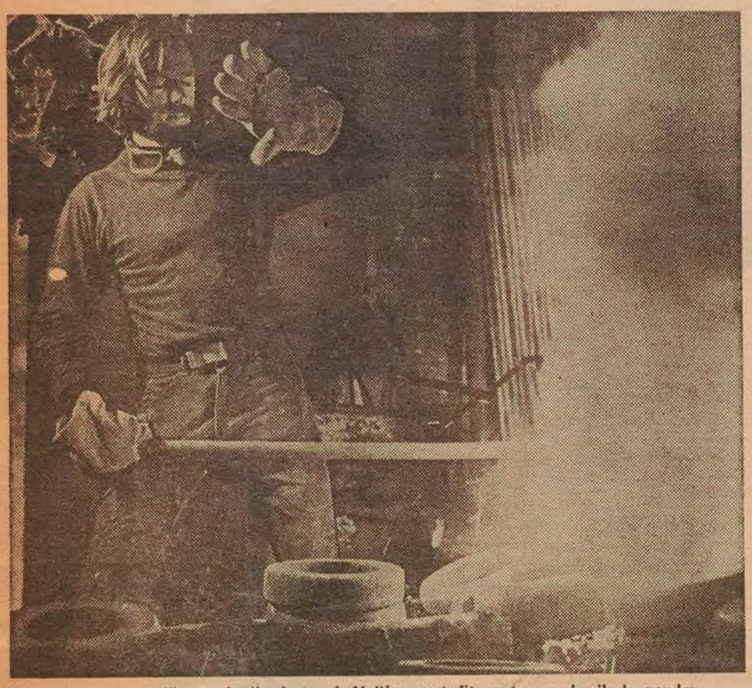




La Presse, Montréal, Qué.
July 16, 1966

871

Bilan provisoire d'un



En préparant un "happening", Armand Vaillancourt fit sauter un baril de poudre...

L'avouerai-je ? Oui, j'aime bien cet arrêt des expositions quand vient l'été. Cela me permet de dresser une sorte de bilan, Bilan provisoire puisque dans une quinzaine, je serai de retour à Montréal et qu'il me faudra visiter quelques expositions, car cet arrêt n'est pas vraiment total.

Couvrir plusieurs centaines d'expositions, en rédiger des analyses, souvent en toute hâte (puisqu'il y a le facteur "actualité" qui joue et une exposition ne dure parfois que quelques jours), voir le travail d'artistes de tendances diverses, apprécier, avertir, encourager de bonnes prémices, se fâcher aussi (cela m'arrive parfois !), bref, un chroniqueur se trouve fort heureux de cette vacance que lui offrent galeries et musées.

En janvier : Roussil et Hogenkamp

L'année en cours a débuté avec fracas. Un sculpteur faisait la manchette des jounaux. Il s'agit d'Armand **Vaillancourt** (dont on peut voir une pièce aux JMC à Mont Orford parmi vingt-cinq sculptures du Québec et aussi à Stratford où la maison Rothman a invité aussi une douzaine de sculpteurs québécois), qui, en préparant une sorte d'"happening", ou d'"event" si on veut, fit sauter un baril de poudre. Je narre l'anecdote, ici, parce qu'elle est symptomatique de notre époque. L'art, assez souvent, devient spectacle. Cela se fait dans les grandes capitales : Mathieu peint dehors devant des milliers de Japonais, Tinguely fait rouler (et cracher) des machines, Shoeffer réalise son "spatio-dynamisme" en Belgique.

Et, tout récemment, à l'Etable, un spectacle audio-cinétique se déroulait devant les critiques étonnés, amené de Toronto par le jeune Blazeje.

On ne peut passer sous silence les activités d'un Serge Lemoyne et son équipe du Zirmate. Salvator Dali est certainement un des initiateurs de cette sorte de manifestations néo-dadaïstes. Picasso dessina avec des lampes ou des torches électriques et accepta de se laisser filmer en plein travail.

On n'en finirait plus d'énumérer ces démonstrarions publiques. Il en sort le pire et le meilleur. On veut rompre l'isolement et si, parfois, les moyens (et les résultats) sont farfelus, il faut convenir que cette sorte de "sortie publique", exécutée par des artistes qui ont la réputation d'être ésotériques et renfermés en "tour d'ivoire", attire l'attention de vastes publics habituellement désintéressés du monde de l'art.

La **télévision** qui est un engin fabuleux de vulgarisation, de démocratisation, dans tous les domaines, est sans doute la grande responsable de ce nouvelle vogue. Le **besoin** d'une activité populaire, de masse, était là, le petit écran s'est avéré un **organe** extrêmement efficace. Ici, à cette démonstration à l'atelier de Vaillancourt, les caméras de **télé** y étaient !

Janvier, c'était aussi la rétrospective (incomplète) du sculpteur **Roussil.** Un autre sculpteur qui faisait la manchette des journaux à la suite d'une polémique, elle-même faisant suite à une "manifeste" virulent publié à la veille de son exposition au "Contemporain". Une affiche que l'on refusait d'exhiber et ce fut la "goutte d'eau". Et l'on se retrouva au plus beau temps des bagarres "dada" et surréalistes du Paris de l'avant-guerre.

Richard Lacroix s'étonnait, ici même, il n'y a pas longtemps, de voir nos grands noms de l'art ignorer les vertus de la gravure. Roussil fait exception à cette triste règle. J'ai vu, avant mon départ, sa troisième série de gravures (celles qu'il vient de réaliser à Vence avec de lourdes plaques métalliques) et qu'il expose (avec ses deux séries antérieures) au "Gobelet", rue Saint-Laurent. On en reparlera. Enfin, Roussil est de retour pour travailler à sa grande sculpture, pour Expo '67, dans une cour de Cartierville.

Cet article n'est pas une revue générale minutieuse. Je veux oublier les expositions mineures et celles qui n'apportaient pas vraiment une contribution valable à notre vie de l'art.

En **janvier,** Léon Bellefleur nous revenait muni d'un beau faisceau de toiles. Isolé, Bellefleur nous montrait un art de coloriste, agréable, le reflet d'un exil intérieur et extérieur, librement consenti.

Au milieu du mois, 26 peintres et sculpteurs d'origine israélite envahissaient les cimaises du Musée de la rue Sherbrooke. La démontration y fut assez fade. C'était l'affirmation d'un art **"internationaliste",** plusieurs vivant et travaillant à Paris ou à New York, un art dit moderne, comme apatride. On y trouva, au moins, quelques personnalistes, à défaut d'un art national authentique. Un melange de l' "Ecole de Paris" et de l' "Ecole de New York", le "tutti quanti" à la sauce univer-

selle et qui **assomme** à force de n'être toujours et partout que "du pareil au même". Depuis quelques années, il y a eu, Dieu merci, l'ouragan "pop art", ou néo-dada, et la trombe du "op-art" qui s' **industrialise** tant elle est aimée et adoptée par tous les secteurs du "design" et des arts appliqués, voire de la "mode" des vêtements.

Je tiens à rappeler un nom : Claire **Hogenkamp.** Ses étranges mannequins de bois peint (et même habillés) produisaient un choc visuel des plus insolites à la Galerie XII du "Musée au noble et pontifiant escalier". A New York, après Barbeau, et avant Molinari et Hurtubise, le jeune plasticien Claude **Tousignant,** affichait ses grandes "cibles" aux couleurs tonifiantes.

En février : Lindgren et Leroy

Février fut puissant en révélations. D'abord une autre fille étonnante : Charlotte **Lindgren.** Une bouffée d'air frais, encore à la Galerie XII. Des **fanions** tricotés avec une technique savoureuse où les vides jouent un rôle important comme dans la **sculpture ouverte.** Du tissage ? Oui mais sous forme d'objets insolites, des **stabiles** gracieux, aériens. Un travail superbe.

Encore au "Musée" de la rue Sherbrooke ouest, une aventure impressionnante, réalisée par les JAMM, à l'Etable : il s'agit des sculptures animées. Cinétisme et sculpture font bon ménage, je l'ai dit plus haut, depuis Tinguely et Shoeffer. L'expo, sur le plan de la quantité, n'était pas trop substantielle, mais il est bon et sain qu'un "musée" montre aussi **"ce qui va se faire",** l'énergétisme en art est une valeur qui monte ! Calder le savait ! Depuis longtemps.

Toujours en février, comment ne pas se souvenir des belles images aux tons rompus de suie, de terre rouge cuite, aux effets de soie et de feutre de l'Espagnol **Farreras** à la "Libre" ? Des tableaux qui envoûtaient. Un art médité et qui fit

[illegible] le maurisme, de Goulet ou de Filion ou même du frère Jérôme. Harold Town, lui, ex-tachiste aussi, a intégré avec une forte personnalité la manière "optique". Les vibrations sinueuses qu'il obtient en collant du ruban (ce qui donne le "hard edge") sur ses tableaux qu'il remplit d'anneaux cabalistiques et qui sont aussi une émanation de l' "accumulation" (notion chère à un Duchamp et aux Nouveaux-Réalistes) forcent l'admiration la plus vive.

La recette n'existe pas pour ne pas rater un tableau. Il n'y a que le talent, et Town a prouvé, hors de tout doute, qu'il saurait s'approprier toute technique, manière et tendance. C'est là le propre du génie. Picasso, à nul autre pareil, fut (et est) l'exemple le plus probant d'un tel pouvoir d'intégration.

A la Galerie 1640, **Gabor Peterdi,** avec des gravures cosmogoniques d'une surréalité nouvelle, fait aussi le poids de ce mois de juin. Ajoutons la sculpture d' "objets trouvés" de **Bergeron** au "Gobelet" et le trio Town, Peterdi, Bergeron, ferme ce bilan provisoire. Provisoire le pendant opposé avec les expos audacieuses d'un **Leroy** et d'un **Dupras.** Dupras y fut sauvage et primitif dans sa recherche du tableau-sculpture-murale. Leroy, au contraire, manifestait une recherche plastique auguste. Ses objets blancs **séduisaient** les regards et ses appliques suggéraient une sexualité franche.

En mars : Lorcini et Cornellier

Pour mars, à part la venue des "bijoux de Braque", l'exposition qui me semble avoir été la plus marquante est bien celle de Fino **Lorcini,** chez Lefort. Lorcini est un plasticien qui monte des maquettes (ou des murales et des objets) à l'aide de baguettes de matière plastique et en aluminium. Sa démonstration était des plus convainquantes. Organisateur doué, ses jeux visuels mériteraient d'être étudiés soigneusement par ceux qui conçoivent et construisent les villes, comme par ceux qui bâtissent nos constructions publiques ou privées. Il y a chez Lorcini ample matière à méditer un monde en genèse comme l'est, par exemple, la métropole et ses nombreuses villes-satellites, qui surgissent tout autour de l'île.

L'artiste peut ainsi promouvoir un espace construit (ou à construire) par ses propositions libres et généreuses, gratuites. De même, le jeune graphiste Pierre **Cornellier** en montant ses méandres loufoques, guillerets, enjoleurs, pourrait bien influencer les maquettistes de nos revues et journaux. Exposant

C'est beaucoup d'invitations, j'en conviens. Plusieurs rendez-vous ne méritaient pas que l'on se dérange, j'en conviens aussi.

Mais ne pas s'y rendre c'est aussi courir le risque de se priver de découvrir une production abondante, riche. Montréal est certainement le ville la plus active de tout le Canada sur le plan des expositions. Tôt ou tard, ces **commandos** du visuel, ces éclaireurs qui forment une sorte d' **élite** dans la cité nous rejoindront par mille biais quotidiens. Car on ne peut nier l'influence déterminante des chercheurs des arts plastiques sur notre décor quotidien, fait de plus en plus de signes et de signaux, de symboles, d'images, de formes enfin.

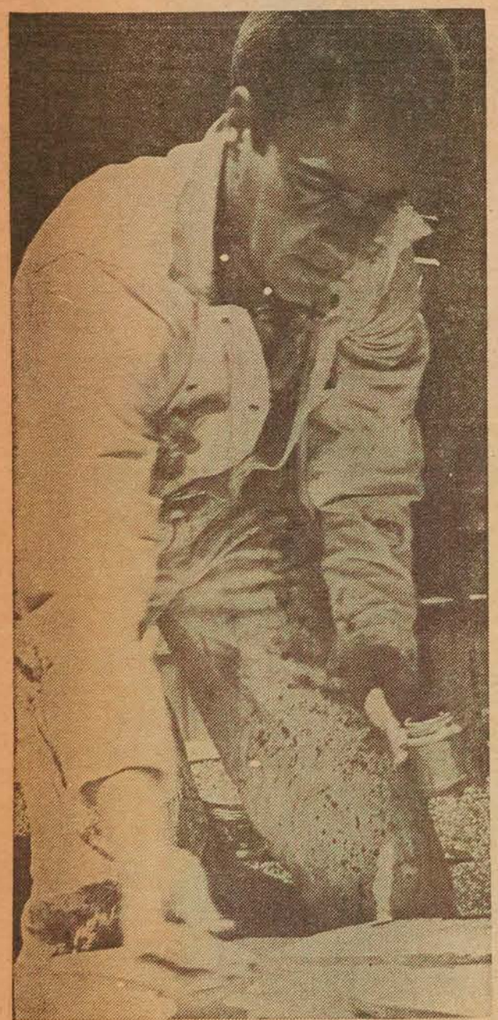
Mais il y a ce retard, ces absences, ce désintéressement. Bien entendu, il faudrait repenser le système, trop restreint, qui empêche de mettre l'art sous les yeux du plus grand nombre. Les média d'information ne font pas assez pour faire connaître les ouvrages de ces hommes et femmes aux gestes gratuits. Les communications sont moins généreuses qu'au domaine des sports, pour prendre un exemple. Le commerce fait que des milliers de personnes sont renseignées, chaque jour, sur le "score" d'une joute de baseball, de hockey, de tennis, de golf, qui se dispute au fond des Etat-Unis ou en Australie. Il y a les "nouvelles du sport", plusieurs fois par jour. Mais "les nouvelles de l'art", c'est pour quand ? Quelle civilisation méritons-nous ?

qu'il donne aux amateurs d'un dessin légendaire. Ses lignes et ses couleurs sont une fête perpétuelle pour les yeux. Un sorcier graphique !

Chez Lefort, ce fut presque une cérémonie que cette exposition des funèbres images de Jan **Mensès.** Dessinateur-virtuose, Mensès fait le portrait d'un **modus vivendi** actuel et on ne sait plus s'il est merveilleux ou terrifiant. Sans aucune couleur, Mensès, avec grande lucidité, s'acharne à des descriptions graphiques dont les perspectives sont remplies de gibets, d'instruments de torture, semble-t-il, le tout dressé dans des stades aux proportions gigantesques et installé par des machinistes inhumains. Nous sommes, avec ce dessinateur aux funestes prémonitions, bien installés au sein d'une époque qui laissera à l'histoire des témoignages irréfutables de notre rare cruauté.

Mensès, c'est comme un condensé d'Hiroshima, des camps nazis, du Napam sur le Vietnam, du "clan" anti-noir qui brûle des croix la nuit). Un art qui donne le frisson. Littéraire, l'art de Mensès n'en est pas moins d'un **formel** moderne et sa plastique ne fait aucune concession aux anecdotes stupéfiantes qu'il sait narrer. C'est l'illustration du cauchemar de vivre sur cette planète pour le Juif de '40-'44, pour le Noir du sud des Etats-Unis, pour le Vietnamien . . . du nord ou du sud. A qui le tour de la "terreur de vivre", demain ?

Enfin, je m'en voudrais de ne



Serge Lemoyne : il peint avec du phosphore...

Dallégret : humour, science-fiction, cruauté... et une capacité de virtuose...

...regard des producteurs étrangers, pourquoi ne pas exiger ce qui ce pratique déjà en France ? Obliger ceux-ci à faire affaires avec une maison reconnue au Québec.

Rôle décisif des syndicats

Jusqu'ici, toutefois, l'Association n'a pas encore établi de règles précises et définitives. Sa première préoccupation, en fait, a été de négocier une convention collective avec la Fédération des Auteurs et Artistes du Canada.

Les membres de l'A.D.T. ont déjà accepté la convention; et l'approbation par la F.A.A.C. ne saurait tarder.

L'Association, du moins ses membres, n'ont eu qu'à entériner les règles de l'Union des Artistes de Montréal et la Guilde américaine des artistes de variétés. Soit les "Règles de la

même si elle ne l'a jamais fait, et même si on nous dit qu'il y a risque de tuer le spectacle". Il ajoute, amèrement: "Je crois bien qu'il vaut mieux avoir moins de spectacles que d'avoir des débris comme ceux de la Compagnie des Grandes Premières". Car pour lui: "C'est toujours l'artiste qui est le dernier payé quand ça ne marche pas".

"La Nuit des Etoiles" du 24 juin dernier l'illustre bien. De part et d'autre, il n'y a sûrement pas eu de mauvaise volonté, et Germaine Dugas est la première à affirmer le droit des artistes à être payés avant le spectacle. "Il est temps que les syndicats soient sévères. Si les artistes ne laissaient jamais passer des incidents pareils, il n'y aurait pas d'histoire".

Pour ce spectacle, donc, les organisateurs avaient déposé à la Société nationale de Fiducie le produit de la pré-vente des billets. A la demande de la Guilde, Germine Dugas avait fait tiré des chèques visés par la Société, qui devaient les remettre l'après-midi du samedi. Jusque là, tout va bien. Une difficulté surgit pourtant: la Société décide de ne remettre les

Michel Gélinas

après qu'elle aura reçu la totalité des recettes. Premier accroc, qui devait se révéler un désastre pour les artistes lorsqu'ils apprirent que les recettes n'on t pas été ce qu'elles devaient être. Une partie du public n'a pas payé, l'organisation était boîteuse... bref, il y a déficit.

Les organisateurs du spectacle sont, bien entendu, décidés à payer tout le monde. Mais un artiste, comme tout employé, doit être payé au moment convenu; le plus tôt, le mieux, et en argent sonnant, lorsque les banques sont fermées.

Au centre des loisirs

Le président de l'Union des Artistes considère, pour sa part, qu'il y a suffisamment de risques dans le métier, pour édicter une loi. Non pas une loi qui limiterait le nombre des producteurs ou des imprésarios, mais une législation qui couvrirait la province et tout le monde. Y compris les artistes et producteurs étrangers.

A la suite de l'A.D.T., l'Union des artistes pense qu'il importe de mettre de l'ordre dans la profession. Le jour n'est pas loin, d'ailleurs, où l'A.D.T. et les syndicats feront la loi au Québec. La convention collective négociée depuis deux ans en est le signe avant-coureur. L'ordre règnera sûrement lorsque "protéger eux-mêmes".

Louis Houde

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deux fois, dans de petits locaux excentriques, ce jeune peintre s'affirmait comme un manipulateur de lignes rafraîchissant.

Mars voyait naître la "Galerie de la Masse" qui, faute de moyens, ferma ses portes avec promesse de renaître à l'automne. On verra bien !

C'est à cette galerie-coopérative qu'on put découvrir des jeunes comme **Lajeunie** et ses petits robots fascinants, **Lemonde** et ses collages d'un nudisme d'anticipation à l'érotisme déroutant. A la Galerie Libre, Reynald **Piché** débutait dans la carrière de peintre avec grand mérite. Matiériste et tachiste libre, ses paysages lunaires se méritaient de grandes louanges. L'université de Montréal qui vient de se décider à se former une "collection", à l'instar des universités américaines, ouvrait sa série d'acquisitions par un des tableaux de Piché.

Soulignons, à l'Ecole d'architecture, le passage du curieux François **Dallégret**. "Designer" pour l'Ile Ronde, de l'Expo, ses dessins "d'ingénieur en rupture de ban", sont toujours captivants. On y trouve **humour, science-fiction, cruauté** et surtout une capacité de virtuose pour concevoir des plans futuristes qui perdront peut-être ce dernier qualificatif et plus tôt qu'on ne croit !

Enfin, **Molinari** tapissait littéralement les murs du "Siècle" avec une imposante série d'images qui réussissait à illustrer un art fait de calculs précis sur la couleur et partant sur la lumière. Sémantique grave et simple à la fois, ce lexique **sans forme** aucune, s'adresse aux initiés. Mais la sévérité apparente de ses tableaux cache au grand nombre des banalités lumineuses pourtant.

En avril : Saxe et Lemoyne, Elliott et Kahane

C'est Henri **Saxe**, au Siècle, qui marquait les meilleurs points durant le mois d' **avril**. Anti-esthétisme abstrait, ni automatiste-tachiste, ni plasticien, Saxe montrait d'étranges objets On peut encore parler de peinture-sculpture.

Si Leroy avoue des préoccupations esthétiques, Saxe, lui, s'ingénie à assassiner la beauté. Ses formes peintes s'allongeaient sur le sol de la galerie, nous empêchaient de circuler, encombraient avec une insolence bizarre. Sa palette est laide et cruelle, ses formes inutiles. Saxe livre le combat des révolutionnaires de l'art. Il impose ses élucubrations en nous forçant ainsi à repenser l'art des autres. Manière curieuse et courageuse aussi. C'est un combat singulier et qui ne manque pas de **pathétique**. Il illustre fort bien notre époque de "remise en question", un art qui est un reflet correct d'une société en mutations accélérées. Un témoin important.

Parlant de combat, l'exposition de **Lemoyne** qui se déroulait dans une chambre noire (!) n'était pas moins un signe des temps. Il peint avec du phosphore et l'éclairage est fait de néons ultra-violets. Est-ce assez dire la frénétique démarche de jeunes chercheurs qui tentent **toutes** les expériences !

Avril était bien le mois des audacieux. Le jeune Pierre **Lussier** revenait de New York avec un lexique tout à fait "pop". Montages cinématographiques, ses images démasquaient notre civilisation "américanisée". Donc, nulle surprise !

A l'Ecole d'architecture de McGill, une expo passa, hélas, inaperçue. Pourtant les ouvrages de Howland **Elliott** s'avéraient inédits. Elle travaille ses "tableaux" en tressant de la corde brune et poilue et cela forme d'étranges reliefs aux ondulations d'une grande saveur tactile. J'espère bien qu'une galerie reprendra cette exposition fort particulière.

Avril, tout de même, nous permettait deux haltes en un monde moins déroutant. Je veux parler de la belle expo des sculptures d'Anne **Kahane** chez Lefort. Ce sculpteur poursuit un labeur mesuré et patient. Ses êtres désarticulés deviennent des acrobates racés. Elle utilise le bois avec une intelligence de ce matériau qui fait de ce sculpteur un de nos meilleurs artistes. Et puis, ce fut les gravures de "l'Atelier" collectif de Richard **Lacroix**, au Chalet des Arts sur le Mont-Royal. Une exposition de classe, plusieurs jeunes graveurs s'y affirmaient comme de talentueux graphistes : Treize, Boisvert, Beament, Bruneau, Nadeau, Fortier, Rittenhouse, etc.

Léon Bellefleur : le reflet d'un exil intérieur et extérieur, librement consenti . . .

En mai : Ikeda et Mensès

Pour moi, la venue des gravures du Japonais Masua **Ikeda**, à la Galerie 1640, est certainement l'évènement du mois de **mai**. Je ne peux, ici, en quelques mots, résumer le plaisir qu'il donne aux amateurs d'un dessin légendaire. Ses lignes et ses couleurs sont une fête perpétuelle pour les yeux. Un sorcier graphique !

Chez Lefort, ce fut presque une cérémonie que cette exposition des funèbres images de Jan **Mensès**. Dessinateur-virtuose, Mensès fait le portrait d'un **modus vivendi** actuel et on ne sait plus s'il est merveilleux ou terrifiant. Sans aucune couleur, Mensès, avec grande lucidité, s'acharne à des descriptions graphiques dont les perspectives sont remplies de gibets, d'instruments de torture, semble-t-il, le tout dressé dans des stades aux proportions gigantesques et installé par des machinistes inhumains. Nous sommes, avec ce dessinateur aux funestes prémonitions, bien installés au sein d'une époque qui laissera à l'histoire des témoignages irréfutables de notre rare cruauté.

Mensès, c'est comme un condensé d'Hiroshima, des camps nazis, du Napam sur le Vietnam, du "clan" anti-noir qui brûle des croix la nuit). Un art qui donne le frisson. Littéraire, l'art de Mensès n'en est pas moins d'un **formel** moderne et sa plastique ne fait aucune concession aux anecdotes stupéfiantes qu'il sait narrer. C'est l'illustration du cauchemar de vivre sur cette planète pour le Juif de '40-'44, pour le Noir du sud des Etats-Unis, pour le Vietnamien . . . du nord ou du sud. A qui le tour de la "terreur de vivre", demain ?

Enfin, je m'en voudrais de ne pas saluer, au passage, un jeune sculpteur, André Fournelle. Sa première expo-solo était inégale mais, déjà, il promet de fortes réussites. Quelques morceaux en témoignaient avec force à la "60".

En juin : Town, Peterdi et Bergeron

La saison s'achevait, eu **juin**, avec une explosion picturale : la Peinture de Harold **Town**, chez Waddington. Plusieurs peintres. hier tachistes, sont devenus des adeptes d'un art plus plasticien, sinon carrément géométrisant. On sait la réussite d'un Hurtubise, la démarche prometteuse de Mongeau, les tâtonnements, via le matiérisme, de Goulet ou de Filion ou même du frère Jérôme. Harold Town, lui, ex-tachiste aussi, a intégré avec une forte personnalité la manière "optique". Les vibrations sinueuses qu'il obtient en collant du ruban (ce qui donne le "hard edge") sur ses tableaux qu'il remplit d'anneaux cabalistiques et qui sont aussi une émanation de l' "accumulation" (notion chère à un Duchamp et aux Nouveaux-Réalistes) forcent l'admiration la plus vive.

La recette n'existe pas pour ne pas rater un tableau. Il n'y a que le talent, et Town a prouvé, hors de tout doute, qu'il saurait s'approprier toute technique, manière et tendance. C'est là le propre du génie. Picasso, à nul autre pareil, fut (et est) l'exemple le plus probant d'un tel pouvoir d'intégration.

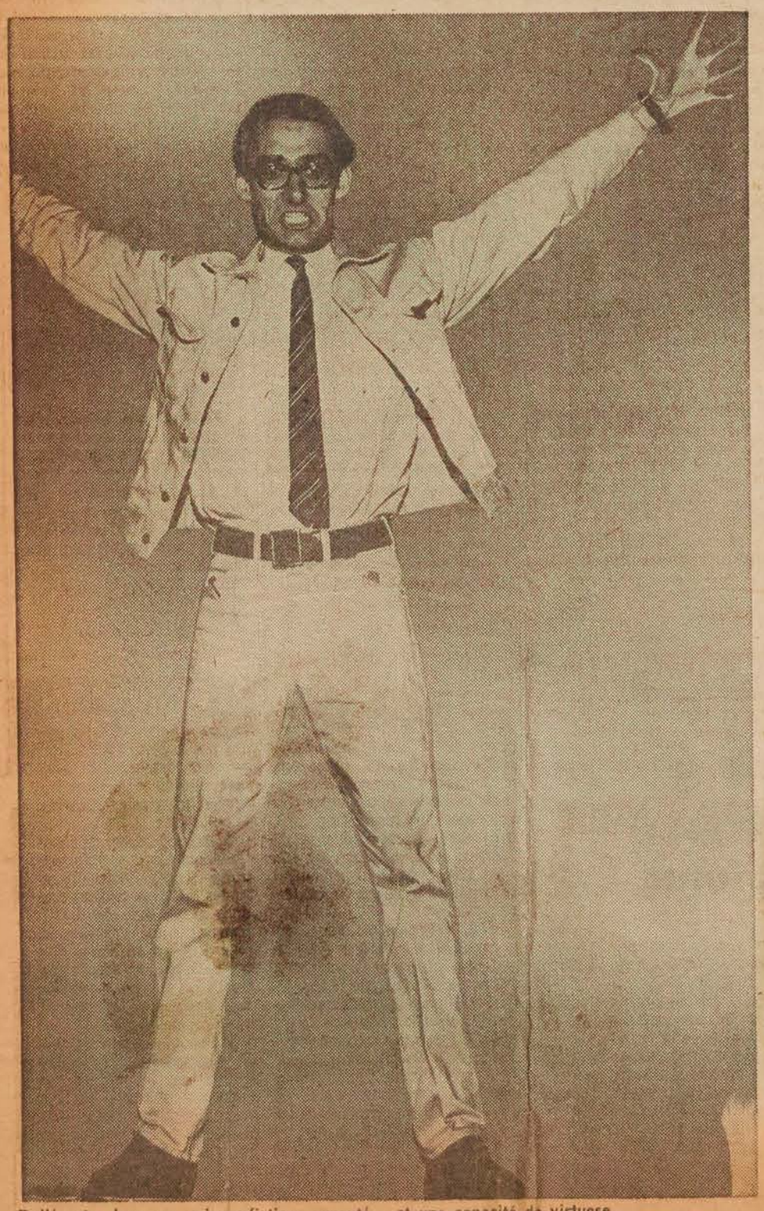
A la Galerie 1640, **Gabor Peterdi**, avec des gravures cosmogoniques d'une surréalité nouvelle, fait aussi le poids de ce mois de juin. Ajoutons la sculpture d' "objets trouvés" de **Bergeron** au "Gobelet" et le trio Town, Peterdi, Bergeron, ferme ce bilan provisoire. Provisoire puisque l'année '66 se poursuivra de plus belle dès septembre.

Les nouvelles de l'art . . .

En six mois, les Montréalais pouvaient se rendre à plus d'une centaine d'expositions. C'est beaucoup d'invitations, j'en conviens. Plusieurs rendez-vous ne méritaient pas que l'on se dérange, j'en conviens aussi.

Mais ne pas s'y rendre c'est aussi courir le risque de se priver de découvrir une production abondante, riche. Montréal est certainement le ville la plus active de tout le Canada sur le plan des expositions. Tôt ou tard, ces **commandos** du visuel, ces éclaireurs qui forment une sorte d' **élite** dans la cité nous rejoindront par mille biais quotidiens. Car on ne peut nier l'influence déterminante des chercheurs des arts plastiques sur notre décor quotidien, fait de plus en plus de signes et de signaux, de symboles, d'images, de formes enfin.

Mais il y a ce retard, ces absences, ce désintéressement. Bien entendu, il faudrait repenser le système, trop restreint, qui empêche de mettre l'art sous les yeux du plus grand nombre. Les média d'information ne font pas assez pour faire connaître les ouvrages de ces hommes et femmes aux gestes gratuits. Les communications sont moins généreuses qu'au domaine des sports, pour prendre un exemple. Le commerce fait que des milliers de personnes sont renseignées, chaque jour, sur le "score" d'une joute de baseball, de hockey, de tennis, de golf, qui se dispute au fond des Etat-Unis ou en Australie. Il y a les "nouvelles du sport", plusieurs fois par jour. Mais "les nouvelles de l'art", c'est pour quand ? Quelle civilisation méritons-nous ?



Dallégret : humour, science-fiction, cruauté... et une capacité de virtuose...

La Presse, Montréal, Qué.
August 13, 1966

GALERIE DE L'ETABLE
(Musée des Beaux-Arts) — Jusqu'à demain : "Expérience audio-kinétique" de **Zbigniew Blazeje.**

Bolshoi

Bolshoi

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Thursday, November 25, 1965

Some of the committee members for the annual Museum Ball, which takes place on Dec. 10 at the Montreal Museum of Fine Arts, are from left, Mrs. P. McG. Stoker, Edward P. Lawson and Mrs. Antonio Cantero. Proceeds from the ball go to the Museum.

Montreal Gazette, Que.
December 1, 1965

Lecture Tonight At Arts Museum

A lecture, dealing with problems of the artistic scene of the 19th century, will be given tonight at the Montreal Museum of Fine Arts beginning at 6 p.m. by Edward P. Lawson, assistant director to the museum.

An English guided tour, covering the Robert and Sonia exhibition, will be held at the same time. A French tour will follow at 7 p.m. on the same subject.

On Saturday, tours will be given at 11 a.m. in English and at 2:30 p.m. in French, concerning the Baroque period. Two French films, to be shown at 1 and 3 p.m., also will be presented in the lecture hall.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Wednesday, December 1, 1965

Museum Offers Varied Program

Edward P. Lawson, assistant-director of the Montreal Museum of Fine Arts, will give a lecture on problems dealing with the artistic scene of the 19th century tonight at the museum. The lecture starts at 6 p.m.

In addition, an English guided tour, covering the Robert and Sonia exhibition, will be held at the same time.

A French tour will follow on the same subject at 7 p.m. Tours will be given at 11 a.m. in English and at 2: 30 p.m. in French on Saturday, concerning the Barocque period.

Two French films will be shown at 1 p.m. and 3 p.m. in the lecture hall also on Saturday.

Admission is free.

56/LA PRESSE, MONTREAL, MARDI 7 DECEMBRE 1965

Verres anciens, présence amicale de Jérusalem à Montréal

par André Lucbaire

"L'archéologie, l'antiquité, le passé ont pour Israël une importance exceptionnelle, parce qu'ils mettent notre peuple en rapport non seulement avec des faits de notre histoire, mais avec l'idée même du judaïsme — et aussi de la chrétienté primitive," a déclaré hier soir le Dr Bernard Cherrick, vice-président exécutif de l'université hébraïque de Jérusalem, venu apporter à Montréal six verres très précieux exhumés du sol ancien de la Palestine, comme tribut de reconnaissance des communautés et associations juives de la métropole à M. Allen Bronfman — mais aussi, selon ses propres paroles, comme témoignages d'amitié de Jérusalem à Montréal.

Ces objets historiques seront en effet remis le 15 décembre prochain à un banquet offert en l'honneur de M. Allen Bronfman — mais la présence aux côtés de M. Cherrick, à la conférence de presse donnée à ce sujet au Club Montefiore, de M. Edward P. Lawson, directeur adjoint du musée des Beaux-arts de Montréal, en qualité d'expert — donnait du poids à l'hypothèse selon laquelle les verres antiques finiront un jour au musée.

Les verres anciens sont des objets précieux a priori car leur fragilité rend très rare leur conservation intégrale dans le sol. C'est ce qui fait le prix, outre les qualités artistiques intrinsèques de tout objet de verre retrouvé entier. En outre, leur présence pendant des siècles dans un sol humide procure au verre des iridescences du plus bel effet.

Les six pièces de verre apportées par M. Cherrick trouvent toutes leur origine entre le 1er et le IIIe siècle de l'ère chrétienne. Ils proviennent de Beth Shearim — qui fut après la destruction du Temple, en l'an 70 de notre ère, le principal centre rabbinique de la Palestine, à une vingtaine de milles à l'est de Haïfa, dans les premières collines de la Galilée — ou de Hazor, une ancienne place forte de la Galilée orientale, qui commandait la vallée du Jourdain et l'accès à la mer de Tibériade (dès avant l'ère de Salomon), ou de sites archéologiques près de la Mer Morte.

Le banquet offert à M. A. Bronfman, pour ses cinquante années de dévouement à la communauté, aura pour hôte d'honneur, apprenait-on hier, l'une des personnalités les plus marquantes d'Israël, à savoir le professeur Yigaël Yadin, chef d'Etat major qui commanda les forces israéliennes dans la campagne d'Egypte — et maintenant célèbre dans tous les lieux scientifiques comme archéologue numéro un de pays, dont le rôle fut ém dans la découverte et l'i prétation des manuscrits Mer Morte, et plus récem dans les fouilles effectuées sous sa direction à Massada — la forteresse de Judée où 940 patriotes juifs se donnèrent la mort en l'an 73 plutôt que de se rendre aux Romains.

Cadeau antique

Des verres antiques exhumés du sol palestinien, voilà le cadeau qui sera prochainement fait par les associations et communautés juives de Montréal à M. Allen Bronfman en tribut de reconnaissance pour ses cinquante ans de service. C'est M. Bernard Cherrick, vice-président exécutif de l'université hébraïque de Jérusalem (à gauche), qui les présentera au jubilaire. Les objets ci-dessous, examinés aussi par M. Edward P. Lawson, directeur adjoint du musée des Beaux-arts de Montréal, remontent aux trois premiers ~~siècles de notre~~ ère. On reconnaît un verre à large col, du 2e siècle, un flacon en forme de cloche à long col, iridescent, du 1er - 2e siècle, un bol à fond plat moulé de même époque, une bouteille iridescente du 3e siècle, un flacon en forme de pilier du 2e - 3e siècle pour cosmétiques, et un flacon de verre brun mince, décoré, insolitement, de dessins en forme d'arête de poisson en relief : un objet fort rare, du 1er - 2e siècle.

E.P. LAWSON

Montreal Star, Que.
December 7, 1965

871

Staff Photo by Paul Lagace

Dr. Bernard Cherrick, left, executive vice-president of the Hebrew University of Jerusalem, and Edward Lawson, assistant director of the Montreal Museum of Fine Arts, examine rare glass vessels which will be presented to Allan Bronfman at a community dinner of tribute on the occasion of his 70th birthday, Dec. 15.

Over 1,600 Years Old

Priceless Glassware on Show

By CHARLES LAZARUS

Six "priceless glass vessels, between 1,600 and 1,800 years old, were displayed yesterday as a reminder of the evolvement from antiquity of the Judeao-Christian civilization and western culture.

The objects, under the watchful eyes of two burly Pinkerton guards, were shown at a press conference attended by Dr. Bernard Cherrick, executive vice-president of the Hebrew University in Jerusalem, and Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts.

The glass pieces, brought here a few days ago from Israel by Dr. Cherrick, and packed in a specially-built case, are being presented to Allan Bronfman, prominent Jewish community leader, at a dinner Wednesday, Dec. 15 at the Queen Elizabeth Hotel.

The occasion will be a community tribute sponsored by 30 Jewish organizations, in recognition of Mr. Bronfman's leadership in many philanthropic and educational projects.

The dinner is expected to make for a unique evening, not only because of the turnout expected from all segments of the community, but more so because its central theme will emphasize the manner in which ancient civilizations were involved in weaving the fabric of modern man's ethics, morality and art.

Since Mr. Bronfman is president of the Canadian Friends of the Hebrew University, and because the institution, in its deep involvement with history and the humanities places great emphasis on archaeological program, his gift will be irreplaceable objects of antiquity.

Further in line with the theme of the dinner, which will mark Mr. Bronfman's 70th birthday and 50 years in community work, will be the presence as guest speaker of Professor Yigael Yadin, former commander-in-chief of Israel's armed forces, and one of the world's foremost archaeologists.

Professor Yadin was a translator of the Dead Sea Scrolls, at least one of which, said Dr. Cherrick, will probably be displayed at Israel's Expo '67 pavilion.

The six glass vessels, iridescent and shimmering after long centuries of burial in the desert sands, include a wide neck dark lilac glass from the second century, believed used as a cosmetic glass.

Mr. Lawson declined to estimate the value of the objects, saying only that it was difficult to make even an educated guess.

Montreal Gazette, Que.
December 7, 1965

871

TREASURES FROM ISRAEL: Dr. Bernard Cherrick, right, executive vice president of the Hebrew University of Jerusalem, has brought to Montreal six glass vessels dating back to the first, second and third centuries A.D. These treasures, discovered in recent years, are to be presented to Allan Bronfman on behalf of the Montreal Jewish community and Israel at a special "tribute dinner" on December 15 marking Mr. Bronfman's 70th birthday. Examining the fragile objects with Dr. Cherrick is Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts. The priceless treasures are under constant surveillance by an armed guard.

(Gazette Photo Service)

Lachine Messenger, Que.
April 28, 1966

871

A RETURN TO THE MIDDLE AGES

In the course of its meetings, the Lachine Society of Regional History has had historians, writers, archeologists, and people simply interested in other people as speakers. At a recent meeting the speaker called himself a 'medievalist" - he was Mr. Edward P. Lawson, Assistant Director of the Montreal Museum of Fine Arts, and was introduced by Mr. H.W. Hughes, the President.

Mr. Lawson is widely travelled and has visited many places of considerable interest somewhat off the beaten track insofar as the usual tourist is concerned.

The title of his address was "A Pilgrimage to Compostela in the Middle Ages" - with a sub-title "The First Tourist Guide". Compostela is in Spain, not far from Madrid. Pilgrims came from France, Italy, Germany, and of course Spain.

In the 12th century men frequently felt the urge to make a pilgrimage to a shrine or shrines. They clothed themselves in comfortable garments, carried a staff (often topped by a cross), and had a leather bag containing money and necessities for the journey. Scattered along the way were inns or hostels to provide the pilgrim with meals and shelter for the night. In each village or town there was an important church or a cathedral where pilgrims carried out their religious duties and visited shrines of venerables. Mr. Lawson had a collection of colour slides showing, first, the road travelled by pilgrims and secondly, one of the First Tourist Guide - a beautifully handmade illuminated page, in Latin, indicating places visited by the pilgrims en route. The scenery was magnificant, as the slides indicated.

Apparently builders of churches, cathedrals and shrines in the Middle Ages were determined to impress upon people the advisability of following the straight and narrow path"; in many instances the scupture decorating entrances indicated on one side what would happen to delinquents and on the other the heavenly joy to be experienced by those who lived a godly life. One of many legends is that St. James the Apostle came to Spain on a pilgrimage and is buried there.

Considering the lack of machinery in the 12th century the ecclesiastical buildings are a memorial to man's labour and Mr. Lawson's slides bore this out in detail - the exteriors are substantial and bear the stamps of excellent engineering, architecture, and construction; the interiors are excellently executed and the baroque high altars things of beauty. In fact, buildings erected in the 12th century look as though they would stand for centuries to come.

After travelling the long and dusty road pilgrims must have been weary and foot-sore but evidently they had the joy of having accomplished something well worth while.

Mr. Lawson suggested that anyone visiting Spain should take the time to follow the way of the pilgrim (it can now be done by autobus!) and enjoy the breath-taking scenery en route; he said it is so very well worth the trip.

This was the society's last indoor meeting before closing for the summer and Mr. Lawson made it a most memorable one; his commentary and slides provided a programme that will be long remembered. On behalf of the members, Mr. J.E. Robinson thanked Mr. Lawson for his unusual and very interesting subject.

LAWSON

Montreal-Matin, Que.
May 2, 1966

L'ART ROMAIN

871 Les 5 et 19 mai prochains, M. Edward Lawson, directeur adjoint du Musée des Beaux-Arts de Montréal, donnera une série de conférences ayant pour thème: "L'art romain depuis l'Empire jusqu'au 18e siècle". Les conférences seront données au Musée à 8 heures. Le public est invité à y assister gratuitement.

Star May 14-66

The Ar

MONTREAL MUSEUM OF FINE ARTS closed for summer. Lecture: E. Lawson, "Rome, An Esthetic Adventure," May 19, 8 p.m., Stable Gallery.

La Presse, Montréal, Qué.
May 2, 1966

Au Musée des Beaux-Arts 871

Le directeur adjoint du Musée des Beaux-Arts de Montréal, M. ~~Edward~~ P. Lawson, donnera les 5 et 19 mai prochains une série de deux conférences ayant pour thème : "L'art romain depuis l'Empire jusqu'au 18e siècle". Après avoir obtenu une maîtrise de l'"Institute of Fine Arts" de l'université de New York, M. Lawson acquit plusieurs années d'expérience dans l'enseignement et la recherche, tant en Europe qu'aux Etats-Unis. Il est directeur adjoint du Musée des Beaux-Arts depuis décembre 1962. Il est également président de l'Association des musées de la province de Québec et professeur d'histoire de l'art à l'université Sir George Williams.

La première conférence de cette série, qui est présentée par les Jeunes associés du Musée, a pour titre : "La Rome païenne et la Rome chrétienne". Elle aura lieu le jeudi soir, 5 mai, à 8 h., à la Galerie de l'Etable, 3424 avenue Ontario. L'entrée est libre et le public est cordialement invité. Pour renseignements, on peut communiquer avec Mme Marguerite Draper en composant 875-4311, poste 1366.

Metro Express
Montreal, Que.
May 4, 1966

871

Conférences sur l'art romain

Les 5 et 19 mai prochains, M. Edward P. Lawson, directeur adjoint du Musée des Beaux-Arts de Montréal, donnera une série de deux conférences ayant pour thème "L'art romain depuis l'Empire jusqu'au 18e siècle".

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La première conférence de cette série, qui est présentée par les Jeunes Associés du Musée, a pour titre "La Rome païenne et la Rome chrétienne". Elle aura lieu jeudi soir le 5 mai, à huit heures, à la Galerie de l'Etable, 3424 avenue Ontario. L'entrée est libre et le public est cordialement invité.

Edmonton Journal, Alta.
March 28, 1966

871

Contemporary Art Launches A Revolt

Trends in contemporary art in Quebec during the last decade were discussed Saturday at the University of Alberta extension department's 1966 art class conference.

E. P. Lawson, assistant director of the Montreal Museum of Fine Arts, explained how contemporary art in Quebec shows a re-emergence of the human element.

This follows the international emphasis on the figurative and shows a revolt against the computerized world.

Speaking to about 260 persons attending the conference, held in Corbett Hall on the university campus, Mr. Lawson said this trend was more evident in Quebec than in the rest of Canada.

This "rediscovery of the human figure" started in Europe about four years ago and appeared in the United States two or three years ago.

Four scholarships were presented during the conference.

Mrs. Lavinia Barei of Camrose received the $100 scholarship given by the Earl of St. Andrews Chapter, IODE, Edmonton.

The $50 Jacox scholarship, awarded by the Jacox Gallieries to a student in the extension arts classes, was presented to Nick Drees.

Department of extension tuition scholarships were presented to Mrs. Myrtle Ireland, a member of the Red Deer Art class, and to Mrs. Gisela Felsberg, a student in the Edmonton art class.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

AUG 6 1966

BOWDEN'S

Art Museum At Expo Takes Shape

R-12-14

They walked up the grand staircase of Expo 67's Fine Arts museum yesterday and stared at Rodin's great seven-foot bronze "Burghers of Calais."

At least, they imagined it as it will look, towering at the top of the stars, when Expo opens next spring. And they imagined the rest of the $75,000,000 worth of paintings, sculptures, tapestries and other art treasures which will start arriving April 1 from museums and private collections all over the world. (The insurance bill alone will total $120,000.)

It was the first time that reporters had toured the museum, only recently arrived at a stage sufficiently advanced to be appreciated by laymen. The tour director was Jacques Besner, chier co-ordinator of the "Man the Creator" theme sections, of which the museum is an expression.

It will be a permanent fixture after Expo, and, Mr. Besner pointed out, although it is being built for an exhibition of the classical style, it can easily be modified to suit a contemporary show.

The building conforms to international standards of temperature and humidity control. In the interests of control, outside walls are 20 inches thick, composed of concrete blocks and slabs separated by air and foam. Six inches of air circulates between these outside walls and the inside plywood walls the paintings will hang on.

Edward P. Lawson of The Montreal Museum of Fine Arts, who toured the building yesterday, said the exhibition has attracted some of the world's greatest treasures to Montreal.

He was particularly pleased, he said, that so many Asian temple pieces will be included.

Le Devoir, Montréal, Qué.
August 27, 1965

871

Du 17 septembre au 17 octobre

Le prestigieux 18e siècle français au musée des B.A.

Une collection prestigieuse de tableaux du Louvre sera en montre au Musée des Beaux-Arts de Montréal du 17 septembre au 17octobre.

"Peintures françaises du 18e siècle en provenance du Louvre" illustre l'élégance et la grâce d'une époque raffinée qui prit fina la révolution française.

L'exposition, qui lance la saison d'automne du Musée, a été préparée spécialement par le Louvre à l'intention du Canada et des Etats-Unis.

Le choix des tableaux a été fait par M. Jean Chatelain, directeur général du Louvre, et M. Germain Bazin, conservateur en chef des peintures et dessins.

Les artistes représentés sont: François Boucher (1703-1770), Philibert Louis Debucourt (1755-1832), Pierre Antoine Demachy (1723-1807), Jean-Honoré Fragonard (1732-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (1704-1787), Nicolas-Bernard Lepicié (1735-1784), Jean-Baptiste Pater (1695-1736), Hubert Robert (1733-1808), Louis de Silvestre, le jeune (1675-1760), Claude Joseph Vernet (1714-1789) et Louis-Joseph Watteau (1731-1798).

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

Montreal-Matin, Que.
August 30, 1965

PEINTURES DU 18e SIÈCLE

871

Une collection prestigieuse de tableaux du Louvre sera en montre au Musée des Beaux-Arts de Montréal du 17 septembre au 17 octobre.

"Peintures françaises du 18e siècle en provenance du Louvre" illustre l'élégance et la grâce d'une époque raffinée qui prit fin à la révolution française.

L'exposition, qui lance la saison d'automne du Musée, a été préparée spécialement par le Louvre à l'intention du Canada et des Etats-Unis.

Les artistes représentés sont: François Boucher (1703-1776), Philibert Louis Debucourt (1775-1832), Pierre Antoine Demachy (1723-1807), Jean-Honoré Fragonard (1732-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (1704-1787), Nicolas-Bernard Lépicié (1735-1784), Jean-Baptiste Pater (1695-1736), Hubert Robert (1733-1808, Louis de Silvestre, le jeune (1675-1760), Claude Joseph Vernet (1714-1789) et Louis-Joseph Watteau (1731-1798).

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

Les historiens font débuter le 18e siècle avec l'accession a utrône de Louis XV, en 1715, jusqu'à la prise de la Bastille, le 14 juillet 1789. Dans l'histoire de l'art, on considère que l'arrivée d'Antoine Watteau à Paris, en 1703, marque le début du siècle et que l'apogée de Jacques-Louis David en marque la fin.

Le Petit Journal
Montreal, Que.
(Week-End. Circ. 269,350)

Sunday, September 26, 1965

0 12-11

VOICI L'UNE DES GRANDES SALLES DU MUSEE DU LOUVRE, telle qu'elle fut conçue au siècle dernier, sous le Second Empire, à Paris. Il y a là des oeuvres qui n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans. On peut les voir, jusqu'au 17 octobre, à notre Musée des Beaux-Arts, rue Sherbrooke ouest. La collection a été préparée spécialement par le Louvre, à notre intention. L'exposition a pour titre "Peintures du XVIIIe siècle". Les artistes représentés sont : François Boucher (1703-1770), Philibert-Louis Debucourt (1755-1832), Pierre-Antoine Demachy (1723-1807), Jean-Honoré Fragonard (1732-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (1714-1787), Nicolas-Bernard Lépicié (1735-1784), Jean-Baptiste Pater (1695-1736), Hubert Robert (1733-1808), Louis de Silvestre le Jeune (1675-1760), Claude-Joseph Vernet (1714-1789) et Louis-Joseph Watteau (1731-1798).

Ottawa Le Droit, Ontario
September 27, 1965

871

Exposition de tableaux du Louvre

LOUVRE

La nouvelle saison du Musée des Beaux-Arts de Montréal a débuté avec une exposition de célèbres tableaux du Louvre.

L'exposition a pour titre "Peintures du XVIIIe siècle en provenance du Louvre" et elle se poursuivra jusqu'au 17 octobre. Elle mettra en valeur l'élégance et la grâce d'une époque raffinée qui prit fin à la Révolution française.

La collection a été préparée spécialement par le Louvre, premier des musées de France, à l'intention du Canada et des Etats-Unis. Le choix des tableaux a été fait par M. Jean Chatelain, directeur général du Louvre, et M. Germain Bazin, conservateur en chef des peintures et dessins.

Les artistes représentés sont: François Boucher (1703-1770), Philibert Louis Debucourt (1755-1832), Pierre Antoine Demachy (1723-1807), Jean-Honoré Fragonard (1732-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolat Lancret (1690-1745), Pierre Lenfant (1744-1787), Nicolas-Bernard Lépicié (1735-1784), Jean-Baptiste Pater (1695-1736), Hubert Robert (1733-1808), Louis de Silvestre le Jeune (1675-1760), Claude Joseph Vernet (1714-1789) et Louis-Joseph Watteau (1731-1798).

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création, il y a quelque 200 ans.

L'Action, Quebec, Que.
August 28, 1965

871

Collection prestigieuse de tableaux du Louvre au Musée des Beaux-Arts de Montréal

Une collection prestigieuse de tableaux du Louvre sera en montre au Musée des Beaux-Arts de Montréal du 17 septembre au 17 octobre.

"Peintures françaises du 18e siècles en provenance du Louvre" illustre l'élégance et la grâce d'une époque raffinée qui prit fin à la révolution française.

L'exposition, qui lance la saison d'automne du Musée, a été préparée spécialement par le Louvre à l'intention du Canada et des Etats-Unis.

Le choix des tableaux a été fait par M. Jean Chatelain, directeur général du Louvre, et M. Germain Bazin, conservateur en chef des peintures et dessins.

Les artistes représentés sont: François Boucher (1703-1770), Philibert Louis Debucourt (1755-1832), Pierre Antoine Demachy (1723-1807), Jean Honoré Fragonard (1732-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (1704-1787), Nicolas-Bernard Lépicié (1735-1784), Jean-Baptiste Pater (1695-1736), Hubert Robert (1733-1808), Louis de Silvestre, le jeune (1675-1760), Claude Joseph Vernet (1714-1789) et Ls-Joseph Watteau (1731-1798).

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

Philipe North, conseiller culturel à l'Ambassade de France au Canada, déclare que les oeuvres ont été choisies parmi les plus représentatives de l'art français du 18e siècle.

Sous les auspices de l'Association française d'action artistique, l'exposition, selon M. North, recrée "la présence d'un siècle où les artistes rivalisaient par le goût de la clarté dans le détail et de la grâce dans les attitudes".

"Ces peintures intègrent le charme de la poésie jusque dans l'évocation du travail et recréent les joies de l'adolescence au sortir des disciplines graves du Grand Siècle".

Les historiens font débuter le 18e siècle avec l'accession au trône de Louis XV, en 1715, jusqu'à la prise de la Bastille, le 14 juillet 1789. Dans l'histoire de l'art, on considère que l'arrivée d'Antoine Watteau à Paris, en 1703, marque le début du siècle et que l'apogée de Jacques-Louis David en marque la fin.

Metro Express
Montreal, Que.
August 28, 1965

~~De~~Vallon.

871

Une collection prestigieuse de tableaux de Louvre sera en montre au MUSEE DES BEAUX-ARTS DE MONTREAL du 17 septembre au 17 octobre. On pourra y voir des peintures de François Boucher, Louis de Silvestre, Louis-Joseph Watteau, et une dizaine d'autres peintres français du 18e siècle. La plupart de ces oeuvres n'avaient jamais quitté la France depuis leur création, il y a quelque 200 ans.

Sherbrooke La Tribune, Que.
August 31, 1965

871

Une collection prestigieuse de tableaux du Louvre sera en montre au Musée des Beaux-Arts de Montréal, du 17 septembre au 17 octobre. "Peintures françaises du 18e siècle en provenance du Louvre" illustre l'élégance et la grâce d'une époque raffinée qui prit fin à la révolution française. Il y aura des oeuvres de Boucher, Debucourt, Demachy, Fragonard, Hilair, Jacques de la Joue, Lancret, Lenfant, Lépicié, Pater, Robert, Louis de Silvestre, Vernet et Watteau.

Lachine Messenger, Que.
September 2, 1965

Tableaux du Louvre au Musée des Beaux-Arts

Une collection prestigieuse de tableaux du Louvre sera en montre au Musée des Beaux-Arts de Montréal du 17 septembre au 17 octobre.

"Peintures françaises du 18e siècle en provenance du Louvre" illustre l'élégance et la grâce d'une époque raffinée qui prit fin à la révolution française.

L'exposition , qui lance la aison d'automne du Musée, été préparée spécialement ar le Louvre à l'intention du anada et des Etats-Unis.

Le choix des tableaux a été fait par M. Jean Chatelain, directeur général du Louvre, et M. Germain Bazin, conservateur en chef des peintures et dessins.

Les artistes représentés sont: François Boucher (1703-1770), Philibert Louis Debucourt (1755-1832), Pierre Antoine Demachy (1723-1807) Jean-Honoré Fragonard (17-32-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (1704-1787), Nicolas-Bernard Lépicié (1735-1784), Jean-Baptiste Pater (1685-1736), Hubert Robert (1733-1808), Louis de Silvestre, le jeune (1675-1760), Claude Joseph Vernet (1714-1789), et Louis-Joseph Watteau (1731-1798).

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

Philippe North, conseiller culturel à l'Ambassade de France au Canada, déclare que les oeuvres ont été choisies parmi les plus représentatives de l'art français du 18e siècle.

Sous les auspices de l'Association française d'action artistique, l'exposition, selon M. North, recrée "La présence d'un siècle où les artistes rivalisaient par le goût de la clarté dans le détail et de la grâce dans les attitudes".

"Ces peintures intègrent le charme de la poésie jusque dans l'évocation du travail et recréent les joies de l'adolescence au sortir des disciplines graves du Grand Siècle".

Les historiens font débuter le 18e siècle avec l'accession au trône de Louis XV, en 1715, jusqu'à la prise de la Bastille, le 14 juillet 1789. Dans l'histoire de l'art, on considère que l'arrivée d'Antoine Watteau à Paris, en 1703, marque le début du siècle et que l'apogée de Jacques-Louis David en marque la fin.

RENSEIGNEMENTS:
Bill Bantey
842-8091 poste 34
FE 4-9985.

Dimanche-Matin
Montreal, Que.
(Week-End. Circ. 137,160)

Sunday, September 12, 1965

"Succursale" du Louvre... au Musée des Beaux-Arts!

Une collection prestigieuse de tableaux du Louvre sera en montre au Musée des Beaux-Arts de Montréal, du 17 septembre au 17 octobre.

Le choix des tableaux a été fait par M. Jean Chatelain, directeur général du Louvre, et M. Germain Bazin, conservateur des peintures et dessins.

La plupart des oeuvres n'ont jamais quitté la France, depuis leur création il y a deux siècles.

Les artistes représentés sont: François Boucher (1703-1770), Philibert Louis Debucourt (1756-1832), Pierre Antoine Demachy (1723-1807), Jean-Honoré Fragonard (1732-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (1704-1787), Nicolas-Bernard Lépicié (1735-1784), Jean-Baptiste Pater (1695-1736), Hubert Robert (1733-1808, Louis de Silvestre, le jeune (1675-1760), Claude Joseph Vernet (1714-1789) et Louis-Joseph Watteau (1731-1798).

Sherbrooke Record, Que.
September 17, 1965

et l'Elevation.

La nouvelle saison du Musée des Beaux-Arts de Montréal a débuté avec une exposition de célèbres tableaux du Louvre. L'exposition a pour titre "Peintures du XVIIIe siècle en provenance du Louvre." La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

Paintings From The Louvre

A DISTINGUISHED collection of paintings from the Louvre, in Paris, will be shown at The Montreal Museum of Fine Arts from September 17 to October 17, it was announced recently.

"Eighteenth century paintings from the Louvre" illustrates the elegance and grace of a courtly era which ended with the French revolution.

The exhibition, which launches the Museum's fall season, was specially prepared by the Louvre for Canada and the United States.

The choice was made by Jean Chatelain, director-general of the Louvre, and Germain Bazin, chief curator of paintings and drawings.

The artists represented are François Boucher (1703-1770); Philibert Louis Debucourt (1755-1832); Pierre Antoine Demachy (1723-1807); Jean-Honoré Fragonard (1732-1806); Jean-Baptiste Hilair (1753-1822)); Jacques de la Joue (1687-1761); Nicolas Lancret (1690-1745); Pierre Lenfant (1704-1787); Nicolas-Bernard Lépicié (1735-1784); Jean-Baptiste Pater (1695-1736); Hubert Robert (1733-1808); Louis de Silvestre the Younger (1675-1760); Claude Joseph Vernet (1714-1789); and Louis-Joseph Watteau (1731-1798).

Most of the works have never left France since they were painted some 200 years ago.

The Montreal Star, September 11, 1965

Sherbrooke La Tribune
Sherbrooke, Que.
(Daily, Circ. 46,105)

Friday, September 17, 1965

La nouvelle saison du Musée des Beaux-Arts de Montréal a débuté avec une exposition de célèbres tableaux du Louvre. L'exposition a pour titre "Peintures du XVIIIe siècle en provenance du Louvre." La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

L'Evenement, Quebec, Qué.
September 17, 1965

Nouvelle saison du Musée des Beaux-Arts

La nouvelle saison du Musée des Beaux-Arts de Montréal débute aujourd'hui avec une exposition de célèbres tableaux du Louvre.

L'exposition a pour titre "Peintures du XVIIIe siècle en provenance du Louvre" et elle se poursuivra jusqu'au 17 octobre. Elle mettra en valeur l'élégance et la grâce d'une époque raffinée qui prit fin à la Révolution française.

