École d'art et Centre d'art

School of Art and Design, Art Centre

Art Centre

24

Bridgetown Monitor, N.S.
August 31, 1966

YOUNG BRIDGETOWN ARTIST GAINING WIDE RECOGNITION



Versatility is an asset in most any field of human endeavour, but when an artist can shape his talents into many moulds, the advantages are tremendous. Jerry Spicer, a young Canadian artist, spending this summer with his parents in Paradise, has the versatility and the talent to go with it.

Seascapes, landscapes, floral designs, buildings, to mention a few, flow from the talented brush of the Nova Scotian artist with both feeling and practiced ease.

"Jerry", who received his training under Arthur Lismer at the Montreal School of Fine Arts, the Doon School and the Upper Canada Academy, was also a pupil of Carl Schaeffer, one of Canada's top water colourists and a teacher at the Ontario College of Art.

Having been brought up in the Annapolis Valley, he has a particular feeling for Nova Scotia with all its charm and scenic splendor.

"The Valley presents limitless opportunities for painting," said Jerry, "and of course one does not have to go very far to capture on canvas the atmosphere of the sea."

But the youthful painter has not restricted his efforts to Nova Scotia by any means. After travelling to Mexico recently, he sketched and painted (using oils, water colour and ink) the street scenes, the fishing villages and the people of this colourful Latin American country.

Crossing Canada from east to west with the inevitable sketching pad and pencil, was another experience that enabled Jerry to put his versatility to work.

(Continued on page 3)

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School of **art** & Design
Arthur Lismer RCA, LLD, Principal
Day–Evening–Part Time Classes
Children's Classes 3 to 14 years
Junior Course 15 to 17 years
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Illustration, Commercial Art, Teacher Training
Registration from September 1 to 25
Registrar's Office: 3430 Ontario Avenue
Telephone 842-7896

Town of Mt. Royal Sept, 1st 66

Le Musée des Beaux-Arts de Montréal
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Globe & Mail
Toronto, Ontario
September 10, 1966

Artist, harpist wife do their own shipping

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The shadows of Lorcini's structures take their cue from the changing light of the environment. Similarly, the glistening silver of the aluminum traps a color, repeated like a miniature hall of mirrors.

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WESTMOUNT, QUE.
Examiner
W 2,200
SEP 8 1966
BOWDEN'S

'Y' begins its art courses for tots

The Westmount Y.M.C.A. is pleased to announce that they will be running children's art classes. There will be two courses offered; one for girls and boys 6 and 7 years of age and one for boys and girls 8 and 9 years of age.

Both courses will consist of 20 lessons of an hour and a half duration. The classes will be divided so that 10 classes will be held before Christmas and 10 classes after Christmas.

MRS. R. SHINE

The courses will be under the capable instruction of Mrs. Ruth Shine, a local Westmount resident. Mrs. Shine has a great deal of experience in the field of Children's Art. Before coming to Canada, she taught children's art and assisted the Peace Corps in Lima, Peru. While in Lima she took a Child Art Course and on coming to Montreal she persued her studies in this field at the Montreal Museum of Fine Arts. At the Museum, Mrs. Shine studied under Dr. A. Lismer and Miss A. Taylor and received her certificate from the Museum School of Art and Design. Her most recent venture with the YMCA was in the Happy Holidays Program this past summer, where she instructed the Arts and Crafts Program.

The Children's Art Course is open to "Y" members and non-members alike and the cost for the 20 lessons is $30.00 for non-

(Continued on page 10)

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and assembled on the ground, then lifted into place by two giant cranes.

Thus Habitat 67, a revolutionary concept in housing, introduces mechanization and amenities of a suburban house building on a scale hitherto unprecedented.

One of the most spectacular features of the exhibition is the site itself. Set in the middle of the St. Lawrence River with the Port of Montreal on the one side and the St. Lawrence Seaway on the other, it enjoys a commanding view of both the busy waterfront and the ocean vessels and lake boats journeying to the heart of the continent. With Mount Royal and the Montreal skyline rising in the background and the city lights reflecting in the waters around, the setting for Expo is truly magnificent.

SUBWAY

The subway, the first in North America to operate on rubber tires, is expected to be one of the most popular routes to the Exhibition, since there is a Metro station on St. Helen's Island, only minutes away from downtown Montreal and from the subway terminus on the South Shore of the St. Lawrence. This South Shore terminus is located in one of the principal Expo parking areas.

Parking facilities also are conveniently located near the

[illegible] downstream from Montreal.

LOGEXPO

The housing of the millions who will be visiting Expo is an important aspect of the overall plan. A free liaison service, Logexpo, has been set up to reserve accommodation for visitors.