La collection a été préparée spécialement par le Louvre, premier des musées de France, à l'intention du Canada et des Etats-Unis. Le choix des tableaux a été faite par M. Jean Chatelain, directeur général du Louvre, et M. Germain Bazin, conservateur en chef des peintures et dessins.

Les artistes représentés sont: François Boucher (1703-1770), Philibert Louis re Antoine Demachy (1723-1807), Jean-Honoré Fragonard (1732-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (1704-1787), Nicholas-Bernard Lépicié (1735-1784), Jean-Baptiste Peter (1695-1736), Hubert Robert (1733-1808), Louis de Silvestre le Jeune (1675-1760), Claude Joseph Vernet (1714-1789) et Louis-Joseph Watteau (1731-1798).

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

Montreal Gazette, Que.
September 17, 1965

Museum Opens With Exhibition

The new season at the Montreal Museum of Fine Arts will be launched today with an exhibition of distinguished paintings from the Louvre, in Paris.

The exhibition, called "Eighteenth Century Paintings from the Louvre," will continue until Oct. 17. It illustrates the elegance and grace of a courtly era which ended with the French Revolution.

Most of the works are out of France for the first time since they were painted some 200 years ago.

Le Petit Journal
Montreal, Que.
(Week-End. Circ. 269,350)

Sunday, September 12, 1965

Au Musée des Beaux-Arts de Montréal

Une collection de tableaux du Louvre

Une collection prestigieuse de tableaux du Louvre sera en montre au Musée des Beaux-Arts de Montréal du 17 septembre au 17 octobre.

"Peintures françaises du 18e siècle en provenance du Louvre" illustre l'élégance et la grâce d'une époque raffinée qui prit fin à la révolution française.

ANTOINE WATTEAU marque le début du siècle dont l'exposition de tableaux au Musée des Beaux-Arts illustrera la grandeur dans l'art. Ce portrait de Watteau par lui-même nous donne une idée magistrale de son travail profondément humain et vivant.

L'exposition, qui lance la saison d'automne du Musée, a été préparée spécialement par le Louvre à l'intention du Canada et des Etats-Unis.

Le choix des tableaux a été fait par M. Jean Chatelain, directeur général du Louvre, et par M. Germain Bazin, conservateur en chef des peintures et dessins.

Les artistes représentés sont : François Boucher (1703-1770), Philibert Louis Debucourt (1755-1832), Pierre Antoine Demachy (1723-1807), Jean-Honoré Fragonard (1732-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (1704-1787), Nicolas-Bernard Lépicié (1735-1784), Jean-Baptiste Pater (1695-1736), Hubert Robert (1733-1808), Louis de Silvestre, le jeune (1675-1760), Claude Joseph Vernet (1714-1789) et Louis-Joseph Watteau (1731-1798).

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

Philippe North, conseiller culturel à l'ambassade de France au Canada, déclare que les oeuvres ont été choisies parmi les plus représentatives de l'art français du 18e siècle.

Les historiens font débuter le 18e siècle avec l'accession au trône de Louis XV, en 1715, jusqu'à la prise de la Bastille, le 14 juillet 1789. Dans l'histoire de l'art, on considère que l'arrivée d'Antoine Watteau à Paris, en 1703, marque le début du siècle et que l'apogée de Jacques-Louis David en marque la fin.

Metro Express
Montreal, Que.
September 17, 1965

871

Du nouveau au musée des Beaux-Arts

La nouvelle saison du Musée des Beaux-Arts débutera vendredi avec une exposition de célèbres tableaux du Louvre. L'exposition a pour titre "Peintures du XVIIIe siècle en provenance du Louvre" et elle se poursuivra jusqu'au 17 octobre.

Elle mettra en valeur l'élégance et la grâce d'une époque raffinée qui prit fin à la révolution française. La collection a été préparée spécialement à l'intention des musées du Canada et des Etats-Unis. Parmi les artistes les plus connus, on trouvera des oeuvres de Boucher, Fragonard, Hilair, Watteau, et nombre d'autres. La plupart de ces oeuvres n'avaient pas quitté la France depuis leur création il y a quelque deux cents ans.

"La lecture" de Hilair, une des pièces qui seront présentées à l'exposition "Peintures du XVIIIe siècle en provenance du Louvre", au musée des Beaux-Arts de Montréal.

Le Devoir, Montréal, Qué.
September 17, 1965

871

A compter d'aujourd'hui

Le 18e au musée

La nouvelle saison du Musée des Beaux-Arts de Montréal débutera aujourd'hui avec une exposition de vingt célèbres tableaux du Louvre.

L'exposition a pour titre "Peintures du XVIIIe siècle en provenance du Louvre" et elle se poursuivra jusqu'au 17 octobre. Elle mettra en valeur l'élégance et la grâce d'une époque raffinée qui prit fin à la Révolution française.

La collection a été préparée spécialement par le Louvre, premier des musées de France, à l'intention du Canada et des Etats-Unis. Le choix des tableaux a été fait par M. Jean Chatelain, directeur général du Louvre, et M. Germain Bazin, conservateur en chef des peintures et dessins.

Les artistes représentés sont: François Boucher, Philibert Louis Debuccourt, Pierre Antoine Demachy, Jean-Honoré Fragonard, Jean-Baptiste Hilair, Jacques de la Joue, Nicolas Lancret, Pierre Lenfant, Nicolas-Bernard Lepicié, Jean-Baptiste Pater, Hubert Robert, Louis de Silvestre le jeune, Claude Joseph Vernet et Louis-Joseph Watteau.

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

Le Journal de Montréal, Qué.
September 21, 1965

871

Exposition de peintures du XVIIIe siècle

"LA CAGE" François Boucher 1703-1770.

La nouvelle saison du Musée des Beaux-Arts de Montréal débutera vendredi avec une exposition de célèbres tableaux du Louvre.

L'exposition a pour titre "Peintures du XVIIIe siècle en provenance du Louvre" et elle se poursuivra jusqu'au 17 octobre. Elle mettra en valeur l'élégance et la grâce d'une époque raffinée qui prit fin à la Révolution française.

La collection a été préparée par le Louvre, premier des musées de France, à l'intention du Canada et des Etats-Unis. Le choix des tableaux a été fait par M. Jean Chatelain, directeur général du Louvre, et M. Germain Bazin, conservateur en chef des peintures et dessins.

Les artistes

Les artistes représenté sont: François Boucher (1703-1770), Philippe Louis Debricourt (1755-1832), Pierre Antoine Demachy (1723-1807), Jean Honoré Fragonard (1732-1806), Jean-Baptiste Hilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (1704-1787), Nicolas-Bernard Lépicié (1735-1784), Jean-Baptiste Pater (1695-1736), Hubert Robert (1733-1808), Louis de Silvestre le Jeune (1675-1760), Chaude Joseph Vernet (1714-1789) et Louis-Joseph Watteau (1731-1798).

la Presse
21 sept 65

Toiles du Louvre à Montréal

La nouvelle saison du Musée des Beaux-Arts débute avec une exposition de tableaux empruntés au Louvre. Sous le titre "Peintures du 18e siècle", on peut y voir, jusqu'au 17 octobre, des oeuvres d'une quinzaine de peintres français. Sur cette photo, l'une des toiles de la collection : "Cour de ferme", de Nicolas-Bernard Lépicié (1735-1784).

Montreal-Matin, Que.
September 18, 1965

871

XVIIIe siècle

La nouvelle saison du Musée des Beaux-Arts de Montréal a débuté hier avec une exposition de célèbres tableaux du Louvre.

L'exposition a pour titre "Peintures du XVIIIe siècle en provenance du Louvre" et elle se poursuivra jusqu'au 17 octobre. Elle mettra en valeur l'élégance et la grâce d'une époque raffinée qui prit fin à la Révolution française.

La collection a été préparée spécialement par le Louvre, premier des musées de France, à l'intention du Canada et des Etats-Unis.

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

Gazette Sept 25-65

ART

By Rea Montbizon

Louvre Paintings Open Museum Season

The new season at The Montreal Museum of Fine Arts was launched with an exhibition of distinguished paintings from the Louvre, in Paris.

The exhibition, called "Eighteenth Century Paintings from the Louvre," will continue until Oct. 17. It illustrates the elegance and grace of a courtly era which ended with the French revolution.

Specially prepared by the Louvre for exhibition in Canada and the United States, the show was assembled by Jean Chatelain, director-general of the Louvre, and Germain Bazin, chief curator of paintings and drawings.

The artists represented are Francois Boucher (1703-1770); Philibert Louis Debucourt (1755-1832); Pierre Antoine Demachy (1723-1807); Jean-Honore Fragonard (1732-1806); Jean-Baptiste Hilair (1753-1822); Jacques de la Joue (1687-1761); Nicolas Lancret (1690-1745); Pierre Lenfant (1704-1787; Nicolas-Bernard Lepicie (1735-1784); Jean-Baptiste Pater (1695-1736); Hubert Robert (1723-1808); Louis de Silvestre the Younger (1675-1760); Claude Joseph Vernet (1714-1789); and Louis Joseph Watteau (1731-1798).

Most of the works had never left France since they were painted some 200 years ago.

Le Nouvelliste
Trois Rivières, Qué.
September 20, 1965

871

Tableaux du Louvre à Montréal

La nouvelle saison du Musée des Beaux-Arts de Montréal a débuté hier avec une exposition de célèbres tableaux du Louvre.

L'exposition a pour titre "Peintures du XVIIIe siècle en provenance du Louvre" et elle se poursuivra jusqu'au 17 octobre. Elle mettra en valeur l'élégance et la grâce d'une époque raffinée qui prit fin à la Révolution française.

La collection a été préparée spécialement par le Louvre, premier des musées de France, à l'intention du Canada et des Etats-Unis. Le choix des tableaux a été fait par M. Jean Chatelain, directeur général du Louvre, et M. Germain Bazin, conservateur en chef des peintures et dessins.

Les artistes représentés sont: François Boucher (1703-1770), Philibert Louis Debucourt (1755-1832), Pierre Antoine Demachy (1723-1807), Jean-Honoré Fragonard (1732-1806), Jean-Baptiste Oilair (1753-1822), Jacques de la Joue (1687-1761), Nicolas Lancret (1690-1745), Pierre Lenfant (17-4-1787), Nicolas-Bernard Lépicié (1735-1784), Jean-Baptiste Pater (1695-1736) Hubert Robert (1733-1808), Louis de Silvestre le Jeune (1675-1760), Claude Joseph Vernet (1714-1789) et Louis-Joseph Watteau (1731-1798).

La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

BEAUX-ARTS

La Presse 25 sept-65

CLAUDE JASMIN

Quand le Louvre envoie ses "choses" du XVIIIe

On les détestait, c'était l'académisme putrescent, on en fit de violents discours. Il faut comprendre ces artistes révoltés. La peinture de l'"italianisme", c'était sacré et ces jeunes gens qui firent "Le déjeuner sur l'herbe", "Le casseur de pierres", "La Gare St-Lazare", "La Tour de Londres", et plus tard, "Les demoiselles d'Avignon" voulaient se débarrasser d'un enseignement désincarné, figé, d'un "classique" pratique, à la portée du moindre tâcheron du dessin "antiquisant".

Aujourd'hui, beaucoup d'eau a coulé sous les ponts de l'anarchie picturale et les peintres, les étudiants en art, peuvent regarder cette peinture du 18e siècle sans crier, sans menacer toujours "d'aller mettre le feu au Louvre", pour paraphraser Picasso. On regarde cet art comme on va au cinéma voir des films documentaires. Et l'esprit critique qui respecte mieux le contexte social et historique, facteurs qui déterminent toujours l'art, sait faire la part des choses.

Aujourd'hui, nous répétons que le "vrai" sujet de la peinture, c'est, justement, la peinture. Le peintre, peu à peu, a cessé d'être le serviteur des puissances politiques et religieuses. La Révolution, en France, a permis à l'artiste de s'exprimer en toute liberté et jeta Fragonard dans la gêne. Après Courbet, Corot, après le "réalisme", les fameux impressionnistes commenceront une série d'expériences qui conduiront jusqu'à l'art abstrait, soulagé de l'anecdote, de l'"histoire", de la littérature, de la religiosité, etc.

C'est donc avec une grande curiosité, et l'esprit libre de préjugés, que les Montréalais se rendront voir ces vingt toiles en provenance du Louvre. Hélas ! c'est bien peu : deux Boucher, deux Antoine Watteau, un Fragonard. Une exposition un peu courte, franchement décevante. On ne peut, décemment, demander aux groupes d'étudiants de nos écoles et collèges d'organiser des visites. De bons livres d'art, avec d'impeccables reproductions, fourniront un bien meilleur outil de travail pour qui voudrait se familiariser avec cet art.

La fameuse iconographie des "fêtes galantes" et des débats amoureux de Watteau y est bien mal représentée. Les tableaux lumineux de François Boucher, l'érotisme élégant de ses scènes mythologiques, qui faisait l'admiration de Mme de Pompadour et de Louis XV, n'y sont pas davantage. Cette pauvre, chétive, exposition (organisée par la Galerie Nationale d'Ottawa) ne réussit pas davantage à nous situer correctement les talents du fameux Jean-Honoré Fragonard. Une seule toile : "Cascatelles à Tivoli", trahit presque le peintre "du théâtre et de la finance" et, aussi, des escarpolettes polissonnes !

Il est toujours intéressant de voir "en peinture", comme on dit ici, ces tableaux d'un temps légendaire. Alors, si vous passez du côté du Musée des Beaux-Arts . . . mais ne faites pas un grand détour, ça ne vaut pas la peine.

A l'affiche aussi : Debucourt, Demachy, Hilair, de la Joue, Lancret, Lenfant, Lépicié, Pater, Robert, de Silvestre, Vernet et Louis-Joseph Watteau : tous "italianistes" !

L.-J. Watteau : "Tentation de saint Antoine". Cette oeuvre appartient au Musée du Louvre et fait partie de la collection exposée actuellement au Musée des Beaux-Arts de Montréal.

LaSalle Le Messager
Verdun, Que.
(Weekly. Circ. 15,000)

Thursday, September 23, 1965

* * *

EXPOSITIONS E13-M

La nouvelle saison du Musée des Beaux-Arts de Montréal a débuté vendredi le 17 septembre, avec l'exposition de célèbres tableaux du Louvre. Les tableaux, qui représentent des peintres aussi réputés que Boucher, Vernet, Lenfant, Watteau et de nombreux autres, pourront être vus jusqu'au 17 octobre. La plupart des oeuvres n'avaient jamais quitté la France depuis leur création il y a quelque 200 ans.

La Galerie L'Art Vivant, rue Crescent, présente depuis le 22 septembre, les peintures de Maurice Lebel.

A la galerie d'Art des Ameublements De Luxe, rue Leclair à Verdun, on peut voir jusqu'à la fin du mois une exposition d'oeuvres de différents artistes, dont Mme Rita Patrice de LaSalle.

An Artificial World

Star

Paintings From The Louvre

25 sept 65

By Robert Ayre

EDIFICATION. That is exactly the word they would use for an exhibition like this. It comes to us from the Louvre, 20 small paintings of 18th Century France, "selected expressly" for us by M. Jean Chatelain, Director-General, and M. Germain Bazin, Chief Curator of Paintings and Drawings, for showing in the National Gallery, the Montreal Museum of Fine Arts and the Quebec Museum. It's here until October 17.

"A happy and significant occasion for us in Canada," says the introduction to the catalogue by Charles Comfort, former Director of the National Gallery, now retired, who goes on to refer to "these alluring creations of 18th Century French painting" chosen for "our enjoyment and edification."

What the significance could be, I can't imagine. We certainly don't need to feel flattered by this attention from the Louvre. Great names are here but not great works. You see two paintings — The Village Dance and Raising the Maypole — listed as by A. Watteau, but when you look closer you discover the words "follower of" and the third Watteau, a Temptation of St. Anthony, is by Antoine's nephew. The catalogue expatiates on the importance of Watteau and of Chardin. Neither is in the show.

THERE IS SOMETHING proper and Victorian about that word edification. When we're told that a thing is good for us, we know what to expect, and I don't think it's enjoyment. Even as a relief from the ugliness, vulgarity, nonsense and perils of life today, we won't find much to quicken us in these posturings and flirtations from an artificial world.

"Those painters integrate the charm of poetry even in recalling labor," observes M. Philippe North, Cultural Attaché of the French Embassy in Canada. How nice! A few workers animate the foreground in the painting Building a Highway by Claude Joseph Vernet, but the subject is really the landscape panorama. In The Delights of Country Life, by François Boucher, the pretty girls, gracefully posed with their sheep and their picnic basket, play at it in a picturesque ruin, while the young swain makes advances.

Dr. Comfort tells us that "Boucher was a courtly painter who dealt with the reveries of the Gods on Olympus and the love-making of shepherds and shepherdesses." I compared the French text to see if he really meant it and it's there, too — *rêveries*. I felt a bit miffed that the exhibition doesn't give us an example of Boucher's reports on a hitherto unsuspected pastime of the gods.

A FEW STEPS along the corridor and you cross two hundred years, into Montreal 1965, where the pre-fabricated integument is laid in slabs against the steel of the skyscrapers and new shapes develop on the draughting boards for Expo '67. S. Grankowski, who is exhibiting in the new Gallery XII's show, belongs to this new world. His place is in architecture rather than in an art gallery. To me, his reliefs are cold and impersonal, a kind of engineering, but as part of a building structure, in the right place, these lacquered squares, these rows of buttons, these discs polished like slate, or glass, or chrome, all so clean, so exactly machined, could fulfil a function, severe but decorative.

His neighbor, L. Simons, who has appeared from time to time in the Spring Show, is his antithesis, a romantic with a childlike vision and the technique of a primitive. She has some good ideas — like a group of croquet players on a lawn, a budding hyacinth contrasted with a snowstorm outside the window, a hall of mirrors at the fun fair — but she isn't satisfied to leave them alone. She likes putting objects into compartments and building frames around her views. She'd be better with less whimsy and less elaboration.

I HAVE SAVED the best to the last. Until October 1, Galerie Agnes Lefort is showing about a score of colored ink and water color drawings by Borduas and Riopelle.

Most of the Riopelles belong to the last four years, one sparkling water color dated 1965, but there is an ink and gouache from 1954 and another from the following year. In these, a pattern of black leaves is delicately placed on a glowing autumnal background. Two oil paintings are hung in the exhibition to remind us of the splendors of the painter, for in the water colors—and even more in the pastels — he appears quietly and intimately, in relaxed mood, though there is plenty of nervous energy in the deployment of his tints and darting lines.

The Borduas works, most of them from the estate, are dated 1954, with the exception of one ink from 1958, two years before his death. Its implacable blacks place it in his last phase. There is nothing that could be called tragic in the 1954 water colors and inks. A work like "L'Arlésienne en Ballade" is stormy and in the ink "La Magie des Signes" the forms burst like explosions in the air but without implications of disaster. There is, if not joy, certainly assurance, in these compositions. We have a conviction of mastery and we share a great buoyancy in the disposition of these fluent shapes, so lightly brushing the paper, splashing, spattering, overlapping each other in their transparency, so sensitive in feeling, so discriminating in color.

Claude Joseph Vernet: "Building a Highway," in the exhibition of 18th century French paintings at the Montreal Museum of Fine Arts.

Le Petit Journ., Montreal, P.Q.
October 17, 1965

Musée des Beaux-Arts

J'ai parlé la semaine dernière de l'expo Morrice. J'avais aussi des notes sur **"Peintures du XVIIIe siècle en provenance du Louvre"**, mais j'ai laissé tomber. Décidément, les autorités officielles françaises croient nous satisfaire à peu de frais. Evidemment, Fragonard, Vernet, Boucher, Watteau peignent ben. Fragonard, surtout, fait figure de novateur et de virtuose. Mais comme tout ceci est désuet. Bergers et nymphes, décors de théâtre, natures truquées, sentiments rien que littéraires, maniérisme — tout ce magasin d'accessoires pour jeux de cour nous laisse froids — sur lesquels pèse une très lourde réalié. D'ailleurs, pourquoi nous envoyer des oeuvres molles et faciles, quand le Louvre regorge de chefs-d'oeuvre ?

ART

"Landscape with Architecture"
by LaJoue amongst the "Eighteenth Century Paintings"
on exhibition at the Museum of Fine Arts.

2 - 8 octobre 65

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

—Eighteenth century painting from the Louvre.
A distinguished collection of paintings from the Louvre is shown at the Museum until October 17th.
The Exhibition which launches the Museum's fall season, was specially prepared by the Louvre for Canada and the United States.

—GALERIE XII
Galerie réservée spécialement aux artistes Canadiens.
Du 8 au 25 octobre:
Jarah V. Gersovitz et Richard Billmeier
Du 29 octobre au 14 novembre:
Oeuvres d'un groupe d'architectes.
A "Retrospective" of J. W. Morrice is scheduled to take place at the Museum during the month of October.
More details about this important exhibition can be found in our La Semaine à Montréal section under the column "Special".

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).

ART

"Landscape with Architecture"
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9 - 15 octobre 65

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ART

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16 - 23 octobre 65

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Current events

ART

23 - 29 octobre 65

"Landscape with Architecture"
by LaJoue amongst the "Eighteenth Century Paintings"
on exhibition at the Museum of Fine Arts.

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Current events
30 oct - 5 nov.

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(1379 ouest, rue Sherbrooke - 842-8091).

St-Hyacinthe Le Courrier
St. Hyacinthe, Que.
December 11, 1965

871

Peintures françaises du XVIIIe siècle à Montréal

Une vingtaine de tableaux d dix-huitième siècle prêtés par l Louvre et parmi lesquels figu rent des oeuvres de Boucher, Fra gonard, Lancret, Watteau — oeu vres qui n'avaient jamais quitt le sol de France — sont exposé depuis le 17 septembre au Mu sée des Beaux-Arts de Montréal

Cette exposition à laquelle a collaboré l'Association française d'action artistique, avait parcou ru les Etats-Unis avant d'être pré sentée à Ottawa et à Québec.

Le Courrier de St-Hyacinthe
St-Hyacinthe, Que.
(Weekly. Circ. 7,910)

Thursday, November 11, 1965

Peintures françaises du XVIIIe siècle à Montréal

K-12-M

Une vingtaine de tableaux du dix-huitième siècle prêtés par le Louvre et parmi lesquels figurent des oeuvres de Boucher, Fragonard, Lancret, Watteau — oeuvres qui n'avaient jamais quitté le sol de France — sont exposés depuis le 17 septembre au Musée des Beaux-Arts de Montréal.

Cette exposition à laquelle a collaboré l'Association française d'action artistique, avait parcouru les Etats-Unis avant d'être présentée à Ottawa et à Québec.

20. november 1965

Ölgemälde des 18. Jahrhunderts aus dem Louvre in Paris

Im Montrealer Museum der schönen Künste waren vor kurzem 20 Ölgemälde des 18. Jahrhunderts aus dem Louvre in Paris zu sehen, eine schöne und interessante Ausstellung für den aufmerksamen Betrachter. Welch ein ungeheurer Unterschied zwischen diesen Bildern und denen der heutigen Zeit! Vor jedem, auch wenn das einzelne mir nicht besonders zusagte, bewunderte ich die Hingabe des Künstlers an sein Werk, und vor jedem stellte ich immer wieder mit Erstaunen fest, wie sehr das Ideal der Schönheit sich verwandelt hat in den 250 Jahren bis zu unsrer Epoche. Besonders fiel mir dies auf in den zwei herrlichen Bildern von Boucher, in denen das Ideal der weiblichen Gestalt der heutigen Jugend wohl überhaupt nichts mehr zu sagen hat. Keuschheit trotz der üppigen Fülle des warmen, atmenden Fleisches ist im Leben der sich entwickelnden und unreifen Jugendlichen unserer Tage ein längst vergangenes Ideal. Trotzdem hoffe ich, dass wenigstens die Schönheit der Bilder in der minutiösen Kleinarbeit der Beobachtung und Wiedergabe diesen jungen Menschen von heute etwas sagt. Jede einzelne Blume ist mit Liebe gemalt und deutlich erkennbar; an dem Strohhut auf dem Bilde „Les charmes de la vie champêtre" kann man beinahe die Stiche sehen, mit denen die Strohborte in gleichmässiger Rundung aneinander genäht ist. Wie schön und lebendig stehen die verschiedenen Arten der Bäume vor dem weiten Himmel oder dem alten, mit Säulen und Reliefs geschmückten Gemäuer! Wie zottig und verfilzt das Fell der Schafe ist, wie stumpf und gleichmütig ihre Tierköpfe erscheinen! Und welch liebliche Anmut in der Darstellung der jungen Frauen und des ihnen huldigenden Jünglings! Das Gemälde „Cascatelles à Tivoli" von Fragonard würde ich gern an einer Wand meines Wohnzimmers hängen haben. Welch eine Freude am Licht dieses Bild zeigt, welch Glitzern im Schaum des Wassers, welch Blinken in dem silbrigen Weiss der gewaschenen, bleichenden Wäsche! Es ist ein entzückendes Bild. Ein poetisches Bild ist „Cour d'une ferme" von Lépicié. Ein Bauernhof im beginnenden Abend, in den letzten Strahlen der Sonne, Mensch und Tier während der Fütterung; die Kühe an der Tränke, die Tauben auf dem First des Daches, die Hühner, scharrend nach den Körnern auf der Erde, der wunderbar ruhige Wipfel eines alten Baumes über den Dächern, und alles ist erfüllt von tiefem Frieden. Das Bild „La grande galerie du Louvre" ist interessant wegen der unglaublich gelungenen Perspektive. Man kann rechts, links oder in Front des Gemäldes stehen, und die Galerie bietet sich dem Auge bis zu ihrem Ende, sich herrlich deutlich verjüngend, dar. Das Gemälde „Tentation de saint Antoine" von Louis-Joseph Watteau, einem Neffen von Antoine, ist schön und ausdrucksvoll. Der heilige Antonius kniet betend in einer Felsenhöhle, verfolgt und umgeben von den Versuchungen des Teufels. Die vielen kleinen Teufel sind alle in der primitiven Art des halb-Mensch-halb-Bock amüsant und abstossend zugleich dargestellt. Einer von ihnen versucht den Strick, der die Kutte des Antonius gürtet, aufzureissen, um ihn zu entblössen, während vor ihm die Versuchung eines in üppig prangender Fleischlichkeit kaum verhüllten Weibes ihn blendet. „Construction d'une chaussée" von Vernet ist ein ausserordentlich lebendiges Bild. In einer imaginären Landschaft, in der im Hintergrund auf einem fast unerreichbaren Felsenplateau eine Windmühle steht, die ihrer Lage wegen unmöglich in Gebrauch sein kann, bauen Schwerarbeiter eine Chaussee; gekleidet in normale ländliche Kleidung, mit Hüten auf den Köpfen, klopfen sie Steine und schleppen schwere Lasten. Aufseher auf Pferden sehen gemütlich zu, und von einem hohen Felsvorsprung links auf dem Bilde, durch eine Balustrade geschützt vor dem Absturz, stehen müssige Gaffer.

Die Reize des Landlebens von Boucher

Die Versuchung des Heiligen Antonius von Watteau

Ottawa Journal, Ont.
September 11, 1965

871

ART NEWS and views

By W. Q. KETCHUM

"Ottawa Collects Sculpture" is the theme of an exhibition being launched under the chairmanship of Mrs. Jules Loeb by the National Gallery Association. Some 50 pieces of sculpture from private coollections will be shown from Sept. 23 to Oct. 10.

Paintings by Robert Delaunay, noted French artist, and his widow will be shown at the National Gallery Oct. 8-31.

Guy Habasque will give an illustrated lecture on the Delaunays at 8.30 p.m., Oct. 14. This is one of a series.

From Nov. 12 to Dec. 5 the works of James Wilson Morrice will be on view. This exhibition is being sponsored by the Montreal Museum of Art.

The Christian Rohlfs exhibition continues until Sept. 26. Rohlfs, a German artist of top rank, was noted for a personal form of Expressionism.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, September 25, 1965

J. W. Morrice Art Shown

P 12-M

Some of the works of one of Canada's major artists, James Wilson Morrice, will be shown in a special retrospective exhibition at the Montreal Museum of Fine Arts Oct. 1 through till Oct. 31.

Morrice, who lived from 1865 to 1924, is now widely regarded in Canada and overseas as an important impressionist. From a large number of public and private collections the Montreal Museum has been able to obtain 150 of his paintings on loan.

After the Montreal show, the exhibition goes to the National Gallery in Ottawa.

Montreal Star, Que.
September 23, 1965

871

Centenary Exhibition Honors Montreal Artist

James Wilson Morrice was a Montreal painter who went to Europe to achieve his fame.

But today, on the centenary of his birth, Canada honors him with a retrospective exhibition which will open at the Montreal Museum of Fine Arts on Sept. 30 and will then go to the National Gallery in Ottawa.

Morrice left the Victorian atmosphere of wealthy Montreal at the turn of the century to slip into the habits of the Paris Left Band, consorting with the beatniks of the day, drinking absinthe in the cafés and keeping a mistress he didn't bother to marry.

He knew Matisse and other French painters well but also kept up his friendship with a large number of North American and British people. He was very highly regarded by his colleagues in Europe.

In Saturday's WEEKEND MAGAZINE Robert Ayre tells more about this noted Canadian artist.

Montreal Gazette, Que.
September 21, 1965

871

Opening

The president and council of The Montreal Museum of Fine Arts have issued invitations to the opening of the exhibition, J. W. Morrice, 1865-1924, on Thursday evening, September 30, at nine o'clock, at the museum. The exhibition will be opened by the Honorable Maurice Lamontagne, Secretary of State of Canada.

Le Devoir, Montréal, Qué.
September 28, 1965

871

UN GRAND PEINTRE CANADIEN AU MUSEE DES B.-A.

Morrice : l'avant-garde d'un début de siècle

Celui que bien des experts considèrent maintenant comme un des grands maîtres canadiens de la peinture, James Wilson Morrice, sera mis en lumière à l'occasion d'une vaste exposition rétrospective de son oeuvre.

Morrice a vécu de 1865 à 1924. Il fut le premier artiste canadien à se faire un renom à l'étranger. L'Europe l'a consacré en effet comme un important peintre impressionniste.

En puisant dans de nombreuses collections publiques et privées, le Musée des Beaux-Arts de Montréal a groupé 150 de ses toiles en vue de les montrer au public du 1er au 31 octobre. La même exposition ira ensuite, du 13 novembre au 5 décembre à la Galerie nationale du Canada (Ottawa).

Aujourd'hui encore, après un demi-siècle après sa mort, Morrice demeure l'un des rares artistes canadiens qui puisse se prévaloir d'une réputation internationale. Ses toiles figurent même en Union Soviétique.

Il a vécu la plus grande partie de sa vie en Europe et sa recherche de nouvelles expériences l'a conduit dans tous les pays de l'hémisphère occidental. Il est mort au cours d'un séjour à Tunis. Il avait peint déjà en Afrique du Nord en compagnie de Matisse.

Sa personnalité demeure énigmatique. Il a été décrit par des amis tels que les romanciers Somerset Maugham et Arnold Benett et le critique d'art Clive Bell. En fait, Maugham a emprunté plusieurs traits de Morrice pour créer des personnages de ses romans.

Matisse a dit de lui qu'il **"courait sans cesse par monts et par vaux, un peu comme un oiseau migrateur qui ne se serait fixé nulle part".**

Les premiers dessins de Morrice datent de son enfance à Montréal, sa ville natale. Il était le fils de David Morrice, un prospère industriel en textiles de Montréal.

Morrice ne délaissa pas la peinture durant ses études de droit à Osgoode Hall (Toronto). En 1889, deux de ses aquarelles paraissent au Salon du Printemps du musée de Montréal. En 1890, il obtient son diplôme en droit, mais il ne souhaite que de s'orienter définitivement vers la peinture. Sir William Van Horne, qui fut probablement le plus grand collectionneur d'art au Canada, encouragea sa famille à le laisser suivre ses goûts.

M. William Johnston, conservateur général du musée et organisateur de l'exposition, écrit dans une étude sur Morrice:

"L'art de Morrice appartient aux deux siècles qu'il a traversés. Ses voyages en Hollande, en Normandie, en Bretagne ou en Afrique du Nord, à Venise ou aux Antilles, tracent l'itinéraire parcouru par tant d'artistes du XIXe siècle à la recherche de couleur locale.

"Il se méfiait des marchands de tableaux, qu'il comparait à des "requins dévorant les petits poissons", préférant compter sur les Salons annuels pour la vente de ses toiles. Cette méfiance, ainsi que le trait qu'il pose sous sa signature, ne sont que les vestiges d'une ère dépassée.

"On le voit, par ailleurs, bannir de son oeuvre toute allusion littéraire ou sentimentale, et se placer à l'avant-garde des mouvements modernes du début du siècle, grâce à sa largesse de vue et à un usage audacieux et expressif de la couleur.

"Désormais, le Canada comptait un de ces rares artistes capables d'acquérir, au-delà des frontières du régionalisme, une réputation internationale."

L'étude sert d'introduction au catalogue de l'exposition qui a été publié par le Musée.

MORRICE

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Wednesday, September 29, 1965

Vernissage

O 12-M

Le vernissage de l'exposition James Wilson Morrice au Musée des Beaux-Arts de Montréal aura lieu le 30 septembre à 9 heures du soir.

Le peintre Morrice, qui a vécu de 1865 à 1924, est classé par plusieurs experts comme le plus grand peintre du Canada. Il est considéré comme un peintre impressionniste important.

Le Musée a réuni 150 toiles de l'artiste.

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

Thursday, September 30, 1965

O 12-M

AUJOURD'HUI

AU MUSEE des Beaux-Arts, à 9 h., ouverture de l'exposition consacrée au peintre canadien J. W. Morrice. Le Secrétaire d'Etat du Canada, M. Maurice Lamontagne, adressera la parole.

Le Devoir, Montréal, Qué.
September 30, 1965

871

le bruit de la ville

MORRICE

M. Maurice Lamontagne, secrétaire d'Etat, inaugurera ce soir officiellement l'exposition James Wilson Morrice au Musée des Beaux-Arts de Montréal. Peintre impressionniste important représenté ici par 150 toiles, Morrice, qui a vécu de 1865 à 1924, est classé par plusieurs experts comme le plus grand peintre du Canada.

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Saturday, September 25, 1965

P 12-M

THE COVER

MRS. NANCY DUNBAR'S cover drawing this week honors the centenary of the birth of Canadian painter, James Wilson Morrice. A retrospective of his work opens at the Museum of Fine Arts next Thursday evening. Reproductions of his painting will also be found accompanying critic Robert Ayre's article on Page 12 of today's WEEKEND MAGAZINE.

Perspectives
Montreal, Que.
(Week-End. Circ. 385,390)

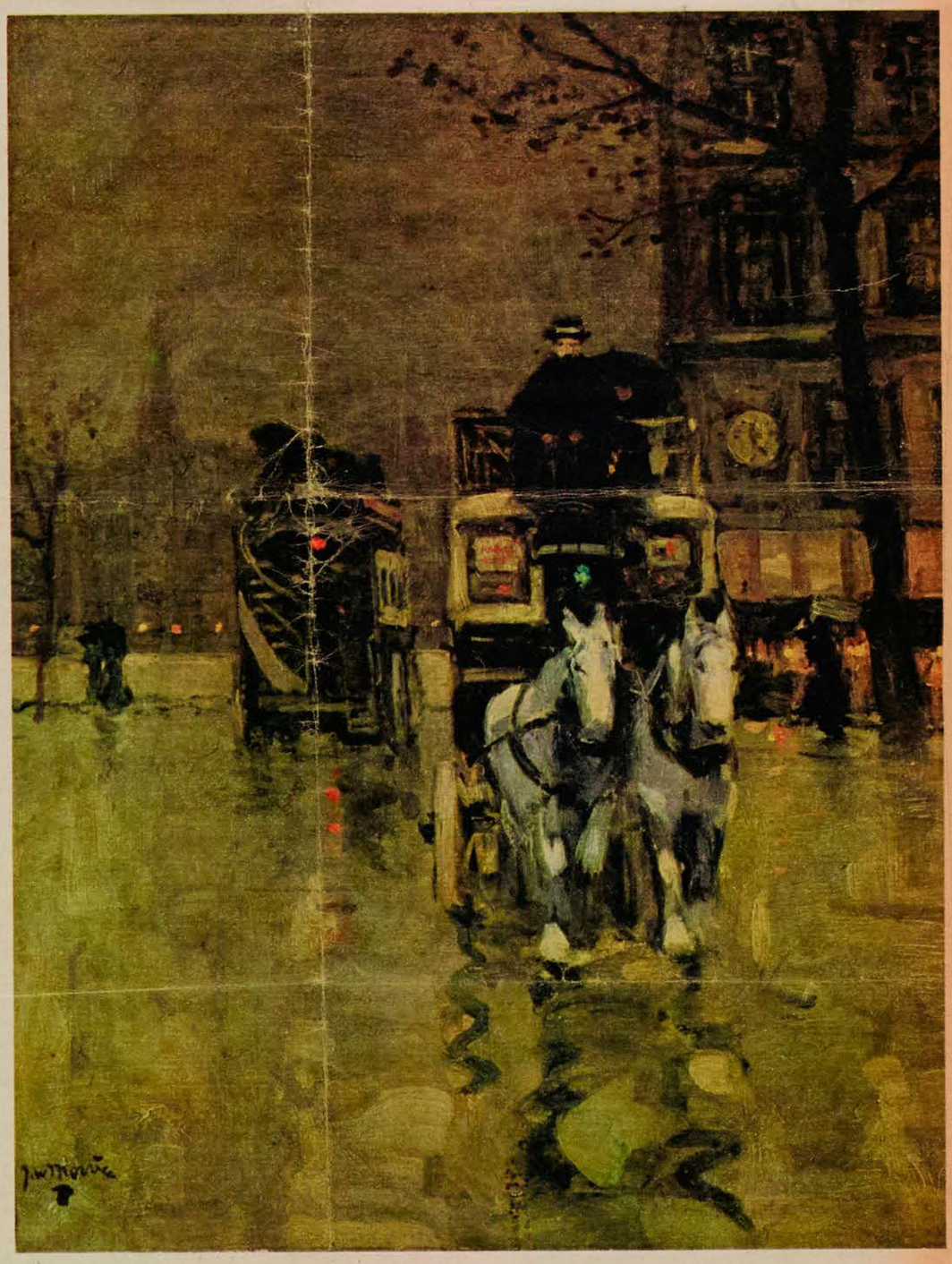
Saturday, September 25, 1965

L'OEIL DÉLICAT DE MORRICE

Peintre canadien exilé, il a été l'interprète exquis des rues de Paris

O 12-M

James Wilson Morrice, né en 1865, à Montréal, mort à Tunis en 1924.



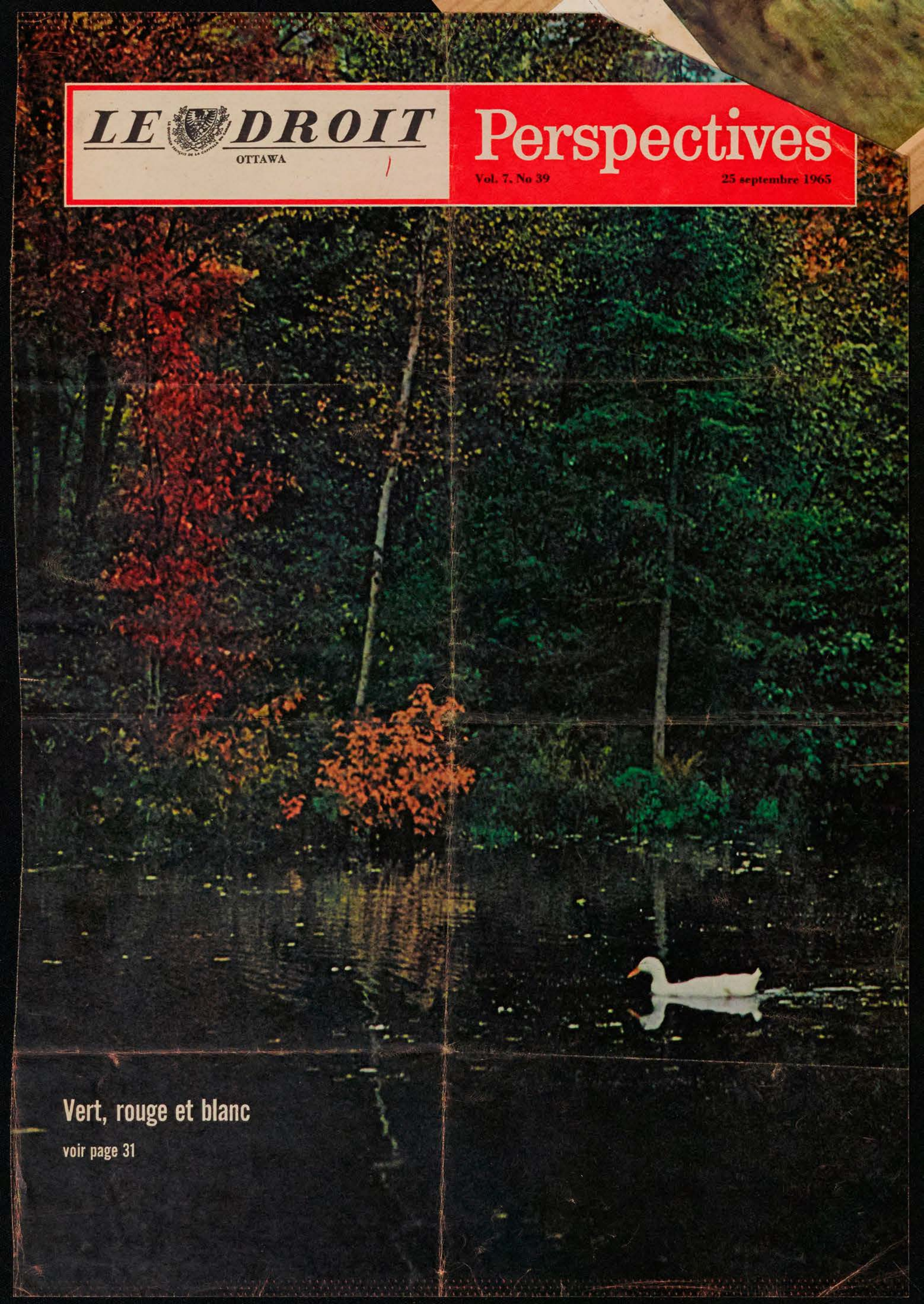
A L'OCCASION du centième anniversaire de naissance du peintre James Wilson Morrice (mort le 23 janvier 1924, à 59 ans), une grande rétrospective de son oeuvre sera présentée, à compter du 30 septembre, au Musée des Beaux-Arts de Montréal, sa ville natale, et ensuite à la Galerie Nationale d'Ottawa, de la mi-novembre au 6 décembre.

Morrice était de famille bourgeoise. Très jeune il tourna le dos à l'incompréhension familiale, à la respectabilité sociale et à la richesse pour s'établir à Paris, rive gauche, où il hanta les cafés de Montparnasse et se lia d'amitié avec des peintres devenus célèbres, dont Matisse. Il participa à tous les grands Salons et connut la célébrité en Europe bien avant qu'il fut reconnu au Canada, où sa bohème parisienne faisait scandale.

A la mort des ses parents, en 1914, il hérita d'une petite fortune, mais n'en continua pas moins de vivre dans un studio miteux et de parcourir les rues de Paris crayon à la main. Dans les dernières années de sa vie, il voyagea: Venise, Cuba, les Antilles et l'Afrique du Nord où la mort le surprit, à Tunis. Ses rues de Paris et ses paysages de Bretagne ou d'ailleurs enchantaient Matisse, qui appelait Morrice l'artiste à l'oeil délicat. Plus de 130 de ses oeuvres seront exposées.

LE DROIT
OTTAWA

Perspectives
Vol. 7. No 39 25 septembre 1965



Vert, rouge et blanc

voir page 31

Perspectives
25 septembre 1965

LA PISTE DE COURSE DE SAINT-MALO

Collection du Musée des Beaux-Arts de Montréal, qui possède 50 toiles et dessins de James Wilson Morrice.

◀ *L'OMNIBUS A CHEVAUX*

Paris à l'époque 1900, avant que les chevaux-vapeur ne remplacent les vrais. Prêt de la Galerie Nationale.

TRINIDAD

Réalisée en 1921, cette toile de Morrice appartient à la Galerie d'Art de Toronto. ◁

Weekend Magazine
Montreal, Que.
(Week-End. Circ. 1,791,100)

Saturday, September 25, 1965

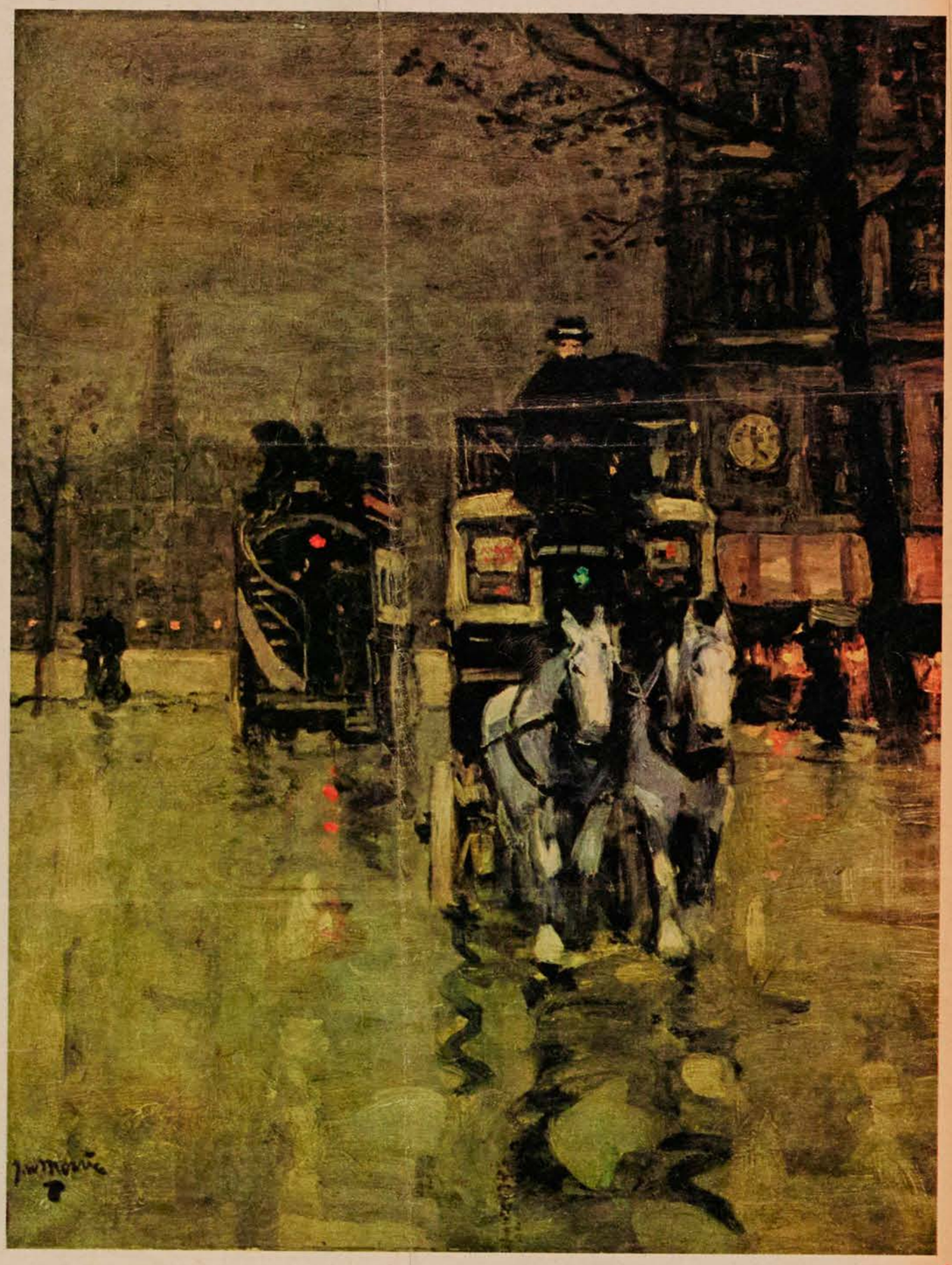
M-12-M

First Of Our Old Masters

Morrice was a Montrealer who discovered artistic fame in France

By Robert Ayre

James Wilson Morrice spent years in Paris as a Canadian in exile.



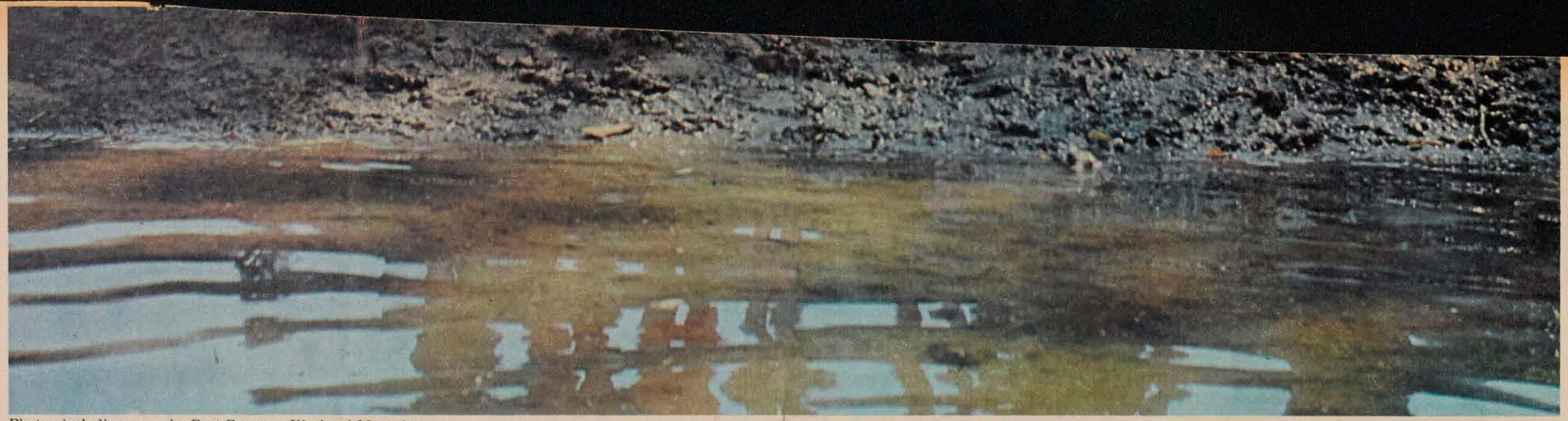
JAMES WILSON MORRICE was a Montrealer who was happier abroad than at home and painted far more out of his country than in it. His centenary will be celebrated this month with a retrospective exhibition organized by the Montreal Museum of Fine Arts Sept. 30.

After the showing in the painter's native city it will be seen in the National Gallery of Canada in Ottawa from mid-November to Dec. 6. It consists of some 130 works lent by six of the important public museums and galleries of Canada and many private collections.

Long before he was recognized at home Morrice knew fame in Europe. He went to Paris as a young man, stimulated by the great art collector and C.P.R. board chairman, Sir William Van Horne, who bought one of his sketches for $10 "to encourage the boy" and persuaded his father to let him go.

The name Morrice sounds French but the Morrices were Scottish Presbyterians and, though Morrice lived overseas, threw off the family piety and flouted the Victorian conventions of wealthy Montreal, he was never completely absorbed by Paris. He slipped comfortably into Left Bank habits, consorting with the beatniks of the day, drinking absinthe in the cafés, keeping a mistress he didn't bother to marry.

Continued on page 14



Photos, including cover, by Bert Beaver – Weekend Magazine

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Grime's no crime? Children are given permission to slide down muddy bank into shallow water to try head-to-ankle jumpsuits worn over their regular clothes.

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It pleased them to get very wet and dirty indeed. So the sluicing-down-with-a-hose recommendation of that father was followed, as shown on our cover. But mothers will probably want to follow the recommendation of the jumpsuits' manufacturer, Marvin Walker, and tub them in the washing machine.

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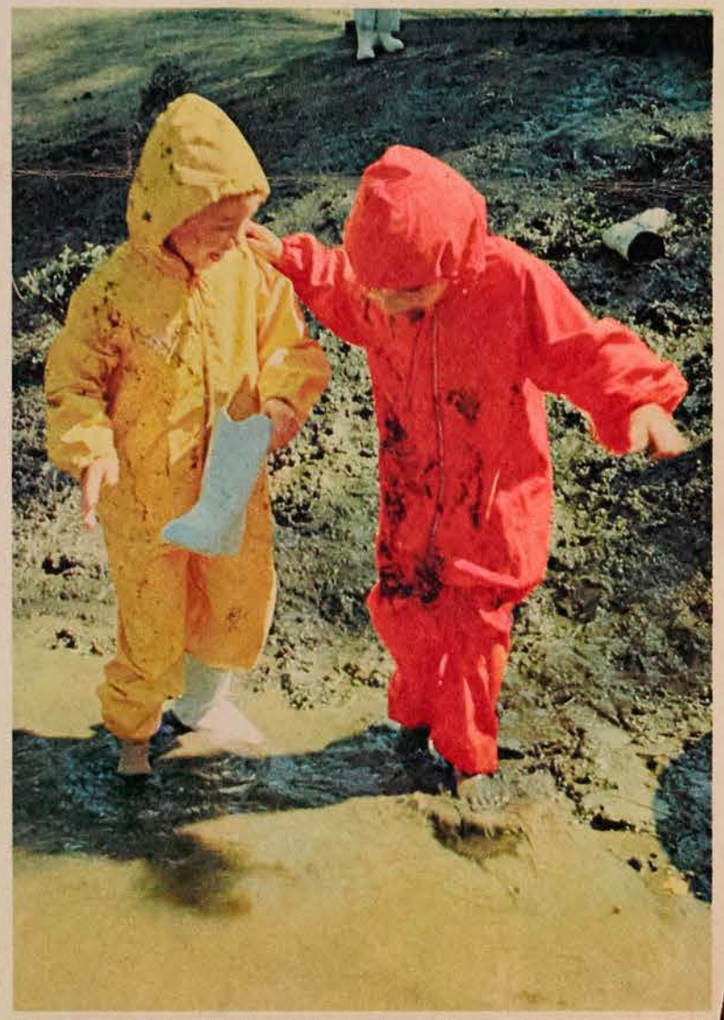

Lovely mud! Accidents don't count on this special occasion. Fun's over all too soon and children are washed (see cover) and dried.◁

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L'OMNIBUS A CHEVAUX

The artist loved to paint horses and this painting, on loan from the National Gallery Collection of about 40 works, recalls Paris before the automobile took over.

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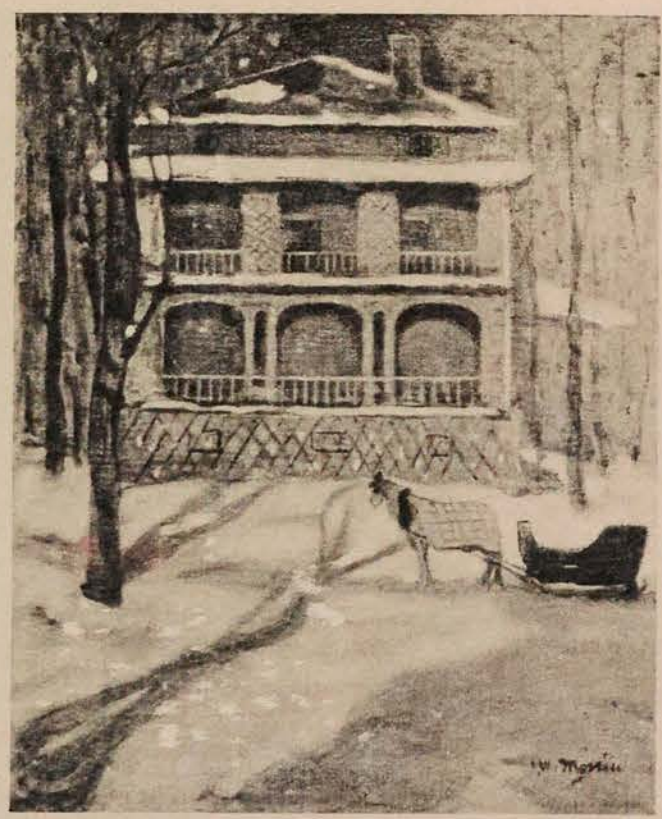
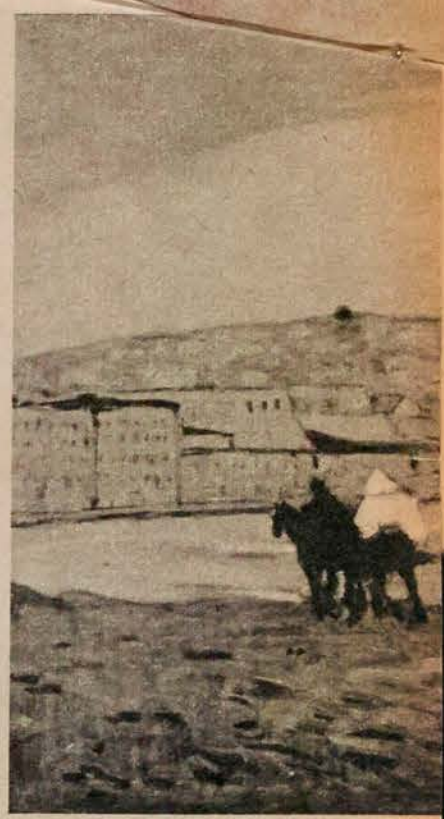
FIRST OF OUR OLD MASTERS

Continued from page 12



THE PINK HOUSE

This graceful old Montreal house was painted from a sketch Morrice did when he was on a visit home from Paris. A. Murray Vaughan, president of Montreal Museum, is owner of painting.



TANGIER

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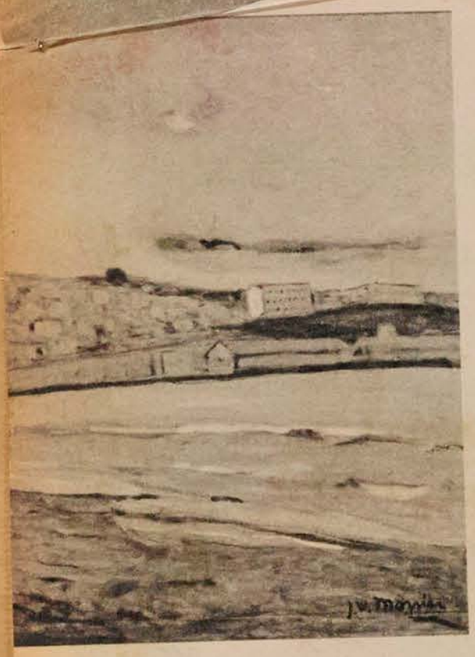

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This graceful old Montreal house was painted from a sketch Morrice did when he was on a visit from Paris. A. Murray Guthrie, president of painting.

he's done hundreds, of unimaginable grace and feeling and distinction — you can never see Paris in the same way again," says a character in The Magician, speaking of a painter Maugham acknowledges to be an accurate portrait of Morrice.

He loved conviviality, but he lived for his painting. Even with the wealth he inherited when his father died, he continued to live simply. He always wore good clothes, but he ate in cheap cafés. He never stayed in the flats he provided for his mistress or the house he bought for her on the Cote d'Azur near Nice. He preferred the dirty Paris studio with the iron bedstead, where he worked from sketches made on the small wood panels he carried in his pocket, and he was a restless wanderer, especially in his last years.

"He was always over hill and dale," Matisse said in a letter quoted in Donald Buchanan's biography, "a little like a migrating bird without any very fixed landing place." He painted the beaches of Brittany as well as the streets of Paris. He went to Venice, to Cuba and the West Indies, to North Africa, and when he died, on Jan. 23, 1924, in his 59th year, it was in Tunis.

Until the death of his parents, 10 years before his own death, Morrice returned to Canada almost annually but, though the National Gallery had acquired a small painting as early as 1909 and the Montreal Art Association was to take the first steps toward its important Morrice collection in 1915, he never felt welcome at home. The Montreal newspapers, he found, considered Canadian art of no importance. When they weren't indifferent, they were hostile.

The stuffy atmosphere of Montreal was suffocating and Morrice went out of his way to scandalize the Establishment, already scandalized by the pagan life he lived in Europe instead of staying where he belonged and meeting the obligations of his wealth and social position. He stopped coming home and gave up sending to the exhibitions.

But Morrice was a very quiet revolutionary, a painter of infinite perception and tact, absorbed in the harmonizing of subtle tones, whose "sweet light and mental radiance, in their exquisite distinction", brought him close, as a French critic said, to the French ideal. Matisse called him "the artist with the delicate eye, so pleasing with a touching tenderness in the rendering of landscapes of closely allied values."

Canada has been caught up with the rest of the world in the revolutions that have shaken art in this century, running through all the phases of the abstract, from automatism to the games of optical illusion. Through it all, the quality of Morrice has remained, undiminished by time and change. If in our short history we can be said to have Old Masters, he is first on the list. ◁

Granby La Voix de L'Est, Que.
Perspectives
September 25, 1965

871

L'OEIL DÉLICAT DE MORRICE

Peintre canadien exilé, il a été l'interprète exquis des rues de Paris

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La Voix de l'Est
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Perspectives
Vol. 7. No 39
25 septembre 1965

Vert, rouge et blanc

voir page 31

tives
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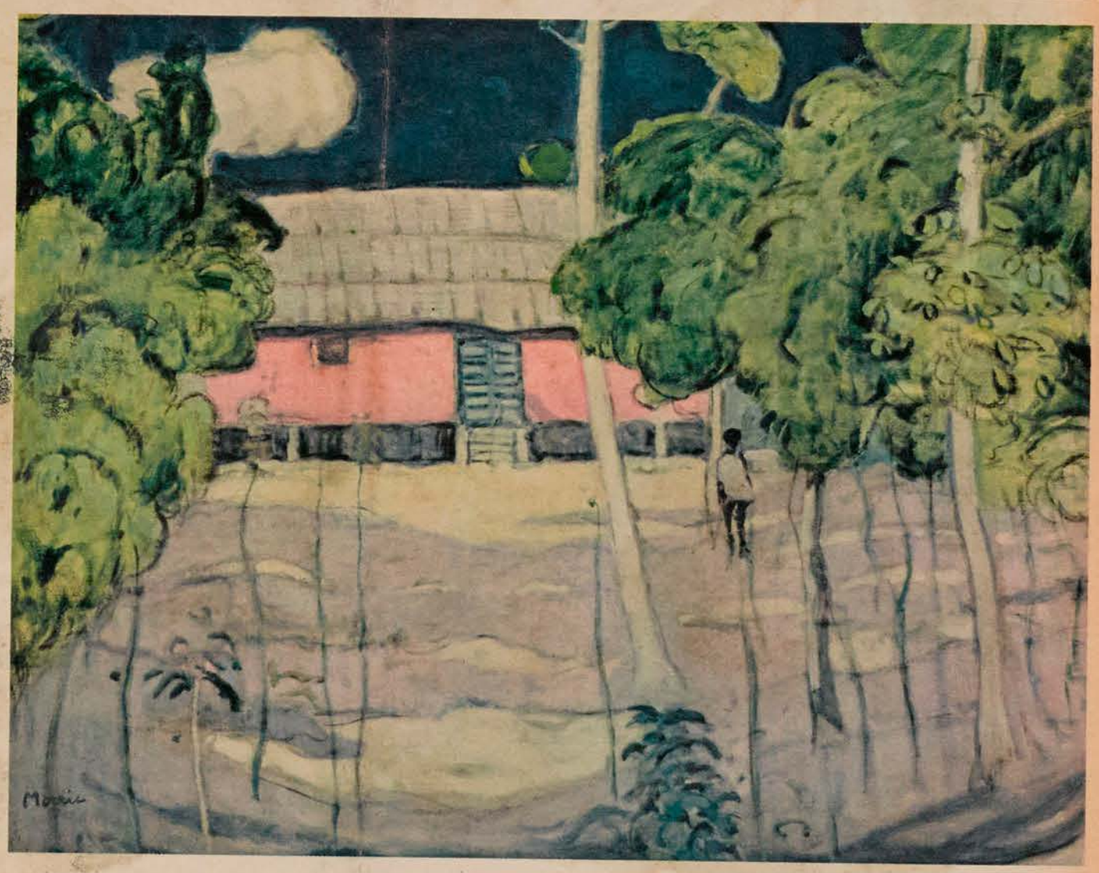

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The Telegram, Toronto, Ont.
Weekend Magazine
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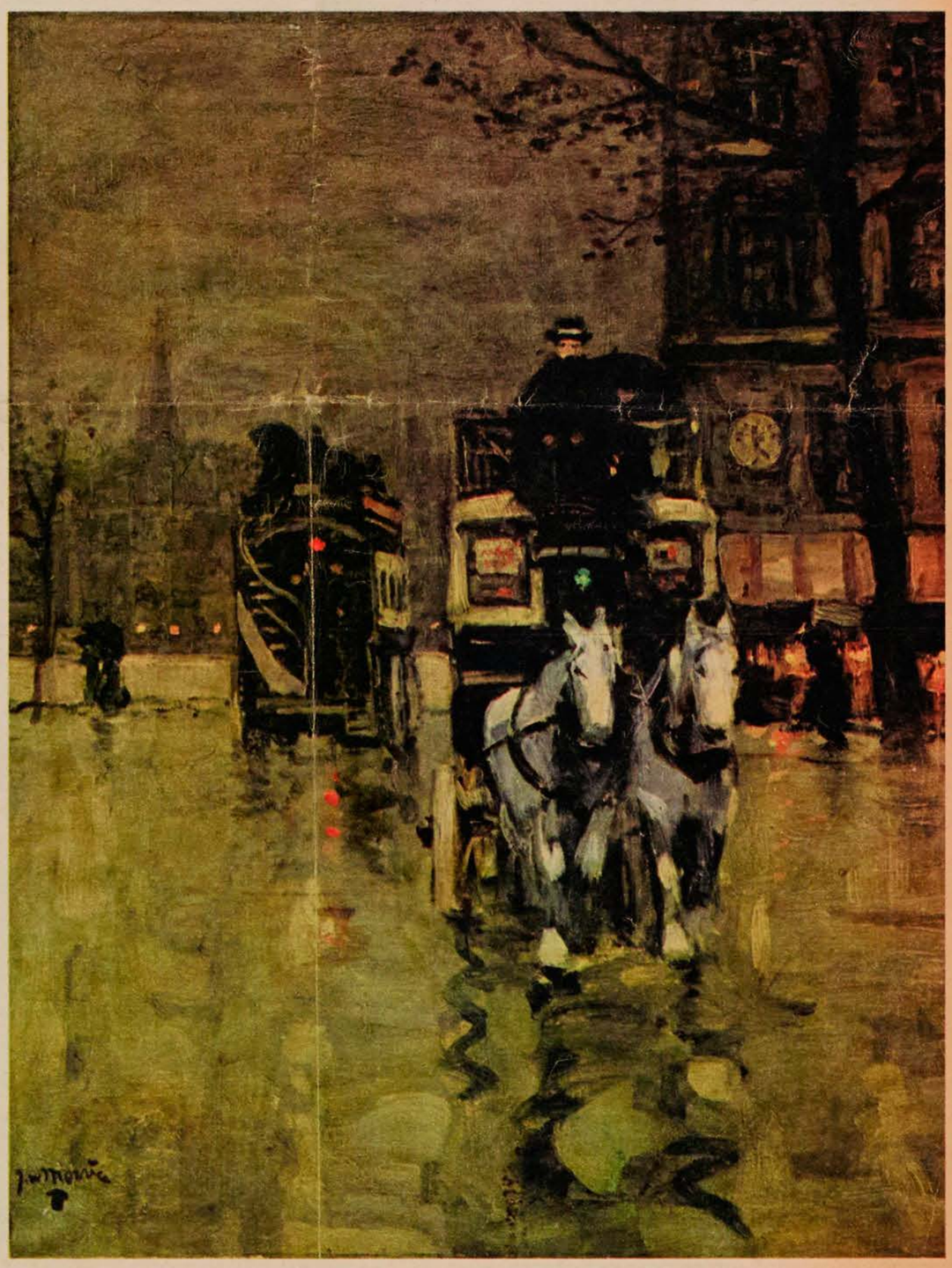

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Continued on page 14

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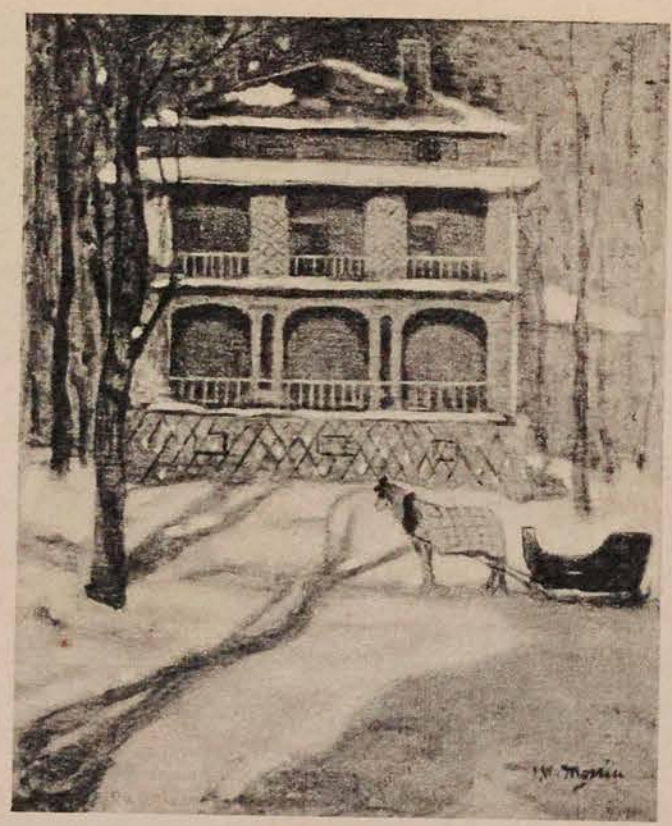
FIRST OF OUR OLD MASTERS

Continued from page 12



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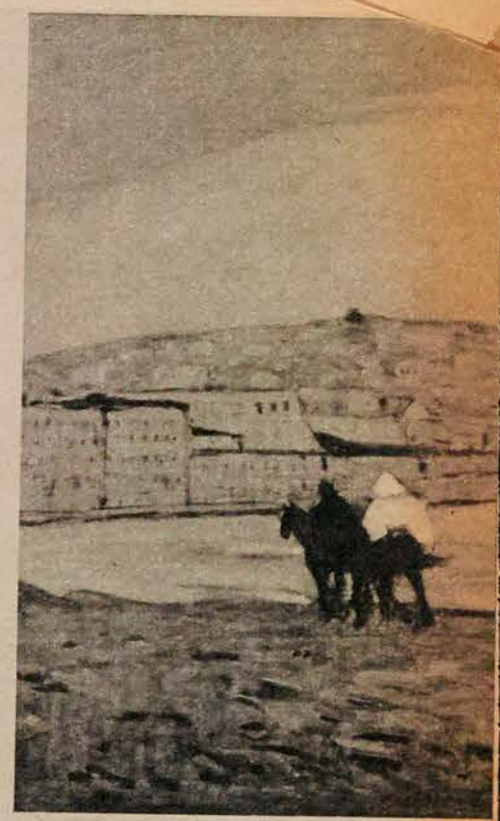

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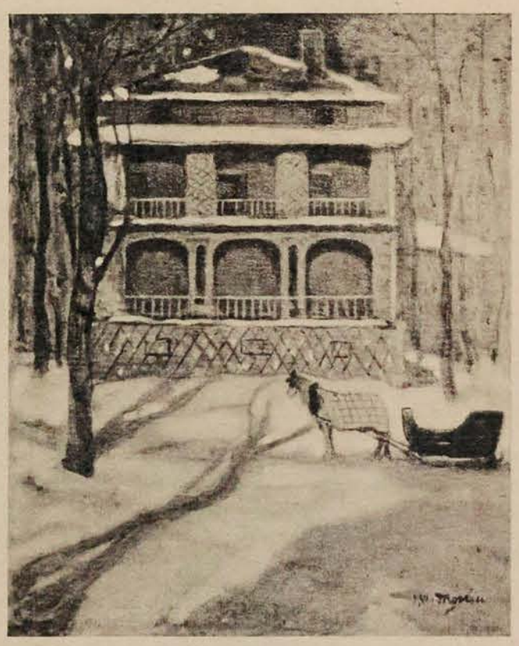

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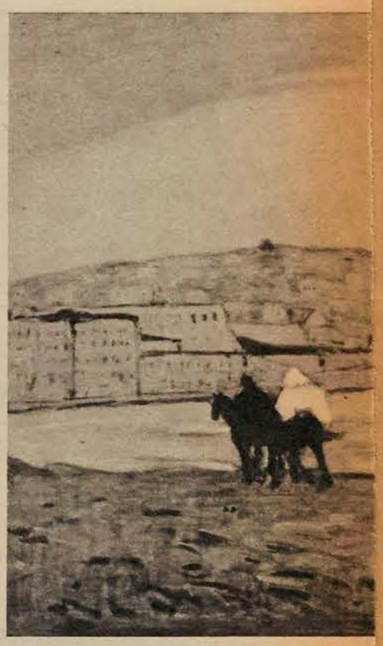

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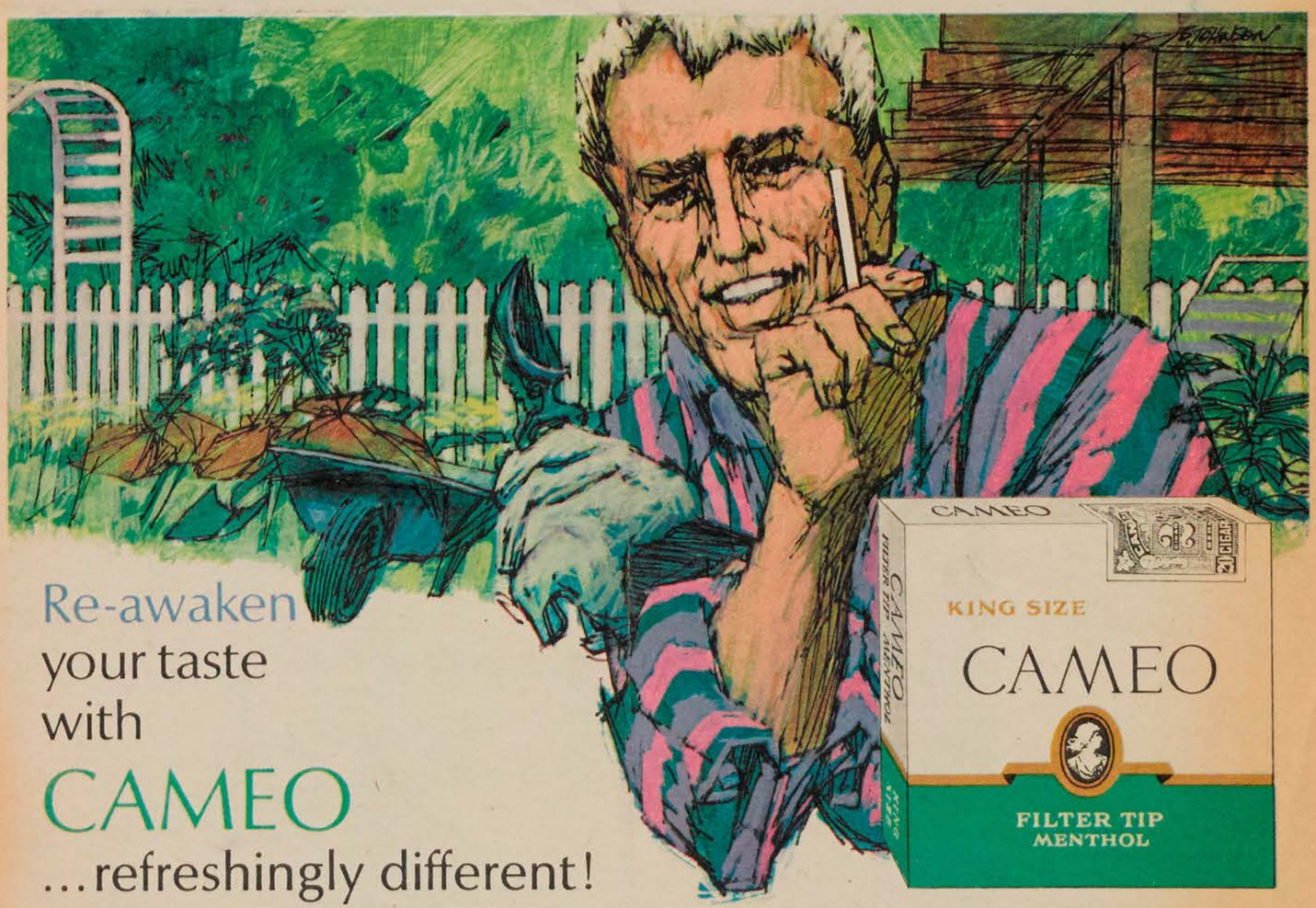
With Matisse during two winters in Tangier, Morrice never let the other painter see his work. Painting belongs in collection of the Quebec Provincial Museum.

Though he knew French painters and worked with Matisse, most of his friends were American and British and to the natives he remained a foreigner, only occasionally recognized as a Canadian.

One French critic wrote that Morrice was, since the death of Whistler, "unquestionably the American painter who has achieved in France and at Paris (where he participates regularly in all the important exhibitions) the most notable and well-merited place in the world of art."

The painters and writers he knew in Montparnasse have left their affectionate recollections of a dapper little bald-headed man with a pointed beard, a curving beak of a nose and bright protruding eyes, who frequented cafés like the *Chat Blanc,* sketching, with a drink at his elbow, reciting Verlaine or playing doleful ditties — and sometimes Bach — on his flute. Young painters were grateful for his kindness, and even for his sometimes acid criticism. He charmed everyone. He was, said Matisse, "a true gentleman, a good companion, with much wit and humor." Arnold Bennett found him "a most distinguished person, full of right and beautiful ideas about everything."

Bennett and Somerset Maugham both put him in their novels. "He's the most delightful interpreter of Paris I know, and when you've seen his sketches —



THE RACE COURSE AT ST. MALO

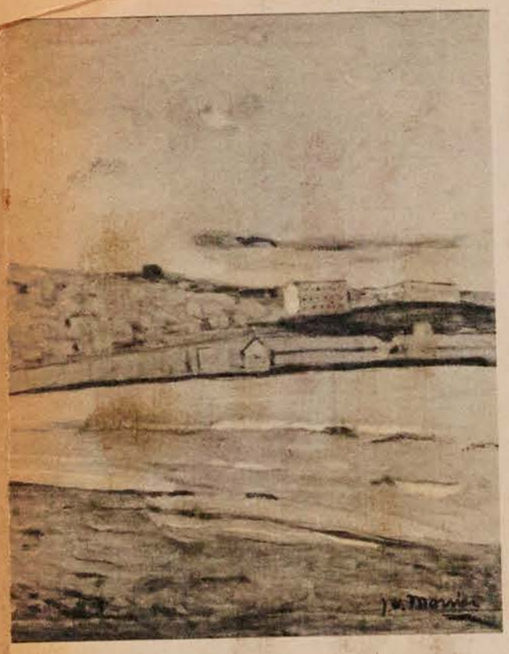
The Montreal Museum of Fine Arts has a collection of 50 paintings and sketches, to which the above canvas belongs. This month the museum has an exhibit in honor of the artist's centenary.

◀ *L'OMNIBUS A CHEVAUX*

The artist loved to paint horses and this painting, on loan from the National Gallery Collection of about 40 works, recalls Paris before the automobile took over.

TRINIDAD LANDSCAPE

On loan from the Art Gallery of Toronto for the centenary show, this canvas, painted in 1921, is record of Morrice's wide travels.



he's done hundreds, of unimaginable grace and feeling and distinction — you can never see Paris in the same way again," says a character in The Magician, speaking of a painter Maugham acknowledges to be an accurate portrait of Morrice.

He loved conviviality, but he lived for his painting. Even with the wealth he inherited when his father died, he continued to live simply. He always wore good clothes, but he ate in cheap cafés. He never stayed in the flats he provided for his mistress or the house he bought for her on the Cote d'Azur near Nice. He preferred the dirty Paris studio with the iron bedstead, where he worked from sketches made on the small wood panels he carried in his pocket, and he was a restless wanderer, especially in his last years.

"He was always over hill and dale," Matisse said in a letter quoted in Donald Buchanan's biography, "a little like a migrating bird without any very fixed landing place." He painted the beaches of Brittany as well as the streets of Paris. He went to Venice, to Cuba and the West Indies, to North Africa, and when he died, on Jan. 23, 1924, in his 59th year, it was in Tunis.

Until the death of his parents, 10 years before his own death, Morrice returned to Canada almost annually but, though the National Gallery had acquired a small painting as early as 1909 and the Montreal Art Association was to take the first steps toward its important Morrice collection in 1915, he never felt welcome at home. The Montreal newspapers, he found, considered Canadian art of no importance. When they weren't indifferent, they were hostile.

The stuffy atmosphere of Montreal was suffocating and Morrice went out of his way to scandalize the Establishment, already scandalized by the pagan life he lived in Europe instead of staying where he belonged and meeting the obligations of his wealth and social position. He stopped coming home and gave up sending to the exhibitions.

But Morrice was a very quiet revolutionary, a painter of infinite perception and tact, absorbed in the harmonizing of subtle tones, whose "sweet light and mental radiance, in their exquisite distinction", brought him close, as a French critic said, to the French ideal. Matisse called him "the artist with the delicate eye, so pleasing with a touching tenderness in the rendering of landscapes of closely allied values."

Canada has been caught up with the rest of the world in the revolutions that have shaken art in this century, running through all the phases of the abstract, from automatism to the games of optical illusion. Through it all, the quality of Morrice has remained, undiminished by time and change. If in our short history we can be said to have Old Masters, he is first on the list. ◁

Montreal-Matin, Que.
October 2, 1965

Quoi, quand et où

871

BEAUX-ARTS

GALERIE DE LA PLACE (438 Place Jacques-Cartier) — Exposition des tableaux d'Ayotte, Boyer, Giunta, Hudon, Sheriff et Scott. Ainsi que des aquarelles de Jacques Jourdain et Harry Ricketts et des petits tableaux du vieux Montréal par Fleurimond Constantineau.

GALERIE L'ART FRANÇAIS (370 ouest, rue Laurier) — Exposition Marie-Josée Nadal-Gardère, jusqu'au 12 octobre.

GALERIE L'ART VIVANT (2020 rue Crescent) — Exposition des oeuvres de Maurice LeBel jusqu'au 13 octobre.

GALERIE LE CRIBLE (131 chemin Chambly, Longueuil) — Exposition des gouaches et pastels de Lise Landry.

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.

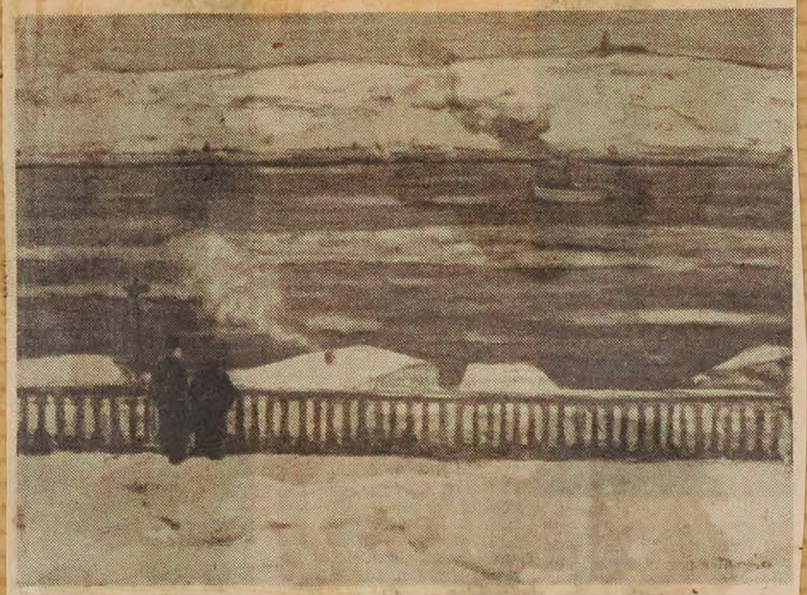
JARDIN BOTANIQUE de Montréal. Exposition de céramique.

MUSEE D'ART CONTEMPORAIN — (4040 est, rue Sherbrooke) — Peinture de Werner Mayer-Gunther et concours artistique de la province de Québec.

MUSEE DES BEAUX-ARTS — Exposition James Wilson Morrice (1er étage).

Gazette Oct 2-65

On Gallery Avenue



"View Toward Levis From Quebec" by James Wilson Morrice which may be seen in the Morris Retrospective commemorating the artist's hundred th birthday at the Montreal Museum of Fine Arts.

Montreal Gazette, Que.
October 1, 1965

871

Tribute To Morrice

Great Canadian Artist Honored

Members of Montreal's cultural elite joined Secretary of State Maurice Lamontagne last night in paying tribute to one of the greatest artists in Canada's past.

"Seldom in Canada's history has an artist brought such acclaim to his land as James Wilson Morrice," said Mr. Lamontagne. The secretary of state and "minister of culture" spoke at the official opening of the Morrice exhibition at the Montreal Museum of Fine Arts.

"Morrice is an example of the greatness of which Canadians are capable — and an example of the greatness they can achieve," he said. "Here is a Canadian who shattered the boundaries of parochialism to win international esteem."

The museum has re-united 150 paintings by the impressionist artist who lived from 1865 to 1924. The display will be open to the public until October 31. It will then be shown at the National Gallery in Ottawa from November 13 to Dec. 5.

Mr. Lamontagne said it was "only partly true" that Canada's recognition of Morrice's talent came only after he had been hailed by world centres of art.

"In 1889, when Morrice was only 24 years old, this very museum was exhibiting his early work. Today many specialists in the field of fine arts look upon him as Canada's Old Master," he explained.

Morrice spent most of his life in Europe. Among his friends were many leaders of the artistic and literary world such as Matisse, Somerset Maugham, Verlaine and James Whistler.

Mr. Lamontagne described him as a truly international artist who "painted with equal enthusiasm Quebec and Holland, Normandy and Brittany, Venice and North Africa."

Throughout his wanderings, stressed the secretary of state, Morrice never abandoned his links with Canada.

"Were he alive today," he said, "he would undoubtedly hail the great present cultural elan of Canada. For now, as never before, Canada has begun to recognize its numerous talents in a tangible manner.

"In the efforts of the postwar period, the main emphasis was understandably on economic growth. Now the time has come to dedicate ourselves fully to the flowering of the spirit."

This would not only increase Canada's prestige abroad, but would also serve to bring Canadians of the two founding races closer together.

Cross-Canada tours of artists from every corner of the nation will help define the Canadian identity and will also "enable Canadians to gain a new knowledge of their brothers, whether they be French or English-speaking," he added.

La Presse, Montréal, Qué.
October 1, 1965

Un patriotisme "international", comme celui de J.W. Morrice...

871

— Maurice Lamontagne

L'honorable Maurice Lamontagne, secrétaire d'Etat, a inauguré officiellement hier soir, au Musée des Beaux-Arts, la rétrospective de 150 toiles du peintre canadien James Wilson Morrice.

Dans une allocution où il alternait entre le français et l'anglais, M. Lamontagne a rappelé les faits saillants de la carrière de ce peintre né il y a cent ans et décédé en 1924.

"Près d'un demi-siècle après la mort de James Wilson Morrice, a dit M. Lamontagne, son oeuvre est devenu l'un de nos plus chers trésors artistiques. D'autres peintres de réputation internationale, un Paul-Emile Borduas ou un Jean-Paul Riopelle, par exemple, ont suivi ses traces, mais il n'en demeure pas moins que Morrice fut le premier artiste canadien à se tailler une place importante parmi les artistes de Paris.

"Il a passé la plus grande partie de sa vie en Europe et sa recherche d'expériences nouvelles l'a conduit dans tous les pays de l'hémisphère occidental. Ses amis tenaient un rôle vital dans le monde des arts — Matisse, Somerset Maugham, Arnold Bennett, Clive Bell, Verlaine, Paul Fort, Maurice Prendergast, Beardsley, Sickert, James Whistler. Il a peint, avec le même enthousiasme, le Québec et la Hollande, la Normandie et la Bretagne, Venise et l'Afrique du Nord. Bannissant de son oeuvre toute allusion sentimentale et avec une largesse de vue constante, il s'est placé à l'avant-garde des mouvements modernes du début du siècle.

"Au moment même où je vous parle, de continuer l'orateur, des groupes culturels du Canada, parmi lesquels se trouvent le Théâtre du Nouveau Monde et les Feux-Follets, de Montréal, font honneur à leur pays au Festival des Arts du Commonwealth à Londres. Quelque temps auparavant, les Feux-Follets et le Ballet National du Canada ont obtenu un succès retentissant auprès de la critique et de la haute société de Washington ; l'Orchestre Symphonique de Montréal a été acclamé à Moscou...

"Et l'élan doit continuer, afin que le nom du Canada soit partout en évidence et que les Canadiens soient de plus en plus fiers de leur pays. La leçon de fierté nationale, nécessaire aux Canadiens, servira énormément la cause de l'unité de notre pays. Chacun de nous, dans son domaine respectif, doit contribuer à l'édification d'un nouveau patriotisme, non pas un patriotisme étroit et égocentrique, mais un patriotisme qui soit fondé sur le concept que s'en faisait James Wilson Morrice. Nous, tous les Canadiens, devrons nous efforcer d'acquérir, au-delà des frontières du régionalisme, une envergure internationale."

photo LA PRESSE

L'hon. Maurice Lamontagne, ministre d'Etat, inaugurant hier soir la rétrospective Morrice, au Musée des Beaux-Arts.

Montreal Star, Que.
October 1, 1965

The Art Scene

871

Morrice Exhibition Opens at Museum

By ROBERT AYRE

IN CELEBRATION of the Centenary of the birth of James Wilson Morrice, who still holds his place, with all the changes in the world and the arts, as the most distinguished of Canadian painters, the Montreal Museum of Fine Arts is holding a retrospective exhibition of his drawings, sketches and paintings. There won't be a more important show this season. Formally opened last night by Hon. Maurice Lamontagne, Secretary of State, it will be on view here until the end of October and will be shown in the National Gallery of Canada in Ottawa from November 12 to December 5.

The exhibition, consisting of about 150 works, was organized by William R. M. Johnston, General Curator of the Museum, who examined nearly five times as many, interviewed relatives and friends of the painter in Europe as well as in Canada and the United States and prepared the handsome catalogue. He borrowed from a dozen public galleries and nearly 50 private collectors.

Lived Abroad

Morrice was born in Montreal on August 10, 1865 and, after studying law in Toronto, went to Europe in 1890. Though he made frequent trips home as long as his parents were alive, most of his painting life was spent abroad. He died in Tunis on January 23, 1924.

His whole career is spanned in the survey, from an extremely un-Morrice landscape painted when he was 15 years old, to "The Port of Algiers," in the collection of J. Blair MacAuley of Winnipeg, which is considered to be his last large oil and is dated 1922 or 1923.

The Canadian paintings include such well-known works as "The Ferry, Quebec," painted in 1909 and now in the National Gallery, the Montreal Museum's "Old Holton House" and "Ice Bridge over the St. Lawrence," the privately owned "Pink House," and several views of the Terrace and the Citadel in Quebec.

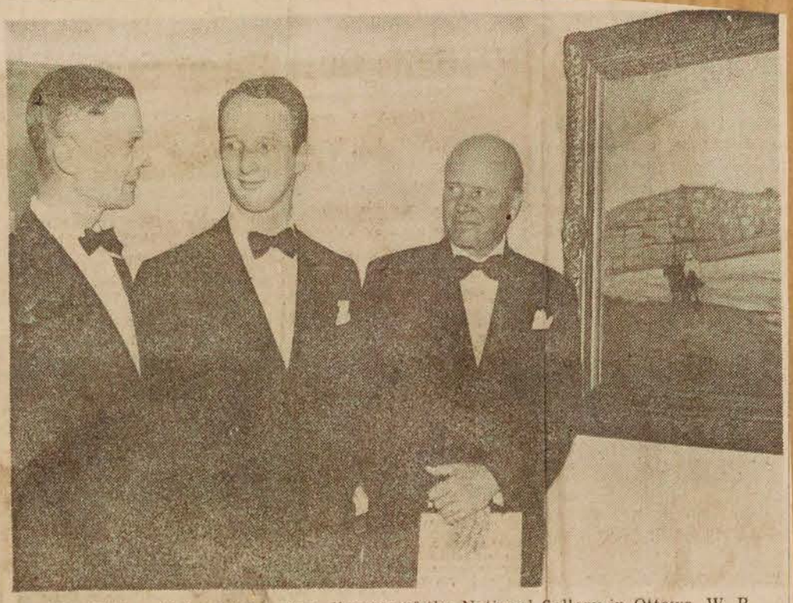
The largest work in the exhibition, "Canadians in the Snow," now in the Canadian War Memorials Collection, was painted while Morrice was a war artist, appointed by Lord Beaverbrook in 1917. Though it conveys the desolation of war, such canvases were scarcely his line and I find the small preparatory sketches more convincing as painting.

Paris

I hope to take a closer look at the exhibition in the Saturday Entertainments section next week. To give you an idea of what's in it, however, I should mention that there is a good deal of Paris — the streets and cafes and quais, the kiosks, the bookstalls, the horse cars, the children in the park — there are impressions of St. Malo, Dieppe, Saint Cloud, Venice, Gibraltar, Tangier, Algiers and, in a higher key as he kept following the sun toward the end of his life, Trinidad, Jamaica and Cuba.

The figure paintings include the familiar "Olympia" and the "Young Woman in a Black Coat" and there is a biographical interest in the self portrait (and the self caricature, which has more point) and the sketches of his fellow painters, Matisse, Robert Henri and William Brymner.

Mr. Johnston has made a modest but worth-while attempt to indicate Morrice's context by showing a few examples of the works of his contemporaries — Whistler, Conder, Prendergast, Cullen, Brymner, Barnsley, Marquet, Matisse — and there is a collection of souvenirs which helps to bring the man close to us — his sketch book, his box containing a half-finished panel and a few dabs of paint out of the tubes, old photographs, his flute and his tables of fingerings and scales.



Dr. William Dale (left), acting director of the National Gallery in Ottawa, W. R. Johnston, general curator of the museum and organizer of the Morrice exhibition, and David Morrice (right), nephew of the artist, regard "Tangiers," on loan from the Quebec Museum.

Lamontagne Speaks At Exhibition

Secretary of State Maurice Lamontagne said last night that the arts can play a great role in bringing together all Canadians, whatever their origin.

Speaking at the opening of the J. W. Morrice retrospective exhibition at the Museum of Fine Arts, Mr. Lamontagne said that in "the efforts of the post-war period the emphasis was understandably on economic growth but now the time has come to dedicate ourselves fully to the flowering of the spirit."

"In doing so — and it is a challenge in which all governments at levels, private enterprise and individuals must share — we serve to define the Canadian identity, to work towards an understanding and rapprochement of our country's two principal cultural groups."

In the immediate future, he said, cross-Canada tours of artists from every corner of the nation will reach a peak never before known, in preparation for the Centennial celebrations.

"Not only will Canadians be able to see for themselves the cultural explosion now taking place but they will also gain a new knowledge of their brothers, whether they be French-or English-speaking," he said.

By sharing a common pride in the greatness of each other's achievements, Canadians will move closer to one another, Mr. Lamontagne said. He added that it is the duty of everyone to contribute in his own sphere towards the establishment of a new patriotism which is wide, generous and enriching.

Of Morrice, the secretary of state said that he is an example of the greatness of which Canadians are capable — a man who shattered the boundaries of parochialism to win international esteem.

The exhibition ends on October 31 and then goes to the National Gallery in Ottawa.

Montreal Star, Que.
October 2, 1965

871

Quebec's Concours Artistique, 1965

By Robert Ayre

LOOKING at the exhibition which was formally opened in the Contemporary Arts Museum Tuesday night, following the fortnight's showing in the Quebec Museum in Battlefields Park, I didn't feel any better about contests than I did last year, when I said they were a headache. I can sympathize with the juries for I can imagine what they threw out from the submissions to the 1965 Quebec Arts Competitions — the Concours Artistique. After all, the competitions were open "to every Canadian residing in the Province of Quebec" and a $4,000 prize is a dazzling lure. The trouble is it doesn't necessarily lure the best. They can't always be bothered, and there is such a thing as valuing prestige above money.

From what I hear, the Cultural Affairs Department is working on ways and means to raise standards. The Concours has been going on for a long time, but it is just beginning to get a new look, like everything else in Quebec. Having the Montreal show in the new Museum this year is certainly an improvement over the old hole-in-corner ways. Separating the Applied Arts section is another good idea. It will have an exhibition to itself, opening in Quebec on October 7, when the names of the winners are announced.

THE PRESENT exhibition — here until October 17 — covers three categories — Painting, Graphic Arts and Sculpture, with three prizes in each: a first of $4,000, a second of $2,500 and a third of $1,500. These are generous prizes — I can't help thinking too generous for what comes out of the competitions.

It isn't saying a great deal, but my impression is that the 1965 show as a whole is livelier than last year's. Newcomers have turned up that I think are worth watching and a number of older, better known artists of the new wave — the Hard-Edge and the Optical — as well as the wave just preceding it are included.

The first prize in painting went to Jacques Hurtubise for the acrylic "Isabelle," in which two horizontal scarlet rods make sparking electric contact on a field part blue and part black. It's a striking, clean-cut Hard Edge and, having established that aspect of the contemporary, the jury turned to Robert Wolfe for more subtlety of color and texture and gave him second prize for his "La grande gaieté," a composition of blueish squares and black channels. From that, it was just a step back to abstract expressionism, and third prize went to Marcelle Ferron for the terrific sweep of her scarlet, black and white "Arcadia."

In something of the same idiom, though without the power, is Monique Charbonneau's "On the Beach," which does suggest that with its dull sand and its glimpse of blue water.

CLAUDE TOUSIGNANT is present with one of his targets and Jean Goguen with a "Chromatisme" of squares within squares, both painted in liquitex; and Marcel Barbeau with blue and white striations heaving in and out. Guido Molinari has taken some of his vertical stripes, yellow and orange, and instead of placing them side by side on a canvas, has painted them on wooden boards, separated them and placed them one behind the other. I don't get the point, especially as some of his immaculateness has disappeared. The wood is not planed smooth on the edges and the surfaces are soiled by finger prints.

There are no catalogues to these shows and I don't know how Jean-Marc Hamel's "To my wife, Henriette" is listed. It looks like nine paper egg cartons painted blue. But Henry Saxe's "B. Buster" was given third prize in sculpture, though it is a painting on plywood, in red and blue vinyl. It seems to me that irregularity of shape doesn't make it sculpture.

But then is sculpture the right category for the winner of the first prize, François Soucy's three revolving and interlocking triangles of painted wood? The second award went to Ulysse Comtois for "Torso," a twisting upswirl of laminated wood painted orange. Other works notable in this section are John Ivor Smith's "Wozzek," a pale shell of *ciment fondue* that is still the Smith head; Yves Trudeau's head in a helmet, metal within metal; Gino Lorcini's accurate, ordered scheme of gleaming aluminum blocks and their lights and shadows; modest carvings by Roland Dinel and Yvanhoe Fortier.

First prize for graphics was awarded to Jan Menses for one of his "Kliphot" series, a tempera drawing of profound black and frosty white, half revealing a reclining figure in a setting of mystery and drama. Marcel Jean come second with a black and white drawing on wood, and involved invention, quite unlike the melodious cityscape of his painting, in subdued colors and texture like cork, which comes out of Klee's world. Here is one of the new young artists to watch. An older one I enjoy is Gecin, whose drawing is called "Still Life with Lamp," but is a wonderland of the bird-filled air mingled with water and fish and creatures seen only in the microscope — or the imagination. Roland Pichet, Roslyn Swartzman, Richard Lacroix, Gilbert Marion, Sara Gersovitz are among the printmakers you should see.

The museum is open — new hours — from 1 to 6 and 7 to 9.

J. W. Morrice: "Waiting for the Boat, Tangiers," oil on canvas, 23½ x 29 ins. Collection: Mrs. Alan G. Law, Montreal. In the exhibition at the Montreal Museum of Fine Arts.

La Presse, Montréal, Qué.
871

arts lettres spectacles radio-télé

LA PRESSE

SOMMAIRE

En page 4
Le dernier livre de Simenon

En page 5
Lettre de New York
Interview du pianiste John Browning

En page 6
Lettre d'Hollywood

En page 7
Le début de la saison artistique à Paris

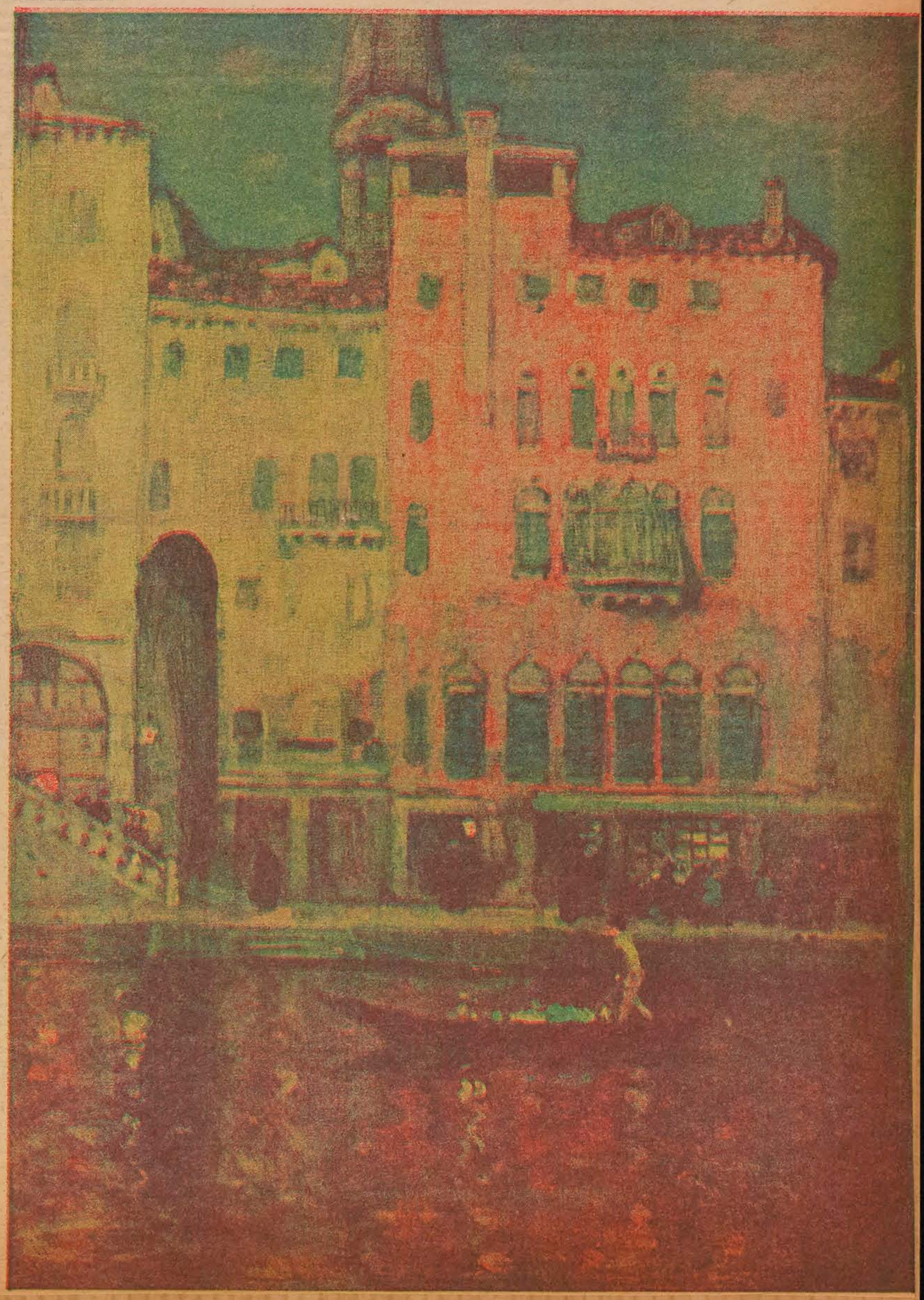
En page 8
Chronique des disques

En page 9
La chronique de Jean Vallerand

En page 10
Chronique de radio et de télévision
Les Compagnons de la chanson

En page 21
Les nouveaux films

En page 26
Les Beaux-Arts avec Claude Jasmin



Au Musée des Beaux-Arts de Montréal vient de commencer une exposition consacrée au peintre canadien J.W. Morrice. Le tableau ci-contre a pour titre : "Venise" et fait partie de la collection du Musée. Voir en page 3 l'article de Claude Jasmin sur la vie et l'oeuvre de Morrice.

En pages 13, 14, 15 et 16, nos lecteurs trouveront le calendrier complet des événements de la saison artistique à Montréal. Le travail de compilation a été fait par Claude Gingras.

La Presse, Montréal, Qué.
October 2, 1965

LA PAGE 2

Les Juifs, les C. f. et les autres...

Qui ne connait Naïm Kattan, son enthousiasme, sa ferveur, et les efforts qu'il déploie pour un rapprochement entre les Juifs et les Canadiens français ?

Un livre publié cette semaine sous sa direction marque une étape importante dans ce sens. Il s'agit du premier cahier du Cercle juif de langue française de Montréal, "Les Juifs et la communauté française" (Editions du Jour).

Ce cahier peut se présenter comme un exemple d'"ouverture", car il ne se limite ni aux problèmes spécifiquement juifs, ni au Canada. Des écrivains français sont de la partie : l'écrivain et critique littéraire Arnold Mandell, le critique et dramaturge Rabi, les romanciers Nicolas Baudy et Elie Wiesel.

Du côté canadien-français, des articles de Jean Ethier-Blais, Jean-Marc Léger et Michel Van Schendel : la langue française au Canada, la littérature canadienne-française.

Enfin, les réalités juives dans notre milieu sont représentées par une étude de Naïm Kattan, sur Mordecai Richler, une autre du jeune historien trifluvien sur la famille Hart.

"Les Juifs et les Canadiens français qui ont déjà une longue expérience de la cohabitation, écrit Naïm Kattan, ont tout avantage à se présenter les uns aux autres à visage découvert."

C'est à cette franche "présentation" mutuelle que s'emploieront les cahiers du Cercle juif de langue française.

Beckett, Sartre, Malaparte et Billetdoux à l'Estoc

Beckett, Arrabal, Sartre, Billetdoux, Ionesco, Malaparte, voilà de quoi sera fait la saison '65-'66 du Théâtre de l'Estoc. Devant si belle enseigne, il n'y a pas de quoi regretter ses classiques. Du moins, on l'espère. A la veille d'entreprendre sa troisième saison depuis la permanence, l'Estoc mise avant tout sur le théâtre actuel et pour l'instant, ses options semblent cadrer harmonieusement avec ses capacités et ses réalisations antérieures.

Politesse à la métropole, c'est l'Ecole Nationale de Théâtre qui ouvrira la saison québécoise avec sa troupe des Jeunes Comédiens. Ils y présenteront trois spectacles réunis en une ou deux soirées : "Hommes et bêtes", textes de plusieurs auteurs, de La Rochefoucauld à Claudel en passant par La Fontaine et Kafka ; "Leçons d'amour de Monsieur Molière", textes puisés dans quelques-unes de ses comédies; et enfin, "La première famille", de Jules Supervielle.

Après, c'est l'Estoc. Avec "Fin de partie", de Beckett, du 24 octobre au 13 novembre; "Huis Clos", de Sartre, du 21 novembre au 11 décembre ; "Les femmes ont aussi perdu la guerre", de Malaparte, du 23 janvier au 19 [illegible]

Ajoutez à cela "Il" de Denis St-Denys, qui sera peut-être présentée du 12 au 18 décembre ; un spectacle canadien qui n'a pas encore été choisi et qui sera présenté en mai ; un spectacle Arrabal - Ionesco qui tiendra l'affiche du 26 juin au 9 juillet. Au cours de la prochaine saison estivale, Arrabal-Ionesco seront donnés en alternance avec le spectacle canadien.

De plus, suivant en cela l'exemple des Apprentis-Sorciers à Montréal, l'Estoc offrira cette saison cinq spectacles pour enfants : Pierre Régimbald et ses marionnettes ; les Marionnettes de Québec ; Mimes et pantomimes de Marc Doré ; Théâtre enfantin joué par les Comédiens de l'Estoc ; Théâtre enfantin présenté par une troupe de Montréal, au printemps.

Tout cela fait une grosse saison qui justifie bien le préambule qu'on lui fera du 6 au 15 octobre : campagne de souscription de $25,000. Pourquoi $25,000 ? Pour réduire les déficits annuels, celui de l'an dernier et celui de cette année. Et aussi, pour justifier par un intérêt local les subventions accordées par le Conseil des Arts et le ministère des Affaires culturelles.

Le tout devrait se justifier assez bien. Depuis deux ans, l'Estoc présente du théâtre d'excellente qualité à une population importante qui, sans lui, en serait privé. Le public lui a souvent reproché d'être très sérieux, même quand il amuse, mais l'Estoc tient tête et même si son répertoire n'a pas conquis tout le public disponible, la qualité des spectacles lui garde ses habitués. C'est encore une partie à gagner et l'Estoc a de bonnes chances.

Surtout depuis qu'un bureau de gouverneurs et un conseil d'administration rassurent ceux qui les trouvent trop bien nantis !

Le ministre de la Culture et l'art de Molinari

Ordinairement, dans les vernissages, on en voit de toutes les couleurs — on en boit également — et on en entend de toutes sortes.

Mercredi dernier, lors du vernissage de l'exposition des Concours artistiques de la Province, au Musée d'art contemporain, le ministre des Affaires culturelles, M. Pierre Laporte, y est allé de son appréciation sur les différentes oeuvres exposées.

A un moment donné, alors qu'il faisait le tour du propriétaire, en compa-

gnie de Guy Robert et de Rolland Boulanger, il s'est trouvé tout à coup devant une sculpture — enfin ce qui ressemblait à une sculpture — du peintre montréalais Guido Molinari.

Selon toute vraisemblance, le ministre n'a pas goûté, oh pas du tout !, l'art du peintre-sculpteur. Après avoir demandé à M. Boulanger si la pièce en question avait bel et bien été retenue par le jury, M. Laporte s'est exclamé à deux reprises : "C'est une farce !"

On sait que Molinari, à l'époque, faisait partie du groupe d'artistes qui [illegible]

Boulizon est parti mais Beauchemin continue

A la suite du départ de M. Guy Boulizon des Editions Beauchemin, la rumeur voulait que cette maison abandonne le secteur de l'édition littéraire.

Or, après enquête, il est apparu que cette rumeur n'avait pas beaucoup de fondement. Tout au plus, au cours des prochains mois, les Editions Beauchemin observeront-elles une pause dans le domaine du roman et de la poésie.

Encore que là toute activité ne sera pas complètement abolie. On projette en effet de publier des études littéraires de Pierre de Grandpré et de faire

une mise à jour de l'"Anthologie de la poésie canadienne-française" de Guy Sylvestre.

Egalement sur la rampe de lancement : "La minute de vérité", une compilation des chroniques que Mme Lucie de Vienne livre chaque jour sur les ondes de CKAC. Mais, ici, nous ne sommes plus à proprement parler dans l'édition littéraire.

M. Marc-Aimé Guérin, qui, jusqu'ici était directeur de l'édition des "classiques", occupera désormais le poste antérieurement détenu par Guy Boulizon ... c'est-à-dire qu'il cumulera les deux fonctions.

Guy Boulizon est maintenant professeur d'Histoire de l'Art et de création littéraire à l'Institut des arts appliqués. Il reste cependant attaché à la maison Beauchemin à titre de consultant".

Ajoutons que les Editions Beauchemin ont l'intention de fonder, dans un avenir plus ou moins rapproché, une nouvelle collection de romans contemporains. Et qu'elles doivent publier très bientôt un machin sur les Peaux-Rouges pondu par Marius Barbeau.

Un Festival qui se prolonge

Pour la troisième semaine consécutive, vu le succès inespéré des semaines précédentes, le cinéma Verdi annonce la reprise du festival du cinéma russe, avec quelques variantes. "Roméo et Juliette" et "Othello" seront retirés de l'affiche pour faire place à d'autres films inédits au Canada tels que "Nuits blanches" et le célèbre "Don paisible", dont la projection dure six heures, et qui sera présenté en trois tranches de 2 heures chacune.

"Le Don paisible" ("Quiet, Slow the Don") est une adaptation cinématographique du volumineux roman de Mikhail Cholokhov sur l'état pré-révolutionnaire de la Russie des "moujiks", des rives du Fleuve, et sur la Révolution elle-même. Une fresque de [illegible]

Il semble que ce festival du cinéma russe des années 50-60 se prolongera une bonne partie du mois d'octobre, avec l'addition d'autres films inédits dont on ne connait pas encore tous les titres, ni les auteurs.

Un film de l'ORTF sur le voyage des Compagnons

L'Office de la radio et télévision française (ORTF) a décidé de faire un film d'une heure sur la tournée des Compagnons de la chanson au Canada. Ceux-ci, qui sont arrivés jeudi dans la métropole, seront en vedette à la Comédie Canadienne du 8 au 17 octobre.

Le film en question — que l'on espère refiler à Radio-Canada — sera du même genre que celui sur la tournée de Bécaud en Russie.

C'est Claude Vernick qui réalisera cette émission. Il va sans dire qu'il suivra les Compagnons pas à pas : dans les salles de concert, dans les déplacements, pendant les répétitions ... et peut-être ailleurs. Mais l'histoire ne le dit pas.

Sortie du film de Héroux, le 15 octobre

La première du film de Denis Héroux, "Pas de vacances pour les idoles", aura lieu vendredi, le 15 octobre, au Théâtre Saint-Denis.

Ce film raconte l'histoire d'un jeune qui ambitionne de devenir une grande vedette du music-hall et qui se trouve, bien malgré lui, mêlé au milieu de la pègre.

Les principaux acteurs de "Pas de vacances ..." : Joël Denis, Suzanne Lévesque, Josiane Gilbert, Albert Millaire, Jacques Godin, Alain Stanké, Yvan Ducharme.

Plusieurs chansons sont interpétées par Joël Denis, Donald Lautrec et les "Hou-Lops".

Dans le même ordre d'idée, disons que la première du film de Pierre Patry, "La corde au cou" (d'après le roman de Claude Jasmin) a été retardée. Pour l'instant, on n'en connait ni le jour ni l'heure. On peut seulement affirmer que l'habit de soirée et la robe longue seront de rigueur.

Caïn et Abel vus par Jean Martimbeau

Dans quelques jours, Jean Martimbeau, cinéaste indépendant, caméra au poing, se lancera à la trace de deux frères, Jacques et Léo Durand, dont un drame psychologique nous révélera la nature des sentiments fraternels qui les animent et que bouleverse l'intervention d'un troisième homme, mystérieux personnage dont on ne peut encore rien dire ... On sait seulement que Jacques, personnage assez sadique, est accusé de fratricide ... ça ne vous rappelle pas quelque chose ? Mais on ne peut pas préjuger d'un scénario raconté brièvement au téléphone !

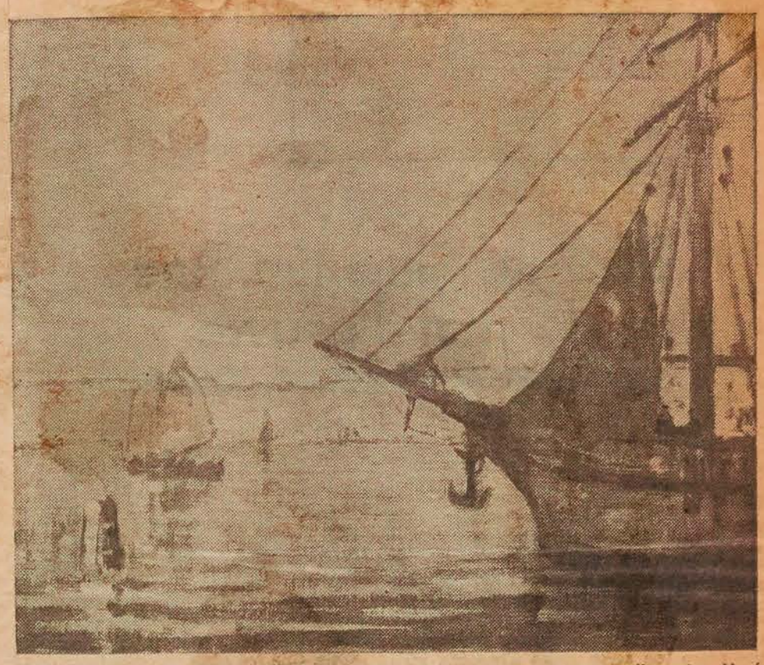
L'un des deux frères est resté sur la terre paternelle, tandis que l'autre travaille en usine à Montréal. Guy Provencher, Jacques Lavoie, Guy Hoffman, Paul Davis, Henri Norbert, Arthur Prévost, Ovila Légaré, Monique Prieur font partie de la distribution.

Le tournage durera 20 jours. Martimbeau est l'auteur du scénario et le réalisateur du film. Il travaille à partir d'un découpage très précis, en décors naturels, avec une équipe de

La Presse, Montréal, Qué.
October 2, 1965

XX

J. W. Morrice ou la vie de bohème d'un Ecossais de Montréal



"Paysage maritime, Martigues", une huile de J. W. Morrice qui appartient actuellement au Musée des Beaux-Arts de Montréal.

EN 1865, un industriel en textiles de Montréal, David Morrice, recevait un fils de la "divine Providence". L'ère victorienne régnait dans le Québec des anglophones du temps. A en étouffer.

L'enfant, prénommé James Wilson, aimait le dessin. Le président du C.P.R., sir William Van Horne, un jour, lui achète un croquis : $10. L'auguste personnage, un collectionneur réputé, ira même jusqu'à plaider la cause du jeune Morrice auprès de papa Morrice : "Il faut accepter de l'envoyer étudier en Europe".

Le petit presbytérien échappera donc à l'ambiance austère et réfrigérante du Montréal-des-Anglais de l'époque et s'en ira découvrir, à Paris, la vie de bohème, les cafés, les discussions sur Monet, sur Cézanne. Il ira en exil, grossir le lot des échoués, la "lost generation", fuyant le puritanisme nord-américain.

Il demeurera toujours le dandy chic, sans grave souci d'ordre pécuniaire. Mais toute son existence européenne, il la passera soit dans son atelier très "Butte Montmartre", soit aux terrasses des cafés devant "la liqueur des fous, l'élixir des poètes" : l'absinthe !

Et pendant qu'à Montréal, l'art de peindre s'en tient au "portraitisme" guindé à l'anglaise ou au dessin néo-classique de l'ère Napoléonnienne (le style-David), Morrice, lui, y découvre l'art nouveau (le "modern style") et la manière "impressionniste ou "fauviste". Un "fauve célèbre", Matisse, sera de ses amis. Il dira du Montréalais : "C'est un oiseau qui ne se serait fixé nulle part." En effet, Morrice voyagera beaucoup : Cuba, les Antilles, l'Afrique du Nord, l'Italie de Venise, la Hollande...

Celui qui obtient un diplôme en droit, pour faire taire la famille, celui qui, à Paris, affiche ses hauts cols londoniens et des cravates mouchetées élégantes, mènera une vie de nomade, d'apatride, cachant ses tableaux pendant longtemps, surtout à Matisse qui l'influençait tant. Sa patrie, c'était le dessin léger et qui se fait oublier sous les teintes, expressives ou fauves. Ami de Verlaine et Paul Fort, plus tard du romancier Somerset Maugham (qui, paraît-il l'a décrit dans "The Magician"), Morrice est pourtant nommé : "Le peintre américain le plus fameux après Whistler". Le Canada n'existe pas encore en Europe continentale. De l'autre côté de l'Atlantique, il n'y a que l'Amérique !

J'emprunte ces notes biographiques au conservateur du Musée, Willam Johnston, et à mon collègue Robert Ayre. Ce dernier devrait rédiger un livre entier sur cette "personnalité énigmatique" qui aimait "la musique (il jouait de la flûte), les boulevards, les femmes et les conversations légères." Fils de bonne famille, il fait songer un peu à Toulouse-Lautrec. Il lui ressemble beaucoup au physique.