With the use of a computer system, this bureau will be able to keep a minute-by-minute record of every room that is registered with it. These will include rooms in

FREDERICK H. ROOP
Funeral Service
Est. 1880

Bridgetown Monitor, N.S.
August 31, 1966

BRIDGETOWN ARTIST

(continued from page 1)

The splendour of the Rockies, the rough and tumble gold mining regions of northern Ontario, the Indians, serene lakes and dark forests have flowed on his canvasses, with poetic yet disciplined quality.

Last winter the compelling urge to paint drew this Canadian artist to the turquoise water and warm breezes of the West Indies. Most of his time was spent in Trinidad, Martinique, Barbados and Antigua, where he painted the natives and the tropical sea in all its moods.

A mark of success lies in the fact that no small number of American connoisseurs have bought Spicer paintings and have them among their collections. Still others of his canvasses are to be found among the collections of art lovers in Germany, Czechoslovakia, France, Italy and the United Kingdom.

This summer Jerry spent most of his time at home in Paradise painting and chatting with friends and relatives, but this fall he will be returning to his Ottawa studio, where he will begin preparations for a showing in November.

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Le Devoir 3-9-66

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(Continued from page 3)

members and $27.00 for members, with all equipment and materials supplied.

Below is a schedule of dates and times for the Courses:

6-7 year old course — Tuesday afternoon — 3:45-5:15; 1st 10 weeks — Oct. 11-Dec. 13; 2nd 10 weeks — Jan. 10-Mar. 14.

8-9 year old course — Thursday afternoon — 4:00-5:30; 1st 10 weeks — Oct. 13-Dec. 15; 2nd 10 weeks — Jan. 12-Mar. 16.

The minimum number is each course is 10 and the maximum 15, so space is limited. If you are interested in sending your youngster, register now at the WESTMOUNT YMCA, 4585 Sherbrooke street west. Telephone 937-3916.

TORONTO, ONT.
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SEP 10 1966 BOWDEN'S

With prosaic patterns he fashions beauty

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Ottawa Journal, Ont.
September 10, 1966

FACES OF OTTAWA

Jeannine Robertson

By W. Q. KETCHUM

Ottawa and Ottawa Valley landmarks have a fascination for Jeannine Robertson. A dedicated artist, she has derived inspiration for her distinctive water colors from the durable By Town Inn, the neo-classical Union Station and the By Ward Market. As a Centennial project she has been at work on an elaborate series which will take in the more interesting landmarks throughout the Ottawa Valley.

Member of a Cornwall family and daughter of the late Herve Bergeron, etcher and engraver, she studied in her early teens at a studio affiliated with Sir George Williams College in Montreal. As a Montreal high school student her first works were religious in character. Later she was to study at the Montreal Museum of Fine Arts under Arthur Lismer and Jacques de Tonnancour and exhibited in Spring exhibitions. She also studied design under the late Gordon Weber and at the Valentine School of Commercial art developed a flair which came in good stead when she was required to illustrate children's fashions.



JEANNINE ROBERTSON

As an artist Jeannine Robertson finds her work as owner of the The Art Boutique on the Richmond Road particularly congenial. She is enlarging the premises to include an art gallery where her water colors and drawings will be shown for a week starting Nov. 5. She has exhibited at the Mall Gallery, the Clothesline Fair and other places. She now plans a show in Montreal or Toronto, mostly to display her oils.

Her skills extend to pastels and she is taking up etching.

She finds there is a considerable demand for her line portraits.

Jeannine Robertson combines good looks with an unerring taste in dress. When it comes to business she is much the modern career woman with an eye for practicality.

Jeannine has memberships in the Ottawa Art and the Ottawa Valley Craftsmen's Associations. She has three children, William, a pupil at the Feller School, St. Jean, Que., Robert who attends Broadview High School and Andrea in the kindergarten.

Her work will be extended next season to teaching drawing and acrylic painting at her studio-shop.

While the future is veiled, it is reasonable to expect work of an ever-growing excellence from this interesting art personality. She lists her hobbies as skiing and reading. More often than not the book at hand will be something pertaining to art. It is obvious to her friends that painting, drawing and etching practically fill what hours of leisure are available to her. And in this she is well content.

OTTAWA, ONT.
JOURNAL
D 73,200

OCT 5 1966 BOWDEN'S

SOCIAL and PE

Dr. and Mrs. J. Mackay Hitsman have recently taken up residence in Playfair Park. For the past several days Mrs. Hitsman visited her son, Edward, a student at the Museum of Fine Arts in Montreal.

* * *

FORT WILLIAM, ONT.
TIMES-JOURNAL
D 16,300

SEP 20 1966 BOWDEN'S

Gloria Moody Opens Door To Modelling, a Career

Gloria Moody one of the consultants assisting candidates in preparation for their judgings in the local Miss Canada Pageant, describes her entry to the world of the "Fashion Model" and the benefit to be gained from preparation courses, for the average young girl.