On célèbre son centenaire (il est né en 1865) au Musée des Beaux-Arts par une imposante rétrospective qui va durer tout un mois.

"Des requins qui dévorent les petits poissons" disait Morrice des marchands de tableaux de son temps. Aujourd'hui, on trouve des tableaux de "l' impressionniste montréalais" chez plusieurs collectionneurs du monde, jusqu'en Union Soviétique.

Ce buveur d'absinthe, insatiable, avait pour amis surtout des Anglais et des Américains. Ils aimaient regarder travailler sur son bloc de bois ce petit homme à demi chauve, bouc au menton, au café du "Chat blanc", écouter jouer Bach sur son inséparable flûte et réciter du Verlaine.

A la mort de ses parents, il héritera d'une forte somme. Morrice continue de vivre simplement comme les rupins de Paris, mais, pour sa maîtresse, (il refusa le mariage obstinément malgré les avis de ses amis), il loue de chics appartements et achète une maison près de Nice, sur la côte d'Azur. Même riche, il préféra toujours le Paris des studios miteux, des cafés crasseux.

Donald Buchanam a écrit sur Morrice. Nous y apprenons que le petit dandy de Montréal mourut au cours de l'un de ses voyages. Il était à Tunis. C'était en janvier, le 23. La première guerre était finie depuis six ans. Il devait neiger, ici, sur son pays, un pays qu'il reniait, un pays qui lui fut toujours hostile ou au moins indifférent jusqu'en 1915. Ses compatriotes étaient trop occupés à installer un petit empire colonial où l'argent, les affaires, laissaient peu de place à la vie de l'art. L'"Establishment" de l'époque était fort scandalisé par les moeurs et la peinture de ce viveur aux tableaux si peu réalistes !

Il cessa de venir ici dès la mort de ses parents. J. W. Morrice demeure très certainement un peintre montréalais important avant les grands révolutionnaires d'ici, Pellan et Borduas qui, eux, eurent le grand mérite de "travailler" le milieu, de l'influencer, de le faire évoluer. Plus Monet que Matisse, peut-être même plus Delacroix que Monet, ce peintre aux images délicates et chaleureuses ne fut pas un novateur, n'eut pas une forte personnalité pour inventer son propre style; mais il a, néanmoins, le grand mérite d'avoir rompu avec l'académisme du temps, d'avoir suivi courageusement le peloton avant-gardiste de Paris.

Il mérite mille fois qu'on aille lui rendre l'hommage d'une visite, ce petit dandy écossais de Montréal, mort il y a quarante ans, sous le soleil brûlant de l'Afrique du Nord, à Tunis.

Claude Jasmin

L'Evenement, Quebec, Qué.
October 4, 1965

871

Une vaste rétrospective des oeuvres de Morrice

Celui que bien des experts considèrent maintenant comme le grand maître canadien, James Wilson Morrice, sera mis en lumière à l'occasion d'une vaste exposition rétrospective de son oeuvre.

Morrice a vécu de 1865 à 1924. Il fut le premier artiste canadien à se faire un renom à l'étranger. L'Europe l'a consacré en effet comme un important peintre impressionniste.

En puisant dans de nombreuses collections publiques et privées, le Musée des Beaux-Arts de Montréal a groupé 150 de ses toiles en vue de les montrer au public du 1er au 31 octobre. La même exposition ira ensuite, du 13 novembre au 5 décembre, à la Galerie nationale du Canada (Ottawa).

Aujourd'hui encore, près d'un demi-siècle après sa mort, Morrice demeure l'un des rares artistes canadiens qui puisse se prévaloir d'une réputation internationale. Ses toiles figurent même en Union soviétique.

Il a vécu la plus grande partie de sa vie en Europe et sa recherche de nouvelles expériences l'a conduit dans tous les pays de l'hémisphère occidental. Il est mort au cours d'un séjour à Tunis. Il avait peint déjà en Afrique du Nord en compagnie de Matisse.

Sa personnalité demeure énigmatique. Il a été décrit par des amis tels que les romanciers Somerset Maugham et Arnold Bennett et le critique d'art Clive Bell. En fait, Maugham a emprunté plusieurs traits de Morrice pour créer des personnages de ses romans.

Morrice aimait la musique, les conversations légères, les femmes, les cafés et les boulevards. Il jouait de la flûte et il consommait de prodigieuses quantités d'alcool.

Matisse a dit de lui qu'il "courait sans cesse par monts et par vaux, un peu comme un oiseau migrateur qui ne se serait fixé nulle part".

Les premiers dessins de Morrice datent de son enfance à Montréal, sa ville natale. Il était le fils de David Morrice, un prospère industriel en textiles de Montréal.

Morrice ne délaissa pas la peinture durant ses études de droit à Osgoode Hall (Toronto). En 1889, deux de ses aquarelles paraissent au Salon de Printemps du musée de Montréal. En 1890, il obtient son diplôme en droit mais il ne souhaite que de s'orienter définitivement vers la peinture. Sir William Van Horne, qui fut probablement le plus grand collectionneur d'art au Canada, encouragea sa famille à le laisser suivre ses goûts.

A Paris, Morrice eut du succès en plusieurs milieux. Il devint l'ami, par exemple, des poètes Verlaine et Paul Fort. Il ne s'habillait pas en bohémien. Ses complets londoniens et ses hauts cols ornés d'élégantes cravates mouchetées lui conféraient plutôt une allure bourgeoise.

On compte aussi parmi ses amis le peintre américain Maurice Prendergast, dont la renommée se réveille depuis quelques années aux Etats-Unis. L'intérêt populaire s'est aussi accru du fait que Mme Jacqueline Kennedy a fait l'acquisition d'oeuvres de Prendergast.

Montreal-Matin, Que.
October 5, 1965

871

Quoi, quand et où

BEAUX-ARTS

GALERIE DE LA PLACE (438 Place Jacques-Cartier) — Exposition des tableaux d'Ayotte, Boyer, Giunta, Hudon, Sheriff et Scott. Ainsi que des aquarelles de Jacques Jourdain et Harry Ricketts et des petits tableaux du vieux Montréal par Fleurimond Constantineau.

GALERIE L'ART FRANÇAIS (370 ouest, rue Laurier) — Exposition Marie-Josée Nadal-Gardère jusqu'au 12 octobre.

GALERIE L'ART VIVANT (2020 rue Crescent) — Exposition des oeuvres de Maurice LeBel jusqu'au 13 octobre.

GALERIE LE CRIBLE (131 chemin Chambly, Longueuil) — Exposition des gouaches et pastels de Lise Landry.

GALERIE LIPPEL (2159 Mackay) — Exposition "Art primitif".

GALERIE MARTIN (1380 ouest, rue Sherbrooke) — Exposition Léo Ayotte.

GALERIE McGILL (3480, rue Peel) — Oeuvres de CONSTANTINEAU, GABO, GERDA, LANLEY, LUIGI, LAURENCIO, etc.

JARDIN BOTANIQUE de Montréal. Exposition de céramique.

MUSEE D'ART CONTEMPORAIN — (4040 est, rue Sherbrooke) — Peinture de Werner Mayer-Gunther et concours artistique de la province de Québec.

MUSEE DES BEAUX-ARTS — Exposition James Wilson Morrice (1er étage).

Montreal Star, Que.
October 6, 1965

871

Library Director To Discuss Morrice

Jules Bazin, director of the Montreal Municipal Library, will deliver a public lecture in French on the Canadian painter, James Wilson Morrice, tonight at 8 o'clock in the Lecture Hall of The Montreal Museum of Fine Arts.

Mr. Bazin will discuss the life and work of Morrice, whose oeuvre is the object of a retrospective exhibition at the museum Oct. 31.

Le Journal de Montréal, Qué.
October 6, 1965

871

Conférence sur le peintre Morrice aux Beaux-Arts

M. Jules Bazin, conservateur de la bibliothèque municipale, donnera une conférence sur le peintre James Wilson Morrice le mercredi 6 octobre, à 8h. du soir, dans la salle de conférences du Musée des Beaux-Arts.

M. Bazin évoquera la vie et l'oeuvre de l'artiste, dont une exposition rétrospective est actuellement présentée au Musée jusqu'au 31 octobre.

L'entrée est gratuite.

Montreal-Matin, Que.
October 6, 1965

871

A propos de...

M. Jules Bazin, conservateur de la bibliothèque municipale, donnera une conférence à propos du peintre James Wilson Morrice ce soir à 8 h., dans la salle de conférences du Musée des Beaux-Arts.

M. Bazin évoquera la vie et l'oeuvre de l'artiste, dont une exposition rétrospective est actuellement présentée au Musée jusqu'au 31 octobre.

L'entrée est gratuite.

Montreal-Matin, Que.
October 7, 1965

871

Quoi, quand et où

BEAUX-ARTS

GALERIE DE LA PLACE (438 Place Jacques-Cartier) — Exposition des tableaux d'Ayotte, Boyer, Giunta, Hudon, Sheriff et Scott. Ainsi que des aquarelles de Jacques Jourdain et Harry Ricketts et des petits tableaux du vieux Montréal par Fleurimond Constantineau.

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JARDIN BOTANIQUE de Montréal. Exposition de céramique.

MUSEE D'ART CONTEMPORAIN — (4040 est, rue Sherbrooke) — Peinture de Werner Mayer-Gunther et concours artistique de la province de Québec.

MUSEE DES BEAUX-ARTS — Exposition James Wilson Morrice (1er étage).

Montreal-Matin, Que.
October 4, 1965

871

Le grand maître canadien

Celui que bien des experts considèrent maintenant comme le grand maître canadien, James Wilson Morrice, est mis en lumière à l'occasion d'une vaste exposition rétrospective de son oeuvre du Musée des Beaux-Arts.

Morrice a vécu de 1865 à 1924. Il fut le premier artiste canadien à se faire un renom à l'étranger. L'Europe l'a consacré en effet comme un important peintre impressionniste.

En puisant dans de nombreuses collections publiques et privées, le Musée des Beaux-Arts de Montréal a groupé 150 de ses toiles en vue de les montrer au public du 1er au 31 octobre. La même exposition ira ensuite, du 13 novembre au 5 décembre, à la Galerie nationale du Canada (Ottawa).

Aujourd'hui encore, près d'un demi-siècle après sa mort, Morrice demeure l'un des rares artistes canadiens qui puisse se prévaloir d'une réputation internationale. Ses toiles figurent même en Union Soviétique.

Il a vécu la plus grande partie de sa vie en Europe et sa recherche de nouvelles expériences l'a conduit dans tous les pays de l'hémisphère occidental. Il est mort au cours d'un séjour à Tunis. Il avait peint déjà en Afrique du Nord en compagnie de Matisse.

Sa personnalité demeure énigmatique. Il a été décrit par des amis tels que les romanciers Somerset Maugham et Arnold Bennett et le critique d'art Clive Bell. En fait, Maugham a emprunté plusieurs traits de Morrice pour créer des personnages de ses romans (Eliott, dans "Le fils du rasoir").

Morrice aimait la musique, les conversations légères, les femmes, les cafés et les boulevards. Il jouait de la flûte et il consommait de prodigieuses quantités d'alcool.

Les premiers dessins de Morrice datent de son enfance à Montréal, sa ville natale. Il était le fils de David Morrice, un prospère industriel en textiles de Montréal.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Wednesday, October 6, 1965

le bruit de la ville

CONFERENCE 0/2-M

M. Jules Bazin, conservateur de la bibliothèque municipale, donnera une conférence sur le peintre James Wilson Morrice demain à 20h. dans la salle de conférences du Musée des Beaux-Arts.

M. Bazin évoquera la vie et l'oeuvre de l'artiste, dont une exposition rétrospective est actuellement présentée au Musée jusqu'au 31 octobre.

L'entrée est gratuite.

Current Events
Montreal, Que.
October 9, 1965

J. W. MORRICE

At the Montreal Museum of Fine Arts

The man who many experts now regard as Canada's Old Master - James Wilson Morrice - is being brought back to public spotlight with a major retrospective exhibition of his oeuvre.

Morrice, who lived from 1865 to 1924, was the first Canadian painter to gain a significant place in the bitterly competitive art world outside Canada. Europe hailed him as an important Impressionist.

Now, from numerous public and private collections, the Montreal Museum of Fine Arts is re-uniting 150 of his paintings for an exhibition which will be seen all through the month of October.

Even today, nearly a half-century after his death, Morrice stands as one of a small group of major artists in Canadian history who have made an international mark. Some of his paintings are to be seen in the Soviet Union.

(The exhibition is held at the Montreal Museum of Fine Arts - 1379 Sherbrooke Street West - at Bishop Street - Opening hours at the Museum are from 10:00 a.m. to 5:00 p.m. weekdays and Sunday afternoons from 2:00 to 5:00 p.m.)

Loyola News, Montreal, P.Q.
October 8, 1965

Montreal Museum of Fine Arts

871

Louvre Exhibit

Morrice Exhibit

by Kathy Kasriel

This past weekend, I had the fortunate opportunity of viewing two entirely different collections of paintings. It is quite an overwhelming experience, believe me, to confront two distinct modes of artistic expression, especially when one is a very conscious reaction against the other.

The first exhibition was of 18th century French paintings, mainly comprising the "peintres de fêtes galants", the period roughly between 1648-1780. This was the age of an artificial French society, before its exquisite but wasteful world was swept away by revolution. Life seemed like a perpetual party of feasting and flirtation, amid leafy groves and flowering gardens, where the air was filled with the music of lutes and youthful laughter. It was a golden dreamworld that was destined by its very extravagance to end in a nightmare.

In this frivolous, superficial world, the artist was in serious danger of succumbing to this society. He could easily fall to flattering and pandering to the ruinous society around him. Many artists did fall. And this, I think, was the chief fault of the twenty odd paintings I saw at the Museum. All of them without exception lacked the underlying sincerity and insight into character which necessarily goes into the making of great art.

For example, there are two Boucher (1703-1770) paintings — (Boucher being no doubt the best painter in the group, although there seems to be some sort of attempted deception to pass off three works by followers of Watteau as done by Jean A. Watteau, the great 18th century painter). — In the "Delights of Country Life" Boucher incorporates every stock image of 18th century expression. True there is a certain freshness and fineness of texture — delicately tinted skin, soft-hued, vegetation, opulent silks and satins, but the painting is lifeless, and without feeling; the make-believe situation has been unable to stir his emotions. Again there are the usual characters; the richly clad shepherdesses, the carefully arranged disarray of anything, the exquisite flowers, the beribboned animals, the picturesque neo-classical ruins. It is always the height of summer in this world; a constant luminous landscape. The people depicted are like statues, the gods and goddesses of French society with stylized poses, gestures and facial expressions. This is a world romantic in appearance but never in feeling where the rules of balance of the neo-classical age are still to be seen. Here, there is no passion in the faces of the adoring men and women, no sense of dynamism or activity — all is static.

His is a world that triumphs in artificially and sentimentality, an unrealistic world where beggars become picturesque ("View of the Louvre Collonnade" by Dumachy 1723-1807) and the workingman takes his case to pose becomingly (Building a Landscape by Vennet 1714-1789.) His is a world of luxurious living known only to the aristocracy. And it is this world that inspired this glory of painting — cold, rigid and lifeless.

Nicholas Lancret —"Summer" painter of the Romantic Period

From here, I moved into a startling different milieu, in contrast to the stifling atmosphere of the 18th century, I was now surrounded by the dynamism, the color, the intense feeling of the impressionistic world of Thomas Wilson Morrice, the "first of our Canadian Old Masters" to quote critic Robert Ayre. I could feel that something intense and exciting had been experienced here. The artist was not merely imitating a society that he saw and making it please. On the contrary, he was attempting to re-create and express what he felt when he experienced the ordinary things around him. By a technique of almost sketchy improvisation, he was able to make us, his audience, share in this experience, and make us at the same time, more aware of the world we live in. There are here dark winter nights and days on the beach, the heat of the sun and the dankness of the rain. No longer is the artist concerned with the frivolities of a small select society at a specific period in history, but instead he is concerned with the commonplace experience of all men.

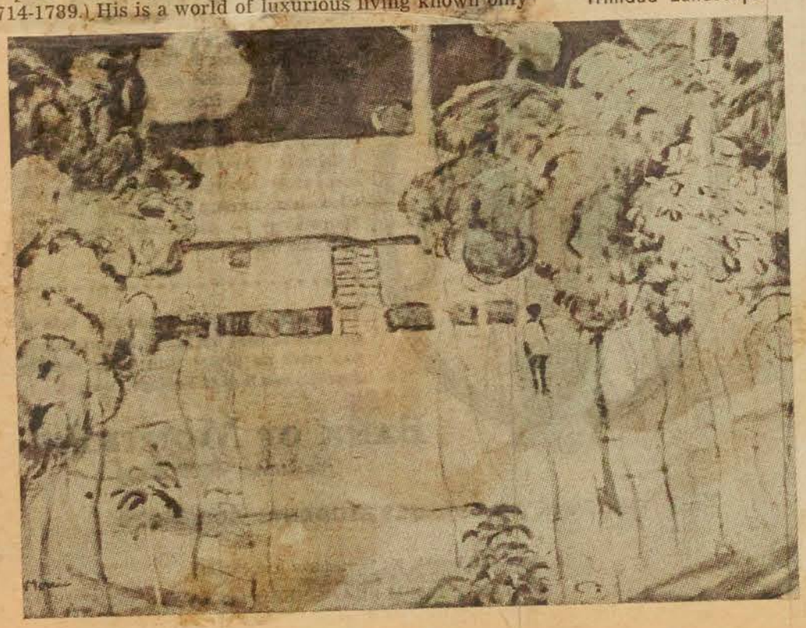
From his early work in Quebec and Montreal, one can already detect his basic attitude towards his subjects and his techniques in depicting them. For example in "The Pink House" 1905 there appears the ivories and pinks especially that he came to use in his later periods. Here to are the transparent shadows and warm reflected light in the trees and winter sunlight. There is a freeness, a bigness, simplicity and lack of detail. This is no sophistication in this world but rather everything is viewed, with a childlike animosity and awareness that is refreshing.

The artist seems absorbed some how in reflections of the Canadian winter. We see the smugness and security of a sturdy village on cold snowy nights, with grey-pink skies and only a calèche to break the people-empty land. The artist is obviously sympathetic with this world that surrounds him, for here as throughout the entire collection the land and its people are warm and gentle. Indeed, except for his last period, he seems almost Pisarrio-like in his tenderness towards his subjects—intense emotion, yes, but no extremes of emotion.

I think it would be opportune now to mention the charming oil sketches that are intersperced throughout the collection. There are about five of these small groups of studies which are primary sketches for larger finished works. The charm of these miniatures, I believe comes from their spontaneity, from the on the spot reaction of the artist as he viewed the subject. They are fresh, original and bold — a sleigh disappearing on a winter night, gay beach umbrellas, Venitian cafes at night, a group of Arabs talking, to mention only a view. They show perfectly the moment of creative inspiration and expression.

The artist travelled extensively all during his stay in Europe. There is a progression in his paintings towards bolder, more individualistic style. Although he never developed a very distinctive mode of expression and was definitely influenced by Seurat, Renoir, and Van Gogh he always maintained his gentle attitude. If his attitude towards his subjects became no bolder, his technique certainly did. In Venice, a city of red-bricked buildings, his love of rose hues finally burst through his more conservative, sombre colors and suffuses his entire paintings —there is the rosy dream-like twilight in "Overlooking the Lagoon" and his almost Monet-like "Palazzio Dario."

Morrice's travels took him from Paris to Tangiers and finally to the West Indies where the combination of strong light and wild landscape releases in the artist the pure streaks of blue, green and finally pink unsubdued, vibrant and free as in "Trinidad Landscape."



Thomas Wilson Morrice "Trinidad Landscape"

Montreal Gazette, Que.
October 9, 1965

871

James Wilson Morrice: As We See Him Today

Retrospective at Montreal Museum Until End of October

ART

By Rea Montbizon

THERE is something particularly exciting about a retrospective of the size and quality as arranged by the Montreal Museum of Fine Arts in celebration of the hundredth birthday of James Wilson Morrice. You have before you a sum total, a cardiogram of an artistic life, enregistered by that sensitive human instrument: the artist's own hand.

Despite his well known and fully documented biography, the artistic personality of the 19th century Canadian who went to live and work in the charged turn-of-century atmosphere of Paris, somehow does not emerge as a resolved equation. It seems well in character that the discreet Montrealer should have died, leaving a hint of the enigmatic behind him.

James Wilson Morrice was born into a family of Montreal industrialists of Scottish descent in August 1865, two years after the official birth year of Impressionism. He started painting early, but instead of taking up art, he went to study law at Toronto's Osgoode Hall. On leaving, at 25, and under the consent of his parents, he finally embarked on his artistic career. He went to Paris, had a brief stint at the Academie Julian, and at 26 he was on his own. At 30 we meet him in his own permanent studio and in the more important Paris exhibitions.

Morrice never returned to live in Canada but he frequently stayed on extended visits, along with Clarence Gagnon, one of this country's first artists to make commuting between Paris and Montreal a permanent rhythm of his life.

Morrice worked here and there and in many other places as well. As his works show, he was constantly on the move, now sketching in Brittany, now painting in Venice, or Tunis or Tangiers, where he went for two consecutive winters with Matisse. He became a Canadian war artist during the First World War, but his works show that he was not the type of artist for that type of task. Towards the end of his life he stayed in Jamaica, visiting Martinique and Trinidad. Three years later he died in Tunis, only 59 years old.

Much of all this restlessness reflects in his oeuvre, represented by 142 selected works, the largest Morrice retrospective to date. Credit for this handsome, imaginatively presented show goes to William R. M. Johnston, the young general curator of the Fine Arts Museum. He has made a splendid job of the exhibition as well as of the first-rate catalogue with his introductory essay.

In one respect, the catalogue is misleading. If not studied very careful, it makes one mistake the reproductions of the artist's miniature sketches for fully developed works. In consequence, one gains the impression of a very loose, very spontaneous style, whereas in reality, in few of Morrice's finished works this spontaneity is fully retained. The pages 34-35 offer a vivid illustration. It is hard to imagine that the charming, lightly swept on scene "In a Restaurant" and the labored, selfconscious "Quai des Grands-Augustin: number 45 are done by the same artist.

On page 34 you can see such a transformation in process. Compare the reproductions "Paris Park" with "Children at Play", the former is a small sketch, the latter is a canvas five times its size. But the point I am trying to make here is this. The scene in the park is spontaneous, fresh, warm, bold, whereas the children at play are in the process of losing these qualities of becoming stiff and strangely immobile.

Don't Miss the Sketches

The sketches call for special contemplation. Thanks to curator Johnston, they are plentiful in this show. Most of these notations from nature are painted onto very small wood panels or "pochades" as they were appropriately called. They help us recognize the artist's full range of register. If you study the delicate "Venetian view" in number 58, a silhouetted gondoliere against the pale azure of the Adriatic in the foreground and the contour of the Maria delle Salute against the misty horizon — and then take a look at the dashing multicolored notation of the "Cafe"-scene in number 35, you will know what I mean.

Is There A Personal . . . Style?

Albeit his perception is open to such extremes, his temperament is that of a moderate and Morrice does not foster and develop his extreme experiences, relying on nothing but his own intuition. Instead, he blends and compromises, and his fully articulated paintings tend to become somewhat formal. The best example might be the perfectly integrated "La Place Chateaubriand, St. Malo", which he painted before he was 40.

However, it seems to me that our interest in Morrice today is less in the degree of his technical accomplishment in the fashionable style of his day, even if the results are such fine paintings as the just mentioned "La Place Chateaubriand" or the charming Venetian series. I think, that if we contemplate James Wilson Morrice in the shadow of Eduard Manet or Renoir or Claude Monet, the last of the great Impressionists to die, outliving Morrice by two years — we do him considerable injustice.

He had much to learn from them, of course, and he did. But by the eyewitness of his work, he never found it necessary to 'prove himself' by going all the way. Besides, many other tendencies were afloat in the Paris air between 1891 and 1924, that were more dynamic and more catching than the afterglow of Impressionism. James Wilson Morrice tasted of many and enslaved himself to none.

Thus his work develops on a number of levels while underneath it all runs a streak of genuine simplicity. When it comes to the surface it is recognizable by a free, unsophisticated painting that comes closest to being a personal style.

Slightly modified or in smaller dosage, this loose, unassuming brushwork appears in a great number of works. But we know it most intimately in its purest form, from "The Ferry, Quebec", painted in 1909, owned and oft reproduced by the National Gallery. In this, and the earlier painted "View Towards Levis from Quebec" Morrice has stripped his painting of all adornment, of all 'devices' of technique, expressing with the purity of child art what Matisse would have called "the essence, disengaged from the accurate outward appearance of the object represented."

This splendid retrospective offers the rare opportunity to study the artist's potential as distinct from his achievement. The numerous sketches and unfinished works are our source. The monochrome (or near monochrome) "Harbor" of number 6, the "Drawbridge in Brittany" of number 65, "The Pond, West Indies" from among his latest works; the study for "A Country Fair" of 1905 — all these works touch one by the sheer beauty of color and force of exposition.

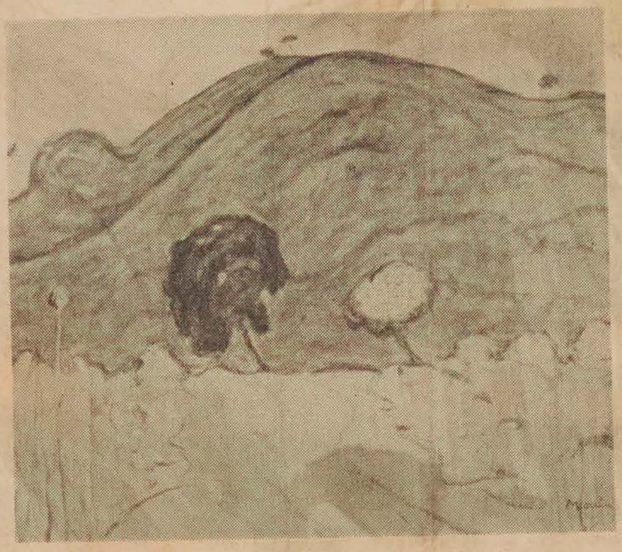
But we also become aware of the peculiar obstacle, the oft unsurmountable block that seems to lie between exposition and execution. The process of transposing from sketch to canvas, the progress toward completion seems to have stiffled many of Morrice's works. Had he taken out a boat, the way Turner did on the Thames, twenty years before the first Impressionist took his canvas under the sky, perhaps Morrice would have come closer to realizing his full potential.

The way I see it, Morrice did his best works on some of his extensive trips. Outside of the most accomplished, coloristically charming Venetian canvases, I think of two North African paintings as his finest works. Both are rather unspectacular, they are "The Mosque" and "Waiting for the Boat", painted in Tangiers between 1911 and 1913.

But if you look for more formal works, there is, of course the splendid "Bull Fight" of Marseille, the "L'Omnibus a Chevaux", and again the "Place Chateaubriand". Among the most forceful and more free formal paintings is the "View from the Ramparts, St. Malo". And if you want him at his most refined, don't miss the delicately vibrant "Quai des Grande-Augustins" number 36.

Although most of his pictures are populated and many scenes focus on groups of people; although he does figures and faces well when he does them, I don't think Morrice was really interested. There are some dozen portraits and figures in this retrospective, but none, with the exception of his young sister and perhaps the sketch of Matisse in Africa, really touches one.

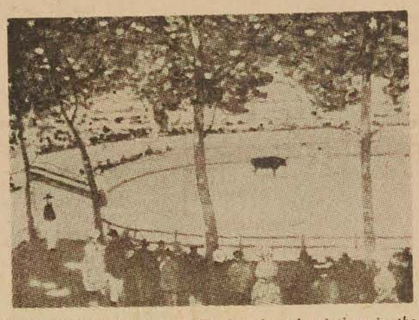
Whatever your own preferences may be, don't forget to study the very early paintings and the traits they disclose. And don't leave the show without noticing that even in the last working period in the West Indies, the "Trinidad landscape" number 117 brings him back to that completely free and unselfconscious style of the "Quebec Ferry", by which we in Canada most readily recognize his hand.



"LANDSCAPE, TRINIDAD" in his most personal style.

Two charming sketches: "VENETIAN VIEW" . . .

. . . and "IN A RESTAURANT".



"THE BULLFIGHT", one of the fine formal paintings in the retrospective.

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 Star, Que.
October 9, 1965

871

Morrice Exhibition At Montreal Museum

By Robert Ayre

ONE OF THE things Hon. Maurice Lamontagne, Secretary of State for Canada, said, as he formally opened the retrospective exhibition organized by the Montreal Museum of Fine Arts to celebrate the centenary of James Wilson Morrice's birth, was that it would be a revelation to the younger generation.

"In Morrice," says William R. M. Johnston, General Curator, who brought the collection together, "Canada produced one of its few artists to shatter the boundaries of parochialism and win international esteem." Since his day, others have achieved renown but none with greater distinction.

To the newer generations he is, if not a myth, an Old Master, a man of the past, to be taken for granted as part of history. The Museum has its small Morrice gallery and its collection of more than 50 paintings and sketches, but young people are not much attracted to shrines; they need the excitement of an event like the centennial to bring the painter to life for them.

TWELVE YEARS ago, the Royal Canadian Academy paid tribute by adding 45 of his works as an annex to its annual show, but there hasn't been a comprehensive Morrice exhibition for more than a quarter of a century, not since 1937-38, when Montreal, Ottawa and Toronto co-operated in presenting 131 of his works, an even larger collection than the memorial exhibition of 1925, the year after his death.

The present show is larger than any of them. But of course, size for its own sake is not important. What we want is enough works to take us through all the phases, and this the retrospective does, avoiding repetitions, letting us share the painter's sensibility and the grace of his hand in the most informal of his intimate notes as well as in the key paintings. Some of them, secluded in private collections, are seldom seen by the public.

The exhibition is a revelation even to those who know him, and such a satisfaction and pleasure that I hope the space-age generation will not be too bemused by optics and color theory and the other disciplines of science, or the irrationality of automatism, to realize what Morrice has to offer the contemporary world.

It is vastly changed from the world he knew, and nostalgia plays a part in our appreciation. Through Morrice we can turn away from the skyscrapers and the shopping centres and the traffic problems brought by the motor car to the quieter, simpler Montreal of sleighs waiting outside graceful old houses amid the trees, the horses standing patiently under their blankets; and we can go back to the parks and quais of Paris as they were before both the wars, and to the beaches of St. Malo and Dieppe, to the Canals of Venice and the markets of North Africa.

He appeals to us through his subjects, but that is only half the story. Sitting at café tables, going abroad with his sketch books and his small wood panels in his pockets, he looked, and he put down what he saw, edited by his selective eye. He was not a Victorian with an anecdote to tell or a moral to point. The horse, the sleigh, the sail, the kiosk, the juggler, the lady with the parasol, the child with the hoop, the Arab in the burnous, the details that help to evoke a place, a period and a mood, are the elements of a composition.

AS A FRENCH critic said, Morrice approached the French ideal. He was, observed Matisse, "the artist with the delicate eye, so pleasing with a touching tenderness in the rendering of landscapes of closely allied values."

Like the impressionists, he was an eye, but he was an impressionist "of the second generation." Never, like Monet, for example, completely fascinated by light that dissolved substance, he was the poet who contemplated the visual world with love and made it stand still so that he could have the time to make it timeless, learning its subtle nuances, discriminating, refining, harmonizing, translating what he saw into art.

It is his quality as a painter that comes through to us, transcending the revolutions of a century in both the world and the arts within it. He had it from the beginning, once he had found himself. With all the changes of scene, the exhibition, covering at least 30 years, is wonderfully consistent in perception and touch.

J. W. Morrice: "In a Garden, the West Indies" (c. 1920), oil on canvas, 25 x 21 ins., in the exhibition at the Montreal Museum of Fine Arts. Collection: Dr. S. Graham Ross, Montreal.

This does not mean that there was no development. In his earlier painting, and particularly in Canada, where he usually chose a winter day without sun, he painted in muted tones; and it is interesting to compare two views of the Quai des Grands-Augustins, the subdued version in the National Gallery, painted in 1903, with the Montreal Museum's bright and open painting of the same subject, dated 1908. (A larger version of the first is in the Museum of Modern Art, Paris.)

He was extremely sensitive to his environment. We are warmed by the glowing colors of the palace wall reflected in the canal in "Venice at the Golden Hour" (1903) and the richness of "Fruit Market, North Africa" (1911-13), and chilled (I like them, myself) by the cold, northern rigor of the bleak "Dieppe Beach, Grey Effect" (1905) and "Figure on a Beach, Rotheneuf" (1905-8) and brought up short by the stark triangle of Gibraltar (1912-13).

MORRICE NEVER allowed light to obliterate substance, but he was never heavy, and in his last years, in North Africa and in Cuba and the West Indies, he reduced weight, grew airier and pitched his color in a higher register. Painting the same view from the same hotel window in Tangiers as Matisse, he is as loose in his structure as Matisse. He almost becomes Fauve. He touches Bonnard in paintings like Cafe Il Pasajo in Havana. He touches Cézanne in the 1915 landscape identified as the Cote de St. Christof near Algiers. But he was not a man of abstract volumes any more than he was a "Wild Man." He remained himself.

Don't miss the drawings. And to complete your experience go across to Walter Klinkhoff's and see 18 more of them. They are from a sketch book that belonged to Rt. Hon. Vincent Massey and are dated about 1905. All are in pencil, jottings from Venice as well as Paris, Provence and Brittany, notes on faces and the facades of buildings, studies of parasols, glimpses of children, miniature landscapes. It is astonishing how much he could reveal in a few deft and delicate lines. The merest squiggle is his personal autograph.

7

Granby La Voix de L'Est, Que.
October 7, 1965

871

Pendant tout le mois d'octobre

L'oeuvre du peintre James W. Morrice sera exposée au musée des Beaux-Arts

Celui que bien des experts considèrent maintenant comme le grand maître canadien, James Wilson Morrice, sera mis en lumière à l'occasion d'une vaste exposition rétrospective de son oeuvre.

Morrice a vécu de 1865 à 1924 Il fut le premier artiste canadien à se faire un renom à l'étranger. L'Europe l'a consacré en effet comme un important peintre impressionniste.

En puisant dans de nombreuses collections publiques et privées, le Musée des Beaux-Arts de Montréal a groupé 150 de ses toiles en vue de les montrer au public du 1er au 31 octobre. La même exposition ira ensuite, du 13 novembre au 5 décembre, à la Galerie nationale du Canada (Ottawa).

Aujourd'hui encore, près d'un demi-siècle après sa mort, Morrice demeure l'un des rares artitstes canadiens qui puisse se prévaloir d'une réputation internationale. Ses toiles figurent même en Union Soviétique.

Il a vécu la plus grande partie de sa vie en Europe et sa recherche de nouvelles expériences l'a conduit dans tous les pays de l'hémisphère occidental. Il est mort au cours d'un séjour à Tunis. Il avait peint déjà en Afrique du Nord en compagnie de Matisse.

Sa personnalité demeure énigmatique. Il a été décrit par des amis tels que les romanciers Somerset Maugham et Arnold Bennett et le critique d'art Clive Bell. En fait, Maugham a emprunté plusieurs traits de Morrice pour créer des personnages de ses romans.

Morrice aimait la musique, les conversations légères, les femmes, les cafés et les boulevards. Il jouait de la flûte et il consommait de prodigieuses quantités d'alcool.

Matisse a dit de lui qu'il "courait sans cesse par monts et par vaux, un peu comme un oiseau migrateur qui ne se serait fixé nulle part".

Les premiers dessins de Morrice datent de son enfance a Montréal, sa ville natale. Il était le fils de David Morrice, un propère industriel en textiles de Montréal.

Morrice ne délaissa pas la peinture durant ses études de droit à Osgoode Hall (Toronto) En 1889, deux de ses aquarelles paraissent au Salon de Printemps du musée de Montréal. En 1890, il obtient son diplôme en droit mais il ne souhaite que de s'orienter définitivement vers la peinture. Sir William Van Horne, qui fut probablement le plus grand collectionneur d'art au Canada, encouragea sa famille à le laisser suivre ses goûts.

A Paris, Morrice eut du succès en plusieurs milieux. Il devint l'ami, par exemple, des poètes Verlaine et Paul Fort. Il ne s'habillait pas en bohémien. Ses complets londoniens et ses hauts cols ornés d'élégantes cravates mouchetées lui conféraient plutôt une allure bourgeoise.

On compte aussi parmi ses amis le peintre américain Maurice Prendergast, dont la renommée se réveille depuis quelques années aux Etats-Unis. L'intérêt populaire s'est aussi accru du fait que Mme Jacqueline Kennedy a fait l'acquisition d'oeuvres de Prendergast.

Morrice s'est également lié à des artistes dits "fin de siècle" tels que Beardsley, Sickert et James Whistler.

M. William Johnston, conservateur général du musée et organisateur de l'exposition, écrit dans une étude sur Morrice:

"L'art de Morrice appartient aux deux siècles qu'il a traversés. Ses voyages en Hollande, en Normandie, en Bretagne ou en Afrique du Nord, à Venise ou aux Antilles, tracent l'itinéraire parcouru par tant d'artistes du XIXe siècle à la recherche de couleur locale.

"Il se méfiait des marchands de tableaux, qu'il comparait à des "requins décorant les petits poissons", préférant compter sur les Salons annuels pour la vente de ses toiles. Cette méfiance, ainsi que le trait qu'il pose sous sa signature, ne sont que les vestiges d'une ère dépassée.

"On le voit, par ailleurs, bannir de son oeuvre toute allusion littéraire ou sentimentale, et se placer à l'avant-garde des mouvements modernes du début du siècles, grâce à sa largesse de vue et à un usage audacieux et expressif de la couleur.

Le Petit Journal
Montreal, Que.
(Week-End. Circ. 269,350)

Sunday, October 10, 1965

Q 12-M

Cette huile, intitulée "BOIS-LE-ROI", fait partie de l'exposition rétrospective consacrée à James Wilson Morrice, au Musée des Beaux-Arts de Montréal.

Au Musée des Beaux-Arts de Montréal

Qui fut le peintre reconnu comme le Whistler canadien ?

par Paul Gladu

Petite charade pour ceux qui aiment la peinture : mon premier est un peintre né au Canada mais qui n'y habita point; qui a voyagé sans cesse à travers le monde; qui fut l'ami de Matisse, Beardsley, Maugham, Prendergast, Whistler, Verlaine et bien d'autres; et qui est considéré comme le premier Canadien de quelque originalité.

Mon second est une sorte de dandy dont le père était riche, et que le grand collectionneur sir William Van Horne protégea. C'était aussi un ami de la bohème et des cafés, un amateur de femmes et d'absinthe . . .

Mon tout est un peintre qui passe pour le plus important aux yeux de tout le monde, et auquel on accorde les honneurs d'une rétrospective, en ce moment, au Musée des Beaux-Arts de Montréal.

Non, vous vous trompez ! Il ne s'agit ni de William Valentine, ni de Frederick Bell-Smith, ni de William Blair Bruce. Encore moins du Frère Luc ! Il est question de James Wilson Morrice . . .

Il vécut de 1865 à 1924. Ses tableaux procèdent directement de l'impressionnisme, dont il fréquenta les principaux protagonistes. Souvent, ses oeuvres peuvent être attribuées à des artistes européens, tellement il les imite. A certains moments, il peint du Matisse. Il fut fortement influencé par Whistler, qu'il imita en bien des choses.

Un grand mérite

Je lui trouve un grand mérite : celui de fuir constamment les effets faciles. **Il n'était pas** un cabotin. Son art — consacré presque exclusivement au paysage — est tout de nuances et de sensibilité. La photographie en noir et blanc sert admirablement Morrice, car elle permet d'apprécier son extraordinaire sens des valeurs.

Par ses photos et par maints autres détails, Morrice semble avoir été un personnage de qualité, intelligent, non conformiste et très intéressant. Au Musée, on peut voir la flûte dont il jouait avec talent. On peut voir également le portrait de Léa Cadoret — la maîtresse de cet Anglo-Saxon si peu banal.

Ses carnets d'esquisses prouvent qu'il était un oeil ambulant et bien éveillé, toujours à l'affût du sujet et sensible au moindre effet de lumière. Ses pochades sont d'un intérêt passionnant, à cause de leur spontanéité et de leur éclat. Falaises, plages, boulevards, cirques, tout ce qui était couleur vive l'attirait. Son **Jardin public, Paris, Sur les remparts, Saint-Malo,** certaine scène de cirque, sont parmi ses meilleurs tableaux. Il y a **l'Omnibus à chevaux,** que je considère comme un tour de force. Une petite aquarelle, intitulée **Dans le jardin,** est un chef-d'oeuvre.

Parallèlement à l'expo du Musée, la Galerie Walter Klinkhoff tient une exposition de dessins de Morrice.

Un gros "mais"

Il faut toutefois ajouter un gros "mais". Car il y a aussi **les Enfants canadiens** — tableau franchement mauvais. Ainsi qu'une multitude de compositions insignifiantes, d'assemblages de couleurs ou ternes ou terreuses, de répétitions, de clichés du genre impressionniste, de grandes surfaces noyées dans une ombre quelconque, et le reste.

(Le tableau intitulé **Venise la nuit** provient pourtant de la Galerie Nationale, où travaille une équipe de génies. Il est noirâtre et confus . . .)

Il se dégage de plusieurs tableaux un insurmontable ennui. Je me lasse de ces feuillages sosies et de ces rues jumelles. Ce joueur de flûte n'a jamais soupçonné l'effet du grand orchestre . . .

On se lasse également des prestiges de la publicité et de la complicité de certaine critique. Il est entendu qu'il faut tout admirer ce qui est signé Milne, Morrice, Borduas, Carr, Riopelle et quelques autres. Le mot d'ordre vient d'Ottawa. Les fifres et les cymbales entonnent aussitôt le grand air : **"C'est le plus grand, c'est le premier, c'est le plus beau . . ."**

Et l'on voit les journalistes qui font métier de l'avant-garde et de la jeunesse se changer en snobs et ânonner de vieilles rengaines !

Can. Week, Montreal, Que.
October 15, 1965

871

The CANADA WEEK PROFILE

Painter J. W. Morrice: More world honors than any Canadian artist

This year is the centenary of Morrice's birth. Two museums are giving him a major retrospective show.

On August 10, 1865, Anne Morrice, wife of a prominent Toronto textile tycoon, gave birth to a healthy, if squalling, son. He was named James Wilson Morrice.

His parents saw no reason to suspect that their son would be radically different from the vast majority of his contemporaries. He went to school in Montreal, passed his grades easily. James was the third of seven children. And in his early years he was, if anything, easier to cope with than the others.

In 1886, when he was 21, he went to Osgoode Hall in Toronto to become a lawyer. His father couldn't have been prouder. But two years later the son did a remarkable thing.

He entered two water-co brs in the Spring Exhibition of the Art Association of Montreal. And what's more, he sold one for the considerable sum of $45.

Two years later his mind was made up. He announced to his astounded parents that he was going to Paris to study art.

At first the firm, 19th century Toronto couple were against the idea. True, he'd sold a painting. But the idea of going to Paris (notorious place!) instead of becoming a sturdy lawyer was simply too much.

Then came a visit from the formidable Sir William Cornelius Van Horne. He knew the Morrices, had seen the younger's work in Montreal. He convinced the parents that James had talent and that they should let him go. Such advice from the president of the Canadian Pacific Railway was not to be taken lightly. They consented and James Wilson Morrice's formal art career began.

The only way to paint

From that time until his death in 1924 Morrice travelled the world, painting wherever he went. He became one of the most respected and admired figures in the world of art, most particularly in Europe. Without a doubt, he was, until perhaps recently, the most famous Canadian painter abroad. But for a combination of reasons he's never been very honored in his own country.

Last week the Montreal Museum of Fine Arts and the National Gallery of Ottawa spon sored the biggest and best exhibition of Morrice's work that's yet appeared in this, or any country. Over 130 examples of his work (he painted 500) were on display to honor the centenary of his birth.

When he arrived in Paris Morrice joined the Académie Julian. At that time it was still devoted to purely representational art: The painting of objects as they appeare in real life. Despite the massiv influence of 75 years of the impre sionism of Monet, Manet, Seura and Cézanne, the patrons ar critics of art still weren't convince But among the artists themselve excepting the Pre-Raphaelites, th soft brilliance of impressionis was the only way to paint.

The only season

In 1891 Morrice joined the Ame can Prendergast and the Australia Conder at St. Malo and Dinar Although Prendergast was eig years Morrice's senior, he respect him greatly. Both Condor and t American thought he was amo the greatest of living artists.

Throughout his life Morri continually travelled. He had steady income of $3000 a ye bestowed upon him by his tolera parents. And his paintings so for what were then very hi prices. He never dressed as bohemian. The stiff white coll and sober suit were his consta clothing.

Almost every winter Morri returned to Canada, a land he lov and was inspired by all his lif Why the winter? According to h the Canadian spring was 'too gree and the autumn 'too pretty.' A the summer was travelling tim

Painting outdoors during t Canadian winter was no easy tas Morrice once wrote to a friend th his paints grew annoyingly stiff 30-degree-below-zero weather. E his evocation of Mont real, Que country scenes, and especial Quebec City itself, show the sy pathy and love he felt for t northern land.

Morrice undoubtedly receiv more foreign honors than a other Canadian artist. He h the highly unusual distincti for a foreign painter, of bei elected a vice-president of t Societe Nationale des Bea Arts and the Salon D'Automne France.

The only one with charac

Morrice is distinct from t impressionists because of t static quality of his art. He li scenes out of their context, hol them rigid, makes them into entity on their own. His most typi shade is a delicate mauve-pi Another Canadian artist, Wal Joseph Phillips, once remar that 'the prevailing tone in Canadian landscape is purpl Morrice's work supports this ful

Morrice was a thin, small m Weighing only 132 pounds and j 5'7" tall with a prematurely b head and trim beard, he was

IX

Universities need '$ billions'

THE PROVINCES

During the last two weeks federal aid to universities has become a major election issue. Opposition Leader John Diefenbaker has promised a per capita grant of $5 (at present it's $2). A few days later Liberal Chief Lester Pearson pledged $10,000,000 in university scholarships.

With the publication of the Bladen Report on Higher Education last week the subject threatened to become *the* election issue.

The Bladen Committee wasn't a royal commission. It was set up by the Association of Universities and Colleges of Canada to recommend how the universities should get their money. In a country such as Canada, which has little history of private benefactors supporting education on the scale that exists in the U.S., the commissioners have concluded that the state must. The members of the commission were University of Toronto Dean of Arts and Sciences Vincent Bladen; Senator Wallace McCutcheon; the University of Ottawa's Dr. Paul-Louis Dugal; McGill University Chancellor Howard Ross.

Principal recommendations

▶ **The federal and provincial governments should quintuple their annual combined aid total to $1,704,000,000 within 10 years (1964-65 figure: $355,000,000).**

▶ Federal aid alone should total $330,000,000 for next year, more than four times this year's. It should also increase each year after that.

▶ The federal government should appoint a minister of education to co-ordinate aid programs and initiate joint planning with the provinces.

▶ Per capita federal grants should be immediately increased from $2 to $5 and thereafter by $1 annually.

▶ Federal grants should be readily available for medical, dental, and nursing schools. No specific sum was mentioned.

▶ Ottawa should aid research to the tune of $104,000,000 for the next fiscal year and should rise substantially after that.

▶ **Students, their parents, and university benefactors should have increased tax relief.**

▶ Within the next 10 years federal and provincial bursary aid should rise from the present $39,000 000 to $245,000,000.

▶ Ottawa should support 40 percent of operating and research costs and the provinces 30 to 40 percent (current Ottawa support: 16 percent).

▶ **Business corporations should be urged to support universities more: Alumni should give one percent of their annual income.**

▶ There should be independent provincial commissions to distribute grants equitably and to prevent political interference.

Unbelievable expansion

The report talks in terms of figures that would have appeared ridiculous 10 or even five years ago. For instance it forecasts that total university spending will reach $2.032 billion by 1975. In 1963-64 it was a paltry $429,000,000.

The report admits that the bulk of university expenditures, almost 80 percent, will have to be paid by the state.

> **'Governments alone have the resources to meet costs of the dimensions contemplated. The magnitude of the expenditures has scarcely yet been understood. Even among university heads few realized how massive this increased support will have to be.'**

Neither Bladen himself nor the other commissioners had any sympathy with strident student demands for 'free' education. Bladen cheerfully admitted: 'I expect to be burned in effigy all across Canada.'

The students' protests weren't long in coming. Two hours after the release of the report Canadian Union of Students Vice-president Richard Good complained: 'CUS believes that such a recommendation (*that students continue to pay part of their fees*) negates the principle of social justice. We agree with much of his report. . . . **But Dean Bladen is like an 18th century capitalist in his appreciation of the problem of university fees for students. He must realize we have to cope with problems of society in the 20th century.'**

The report disagrees strongly with the idea that society 'owes' it to the student to pay for his fees. Since students reap the principle benefits from education, they should be responsible for a proportion of its costs.

The report warns: 'We must not fall into the totalitarian way of thinking of people merely as instruments to be developed as the community needs them:

> **Rather, we must think of the community as an instrument for developing the talents of individuals. In the long run we may achieve even greater concern for the individual: We shall surely come nearer to achieving the "good life".'**

The commissioners realized that they were outlining costs that the taxpayers' minds would boggle at. But, they maintained: 'We believe that the people of Canada want this expansion. We doubt whether they, or their governments, have fully understood how much it will cost, but we believe that they will still want this expansion when they do know the probable cost and we believe that they will be prepared to pay for it through fees, taxes, and gifts, provided that a satisfactory way of allocating the cost between the various sources of funds is worked out.'

Exclusion or decline

What happens if the commissioners' recommendations aren't accepted? According to them if governments and universities aren't prepared to meet the expenses, two things will happen: A 'policy of exclusion' will develop. Or the quality of education will decline.

Will any government be prepared to meet the report's demands? Most of the provinces will probably hop to it, since most of the burden will fall on Ottawa. Quebec has already served notice that it will opt out of any federal education plan, getting tax rebates in return.

Instead of making it a major political issue, the two major parties may treat the report very gingerly during the remaining weeks of the campaign. Neither of them probably has realized just how expensive the golden promises and ideas for education will be. The report has spelled it out for them. It's also very possible that the report will go the way of the Porter Commission on Banking and the MacPherson Commission on Transportation, both of which have been largely ignored.

unmistakable figure among the *emigre* artists in France. He was never healthy and this condition was scarcely helped by the large quantities of alcohol the artist consumed. A fellow *emigre* artist, Roderic O'Conor, described him as 'the only one who has character' among the cafe crowd of *fin de siecle* Paris.

Novelists Somerset Maugham and Arnold Bennett were particularly impressed by Morrice. The poet Cronshaw in Maugham's *Of Human Bondage* **and Priam Farll in Bennett's** *Buried Alive* **were partly based on him.**

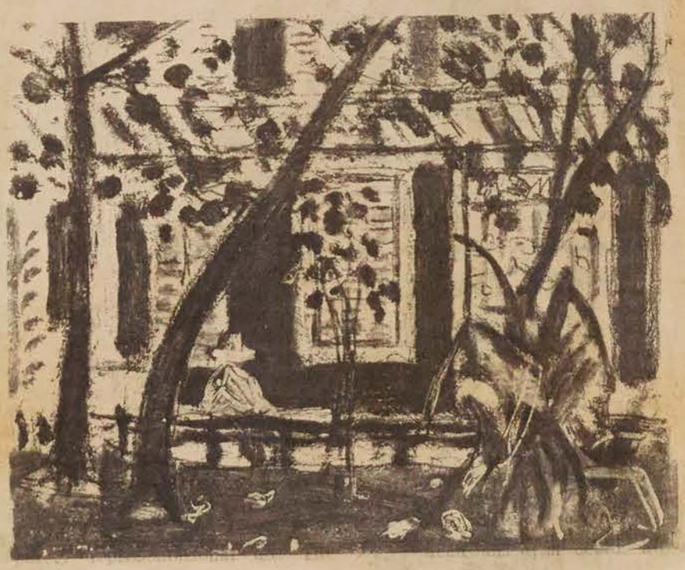
There's another reason for having an exhibition of Morrice at this time. His post-impressionism is becoming increasingly fashionable at the moment. The paintings of his friend Prendergast now command exceedingly high prices. And the value of Morrice himself is steadily rising.

William Johnston, general curator of the Montreal Museum of Fine Arts, has written of Morrice: 'Bridging two centuries in his lifetime, Morrice's art belonged to both. . . . In his work . . . he shunned any sentimental or literary allusions and because of his open-mindedness and audaciously expressive use of color he is in the vanguard of the modern movement at the beginning of the century. In Morrice, Canada produced one of its few artists to shatter the boundaries of parochialism and to win international esteem.'

'Portrait of Artist's Sister' was painted about 1895 and shows the 16-year-old girl sewing in the smoking room of the family's house on Montreal's Redpath Street. The picture measures roughly 12 in. by 9 in., is now in the collection of Mrs. Alan G. Law.

'Evening at Beaupre' (the village of Ste-Anne-de-Beaupre at the west end of Montreal Island) was painted about the turn of the century. The little winter scene is in a private collection, measures 17 in. by 23½ in.

'Venetian View', a 4½-in. by 5½-in. painting on wood, shows the church of Santa Maria della Salute in background. Morrice painted it about 1903. (Private collection.)



'House in Santiago', painted about 1915 on Morrice's first trip to Cuba, is privately owned, measures 5 in. by 6½ in. Morrice originally sold it to Contemporary Art Society.

CANADA WEEK, OCTOBER 15, 1965

BEAUX-ARTS

La Presse
16 oct. 1965

CLAUDE JASMIN

Morrice ou l'oeuvre d'un travailleur passionné

On découvre que Morrice a travaillé comme un lion. Une série de salles à l'étage du Musée sont littéralement tapissées de ses tableaux. Un travail de titan. On y sent une passion véritable pour la peinture. Je ne savais pas que le riche petit Ecossais de Montréal avait tant travaillé.

Ses efforts sont couronnés de succès assez souvent. Il y a des trouvailles. Mais il apparait, dans l'ensemble, qu'il fut un honnête suiveur. Dans le sillage de Matisse, de Marquet. Et il y a du Pissarro, du Cézanne, du Gauguin, du Lautrec, du Renoir . . . le défilé des impressionnistes quoi. On y verra beaucoup des effets de Monet.

Et puis pour ceux qui ont envie de faire leur "petit Guillemin" des beaux-arts, on a disposé sous verre, sa flûte, des photographies et des paysages aimés et du peintre lui-même, une lettre manuscrite, la photo d'un hôtel de La Havane où il aimait s'attabler et que l'on retrouvera "en peinture" un peu plus loin, etc.

J'ai été impressionné par ses paysages de neige du pays. On y voit comme le prédécesseur d'un Jean-Paul Lemieux ; même isolement, même dépouillement tragique.

Il y a des redites, il y a aussi des toiles assez médiocres. Mais devant une telle somme de travail, devant un labeur si patient, on s'incline volontiers. Cette homme aimait peindre et cet amour de la peinture est sensible dans certaines images : paysages d'hiver d'ici, vues de Cuba où la végétation se veut d'un naturalisme décoratif et ornemental comme chez Gauguin, places publiques à Paris, à Venise.

Malgré l'ombre toute puissante de Matisse sur son épaule, il est tout de même passionnant de voir, encore une fois, s'estomper l'académisme de l'italianisme et ce, par le courage, une sorte d'obsession, d'un jeune fils de famille riche d'un Montréal sans doute conservateur et puritain.

En passant, il y a à voir sans faute un Marquet étonnant de vigueur. Son "Paris sous la neige" vu en plan est une tragédie d'une sobriété bouleversante. Ce tableau est accroché dans la section consacrée aux contemporains de Morrice.

Current Events - Montreal
Montreal, Que.
(Con-Mag. Weekly. C. 9,270)

Saturday, October 16, 1965

ART

J. W. MORRICE I-12-M
At the Montreal Museum of Fine Arts

The man who many experts now regard as Canada's Old Master - James Wilson Morrice - is being brought back to public spotlight with a major retrospective exhibition of his oeuvre.

Morrice, who lived from 1865 to 1924, was the first Canadian painter to gain a significant place in the bitterly competitive art world outside Canada. Europe hailed him as an important Impressionist.

Now, from numerous public and private collections, the Montreal Museum of Fine Arts is re-uniting 150 of his paintings for an exhibition which will be seen all through the month of October.

Even today, nearly a half-century after his death, Morrice stands as one of a small group of major artists in Canadian history who have made an international mark. Some of his paintings are to be seen in the Soviet Union.

(The exhibition is held at the Montreal Museum of Fine Arts - 1379 Sherbrooke Street West - at Bishop Street - Opening hours at the Museum are from 10:00 a.m. to 5:00 p.m. weekdays and Sunday afternoons from 2:00 to 5:00 p.m.)

Montreal Matin
Montreal, Que.
(Daily, Circ. 132,484)

Thursday, October 21, 1965

O 12-M

Beaux-Arts

Des événements spéciaux ont lieu au Musée des Beaux-Arts cette semaine.

Ce soir, une visite de l'exposition James Wilson Morrice, dirigée par un guide, commencera à 8 heures en anglais et à 9 heures en français.

Egalement à 8 heures, les "Artistes à l'oeuvre" auront l'occasion de montrer leurs talents dans la salle de conférences.

Samedi, une visite avec guide de l'exposition Morrice est prévue le matin à 11 heures (en anglais) et l'après-midi à 2 h. 30 (en français).

A 1 heure samedi après-midi, deux films en français, pour adultes et adolescents, sont à l'affiche : "Pierres vives", qui décrit les formes que le sculpteur esquimau voit dans la pierre et "Arbre généalogique", qui traite de la formation de la population canadienne.

"On The March in France" by James Wilson Morrice, 1918, on view at the Montreal Museum of Fine Arts' Exhibition - "J. W. Morrice - Retrospective."

16-23 octobre 65

LA SEMAINE À MONTRÉAL

ART

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MUSIQUE

La Quartier Latin
Montreal, Que.
October 28, 1965

● **Musée des Beaux Arts :**
—Rétrospective J. W. Morrice; jusqu'au 31 oct.
—Gravures, récemment acquises . . . jusqu'au 30 oct.

Current Events
23-29 octobre 65

La Terrasse à Québec - by James Wilson Morrice

ART

J. W. MORRICE
At the Montreal Museum of Fine Arts

The man who many experts now regard as Canada's Old Master - James Wilson Morrice - is being brought back to public spotlight with a major retrospective exhibition of his oeuvre.

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Le Petit Journ., Montreal, P.Q.
October 24, 1965

871

Les expositions

Musée d'Art contemporain (4040 est, rue Sherbrooke)
EXPOSITION PRINCIPALE : Sixième Biennale Canadienne d'Ottawa. Jusqu'au 14 novembre. **Galerie :** Peintures, gravures et dessins de Quilici. Jusqu'au 7 novembre. **Dans les jardins :** Premier symposium du Québec.

Musée des Beaux-Arts (1379 ouest, rue Sherbrooke)
EXPOSITION J. W. MORRICE (1865-1924).

ART PROMENADE (Hôtel Sheraton-Mont-Royal). — Oeuvres de l'artiste Irene Shaver. Jusqu'au 15 novembre.

COIN DES ARTS (Gare centrale, Montréal). — Oeuvres de Noël Desautels, Aladar Csataï, Christine Thivierge. Jusqu'au 1er novembre.

CENTRE D'ART MONT-ROYAL (rond-point de la voie Camillien-Houde). — Gravures de Clarence Gagnon (période 1902-1910). Jusqu'au 7 novembre.

L'ART FRANÇAIS (370 ouest, rue Laurier). — Thérèse Tardif-Côté, peintre; Jean Noël, sculpteur. Jusqu'au 4 novembre.

GALERIE WADDINGTON (1456 ouest, rue Sherbrooke). — Peintures récentes de Daniel O'Neill. Jusqu'au 30 octobre.

GALERIE ARTLENDERS (318, avenue Victoria, Westmount). — Exposition de trois

Le billet de MICHELLE TISSEYRE

Photo-Journal Oct 27-65

L'humour naïf chez J. W. Morrice

12-M

Je n'oublierai jamais le coup de foudre que j'éprouvai devant deux petits panneaux à l'huile de J.-W. Morrice (1), il y a de cela quelque vingt ans. J'étais entrée, au hasard d'une promenade avec un ami, chez le marchand de tableaux Stevens — situé là où se trouve aujourd'hui la Continental Gallery, rue Drummond. A vrai dire, il y avait quatre de ces petits panneaux. Mais, devant mon enthousiasme sans doute, l'ami avec qui j'étais en tomba lui-même amoureux, et nous nous partageâmes amicalement le précieux butin.