MODELLING A CAREER

What is a model? Is she some glamorous creature, generously endowed by nature, whose smiling face peeks saucily out of some fashion magazine or nattily attired complements the newest refrigerator, automobile or soap suds? Does she lead a gay exotic life surrounded by wealthy, handsome admirers? Is she seen at the most fashionable resorts and clubs with the chic in-group? Yes partly, that is when she isn't toiling in front of hot blinding TV and photography lights for hours on end of patiently standing while hordes of people add a stitch, tighten a belt, take up a hemline, lower a neck line or make the many other adjustments required to produce "their creation." It is a highly competitive field where as in any business, a sound knowledge of the profession and hard work are required if any degree of success is to be attained.

For myself my career indirectly started when on completion of my formal education I attended "the Museum of Fine Arts" in Montreal where I studied modern and commercial art and display, gaining a thorough grounding in colors. Like many young girls I was always interested in fashion. In fact my first dress was made at the tender age of 12 and today, when time permits, I knit or sew much of my own wardrobe.

Realizing that the fashion field was my first love I then set a path which would provide me with the opportunity of gaining the knowledge I required. This consisted of many hours of practice; learning to walk properly, to display garments to their best advantage and studying, with the help of the designers and cutters, the basic manufacturing principles of the garment trade. Further much time and study was required learning make-up and styling.

While working as a show room model and meeting many of the leading models and fashion co-ordinators I progressed to runway modelling and soon to the top fashion shows in Montreal.

In order to be completely versatile and hence successful, a model must not only be a good show model but also photogenic. Fortunately I photograph well and enjoyed a good deal of success in this field. Last, but far from least, came TV. This is where the real money lies and, like anything else, if it pays well the requirements are high and the competition stiff. Once again I was fortunate to have a bit of the actress in me and also a fair degree of confidence and self assurance which enabled me to enjoy a rather successful career in commercial TV.

On arrival at the Lakehead and realizing the limited opportunity to continue with a fashion career I decided after discussing the matter with a number of business people that a "charm and finishing school" was very much in need. This decision was not lightly taken nor were the preparations of the material for the course I chose. I compiled the reams of notes one acquires during an extended career and made a trip to Montreal where I discussed the proposed course with my former agent with whom I keep in contact, in order to stay abreast of the trends.

Since, as I have stated, the opportunity for modelling is extremely limited locally I have geared my course to the more personal application of self-improvement. This course consists of wardrobe and styling, grooming and poise, etiquette and make-up, as well as the basic fundamentals in all phases of modelling. It is hoped that on completion of this course the girls will have gained the sound knowledge of good grooming which in turn results in poise and confidence. Further should they consider modelling as a career in some fashion centre like Toronto or Montreal they will also have a good foundation.

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D-12-M

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OTTAWA, ONT.

Small, Medium, Large

PHONE ORDERS
PROMPTLY FILLED

SOCIAL and PE

His Excellency the Governor-General received the Foreign Minister of Denmark, Mr. Per Haekkerup, on Tues- Gilbe mont misc hom

FORT WILLIAM, ONT.
TIMES-JOURNAL
D 16,300
Revue d'art
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Ecole d'art
Montreal Star, Que.
September 19, 1966

Ceramist Finds It Isolated

Canada is Frustrating Artistically

By DORIS GILLER

During the past five years Maya Lightbody's ceramics have been included in group exhibitions across the country, in the United States and in Europe.

Her first solo exhibition is currently on display at the Potters' Club in Westmount, an achievement that should give her cause for celebration. It doesn't.

It is only, she says, one step towards "striving to get out of Canada. Not physically but as an artist.

"It's true that I've been very successful with the Canadian exhibitions. The sales and critiques, such as they were, were very good. But it isn't enough. The rest of the world isn't oriented towards Canada and doesn't realize there are artists working in Canada.

Mrs. Lightbody realized the lack last summer. She was the only Canadian to participate in the third International Summer Symposium for Ceramists in Gmunden, Austria and learned that aside from the world-wide reputation of Riopelle, Bourduas and Pellan, there was total ignorance concerning art or artists in Canada.

"As an artist, your first need is to produce for yourself. Still, you feel you have something to say and you would like an audience, even if it is a secondary need. It's frustrating, you know, if you only exhibit in Canada.

"You get the feeling, after a while, that you're hitting your head against a brick wall. The same people attend the exhibitions and the same people do the buying. It's a marvellous little circle. Better than it was," she admitted, "but, still, a narrow circle.

"It's frustrating. I find that most people don't understand what you're trying to say, whether it's in ceramics or prints, even if it is self-evident. (Mrs. Lightbody's creative talents are equally distributed between ceramics and graphics. As a printmaker, she is a member of the Galerie Libre's stable.)

"Even the critics," she continued. "I often have the feeling they haven't even looked at the work. They talk about technique and the use of materials. But they comment about things I haven't used and never even thought of using. It's frustrating and maddening and you would like to find someone who would appreciate you more."

The Symposium in Austria, she says, gave her a toehold towards that goal. An exhibition in Poland in the spring and the possibility of one in London will give her a firmer grip.



Staff Photo by Paul Lagace

CERAMIC EXHIBITION: Maya Lightbody's unusual exhibition of ceramics is currently on display at The Potters' Club. The owl perched in the corner is one of many featured in the show and the Tower of Babel produces many a comment from visitors. The show will continue on through the end of the month.

Mrs. Lightbody says there was never any doubt that she would be anything but an artist. Her mother, grandfather and great-grandfather were and it was expected that she would be, too. She believes it was fortunate she felt the same way since it would have caused a major upheaval if she didn't.

She was born in Poland and came to Canada in 1951 after travelling widely in Europe and the Middle East. She studied in London for a year, is a graduate of the three-year diploma course at the Montreal Museum of Fine Arts and has studied pottery at the Fort Qu'Appalle art centre in Saskatchewan under David Ross.

But she isn't a potter and defines ceramics as being decorative and pottery as functional, although each might overlap occasionally.

"I never use a wheel because everything comes out nice and round. I like my things crooked and I don't believe I've used the wheel more than once in the past year-and-a-half."

Her definition of the two crafts is as good as her work.

Wise owls, ranging in height from two inches to a foot, hold your gaze, ladybugs make you smile, a pussycat yearns to be scratched, and a mouse will make you do anything but leap for the nearest chair. There are also face flower pots, people candle holders, a montage of "The City", a "Giltter Case of Memories" and a Tower of Babel.

"I don't have any profound message for people. My work is emotional and evokes an emotional response. It isn't intellectual at all. I guess I'm just trying to express myself, what I think and what I feel."

She and her husband, Russell, "thank goodness he isn't an artist, he's an engineer," live in Knowlton, Que., where Mrs. Lightbody puts in a normal 18-hour day.

"Yes, it is a long day but it isn't one of those nice things you can do when you have a half-hour of spare time."

OTTAWA, ONT.
JOURNAL
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Ecole
OCT 20 1966
BOWDEN'S

First Non-Commercial Show for Artist

B/12-11

Non - figurative paintings by T. E. Hey of Montreal are on view at the Robertson Galleries until Oct. 29. A commercial artist, Mr. Hey is a native of Hespeler, Ont. He was trained at the Montreal Museum of Fine Arts and at L'Ecole des Beaux Arts.

This is his first one-man show of non-commercial work.

There are no titles to his 21 paintings. They are identified by numbers.

Mr. Hey achieves some striking effects by heavy impasto against a background of thinly washed but nonetheless luminous colors.

In some of his paintings he approaches the "hard-edge" school.

In No. 6 he uses greens and reds on a blue background centred by what impresses the viewer as a jewelled disk. This is one of the finest canvases on view.

The small exhibition is attractively arranged.

The pundits of the art world are strenuously affirming that non-representational art is on the way out. If so, as the Hey exhibition suggests, some heavy rearguard actions are still being bought by the strident avant-garde group. — WQK.

Ecole
Ottawa Journal, Ont.
October 19, 1966

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Ecole
Westmount Examiner, Que.
October 27, 1966

Westmount High:

Grads are scattered, working or studying

871

By BRIAN MAYNE

The last five months has seen Westmount High's class of '66 scattered to many varied jobs, places, and studies.

Out of somewhat under 200 graduates, 48 are at McGill; 26 are at Sir George; 6 at Loyola; 6 at Bishops; 35 returned to Westmount to raise their marks; and two are in art courses.

Virginia Van Vliet, Eileen Schonbek, Leslie Evans, Janet Davis, Peter Graham, Heather Hewitt, George Daughtrey, Chris Brodeur, Pamela Hellyer, and Mark Pomerance are either in or going to Europe. Leslie Josephson, Peggy Laing, Miriam Cann, Penny McEwen, Lyana Lewis, and Catherine Folger are studying and practicing nursing, Karen Fripp and Angela Gaiser-Vallee are working at Banks. Deborah Dart and Lynn Adler are Dental Assistants.

Barbara Bedford is at Fryeburg Academy, Maine; Barbara Ingram is taking an art course and is at the Museum of Fine Arts; David Lane at McKinnon Steel; Fred Schwartz at MacDonald; Robert Day at Canadian Petrofina Ltd.; Jerry Forbes is working up north; Lilliane Wagner in Ottawa; Anthony Stewart at Stanstead; Janie Thom works in Q-E. Hospital office; Tony Usher at Carleton University; Jeff Gaunt works on C.N.R.; Johnny Rosenberg at the University of Michigan; Lewis Wilder works up north; Bill Musto is in grade 13 in Toronto; Betty Mandas works at the Place Ville Marie Pharmacy; Doreen White at Sun Life Insurance Co.; Margaret Fell at Bell Telephone; Sun Clift at Ski Shop Cortina; Victor All

Gilberto Aquino is back in Brazil. Jay Garland is one of the McGill Indian's top players this year. Of course, the whereabouts of some of last year's grads is unknown.