Je ne sais si lui s'est lassé de ses deux panneaux — nous nous sommes depuis perdus de vue —, mais moi, mon amour n'a fait que grandir pour ceux que je possède, et s'il lui arrivait de me lire, et s'il consentait à me vendre ses petits Morrice, je les achèterais sur-le-champ !

A l'époque, bien qu'il ait été reconnu en Europe et qu'il se soit vu consacrer plusieurs expositions importantes au Canada — je devais l'apprendre beaucoup plus tard —, personne, sauf sans doute de rares initiés, n'était conscient de la valeur de Morrice. A preuve, le prix de ses tableaux qui était extrêmement bas — leur valeur marchande a augmenté quelque vingt fois depuis une dizaine d'années. Ce n'est donc nullement par intérêt que je fis l'achat de deux d'entre eux. Mais parce qu'irrésistiblement attirée, envoûtée, pourrais-je dire, par la poésie qui s'en dégageait, l'atmosphère qui en émanait. Morrice a écrit quelque part "qu'un paysage était un état d'âme". Dans ses petits panneaux, qui sont, beaucoup plus qu'une pochade ou une étude, de véritables tableaux en miniature, il a su communiquer au spectateur ce qu'il ressentait devant la vie : son émerveillement sans cesse renouvelé devant les ciels changeants, la mer, les enfants qui jouent, la femme inconnue qui passe et à qui l'artiste rend un discret hommage parce qu'elle est belle, la neige, les carrioles, les rudes hivers canadiens. Voyageur infatigable, il sait trouver autant d'intérêt à une plage normande qu'à une ville nord-africaine, un parc de Paris, ou la campagne québécoise. C'est que chaque tranche de vie observée, chaque paysage, ne sont pour lui que le point de départ du rêve qu'il nous propose, ce rêve parfois gai, souriant, plein d'humour naïf; parfois nostalgique et chargé de prémonitions. Quel que soit le sujet, l'art demeure pour lui "un stimulant spirituel qui agit sous le couvert de formes sensuelles". Cette sensualité, c'est dans l'emploi des couleurs qu'il nous la livre. Il n'y a jamais chez Morrice d'indifférence ou de tiédeur, encore moins de froideur.

On dit de Morrice qu'il a subi tour à tour l'influence de Whistler, de Bonnard, de Matisse (dont voici "le Poisson chinois") ainsi que de Gauguin.

L'un de mes petits panneaux a été peint alors qu'il séjournait à Tanger en compagnie de Matisse et de Marquet (1912-13). Il représente le désert à la fin du jour, et devant sa tente, au loin, un Arabe accroupi. Il se dégage de cette scène, pourtant banale un climat d'angoisse et de cataclysme imminent : le ciel roule des nuages sombres, torturés, le sable n'a aucune luminosité, il est terne, foncé; l'attitude de l'Arabe, qui n'est pourtant qu'une tache sombre dans le lointain, tout contribue à créer cette atmosphère menaçante. Par contraste, il y a à l'exposition du Musée un petit panneau de même taille (5¼" x 6") qui représente des ombrelles aux teintes vives (no 76, **Ombrelles sur une plage**) qui semble un véritable jardin ensoleillé aux plus beaux jours de l'été. C'est ainsi que chaque petit panneau de Morrice (il en aurait peint quelque 500), comme chacune de ses quelque 200 grandes toiles, nous confie son sentiment du moment, gai ou désabusé, candide, enjoué, ou rêveur, toujours empreint de sensualité. Son style a évolué avec les années, depuis qu'arrivé à Paris en 1900, à l'âge de 25 ans, il subissait le choc de la peinture moderne (ignorée ici à l'époque, bien sûr). On a dit qu'il avait tour à tour subi l'influence de Whistler, de Bonnard, de Matisse, de Gauguin. Et il est vrai qu'à la fin de sa vie (il est mort en 1924) ses tableaux des tropiques se rapprocheraient davantage de l'optique des synthétistes. Son art est moins profond, plus décoratif, plus calligraphique (calligraphie de couleur pure). Mais à travers toute son oeuvre, on retrouve une douceur, une espèce de tendresse qui enrobe et caresse les êtres et les choses (rose sous-jacent de ses ciels, rouge de ses maisons, forme jouet de ses chevaux que l'on croirait "écossés" par un "habitant" d'autrefois, mollesse ouatinée de ses gros flocons de neige, sentiments qui guident son pinceau et rendent son oeuvre unique.

Il a été le premier, parmi nos peintres canadiens, à atteindre à une renommée internationale. Mais ce qui est plus important encore : il a été le premier à mettre à profit les leçons de l'art moderne. Pour les peintres de sa génération, il a fait ce qu'ont fait plus tard un Pellan et un Borduas pour la leur. Il a été le précurseur.

(1) A qui le Musée des Beaux-Arts consacre présentement une rétrospective.

20 november 65

MONTREALER NACHRICHTEN

James Wilson Morrice-Ausstellung

Im Museum der schönen Künste war eine Ausstellung von James Wilson Morrice Werken, einem der grossen, begnadeten Künstler Canadas, zu sehen; eine Ausstellung zu Ehren des 100. Geburtstags des Malers, der am 10. August 1865 geboren wurde, und die seinem Schaffen in ungefähr 150 verschiedenen Werken umfassend gerecht wurde.

Aus dem Schatten der Farblosigkeit des Nordens seiner Heimat geht der Künstler über Holland, Frankreich, Italien, Nordafrika, Cuba und die westindischen Inseln immer tiefer in den Süden, immer höher zur Sonne und Farbenpracht in der Darstellung seiner herrlichen Landschaften.

Die Landschaften Canadas sind in ihren düsteren Farben von der Schönheit der Einsamkeit und der Lautlosigkeit des Schnees erfüllt. Sie sind wunderschön, ob es nun das „Rosa Haus in Montreal", eine „Einfahrt in ein Dorf in Quebec", die Strasse „Côte de la Montagne" in Quebec oder eine „Eisbrücke über den Strom" sei. In dem letzten Bilde ist die Brücke über das Eis mit kleinen, spärlichen Bäumchen gekennzeichnet, die ein paar farbige Blätter als Wipfel tragen. Hier sah ich ein Phantasiespiel des Künstlers, das sich in einer späteren Schaffensperiode zu grosser Schönheit entwickelte, und die Wirklichkeit in eine erträumte Ideallandschaft umschuf, wie zum Beispiel in den Bildern „Die Wälle von St. Malo", „Die Küste von Le Pouldu", oder „Der Teich" auf einer westindischen Insel. Zwei Bilder vom „Quai des Augustins" in Paris, eins bei klarem Wetter und eins bei Regen und Nebel, zeigen den Kontrast in der Atmosphäre und Stimmung eindrucksvoll und schön. In den verschiedenen Bildern von Venedig entzückten mich die Farben und die atmende, schwebende Luft. Alle schönen, fremden, starken Landschaften aus Nordafrika, und die erhabene, einsame Grösse von „Gibraltar" fesselten mich ganz ausserordentlich; und die vielen sehr kleinen Bilder, die in Gruppen von fünf zusammen hingen, waren entzückend, vor allem die „Boote auf der Seine" und „Die Blumenfrau".

Seine Zeichnungen sind in sparsamen Strichen schön, graziös und von Leben erfüllt, zum Beispiel eine „Brücke und Canal" in Venedig oder die „Küste von St. Malo".

Von den Portraits war das ausserordentlich interessante Bild „Junge Frau im schwarzen Mantel" zu sehen, ein packendes Kunstwerk ganz in tiefem Schwarz, aufgelockert durch ein paar graue Töne, und eine „Frau im Bett". Es zeigt den Kopf und den Hals einer schönen Frau mit schwarzen Haaren, die in ihrem Bett wie in Wolken eingehüllt liegt. Zwei allerliebste, amüsante Zeichnungen fielen mir noch ganz zuletzt auf: eine „Selbstkarikatur" und ein „Kleines Mädchen mit Haube".

Es ist eine ungewöhnlich schöne Ausstellung des grossen canadischen Künstlers Morrice, für die man dem Montrealer Museum von Herzen dankbar sein muss.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Saturday, October 16, 1965

012-M

Au musée des Beaux-Arts

"Etude pour Venise, la nuit" — huile sur toile — 6 par 5 — collection privée (détail).

"Levy vu de Québec" — huile sur toile — 23¾ par 31½ — collection Alan G. Law — (détail).

Morrice

Une oeuvre sincère et touchante

par Laurent Lamy

Ne voir d'un peintre que deux ou trois tableaux et ne se rappeler en tout que d'une dizaine de ses oeuvres équivaut à peu près à ne connaître la littérature que par les morceaux choisis.

L'exposition de 140 oeuvres de Morrice répond donc à un besoin précis du fait que Morrice occupe une place privilégiée dans notre peinture.

De l'époque où il vécut (1865-1924), il est sûrement le meilleur peintre que nous ayons eu, dépassant nettement en qualité ses contemporains, Brymner, Watson, Huot, Walker, Suzor-Côté, Cullen... Il est le seul, avec Osias Leduc à nous avoir laissé une oeuvre personnelle.

Il est assez piquant que ce soit un anglo-saxon, issu de la bourgeoisie qui soit le point de départ de la peinture vivante à laquelle se rattachent les éléments les plus dynamiques parmi les peintres canadiens. Mais s'il est vrai que Morrice fut un bourgeois par sa naissance et qu'il le soit resté par certains de ses goûts, il s'est trouvé bien peu à l'aise dans son milieu et a préféré Paris, ses cafés, ses boulevards, son climat de liberté.

Peu apprécié ici, souffrant de l'atmosphère puritaine et étouffante de la bourgeoisie canadienne, il a été l'un des nombreux artistes qui ont "démissionné" et ont choisi l'Europe. Lyman restera 22 ans en France, Pellan 14, Borduas y vécut les dernières années de sa vie. Après la mort de ses parents, Morrice ne reviendra à peu près plus au Canada.

Dans le catalogue de l'exposition, on trouvera des précisions sur sa vie, ses déplacements, sa personnalité ouverte à la poésie et à la musique (il était excellent flûtiste), et quelques remarques sur sa difficulté à surmonter l'angoisse autrement que par le whisky. Mais il était "un vrai gentleman, bon camarade, de beaucoup d'esprit et d'humour" (1).

MORRICE, PEINTRE SENSIBLE ET DELICAT

Son oeuvre se prête mal aux coupures même tout à fait arbitraires, tant l'évolution, bien que sensible, est lente et sûre, sans retours en arrière. Ce n'est pas le peintre des éclats, mais de la délicatesse. La légèreté de la touche, la finesse de la couleur d'une part, la construction effacée mais solide, l'approche large et généreuse d'autre part, constituent les principaux aspects de cette peinture et lui assurent son originalité. Les scènes qu'il peint au début de sa carrière, il les plonge dans des atmosphères brumeuses et les baigne d'une lumière teintée et fluide, toute en subtilités. Aucun effet de camouflage, mais un désir de détachement sincèrement exprimé, un sentiment de nostalgie qui pointe avec pudeur et modestie. Les couleurs ternes changent d'un tableau à l'autre : des beiges rosés, des gris verdâtres, des ocres brunis évoquent les heures des fins d'après-midi, les jours d'hiver où la lumière force avec peine la masse des nuages, où le brouillard enveloppant les choses les fond dans un même ensemble. Les tons atténués et amortis rendent les silhouettes fuyantes, les dérobent en partie et finissent par les absorber.

Au fur et à mesure que les années passent, la palette de Morrice s'éclaircit, la sensation de solitude et de nostalgie s'accentue, les espaces deviennnt plus désertiques, les détails se raréfient pour disparaître totalement. La composition est alors brossée à grands traits et les masses de couleurs plus importantes s'opposent avec force.

Sur la première période de Morrice qui touche sentimentalement, mais sans aucun appel à la sensiblerie, la période de la maturité, claire et ferme, marque un progrès sûr. La position s'établit tout à fait avec les toiles de Tanger, de Trinidad, des Antilles, d'Alger. La facture des oeuvres: tache légère et comme improvisée, trait cursif toujours vivant, silhouette qui est plus suggestion que représentation, composition sans rigidité qui ne suit pas de loin l'esquisse, tout cela fait de Morrice un peintre moderne.

Ceux qui aiment jeter un regard dans le passé, retrouveront l'époque de Morrice dans quelques détails, les coiffures, les ombrelles, les coiffes de nurses, les omnibus à chevaux, sans aucune complaisance à l'anecdote ou à l'exotisme.

Dans cet ensemble de qualité, alors que les tout petits formats ravissent, l'immense toile "Canadiens dans la neige" apporte une note discordante. Le tableau agrandi a perdu son authenticité et révèle que le travail sur commande, confié à Morrice alors qu'il était peintre officiel pendant la guerre 14-18, ne convenait pas du tout à son tempérament.

On parle beaucoup des influences qu'il a reçues. Elles sont nombreuses. On nomme d'Harpignies, Cézanne, surtout Whistler et Matisse. Mais qu'importent les influences, puisqu'on les oublie entièrement quand on savoure en toute confiance l'oeuvre sincère de cet homme qui eut beaucoup de mal à s'accorder avec la vie et qui cependant nous en a laissé un témoignage touchant.

(1) Matisse, lettre à Armand Doyot, catalogue, p. 83.

Quebec L'Evenement
Quebec, P.Q.
Daily. Morn. Circ. 11,340)

Wednesday, November 17, 1965

Les expositions de la Galerie nationale attirent l'attention du grand public

K - 12 - M

Cet automne, les deux premières expositions qui ont eu lieu à la Galerie nationale étaient consacrées au peintre expressionniste allemand, Christian Rohlfs, et au couple d'artistes-peintres français que forment Robert et Sonia Delaunay. Chacun d'eux a mérité l'attention du public en fonction de son style, car Rohlfs apparait comme étant l'un des premiers graveurs d'Europe et les Delaunay se présente comme de grands pionniers de l'art abstrait qui ont apporté une toute autre largeur de vues et une nouvelle signification en matière d'utilisation des couleurs.

Pour la troisième exposition, la Galerie nationale a porté son choix sur un peintre canadien que les experts considèrent désormais comme le "vieux maître" dans la lignée des peintres canadiens, en raison de ses oeuvres post - impressionnistes inédites, de sa peinture d'expression "pure", ainsi que de l'influence considérable qu'il a exercée par la suite sur l'évolution de la peinture canadienne.

Le 12 novembre, une importante exposition rétrospective de 154 tableaux et dessins exécutés par James Wilson Morrice (1865-1924) s'est ouverte à la Galerie nationale. L'exposition a été organisée par le musée des Beaux-Arts de Montréal où elle a été présentée à compter du 30 septembre, au 31 octobre.

L'ARTISTE

J. W. Morrice est né à Montréal et a étudié le droit à Toronto. Ensuite, il s'est orienté vers la peinture et, vers 1890, il s'est rendu en Europe et a poursuivi des études à Paris. Il était destiné à passer la majeure partie de sa vie à Paris où il vint à compter les artistes, les écrivains, les poètes et les acteurs les plus célèbres de l'époque parmi ses amis. Il voyagea beaucoup en Bretagne, en Normandie, en Hollande, en Belgique, en Angleterre, en Provence, à Venise, en Espagne, en Corse, en Afrique du Nord et aux Antilles, à la recherche de sujets d'inspiration. Que ce soit au cours de ses voyages ou dans sa peinture, il ne renia pas sa patrie puisqu'il retourna au Canada à plusieurs reprises pour peindre des oeuvres memorables comme "Le bac à Québec" (The Ferry, Quebec), et "Vue sur Lévis depuis Québec" (View towards Levis from Quebec) qui sont au nombre des quarante oeuvres de ce peintre faisant partie de la collection permanente de la Galerie nationale.

Aujourd'hui, près d'un demi-siècle après sa mort, James Wilson Morrice se trouve être l'un des quelques grands artistes qui, dans l'histoire du Canada, ont réussi à acquérir une renommée internationale. Quelques-unes de ses oeuvres vont être exposées en Union Soviétique. L'exposition mentionnée précédemment, qui a pour but d'évoquer la personnalité du peintre et ses réalisations, aura lieu au 4e étage de la Galerie nationale et demeurera ouverte jusqu'au 5 décembre.

Kitchener-Waterloo Record
Kitchener, Ont.
(Daily, Circ. 41,138)

Saturday, November 6, 1965

ART AND ARTISTS

Toronto Museum Showing 60 Time Cover Works

K - 2 - M

By JOHN and PAMELA WALTER

Sixty paintings of world newsmakers, originally commissioned for the covers of Time magazine, will be displayed at the Royal Ontario Museum Nov. 2 through Nov. 28. They are being presented by the museum in co-operation with the editors and publisher of Time.

The paintings are by 19 distinguished artists, including Pietro Annigoni, the late Boris Artzybasheff, Aaron Bohrod, Rene Bouche, Boris Chaliapin, James Chapin, Henry Koerner, Robert Vickrey and pop artist Andy Warhol.

* * *

Included is work by two Canadians, Duncan Macpherson of Toronto and Montreal's Normand Hudon. The Macpherson cartoon features the leaders of the four Canadian political parties, while Hudon's portrait is of Guy Favreau.

In addition to the paintings, the show includes the bust of Pope Paul by sculptor Robert Burks, which appeared at the time of the Pope's visit to New York.

Whenever possible, the Time artist works directly with the cover subject to get a first-hand interpretation of his personality.

Two years ago, the famed Italian artist Pietro Annigoni was commissioned to paint J. F. Kennedy as Time's Man of the Year. He tried to catch Kennedy responsive and concerned, "a man who was always asking and always listening".

The finished portrait was one of the most controversial ever published by Time. Annigoni's portrait of Chancellor Erhard of West Germany is also included in the show.

These portraits are notable examples of the role of art in journalism. Techniques vary but with the use of symbolic backgrounds the purpose remains the same: to portray the subject in the setting of the news.

On Nov. 12 at the National Gallery, Ottawa, a major retrospective exhibition of 154 paintings and drawings by James Wilson Morrice (1865-1924) will open.

Organized by the Montreal Museum of Fine Arts, the exhibition will be shown until Dec. 5.

Morrice was born in Montreal and after studying law turned to painting and went to Europe in 1890. He was destined to spend most of his life in Paris meeting many of the worlds foremost artists and writers. He travelled extensively in Europe and returned to Canada many times to paint such works as The Ferry, Quebec, and View toward Levis from Quebec.

Morrice stands today as one of a small group of major artists in Canadian history who made an international mark.

* * *

Canadian artists are invited to submit works for an exhibition of watercolors, prints and drawings, organized by the National Gallery and to be held there from May 26 to Sept. 4 ,1966. Following the showing there, the exhibition will be circulated throughout Canada. The Board of Trustees will consider the exhibition as a major source for the purchase of works for the permanent collection.

The entries will be judged by Harold Joachim, curator of prints and drawings, the Art Institute of Chicago.

All entries subject to the following conditions:

1. Only original works completed within the last three years may be submitted.
2. Not more than four works may be entered by each artist. The name of the artist and title of the work must be clearly inscribed in pencil on the reverse at the top left-hand corner.
3. No work produced in an art school or under the supervision of an instructor is eligible.
4. All works must be for sale.
5. They must be submitted unmounted and unframed and must not exceed 30 inches by 40 inches.
6. All entry forms must be completed and returned to the National Gallery before Dec. 6, 1965.
7. All works must be sent prepaid and must reach the gallery on or before Dec. 15, 1965.
8. They must be fully insured in transit and while in the care of the National Gallery.
9. The National Gallery will pay all return charges.
10. Any work submitted may be photographed by the gallery for reproduction in the catalogue or for publicity purposes.

* * *

At the K-W Art Gallery for the November exhibition and especially for those who find difficulty in accepting such contemporary movements as pop art, op art, abstract and kinetic art, there has been organized a Canadian Realist Show.

Included are works by Ken Danby, Hilton Hassel, Douglas Elliot, Lawrence Nickle and Tom Mathews to name a few. There are also some sculptures in the Realist vein. Realism in this show may be taken to mean Representational.

Halifax Mail-Star, N.S.
November 16, 1965

Featured At The National Gallery:

871/Morrice: A Rare Canadian Talent

(From The Ottawa Journal)

Consider the National Gallery's week.

Tuesday a lunch-hour film called "Can Art Be Democratic" was shown.

At eight in the evening a "Gallery Talk" on the contemporaries of the Canadian painter James Morrice was given.

At 8:30 Dr. R. H. Hubbard, chief curator of the Gallery, spoke to a full house in the Gallery auditorium — the first of five talks on the history of Rideau Hall.

Thursday a "Gallery Talk" in French on Morrice was offered.

Yesterday there opened the important retrospective exhibition marking the 100th anniversary of the birth of Morrice, one of this country's few internationally recognized artists.

During the week there were some 30 regular Gallery tours and talks to special groups and visitors. Across the country and abroad people were viewing about 40 Gallery travelling exhibitions.

All this goes on without a new director having yet been appointed, though Jean-Rene Ostiguy has recently been named to the important post of curator of Canadian Art.

A chronicle of this activity is a reminder that the National Gallery is not an embalming business whose idea of excitement is to hang a few "new acquisitions" each year.

It has a special job of reaching out to show Canadians their own artistic traditions.

The Gallery honors in Morrice a man critics have considered the most important of all Canadian painters.

He more than perhaps any other Canadian showed the painters of the Group of Seven how to liberate themselves from the tyranny of the academic schools.

Here was a Canadian who could travel to Africa with Matisse and have his works hung with those of Degas and Monet.

One can understand why a young Tom Thomson or A. Y. Jackson saw the possibilities of Morrice's post-impressionism offered for the Canadian landscape.

The shimmering colors drawn fresh from nature were just the precedent the Canadians who stayed home were looking for.

Morrice lived in Europe but he never cut himself off from Canada, returning many times and renewing friendships with artists such as Cullen and Gagnon.

W. R. M. Johnston, the general curator of the Montreal Museum of Fine Arts, notes in his introduction to the exhibition's catalogue that Morrice preferred to come to Canada in winter. He found the Canadian spring too "green" and autumn too "pretty."

He saw as all the best artists have, that real beauty lies not in the mere picturesqueness of postcards, but in balance, restraint, in the strength of simplicity.

The art experts can argue over Morrice's international stature, whether he has been eclipsed by Borduas or Riopelle.

They can decide whether this exhibition enhances his reputation or not.

But any visitor to the busy Gallery knows he is confronting artistic genius of a level not often shown by a Canadian.

Montreal-Matin, Que.
November 5, 1965

871

Quoi,

BEAUX-ARTS

GALERIE AGNES LEFORT — Exposition des oeuvres de Marcelle Ferron

GALERIE DE LA PLACE (438 Place Jacques-Cartier) — Exposition des tableaux de René Gagnon

GALERIE L'ART FRANÇAIS (370 ouest, rue Laurier) — Exposition de peintures de Thérèse Tardif-Côté et des sculptures de Jean Noël, jusqu'au 4 novembre

GALERIE LE CRIBLE (131 chemin Chambly, Longueuil) — Exposition des gouaches et pastels de Lise Landry

GALERIE L. da VINCI (6984 est, Sherbrooke) — Oeuvres de Brunt, Dupras, Monros, Orpe

GALERIE LIPPEL (2159 Mackay) — Exposition "Art primitif"

GALERIE MARTIN (1386 ouest, rue Sherbrooke) — Exposition Léo Ayotte

GALERIE McGILL (3480 rue Peel) — Oeuvres de CONSTANTINEAU GABO GERDA LANLEY LUIGI LAURENCIO etc

GALERIE ST-DILON (1474 est, rue Ste-Catherine) — Exposition des dessins d'Haïti de Léonie Colangelo

GALERIE WADDINGTON (1456 ouest, rue Sherbrooke) — Exposition Louis Muhlstock du 3 au 20 novembre.

MUSEE DES BEAUX-ARTS — Exposition James Wilson Morrice (1er Stage)

MUSEE D'ART CONTEMPORAIN (1400 est, rue Sherbrooke) — Peinture de Werner Mayer-Gunthel et concours artistique de la province de Québec

Daily News, St. John's, Nfld.
November 10, 1965

...main at the local gallery until Tuesday, Nov. 16.—(Max Mercer Photo).

To Open Major Exhibit Of J.W. Morrice Works

871

The first two exhibitions of the Fall season at the National Gallery featured the German Expressionist painter Christian Rohlfe, and the husband and wife team of French artists Robert and Sonia Delaunay.

Each of these was distinguished in his own right, Rohlfe as one of Europe's foremost print-makers, and the Delauneys as great pioneers of abstract painting who brought a new breadth and meaning to the use of colour.

For the third exhibition the National Gallery has selected a Canadian, one whom experts now regard as Canada's 'Old Master' because of his original work in post-impressionism and 'pure' painting, and his important influence on the later development of Canadian painting.

On Nov. 12 at the National Gallery, a major retrospective exhibition of 154 paintings and drawings by James Wilson Morrice (1865-1924) will open. The exhibition has been organized by the Montreal Museum of Fine Arts, and was shown there from September 30 to October 31.

J. W. Morrice was born in Montreal, and studied law in Toronto. He turned to painting, and about 1890 went to Europe where he studied in Paris. He was destined to work most of his life in Paris where he came to count many of the world's foremost artists, writers, poets and actors among his friends.

He travelled extensively in his search for subject material, to Brittany, Normandy, Holland, Belgium, England, Provence, Venice, Spain, Corsica, North Africa and the West Indies. He did not forsake his homeland in his travels or his painting, returning to Canada on many occasions to paint such memorable works as 'The Ferry, Quebec', and 'View towards Levis from Quebec' which are among the forty Morrice works in the permanent collection of the National Gallery.

Today, nearly a half-century after his death, James Wilson Morrice stands as one of a small group of major artists in Canadian history who made an international mark. Some of his works are to be seen in the Soviet Union.

This exhibition, to recall the man and his achievements, will remain at the National Gallery until Dec. 5.

Ottawa Citizen, Ont.
November 12, 1965

Art of Canada's 'old master' shown

871

By Carl Weiselberger

"Bilingualism and biculturalism" was no problem for James Wilson Morrice.

Although born a 100 years ago in Montreal, the son of a Scottish Presbyterian, he not only spoke French without tears but painted "without tears" in the gay company of Henri Matisse in Paris and the rest of the international "Boheme" around the turn of the century.

But Morrice was not only an English - Canadian who painted in French, so to speak,—he travelled all over Europe, in North Africa and in Latin America—Canada's first truly international artist and globe-trotter.

The wide range of his personality and his art is beautifully demonstrated in a commemorative exhibition which opens at the National Gallery today.

154 exhibits

Organized by the Montreal Museum of Fine Arts, this unusual show comprises 154 paintings and drawings by Canada's first "old master" and cultural ambassador to the world.

Morrice—one learns quickly from this handsome display of his lifework—was not only "multi-cultural" but a multi-colorist, equally at home in Montreal, Paris, Brittany, Venice, Spain, Africa, the West Indies—He absorbed not only the colors of the landscape he painted but a good deal of the styles of the late 19th and the early 20th centuries.

He began as a pupil of Harpignies, the realistic Barbizon School, the succumbed, like everybody else, to the spell of Cezanne and the Post-Impressionists, to become Canada's pioneer of Post-Impressionism and "pure" painting, as Dr. R. H. Hubbard, chief curator of the National Gallery adequately describes him.

Examples shown

Examples of all these influences can be seen in this exhibition. But whatever Morrice did, it was never "pastiche," soulless imitation —there was nearly always something truly "Morricean" about it.

Quebec and France are beautifully tied together through his palette, despite the Canadian cold around a wharf on the St. Lawrence, the brisk northern wind blowing around the ferry at Levis.

Needless to say, there is a touch of Van Gogh about a drawbridge he painted in Brittany, and his scenes of Venetian palaces, arched Mooresque windows and sleeping gondolas, are as Impressionistic as the ramparts at St. Malo, a landscape at Trinidad and a girl on a sofa is blessed with the memories of the famous figure portraits of Manet.

Style anticipated

When he painted the cafe Il Pasajo in Havana at a time when Europeans could paint or photograph in Cuba without the slightest danger, Morrice even anticipated the playful criss-cross toy style of Dufy.

Morrice was chiefly a landscape painter. But he did a number of lively portraits and some of them show an understandable affinity to similar subjects painted by Lautrec.

The present exhibition consists of works loaned by many public and private collections mainly in Canada.

But if it had been necessary, paintings and drawings of Morrice's prolific hand could have been obtained from practically everywhere in the world—even the Soviet Union!

Le Soleil, Québec, Qué.
December 16, 1965

871

Rétrospective Morrice au Musée

Le 8 janvier 1966, une importante exposition rétrospective de 125 tableaux et dessins exécutés par James Wilson Morrice (1865-1924) s'ouvrira au Musée du Québec. L'exposition a été organisée par le musée des Beaux-Arts de Montréal où elle a été présentée en octobre. Elle fut aussi exposée à la Galerie nationale en novembre.

J. W. Morrice est né à Montréal et a étudié le droit à Toronto. Ensuite, il s'est orienté vers la peinture et, vers 1890, il s'est rendu en Europe et a poursuivi des études à Paris. Il était destiné à passer la majeure partie de vie à Paris où il vint à compter les artistes, les écrivains, les poètes et les acteurs les plus célèbres de l'époque parmi ses amis. Il voyagea beaucoup en Bretagne, en Normandie, en Hollande, en Belgique, en Angleterre, en Provence, à Venise, en Espagne, en Corse, en Afrique du Nord et aux Antilles, à la recherche de sujets d'inspiration. Que ce soit au cours de ses voyages ou dans sa peinture, il ne renia pas sa patrie puisqu'il retourna au Canada à plusieurs reprises pour peindre des oeuvres mémorables comme "Le bac à Québec" et "vue sur Lévis depuis Québec" qui sont au nombre des quarante oeuvres de ce peintre faisant partie de la collection permanente de la Galerie nationale.

Aujourd'hui, près d'un demi-siècle après sa mort, James Wilson Morrice se trouve être l'un des quelques grands artistes qui, dans l'histoire du Canada, ont réussi à acquérir une renommée internationale.

Quelques-unes de ses oeuvres vont être exposées en Union Soviétique. L'exposition occupera les salles Plamondon et Ranvoyzé, au deuxième étage du Musée du Québec.

Le Devoir 20 dec 65

le bruit de la ville

MORRICE

Le Musée du Québec présentera un "Choix de la Rétrospective Morrice" du 8 janvier au 7 février 1966. Cette exposition contient 125 oeuvres de Morrice et elle occupera les salles Plamondon et Ranvoyzé au Musée du Québec.

C'est grâce à l'obligeance du Musée des beaux-arts de Montréal et à la Galerie nationale que les visiteurs pourront admirer, à Québec, une partie de l'oeuvre d'un artiste de chez nous dont la réputation fut internationale.

Le Nouvelliste
Trois Rivières, Qué.
December 21, 1965

871

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EXPOSITION MORRICE

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ses voyages au Canada pour reprendre contact avec sa famille et ses amis peintres dont Brymner, Cullen, Dyonnet, Gagnon et Morris à qui il se

plaignait dans une lettre de 1909, du "durcissement" de s apeinture à 30 sous zéro.

D'autre part, bien qu'il n'ait reçu qu'une faible reconnaissance du public, il continua d'exposer au Canada où il était fort admiré et imité par les jeunes artistes dont quelques uns eurent la chance d'être reçus à Paris dans son atelier.

Si la première décennie qui a suivi la mort de Morrice a donné naissance à quatre expositions de son oeuvre, le public n'a pas encore eu l'occasion d'admirer, de goûter ou même de se rendre compte de la valeur de ses tableaux depuis la seconde guerre mondiale.

Cela étonne si l'on songe que les oeuvres de J. - W. Morrice sont plus recherchées aujourd'hui qu'elle ne l'ont jamais été. C'est donc cent ans après sa naissance que nos musées ont résolu de rendre hommage à l'un des artistes les plus doués du Canada.

Quebec L'Action
Quebec, Que.
(Daily, Circ. 45,243)

Friday, December 17, 1965

Rétrospective Morrice au Musée de janvier à février

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James Wilson Morrice a vécu de 1865 à 1924. Bien qu'ayant appartenu à une génération de nords-américains croyant nécessaire d'aller faire carrière outre-mer, Morrice n'a jamais rompu ses liens avec le Canada. Il profitait de ses voyages au Canada pour reprendre contact avec sa famille et ses amis peintres dont Brymner, Cullen, Dyonnet, Gagnon et Morris à qui il se plaignait dans une lettre de 1909, du "durcissement" de sa peinture à 30° sous zéro.

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La Presse, Montréal, Qué.
December 21, 1965

Exposition "Morrice" au Musée du Québec

871

QUEBEC — Le Musée du Québec présentera un "Choix de la Rétrospective Morrice", du 8 janvier au 7 février 1966.

Cette exposition contient 125 oeuvres de Morrice et elle occupera les salles Plamondon et Ranvoyzé au Musée du Québec.

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St-Hyacinthe Le Courrier
St. Hyacinthe, Que.
December 30, 1965

871 Exposition d'oeuvres du peintre J.-W. Morrice au Musée du Québec

Québec, 30, (Spéciale)

Le Musée du Québec présentera un "Choix de la Rétrospective Morrice" du 8 janvier au 7 février 1966.

Cette exposition contient 125 oeuvres de Morrice et elle occupera les salles Plamondon et Ranvoyzé au Musée du Québec.

C'est grâce à l'obligeance du Musée des Beaux-arts de Montréal et à la Galerie nationale que les connaisseurs et les visiteurs en général pourront admirer, à Québec, une partie de l'oeuvre d'un artiste de chez nous dont la réputation fut internationale.

James Wilson Morrice a vécu de 1865 à 1924. Bien qu'ayant appartenu à une génération de nords-américains croyant nécessaire d'aller faire carrière outre-mer, Morrice n'a jamais rompu ses liens avec le Canada. Il profitait de ses voyages au Canada pour reprendre contact avec sa famille et ses amis peintres dont Brymmer, Cullen, Dyonnet, Gagnon et Morris à qui il se plaignait dans une lettre de 1909, du "durcissement" de sa peinture à 30° sous zéro.

D'autre part, bien qu'il n'ait reçu qu'une faible reconnaissance du public, il continuera d'exposer au Canada où il était beaucoup admiré et imité par les jeunes artistes dont quelques-uns eurent la chance d'être reçus à Paris dans son atelier.

Si la première décennie qui a suivi la mort de Morrice a donné naissance à quatre expositions de son oeuvre, le public n'a pas encore eu l'occasion d'admirer, de goûter ou même de se rendre compte de la valeur de ses tableaux depuis la seconde guerre mondiale. Cela étonne si l'on songe que les oeuvres de J.-W. Morrice sont plus recherchées aujourd'hui qu'elles ne l'ont jamais été. C'est donc cent ans après sa naissance que nos musées ont résolu de rendre hommage à l'un des artistes les plus doués du Canada.

Sherbrooke La Tribune, Que.
December 21, 1965

871

Des arts et des lettres

L'ambassadeur du Canada, M. R.O. Bower, a offert aujourd'hui au Musée national d'art occidental de Tokyo, une oeuvre sur bois du sculpteur montréalais Armand Vaillancourt.

— — —

M. Zubin Metha, chef de l'orchestre symphonique de Montréal, fera ses débuts au Metropolitan Opera, le 29 décembre, alors qu'il dirigera la première représentation de la maison d'opéra de Verdi, Aida.

— — —

Le comédien Bob Hope est arrivé à Bangkok dimanche soir, pour entreprendre sa tournée annuelle des troupes américaines outre-mer à l'occasion des fêtes de Noël et du Jour de l'An. C'est la 14e tournée du genre du célèbre comédien pince-sans-rire. Cette année, il est accompagné d'une troupe d'artistes parmi lesquels se trouve l'actrice Carroll Baker.

— — —

Le Musée du Québec présentera un "Choix de la rétrospective Morrice", du 8 janvier au 7 février 1966. Cette exposition contient 125 oeuvres de Morrice. C'est grâce à l'obligeance du Musée des beaux-arts de Montréal et de la Galerie Nationale que les visiteurs pourront admirer, à Québec, une partie de l'oeuvre d'un artiste de chez nous dont la réputation fut internationale.

Le Devoir 30-12-65

Morrice, un Musée, de vives expos, un Symposium et de pâles fontaines

par Laurent LAMY

D'un coup d'oeil sur l'année 1965 dans le domaine des arts plastiques, deux faits ressortent nettement : l'importance de l'art optique et l'intérêt donné à la sculpture, aujourd'hui en plein épanouissement.

La peinture

Il semble bien que l'informel, manifestation éclatante de l'expressionnisme nous ait donné ses meilleurs titres de gloire. Le souci de faire une part plus large à la raison, la méfiance non déguisée à l'égard de l'effusion, orientent de nombreux peintres vers l'abstraction géométrique dans sa forme la plus dynamique : l'art optique.

L'énorme succès remporté par l'exposition du Musée d'art moderne de New York, "The Responsive eye", a mis l'art optique en vedette. Aussi de nombreux peintres croient bon de "coller" à la nouvelle mode. "The Responsive eye" illustrait la validité de cette option rationnelle où prédominent l'intelligence, la recherche, le travail. Elle montrait en même temps que cette tendance née de l'abstraction géométrique n'était pas aussi nouvelle que nombre de visiteurs voulaient bien le croire puisque l'exposition couvrait une quarantaine d'années. Les peintres, qui sans conviction profonde et sans nécessité intérieure, se découvrent subitement aujourd'hui adeptes de l'abstraction géométrique risquent plus d'augmenter le nombre des déchets que d'assurer l'enrichissement de la tendance.

A Montréal, les plasticiens Molinari et Claude Tousignant s'inscrivent tout naturellement dans ces recherches optiques. Barbeau apporte aussi sa contribution originale, ainsi que Gaucher. De l'informel, Hurtubise a retenu le lyrisme expansif, mais il l'intègre à une méthode stricte et retenue. Aux confins de l'art optique, il y a Kiyooka, Leduc dont on ne saurait trop dire la probité et l'engagement entier, Connolly, un tout jeune peintre dont la peinture est joyeuse et libre.

Des expositions de bonne tenue ont jalonné 1965. On les doit aux peintres Toupin, Charbonneau, Tremblay, Filion, Lemieux, Dunrouchel, Glass, Sylcor, Le Fébure, Ferron, Gervais, Serge Tousignant.

Au Musée des Beaux Arts, trois grandes expositions. Celle de Canaletto fut très appréciée du public. Mais l'image d'une Venise harmonieuse et claire que donne Canaletto s'adresse davantage à la sentimentalité qu'à la sensibilité. L'importance que Morrice a pour nous, canadiens, a été bien soulignée par la rétrospective qui lui a été consacrée. Nous avons eu là l'occasion de connaître intimement Morrice et d'apprécier toute la subtilité et toute la richesse de sa peinture.

Enfin l'exposition Delaunay, nous a rendu familier un des peintres des plus significatifs de l'Ecole de Paris, parmi ceux qui ont fait le pont entre impressionnisme et art abstrait. L'exposition n'avait pas seulement l'avantage de rafraîchir des souvenirs ou de nous rappeler des fragments de l'histoire de l'art. Ile a été une exposition attachante et précieuse, en raison du talent chaleureux et de l'expression vivante et colorée des Delaunay.

En 1965, a eu lieu l'ouverture du Musée d'art contemporain. L'exposition Rouault qui fut sa première manifestation a révélé le Rouault des oeuvres inachevées, inventif et audacieux et a fort bien rappelé le Rouault réaliste, fiévreux et passionné des filles et des clowns. L'auteur du Miserere, et le Rouault artisan m'ont beaucoup moins retenu.

La sculpture

C'est le Musée d'art contemporain qui a abrité le Symposium de fer soudé. Ainsi peut-on voir dans les jardins du Musée, les oeuvres des six sculpteurs européens et des trois sculpteurs canadiens qui y ont participé. La présence du sculpteur de réputation internationale Lardera à ce Symposium était presque inespérée. L'exposition qui lui a été offerte en septembre a sans doute été un exemple des plus enrichissant par la leçon de rigueur et de pureté intransigeante qui se dégageait de l'ensemble de ses oeuvres. Comme chaque année a eu lieu au Jardin Botanique l'exposition de l'Association des sculpteurs du Québec qui cette fois avait accueilli un nombre respectable d'oeuvres de sculpteurs étrangers. Dans le domaine de la sculpture, nous avons eu de bonne expositions, celles de Gauguet-Larouche, Coulombe, Borduas, Seguin, Prud'homme, Soucy, Glastone, Comtois, Nesbitt et leur aîné, Roussil, dont la rétrospective a fait mesurer le cheminement sûr et personnel. Le tapage autour de la rétrospective de Roussil a mis l'accent sur le malentendu qui existe entre les artistes et le ministère des affaires culturelles. Evidemment on souhaite que ce malaise se dissipe dans les mois qui suivent.

La vie des arts

Dans la vie des arts en général, on semble engagé sur la bonne voie. Aux concours artistiques, les prix ont été en général attribués à des artistes jeunes et prometteurs. Le Musée d'art contemporain a reçu un nombre important de visiteurs. La nomination de M. Guy Viau comme directeur du musée de la province a fait l'unanimité. Les artistes qui attendaient beaucoup de lui voient qu'il s'est déjà engagé dans une action souple et efficace. Les artistes-artisans ont exposé en plus grand nombre cette année: Laliberté, de Passillé-Sylvestre, Bourgeois, Mullavey, Doucet, Jone Baker, pour ne citer que les meilleurs.

Un très beau projet à l'origine, conçu par la ville de Montréal, s'est soldé par un échec: celui de doter Montréal de fontaines. Les meilleurs projets n'ont pas été retenus et on leur a préféré des oeuvres fades ou même "fin de siècle."

On constate que le Québec réussit à occuper une place dans les manifestations internationales. Hurtubise représentait le Canada à la Biennale de Sao Paolo. Gaucher est un des trois artistes canadiens choisis pour représenter le Canada à la Biennale de Venise. Le salon de la Jeune Sculpture à Paris et la Biennale de Paris ont accueilli le sculpteur Yves Trudeau.

L'art moderne dans ses formes les plus valables, a encore, malgré les apparences, beaucoup de mal à s'intégrer dans la vie.

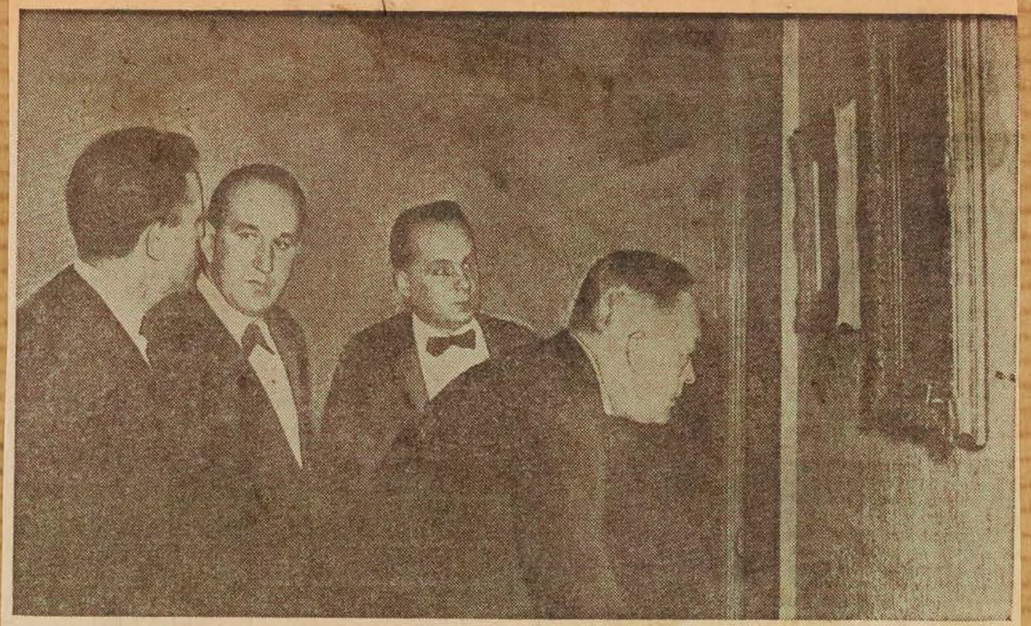
Montreal-Matin, Que.
January 7, 1966

871

Le peintre James Morrice

Une exposition, qui comporte un choix des oeuvres du célèbre peintre canadien James Wilson Morrice, a été inaugurée ces jours-ci au Musée de Québec. Il s'agit d'une rétrospective de 124 des 155 tableaux qui figurent au catalogue. M. Pierre Laporte, ministre des Affaires culturelles, a offert ses remerciements les plus sincères au Musée des Beaux-Arts de Montréal et à la Galerie Nationale du Canada dont le concours a permis la réalisation et le succès de cette exposition.

Vendredi 7 janvier 66 La Presse



Rétrospective Morrice au Musée du Québec

Plusieurs personnalités québecoises ont assisté mercredi soir à l'inauguration de la rétrospective James William Morrice au Musée du Québec. Au cours de cette cérémonie, le ministre des Affaires culturelles, M. Pierre Laporte, a rappelé que "par un étrange retournement de situation, c'est un Anglo-Saxon qui a permis aux artistes canadiens-français non seulement de reprendre contact avec l'art vivant, mais de renouer avec leur propre tradition, de remonter aux sources de leur propre culture". Entourant M. Laporte, de gauche à droite : le maire de Québec, M. Gilles Lamontagne, le conservateur du Musée, M. Guy Viau, et le premier ministre, M. Jean Lesage, qui semble très intéressé par une oeuvre en particulier.

The Saturday Gazette
THE LIVELY ARTS
MONTREAL, NOVEMBER 20, 1965

index
FILMS
MUSIC
RADIO
TV GUIDE
ART
BOOKS

Giving An Artist His Inning With The Critics

R. W. Pilot P.R.C.A.

Dear Sir,—

In the Gazette dated October 30th, 1965, there appeared a leading article under the heading **"A Search for Reality — J. W. Morrice".**

This review was signed by a well-known writer and critic Louis Dudek.

To criticize a critic, I realize, demands a certain courage but as a professional painter who knew Morrice personally and who grew up in the aura which surrounded his name, I feel impelled to answer certain questions which Mr. Dudek poses and the deductions which he draws in his review of the great Morrice Retrospective recently shown in the Montreal Museum of Fine Arts.

The word "grey" appears so often in this Review that it might be well to state that amongst painters grey is considered the king of colours. It is pearl-like; it is the ambiance which envelopes all our vision of nature whether indoors or en plein air. It is the miraculous agent which softens and blends the most jarring colours and gives a serenity to the most discordant scene.

The wherefore of the "grey snow" of Morrice seems to leave an unanswered question in the mind of Mr. Dudek. Might it be suggested that the artist was interested only in a tone poem rendered in the most subtle use of whites, silver and brown, and that his perceptive eye seized the essential character of the country he painted and endowed the completed canvas with the most beautiful paint quality.

Mr. Dudek launches his essay with this statement: "I always think of Morrice as the man who painted grey snow." Now in the complete "oeuvre" of Morrice there are barely a dozen canvases of snow scenes; one of Montreal, several of Quebec, Beaupré. Ile d'Orléans and perhaps two of Paris. Thus I find it difficult to understand why this critic writes: "I have been trying to unravel the mystery of this grey snow", when the major part of Morrice's work is painted in the richest orchestration of colour: subtle, distinguished and rare.

Whistler was the first major artist who noted the earliest exhibited canvases of Morrice. He praised them highly. All his artist contemporaries in Paris paid hommage to this "new voice" which appeared amongst them at the turn of the century and these contemporaries are now classic names in the history of painting — Matisse, Bonnard, Vueillard, Utrillo, de Segonzac. One French writer called him ". . . the most French of all foreign painters." This accolade coming from a Frenchman at a time when the world of painting centered on Paris was praise indeed. I myself as a student in Paris in 1921 visited the Salon National and was drawn, as though by a magnet, to one small group of paintings. They were signed J. W. Morrice. They stood out in aristocratic distinction amongst the thousands of capable paintings in that capacious gallery. The critic of Le Temps reviewing this exhibition wrote " . . . les yeux distingués de J. W. Morrice".

Mr. Dudek further writes: "Morrice was a friend of Matisse, (whom he imitated)." Imitate is a harsh word in the lexicon of painters. To be "influenced by" is understandable. We are all "influenced by", even the poets. Shelly remarked that one would be foolish not to be equally influenced by his contemporaries as by the classics. Another writer said, "One must not imitate, one must annihilate". This is what Morrice did and in spite of all the several influences; Harpignes, Whistler, Boudin, Gauguin, he remains completely personal and his canvases need no autograph.

Mr. Dudek then touches upon the private life of Morrice (i) That he was wealthy. This may be so, but one should remember that he was a relatively prolific painter and that he overcame the handicap of wealth. (ii) he had a charming mistress. Morrice remained faithful to this lady throughout his adult life. (iii) he had a spacious studio. Morrice lived in a flat on the Quai des Grandes Augustins for twenty years and for the remaining years on the Quai de la Tournelle. His "spacious studio" was a small living room. From his windows he overlooked the Seine, Notre Dame and the Bookstalls which he painted so often. In other words he was domestic in the sense that he had a permanent home.

Mr. Dudek worries also about the voyages that Morrice undertook and repeats the remark at Matisse "he is a bird that cannot settle anywhere." This was a casual remark and meaningless, for after all how extensive were his travels? To Venice, Morocco, Algiers, Tunis and Jamaica. These were serious sketching trips in a search for colourful motifs and how rich a harvest of wondrous canvases were the result. Latterly, perhaps in a longing for sun, he fled the "grey snow" of the dear Parisian winter.

Morrice, in his Search for Reality, found joy in the visual world around him and his keen intellect translated this into canvases which bear the mark of immortality. He was a complete man who held the affection and admiration of the most eminent men of his day. If to certain critics he appears strange, it is because he entered areas of the visual world not recorded before. Our critic quotes several authors so may I be allowed to repeat the dictum of Proust: "Each time an original artist is born, Nature is Re-created". Original Morrice certainly was.

Mr. Dudek's summation of both the character and the life's work of this great artist seems equally amiss. Morrice was a happy man, he was a whole man and led a completed life and for his fame:

"Look around you. There is his monument".

Louis Pilot

STE-FOY SILLERY, QUE.
Le Banlieusard
W 6,400
JAN 5 1966

Morrice

K-12-M

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Cette exposition contient 125 oeuvres de Morrice et elle occupera les salles Plamondon et Ranvoyzé au Musée du Québec.

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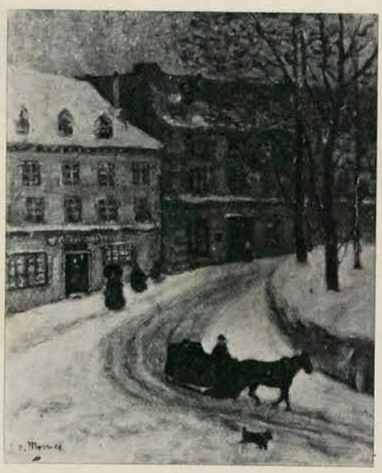
Canadian Art, Ottawa, Ont.
January 1966

871

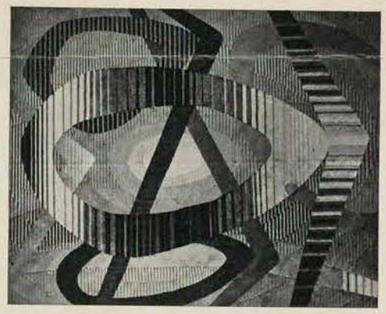
Art Scene in Canada

Montreal



James Wilson Morrice. 1865-1924 ►
Mountain Hill, Quebec
Oil on canvas. 28¾" x 23½"
Private collection, Montreal
Montreal Museum of Fine Arts

Fernand Daudelin
Bête sous la neige
Tapestry. 5'3" x 4'8"
First prize, Concours artistiques de 1965 (section arts appliqués)
(Photo: Luc Chartier)



Roger Caron
Cosmos oriental
Tapestry. 10' x 8'
Second prize, Concours artistiques de 1965 (section arts appliqués)
(Photo: Luc Chartier)

◄ Gilbert Breton
Fauteuil de repos
Metal and leather. 23" x 26½"
Third prize, Concours artistiques de 1965 (section arts appliqués)
(Photo: Luc Chartier)

The 1965-66 season opened short of two galleries whose demise was regretted because of what they had done over the years to keep Montreal abreast of contemporary painting and sculpture in both Canada and Europe. Galerie Camille Hébert admitted the occasional stranger, but for the most part concentrated on such native artists as Louis Jaque, Rita Letendre, Albert Dumouchel, Marian Scott, Jacques de Tonnancour and Gerald Gladstone, and the Galerie Dresdnère, whose policy was to bring in School of Paris and other Europeans, showed Canadians Harold Town, Sorel Etrog and Yosef Drenters. (Simon Dresdnère still maintains his gallery in Toronto.)

The several new galleries could not take the place of these specialists. One of them, Galerie de la Place Jacques Cartier, in old Montreal near Bonsecours Market, occupies the one-time quarters of a wholesale seed house, a white-washed barn crammed with an enormous and heterogeneous collection like an undiscriminating auction room or a permanent Square des Arts, showplace of mediocrity. Keeping her name, Gallery 1640, from her former address on Sherbrooke Street, Estelle Hecht moved her print gallery out of the fringe into Crescent Street. Though she is still upstairs, she is more accessible and has more room. Her opening exhibition surveyed 18 years of the work of Stanley William Hayter, his first Montreal one-man show, if not the first in Canada.

The 1965 *Concours artistique* was livelier than last year's and certainly the Musée d'art contemporain gave it more prestige than the old hole-in-corner presentations, but for what these competitions bring in I still think $24,000 in prizes is over-generous. (In each category, painting, the graphic arts and sculpture, the Quebec Government awards $4,000, $2,500 and $1,500.)

Unless it be the Delaunay exhibition, there will be no more important show at the Montreal Museum of Fine Arts this season than the retrospective honouring the centenary of the birth of James Wilson Morrice. William R. Johnston, general curator, is to be congratulated on his organization of a very attractive and comprehensive show, the first adequate presentation in more than a quarter of a century. Opened at the end of September by the Secretary of State, it was on view a month before moving to the National Gallery. It is sad to report that Montreal was slow to pay its respects to its native son, "one of the few Canadians to shatter the boundaries of parochialism and win international esteem." The attendance was disappointing. – by Robert Ayre

Le Journal de Montréal, Qué.
October 25, 1965

871

CE TABLEAU du peintre français Eugène-Louis Boudin, "Bord de Mer", a été prêté par le Musée des Beaux-Arts à l'Insitut Carnégie de New York pour une exposition de trois mois.

Le Devoir, Montréal, Qué.
October 25, 1965

871

Le Musée des B.-A. prête deux toiles à New York

Deux tableaux de la collection permanente du Musée des beaux-arts de Montréal ont été prêtés à une vaste exposition qui a lieu au Musée d'art de l'Institut Carnegie de N. Y.

Le directeur David G. Carter a révélé que les tableaux sont "Vue de la côte" de Richard Parkes Bonington et "Bord de mer" de Eugène-Louis Boudin, artiste dont l'oeuvre servit de ferment essentiel à l'impressionnisme.

Les tableaux feront partie de l'exposition "Le bord de la mer vu par les peintres des XIXe et XXe siècles" qui a débuté le 22 octobre et se continuera jusqu'au 5 décembre à New York. Le tableau de Bonington, mesurant 12 sur 15 pouces, est une huile sur toile. Il fut légué au Musée de Montréal en 1949 par Mme R. MacD. Paterson. Le tableau de Boudin, une huile sur toile de 15½ sur 22 pouces, fut donné au Musée de Montréal en 1920 par Mme George R. Robertson en souvenir de son fils. Boudin vécut de 1825 à 1908.

Ottawa Le Droit
Ottawa, Ont.
(Daily, Circ. 38,507)

Friday, November 12, 1965

Prêt d'un dessin du XVIe siècle à la Belgique

O 12-M

Un dessin datant du XVIe siècle et provenant de la collection permanente du Musée des Beaux-Arts de Montréal a été prêté aux Musées royaux des Beaux-Arts de Belgique à Bruxelles. "Mère et Enfant" de Jacob Jordaens (1593-1678) est un dessin à la craie noire et rouge sur papier gris, mesurant 15 sur 11 1-2 pouces. Il fut donné au Musée en 1955 par Mlle Olive Hosmer.

L'oeuvre du musée de Montréal fera partie d'une exposition sur le "Siècle de Rubens", présentée aux Musées royaux jusqu'au 12 décembre.

Jordaens fut influencé par Rubens, peintre prestigieux de la même ville natale, Anvers. Le benjamin, cependant, sut se créer un style éminemment personnel, se consacrant aux sujets de genre, selon une tradition qui remontait à Breughel l'Ancien lui-même.

On croit que le dessin qui a été prêté à Bruxelles aurati été fait en pensant au sujet de la Sainte Famille, au moment de l'épisode de la fuite en Egypte. De pâles notations de coloris suggèrent qu'il pourrait en effet s'agir de l'ébauche d'un tableau à venir.

Le Nouvelliste
Trois Rivières, Qué.
November 13, 1965

Un dessin datant du XVIe siècle et provenant de la collection permanente du Musée des Beaux - Arts de Montréal, a été prêté aux Musées Royaux des Beaux-Arts de Belgique à Bruxelles.

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Montreal Matin
Montréal, Que.
(Daily, Circ. 132,484)

Friday, November 12, 1965

LES UNS, LES AUTRES

O 12-M

Prêté aux Belges

Un dessin datant du XVIe siècle et provenant de la collection permanente du Musée des Beaux-Arts de Montréal a été prêté aux Musée Royaux des Beaux-Arts de Belgique à Bruxelles. Il s'agit d'un dessin à la craie en noir et rouge sur papier gris mesurant 15 pouces par 11 pouces. C'est l'oeuvre de Jacob Jordaens (1593-1678). Elle fut donnée au Musée en 1955 par dame Olive Hosmer.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Tuesday, November 16, 1965

M-12-M

"Mère et enfant"

UN DESSIN datant du XVIe siècle et provenant de la collection permanente du Musée des Beaux-Arts de Montréal a été prêté aux Musées Royaux des Beaux-Arts de Belgique à Bruxelles. "Mère et Enfant" de Jacob Jordaens (1593-1678) est un dessin à la craie noire et rouge sur papier gris, mesurant 15 sur 11 1/2 pouces. Il fut donné au Musée en 1955 par Mlle Olive Hosmer. L'oeuvre du musée de Montréal fera partie d'une exposition sur le "Siècle de Rubens", présentée aux Musées Royaux jusqu'au 12 décembre. Jordaens fut influencé par Rubens, peintre prestigieux de la même ville natale, Anvers. Le benjamin, cependant, sut se créer un style éminemment personnel, se consacrant aux sujets de genre, selon une tradition qui remontait à Breughel l'Ancien lui-même. On croit que le dessin qui a été prêté à Bruxelles aurait été fait en pensant au sujet de la Sainte Famille, au moment de l'épisode de la fuite en Egypte De pâles notations de coloris suggèrent qu'il pourrait en effet s'agir de l'ébauche d'un tableau à venir.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Wednesday, November 17, 1965

le bruit de la ville

DESSIN K-12-M

Un dessin datant du XVIe siècle et provenant de la collection permanente du Musée des Beaux-Arts de Montréal a été prêté aux Musées Royaux des Beaux-Arts de Belgique à Bruxelles. "Mère et Enfant" de Jacob Jordaens (1593-1678) est un dessin à la craie noire et rouge sur papier gris, mesurant 15 sur 11½ pouces. Il fut donné au Musée en 1955 par Mlle Olive Hosmer.

Le Soleil, Québec, Qué.
November 18, 1965

871

Montréal prête un Jordaens à Bruxelles

Le Musée des Beaux-Arts de Montréal a prêté un dessin datant du XVIe siècle aux Musées Royaux des Beaux-Arts de Belgique, sis à Bruxelles.

"Mère et enfant", un dessin de Jacob Jordaens (1593-1678), a été fait à la craie rouge et noire, sur papier gris, et mesure 15 x 11 pouces et demi. C'est Mlle Olive Hosmer qui en avait fait don au Musée des Beaux-Arts de la Métropole en 1955.

L'oeuvre fera partie d'une exposition sur le "Siècle de Rubens", présentée aux Musées Royaux jusqu'au 12 décembre.