Westmount came out victorious in the T.V. program, "Reach For the Top." The Westmount team was made up of Richard Lande, Martin Heppner, Patsy Johnanson and Graham Lorimer.

There are 25 courses being given for adults sponsored by the Board at Westmount High. Each Thursday 90 teachers come out to the school for courses.

On Monday after school Laurier Lapierre, the ex-host of 7 Days, came out to speak to the students in the auditorium on "Confederation — Myth or Reality.

MONTREAL, QUE.
The Suburban
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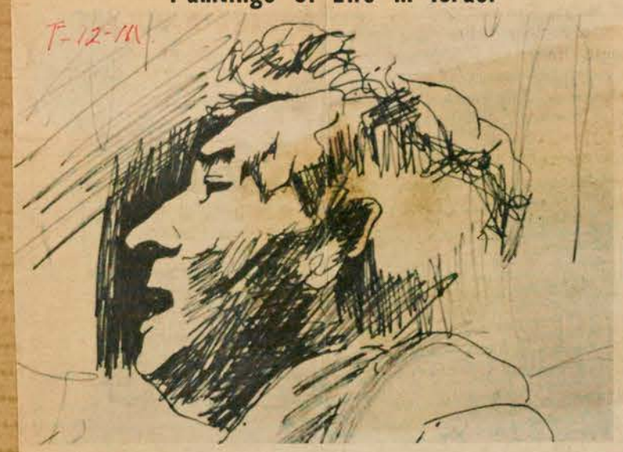
Ecole
OCT 20 1966
BOWDEN'S

Paintings of Life in Israel

F-12-M



An exhibition of drawings and paintings will take place at the Rehabilitation Institute of Montreal, 3600 Darlington Ave., commencing October 26. The artist exhibiting is Miss Patricia Lazar, a young Canadian.

Miss Lazar has completed her second year at the School of Art and Design of the Montreal Museum of Fine Arts and has recently returned to Montreal after living in Israel for over a year.

While in Israel she studied with the artist sin the Colony of Safad.

The showing will run about three weeks and is open to the public daily from 9-11 a.m. and 2-4 p.m. as well as Tuesday, Wednesday and Friday evenings from 7-9.

FORT ERIE, ONT.
Times-Review
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OCT 26 1966
BOWDEN'S

D-12-M



ART INSTRUCTOR Donald McBride of Niagara Falls, has again been secured as the instructor for Fort Erie Art Club Art Classes, held each Tuesday at Fort Erie Secondary School. There are at present over forty participating in the classes. Mr. McBride is the President of the Niagara District Art Association and is a graduate of the Montreal Museum of Fine Arts. Staff Photo

Montreal Star, Que.
October 12, 1966

It's Never Too Late to Start Career As Painter, She Finds

871

You could say that Kathleen Earle never had an art lesson in her life.

You could also say that at the age of 48 she decided it was time she did and enrolled at the Montreal Museum of Fine Arts' School of Art and Design.

And you could continue to say that nine years later her first one-man show of a woman's show opens tonight at Loyola Bonsecours Centre.

Truth is, Mrs. Earle did get to the easel before that time. But it was when she was a student in Edinburgh and had visions of being an art teacher.

It didn't work out that way. She left Scotland and came to Canada. Met Harold Earle, married him and had three children.

"Thoughts of a career were definitely out of my mind," said Mrs. Earle at the Centre where she was helping Bob Kell, artist in resident, hang her show. "But all the time the children were growing up I kept up my interest in art. I read, went to the museums, whenever possible, and to the art shows.

"And the wife and mother role was extremely satisfying. You can figure out lots of creative things to do, if you want to. There's cooking and sewing and book clubs.

"But then came a time when the children were grown up and I felt full of energy and wanted to do something."



Kathleen Earle

Mrs. Earle joined the art classes at the YWCA. She had the good fortune to have Gentile Tondino for a teacher along with the realization of how happy she'd been at school as a youngster.

"I realized what I wanted to do and discussed it with Tondino. He said I'd have a difficult time forgetting what I had learned so long ago because the whole attitude to painting had changed.

"Now you teach children to express themselves," she explained. "You encourage them to do so. You don't impose standards. And, presumably, that's what I hadn't been exposed to. I'd been trying to conform to other people's standards and hadn't found my own."

The first time Mrs. Earle was in the Museum's basic design class she was told to do whatever she liked.

A Thrill

"That was a tremendous thrill for me," she recalls.

She won three scholarships — Robert Reford, Wood and Frothingham — which, she says, were very encouraging and a great help financially. She graduated with an honors diploma.

Saturday mornings are devoted to teaching children's classes at the Museum and, at the same time, she continues her own work as a non-figurative artist.

"My work is completely non-realistic and far away from that academic training," she smiled. "I don't know whether I'll ever get back to it. But then, you never know."

She had qualms about enrolling at the Museum.

"I went with the feeling that I was so much older than the other students. They were youngsters and some younger than my own. But it didn't matter in the least. The only thing that matters in an art school is the quality of your work. Your background is unimportant so long as you maintain an interest in ergativity."

MONTREAL, QUE.
GAZETTE
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OCT 27 1966
BOWDEN'S

Montreal Star, Que.
November 4, 1966



Costume designer Anne Hirmo, who created go-go Greek costumes for Aristophanes' ancient comedy, The Birds. (Gazette Photo Service)

Ancient Play Gets Go-Go Look

By DONNA FLINT

It's a bird . . . it's a plane . . . no, it's Hercules, in McGill University English department's production of Aristophanes' The Birds, to be presented Nov. 3, 4, 5 at Moyse Hall.

If the Greek gods have gone go-go, it's due in large part to the talents of 22-year-old Anne Hirmo, a professional artist who is designing the costumes for the play.

She studied at art school in New York and at the Montreal Museum of Fine Arts, and has been designing costumes for the English department for about five years.

For this production, Miss Hirmo has gone way out. Mini-skirted go-go girls form the chorus.

"Nowadays you just don't have the little women in black scampering around the countryside," said Miss Hirmo in an interview yesterday in her cluttered workshop in the Arts building.

Hercules appears looking like Superman's twin brother, and the "small-time goddess" in the play wears a red and yellow vinyl mini-dress with a cut-out in the centre of her stomach.

The earth people in the production are nostalgically reminiscent of the Beatles, while the queen of the birds is caged in a thigh-high dress with alternating bands of transparent net and shimmering gold satin, sprinkled strategically with huge paillettes.

"We all (the director, lighting man and set designer) read the play separately, and then got together to co-ordinate our ideas. I mean if the director decided to interpret the play traditionally, I couldn't very well use go-go costumes," said the young designer, who is presently taking a course in pattern-making to finish off her training.

"When you read the play, the jokes are so up-to-date that it could only be presented in an up-to-date fashion."

Once the theme is decided, Miss Hirmo is pretty well on her own.

"I can't really make the final sketches until I've seen the actors. One of the gods was to be dressed in red satin, but he's quite a large boy, and he would have looked like Santa Claus, so I had to change the costume.

"And a king always has to look regal, so if the actor is young I have to think of ways of making him look older."

"Basically I've co-ordinated the costumes," she added. "The birds are all in silver and gold. The earth people are in black and white, and the gods are in wild fluorescent material. That way you have costume dialogue as well. If you see a shiny creature talking to someone in black, you get the picture."

"There's no hidden meaning behind any of the costumes," she said, producing a sketch of a goddess wearing a cape sprinkled with huge stars. "Here, I don't see her as the centre of the universe or anything. It's just the use of geometric shapes, and color co-ordination."

Miss Hirmo started thinking about the costumes for The Birds early in the summer.

"I read the play, and it was always in my mind. I'd look at a magazine and see birds with stripes on their chests, and I'd get the idea for the men's shirts."

Although she does all the designing herself, she has about four students who have volunteered to do most of the cutting, sewing and pasting.

In all there are 24 costumes in the play, and Miss Hirmo is responsible for delivering them all for dress rehearsal.

"I do a lot of my work at home. It's easier to concentrate in familiar surroundings," she added.

She sews and designs most of her own clothes as well, although she finds she doesn't have as much free time as she'd like for dressmaking.



Staff Photo by John Daggett

ETCHINGS ON EXHIBITION: Roslyn Swartzman rolls an etching off the press in her basement studio at home. An exhibition of the artist's work is currently on display at Gallery 1640, 1445 Crescent street until Nov. 16.

Etchings on Display

Vernissage Like Graduation Time to Start Something New

By DORIS GILLER

A vernissage is like a graduation exercise, says artist Roslyn Swartzman.

"You know a certain period in your life is over and it's time to start again."

Mrs. Swartzman's "graduation" took place earlier this week at Gallery 1640, marking the end of a 2½-year period of work for the graphic artist whose exhibition of 21 etchings will be on display until Nov. 16.

"I'm a slow worker in graphics," said the tiny, tousled-haired artist whose reputation in the art world has been established as much for her etchings as for her lithographs, wash drawings and paintings. "Besides, I don't believe in having shows too often. You need time to digest what you've done. You've got to wait and see

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Globe & Mail
Toronto, Ontario
November 3, 1966

AFTER A FASHION 871

Needlepoint booth exhibits at antique show attract crowds

By ZENA CHERRY

This is the final day of the Wimodousis Antique Show at O'Keefe Centre. One of the most popular booths is the needlepoint one run by three Montrealers — Michael Taschereau, Mrs. George McCormick Brickenden and her 20-year-old daughter, Pamela.