Né à Anvers, la ville natale de Rubens, Jordaens subit l'influence du grand maître. Le benjamin parvint cependant à se créer un style éminemment personnel, se consacrant aux sujets de genre, selon une tradition qui remontait à Breughel l'Ancien lui-même.

Les connaisseurs estiment que le dessin aurait été sous l'inspiration de la Sainte-Famille, au moment de l'épisode de la fuite en Egypte. De pâles notations de coloris font croire qu'il pourrait en effet s'agir de l'ébauche d'un tableau.

PRETS

Le Soleil, Québec, Qué.
November 5, 1965

871

Le Musée de Montréal prête deux tableaux à l'Institut Carnegie

Deux tableaux de la collection permanente du Musée des Beaux-Arts de Montréal ont été prêtés à une vaste exposition qui a lieu au Musée d'Art de l'Institut Carnegie de New York.

Le directeur David G. Carter a révélé que les tableaux sont "Vue de la côte" de Richard Parkes Bonington et "Bord de mer" de Eugène-Louis Boudin.

Les tableaux font partie de l'exposition "Le Bord de la mer vu par les peintres des XIXe et XXe siècles" qui a débuté le 22 octobre et se continuera jusqu'au 5 décembre à New York.

Le tableau de Bonington, mesurant 12 sur 15 pouces, est une huile sur toile. Il fut légué au Musée de Montréal en 1949 par Mme R. MacD. Paterson.

Pendant sa brève existence, qui ne devait durer que 25 ans, non seulement Bonington atteignit à un style hautement personnel de raconteur et de paysagiste, mais il contribua encore, tant par son oeuvre que par ses amitiés, au développement de l'école romantique de peinture en France. Bien qu'Anglais de naissance, il passa à Paris ses années les plus fécondes.

Les oeuvres qu'il envoya au Salon de 1824, et qui étaient exposées avec celles de son ami Delacroix et de Constable, attirèrent l'attention du public et lui valurent une médaille d'or du roi.

La légèreté de tons de ses paysages, due pour une bonne part à sa pratique de l'aquarelle, suggéra des possibilités inédites à Delacroix, ainsi qu'à l'école paysagiste qui prenait racine à Barbizon.

Le tableau de Boudin, une huile sur toile de 15 1-2 sur 22 pouces, fut donné au Musée de Montréal en 1920 par Mme George R. Robertson en souvenir de son fils.

BOUDIN

Boudin vécut de 1825 à 1908.

Par le truchement de son cadet, Claude Monet, l'oeuvre de Boudin devint un facteur très important du développement de l'Impressionnisme. Sa pensée à lui émanait de l'exemple des peintres de Barbizon, et particulièrement celui de Corot; mais au lieu de peindre, comme eux, la lumière tamisée des sous-bois, il opta pour les effets changeants du bord de la mer, en cette région de Honfleur et du Havre où il avait grandi.

Ce furent ses premières études, peintes sur nature, et plus préoccupées de lumière et de couleur que du sujet lui-même, qui eurent une action déterminante sur les peintres de la jeune génération.

Bien qu'il ait participé à la première exposition impressionniste de 1874, il n'en continua pas moins à travailler indépendamment, s'attachant toujours davantage aux effets lumineux et aux valeurs, plutôt qu'aux couleurs elles-mêmes.

Montreal-Matin, Que.
December 2, 1965

Jouée par Denise Pelletier) qui après ... mariage singulier fait d'abnégation et de ... petit Jonathan ...

871

LES UNS, LES AUTRES

Il y retourne

Deux tableaux du peintre J. E. H. MacDonald viennent d'être empruntés à la collection permanente du Musée des Beaux-Arts de Montréal par la galerie d'art de Toronto en vue d'une exposition importante de cet artiste canadien. MacDonald fut l'un des défenseurs acharnés du Groupe des Sept.

L'Evenement, Quebec, Qué.
November 5, 1965

871

Le Musée de Montréal prête deux tableaux à l'Institut Carnegie

Deux tableaux de la collection permanente du Musée des Beaux-Arts de Montréal ont été prêtés à une vaste exposition qui a lieu au Musée d'Art de l'Institut Carnegie de New York.

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La Presse, Montréal, Qué.
December 2, 1965

871

Prêt du Musée des Beaux-Arts

La Galerie d'art de Toronto a emprunté de la collection permanente du Musée des Beaux-Arts de Montréal deux tableaux de ~~J.~~ E. H. MacDonald, en vue d'une exposition importante qu'elle consacre à cet artiste.

MacDonald, qui a vécu de 1873 à 1932, est l'un des membres fondateurs du célèbre Groupe des Sept.

Les oeuvres prêtées par le musée de Montréal à Toronto sont une toile intitulée "Un matin de printemps dans les champs" et un croquis qui a servi de préparation à ce tableau. La première est une peinture à l'huile exécutée en 1914 et mesurant 28 pouces sur 36; le second représente une esquisse (six pouces sur huit) à l'huile sur panneau du même sujet, peinte l'année précédente.

L'exposition MacDonald groupe une centaine d'oeuvres du peintre, dont 47 sont des toiles de grandes dimensions et les autres, des esquisses à l'huile.

MacDonald est considéré par certains historiens comme le plus vigoureux des peintres de la région d'Algoma. Il s'était fait le défenseur du Groupe des Sept contre les attaques de critiques d'art à l'esprit conservateur et d'un public encore plus conservateur. Le Groupe a donné naissance à un style de peinture national.

L'Evenement, Quebec, Qué.
November 18, 1965

871

Montréal prête un dessin de Jordaens à Bruxelles

Le Musée des Beaux-Arts de Montréal a prêté un dessin datant du XVIe siècle aux Musées Royaux des Beaux-Arts de Belgique, sis à Bruxelles.

"Mère et enfant", un dessin de Jacob Jordaens (1593-1678), a été fait à la craie rouge et noire, sur papier gris, et mesure 15 x 11 pouces et demi. C'est Mlle Olive Hosmer qui en avait fait don au Musée des Beaux-Arts de la Métropole en 1955.

L'oeuvre fera partie d'une exposition sur le "Siècle de Rubens", présentée aux Musées Royaux jusqu'au 12 décembre.

JORDAENS

Né à Anvers, la ville natale de Rubens, Jordaens subit l'influence du grand maître. Le benjamin parvint cependant à se créer un style éminemment personnel, se consacrant aux sujets de genre, selon une tradition qui remontait à Breughel l'Ancien lui-même.

Les connaisseurs estiment que le dessin aurait été sous l'inspiration de la Sainte-Famille, au moment de l'épisode de la fuite en Egypte. De pâles notations de coloris font croire qu'il pourrait en effet s'agir de l'ébauche d'un tableau.

Quebec L'Action
Quebec, Que.
(Daily, Circ. 45,243)

Thursday, December 2, 1965

Importante expo des oeuvres de MacDonald

O 12-M

La Galerie d'art de Toronto a emprunté de la collection permanente du Musée des Beaux-Arts de Montréal deux talbeaux de J. E. H. MacDonald, en vue d'une exposition importante qu'elle consacre à cet artiste.

MacDonald, qui a vécu de 1873 à 1932, est l'un des membres fondateurs du célèbre Groupe des Sept.

Les oeuvres prêtées par le musée de Montréal à Toronto sont une toile intitulée "Un matin de printemps dans les champs" et un croquis qui a servi de préparation à ce tableau. La première est une peinture à l'huile exécutée en 1914 et mesurant 28 pouces sur 36; le second représente une esquisse (six pouces sur huit) à l'huile sur panneau du même sujet, peinte l'année précédente.

L'exposition MacDonald groupe une centaine d'oeuvres du peintre, dont 47 sont des toiles de grandes dimensions et les autres, des esquisses à l'huile.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Monday, December 6, 1965

UN TABLEAU DE DENNIS BURTON AU N.-B.

H-12-M

Un tableau de Dennis Burton, appartenant au Musée des Beaux-Arts de Montréal, a été prêté à une exposition qui aura lieu à Saint-Jean (N. B.) et Edmonton (Alberta)

Vue évolutive

L'exposition sera présentée au musée du Nouveau-Brunswick du 8 décembre au 3 janvier et à celui d'Edmonton du 4 février au 1er mars. Elle représente une vue générale de l'évolution de Burton de 1959 à 1965 et groupe des peintures à l'huile et des dessins.

Montreal Le Devoir
Montreal, Que.
(Daily, Circ. 40,325)

Monday, December 6, 1965

MacDONALD

O 12-M

La Galerie d'art de Toronto a emprunté de la collection permanente du Musée des beaux-arts de Montréal deux tableaux de J.E.H. MacDonald, en vue d'une exposition importante qu'elle consacre à cet artiste. MacDonald, qui a vécu de 1873 à 1932, est l'un des membres fondateurs du célèbre groupe des sept. Les oeuvres prêtées par le musée de Montréal à Toronto sont une toile intitulée "Un matin de printemps dans les champs" (1914), et un croquis qui a servi de préparation à ce tableau.

Quebec L'Evenement
Quebec, P.Q.
Daily.Morn. Circ. 11,340

Monday, December 13, 1965

O 12-M

Un tableau de Dennis Burton, appartenant au Musée des Beaux-Arts de Montréal, a été prêté à une exposition qui aura lieu à Saint-Jean (N.-B.) et Edmonton (Alberta).

L'exposition sera présentée au musée du Nouveau-Brunswick du 8 décembre au 3 janvier et à celui d'Edmonton du 4 février au 1er mars. Elle représente une vue générale de l'évolution de Burton de 1959 à 1965 et groupe des peintures à l'huile et des dessins.

Winnipeg Free Press, Man.
December 17, 1965

871

New Brunswick Museum Focuses On Burton's Growth

THE development in the past seven years of a leading Canadian painter is the subject of the New Brunswick Museum's exhibition of Dennis Burton's paintings (1959 to '65) and drawings on view to Jan. 3.

The exhibition opened at 8:30 p.m. Dec. 8 with a lecture on the painter's progress by museum curator of art J. Barry Lord.

Mr. Lord said, "Although Burton, like many of our leading younger artists, has been seen repeatedly in group exhibitions and one-man shows of recent work, it has not been easy to assess the direction and continuity of his development. This exhibition should make such a consideration possible for the first time."

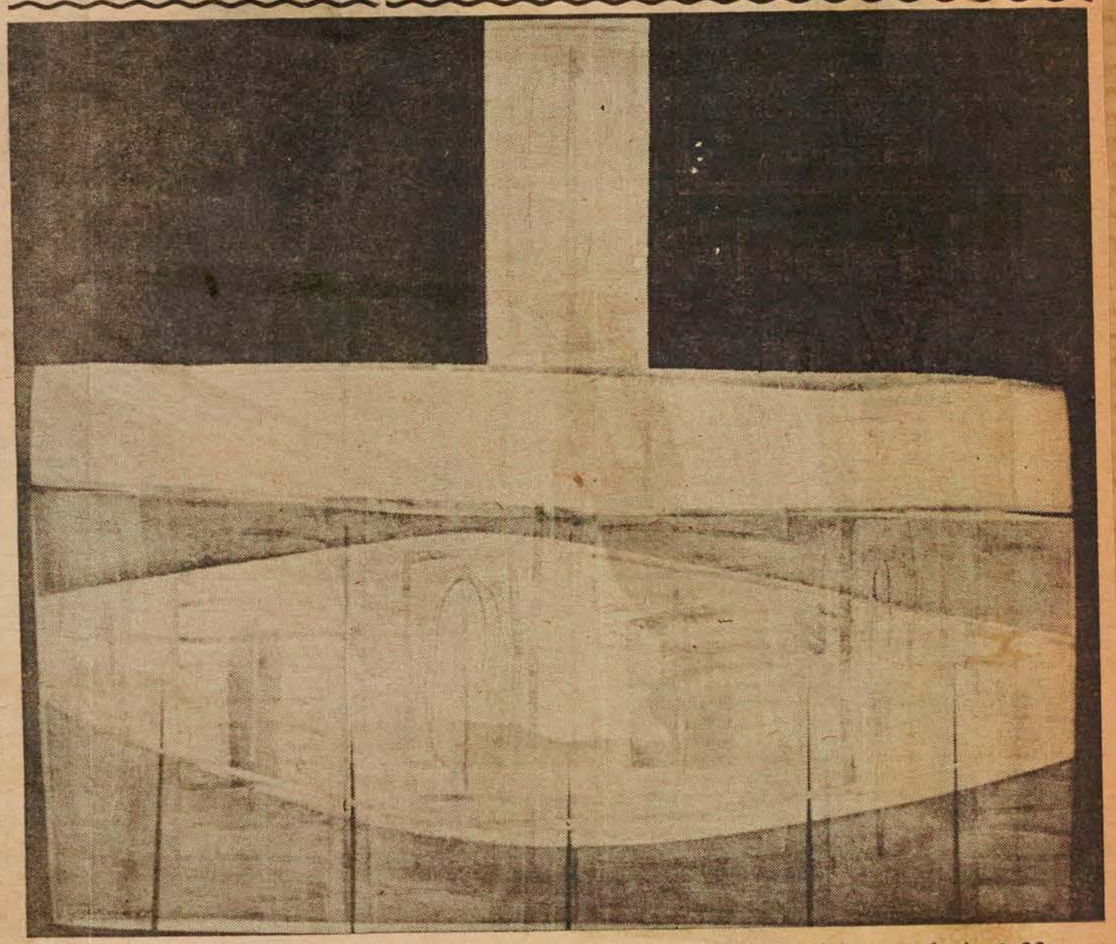
Mr. Burton came to national attention in 1963 when he completed a mural for the Edmonton International Airport, commissioned by the department of transport. For this reason it is particularly appropriate that the exhibition should also travel to the Edmonton Art Gallery, where it will be seen after its closing in Saint John.

The late Charles Laughton owned a painting by Mr. Burton, bought by the well-known actor when he was in Toronto on a speaking tour. Prominent U.S. collectors with works by the artist are Taft Schreiber of Los Angeles, and Joseph H. Hirshhorn.

Included in the exhibition of 26 major paintings and six drawings are works borrowed from the collections of the Montreal Museum of Fine Arts, the Art Gallery of Toronto, the Norman Mackenzie Art Gallery at the University of Saskatchewan in Regina, the collection of Canadian Industries Limited (Montreal) and a number of Toronto private collections. The Isaacs Gallery in Toronto has made a particularly strong contribution to the show.

Featured on the cover of the catalogue which documents the exhibition is Nine O'Clock, a 1962 oil-on-canvas painting recently purchased by the New Brunswick Museum. In the broadest sense, the exhibition puts this new acquisition in context for Museum visitors.

The Los Angeles County Museum, the Pasadena Art Museum and the Walker Art Centre in Minneapolis are three American museums which include works by Mr. Burton in their holdings.



This picture by St. Boniface artist Tony Tascona is in the collection of Jack M. Ross of Waisman Ross Blankstein Associates (architects). It measures 44 inches by 48 inches and is one of about 30 new paintings by Mr. Tascona on show in The Yellow Door Gallery, Kennedy Street, to the end of December.

Toronto Telegram
Toronto, Ont.
(Daily, Circ. 226,616)

Saturday, December 11, 1965

The National Gallery has announced that three artists have been selected to represent Canada at the Venice Biennial next year. The three: sculptor Sorel Etrog, painter Alex Colville, and painter and graphic artist Yves Gaucher.

Elsewhere, a major retrospective of Dennis Burton paintings and drawings is at the New Brunswick Museum in St. John. Included in the exhibition are 26 paintings, and seven drawings, from the period 1959-1965. The exhibition was assembled from the collections of the Montreal Museum Of Fine Arts, the Art Gallery of Toronto, the Norman MacKenzie Art Gallery, CIL, and the Isaacs Gallery. The show will stay in St. John until Jan. 3, then it travels to the Edmonton Art Gallery.

Le Journal de Montréal, Qué.
December 20, 1965

DEUX MACDONALD À TORONTO ET OTTAWA

871

La Galerie d'art de Toronto a emprunté de la collection permanente du Musée des Beaux-Arts de Montréal deux tableaux de J.E.H. MacDonald, en vue d'une exposition importante qu'elle consacre à cet artiste.

MacDonald, qui a vécu de 1873 à 1932, est l'un des membres fondateurs du célèbre Groupe des Sept.

Les oeuvres prêtées par le musée de Montréal à Toronto sont une toile intitulée "Un matin de printemps dans les champs" et un croquis qui a servi de préparation à ce tableau. La première est une peinture à l'huile exécutée en 1914 et mesurant 28 pouces sur 36; le second représente une esquisse (six pouces sur huit) à l'huile sur panneau du même sujet, peinte l'année précédente.

L'exposition MacDonald groupe une centaine d'oeuvres du peintre, dont 47 sont des toiles de grandes dimensions et les autres, des esquisses à l'huile.

MacDonald est considéré par certains historiens comme le plus vigoureux des peintres de la région d'Algoma. Il s'était fait le défenseur du Groupe des Sept contre les attaques de critiques d'art à l'esprit conservateur et d'un public encore plus conservateur. Le Groupe a donné naissance à un style de peinture national.

L'exposition a lieu du 13 novembre au 12 décembre à Toronto, après quoi elle ira à la Galerie nationale d'Ottawa du 7 janvier au 6 février 1966.

Le Devoir, Montréal, Qué.
January 29, 1966

871

A LA GALERIE DE KITCHENER - WATERLOO

On expose l'oeuvre de Clarence Gagnon

Deux toiles et un dessin de Clarence Gagnon (1881-1942), provenant de la collection permanente du Musée des Beaux-Arts de Montréal, ont été prêtés à la galerie de Kitchener-Waterloo (Ont.).

Cette galerie présente, jusqu'au 6 février, une exposition rétrospective de l'oeuvre de Gagnon.

Né à Montréal, ce peintre était membre de l'Académie royale du Canada. Il passa la plus grande partie de sa vie en France.

Les tableaux prêtés à Kitchener sont les suivants: "Pont de l'Arche en automne", offert au Musée en 1909 par James Morgan; "Hiver dans les Laurentides", offert en 1948 par A. Sidney Dawes; ainsi qu'un portrait d'homme.

QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300

JAN 20 1966

Deux tableaux de MacDonald à la Galerie de Toronto

O/13-M

La Galerie d'art de Toronto a emprunté de la collection permanente du Musée des Beaux-Arts de Montréal deux tableaux de J.E.H. MacDonald, en vue d'une exposition importante qu'elle consacre à cet artiste.

MacDonald, qui a vécu de 1873 à 1932, est l'un des membres fondateurs du célèbre Groupe des Sept.

Les oeuvres prêtées par le musée de Montréal à Toronto sont une toile intitulée "Un matin de printemps dans les champs" et un croquis qui a servi de préparation à ce tableau. La première est une peinture à l'huile exécutée en 1914 et mesurant 28 pouces sur 36; le second représente une esquisse (six pouces sur huit) à l'huile sur panneau du même sujet, peinte l'année précédente.

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L'exposition eut lieu du 13 novembre au 12 décembre à Toronto, après quoi elle ira à la Galerie nationale d'Ottawa du 7 janvier au 6 février 1966.

La Presse, Montréal, Qué.
February 3, 1966

ENTRE PARENTHÈSES

DEUX toiles et un dessin de Clarence Gagnon (1881-1942), provenant de la collection permanente du Musée des Beaux-Arts de Montréal, ont été prêtés à la galerie d'art de Kitchener-Waterloo (Ont.). Cette galerie présente, jusqu'au 6 février, une exposition rétrospective de l'oeuvre de Gagnon. Né à Montréal, ce peintre était membre de l'Académie royale du Canada. Il passa la plus grande partie de sa vie en France. Les tableaux prêtés à Kitchener sont les suivants : "Pont de l'Arche en automne", offert au Musée en 1909 par James Morgan ; "Hiver dans les Laurentides", offert en 1948 par A. Sidney Dawes ; ainsi qu'un portrait d'homme.

Montreal Gazette, Que.
January 29, 1966

871

Museum Lends Gagnon Works

Two paintings and a drawing by Clarence Gagnon (1881-1942) from the permanent collection of the Montreal Museum of Fine Arts have been loaned to the Kitchener-Waterloo Art Gallery, Kitchener, Ont.

The works are being shown until Feb. 6 in a retrospective exhibition of Gagnon's work.

Gagnon was born in Montreal. A member of the Royal Canadian Academy, he spent much of his life in France.

L'Evenement, Quebec, Qué.
February 14, 1966

Deux toiles et un dessin de Clarence Gagnon (1881-1942), provenant de la collection permanente du Musée des Beaux-Arts de Montréal, ont été prêtés à la galerie d'art de Kitchener-Waterloo (Ont.).

Cette galerie présente, jusqu'au 6 février, une exposition rétrospective de l'oeuvre de Gagnon.

Né à Montréal, ce peintre était membre de l'Académie royale du Canada. Il passa la plus grande partie de sa vie en France.

Les tableaux prêtés à Kitchener sont les suivants: "Pont de l'Arche en automne", offert au Musée en 1909 par James Morgan; "Hiver dans les Laurentides", offert en 1948 par A. Sidney Dawes; ainsi qu'un portrait d'homme.

MONTREAL, QUE.
LE DEVOIR
D 48,200

MAR 30 1966

PRET O/2-M

Un tableau du peintre William Kurelek, intitulé "Seigneur, faites que je voie" et qui appartient au Musée des Beaux-Arts de Montréal, a été prêté à la Galerie d'art de Winnipeg. Il fera partie d'une rétrospective de l'oeuvre de Kurelek qui se déroulera du 31 mars au 20 avril. L'exposition a été organisée par M. Ferdinand Eckhardt, directeur du musée de Winnipeg.

Le Soleil
Québec, Qué.
April 14, 1966

871

Tableau de Kurelek à la Galerie de Winnipeg

Un tableau du peintre William Kurelek, intitulé "Seigneur, faites que je voie" et qui appartient au Musée des Beaux-Arts de Montréal, a été prêté à la Galerie d'art de Winnipeg.

Il fera partie d'une rétrospective de l'oeuvre de Kurelek qui se déroulera du 31 mars au 20 avril.

L'exposition a été organisée par M. Ferdinand Eckhardt, directeur du musée de Winnipeg.

Montreal Gazette, Que.
April 2, 1966

871

Museum Loans Top Kurelek To Winnipeg

William Kurelek's painting "Lord, That I May See," owned by the Montreal Museum of Fine Arts, has been loaned to the Winnipeg Art Gallery.

The work will form part of a Kurelek retrospective running from March 31 to April 20.

The exhibition was organized by Dr. Ferdinand Eckhardt, director of the Winnipeg Gallery.

Le Devoir, Montréal, Que
July 11, 1966

871

le bruit de la ville

PRET

Les musées des BA de Montréal, vient de prêter à la "Confederation Art Gallery and Museum" de Charlottetown deux tableaux de T.R. MacDonald pour une exposition retrospective des oeuvres des membres de l'Académie, organisée dans le cadre du Festival d'été de cette ville.

L'Evangeline, Moncton, N.B.
July 9, 1966

tes.

871

Deux tableaux à Charlottetown

Deux tableaux qui font partie de la collection permanente du Musée des Beaux-Arts de Montréal ont été prêtés à la Confederation Art Gallery and Museum de Charlottetown, Ile-du-Prince - Edouard, pour une exposition intitulée: "Rétrospective des oeuvres des membres de l'Académie".

Les tableaux prêtés sont "Sheila" de T.R. MacDonald et "The Narrows, St-Jean, Terre-Neuve".

L'exposition qui sera en cours durant juillet et août a pour but de grouper les plus importants travaux des membres de l'Académie Royale du Canada, fondée en 1880. Cette exposition a été organisée dans le cadre du Festival d'été de Charlottetown.

Montreal Gazette, Que.
July 9, 1966

871

Museum Loans Two Works

Two paintings from the Montreal Museum of Fine Arts' permanent collection have been loaned to the Confederation Art Gallery and Museum in Charlottetown, P.E.I., for an exhibition entitled "The Academy in Retrospect."

The works are Robert Pilote's "The Narrows, St. Johns, Newfoundland" and T. R. MacDonald's "Sheila."

The show, part of Charlottetown's Summer Festival, brings together important works of members of the Royal Canadian Academy of Arts, which was founded in 1880.

L'Evenement, Québec, Qué.
July 13, 1966

871

Rétrospective des oeuvres des membres de l'Académie

Deux tableaux qui font partie de la collection permanente du Musée des Beaux-Arts de Montréal ont été prêtés à la Confederation Art Gallery and Museum de Charlottetown, Ile-du-Prince-Edouard, pour une exposition intitulée: "Rétrospective des oeuvres des membres de l'Académie".

Les tableaux prêtés sont "Sheila" de T.R. MacDonald et "The Narrows, St-Jean, Terre-Neuve".

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Ottawa Journal, Ont.
July 16, 1966

871

ART NEWS and views

By W. Q. KETCHUM

★ ★ ★

An exhibition, entitled "The Royal Canadian Academy In Retrospect" was opened at Charlottetown's Confederation Centre by Academy president Harold Beament, a former resident of Ottawa.

There are 74 paintings by 49 artists, in the diversified collection.

The Montreal Museum of Fine Arts has loaned T. R. MacDonald's "Sheila" and Robert Pilot's "The Narrows, St. John's, Newfoundland."

★ ★ ★

Montréal-Matin, Qué.
July 9, 1966

871

Dans le monde de la peinture

Montréal, au secours de Charlottetown

Deux tableaux qui font partie de la collection permanente du Musée des Beaux-Arts de Montréal ont été prêtés à la Confederation Art Gallery and Museum de Charlottetown, Ile-du-Prince-Edouard, pour une exposition intitulée: "Rétrospective des oeuvres des membres de l'Académie".

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TROIS RIVIERES, QUE.
LE NOUVELLISTE
D (M-F) 43,900
(S) 44,100

JUL 13 1966 BOWDEN'S

Tableaux prêtés

K-12-M

Deux tableaux qui font partie de la collection permanente du Musée des Beaux-Arts de Montréal ont été prêtés à la Confederation Art Gallery and Museum de Charlottetown, Ile-du-Prince-Edouard, pour une exposition intitulée: "Rétrospective des oeuvres des membres de l'Académie".

Les tableaux prêtés sont "Sheila" de T.R. MacDonald et "The Narrows, St-Jean, Terre-Neuve".

L'exposition qui sera en cours durant juillet et août a pour but de grouper les plus importants travaux des membres de l'Académie Royale du Canada, fondée en 1880. Cette exposition a été organisée dans le cadre du Festival d'été de Charlottetown.

QUEBEC, P.Q.
L'EVENEMENT
D (M) 11,200

JUL 13 1966 BOWDEN'S

Rétrospective des oeuvres des membres de l'Académie

K-12-M

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QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300

JUL 13 1966 BOWDEN'S

Rétrospective des oeuvres des membres de l'Académie

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MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300

JUL 11 1966 BOWDEN'S

Deux tableaux du Musée à Charlottetown

K-12-M

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L'Evenement, Quebec, Qué.
December 15, 1965

Le Musée des Beaux-Arts de Montréal retarde son projet d'agrandissement

Le Musée des Beaux-Arts de Montréal a décidé de remettre à plus tard son projet d'agrandissement mais il procédera en 1966 à la réfection de l'édifice actuel.

M. A. Murray Vaughan, président du Musée, a déclaré que plusieurs facteurs ont conduit à cette décision. Il faut compter parmi ceux-ci l'essor prodigieux de construction suscité par l'Exposition universelle de 1967 et la suggestion du gouvernement fédéral de différer les projets d'envergure jusqu'après l'Expo.

C'est "avec grand regret" que le conseil d'administration a pris la décision de retarder les projets d'expansion tout en confirmant sa ferme intention d'effectuer des travaux d'agrandissement plus tard. Il a aussi ajourné la campagne publique qui devait recueillir les fonds nécessaires à la construction.

M. Vaughan a souligné qu'il faudra néanmoins solliciter des fonds en vue de la réfection de l'édifice et il a demandé aux membres, en particulier, de faire leur part en s'inscrivant à une catégorie de membres qui nécessite une cotisation plus élevée et en plus, de contribuer au fonds d'entretien et d'embellissement du Musée.

M. Vaughan a fait remarquer que lorsqu'en mai dernier, le conseil avait donné aux architectes l'autorisation de compléter les esquisses, il était prévu que les contrats seraient accordés et la démolition et l'excavation effectuées en novembre 1965.

Aux cours des préparatifs, il devient de plus en plus évident que l'édifice à quatre étages envisagé par le Musée ne pourrait pas être construit en deçà des $3,000,000 qui devaient être obtenus par la campagne de souscription. Il fallut donc opter pour une annexe de deux étages.

Récemment cependant, le conseil a appris que les plans ne seraient pas terminés avant la mi - décembre, ce qui aurait reporté l'appel de soumissions à janvier.

Etant donné la situation, a dit M. Vaughan, le conseil a décidé de retarder toute construction nouvelle, probablement jusqu'à l'automne de 1967. Le conseil a cru peu probable qu'une annexe puisse être construite à temps pour l'ouverture de l'Expo en avril 1967. De plus, les devis des travaux n'étaient pas encore établis et plusieurs entrepreneurs, déjà sous pression à cause de l'Expo, n'étaient pas disposés à assumer des contrats à prix fixes.

M. Vaughan a déclaré que le Musée commencera au printemps à nettoyer, à repeindre et à tapisser les murs des salles d'exposition et que celles-ci seront de nouveau ouvertes au public bien avant l'Expo.

Il a précisé que le coût de la réfection, de même que le déficit accumulé et celui de l'exercice courant, doivent être acquittés en 1966.

Quebec Le Soleil
Quebec.P.Q.
(Daily.Even. Circ. 139,720)
Wednesday, December 15, 1965

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Metro Express
Montreal, Que.
December 13, 1965

VISAGES de l'ART

par François Beaulieu

A plus tard, l'agrandissement du musée.

Le musée des Beaux -Arts de Montréal a décidé de remettre à plus tard son projet d'agrandissement , mais il procédera en 1966 à la réfection de l'édifice actuel.

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C'est avec grand regret que le conseil d'administration a pris la décision de retarder les projets d'expansion tout en confirmant sa ferme intention d'effectuer des travaux plus tard. Il a aussi ajourné la campagne publique qui devait recueillir les fonds nécessaires à la construction.

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RENOVATION

La Presse, Montréal, Qué.
December 17, 1965

871

Réfection du Musée des Beaux-Arts l'an prochain

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C'est "avec regret", a-t-il dit, que le conseil d'administration a pris la décision de retarder les projets d'expansion, tout en confirmant sa ferme intention d'effectuer des travaux d'agrandissement plus tard. Il a aussi ajourné la campagne publique qui devait recueillir les fonds nécessaires à la construction.

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LaSalle Le Messager
Verdun, Que.
(Weekly. Circ. 15,000)

Thursday, December 16, 1965

Project

H-12-M

The Montreal Museum of Fine Arts has decided to postpone its projected building addition but will proceed in 1966 with refurbishing of existing facilities, it was announced today.

A. Murray Vaughan, president of the Museum, said a number of factors were involved in the deferment decision. The peak building program as a result of Expo 67 and the Federal Government's suggestion that some major projects be held over until the post-Expo period were among the factors.

Lachine Messenger, Que.
December 16, 1965

Project

871

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Dimanche-Matin
Montreal, P.Q.
February 13, 1966

871

Un "ménage" de $200,000

On rafraîchira notre Musée... pour Expo 67

A la fin de mars, le Musée des beaux arts de la rue Sherbrooke fermera ses portes pour six mois et on en profitera pour faire le "grand ménage". Une somme de $200,000 a été prévue.

M. David Carter, le conservateur du Musée, déclare que les éclairages seront repensés, les collections disposées d'une façon plus harmonieuse et plus logique. De plus, les murs seront rafraîchis et "fardés" afin de donner aux vieilles pièces un air de propreté et de jeunesse.

Après avoir été bichonné et pomponné, le Musée sera pimpant et prêt à accueillir les visiteurs durant les mois de l'Expo en 1967.

Les fixtures électroniques disgracieuses seront enlevées. Pour les remplacer, on installera des sources invisibles de lumière voilée.

Dans le hall d'entrée, cinq gros piédestaux de marbre, style "Casino", sauteront. Certains esthètes les trouvaient hideux.

La "fontaine des souhaits", dans laquelle on peut lancer des pièces de monnaie, sera probablement éliminée.

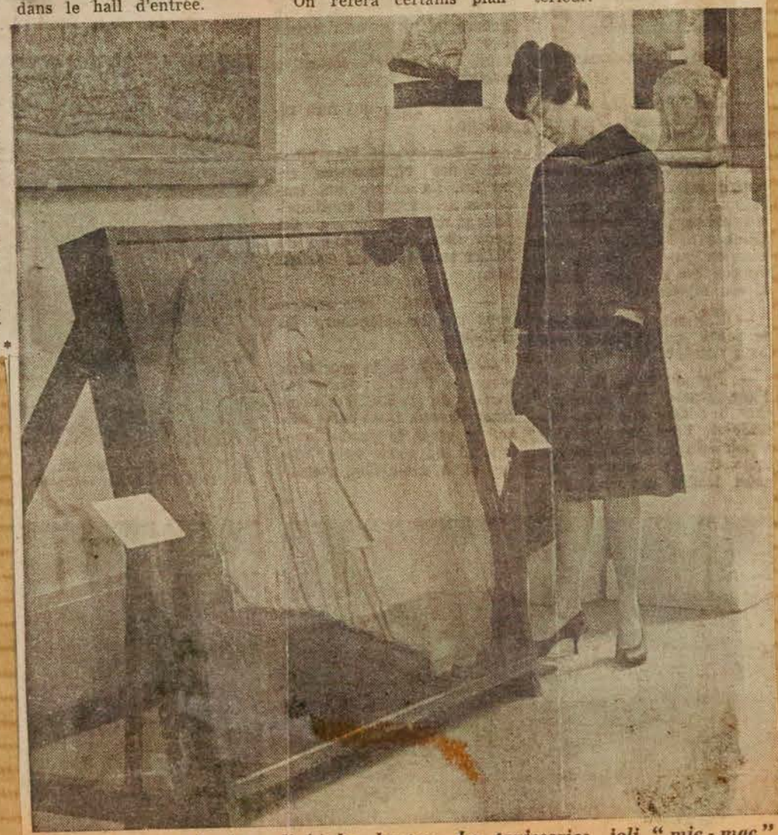
On projette de disposer autrement les pupitres et comptoirs servant à la vente de livres et de gravures, dans le hall d'entrée.

Un architecte a dit que ce hall d'entrée ressemblait à une "mausolée" et avait besoin d'être "égayé".

Des habitués du Musée regretteront sans doute la disparition des lourdes tentures en brocade, au deuxième étage. Mais le matériel, qui a dû coûter fort cher à l'époque, est décoloré et n'est plus dégraissable.

On refera certains planchers de bois et tous les marbres seront nettoyés par les mêmes spécialistes montréalais qui étaient chargés récemment de nettoyer les marbres de la Bibliothèque de New-York.

Le directeur aimerait bien aussi que les murs extérieurs soient "sablo-nettoyés"... s'il reste de l'argent après le ménage à l'intérieur.



Des morceaux de bas-relief, des bustes, des tapisseries, joli "mic-mac"!

BILAN 12-M LE DEVOIR

Il y a eu 209,192 visiteurs au Musée des Beaux-Arts au cours de l'année 1965. Le Musée doit fermer ses portes en fin de mars probablement, en vue de rénover ses galeries avant l'Exposition universelle de 1967. Il sera de nouveau ouvert au public vers la fin de l'automne 1966.

17-2-66

Montreal Star, Que.
February 9, 1966

871

Hanging basket lamps distract the eye.

Museum Getting Facelift

By DUSTY VINEBERG

They plan to throw a different light on the matter at The Montreal Museum of Fine Arts, in a $200,000 facelift readying the museum for Expo 67.

The museum will close for a six-month period at the end of March.

In addition to improved lighting throughout the museum, the collections also will be rearranged in more logical sequence, according to David Carter, director.

And as a final touch, "a little bit of powder and a little bit of paint will make the old lady what she (at present) ain't" — a bright, sparkling and enticing setting for acquisitions ranging from ancient art to Emily Carr.

The $200,000 cosmetic job is a stopgap measure being undertaken despite deferral of a major building program for which no date has yet been set.

The director noted that $200,000 is a small sum to spread over so large an area and only the most vital improvements can be made at this time, under the direction of the architects, Bland, Le Moyne, Edwards, Shine.

However, he hopes to remove all obtrusive light fixtures throughout the building, substituting unseen sources of "dark light." In the downstairs areas, that means removal of lighting "baskets" dangling in some corridors, and in the entrance hall, removal of five large "Casino" marble pedestals topped by lights and described by the architects as "quite hideous."

"What we mean by dark light sources is that when you look around you are not aware of the source of the light."

In this first phase of the beauty treatment, the "wishing well" in the entrance hall, into which the Museum's friends have thrown few coins, may well be eliminated. And the architects have plans for a rearrangement of the poorly organized sales desk space at the front entrance.

"The whole front area at the bottom of the staircase has a mausoleum quality we want to get rid of," according to the architects.

Upstairs, changes also revolve around lighting. The possibility of blocking four of the five large skylights admitting natural light is being considered.

Natural light is still the best lighting, Mr. Carter explained, but there is one proviso: only if you can control it.

Lack of control over lighting is often evident in European museums, he said. Baedeker often warns visitors to see a certain picture only in the morning, and another only after 2:30 p.m. because only at the times specified is the light right for viewing.

At the Montreal museum, snow, rain storms and other weather make themselves felt through the skylights and "it becomes difficult to make a dramatic statement."

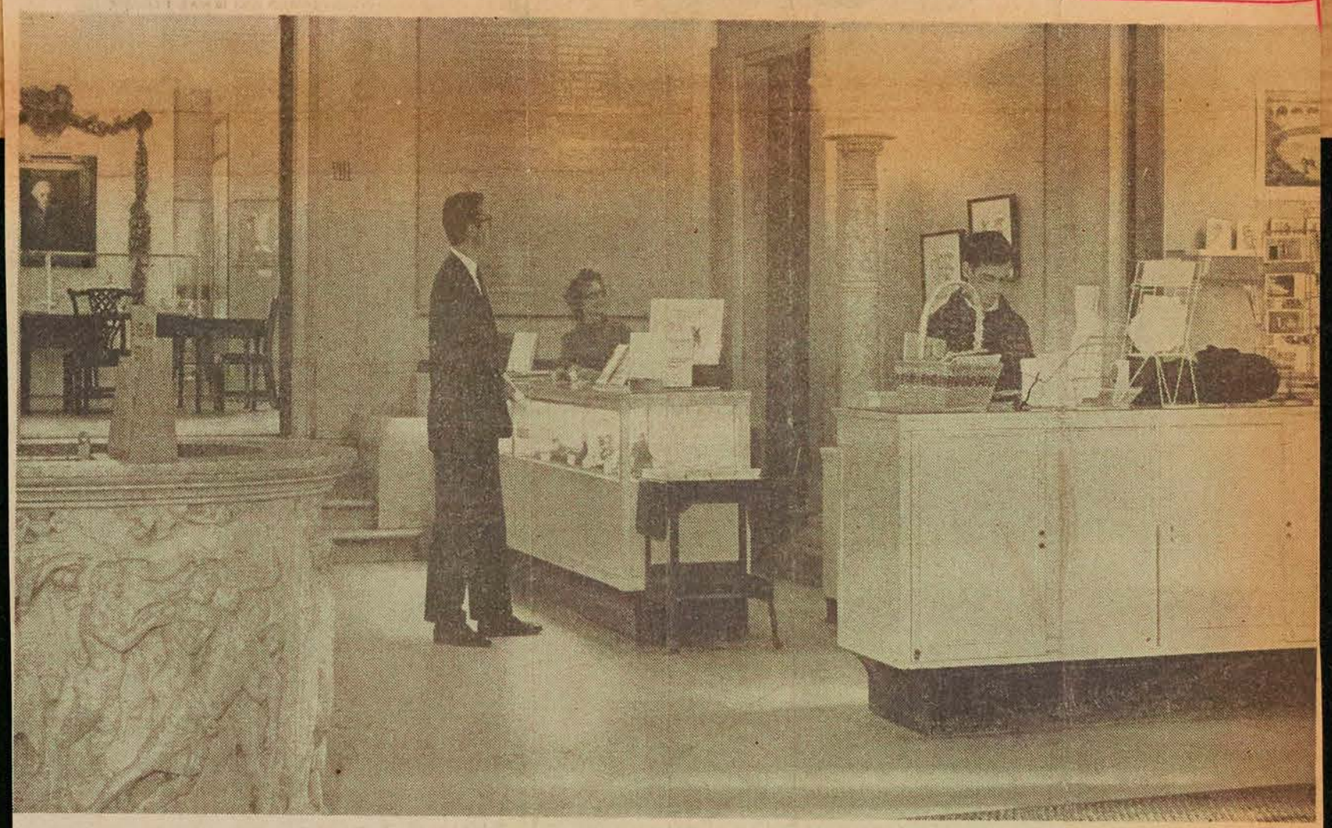
Say the architects: "After all, an exhibition is a show, in which the paintings have to be spotlighted and dramatized, and emphasized, and the spectator's attention has to be focused . . ."

Many museum goers will regret the removal of the rich brocade from the upstairs walls. But the material, which must have been fabulously expensive in its day, is badly discolored and can no longer be cleaned. All walls will be covered with neutral new fabric.

The wooden floors will be refinished throughout and the marble cleaned by the Montreal specialists who did the job for the New York Public Library. The director is also strongly in favor of having the outside of the building cleaned if the budget can possibly be stretched to permit it.

Staff Photos by Paul Lagace

A melange of art, tapestry, fragments and busts arranged without harmony.



David Carter, museum director, considers badly arranged sales desk area, which will be reorganized. "Wishing Well", left, may disappear.

Montreal Star, Que.
April 1, 1966

871

Fine Arts Museum Closes Six Months

The Montreal Museum of Fine Arts will close its doors tomorrow for six months. During this time it intends to refurbish the building and reorganize its collection in preparation for Expo 67.

Metro Express
Montreal, Que.
April 2, 1966

871

Fermeture du musée des Beaux-Arts

Le musée des Beaux-Arts de Montréal sera fermé au public durant environ six mois, à compter d'aujourd'hui.

Ce musée, dont la fondation date de 106 ans, sera rénové au cours de cette période. On envisage également une réorganisation des collections.

Les travaux d'embellissement prépareront le musée à l'Exposition universelle de 1967. Ils constituent une étape préliminaire à l'agrandissement futur de l'institution.

Mais pour les amateurs d'oeuvres d'art, qui craignent de s'ennuyer, il y a toujours le musée d'art contemporain, et les innombrables petites galeries de l'ouest de la ville.

Montreal Gazette, Que.
April 2, 1966

871

Museum Closes For Face-Lift

The Montreal Museum of Fine Arts will be closed to the public for about six months beginning April 2, it was announced today.

The 106-year-old institution will be completely refurbished during this period and its collections re-organized.

The face-lifting of the museum is in connection with Expo '67 as well as a preparatory step towards later expansion.

Fine Arts Museum Gets $15,000 Aid

The Canada Council has granted The Montreal Museum of Fine Arts $15,000 to help with the museum's conservation program, it was announced today.

The grant will pay about three-fifths of the cost of conserving many of the old paintings in the museum.

Three conservators, all from the United States, have been working for months retouching works of art.

"This is a program to which the museum committed itself at the time it made up its original budget for the year," said museum director David G. Carter in thanking the Canada Council.

"It's importance in the eyes of the professional staff and the museum's council may be judged from the fact that it was the only major item in the new budget not to receive a cut in keeping with the new austerity at the museum."

The three conservators doing the work are John Washeba, of Medford, Mass., and Carroll Wales and Constantine Tsaousis, owners of Oliver Brothers, Incorporated, of Boston, a 75-year-old firm which specializes in restoring art works.

MONTREAL, QUE.
LE DEVOIR
D 48,200

APR 4 1966

MUSÉE

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QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300

APR 4 1966

Musée fermé

Le Musée des Beaux-Arts de Montréal est fermé au public depuis le 2 avril pour une période d'environ six mois.

Le musée, dont la fondation date de 106 ans, sera rénové au cours de cette période. On envisage également une réorganisation des collections.

Le Devoir, Montréal, Qué.
April 4, 1966

le bruit de la ville

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Le Nouvelliste
Trois Rivières, Qué.
April 5, 1966

Le Musée des Beaux-Arts ferme ses portes pour six mois

Le Musée des Beaux - Arts de Montréal sera fermé au public durant environ six mois à compter du 2 avril.

Le musée, dont la fondation date de 106 ans, sera rénové au cours de cette période. On envisage également une réorganisation des collections.

Les travaux d'embellissement prépareront le musée à l'Exposition universelle de 1967. Ils constituent une étape préliminaire à l'agrandissement futur de l'institution.

L'Evenement, Quebec, Qué.
April 6, 1966

Le Musée des Beaux-Arts en réparation

Le Musée des Beaux-Arts de Montréal est fermé au public durant environ six mois depuis le 2 avril.

Le musée, dont la fondation date de 106 ans, sera rénové au cours de cette période. On envisage également une réorganisation des collections.

Les travaux d'embellissement prépareront le musée à l'Exposition universelle de 1967. Ils constituent une étape préliminaire à l'agrandissement futur de l'institution.

Le Soleil, Québec, Qué.
April 6, 1966

che, en Allemagne, en Bulgarie, au Brésil et en U.R.S.S.

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Town of Mount Royal
Weekly Post, Que.
April 7, 1966

Montreal Museum closed

The Montreal Museum of Fine Arts has closed and will not reopen to the public for about six months.

The 106-year-old institution will be completely refurbished during this period and its collections reorganized for the Centennial.

La Presse, Montréal, Qué.
April 7, 1966

Les bureaux et la bibliothèque du Musée des Beaux-Arts seront fermés demain, Vendredi saint, et le lundi de Pâques, 11 avril. Quant aux salles d'exposition du Musée, elles n'ouvriront pas avant l'automne, à cause des travaux de rénovation qui y sont effectués.

Le Journal de Montréal, Qué.
February 14, 1966

circulation . . .

● Le Musée des Beaux-Arts fermera ses portes dans une quinzaine et ce, pour une période de dix mois. On le "rafistolera" complètement en vue de l'Expo . . .

Montreal Star, Que.
February 16, 1966

MUSEUM WELL ATTENDED

Attendance at the Montreal Museum of Fine Arts in 1965 was 209,192, it was announced.

The Museum is to close down, probably at end of March, for refurbishing preparatory to Expo '67. It is expected to reopen late in the fall of 1966.

L'EVENEMENT
Feb 14-66
Quebec

Il y a eu 209,192 visiteurs au Musée des Beaux-Arts au cours de l'année 1965.

Le Musée doit fermer ses portes en fin de mars probablement, en vue de rénover ses galeries avant l'Exposition universelle de 1967. Il sera de nouveau ouvert au public vers la fin de l'automne 1966.

Current Events
Montreal, Que.
W 8,800

APR 9 1966

MUSÉE DES BEAUX ARTS
MONTREAL MUSEUM OF FINE ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et International de 1967, le Musée des Beaux-Arts sera fermé au public au début d'avril et ne réouvrira ses portes qu'au début de l'automne. The Montreal Museum of Fine Arts will close its doors to the general public, early April and will not re-open until early Fall 1966, this is to allow time for renovations in preparation for the 1967 World Exhibition.

Le Petit Journ., Montreal, P.Q.
February 13, 1966

Fermeture du Musée des B.-A.

Il y a eu 209,192 visiteurs au Musée des Beaux-Arts au cours de l'année 1965.

Le Musée doit fermer ses portes en fin de mars probablement, en vue de rénover ses galeries avant l'Exposition universelle de 1967. Il sera de nouveau ouvert au public vers la fin de l'automne 1966.

La Presse, Montréal, Qué.
April 9, 1966

La Place des Arts : on commencera bientôt à construire

La nouvelle sera annoncée dans quelques jours au cours d'une conférence de presse. Nous vous la donnons tout de suite, dans ses grandes lignes. Nos indiscrétions nous ont menés jusque-là...

Voici : les deux salles qui doivent compléter la Place des Arts seront construites incessamment. Les offres sont ouvertes depuis cette semaine et la construction commencera d'ici les prochaines semaines. Le théâtre de 1,300 places et la petite salle de musique de chambre de 899 places seront groupés dans le même immeuble, lequel sera construit à l'intersection Sainte-Catherine-Saint-Urbain, à l'endroit même où s'élevait l'immeuble Woodhouse.

La petite salle sera au rez-de-chaussée et le théâtre, au-dessus. L'architecture de l'immeuble rappellera dans ses grandes lignes celle de la Grande Salle déjà existante, afin que les deux immeubles forment un tout qui se complète, du moins jusqu'à un certain point. On cherchera, semble-t-il, à éviter le caractère hétéroclite du Lincoln Center de New York, qui groupe des immeubles de styles assez différents.

Et, nouvelle des nouvelles, le tout sera prêt, assure-t-on, pour l'ouverture de l'Expo, même un peu avant : pour mars 1967.

Et le reste de la Place des Arts ? Pour le moment, on complétera le quadrilatère avec des pelouses, des arbres. Et après l'Expo, on y élèvera d'autres immeubles. Il a été question (il est d'ailleurs encore question) du Musée des Beaux-Arts, du Conservatoire, de l'Ecole des Beaux-Arts. Mais tout ça c'est bien loin...

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

APR 9 1966

Monday Partial Holiday

Easter Monday will be observed as a partial holiday in the Greater Montreal area.

All courts — Superior, Criminal, Social Welfare and Municipal — will be closed along with federal and provincial buildings. Liquor Board stores and city halls in Montreal and suburbs. Westmount Public Library will be closed along with the Atwater and Fraser-Hickson libraries and the Montreal Museum of Fine Arts. Montreal's civic libraries, however, will be open Monday from 2 to 6 p.m.

Practically every business establishment on the Island will observe Monday as a normal business day. All stores, including departmental, will be open along with most major offices and plants, stock exchanges and banks.

Taverns will be open also on Monday and licensed grocers will be allowed to sell beer and ale.

The Post Office will observe Easter Monday as a normal business day with all regular services provided. The city's public markets will be open as well.

Ottawa Journal, Ont.
April 9, 1966

ART NEWS and views

The Montreal Museum of Fine Arts is now closed for approximately six months. The 106-year-old institution will be renovated and its collections reorganized. The face-lifting is in connection with Expo '67 as well as a preparatory step to later expansion.

Understaffed, Underfinanced

Star dec. 9 65

Museum Is Facing A Dreary Future

Dr. David Carter, director of the Montreal Museum of Fine Arts, yesterday painted a dreary picture of the current state of the city museum, and, unless financial aid is forthcoming, an even drearier picture of its future.

He told the Montreal Council of Women that the Montreal Museum of Fine Arts was understaffed, underhoused and underfinanced.

He said that it was more than $400,000 in debt ("We have to pay interest.") and that it had shaved its current operating budget by $45,000 over its previous year.

He described the funds for acquisitions as "meagre and restricted" and looked ahead to the proposed plans for a major art showcase for the Canadian centennial with concern.

"It takes two years to get together a major show," said Dr. Carter in an interview at the YWCA. "I just don't know what is going to happen. We are in trouble."

Dr. Carter, the 44-year-old art scholar and collector who took over the city museum directorship from Dr. Evan Turner more than a year ago, said the Montreal Museum of Fine Arts had sacrificed four or five members of its office staff and its office equipment this year.

"In fact, we've cut down on everything this year but conservation. We believe that our first responsibility is to preserve the collection we have."

He told the Montreal Council of Women: "It may be assumed that we take the responsibility of preserving the best from the past and present as our first area of concern. But, for this we need a staff, a building with proper training facilities and adequate surroundings.

"We are both understaffed and underhoused. We need money to translate ideas into action. Scotch tape, string and ingenuity are not enough.

"The building of a collection of high quality from our meagre restricted funds becomes more and more of a challenge in the face of competition (from other museums and galleries).

"We still are making the occasional important acquisition, but it is becoming increasingly difficult."

Dr. Carter said in an interview that the museum was trying to operate with old-fashioned and even outmoded equipment. He mentioned the display cases as an example.

"They are suited for some kinds of displays and we keep them in good condition and repair, but they were bought more than 20 years ago and are certainly not the best for everything. And they are old."

Dr. Carter also mentioned the lack of modern air conditioning and humidity control equipment necessary for the preservation of works of art in a museum not to mention the comfort of its patrons.

The youthful, scholarly man declined to comment on the proposed building addition to the Montreal Museum of Fine Arts but looked gloomily. "We have a release coming out on that in a day or two."

Dr. Carter said he was "down on bended knee" with thanks for the work and finances that the members of the ladies' committee of the Montreal Museum of Fine Arts was able to give to the city institution. "I don't know what we'd do without them."

Dr. Carter told the Montreal Council of Women that the museum needed every individual's help in its effort to serve the community as its visual library and source for both education and enjoyment. Membership funds provided 10 per cent of its operating costs at present.

He said the museum was showing evidence of outstripping sports in popularity.

"On a Sunday afternoon, in museums such as the Hermitage in Leningrad or the Metropolitan Museum of Art in New York, one may see crowds of from 40,000 to 60,000 people. You may wonder at the proliferation of museums as well, for a new museum is established every four minutes in the world. Furthermore, within the realm of art museums alone we find different types such as the university gallery. But our concern is with the urban museums.

"When the leading museum on this continent (Metropolitan Museum of Fine Art) requires an endowment of more than 100 million dollars worth of acquisitions annually, budgets additional thousands for exhibitions, we are talking about a museum that has all the earmarks of a big business and the very fact that between five and six million people enter its portals each year means that it is outstripping interest in sports events."

Dr. Carter said the Montreal Museum of Fine Arts last year operated on a budget of $504,000, roughly equal to the budget available to the museum at Harvard University.

Le Devoir, Montréal, Qué.
December 10, 1965

871

"AVEC GRAND REGRET"

Le Musée des Beaux-Arts doit remettre à plus tard ses projets d'agrandissement

Le Musée des Beaux-Arts de Montréal a décidé de remettre à plus tard son projet d'agrandissement mais il procédera en 1966 à la réfection de l'édifice actuel.

M. A. Murray Vaughan, président du musée, a déclaré que plusieurs facteurs ont conduit à cette décision. Il faut compter parmi ceux-ci l'essor prodigieux de construction suscité par l'Exposition universelle de 1967 et la suggestion du gouvernement fédéral de différer les projets d'envergure jusque après l'Expo.

C'est "avec grand regret" que le conseil d'administration a pris la décision de retarder les projets d'expansion tout en confirmant sa ferme intention d'effectuer des travaux d'agrandissement plus tard. Il a aussi ajourné la campagne publique qui devait recueillir les fonds nécessaires à la construction.

M. Vaughan a souligné qu'il faudra néanmoins solliciter des fonds en vue de la réfection de l'édifice et il a demandé aux membres, en particulier, de faire leur part en s'inscrivant à une catégorie de membres qui nécessite une cotisation plus élevée et en plus, de contribuer au fonds d'entretien et d'embellissement du Musée.

M. Vaughan a fait remarquer que lorsque en mai dernier, le conseil avait donné aux architectes l'autorisation de compléter les esquisses, il était prévu que les contrats seraient accordés et la démolition et l'excavation effectuées en novembre 1965.

Au cours des préparatifs, il devint de plus en plus évident que l'édifice à quatre étages envisagé par le musée ne pourrait pas être construit en deça de $3,000,000 qui devaient être obtenus par la campagne de souscription. Il fallut donc opter pour une annexe de deux étages.

Récemment cependant, le conseil a appris que les plans ne seraient pas terminés avant la mi-décembre, ce qui aurait reporté l'appel de soumissions à janvier.

Etant donné la situation, a dit M. Vaughan, le conseil a décidé de retarder toute construction nouvelle, probablement jusqu'à l'automne de 1967. Le conseil a cru peu probable qu'une annexe puisse être construite à temps pour l'ouverture de l'Expo en avril 1967. De plus, les devis des travaux n'étaient pas encore établis et plusieurs entrepreneurs, déjà sous pression à cause de l'Expo, n'étaient pas disposés à assumer des contrats à prix fixes.

M. Vaughan a déclaré que le musée commencera au printemps à nettoyer, à repeindre et à tapisser les murs des salles d'exposition et que celles-ci seront de nouveau ouvertes au public bien avant l'Expo.

Il a précisé que le coût de la réfection, de même que le déficit accumulé et celui de l'exercice courant, doivent être acquittés en 1966.

Montreal Star, Que.
December 10, 1965

871

Montreal Museum Postpones Project

The Montreal Museum of Fine Arts will postpone its projected building addition and defer a public building fund campaign until after Expo 67, it was announced yesterday.

But the museum will close parts of the building in February or March, and refurbish existing facilities and galleries in time for Expo, President A. Murray Vaughan said.

Mr. Vaughan said the construction industry explosion resulting from Expo 67, and a Federal Government suggestion that major projects be held until after Expo, weighed in the museum's decision, which was taken "with great regret."

He explained that by last month contracts were to have been awarded, and excavation as to have been under way, behind the main museum building at Sherbrooke street and Ontario avenue.

He said: "As planning proceeded, it became apparent that the projected four-storey building (roughly in the vicinity of the Stable Gallery) could not be built within the planned campaign figure of $3,000,000 and the priority was given to a two-storey addition."

More recently, the museum council was advised that working drawings could not be ready until the middle of this month, delaying a call for tenders until January.

Doubting that the addition could be ready for the opening of Expo in April, 1967, the Council then decided, Mr. Vaughan said, to defer new construction, "probably until the autumn of 1967."

He added that detailed estimates of cost were not yet available. Many contractors, under pressure of their Expo work, were not prepared to bid on fixed price contracts.

The president said a start will be made in the spring on cleaning and redecorating the galleries and the Museum will reopen well before Expo.

Montreal-Matin, Que.
December 10, 1965

876

Plus tard

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M. A. Murray Vaughan, président du Musée, a déclaré que plusieurs facteurs ont conduit à cette décision. Il faut compter parmi ceux-ci l'essor prodigieux de construction suscité par l'Exposition universelle de 1967 et la suggestion du gouvernement fédéral de différer les projets d'envergure jusqu'après l'Expo.

C'est "avec grand regret" que le conseil d'administration a pris la décision de retarder les projets d'expansion tout en confirmant sa ferme intention d'effectuer des travaux d'agrandissement plus tard. Il a aussi ajourné la campagne publique qui devait recueillir les fonds nécessaires à la construction.

M. Vaughan a souligné qu'il faudra néanmoins solliciter des fonds en vue de la réfection de l'édifice et il a demandé aux membres, en particulier, de faire leur part en s'inscrivant à une catégorie de membres qui nécessite une cotisation plus élevée et en plus, de contribuer au fonds d'entretien et d'embellissement du Musée.

M. Vaughan a fait remarquer que lorsqu'en mai dernier, le conseil avait donné aux architectes l'autorisation de compléter les esquisses, il était prévu que les contrats seraient accordés et la démolition et l'excavation effectuées en novembre 1965.

Montreal Gazette, Que.
December 10, 1965

871

Museum Plans For Addition Put On Shelf

The proposed $3,000,000 building addition to the Montreal Museum of Fine Arts has been postponed until after Expo '67.

In making the announcement, A. Murray Vaughan, president of the museum, said that existing facilities are to be refurbished in 1966. He said that the postponement was due to the peak building program resulting from Expo and the Federal Government's suggestion that some major projects be deferred until after the exhibition. In addition, neither the working drawings nor detailed cost estimates are yet available.

This is the latest setback encountered by the museum's council since plans for the extension were announced in June of this year. The original design was for four storeys containing modern galleries for the museum's rapidly-growing permanent collection, a conservation laboratory, and adequate lecture hall facilities. Then it was announced that only two storeys would be built and that plans for an underground parking garage had been opposed by City Council.

The museum will close in the spring of 1966 for cleaning and redecorating of the present galleries, and will re-open well before Expo '67.

The public campaign for building funds, slated to be launched in January, has also been deferred.

Montreal-Matin, Que.
December 10, 1965

871

L'EXPO

Si l'Expo est à l'origine d'une multitude de projets, elle peut aussi, à l'occasion, en compromettre certains ou du moins les retarder. C'est du moins ce qui arrive à la direction du Musée des Beaux-Arts de Montréal qui ne tiendra qu'après 1967 sa grande campagne de souscription en vue d'effectuer d'importants travaux de réfection à ses locaux et d'acquérir de nouveaux chefs d'oeuvres. ....