Mr. Taschereau is a nephew of the Chief Justice of Canada, Robert Taschereau. He attended first the French and then the English Jesuit schools in Montreal — Jean de Brebeuf and Loyola College. He rebelled against following the family tradition of law or the church, instead took his BA degree in commerce and finance and ten years ago opened that marvellous antique shop next to Holt Renfrew on Sherbrooke Street.

He had almost signed to open a second store in New York but at the last minute changed his mind and is coming to Toronto instead. The Michel Taschereau Antiques will open here on Nov. 18—he has two floors above Charlotte Ambridge's Cat in the Window on Davenport Road.

When spending a fair amount of time in New York he became intrigued with the specialty needlework shops there — and the fact that doing needlepoint was the in-thing.

He knew that Mrs. Brickenden did it as a hobby, and that her daughter painted well, so in June he suggested they start making custom canvases and he would sell them in his store. "Now I feel like the Canadian father of needlepoint," he says.

Pamela started life in London, Ont., and attended Miss Matthews School there. When her family moved to Montreal she went to Miss Edgar's and Miss Cramp's School and won a three-year scholarship to study at the Montreal Museum of Fine Arts. In 1965 she represented Canada at the International Debutantes' Ball — one of the last big bashes held at the Astor Hotel. Her father is an insurance broker; her grandparents are Judge and Mrs. G. A. P. Brickenden of London, Ont.

The business has spread like a fan. Each canvas is one of a kind — except if someone wants a set of dining room chairs, for instance. The Brickendens buy the canvas from Paris, the 255 shades of wool yarn from Iran and the dyes are American.

Mrs. Brickenden keeps trying to back out. "It's Pam's business," she declares. "I was just helping her to start off." Her daughter, has other ideas, however; she hopes to keep her mother on the advisory board.

She says: "My designs run from the traditional — scrolls and flowers to op-art and animals. Inspirations come in various ways — from other paintings or even through window shopping." She has done more than 100 — perhaps her favorite is the first canvas she did — a huge bee on a green background for the nursery chair belonging to her 5-year-old sister, Angela.

Montrealers have gone mad for this hobby — ordering everything from footstool covers with the family crest to a canvas of a fox's mask for a country home with the name of Le Renard. One woman reported her husband was now doing needlepoint. "He's trying to give up smoking and this is an ideal substitute — he keeps it under the wing chair — the way an alcoholic might hide a bottle."

Orders have come already from all over the United States — even Hawaii — and from several points in Canada. Many people want to match something in the room, such as china, so it is up to Pamela to paint a canvas according to the design requested. Then she figures out the right quantities of matching yarn to make up the kit. Pamela does the painting in her studio in the Brickendens' home in Westmount. One canvas may take anywhere from a couple of hours to all day to finish.

Why would anyone order from New York when there are similar services right there? One reason may be they cost less the Brickenden way. Mass-produced canvases for a cushion sell in New York for $85. A custom-designed cushion of the same size by Miss Brickenden sells for $60. If you think you'd like to try needlepoint, there is a little pincushion she designed as a starter to see if you like doing it. It costs $20 and you can have your choice of colors and initials which form the design.

And speaking of colors — you will never find a Brickenden canvas of the usual black-ground - with - pink - roses - and-green-leaves variety. She uses white, or light backgrounds—with fresh light water colors. Yes, of course, the finished needlepoint art work cleans beautifully.

•

An interesting engagement is that of Muriel Catherine, eldest of three daughters of Mr. and Mrs. J. David Flavelle. Her fiance is Peter Rodger Henderson, only son of Mrs. Henderson and the late Dr. Peter F. Henderson of Hamilton, grandson of Mr. and Mrs. W. R. Rodger of Hamilton.

Cathy was head girl at Branksome Hall and the same year Rodger won the Herbert Mason medal at Ridley College. Both got more than 80 per cent to qualify for Ontario Scholarships. This year they both graduated from Trinity College, University of Toronto, and are now doing graduate work at the U of T. Their wedding will take place in May, at Armour Heights Presbyterian Church.

Cathy is the granddaughter of Sir Ellsworth and Lady Flavelle of the Whitehall, Toronto, and Kingswold, King. The Flavelle title is a baronetcy, making it one of the few hereditary titles in Canada.

Montreal Gazette, Que.
November 5, 1966

871

The Teen Beat

By Dave Bist

TEEN ON THE MOVE: Elaine Labendz, 17, a graduate of Chomedey High School, where she was editor of the year book, won her first art scholarship at the age of 10 and since then just hasn't stopped. A left-handed painter, she is now studying at Sir George and the Montreal Museum of Fine Arts and has six paintings on tour across Canada at the present time. Elaine is a native of Belgium and came here at the age of eight. She's bilingual and wants to be a costume designer. If ever you get a chance to see any of Elaine's work you'll realize that Belgium's loss was Canada's gain.