Dimanche-Matin
Montreal, P.Q.
April 3, 1966

871

MENTIONS D'HONNEUR

pas toujours honorables

Le MUSEE des Beaux-Arts a fermé ses portes, HIER soir, pour une période de six mois, pour un vrai "GRAND MENAGE"...

Montreal-Matin, Que.
April 2, 1966

871

ON FERME, ON FERME...

Le Musée des Beaux-Arts de Montréal sera fermé au public durant environ six mois à compter du 2 avril.

Le musée, dont la fondation date de 106 ans, sera rénové au cours de cette période. On envisage également une réorganisation des collections.

Les travaux d'embellissement prépareront le musée à l'Exposition universelle de 1967. Ils constituent une étape préliminaire à l'agrandissement futur de l'institution.

Salon de Printemps

SALON DE PRINTEMPS

Canadian Art
Ottawa, Ont.
(Con-Mag. Bi-Mthly C. 5,970)

1965 - November - December 1965

P12-M

Where to Exhibit 1965-66

Alberta Society of Artists
Winter Show
Edmonton Art Gallery, 7-31 Jan. 1966
open to members only

Art Directors Clubs of Montreal, Toronto, Winnipeg and Vancouver
Graphica '66
exhibitions in Toronto and Montreal
applications Art Directors Club of Toronto, Box 303, Toronto 7, Ont.
entries May 1966

Art Gallery of Greater Victoria
16th Annual Vancouver Island Jury Exhibition
Art Gallery of Greater Victoria, 19 Apr. - 8 May 1966
applications Art Gallery of Greater Victoria, 1040 Moss St, Victoria, B.C.
entries by 2 Apr. 1966
open to artists resident on Vancouver Island and the Gulf Islands

Art Gallery of Hamilton
17th Annual Winter Exhibition
Art Gallery of Hamilton, 4 Feb. 1966
applications Art Gallery of Hamilton, Main St W. at Forsyth, Hamilton, Ont.
entries by 19 Jan. 1966

Canadian Group of Painters
Annual Exhibition
Art Gallery of Hamilton, Apr. 1966
Confederation Art Gallery and Museum, Charlottetown, P.E.I., 7-26 June 1966
entries by 20 Feb. 1966
open to non-members by invitation only

Canadian Society of Graphic Art
33rd Annual Exhibition
Willistead Art Gallery, Windsor, Ont., Apr. 1966
applications Miss J. Rothfels, 15 Binscarth Rd, Toronto 5, Ont.
entries by 25 Feb. 1966

Colour and Form Society
14th Annual Exhibition
Hart House Art Gallery, University of Toronto, 1-30 May 1966
applications J. Dagys, 78 Chelsea Ave, Toronto 9, Ont.
entries by 8 Apr. 1966

Edmonton Art Gallery
All Alberta 1966 Exhibition of Painting
Edmonton Art Gallery, 18 Apr. 1966
applications Edmonton Art Gallery, 9842-105 St, Edmonton, Alta.
entries by 12 Mar. 1966
open to Alberta residents only

Manitoba Society of Artists
41st Annual Exhibition
Winnipeg Art Gallery, 30 Mar. 1966
applications Mrs S. Golfman, 302 Laidlaw Blvd, Winnipeg 29, Man.
entries by 23 Mar. 1966
open to members and Manitoba residents only

Maritime Art Association
1966 Maritime Art Association Exhibition
applications Miss Roberta Taylor, 25 Rupert St, Amherst, N.S.
open to artists in the four Atlantic provinces

Montreal Museum of Fine Arts
83rd Annual Spring Exhibition
Montreal Museum of Fine Arts, spring 1966
applications Miss K. Kennedy, Montreal Museum of Fine Arts, 1379 Sherbrooke St W., Montreal, P.Q.
entries to be announced
open to all artists residing in Canada and/or Canadian artists living abroad

Northwest Printmakers
International Print Exhibition
Seattle Art Museum, 15 Feb. - 3 Apr. 1966
Portland Art Museum, 10 Apr. - 10 May 1966
applications Secretary, Seattle Art Museum, Volunteer Park, Seattle, Wash. 98102
entries by 25 Jan. 1966
open to American and foreign print-makers

Nova Scotia Society of Artists
40th Annual Exhibition
Halifax, Mar. 1966

Ontario Society of Artists
94th Annual Exhibition
Art Gallery of Toronto, 2 Apr. - 4 May 1966
applications Ontario Society of Artists, 407 Birchmount Rd, Scarborough, Ont.
entries by 25 Jan. 1966

Royal Canadian Academy of Arts
86th Annual Exhibition
Art Gallery of Hamilton, 12 Nov. - 12 Dec. 1965
Winnipeg Art Gallery, 1-21 Feb. 1966
applications Secretary, 63 Warland Ave, Toronto 5, Ont.
entries closed 1 Oct. 1965

St Catharines and District Arts Centre
6th Annual Rodman Hall Jury Show
Rodman Hall Arts Centre, St Catharines, Ont., 29 Apr. 1966
applications Rodman Hall Arts Centre, 109 St Paul Cres., St Catharines, Ont.
entries by 1 Apr. 1966

Society of Canadian Painters-Etchers and Engravers
50th Anniversary Annual Exhibition
Royal Ontario Museum, Mar. 1966
applications Secretary, C.P.E., 600 Markham St, Toronto, Ont.

Toronto Spinners and Weavers
May Day Exhibition
Salada Garden, Exhibition Park, 7 May 1966

Vancouver Art Gallery
34th Annual Exhibition
Vancouver Art Gallery, 2 Dec. 1965
applications Vancouver Art Gallery, 1145 W. Georgia St, Vancouver 5, B.C.
entries by 19 Nov. 1965
open to all artists resident in British Columbia

Western Art League
26th Annual Western Ontario Exhibition
London Public Library and Art Museum, 6 May 1966
applications London Public Library and Art Museum, 305 Queen's Ave, London, Ont.
entries by 16 Apr. 1966

This feature is sponsored as a service to Canadian artists by Imperial Oil Limited Esso

Montreal Star, Que.
January 26, 1966

871

far in advance.

Montreal Arts Museum Closed for Repairs

The closing of The Montreal Museum of Fine Arts for renovations has cancelled the museum's annual spring exhibition for the first time in 82 years.

David G. Carter, director, announced to day that the "spring ex," a showcase for contemporty Canadian art, will be resumed later, "possibly in 1967."

Montreal Gazette, Que.
January 27, 1966

871

Exhibition Off

The annual spring exhibition of the Montreal Museum of Fine Arts, which has boosted Canadian art for the last 82 years, will not be held this year. Cancellation of the exhibition is due to the closing of the museum for repairs.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800

JAN 27 1966

BOWDEN'S

Museum Cancels Spring Exhibit

R-12-M

For the first time in 82 years The Montreal Museum of Fine Arts will not hold its annual Spring Exhibition this year.

Director David G. Carter announced the show will not be held in 1966 due to closing of the Museum in the spring for renovation.

The Spring Exhibition, a showcase for contemporary Canadian art, will be resumed later, possibly in 1967.

La Presse, Montréal, Qué.
January 27, 1966

871

Pas de Salon de Printemps cette année

Pour la première fois depuis 82 ans, le Musée des Beaux-Arts de Montréal ne présentera pas son Salon annuel de Printemps.

M. David G. Carter, directeur du Musée, a annoncé qu'il n'y aura pas de Salon en 1966 à cause de la fermeture des salles d'exposition. Le Musée, en effet, doit entreprendre des travaux de rénovation au printemps.

Le Salon de Printemps, exposition d'art contemporain canadien, reprendra plus tard, probablement en 1967.

Montreal-Matin, Que.
January 27, 1966

871

Pas de Salon

Il n'y aura pas de Salon du Printemps cette année au Musée des Beaux-Arts de Montréal.

M. David Carter, directeur du Musée, a annoncé cette nouvelle en précisant que le Salon annuel du Printemps serait reporté à 1967 à cause des travaux de rénovation qui doivent commencer incessamment. Le Salon du Printemps était une exposition d'art canadien contemporain.

MONTREAL, QUE.
LE DEVOIR
D 48,200

JAN 27 1966

BOWDEN'S

le bruit de la ville

NENNI 10 12-M

Pour la première fois depuis 82 ans, le Musée des Beaux-Arts de Montréal ne présentera pas son Salon annuel de printemps à cause de la fermeture des salles d'exposition. Le Salon du printemps reprendra plus tard, probablement en 1967.

Le Soleil, Québec, Qué.
January 27, 1966

871

Le Salon de Printemps n'aura pas lieu

Pour la première fois depuis 82 ans, le Musée des Beaux-Arts de Montréal ne présentera pas son Salon annuel de Printemps.

M. David G. Carter, directeur du Musée, a annoncé qu'il n'y aura pas de Salon en 1966 à cause de la fermeture des salles d'exposition. Le Musée doit entreprendre des travaux de rénovation au printemps.

Le Salon de Printemps, une exposition d'art contemporain canadien, reprendra plus tard, probablement en 1967.

TORONTO, ONT.
GLOBE & MAIL
D (M-F) 214,100
(S) 258,600

JAN 29 1966

The annual Spring Exhibition sponsored by the Montreal Museum of Fine Arts will not be held this year, a tradition broken for the first time in 82 years. The exhibition, an annual showcase for contemporary art, had to be cancelled because the museum will be closed shortly for renovations. Director David Carter hopes to continue the Spring Exhibition in 1967.

Dimanche-Matin
Montreal, P.Q.
January 30, 1966

871

MENTIONS D'HONNEUR

Pas toujours [illegible]

Pour la première fois depuis 82 ans, le Musée des BEAUX-ARTS de Montréal ne présentera PAS son Salon annuel du Printemps. Trop de SALLES d'exposition seront fermées à cause des travaux de RENOVATION qui seront entrepris au printemps. Cette exposition d'art contemporain CANADIEN reprendra probablement dès 1967... Il paraît que l'on

Spring Exhibition
Montreal Gazette, Que.
February 3, 1966

871

Facts & Fancies

with HARRIET HILL

IT'S JUST AS WELL to be philosophic about life. A well known woman Montreal artist who shall be nameless had this to say of the announcement by the Montreal Museum of Fine Arts that for the first time in 82 years the museum will not hold its annual spring exhibition because of the closing in the spring for building renovation! "Well at least we won't be treated to the topic everywhere of why so-and-so made it and so-and-so (really much better, you know) didn't." ...

La Quartier Latin
Montreal, Que.
February 3, 1966

871

Pas de Salon du Printemps

Pour la première fois depuis 82 ans, le Musée des Beaux-Arts de Montréal ne présentera pas son Salon annuel du Printemps.

M. David G. Carpenter, directeur du Musée, a annoncé qu'il n'y aura pas de Salon en 1966 à cause de la fermeture des salles d'expositions. Le Musée doit entreprendre des travaux de rénovation au printemps.

Et évidemment, il n'y aura pas de "Salon des refusés" !

Showless Spring

Somehow spring in Montreal will not seem the same this year.

The reason is that the Montreal Museum of Fine Arts has announced that the Annual Spring Exhibition has been cancelled, because of interior renovations to the Sherbrooke Street gallery.

The annual art show, which has been going on for 82 years, caused a great deal of controversy in the city. Amateur and professional critics alike looked forward to seeing some of the avant-garde creations on the walls. Editors could always count on getting a flood of mail, either denouncing the decadence or praising the ingenuity of the artists.

The "Spring Show", as it had come to be known, encouraged new, young artists and established older artists with new experiments. The prizes it awarded were among the most sought after in Canadian art.

But most of all it was a diversion and something to talk about during those six brown weeks when it is neither winter or spring in Montreal.

The spring show will be missed by many Montrealers. Museum officials have made it clear that they are not dropping the exhibition entirely. It's a good thing, because if they even contemplated it, the howl of protests would probably be louder than the ones which the exhibition annually produced when it was on.

The Gazette

TUESDAY, MARCH 1, 1966

Montreal Star, Que.
February 12, 1966

871

Re Spring Show Cancellation

Sir,—

I wish to express my shock and anger at the announcement in The Star that the Montreal Museum of Fine Arts will not hold its annual Spring Show this year for the first time in 82 years.

The Spring Show in recent years has been the most exciting annual art event in the whole of Canada arousing passions ranging from admiration to disapproval — arousing, in other words, exactly the curiosity, interest and argument that a good art show should arouse.

The reason given for this extraordinary departure is that the Museum must be closed for renovations. If that were the reason, another location should be found to hold the Spring Show. But one suspects that is not the main or only reason. What might some of the other reasons be?

Lack of funds? There are considerable rumors current in the city that the Museum is in serious financial difficulty. If so, should this not be made public and made public immediately, so that citizens interested in the arts might feel the urgency of contributing to assist it?

Internal opposition to the Spring Show? In recent years the judges of the Spring Show have more and more been applying international standards, trying to introduce our city the kind and quality of art challenging artists in the great art centres of the world. Last year's show, for instance, had a great many works along the line of "The Responsive Eye" show at N.Y.'s Museum of Modern Art, even including paintings from the only two Canadians who were accepted into that great international exhibition. It undoubtedly antagonised many of our older artists and the ardent collectors of their work, including individuals close to the direction of the Museum. Can it be they decided that if they can't have their kind of Spring Show, they would rather not have a Spring Show at all?

It would seem that the patrons of the Museum misunderstand their role. Patrons of McGill would never dream of telling the university what books and writers should be used in its literature classes. Why should they take upon themselves to do so in the case of painting and sculpture? If these patrons really loved and involved themselves as closely with art as some of them pretend, they would have found nothing to resent in the recent Spring Shows. They might not *like* them, personally, but they would have at least *understood* them. If the Museum has been brave enough to choose among its judges men prominent in the art world outside Canada, then it should be big enough to accept their decisions. It might also be pointed out that if the Museum and its patrons want so desperately to display the works of artists close to their heart: the landscape, still-life and portrait paintings done by artists who much-loved and admired as they may be in Canada have never raised a ripple of interest outside our borders, then there are eleven other months of the year for the Museum to show them. The Spring Show should be daring, avant-garde and make the public aware that art moves and changes.

Renovation as an excuse for cancelling the Spring Show? The irony is too much. Without a Spring Show, what are they renovating for?

M. E. Cutler.

La Presse, Montréal, Qué.
December 30, 1965

LES ARTS

871

ENTRE PARENTHÈSES

LE Musée des Beaux-Arts de Montréal, après 105 années d'activité, aura enfin un symbole distinctif. Le symbole, qui apparaîtra dorénavant sur toute publication du Musée, sera dévoilé le mardi, 4 janvier, à 9 h. du soir, au cours d'une cérémonie organisée en l'honneur des nouveaux membres. Le nouvel emblème, choisi par des comités et l'administration du Musée parmi les soumissions de quatre artistes, a été créé par Fritz Gottschalk, graphiste montréalais de 29 ans.

La Suisse a récemment décerné à M. Gottschalk l'une des vingt bourses fédérales destinées à récompenser l'excellence dans le domaine des arts graphiques. Il était le seul non-résident de Suisse parmi les boursiers. C'était la troisième fois que le département fédéral de l'Intérieur de Suisse l'honorait ainsi, primant des oeuvres qu'il avait réalisées pour le compte du ministère des Travaux publics du Canada, le Centre canadien du Film d'art, la Commission canadienne nationale pour l'Unesco et la Galerie nationale du Canada. L'artiste a créé des affiches et des catalogues dans le passé pour le Musée, et la société de l'Exposition universelle de 1967 s'est aussi prévalu de son talent.

Montreal-Matin, Que.
December 30, 1965

871 *Après 105 années*

Son symbole distinctif

Le Musée des Beaux-Arts de Montréal, après 105 années d'activité, aura un symbole distinctif.

Le symbole, qui apparaîtra dorénavant sur toute publication du Musée, sera dévoilé le mardi, 4 janvier, à 9 heures du soir, au cours d'une cérémonie organisée en l'honneur des nouveaux membres.

M. David G. Carter, directeur du Musée, a déclaré qu'il y aura un troisième élément de nouveauté à cette soirée. En effet, en plus du dévoilement du symbole, une importante acquisition sera exposée pour la première fois.

Le nouvel emblème, choisi par des comités et l'administration du Musée parmi les soumissions de quatre concepteurs, a été créé par Fritz Gottschalk, graphiste montréalais de 29 ans.

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Montreal Gazette, Que.
December 30, 1965

871

Museum Gets Own Symbol

The Montreal Museum of Fine Arts is to have a graphic symbol of its own after 105 years' existence.

The symbol — in effect a trademark for the museum for all its printed matter — will be unveiled at 9 p.m. next Tuesday during an evening organized in honor of the gallery's new members.

Meanwhile, the new symbol — created by Fritz Gottschalk of Montreal — is being kept under wraps.

In addition to the symbol-unveiling, a major new acquisition also will be shown publicly for the first time.

L'Evenement, Quebec, Qué.
December 31, 1965

Le Musée des Beaux-Arts de Montréal se choisit un emblème distinctif

871

Le Musée des Beaux-Arts de Montréal, après 105 années d'activité, aura un symbole distinctif.

Le symbole, qui apparaîtra dorénavant sur toute publication du Musée, sera dévoilé le mardi, 4 janvier, à 9 heures du soir, au cours d'une cérémonie organisée en l'honneur des nouveaux membres.

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C'était la troisième fois que le département fédéral de l'Intérieur de Suisse l'honorait ainsi, primant des oeuvres qu'il avait réalisées pour le compte du ministère des Travaux publics du Canada, le Centre canadien du Film d'art, la Commission canadienne nationale pour l'Unesco et la Galerie nationale du Canada.

Il a créé des affiches et des catalogues dans le passé pour le Musée et la société de l'Exposition universelle de 1967 s'est aussi prévalue de son talent.

M. Gottschalk a fait ses premières études à Zurich de 1944 à 1954. Il fut ensuite pendant quatre ans apprenti imprimeur et élève du Collège des Arts et Métiers de Zurich.

Il a commencé à faire du dessin typographique en 1958 à Paris puis à Londres en 1960 où il est demeuré jusqu'en 1962. Il s'est ensuite inscrit au Collège des Arts et Métiers de Bâle où il a étudié la typographie, le dessin, la photographie et l'histoire de l'art.

Depuis son arrivée au Canada en 1963, M. Gottschalk s'est fait signaler par ses créations graphiques dans plusieurs publications: la revue allemande "Form und Technik"; la "Revue suisse de l'Imprimerie"; le "Type Directors Club" de New York; la revue "Commercial Art" de Californie; ainsi que les clubs des directeurs artistiques de Montréal et Toronto.

Le Soleil, Québec, Qué.
December 31, 1965

871

Le Musée des Beaux-Arts de Montréal se choisit un emblème distinctif

Le Musée des Beaux-Arts de Montréal, après 105 années d'activité, aura un symbole distinctif.

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Depuis son arrivée au Canada en 1963, M. Gottschalk s'est fait signaler par ses créations graphiques dans plusieurs publications: la revue allemande "Form und Technik"; la "Revue suisse de l'Imprimerie"; le "Type Directors Club" de New York; la revue "Commercial Art" de Californie; ainsi que les clubs des directeurs artistiques de Montréal et Toronto.

Montreal-Matin, Que.
January 3, 1966

Dévoilement

871

Il y aura dévoilement du symbole du Musée des Beaux-Arts et d'une importante acquisition, demain soir, à 9 heures au Musée des Beaux-Arts de Montréal.

Le Journal de Montréal, Qué.
January 3, 1966

871

FRITZ GOTTSCHALK

Après 105 années d'activités, le Musée des Beaux-Arts de Montréal aura enfin un symbole distinctif. Il a été créé par un graphiste montréalais de 29 ans qui a un nom suisse, Fritz Gottschalk. Il était temps . . .

Montreal Gazette, Que.
January 5, 1966

871

NEW SYMBOL: The Montreal Museum of Fine Arts has adopted this graphic symbol created by Fritz Gottschalk, 29, of Montreal. Its design expresses two basic ideas through implied arrows — the two founding cultures of Canada, and the past and future in art, with the horizontal bar indicating present trends. The 'M' not only relates to the Museum's name in both languages but, through its floating nature, hints at the evolution of art over the centuries. It was unveiled in a ceremony last night.

SIGLE

Montreal Star
Montreal, Que.
(Daily, Circ. 195,955)

Wednesday January 5, 1966

Staff Photo by Allan Leishman

David G. Carter, left, director of the Montreal Museum of Fine Arts, and Fritz Gottschalk, designer of the museum's new symbol which they are holding, view the latest painting acquired by the museum: "Still Life of Game and Dogs."

QUEBEC, P.Q.
L'EVENEMENT
D (M) 11,200

JAN 11 1966

Un dessinateur de 29 ans a créé le nouveau symbole du Musée des Beaux-Arts de Montréal

Le nouveau symbole du Musée des Beaux-Arts, de Montréal, choisi sur concours entre quatre dessinateurs réputés par des comités et l'administration du Musée, a été créé par Fritz Gottschalk, graphiste de Montréal de 29 ans.

La Suisse a récemment attribué à M. Gottschalk l'une des vingt bourses qu'elle offre chaque année aux meilleurs oeuvres graphiques. Il était le seul non résident de Suisse parmi les boursiers.

C'était la troisième fois que le département fédéral de l'Intérieur de Suisse l'honorait ainsi, primant des oeuvres qu'il avait réalisées pour le compte du ministère des Travaux publics du Canada, le Centre canadien du Film d'Art, la Commission canadienne pour l'Unesco et la Galerie nationale du Canada.

Il a créé des oeuvres graphiques déjà pour le Musée et l'Exposition universelle de 1967.

ETUDES

M. Gottschalk a fait ses premières études à Zurich de 1944 à 1954. Il a ensuite entrepris un stage de quatre ans comme apprenti-imprimeur et élève du Collège des Arts et Métiers de Zurich.

En 1958, il commença à faire du dessin typographique à Paris et il se rendit à Londres en 1960. Il y est demeuré jusqu'en 1962 alors qu'il s'inscrivit au Collège des Arts et Métiers de Bâle où il a étudié la typographie, l'art graphique, la photographie et l'histoire de l'art.

Depuis son arrivée au Canada en 1963, M. Gottschalk s'est fait signaler par ses travaux graphiques dans plusieurs publications: la revue allemande "Form und Technik"; la Revue Suisse de l'Imprimerie; le Club des Directeurs en typographie de New York; la revue "Commercial Art" de Californie; de même que les Clubs Directeurs artistiques de Montréal et Toronto. Lors d'une exposition du club des Directeurs artistiques de Montréal, il a remporté un certificat de mérite, soit la plus haute distinction de sa catégorie, de même que d'autres prix.

Il est membre de l'Association des Dessinateurs typographiques de Canada.

LE SYMBOLE

Le nouveau symbole du Musée des Beaux-Arts de Montréal comporte deux flèches qui pointent vers la gauche et la droite de façon à suggérer deux idées de base:

— Les deux peuples fondateurs du Canada, enrichis par l'apport des autres cultures;

— le passé et l'avenir de l'art, avec une ligne horizontale indiquant les tendances du présent.

Le M se rapporte non seulement au nom du Musée mais son tracé flottant rappelle l'évolution de l'art au cours des siècles.

Dans l'ensemble, la forme hexagonale symétrique représente une unité visuelle qui se reconnait aisément, quelle que soit son adaptation.

Le nouvel emblème du Musée des Beaux-Arts de Montréal.

Montreal Gazette, Que.
January 8, 1966

Museum Symbol

Designed by Fritz Gottschalk, of Montreal, the new graphic symbol of The Montreal Museum of Fine Arts suggests two basic ideas through implied arrows:

—The two founding cultures of Canada, linked by the contribution of other ethnic groups;

—The past and future in art, with the horizontal bar indicating present trends.

The M not only relates to the Museum's name in both

languages but, through its floating nature, hints at the evolution of art over the centuries.

Overall, the symmetrical hexagonal shape is a single visual unit, readily recognizeable whatever its adaptation.

Switzerland recently honored Gottschalk, awarding him one of 20 government grants for excellence in the field of design. He was the only non-Swiss resident included in the list.

It was the third award Gottschalk received from Switzerland's Department of Internal Affairs and stemmed from design he executed for Canada's Department of Public Works, the Canadian Centre for Films on Art, the Canadian National Commission for Unesco and the National Gallery of Canada, Ottawa.

He has created earlier design work for the Museum as well as for expo '67.

Since coming to Canada in 1963, Gottschalk's work has also been singled out by the leading German magazine, Form und Technik; the Revue Suisse de l'Imprimerie, of Switzerland; the Type Directors' Club, of New York; the magazine, Commercial Art, of California.

He is a member of the Typographic Designers of Canada.

Le Soleil, Québec, Qué.
January 12, 1966

871

Un dessinateur de 29 ans a créé le nouveau symbole du Musée des Beaux-Arts de Montréal

Le nouveau symbole du Musée des Beaux-Arts de Montréal, choisi sur concours entre quatre dessinateurs réputés par des comités et l'administration du Musée, a été créé par Fritz Gottschalk, graphiste de Montréal de 29 ans.

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Il a créé des oeuvres graphiques déjà pour le Musée et l'Exposition universelle de 1967.

ETUDES

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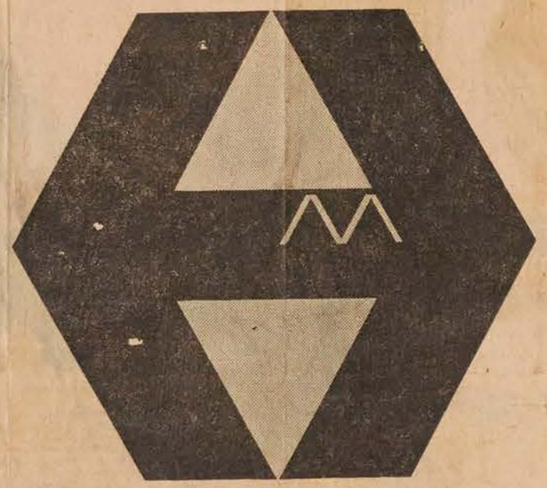


Le nouvel emblème du Musée des Beaux-Arts de Montréal.

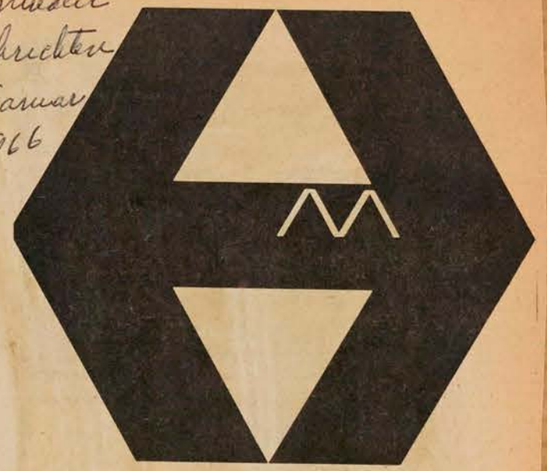
Montreal Gazette, Que.
January 6, 1966

871

From Yesterday's Final Edition

NEW SYMBOL: The Montreal Museum of Fine Arts has adopted this graphic symbol created by Fritz Gottschalk, 29, of Montreal. Its design expresses two basic ideas through implied arrows — the two founding cultures of Canada, and the past and future in art, with the horizontal bar indicating present trends. The 'M' not only relates to the Museum's name in both languages but, through its floating nature, hints at the evolution of art over the centuries. It was unveiled in a ceremony last night.

Montreal Nachrichten
15 Januar 1966



Schutzmarke für „Bi-Kultur"

MONTREAL. — Das Montrealer Museum of Fine Arts hat sich nun ein eigenes Symbol zugelegt. Es wurde, im Rahmen eines Wettbewerbs, von einem erfolgreichen jungen Canadaschweizer, Fritz Gottschalk, 29, geschaffen, der uns die Bedeutung seiner Grafik erläuterte: Die seitlichen Balken stellen die beiden Landeskulturen Canadas dar; der Querbalken versinnbildlicht den Beitrag der Kulturen der übrigen Volksgruppen.

Demnach müßten im Museum zwei Drittel britische und französische Kulturerzeugnisse und nur ein Drittel Werke von Künstlern aller übrigen Kulturvölker zu sehen sein. Nebenbei: Spaniens Picasso schlägt Frankreichs Buffet 10:0; und der niederländische Canadier Cornelius Krieghoff steckt den francocanadischen abstrakten Stäbchen-Kneter Riopel tief in den Sack, um nur zwei von hundert Vergleichen zu nennen. Nirgends besser als durch dieses Sinnbild des Museums, das obendrein ein Künstler der mißachteten dritten Gruppe schuf, kommt die Selbstüberschätzung der krassen zahlenmäßigen Majorität den alten und so reichen Kulturen der übrigen canadischen Volksgruppen gegenüber zum Ausdruck. Dieses Zeichen könnte geradezu als Schutzmarke für die Ottawaer „Bi-Kultur-Kommission" dienen, welche chauvinistisch die überragende kulturelle Bedeutung der übrigen Völker Canadas abzuwerten trachtet.

Mario von Brentani, Montreal

Canadian Printer & Publisher
Toronto, Ont.
February 1966

871

FRITZ GOTTSCHALK of Montreal has designed a new graphic symbol for the Montreal Museum of Fine Arts. A symmetrical hexagonal shape suggests two basic ideas through implied arrows. It indicated the two founding cultures of Canada linked by the contribution of other ethnic groups and the past and future in art. Mr. Gottschalk was recently awarded a grant by the Swiss government for excellence in the field of design.

Le Devoir, Montréal, Qué.
January 6, 1966

871

le bruit de la ville

DRAPEAU

Le Musée des Beaux-Arts vient de dévoiler le nouveau symbole qu'il a choisi pour le représenter. Il est de forme hexagonale et comporte deux flèches qui pointent vers la gauche et la droite de façon à suggérer deux idées de base : les deux peuples fondateurs du Canada, le passé et l'avenir de l'art. Quel est le peuple à gauche ?

Montreal Star
Montreal, Que.
(Daily, Circ. 195,055)

Wednesday January 5, 1966

Museum Unveils Symbol

P 12 M

The Montreal Museum of Fine Arts last night unveiled a new graphic symbol which will in effect be a trademark to be used on all future printed matter of the museum.

On the same occasion an important new acquisition was displayed to the public for the first time. It is a large and valuable still life by the 17th century Flemish master painter, Jan Fyt.

According to David Carter, director of the museum, the new symbol suggests two basic ideas through implied arrows:

The two founding cultures of Canada, linked by the contribution of other ethnic groups.

The past and the future in art, with the horizontal bar indicating present trends.

The "M" in the symbol relates not only to the museum's name but, through its floating nature, hints at the evolution of art over the centuries. Overall the symmetrical hexagonal shape is a single visual unit, which can be readily recognized wherever it is used.

The designer of the symbol is Fritz Gottschalk, 29, of Montreal. The design was decided upon after a competition among four leading graphic designers.

Honored by Swiss

Mr. Gottschalk was recently honored by the Swiss government, which awarded him one of 20 government grants for excellence in the field of design. It was the third award he had received from the Swiss department of internal affairs.

The award stemmed from designs he had executed for Canada's department of public works, the Canadian Centre for Films on Art, the Canadian National Commission for UNESCO and the National Gallery of Canada.

The new painting, acquired through the Horsley and Annie Townsend bequest, is entitled "Still Life of Game and Dogs." This large work, measuring 90 by 82 inches, was formerly a part of the collection of the Earl of Clancarty.

The museum bought the painting in Munich. Mr. Carter would not disclose the price of the work, explaining that no museum discloses the purchase prices of its acquisitions. This is for various reasons, among them the problem of security.

Mr. Carter noted that leading museums in Berlin, Madrid, Munich and Vienna include works by Fyt in their permanent collections. Fyt, who lived from 1611 to 1661, was a contemporary of Jan Breughel, the Younger. His master was Frans Snyders, who collaborated with Rubens. Jordaens was among his collaborators.

Symbole du Travail
Wings in Space
Montreal, Que.
6-Y

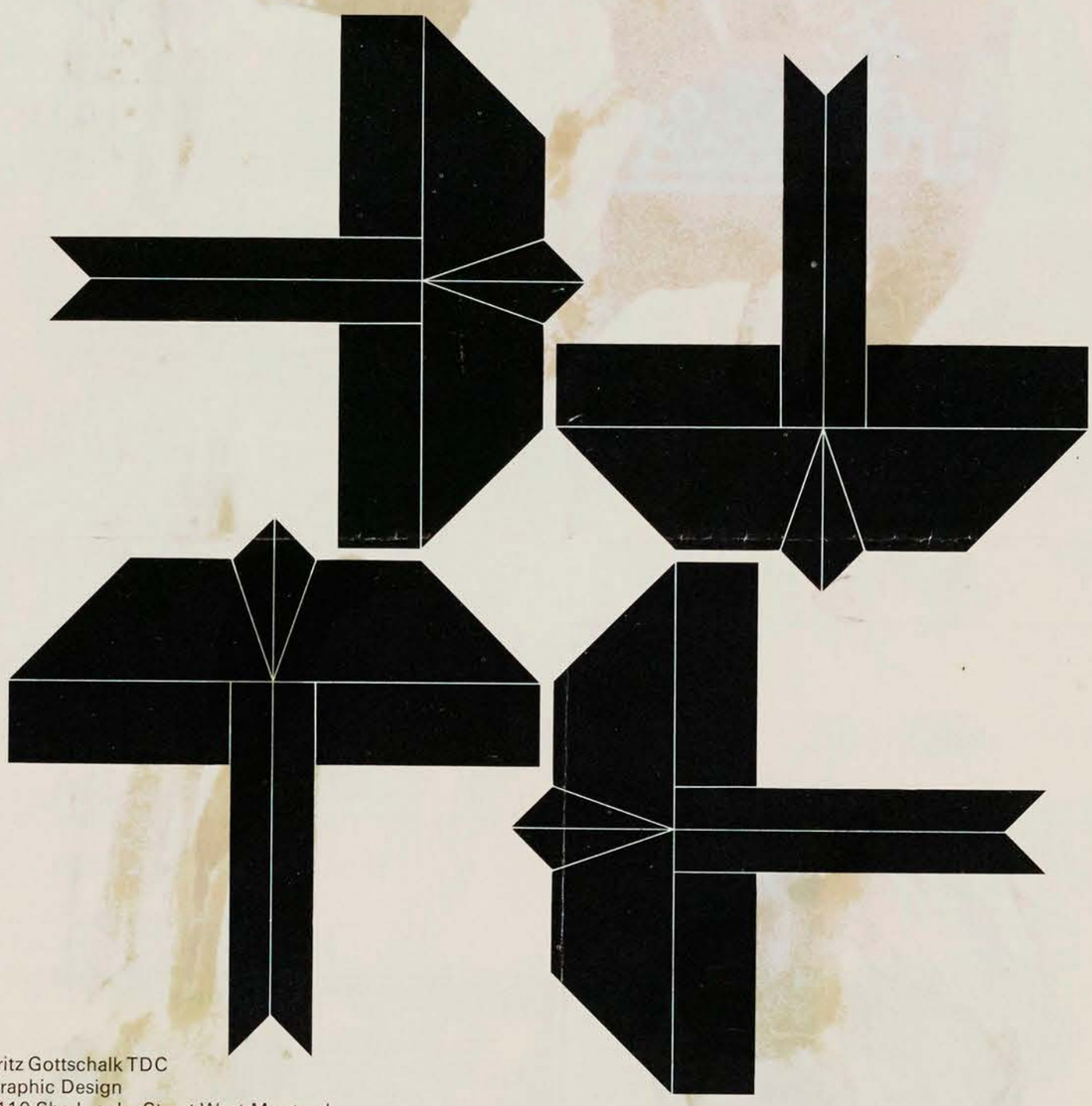
MAY 1966

BOWDEN'S

P 12 - M

Whether it's conventional flight or flights of fancy, Fritz Gottschalk Graphic Design, in less than a year's operations, has demonstrated exceptional maneuverability at high or low speeds. No wonder. Fritz Gottschalk took off solo after logging all sorts of awards and citations in Switzerland, Germany, the United States and Canada.

Got(ts)chalk, will travel



Fritz Gottschalk TDC
Graphic Design
1110 Sherbrooke Street West Montreal
Telephone 842-2831

With Stuart Ash, Fritz Gottschalk flies on four engines and he's been checked out by such outfits as The National Gallery of Canada, The Montreal Museum of Fine Arts, C–I–L, the Royal Bank of Canada, the Department of Public Works, the Canadian Centre for Films on Art, the Canadian National Commission for Unesco. But why go on.

His flight time speaks for itself.

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

1965 - November 1965

P12M

IN ART

Montreal Museum of Fine Arts: November 8th to 30th, Modern Swedish Water Colours. November 10th to December 5th, Robert and Sonia Delaunay Retrospective. In Gallery XII: to November 14th, Group of Architects. November 19th to December 5th, Cozette de Charmoy and Charles Daudelin.

Galerie Agnes Lefort: to November 5th, Gordon Smith, November 6th to 26th, John Fox.

Tournesol Gallery: During November Pierre Legault and Gaetan Beaudin, potters.

Art Promenade, Sheraton - Mt Royal Hotel: to November 15th, Irene Shaver, oil paintings.

Galerie L'Art Vivant: To November 16th, Hervé Masson.

Le Devoir, Montréal, Qué.
November 5, 1965

871

le bruit de la ville

SUEDE

Sept artistes suédois de renommée internationale démontreront leurs nouvelles conceptions de la technique de l'aquarelle dans une exposition intitulée "Aquarelles suédoises modernes", qui se tiendra au Musée des Beaux-Arts de Montréal du 8 au 30 novembre.

871

ART

Current Events
November 6-1965

"Guitar - Gitane", drawing by Ken Lywood, on view at the Montreal Museum of Fine Arts' exhibition "Swedish Watercolors".

MONTREAL MUSEUM OF FINE ARTS
MUSÉE DES BEAUX ARTS

—From November 8th to 30th
"Modern Swedish Watercolors"

—From November 10th to December 5th
"Retrospective: Robert and Sonia Delaunay"

—GALERIE XII
Salle d'expositions réservée spécialement aux artistes Canadiens.

—Du 29 au 14 novembre
"Cozette de Charmoy"

—Du 19 novembre au 5 décembre
"Charles Daudelin"

Le musée est ouvert au public tous les jours, sauf les lundis, de 10:00 a.m. à 5:00 p.m.; les mercredis soirs de 8:00 à 10:00 p.m.; les dimanches de 2:00 à 5:00 p.m.

Entrée libre

Open Tuesday to Saturday from 10:00 a.m. until 5:00 p.m.; Wednesday evenings from 8:00 to 10:00 p.m.; Sunday afternoons from 2:00 to 5:00 p.m..
Admission free.

(1379 ouest, rue Sherbrooke - 842-8091)

(Continued on page 13)

L'Evenement, Quebec, Qué.
November 5, 1965

871

Nouvelles techniques de l'aquarelle chez les Suédois

Sept artistes suédois de renommée internationale démontrent leurs nouvelles conceptions de la technique de l'aquarelle dans une exposition intitulée "Aquarelles suédoises modernes", qui se tient au Musée des Beaux-Arts de Montréal jusqu'au 30 novembre.

Des paysages de Suède, des études et des compositions d'une grande sensibilité, basés sur des subtils rapports de couleurs, révèlent la diversité des méthodes utilisées par les artistes suédois contemporains.

L'exposition groupe 67 aquarelles exécutées par les artistes suivants : Sven Erixson, Eddie Figge, Stellan Morner, Endre Nemes, Max Svanberg, Ulf Trotzig et Tom Krestesen. Tous les styles s'y côtoient, du réalisme à l'impressionnisme jusqu'au surréalisme et à l'abstraction.

La collection a été rassemblée et amenée en Amérique par l'Institut suédois des relations culturelles de Stockholm. Elle est offerte par l'ambassade de Suède et mise en circulation au Canada et aux Etats-Unis par l'entremise du Service des expositions itinérantes de l'Institut Smithsonian.

L'aquarelle, dans son sens strict et traditionnel, ne domine pas l'exposition. Des encres de couleur, le crayon, le fusain, la caséine et le pastel entrent dans la composition de ces oeuvres au même titre que la gouache et le lavis.

Figge applique une épaisse couche de pigment, délayé dans l'eau, sur laquelle elle écorche ensuite des messages cryptiques. Trotzig dessine de fines lignes à la plume et encre, contrastant avec de larges et pâles reflets au lavis.

Des gribouillages et des taches de couleur à l'huile rehaussent les oeuvres de Erixson. Parmi ces sept peintres, c'est Svanberg qui s'aventure le plus loin de la technique conventionnelle de l'aquarelle. Il amalgame avec bonheur le pastel à la détrempe et l'encre de Chine.

Comme lorsqu'il s'agit de dessins, ces aquarelles expriment une spontanéité et une verve qui paraissent d'une exécution aisée. Mais une telle richesse de couleurs harmonisée avec la délicatesse des tons ne se retrouve pas dans un dessin et s'égare souvent dans une toile de plus grande dimension.

Bien que la peinture suédoise d'aujourd'hui suive de nombreuses tendances internationales, du "hard-edge" à un impressionnisme réminiscent du groupe Cobra, on peut y déceler une tendance naturelle au romantisme et au lyrisme, qui découle d'une longue tradition artistique.

Les artistes suédois vivent et travaillent en contact étroit avec la nature et leur oeuvre est profondément sensible au monde qui les entoure. Le paysage, par exemple, leur est une source constante d'inspiration, évoquant les épopées lointaines et la poésie des pays nordiques.

AQUARELLES SUEDOISES

Le Soleil, Québec, Qué.
November 5, 1965

871

Nouvelles techniques de l'aquarelle chez les Suédois

Sept artistes suédois de renommée internationale démontrent leurs nouvelles conceptions de la technique de l'aquarelle dans une exposition intitulée "Aquarelles suédoises modernes", qui se tient au Musée des Beaux-Arts de Montréal jusqu'au 30 novembre.

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LES ARTS

871

A la Cinémathèque canadienne à 6 h. 30 : "Napoléon"; à 9 h. : "L'as de pique".

●

Au Musée des Beaux-Arts : vernissage d'aquarelles de Suède.

en fin de semaine

Lasalle Le Messager, Que.
November 11, 1965

~~octobre dernier~~

871 * * *

ARTS

La Galerie Agnès Lefort annonce l'exposition de récentes toiles et dessins à l'huile de John Fox, l'un des peintres figuratifs les plus renommés au Canada. L'exposition qui a débuté le 6 novembre se continuera jusqu'au 24 novembre. Fox, est né à Montréal en 1927 et grâce aux bourses qu'il s'est méritées, a étudié en Angleterre et travaillé en Europe. La murale du Centre de la Confédération de Charlottetown (I.P.E.) lui a été confiée récemment.

"Aquarelles suédoises modernes", tel est le titre de l'exposition à laquelle participent 7 artistes suédois de

La Presse, Montréal, Qué.
November 10, 1965

871

Exposition d'aquarelles suédoises

Sept artistes suédois de renommée internationale démontrent leurs nouvelles conceptions de la technique de l'aquarelle dans une exposition intitulée "Aquarelles suédoises modernes", qui se tiendra au Musée des Beaux-Arts de Montréal jusqu'au 30 novembre.

Des paysages de Suède, des études et des compositions d'une grande sensibilité, basés sur de subtils rapports de couleurs, révèlent la diversité des méthodes utilisées par les artistes suédois contemporains.

L'exposition groupe 67 aquarelles exécutées par les artistes suivants : Sven Erixson, Eddie Figge, Stellan Morner, Endre Nemes, Max Svanberg, Ulf Trotzig et Tom Krestesen. Tous les styles s'y côtoient, du réalisme à l'impressionnisme jusqu'au surréalisme et à l'abstraction.

Verdun Messenger, Que.
November 10, 1965

871

Modern Watercolors on Display

Seven Swedish artists of international repute demonstrate exciting new concepts of watercolor technique in an exhibition entitled Modern Swedish Watercolors, to be shown at The Montreal Museum of Fine Arts ~~until Nov. 30th~~ in Gallery XII.

Landscapes of Sweden, figure studies and sensitive compositions based on subtle color combinations reveal the variety of methods used by Sweden's contemporary artists to create particular effects.

The exhibition consists of 67 watercolors and the artitsts are Sven Erixson, Eddie Figge, Stellan Morner, Endre Nemes, Max Svanberg, Ulf Trotzig and Tomb Krestesen. The works range from realism and impressionistic styles through surrealism and abstraction.

Organized and brought to North America by the Swedish Institute for Cultural Relations, Stockholm, and sponsored by the Swedish Embassy, the exhibition is being circulated in Canada and the United States by the Smithsonian Institution travelling exhibition service.

The watercolor in the strictly traditional sense does not dominate the exhibition. Colored inks, pencil, charcoal, casein and crayon are used in conjunction with transparent washes and gouche.

Figge employs a heavy layer of water-base pigment upon which her cryptic messages are then scratched, leaving the apper exposed. Tortzig uses fine pen and ink lines as a contrast to broad pale washes of color.

Pencil scribbles and areas of oil color enhance the works of Erixson while the works of Svanberg depart furthest from conventional watercolor technique, employing an intricate combination of media including crayon, tempera and India ink.

Like drawings , the watercolors show spontaneity and verve in their seemingly facile execution. At the same time, they are imbued with a richness of color and the most delicate of tonal values, characteristics not to be found in drawings and often lost in a large painting.

While Swedish painting today follows numerous international trends, fromhard-edge to an expressionism reminiscent of the COBRA group, it is possible to discern a particular tendency toward romanticism and natural lyricism, an integral part of the Swedish art tradition.

The artists live and work in close contact with nature and their work has become dependent upon the world in which they live. The landscape that surrounds them is a constant source of inspiration; it is an environment rich with the spirit of poetry and saga.

ART

"Guitar - Gitane", drawing by Ken Lywood, on view at the Montreal Museum of Fine Arts' exhibition "Swedish Watercolors".

13-19 november 1965

Current events

MONTREAL MUSEUM OF FINE ARTS
MUSÉE DES BEAUX ARTS

—From November 8th to 30th
"Modern Swedish Watercolors"

—From November 10th to December 5th
"Retrospective: Robert and Sonia Delaunay"

—GALERIE XII
Salle d'expositions réservée spécialement aux artistes Canadiens.

—Du 29 au 14 novembre
"Cozette de Charmoy"

—Du 19 novembre au 5 décembre
"Charles Daudelin"

Le musée est ouvert au public tous les jours, sauf les lundis, de 10:00 a.m. à 5:00 p.m.; les mercredis soirs de 8:00 à 10:00 p.m.; les dimanches de 2:00 à 5:00 p.m.

Entrée libre

Open Tuesday to Saturday from 10:00 a.m. until 5:00 p.m.; Wednesday evenings from 8:00 to 10:00 p.m.; Sunday afternoons from 2:00 to 5:00 p.m..
Admission free.

(1379 ouest, rue Sherbrooke - 842-8091)

(Continued on page 13)

ART

Current - Events
20-26 novembre 65

"Guitar - Gitane", drawing by Ken Lywood, on view at the Montreal Museum of Fine Arts' exhibition "Swedish Watercolors".

MONTREAL MUSEUM OF FINE ARTS
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(Continued on page 13)

871

ART

Current - Events
november 25-65

"Guitar - Gitane", drawing by Ken Lywood, on view at the Montreal Museum of Fine Arts' exhibition "Swedish Watercolors".

MONTREAL MUSEUM OF FINE ARTS
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(1379 ouest, rue Sherbrooke - 842-8091)

(Continued on page 13)

La Presse, Montréal, Qué.
November 27, 1965

Les dessins étonnants de Max Svanberg

871

Devant la plupart des aquarelles exposées au Musée des Beaux-Arts et qui nous viennent de Suède, on reste assez froid. Il nous semble défiler devant les "émanations" libres de l'enfance. Les gribouillis d'une école maternelle, quoi. Maintenant qu'a été livré le combat pour la spontanéité, le spectateur de 1965 demande à voir davantage. Le léchage ardu et "pompier" de l'art réaliste d'antan est mort de sa belle mort. Une certaine incontinence finit par lasser l'amateur d'aujourd'hui. La familiarité engendre le mépris, dit un proverbe, cela doit être vrai aussi en art.

Le tachisme d'Ulf Trotzig livre une image riche et le graphisme relativement contrôlé d'un Endre Nemes offre une composition qui sait conserver une grande fraicheur ; quant à Sven Erixon, ses recherches font appel davantage à une plastique naturaliste qu'au dessin structuré. Mais le clou de l'expo des Suédois c'est bien l'art du dessinateur étonnant qu'est Max Walter Svanberg. Svanberg invente une série de personnages féminins aux allures cocasses, étranges, d'un érotisme bizarre. Je vous jure que vous ne regretterez pas d'aller voir ces femmes-là !

Ottawa Citizen
Ottawa, Ont.
(Daily, Circ. 75,948)

Saturday, November 27, 1965

Swedish watercolors

B-12-M

Seven Swedish artists, of international repute, are demonstrating new concepts of watercolor technique in an exhibition entitled Modern Swedish Watercolors at the Montreal Museum of Fine Arts in Gallery XII.

Landscapes of Sweden, figure studies and compositions based on subtle color combinations, reveal the variety of methods used by Sweden's contemporary artists to create particular effects.

Le Journal de Montreal
Montreal, Que.
(Daily, Circ. 54,392)

Friday, November 12, 1965

SEPT ARTISTES SUÉDOIS

H-12-M

Sept artistes suédois de renommée internationale démontrent leurs nouvelles conceptions de la technique de l'aquarelle dans une exposition intitulé "Aquarelles suédoises modernes", qui se tient au Musée des Beaux - Arts de Montréal du 8 au 30 nobembre.

Des paysages de Suède, des études et des compositions d'une grande sensibilité, basés sur de subtils rapports de couleurs, la diversité des méthodes utilisées par les artistes suédois contemporains.

7 artistes

L'exposition groupe 67 aquarelles exécutées par les artistes suivants; Sven Erixson, Eddie Figge, Stellan Morner, Endre Nemes, Max Vsanberg, ULF Trotzig et Tom Krestesen. Tous les styles s'y côtoient, du réalisme à l'impressionnisme jusqu'au surréalisme et à l'abstraction.

La collection a été rassemblée et amenée en Amérique par l'institut suédois des relations culturelles de Stockolm. Elle est offerte par l'ambassade de Suède et mise en circulation au Canada et aux Etats-Unis par l'entremise du service des expositions itinérantes de l'Institut Smithsonian.

L'aquarelle, dans son sens strict et traditionnel, ne domine pas l'exposition. Des encres de couleur le crayon, le fusain, la caséine et le pastel entrent dans la composition de ces oeuvres au même titre que la gouache et le lavis.

Figge applique une épaisse couche de pigment, délayé dans l'eau, sur laquelle elle écorche ensuite des messages cryptiques. Trotzig dessine de fines lignes à la plume et encre, contrastant avec de larges et pâles reflets au Lavis.

Erixson

Des gribouillages et des taches de couleur à l'huile rehaussent les oeuvres de Erixson. Parmi ces sept peintres, c'est Svanberg qui s'aventure le plus loin de la technique conventionnelle de l'aquarelle. Il amalgame avec bonheur le pastel à la détrempe et l'encre de Chine.

Comme lorsqu'il s'agit de dessins, ces aquarelles expriment une spontanéité et une verve qui paraissent d'une exécution aisée. Mais une telle richesse de couleurs harmonisée avec la délicatesse des tons ne se retrouve pas dans un dessin et s'égare souvent dans une toile de plus grande dimension.

Bien que la peinture suédoise d'aujourd'hui suive de nombreuses tendances internationales, du hard-edge à un impressionnisme réminiscent du groupe Cobra, on peut y déceler une tendance naturelle au romantisme et au lyrisme qui découle d'une longue tradition artistique.

Les artistes suédois vivent et travaillent en contact étroit avec la nature et leur oeuvre est profondément sensible au monde qui les entoure. Le paysage, par exemple, leur est une source constante d'inspiration, évoquant les épopées lointaines et la poésie des pays nordiques.

LES ENFANTS DE TEREZIN

En février, 1942, les Allemands vidèrent de ses habitants une ancienne forteresse construite en 1780, au nord de Prague, et y parquèrent des milliers de Juifs: vieillards, adultes et enfants. Le nom de ce camp de la mort: Terezin ou Theresienstad. 220,000 Juifs y ont passé les dernières années de leur vie avant d'être envoyés aux chambres à gaz d'Auschwitz. Parmi eux se trouvaient 15,000 enfants dont 100 seulement ont survécu. Les autres ont laissé des traces: des dessins et des poèmes.

Une exposition de ces dessins d'enfants sera en montre à Montréal au Musée des Beaux Arts au cours du mois de mars 1966. Cette exposition est organisée par le Congrès Juif Canadien ainsi que par quelques autres organisations juives en collaboration avec le Musée juif de Prague et l'Ambassade de Tchécoslovaquie à Ottawa. Nous citons ici trois de ces poèmes qui, dans leur nudité et leur naïveté, atteignent un apogée de tragédie:

A Terezin

Ici le nouvel arrivant
trouve tout bien surprenant.
Quoi, coucher dans ce galetas, moi?
Ces noires pommes de terre, les manger, moi?
Ma demeure, ça? Dieu, quelle hideur!
Ce plancher est boueux
et je m'y dois étendre.
Ah! quel remu-ménage,
et tant et tant de mouches!
Et les mouches, c'est malsain . . .
Qu'est-ce qui m'a piqué là? Une punaise, oh!
Sombres supplices de Terezin . . .
A quand le retour? Je n'en sais ma foi rien.

1943 — "Teddy" L 410

L'homme propose et Dieu dispose

I

Qui fut à Prague un besogneux,
qui fut à Prague un gros richard,
à Terezin n'est plus qu'un clochard
au corps tout bardé de bandages.

II

Qui naguère devait vivre à la dure
ici franchira les temps durs.
Pouvait-il, avant, se faire servir?
Celui-ci s'affaissera pour mourir.

Koleba (Miroslav Kosek, Hanus Lowy, Bachner)
26.11.1944

Oui, oui, c'est comme ça

I

Dans ce qu'on nomme le square de Terezin
un petit vieux est assis
comme en quelque jardin.
Grande barbe au menton,
calotte sur le chef.

II

De son dernier chicot,
Il grignote un pain dur.
Oh! ma pauvre denture,
au lieu de petit pain, de la soupe aux lentilles.
Pauvres mèches blanches!

Koleba (M. Kosek, H. Lowy, Bachner)

Winnipeg Jewish Post
Winnipeg, Man.
March 3, 1966

Exhibit Concentration Camp Art

Montreal—"The Children of Terezin — an exhibit of their poems and drawings from the Concentration Camp, 1942-44" will have its first North American showing at the Montreal Museum of Fne Arts from March 8 to March 27 inclusive under the sponsorship of Canadian Jewish Congress in conjunction with the Canadian Council of YM-YWHAs.

Terezin, perhaps better known by its German name of Theresienstadt, was a fortress and garrison town built in 1780 at the junction of the rivers Ohre and Elbe, north of Prague. Until 1942, its population was 4,000 civilians and 3,500 soldiers.

In February 1942, Terezin was emptied by the S.S. of all its normal inhabitants. The fortress was in the main a prison for political offenders and the town became a ghetto for elderly and privileged people of Jewish descent. It was originally intended that the ghetto should be a showplace of the 'kindly' treatment meted out to the Jews and in 1944 the Red Cross was invited to inspect a small part of Terezin, which had been specially window-dressed for them. But the gas chambers were ready, and the 'final solution' agreed upon. As the transports came in, room had to be found and corresponding numbers were sent to Auschwitz. Terezin became a transit death camp.

Two hundred thousand Jewish men, women and children passed through the ghetto in this way. Most of them were sent to Auschwitz to die. Of all the crimes committed during the Nazi period, the fate of the Jewish children is the most hideous. Fifteen thousand children passed through the gates of Terezin — only about 100 survived.

How these little ones lived we know from the publication of their drawings and poems by the Jewish Museum in Prague. In Terezin overcrowding was intense, sanitation was indescribable. There was often no water or soap. The scanty bread ration was frequently not available. In the depth of winter there was no heating. One in four of the inmates died of hunger, dysentery or typhus. Elders reduced their own scanty rations to give children a little extra food.

In June 1944 a random inspection of the cells by the S.S. uncovered some of the drawings done by the inmates. All were confiscated and sent to Berlin where orders were issued to destroy all such works and for exemplary punishment to be carried out against the artists for dissemination of 'gruesome propaganda'. Despite all this a number of drawings and paintings escaped destruction. They were hidden by members of the camp resistance groups who either walled them in or buried them.

All that is left of this heroic struggle are a few pieces of paper, covered with words and drawings by children. This is the testimony they have left behind — not as a work of art — not as an expression of talent — but as a message from beyond the grave.

Through special arrangements with the Jewish State Museum in Prague, the Ministry of Education and Culture of Czechoslovakia and the Embassy of Czechoslovakia in Ottawa, the Terezin Children's Art Exhibit consisting of 51 panels, with 60 original drawings and paintings, photos and poetry.

After its Montreal showing in March it will be sent to Ottawa in April where it will be exhibited at the Jewish Community Centre and Toronto in May where it will be shown at the YM-YWHA Community Centre. The exhibit will tour western Canada during the fall.

Montreal Star, Que.
March 3, 1966

To Show Art By Children Of Auschwitz

Drawings and poems by a group of Jewish children, most of whom died at Auschwitz, will soon be shown in Canada.

The children had lived in the fortress and garrison town of Terezin, north of Prague, Czechoslovakia, between 1942 and 1944, when it was used as a Jewish ghetto town by the Germans.

Some 200,000 Jewish men, women and children passed through the ghetto on their way to Auschwitz where most of them were sent to die. Only about 100 children survived.

In 1944 an S.S. inspection of Terezin revealed the drawings. They were ordered destroyed but members of resistance groups managed to hide and bury some of them.

A selection of these works, which are now owned by the State Jewish museum in Prague, will be shown in the Montreal Museum of Fine Arts from March 9 to 27 under the auspices of the Canadian Jewish Congress. There will be 60 drawings as well as poetry written by the children. The exhibit has been shown in many countries.

Sherbrooke La Tribune, Que.
March 4, 1966

Dessins et poèmes d'enfants au Musée des Beaux-Arts

MONTREAL — Des dessins et poèmes des enfants de Terezin (Tchécoslovaquie), dont près de 15,000 sont morts à Auschwitz, seront exposés au Canada pour la première fois au Musée des Beaux-Arts de Montréal, du 9 au 27 mars.

Terezin était une forteresse et garnison construite en 1780, au confluent de l'Elbe et l'Ohre, au nord de Prague. En février 1942, les S.S. allemands chassèrent les habitants et la ville devint un ghetto juif.

Deux cent mille hommes, femmes et enfants passèrent par le ghetto et la plupart d'entre eux furent envoyés au camp d'Auschwitz pour y mourir. Une centaine d'enfants survécurent.

En juin 1944, une inspection de S.S. dans les cellules de Terezin mit au jour des dessins exécutés par les enfants. On ordonna de les détruire mais quelques-uns échappèrent à la destruction parce que des détenus les avaient enfouis dans la terre ou cachés dans les murs.

Le Soleil, Québec, Qué.
March 3, 1966

Dessins et poèmes des enfants de Terezin exposés à Montréal

Des dessins et poèmes des enfants de Terezin (Tchécoslovaquie), dont près de 15,000 sont morts à Auschwitz, seront exposés au Canada pour la première fois au Musée des Beaux-Arts de Montréal, du 9 au 27 mars.

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Un choix de ces oeuvres, qui appartiennent maintenant au Musée juif de Prague, sera montré à Montréal et en d'autres villes du Canada sous les auspices du Congrès canadien juif.

Cette collection unique a circulé en Suède, Hollande, Danemark, Grande-Bretagne, France, Grèce, Suisse, Belgique, Allemagne de l'Ouest et de l'Est, Japon et Israël.

Elle est composée de 51 panneaux, chacun groupant 60 peintures et dessins originaux, ainsi que des poèmes écrits par les enfants de Terezin au cours des années 1942 à 1944.

TEREZIN

Le Journal de Montréal, Qué.
March 4, 1966

Les enfants de Térézin

871

Des dessins et poèmes des enfants de Terezin (Tchékoslovaquie), dont près de 15,000 sont morts à Auschwitz, seront exposés au Canada pour la première fois au Musée des Beaux-Arts de Montréal, du 9 au 27 mars.

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En juin 1944, une inspection de S.S. dans les cellules de Terezin mit au jour des dessins exécutés par les enfants. On ordonna de les détruire mais quelques-uns échappèrent à la destruction parce que des détenus les avaient enfouis dans la terre ou cachés dans les murs.

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Elle est composée de 51 panneaux, chacun groupant 60 peintures et dessins originaux, ainsi que des poèmes écrits par les enfants de Terezin au cours des années 1942 à 1944.

WINNIPEG, MAN.
The Israelite Press
W

MAR 4 1966

Terezin Children's Art Exhibit Opens In Montreal

MONTREAL — "The Children of Terezin — an exhibit of their poems and drawings from the Concentration Camp, 1942-44" will have its first North American showing at the Montreal Museum of Fine Arts from March 8 to March 27 inclusive under he sponsorship of Canadian Jewish Congress in conjunction with the Canadian Council of YM-YWHAs and Jewish Community Centres.

Two hundred thousand Jewish men, women and children were gassed at Terezin.

OTTAWA, ONT.
CITIZEN
D 76,200

Terezin

MAR 5 1966

Person to person

By Sally Barnes

In the news . . .

Dr. Miroslav Zemla, ambassador of Czechoslavakia, will attend the opening of an exhibition of designs and poems of children in the World War II Terezin camp to be held at Montreal Museum of Fine Arts on Tuesday, March 8.

Metro Express
Montreal, Que.
March 4, 1966

871

Exposition de dessins d'enfants au musée

par François BEAULIEU

Des dessins et poèmes des enfants de Terezin (Tchécoslovaquie) dont près de 15,000 sont morts à Auschwitz, seront exposés au musée des Beaux-Arts de Montréal, du 9 au 27 mars.

Terezin était une forteresse et garnison construite en 1780, au confluent de l'Elbe et l'Ohre, au nord de Prague. En février 1942, les SS allemands chassèrent les habitants et la ville devint un ghetto juif.

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Cette collection est composée de 51 panneaux, chacun groupant 60 peintures et dessins originaux, ainsi que des poèmes écrits par les enfants de Terezin au cours des années 1942 à 1944.

Deux dessins tout simples, dont la légende en dit long. Celui du haut est de Josef Baumel, né le 13 mars 1931, déporté en juillet 1942 et mort à Auschwitz en 1944. Le deuxième est de Margareta Zimmerova, née le 18 février 1942, morte à Auschwitz en octobre 1944.

The Canadian Jewish Chronicle
Montreal, Que.
W

MAR 4 1966

EXHIBIT OF PAINTINGS BY CHILDREN DEPICTS CONCENTRATION CAMP LIFE

P12-M

"THE CHILDREN OF TEREZIN—an exhibit of their poems and drawings from the Concentration Camp, 1942-44" will have its first North American showing at the Montreal Museum of Fine Arts from March 8 to March 27 inclusive under the sponsorship of Canadian Jewish Congress in conjunction with the Canadian Council of YM-YWHAs and Jewish Community Centres.

Terezin, perhaps better known by its German name of Theresienstadt, was a fortress and garrison town built in 1780 at the junction of the rivers Ohre and Elbe, north of Prague. Until 1942, its population was 4,000 civilians and 3,500 soldiers.

In February 1942, Terezin was emptied by the S.S. of all its normal inhabitants. The fortress was in the main a prison for political offenders and the town became a ghetto for elderly and privileged people of Jewish descent.

It was originally intended that the ghetto should be a show place of the 'kindly' treatment meted out to the Jews and in 1944 the Red Cross was invited to inspect a small part of Tzerezin, which had been specially window-dressed for them. But the gas chambers were ready, and the 'final solution' agreed upon. As the transports came in, room had to be found and corresponding numbers were sent to Auschwitz. Terezin became a transit camp on the road to death.

Two hundred thousand Jewish men, women and children passed through the ghetto in this way. Most of them were sent to Auschwitz to die. Of all the crimes committed during the Nazi period, the fate of the Jewish children is the most hideous. 150,000 children passed through the gates of Terezin—only about 100 survived.

How these little ones lived we know from the publication of their drawings and poems by the Jewish Museum in Prague. In Terezin overcrowding was intense, sanitation was indescribable. There was often no water or soap. The scanty bread ration was frequently not available. In the depth of winter there was no heating. One in four of the inmates died of hunger, dysentery or typhus. The older inmates reduced their own scanty rations to give the children a little extra food.

The Nazis forbade schooling but leaders of the ghetto devoted themselves with desperate effort to the education and spiritual welfare of the children. Although faced with severe penalties if caught, teachers and youth leaders somehow managed to circumvent the restrictions. The procurement of such simple materials like paper, pencils and crayons is in itself a tale of singular courage and sacrifice.

In June 1944 a random inspection of the cells by the S.S. uncovered some of the drawings done by the inmates. All were confiscated and sent to Berlin where orders were issued to destroy all such works and for exemplary punishment to be carried out against the artists for dissemination of 'gruesome propaganda.' Despite all this a number of drawings and paintings escaped destruction. They were hidden by members of the camp resistance groups who either walled them in or buried them in the ground.

All that is left of this heroic struggle are a few pieces of paper, covered with words and drawings by children. This is the testimony they have left behind—not as a work of art—not as an expression of talent—but as a message from beyond the grave to this generation and those to come.

Through special arrangements with the Jewish State Museum in Prague, the Ministry of Education and Culture of Czechoslovakia and the Embassy of Czechoslovakia in Ottawa, the Terezin Children's Art Exhibit will be shown in Canada in 1966. It consists of 51 panels with 60 original drawings and paintings, photos and poetry.

After its Montreal showing in March it will be sent to Ottawa in April where it will be exhibited at the Jewish Community Centre and Toronto in May where it will be shown at the YM-YWHA Community Centre. The exhibit will tour Western Canada during the fall of this year.

One of the Paintings in the Exhibition

Montreal Gazette, Que.
March 7, 1966

Pajuk, Quebec.

871

Envoys To Open Terezin Exhibit

An ambassador and a consul-general will officially open the exhibition "Poems and Drawings by the Children of Terezin" at the Montreal Museum of Fine Arts tomorrow at 5.30 p.m.

They are Czech Ambassador to Canada, Miroslav Zemla, and Dr. Dov Sinai, consul-general of Israel in Montreal.

The exhibition, which will continue until March 27, consists of works by Terezin children of whom 15,000 died at Auschwitz. Terezin was a fortress north of Prague.

The drawings and poems are from the permanent collection of the State Jewish Museum, Prague.

Montreal-Matin, Que.
March 8, 1966

871

LES DESSINS DES PETITS CONDAMNES

Des dessins et poèmes des enfants de Terezin (Tchécoslovaque, dont près de 15,000 sont morts à Auschwitz, seront exposés au Canada pour la première fois au Musée des Beaux-Arts de Montréal, du 9 au 27 mars.

Terezin était une forteresse et garnison construite en 1780. En février 1942, les S.S. allemands chassèrent les habitants et la ville devint un ghetto juif.

Deux cents mille hommes, femmes et enfants passèrent par le ghetto et la plupart d'entre eux furent envoyés au camp d'Auschwitz pour y mourir.

En juin 1944, une inspection de S.S. dans les cellules de Terezin mit au jour des dessins exécutés par les enfants.

Le Devoir
Mardi 8 mars 66

SIX

théâtr

le bruit de la ville

INAUGURATION

On inaugurera ce soir au musée des B.-A. une exposition de dessins et de poèmes d'enfants de Terezin, en présence de l'ambassadeur de Tchécoslovaquie et du consul général d'Israël. Les oeuvres proviennent de la collection permanente du musée juif de Prague.

Dimanche-Matin
Montreal, P.Q.
March 6, 1966

peau.

871

Exposition des dessins et poèmes d'Auschwitz

● A compter de mercredi et ce, pour la durée du mois de mars, seront exposés au Musée des Beaux-Arts de Montréal pour la première fois au Canada, les dessins et poèmes des enfants de Terezin, en Tchécoslovaquie, dont près de 15,000 sont morts à Auschwitz. Terezin était une forteresse construite en 1780 au nord de Prague que les SS Allemands ont capturée en 1942 pour en chasser les habitants et en faire un ghetto juif. 200,000 hommes, femmes et enfants passèrent par ce ghetto pour aboutir finalement au camp d'Auschwitz où ils ont été exterminés. Une centaine d'enfants cependant survécurent. En juin 1944, une inspection des SS nazis a conduit à la découverte dans les cellules de Terezin d'une quantité de dessins exécutés par les enfants. L'ordre fut donné de les détruire, mais quelques-uns échappèrent à la destruction. C'est un choix de ces oeuvres qui appartiennent maintenant au musée juif de Prague qui sera montré à Montréal et dans d'autres villes du Canada sous les auspices du congrès juif canadien. La collection qui est composée de 51 panneaux groupant chacun 60 peintures et dessins originaux ainsi que des poèmes a déjà fait le tour d'une bonne partie de l'Europe, d'Israël et du Japon.

Montreal Gazette, Que.
March 8, 1966

871

Personals

Dr. Miroslav Zemla, Ambassador of Czecho-Slovakia, is arriving from Ottawa to attend the opening of an exhibition of designs and poems of children of World War II Terezin Camp which is being held this evening at the Montreal Museum of Fine Arts.

Le Nouvelliste
Trois Rivières, Qué.
March 8, 1966

pays des Touaregs.

871

Exposition de poèmes et dessins des enfants de Tchécoslovaquie

Des dessins et poèmes des enfants de Terezin (Tchécoslovaquie), dont près de 15,000 sont morts à Auschwitz, seront exposés au Canada pour la première fois au Musée des Beaux-Arts de Montréal, du 9 au 27 mars.

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Cette collection unique a circulé en Suède, Hollande, Danemark, Grande - Bretagne, France, Grèce, Suisse, Belgique, Allemagne de l'Ouest et de l'Est, Japon et Israël.

Elle est composée de 51 panneaux, chacun groupant 60 peintures et dessins originaux, ainsi que des poèmes écrits par les enfants de Terezin au cours des années 1942 à 1944.

Montreal Star, Que.
March 9, 1966

8-71

Paintings by Children Of Terezin on Exhibit

An exhibition of paintings by the children of Terezin, most of whom died in German concentration camps for Jews, opened last night.

The paintings, on display at the Montreal Museum of Fine Arts, were executed by children crammed into the fortress and garrison town of Terezin just north of Prague, Czechoslovakia.

In normal times the population of Terezin was 4,000 civilians and 3,500 soldiers. A the peak of the war more than 50,000 Jews were crammed into this space.

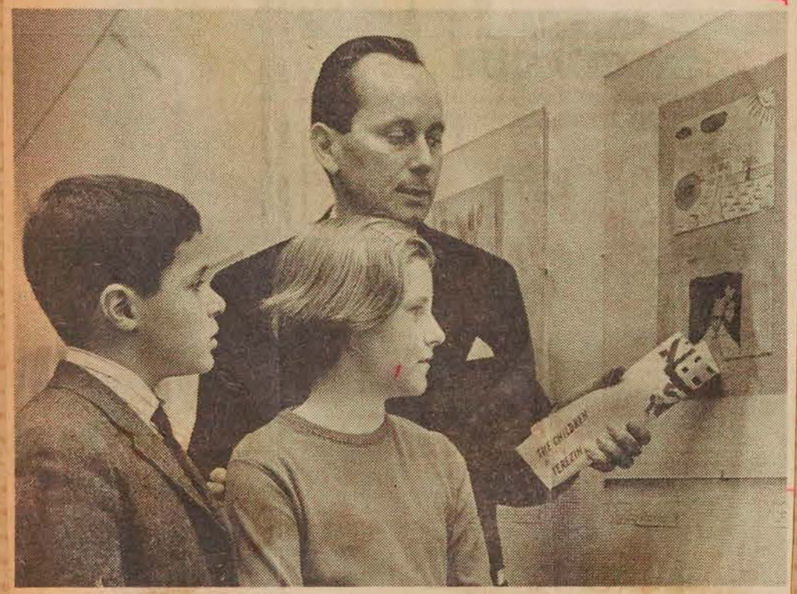
Between 1941 and 1945 some 140,000 people were brought to Terezin. Of these more than 33,000 died of starvation and ill health. Almost 87,000 were shipped to extermination camps and little over 19,000 remained alive. Of the 15,000 children who went through Terezin only about 100 survived.

A press release issued at the opening of the exhibition says that "the Nazis forbade schooling but leaders of the ghetto devoted themselves with desperate effort to the education and spiritual welfare of the children.

"Although faced with severe penalties if caught, teachers and youth leaders somehow managed to circumvent the restrictions. The procurement of such simple materials such as paper, pencils and crayons is in itself a tale of singular courage and sacrifice.

"All that is left behind of this heroic struggle are a few pieces of paper covered with words and drawings by children not as a work of art — not as an expression of talent — but as a message from beyond the grave to this generation and those to come."

The opening ceremony was attended by Miroslav Zemla, Czech ambassador to Canada; Dr. Dov Zinai, consul-general of Israel in Montreal; Levy Becker, chairman of the national executive of the Canadian Jewish Congress and David Carter, director of the museum.



Staff Photo by John Daggett

Miroslav Zemla, Czechoslovakian Ambassador to Canada, explains to Ray Fink and Sarka Pavel the meaning of paintings done by the children of Terezin.

LACHINE, QUE.
Messenger
W 100

MAR 10 1966

Du 9 au 27 mars

Exposition de dessins et poèmes d'enfants

K-12-M

Des dessins et poèmes des enfants de Terezin (Tchéchoslovaquie), dont près de 15,000 sont morts à Auschwitz, seront exposés au Canada pour la première fois au Musée des Beaux-Arts de Montréal, du 9 au 27 mars.

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Elle est composée de 51 panneaux, chacun groupant 60 peintures et dessins originaux, ainsi que des poèmes écrits par les enfants de Terezin au cours des années 1942 à 1944.

LASALLE, QUE.
Messenger
W 200

MAR 10 1966

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The Canadian Jewish
Chronicle
Montreal, Que.
W

MAR 11 1966

Seen at the opening of "The Children of Terezin", an exhibition of drawings by children who were in the concentration camp from 1942-44, are, from left, Lavy Becker, prominent Canadian Jewish leader; Mrs. Lottie Suk, a Montreal resident who was an inmate at the camp for four years; and Dr. Miroslaw Zemla, Czechoslovak Ambassador to Canada, who opened the exhibition. The exhibition opened at the Montreal Museum of Fine Arts on Tuesday night and will continue until Mar. 27.

TEREZIN ART TOUCHES THE SOUL

ED. NOTE: "The Children of Terezin", an exhibition of drawings by children who were inmates of the Theresienstadt Concentration Camp from 1942 until 1944, opened Tuesday night at the Montreal Museum of Fine Arts.

The article below represents the views of photographer Hans Deutsch who penned them in a personal note to the editor. We found it so touching that we decided to reprint it

The exhibition, which has been arranged by the Canadian Jewish Congress and the Canadian Council of YMHA's and Jewish Community Centres, in co-operation with the Ministry of Education and Culture of Czechoslovakia and the State Jewish Museum in Prague, will continue at the Montreal Museum until Mar. 27. It will be in Ottawa in April, Toronto in May and in Western Canada during the fall.

By HANS DEUTSCH

This exhibition is without doubt one of the most powerful impressive collection of macabre history. Not shocking in content or subject matter, but frightening by implication.

It contains daubs which you may find in the waste basket of your child's room or on the wall of any grade school anywhere. There are latent talents visible, also some deep perception and childish fantasy. And too, there are patches of colour and scribbles of a bored mind.

Most of them are signed and dated. This is what makes them so personal. You try to imagine the little hand which held the pencil, and the arm, the head. You try to distinguish the features. But you cannot penetrate the mist.

What is this feeling that grips you? Not anger or shock. A deep weary sadness with perhaps an icy sear of fear from time to time.

Why is it that we are so affected by the suffering of little children? Perhaps because they symbolise utter dependence and helplessness? This exhibition opens a window onto not only the helpess but also the hopeless.

It is not often that we in the news and publicity media are affected by sentiment. We have seen too much, experienced too much. But this is one time where words and pictures fail and emotion must take over.

I urge you to see this exhibition. Not to weep or to accuse. Not with pity or with hatred. But silently, reverently. To think of the lives that could have been, to contemplate, and if you can, pray.

Dessins d'enfants

Des dessins et poèmes d'enfants de Terezin (Tchékoslovaquie), dont près de 15,000 sont morts à Auschwitz, seront exposés au Canada pour la première fois au Musée des Beaux-Arts de Montréal du 9 au 27 mars.

Terezin était une forteresse et garnison construite vers 1780, au confluent de l'Elbe et l'Ohre, au nord de Prague. En février 1942, les S.S. allemands chassèrent les habitants et la ville devint un ghetto juif.

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Un choix de ces oeuvres, qui appartiennent maintenant au Musée juif de Prague, sera montré à Montréal et en d'autres villes du Canada sous les auspices du Congrès canadien juif.

Quartier Latin
10 mars 66

Montrealer Nachrichten
12 März 66

ıs da singt

ı des Kunstlebens in Mo

lachrichten"-Redakteur

Festvorstellungen im Lincoln Centre mithalten und drei Opern dirigieren; dann kommt eine französische ‚Carmen' in der Mailänder ‚Scala'. Nach Wien gehe ich im Mai wieder, wo ich mit den ausgezeichneten Israeli-Philharmonikern spielen werde. Das ist ein Orchester wie das in Montreal: der eine kommt von Düsseldorf, der andere aus Prag, der dritte aus Budapest, und jeder hält seine dort erlernte Methode des Violinspiels für die beste. Das auf gleich zu bringen, glauben Sie mir, ist das

Museum of Fine Arts

Kinderzeichnungen aus dem KZ

MONTREAL. — Vom 9. bis 27. März zeigt unser Museum, 1379 Sherbrooke Street, sechzig Zeichnungen und Gedichte, Werke der Kinder von Theresienstadt, einer Festungs- und Garnisonsstadt nördlich von Prag, aus der die SS 1942 ein Judenghetto machte, nachdem die Einwohner ausgesiedelt worden waren. Man nimmt an, daß ungefähr 100 000 Juden im Laufe der Jahre dort gelebt haben, darunter 15 000 Kinder; die Mehrzahl von ihnen kam später in Auschwitz um.

Im Juni 1944 inspizierte die SS die Zellen, fand die Zeichnungen der Kinder und vernichtete die meisten. Eine Anzahl wurden aber rechtzeitig vergraben oder eingemauert und später vom Jüdischen Staatlichen Prager Museum aufbewahrt. Eine Auswahl wurde in verschiedenen Ländern gezeigt, darunter Deutschland, die Schweiz, Dänemark, Großbritannien und Frankreich, wie auch Is-

— Fortsetzung auf Seite 7 —

12 März 66

MONTREALER NACHRICHTEN

skandinavischen Teak-Holz-Möbel würdige Bedienung zuteil.

Brig Donnan

Museum of Fine Arts

— Fortsetzung von Seite 4 —

rael. Der Canadian Jewish Congress hat nun veranlaßt, daß sie auch in Montreal und anderen canadischen Städten zu sehen sind.

Die Tereziner Ausstellung ist eine der letzten Veranstaltungen im Museum of Fine Arts, bevor es wegen Renovierung für den Rest des Jahres geschlossen wird.

Bis zum 18. März sind dort auch die herrlichen **Juwelen** zu sehen, die **Georges Braque**, der berühmte französische Kubist, entworfen hat. Zumeist sind griechische Gottheiten, Fische und Vögel die Motive der Schmuckstücke, die Baron Heger von Löwenfeld schuf. Sie zieren heute die großen Museen der Welt; in München und Darmstadt haben bei einer Internationalen Schmuckausstellung nahezu 50 000 Besucher diese einzigartige Sammlung von kostbaren Juwelen bewundert.

Das Museum ist Mittwoch von 10 a.m. bis 10 p.m. geöffnet, an Wochentagen sonst von 10 a.m. bis 5 p.m., an Sonntagen von 2 bis 5 p.m.; Montags geschlossen.

R.G.C.

QUEBEC, P.Q.
L'EVENEMENT
D (M) 11,200

MAR 14 1966

L'EVENEMENT, Québec, lundi, 14 mars 1966

"Souvenir de guerre" aux Beaux-Arts de Montréal

O 12 M

Une sculpture de Sorel Etrog, intitulée "Souvenir de guerre", a été acquise par le Musée des Beaux-Arts de Montréal à l'intention de la collection d'art canadien Saidye et Samuel Bronfman.

Le Torontois Etrog est le seul sculpteur choisi pour représenter le Canada cette année à la Biennale de Venise.

Son oeuvre figure dans quelques-uns des plus importants musées du monde, dont le Solomon R. Guggenheim de New York, le Kroller-Miller d'Otterlo, dans les Pays-Bas, le Musée d'Art Moderne de Paris et le Kunst Museum de Bâle, en Suisse. Parmi les collectionneurs particuliers qui se sont portés acquéreurs de ses sculptures se trouvent M. Nelson Rockefeller, gouverneur de New York, Mme Henry Ford II de Detroit et Mme Bernard Gimbel de Greenwich (Conn.)

Etrog est né en Roumanie en 1933 et ses premières années furent marquées par la guerre. Il avait 11 ans lorsqu'il vit un jour un soldat blessé qui s'appuyait sur une baïonnette. Il était entouré d'autres blessés étendus sur le sol.

"Souvenir de guerre" ne cherche pas consciemment à décrire cette scène mais au début de son travail, lorsque le sculpteur se mit à expérimenter avec des formes, ce souvenir lui revint à l'esprit.

Le Devoir, Montréal, Qué.
March 12, 1966

871

Une exposition unique de dessins d'enfants à Montréal

Des dessins et poèmes d'enfants tchèques dont près de 15.000 sont morts à Auschwitz, seront exposés au Canada pour la première fois au musée des Beaux-Arts de Montréal, du 9 au 27 mars.

Deux cent mille hommes, femmes et enfants passèrent par le ghetto et la plupart d'entre eux furent envoyés au camp d'Auschwitz pour y mourir. Une centaine d'enfants survécurent. En juin 1944, une inspection dans les cellules permit de retrouver quelques-uns des dessins effectués par les enfants au cours de leur internement. Un choix de ces oeuvres, qui appartiennent maintenant au musée juif de Prague sera montré à Montréal ainsi que dans plusieurs autres villes canadiennes sous les auspices du congrès canadien juif.

Cette collection unique a déjà circulé en Suède, Hollande, Danemark, Grande-Bretagne, France, Grèce, Suisse, Belgique, Japon et Israël. Elle se compose de cinquante-et-un panneaux groupant une soixantaine de peintures et dessins originaux, ainsi que des poèmes écrits par les enfants emprisonnés au cours des années 1942 à 1944.

MUSEE DES BEAUX-ARTS — Jusqu'à vend. : bijoux de **Braque.** Jusqu'au 27 : dessins et poèmes des enfants du camp de concentration de **Teresin.** Le Musée est ouvert auj. jusqu'à 6 h. et demain de 1 à 6 h. Visites guidées de l'exposition Braque auj. à 2 h. 30 et merc. 7 h. 30.

MUSEE DU QUEBEC (Québec) — Jusqu'au 3 avril : oeuvres de **Fernand Leduc.**

UNIVERSITE DE SHERBROOKE (Galerie d'art) — Jusqu'au 20 : photos de **Jean-Pierre Beaudin.**

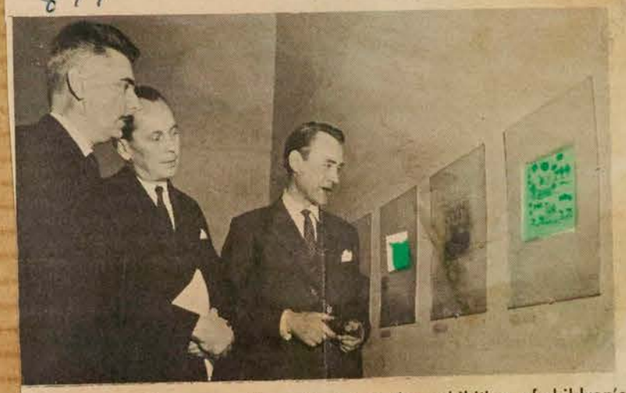
La Presse
12 mars 66

The Suburban
Montreal, Que.
March 17, 1966

2/ The Suburban, March 17, 1966

871

Terezin Children's Art Exhibit



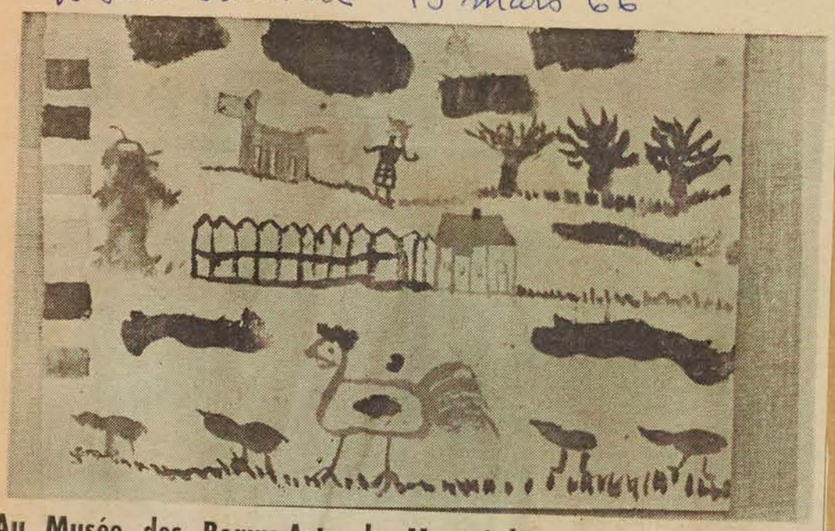
Looking at the provocative pictures in the exhibition of children's art from the Terezin Concentration Camp are (1 to r) Colonel Dov Sinai, Consul General of Israel in Montreal; His Excellency Maroslav Zemla, Czechoslovakian Ambassador to Canada; Mr. Jorgen Ditlev Scheel, Royal Danish Consul General, Montreal.

A children's art exhibit of poems and drawings from the Terezin (Theresienstadt) Concentrtion Camp is on view in the Montreal Museum of Fine Arts to March 27 under the sponsorship of the Canadian Jewish Congress in conjunction with the Canadian Council of Y.M.-Y.W.H.A.'s and Jewish Community Centres.

The exhibits consist of 51 panels. The arrangements for the exhibit were made through the Jewish State Museum in Prague, the Ministry of Education and Culture of Czechoslovakia and the Embassy of Czechoslovakia in Ottawa.

The exhibit will also be on view in Ottawa in April (at the Jewish Community Center) and in Toronto in May (at the Y.M.-Y.W.H.A.). It will be displayed in western Canada in the Fall.

Le Petit Journal 13 mars 66



Au Musée des Beaux-Arts de Montréal

Exposition d'oeuvres d'enfants exterminés au camp d'Auschwitz

Des dessins et des poèmes, reliques terribles d'un drame épouvantable, sont exposés en ce moment au Musée des Beaux-Arts de Montréal. Ce sont les oeuvres des enfants de Terezin (Tchécoslovaquie) dont près de quinze mille sont morts dans le camp de concentration d'Auschwitz. L'exposition, la première au Canada, durera jusqu'au 27 mars.

Terezin était une forteresse et garnison construite en 1780, au confluent de l'Elbe et de l'Ohre, au nord de Prague. En février 1942, les S.S. allemands chassèrent les habitants et la ville devint un ghetto juif.

Deux cent mille hommes, femmes et enfants passèrent par le ghetto et la plupart d'entre eux furent envoyés au camp d'Auschwitz pour y mourir. Une centaine d'enfants survécurent.

En juin 1944, une inspection de S.S. dans les cellules de Terezin mit au jour des dessins exécutés par les enfants. On ordonna de les détruire, mais quelques-uns échappèrent à la destruction parce que des détenus les avaient enfouis dans la terre ou cachés dans les murs.

Un choix de ces oeuvres, qui appartiennent maintenant au Musée juif de Prague, sera montré à Montréal et en d'autres villes du Canada sous les auspices du Congrès canadien-juif.

Cette collection unique a circulé en Suède, Hollande, Danemark, Grande-Bretagne, France, Grèce, Suisse, Belgique, Allemagne de l'Ouest et de l'Est, Japon et Israël.

Deux enfants, emprisonnés au camp d'Auschwitz, ont dessiné ces souvenirs du temps qu'on ne les considérait pas comme des monstres. Nous regrettons de ne pas pouvoir reproduire les couleurs de ces oeuvres naïves. Peu de temps après, les enfants ont été exterminés.

Elle est composée de 51 panneaux, chacun groupant 60 peintures et dessins originaux, ainsi que des poèmes écrits par les enfants de Terezin au cours des années 1942, 43, 44.

Star March 12-66

The Legacy Of Terezin

By Michael Ballantyne

TWENTY-FIVE years later the fate of the inmates of Hitler's concentration camps still burns deeply into our consciousness. It is impossible to believe that this monstrous episode in history will ever be forgotten even though then, as now, the scale and horror of the crime is more than the human mind can grasp.

We tend to remain — mercifully, I suppose — at one or two removes from the full magnitude of the fact and it is only when we are faced with the occasional isolated detail or incident that some sense of the actual suffering and bestiality penetrates our defences and touches a nerve. Such a case is the exhibition of drawings and poems by the children of Terezin which opened at the Montreal Museum of Fine Arts on Wednesday and will be on view until the 27th.

Early in 1942, the town of Terezin (north of Prague) was emptied of its inhabitants and converted by the S.S. into a Jewish ghetto. Two hundred thousand men, women and children passed through the ghetto, the majority of whom were sent to their deaths in Auschwitz. About 100 children survived. Nearly 15,000 died.

There is really not much one can say about the pictures in terms of art because in fact they would never be there in the first place if it weren't for the tragic circumstances of their creation. All painting by children has a gaiety, a freshness and spontaneity which is immediately appealing and these are no exception. What sets the Terezin drawings apart from anything else is the sense of poignancy which pervades the whole exhibition, the knowledge that the flowers and birds and trees which the children so innocently drew were their last and only contact with the world we take for granted.

These gaily-colored scraps of paper are their memorial, a deceptively cheerful reminder of life in what the Nazis had called a "model camp" (Theresienstadt), intended to convince the Red Cross that adults and children could live together in harmony. But the children knew better. They were afraid, homesick, hungry and just beyond the rolling green meadows and blue hills outside the gates, the ovens were smoking. Their paintings are full of butterflies and kittens and little mice but their poems tell a different story: "No, no, my God, we want to live! / Not watch our numbers melt away./ We want to have a better world,/ We want to work — we must not die!" These lines were written by Eva Pickova, 12 years old, born May 15, 1929, deported to Terezin April 16, 1942, died in Auschwitz December 18, 1943.

THERE ARE STILL four days to visit the Canadian Handicrafts Guild's Galerie des Artisans, 2025 Peel street, where Marc-André Beaudin and Edith Martin are showing some splendid examples of their respective wares. Mr. Beaudin is a silversmith and jeweller (and the brother of the potter, Gaetan Beaudin) who served his apprenticeship with Georges Delrue and Hans Gehrig and now lives in North Hatley. His work, in a variety of precious metals and stones, is beautifully finished and proportioned, especially a series of chalices executed in burnished gold, oxidized silver, black and green enamel which are superb. There are also a wide assortment of rings, pendants, necklaces, cuff-links and brooches in settings both imaginative and yet restrained, without a hint of unnecessary curlicues. They are rich, sober, immaculate.

Edith Martin, from Trois Pistoles, is a weaver, born into a family of craftsmen, who has made a specialty of woollen chasuble cloth for clerical vestments. There are two very fine chasubles in the current show one in white wool decorated with black squares (curiously op-ish in their design) and a red garment bearing a series of parallel, horizontal bars in black wool which gradually diminish in length from the top to the hem of the chasuble. They are strikingly different from the richly embroidered material one normally associates with clerical vestments and most attractive in their simplicity. I have no idea how widely used they are at the moment although I understand that some of Miss Martin's chasubles are worn by priests at Mass in the chapel of Mary Queen of the World cathedral.

GOETHE HOUSE, 3418 Drummond street, is presenting a selection of graphics from the printing shop of Wolfsburg Castle in West Germany. Wolfsburg is the famous "Volkswagen town" and the castle is a Renaissance structure to which artists are invited from Germany and abroad.

There are forty works in the exhibition, the majority by German printmakers but including examples from the United States, Holland and Hong Kong. They run the gamut of style and expression from the architectural severity of Paul Uwe Dreyers etchings to the glowing colors of Sigrid Kopfermann and the surreal conflicts of Heinz Knoke's men and beasts. I was impressed by Antonius Labberton's flat, abstracted landscape in red and blue, Peter Tuma's compressed version of the Icarus legend and, particularly, the five etchings by Helga Pape, elegant, compositions which possess a strange, faded texture like old manuscripts — an impression heightened by the thin calligraphy with which she decorates their surface.

LYNN STUDHAM is a young Englishman who came to Canada six years ago and now teaches for the Protestant School Board. He is holding his first solo show at Gemst Gallery, 5380 Sherbrooke street west, until the 17th. It is a mixture of styles, about one-third Hard Edge and the remainder made up of large, swooping collages with the occasional all-white relief thrown in. Mr. Studham's preoccupation with the circle and the rectangle reasserts itself subtly through the translucent, soft colors of the collages although the pattern is sometimes obscured by the almost bewildering variety of the magazine illustrations of which they are composed. One, entitled "Come into my Parlor," contains the most inviting décolletage I've seen for a long time.

Montreal Gazette, Que.
March 19, 1966

871

LANDSCAPES WITH FLOWERING SHRUB: Collage by an unknown child from the exhibition "Children of Terezin" at the Fine Arts Museum.

The Children Of Terezín: Lest We Forget

"The Children's drawings from the Terezin Concentration Camp", exhibited together with a transcript of their gripping poems at the Museum of Fine Arts until March 27, touched me as a forceful document on the meaning of art in human existence. Not because the works of these children are exceptional, for they are not. But simply, by the fact that these last faint records of their short lives exist, that they were created and preserved.

Above all, their existence tells us that someone, aware of the cathartic power of creative expression, had found a way of bringing art to the deprived children of Terezin. It tells, that this person, or another, realized the significance of these modest works as documents of humanity amidst an inhuman world, and — under personal danger and sacrifice — saved the crumpled, yellowing leaves from destruction.

I think it is obvious that these works were done by children, guided by a competent teacher who systematically organized his clandestine art classes. That it was guidance towards free expression is evident from the

Art By Rea Montbizon

number of abstracts, in this heart-throttling show. On various works we find notations of age and group in which the children worked. "I. skupina" — first group — is written on one girl's watercolor. Another note, in German, reads "II. Stunde" — second lesson.

Materials were scarce in Terezin and their quality was poor. Wrapping papers appear to have been carefully salvaged for art work. One collage is done on an upside-down page of a book-keeping journal, with some Czech print still legible between the scraps of colored paper. The format was kept small and more or less uniform — working space must have been as limited as were the materials.

The use of a sheet of red waxed paper tells a moving story. Its ownership must have meant the possession of a rare treasure. A girl of thirteen, owned enough of it for the background of a sophisticated collage with white vessels. The left-overs provided three important red accents on a colorful abstract by an unknown youngster, shown nearby. However, a little bit was still left for the scrap collage on the page of the book-keeping journal. Yet, what seems to be a fragment of the very same paper, gave another child a small red bloom on her flowering shrub in a beautifully composed collage landscape.

Our overstimulated senses may not at once react to the subtle expressions in this unspectacular collection. But if we attune to it the antenna of the heart, the eyes will become perceptive to the fainter notations, as these flowed from the tortured young minds into the stiff fingers of the ten and twelve year old children of Terezin.

In a boy's poorly organized painting, "Gescheft mit verschidenen Sachen" (sic) — shop with various things — a prominently displayed palette with bright dabs of color on it, becomes a touching statement on the important place this boys art work takes in the order of things within the scope of his imagination.

When a youngster of twelve, paints the earth black and the sky dark brown, this is no ordinary child art of the pseudo-naturalistic stage, known to educators as the time of social awareness; of the discovery of interdependence on the one hand, and independence from the elders on the other! What could tell a more shattering story about the gruesome world of this preadolescent boy, than his black landscape?

Or, take the brown brush drawing, with vegetation below the base line, and a windowless house by a steep slope with a limp shape of a girl between house and hill, above it! Does this drawing not touch you long before you have learned from the accompanying text that this is the work of a young girl, done three weeks before she was put to death?

We are taught not to make qualitative judgements on child art, and I shall not, although I find some paintings by these children appealing for their simple beauty and serenity. But we are free to praise the deed of an unknown teacher who brought a ray of light into a darkened world, preserving for future generations the legacy of the children of Terezin — lest we forget.

MONTREAL. — Wie wir in unserer Ausgabe vom 12. März berichteten, wird im Museum of Fine Arts bis zum 27. März eine Sammlung von Kinderzeichnungen aus dem KZ in Theresienstadt gezeigt. Die Tulpe in unserem Bild ist von Noemi Posinova, geboren am 1. April, 1932, deportiert am 10. August 1942, in Auschwitz gestorben am 4. Oktober 1944. Die Blumen darunter stammen von Eva Kohnova, geboren am 20. April 1933, deportiert am 5. Dezember 1941, in Auschwitz gestorben am 18. Mai 1944. Kindliche Kunstversuche als erschütternde Dokumente menschlicher Schicksale.

Montrealer Nachrichten 26 mars 1966

MONTREAL, QUE.
LE DEVOIR
D 48,200

MAR 19 1966

O 12-M

les Beaux-arts par Laurent LAMY

- DESSINS d'enfants de Terezin, au Musée
- LA GALERIE DE LA MASSE
- ESLER et VAN DER OHE, à la Galerie 1640
- MOLINARI, à la Galerie du Siècle

DESSINS D'ENFANTS DE TEREZIN

Terezin est une forteresse au nord de Prague dont les Allemands firent un ghetto en 1942. Des deux cent mille Juifs qui ont vécu à Térézin, la plupart sont morts dans les chambres à gaz d'Auschwitz.

Les dessins que le Musée expose actuellement ont été exécutés par les enfants juifs durant leur séjour forcé à Térézin. Ils ne révèlent rien des conditions de vie dans la forteresse mais apportent simplement un témoignage visuel sur le monde intérieur qui habite les enfants. Les maisons, les arbres, les fleurs, les animaux qui ont été crayonnés à Térézin disent que la vie au ghetto ne détruisait pas les aspirations communes à tous les enfants. Seuls les poèmes font mention de la mort.

L'émotion que nous ressentons devant ces dessins n'est liée à aucune joie esthétique. Mais ces dessins qui ne sont que fraicheur et innocence ne peuvent manquer de toucher, parce que sous chacun d'eux sont inscrits les noms suivis de la mention : 12 ans, mort à Auschwitz; 13 ans, mort à Auschwitz...

Le Petit Journal
Montreal, Que.
W-E 273,400

MAR 13 1966

les expos

O 12-M

Musée des Beaux-Arts

(1379 ouest, rue Sherbrooke). — Dessins et poèmes des enfants de Terezin (Tchécoslovaquie), dont presque tous sont morts dans le camp de concentration d'Auschwitz. Jusqu'au 27 mars.

EXPOSITION PRINCIPALE. — Expo Christian Rohlfs. Jusqu'au 13 mars.

DANS LES JARDINS : Premier Symposium du Québec.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

MAR 25 1966

Une histoire horrible et des dessins ordinaires

J'ai en horreur le nazisme et ses horribles conséquences ! Bon. Ceci dit, je ne vois pas très bien à quoi (ou à qui) peut servir la démonstration qui se tient dans une galerie à l'étage du Musée des Beaux-Arts.

Assurément, l'histoire est horrible et ces enfants morts dans un camp de concentration, c'est une aventure sordide qui va marquer de honte, encore longtemps, la nation inconsciente qui tolérait (mais le peuple est-il tenu au courant ?) semblables crimes. Cependant, si on voulait faire une démonstration sociologique, il aurait mieux valu éditer un livre à prix populaire ou tourner un film documentaire avec des vues du camp, avant, pendant ou après. Les dessins retrouvés de ces jeunes victimes ne sont pas plus intéressants que tous les dessins des enfants du monde. Soleils, fleurs, arbres, oiseaux, sont les sujets classiques de l'enfant en dessin libre. Ceux de Tezerin, exposés au Musée, ne méritent pas plus les cimaises officielles que les ouvrages de tous les enfants du monde.

La Presse mars 26-66

Je n'aime pas que l'on se serve de l'art pour raconter par dessus des événements paraartistiques, si pénibles, si terribles soient-ils. Il y a là une sorte de distraction. Cette manifestation ne relevait absolument pas d'un musée d'art !

Carrefour par TEK

TOUT LE MONDE... *y passe*

O 12-M

.. Vu au Musée des Beaux-Arts des dessins d'enfants qui ne manquent pas d'émouvoir quand on lit au bas que tel ou tel enfant fut tué à l'âge de douze ans dans les chambres à gaz d'AUSCHWITZ. Et plusieurs d'entre eux avaient le courage, l'innocence, au coeur d'une misère atroce et si près de la mort, de dessiner un soleil, des fleurs, des arbres !

THE CHILDREN OF TEREZIN

AN EXHIBITION OF
THEIR DRAWINGS FROM THE
CONCENTRATION CAMP 1942-1944

Terezin or Theresienstadt is a fortress and garrison town built in 1780, thirty miles north of Prague. Until 1942, its population was 4,000 civilians and 3,500 soldiers.

In October, 1941, Heydrich, Frank and Eichmann met at the Prague Castle to formulate the plan for "Ghetto Theresienstadt". The total population of Bohemia and Moravia was to be concentrated in the ghetto as a marshalling yard on the way to the extermination camps in the east. This scheme had to be a closely-guarded secret. The "final-solution" envisaged by Hitler could not be carried out in a country with a liberal tradition for its fellow Jews. The Jewish leadership was, therefore, told that Terezin would become a work camp for the able-bodied and a resettlement area for the elderly. Families would remain together. Still sensistive to world opinion, the Nazis used Terezin as a decoy to mislead the Allies about their real intentions.

Between 1941 and 1945, 470 transports brought 139,654 people into Terezin. At the height of that period, 53,264 inhabitants were crammed into space normally occupied by 7,500. They came from Bohemia-Marovia, Germany, Austria, Holland, Denmark and Slovakia. Of the total, 33,419 died in Terezin of illness and starvation; 86,934 were shipped to extermination camps; and 19,301 pitiful remnants remained alive on the day of liberation.

Of all the crimes committed during the Nazi period, the fate of the Jewish children is the most hideous. 15,000 children passed through the gates of Terezin. Only about 100 survived.

The Jews reduced their own scanty rations to give the children a little extra food. The Nazis forbade schooling but leaders of the ghetto devoted themselves with desperate effort to the education and spiritual welfare of the children. Although faced with severe penalties if caught, teachers and youth leaders somehow managed to circumvent the restrictions. The procurement of such simple materials like paper, pencils and crayons is in itself a tale of singular courage and sacrifice.

All that is left of this heroic struggle are a few pieces of paper, covered with words and drawings by children whose names you will find at the bottom of the panels. This is the testimony they have left behind — not as a work of art — not as an expression of talent — but as a message from beyond the grave to this generation and those to come.

This exhibit has been arranged by the Canadian Jewish Congress and the Canadian Council of YMHA's and Jewish Community Centres, in co-operation with the Ministry of Education and Culture of Czechoslovakia, the State Jewish Museum in Prague and the Embassy of Czechoslovakia in Ottawa.

Cette exposition a été préparée par le Congrès Juif Canadien, le Conseil Canadien de la Jeunesse Juive (YMHA) et les Centres communautaires juifs en collaboration avec le Ministère d'Education et de Culture de Tchécoslovaquie, le Musée Juif d'Etat de Prague et l'Ambassade de Tchécoslovaquie à Ottawa.

די אויסשטעלונג איז אַראַנזשירט דורך דעם קאַנאַדער יידישן קאָנגרעס און דעם קאַנאַדער קאונסיל פון וואיס און יידישע געמעלשאַפטלעכע צענטערן אין צוזאַמענאַרבעט מיט דעם בילדונג און קולטור מיניסטעריום פון טשעכאָסלאָוואַקיע, דעם יידישן מלוכישן מוזעאום אין פראַג און די טשעכאָסלאָוואַקישע אַמבאַסאַדע אין אָטאַווע.

CANADIAN SHOWINGS IN 1966

MONTREAL — MUSEUM OF FINE ARTS — MARCH
OTTAWA — JEWISH COMMUNITY CENTRE — APRIL
TORONTO — YM-YWHA COMMUNITY CENTRE — MAY
WESTERN CANADA — — FALL

8 RENATA BLAUKOPFOVÁ — born November 18th 1931, deported July 7th 1943, died at Auschwitz October 4th 1944.

9 MÁJA LÖBLOVÁ — born September 19th 1932, deported on November 30th 1942, died at Auschwitz December 15th 1943.

10 ROBERT PERL — born June 6th 1932, deported March 6th 1943, died at Auschwitz October 4th 1944.

11 JOSEF BÄUML — born March 13th 1931, deported July 16th 1942, died at Auschwitz October 12th 1944.

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MONTREAL — MUSEUM OF FINE A
OTTAWA — JEWISH COMMUNITY C

Terezin ou Theresienstadt est une forteresse et une ville de garnison construite en 1780, à trente milles du nord de Prague. Jusqu'à 1942, sa population etait composée de 4,000 civils et de 3,500 militaires.

En octobre 1941, Heydrich, Frank et Eichmann se sont réunis au château de Prague pour mettre au point un plan pour le "Ghetto Theresienstadt". On devait concentrer la population juive totale de la Bohême et de la Moravie dans un ghetto, première étape sur la voie de l'extermination dans les camps de l"Est. Ce plan était entouré du secret le plus complet. La "solution finale" envisagée par Hitler dans un pays qui était connu pour son libéralisme dans son attitude envers les Juifs ne pouvait être mise à exécution. Pour cette raison on a dit aux dirigeants juifs que Terezin serait transformé en un camp de travail pour les adultes en bonne santé, et en une région de rétablissement pour les vieux. Les familles resteraient ensemble. Les Nazis qui étaient encore sensibles à l'opinion publique mondiale utilisaient Terezin comme un piège pour tromper les alliés sur leurs veritables intentions.

Entre 1941 et 1945, 470 wagons emmenèrent 139,654 personnes à Terezin. A l'apogée de cette période, 53,264 personnes étaient entassées dans un espace qui normalement contiendrait 7,500 personnes. Elles venaient de la Bohème-Moravie, l'Allemagne, l'Autriche, la Hollande, le Danemark et la Slovaquie. Du nombre total, 33,419 moururent à Terezin de maladie et de famine; 86,934 furent expediées dans les camps d'extermination, et 19,301 survécurent dans des conditions pitoyables jusqu'au jour de la libération.

De tous les crimes commis durant la période nazie, le sort des enfants juifs était le plus hideux. 15,000 enfants traversèrent les portes de Terezin; 100 seulement survécurent.

Les Juifs réduisaient leurs rations alimentaires minuscules pour offrir aux enfants un peu de nourriture supplementaire. Malgré l'enterdiction des Nazis de toute organisation scolaire, les dirigeants du ghetto ont fourni des efforts désespérés pour l'éducation et le bien-être spirituel des enfants. Menacés des châtiments les plus sévères quand ils étaient attrappés, les instituteurs et les dirigeants de la jeunesse surmontaient toutes les restrictions. La fourniture du matériel aussi simple que le papier, les plumes et les crayons constituait une histoire de sacrifice et d'un singulier courage.

Tout ce qui reste de cette lutte héroïque, ce sont quelques morceaux de papier que des enfants dont les noms apparaissent en bas des panneaux couvrirent de mots et de dessins. C'est le témoignage qu'ils nous ont laissé - non pas une oeuvre d'art ni l'expression d'un talent - mais un message adressé par-delà les tombes à cette génération et à celles qui viendront.

- * -

Cette exposition est composée de 51 panneaux, chacun groupant 60 peintures et dessins originaux, ainsi que des poèmes écrits par les enfants de Terezin au cours des années 1942 à 1944.

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Entre 1941 et 1945, 470 wagons emmenèrent 139,654 personnes à Terezin. A l'apogée de cette période, 53,264 personnes étaient entassées dans un espace qui normalement contiendrait 7,500 personnes. Elles venaient de la Bohème-Moravie, l'Allemagne, l'Autriche, la Hollande, le Danemark et la Slovaquie. Du nombre total, 33,419 moururent à Terezin de maladie et de famine; 86,934 furent expediées dans les camps d'extermination, et 19,301 survécurent dans des conditions pitoyables jusqu'au jour de la libération.

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Tout ce qui reste de cette lutte héroïque, ce sont quelques morceaux de papier que des enfants dont les noms apparaissent en bas des panneaux couvrirent de mots et de dessins. C'est le témoignage qu'ils nous ont laissé - non pas une oeuvre d'art ni l'expression d'un talent - mais un message adressé par-delà les tombes à cette génération et à celles qui viendront.

- * -

Cette exposition est composée de 51 panneaux, chacun groupant 60 peintures et dessins originaux, ainsi que des poèmes écrits par les enfants de Terezin au cours des années 1942 à 1944.

8 RENATA BLAUKOPFOVÁ — born November 18th 1931, deported July 7th 1943, died at Auschwitz October 4th 1944.

9 MÁJA LÖBLOVÁ — born September 19th 1932, deported on November 30th 1942, died at Auschwitz December 15th 1943.

10 ROBERT PERL — born June 6th 1932, deported March 6th 1943, died at Auschwitz October 4th 1944.

11 JOSEF BÄUML — born March 13th 1931, deported July 16th 1942, died at Auschwitz October 12th 1944.

12 MILKA POLÁČKOVÁ — born March 24th 1930, deported April 18th 1942, died at Auschwitz December 18th 1943.

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1 RUTH GURMANNOVÁ — born April 13th 1930, deported January 17th 1942, died at Auschwitz October 6th 1944.

2 EMA TAUBOVÁ — born April 30th 1930, deported April 9th 1943, died at Auschwitz October 19th 1944.

3 Author unknown.

4 HANUŠ STREBINGER — born February 7th 1931, deported December 14th 1941, died at Auschwitz May 18th 1944.

5 EVA WOLLSTEINEROVÁ — born January 24th 1931, deported April 8th 1942, died at Auschwitz October 23rd 1944.

6 VERA GLASEROVÁ — born December 23rd 1931, deported December 22nd 1942, died at Auschwitz October 4th 1944.

7 GRETA SCHLESINGEROVÁ — born January 8th 1932, deported June 26th 1942, died at Auschwitz October 6th 1944.

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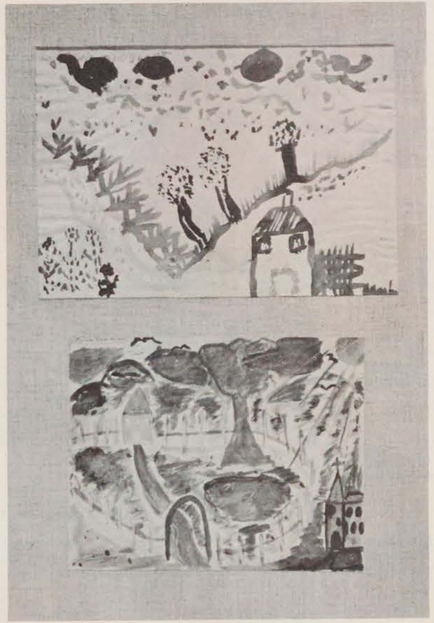

16 RUTH HEINOVÁ — born February 19th 1934, deported July 30th 1942, died at Auschwitz October 23rd 1944.

17 IVO LEO KATZ — born April 11th 1932, deported July 13th 1943, died at Auschwitz December 18th 1943.

18 EVA HESKÁ — born May 29th 1932, deported June 26th 1942, died at Auschwitz May 18th 1944.

19 EVA PREISSOVÁ — born January 15th 1932, deported October 24th 1942, died at Auschwitz October 16th 1944.

20 EVA RÖMEROVÁ — born May 24th 1933, deported July 2nd 1942, died at Auschwitz October 6th 1944.

21 JUDITA WALENTIKOVÁ — born January 6th 1935, deported March 6th 1943, died at Auschwitz October 28th 1944.

22 HANA KARPLUSOVÁ — born January 4th 1930, deported April 4th 1942, died at Auschwitz October 6th 1943.

23 SUSA GROSSMANNOVÁ — born October 31st 1933, deported September 8th 1942, died at Auschwitz October 19th 1944.

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24 Author Unknown.

25 & 26 EVA RÖMEROVÁ — born May 24th 1933, deported July 2nd 1942, died at Auschwitz October 6th 1944.

27 JANNI SILBERSTEINOVÁ — born September 3rd 1934, deported April 10th 1943, died at Auschwitz May 18th 1944.

28 EVA RÖMEROVÁ — born May 24th 1933, deported July 2nd 1942, died at Auschwitz October 6th 1944.

30 HANA LISAUOVÁ — born February 4th 1930, deported February 25th 1942, died at Auschwitz October 16th 1944.

At Terezin

When a new child comes
Everything seems strange to him.
What, on the ground I have to lie?
Eat black potatoes? No! Not !!
I've got to stay? It's dirty here!
The floor—why, look, it's dirty, I fear!
And I'm supposed to sleep on it?
I'll get all dirty!

Here the sound of shouting, cries,
And oh, so many flies.
Everyone knows flies carry disease.
Oooh, Something bit me! Wasn't that a bedbug?
Here in Terezin, life is hell
And when I'll go home again, I can't yet tell.

"Teddy"
L 410 - 1943

Yes, That's the Way Things Are

I.

In Terezin in the so-called park
A queer old granddad sits
Somewhere there in the so-called park.
He wears a beard down to his lap
And on his head, a little cap.

II.

Hard crusts he crumbles in his gums,
He's only got one single tooth.
My poor old man with working gums,
Instead of soft rolls, lentil soup.
My poor old grey-beard!

Koleba

The Garden

A little garden,
Fragrant and full of roses.
The path is narrow
And a little boy walks along it.

A little boy, a sweet boy,
Like that growing blossom.
When the blossom comes to bloom,
The little boy will be no more.

Franta Bass.

The Butterfly

The last, the very last,
So richly, brightly, dazzingly yellow.
Perhaps if the sun's tears would sing
against a white stone . . .

Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
kiss the world goodbye.

For seven weeks I've lived in here,
Penned up inside this ghetto
But I have found my people here.
The dandelions call to me
And the white chestnut candles in the court.
Only I never saw another butterfly.

That butterfly was the last one.
Butterflies don't live in here,
In the ghetto.

Pavel Friedmann—4.6.1942

31 HANA NEUFELDOVÁ — born March 1st 1933, deported February 22nd 1942, died at Auschwitz October 23rd 1944.

32 EDITA BIKKOVÁ — born May 9th 1933, deported October 24th 1942, died at Auschwitz October 23rd 1944.

33 NOEMI POSINOVÁ — born April 1st 1932, deported August 10th 1942, died at Auschwitz October 4th 1944.

34 EVA KOHNOVÁ — born April 20th 1933, deported December 5th 1941, died at Auschwitz May 18th 1944.

35 ERIKA TAUSSIGOVÁ — born October 28th 1934, deported December 17th 1941, died at Auschwitz October 16th 1944.

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40 MARGARETA ZIMMEROVA — born August 4th 1932, deported February 18th 1942, died at Auschwitz October 6th 1944.

41 ANNA BRICHTOVÁ — born February 24th 1930, deported July 27th 1942, died at Auschwitz May 15th 1944.

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43 HANA LISAUOVÁ — born February 4th 1930, deported February 25th 1942, died at Auschwitz October 16th 1944.

44 MIRIAM SONNEMARKOVÁ — born January 3rd 1932, deported July 8th 1942, died at Auschwitz October 19th 1944.

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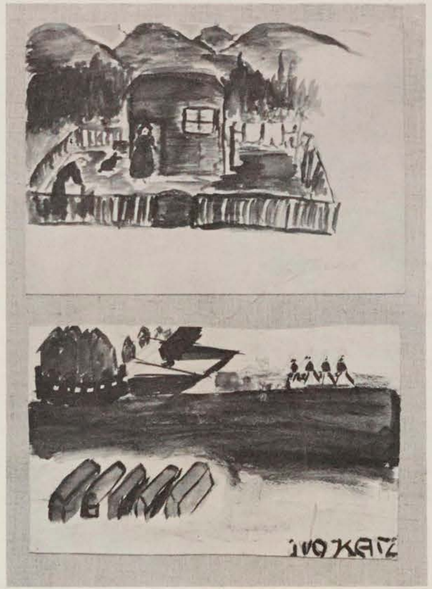

46 EDITA BIKKOVÁ — born May 9th 1933, deported October 24th 1942, died at Auschwitz October 23rd 1944.

47 ALEX SCHWEINBERG — born May 8th 1930, deported December 10th 1941, died at Auschwitz October 4th 1944.

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49 RUTH CZECHOVÁ — born April 14th 1931, deported March 19th 1942, died at Auschwitz October 19th 1944.

50 Author Unknown.

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SUPPLEMENTARY PANELS
Background of Exhibit (4)
Children's Poetry and Prose (2)

O 12.M

Quelques dessins de petits enfants juifs morts dans les camps d'extermination nazis pendant la dernière guerre.

La Patrie April 3 66

Les enfants des camps de la mort dessinaient pour oublier leur sort

Dessin de Hana Neufeldova, née le 1er mars 1933, déportée le 22 février 1942 et morte à Auschwitz, le 23 octobre 1944.

UNE EXPOSITION de dessins, peintures et poèmes d'enfants du camp de Terezin, tous morts en déportation, la plupart au sinistre camp d'Auschwitz entre 1942 et 1945 et à des âges variant entre 8 et 15 ans, est présentée en ce moment au Musée des Beaux - Arts de Montréal.

Cette exposition se compose de 51 panneaux groupant chacun 60 peintures et dessins originaux ainsi que des poèmes et rien n'est plus émouvant que de s'arrêter devant ces témoignages déchirants de milliers d'enfants qui évoquaient souvent de façon naïve, parfois même avec un réel talent, les beautés de la nature, le soleil, leur maison ou leur village et la vie familiale, symboles poignants de leur liberté perdue derrière les barbelés de leurs bourreaux nazis.

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Terezin, un tombeau géant

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Menacés des châtiments les plus sévères quand ils étaient pris sur le fait, les instituteurs et les dirigeants de la jeunesse surmontaient toutes les difficultés et bravaient les oppresseurs. La fourniture de matériel aussi simple que du papier, des plumes et des crayons constituait une aventure héroïque faite de sacrifices et demandant un singulier courage.

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Dessin de Ivo Katz, né le 11 avril 1932, déporté le 13 juillet 1943 et mort à Auschwitz, le 18 décembre 1943.

Canadian Jewish Outlook
Montreal, Que.
April 1966

"THE CHILDREN OF TEREZIN — an exhibit of their poems and drawings from the Concentration Camp, 1942-44" had its first North American showing at the Montreal Museum of Fine Arts from March 8 to ~~27 The~~ showing was under the sponsorship of Canadian Jewish Congress in conjunction with the Canadian Council of YM-YWHA and Jewish Community Centres.

The fortress of Terezin was turned into a "model" concentration camp by Adolf Eichmann. It was a transit camp on the road to death. Two hundred thousand Jewish men, women and children passed through the ghetto in this way. Most of them were sent to Auschwitz to die. Some 15,000 children passed through the gates of Terezin — only about 100 survived. The exhibit consists of 51 panels with 60 original drawings and paintings, photos and poetry composed by the children, collected and compiled by the State Jewish Museum in Prague.

Canadian Jewish Outlook
Toronto, Ont.
M

APR 1966

BOWDEN'S

P12 M

CANADA

According to statistics compiled by L. Rosenberg, Research Director of Canadian Jewish Congress, 56,496 Jewish immigrants entered Canada during the post-war period, from 1946 to 1964 inclusive. These figures do not include Jewish immigrants who came to Canada from the United States.

Quebec received 49.1 per cent of all Jewish immigrants (27,755); Ontario, 41.7 per cent (23,581); the other 9 per cent spread out over the rest of Canada.

☆ ☆ ☆

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☆ ☆ ☆

At its 12th National Convention, held in Winnipeg during the third week in March, the Association of United Ukrainian Canadians marked the 75th Anniversary of Ukrainian immigration to Canada. Tribute was paid to the Ukrainian pioneers and their worthy contribution to the development of Canada. To mark this historic date in a public way, a concert with the participation of all the best talent will take place on Saturday, April 30, 8:15 p.m., at Massey Hall, Toronto.