ICI *Madeleine Vaillancourt*

MONSIEUR CHEVAL

SON nom à lui, c'est Léo Chevalier. Alors sa boutique s'appelle CHEVAL. C'est tout naturel surtout qu'elle est installée dans une écurie. Pas n'importe laquelle écurie, ce qui reste des dépendances d'une grosse maison cossue en pierres grises comme on les aimait il y a 100 ans. La maison a disparu et c'est miracle, rue Saint-Mathieu, que son écurie ait échappé à la démolition. Elle fut construite, dit-on, en 1860. Restaurée, peinte en blanc, aménagée, elle vient tout juste d'être promue au rang de boutique de modes et de cadeaux. Juste à temps pour l'Expo.

Les journalistes ont étrenné la boutique Cheval, mardi dernier, en regardant la collection de vêtements "semi-couture" créée par Léo Chevalier pour l'inauguration de sa boutique. Car il en est le modéliste attitré de même que le décorateur, l'administrateur, le vendeur-vedette, l'hôte. C'est pourquoi il convenait, avant de regarder défiler ses mannequins, de jeter un coup d'oeil critique sur la façade : elle est réussie. Elle appartient à l'heure actuelle à la seule boutique de la rue Saint-Mathieu et il ne fut pas facile d'obtenir de l'hôtel-de-ville la permission d'y ouvrir un commerce. Mais une façade chic et pimpante comme celle-là embellit sa rue.

A l'intérieur, boiseries blanches, persiennes, mobilier de jardin en rotin, murs tendus d'une étoffe peinte au pochoir en blanc et gris par Léo Chevalier lui-même. C'est tout en courbes, en volutes, beau, doux, frais pour le regard. Pour égayer la pièce, ces lanternes de papier peint de motifs "Art nouveau", avec des fruits et ces fleurs stylisés, de couleurs vives, ces effets de vitrail. On regarde et on se sent plein d'approbation. Un bon point pour Cheval le décorateur. Cheval le couturier aura son tour pour les applaudissements. Il les mérite.

A part deux ou trois robes-manteaux et une couple de faux-tailleurs (en voici un exemple à droite. Le corsage est cousu à la jupe), la collection "semi-couture" de Léo Chevalier offre un choix de vêtements du soir : robes de cocktail, de dîner, de bal, tenues d'hôtesse, réalisées dans des lamés, des brocards chatoyants, des velours, des twills. Beaucoup de plumes d'autruche travaillées avec originalité, des tissus or ou argent, du lurex.

Ici et là, on reconnait l'influence de Cardin dans une certaine manière d'échancrer les emmanchures ou de suspendre une robe à un corsage menu. D'autres modèles, comme celui qu'on aperçoit au bas de cette page, sont d'inspiration médiévale, c'est la rage du moment à Paris et à New York. Si vous enlevez la jupe de velours grenat, sa tunique de brocard vieil or devient une robe de cocktail très contemporaine. La collection comprend aussi une série de pyjamas d'hôtesse on ne peut plus somptueux (en bas, à gauche) en lamé, en velours avec des jambes larges comme des jupes. C'est dans l'ensemble une collection très frappante, soignée, résolument luxueuse. Elle est jeune et nouvelle d'allure sans tomber dans le style yéyé. Car M. Cheval n'est pas yéyé. Les femmes finissent toujours par avoir plus de 25 ans, il s'en est aperçu et c'est en pensant à celles qui ont passé le cap du premier quart de siècle qu'il a élaboré sa collection. Les prix de ses créations sont extrêmement modestes compte tenu du cadre de la boutique Cheval et de la qualité des vêtements. Ils vont de $125 à $250 pour les modèles "semi-couture" et sont de $100 en moyenne pour le "semi-boutique".

A gauche du texte, le jeune homme, c'est lui Léo Chevalier. A noter : sa cravate en paisley, emblème des anti-yéyés dans le vent. Il n'est pas un nouveau venu dans la mode. Il fut acheteur chez Fraid's pendant 12 ans, il a été décorateur, dessinateur de mode après des études à l'école des Beaux-arts et au Musée des beaux-arts.

Photos d'André Hébert









ART
BY REA MONTBIZON

Drawings By Arthur Lismer:

A Subtler View

When I spotted Dr. Lismer in a Guy Street drugstore one day at the beginning of fall, I could not resist greeting him. I never can. Arthur Lismer has one of the loveliest handshakes I have experienced, and one of the sauciest tongues I know. A chat with him never fails to refresh one's spirits.

I asked Dr. Lismer whether he had again spent the summer at his Vancouver Island hideout, but he wasn't going to tell. Instead, I was entertained by a few hilarities, mostly at his own expense, and left to wonder.

This week at the Galerie Moos, at 1430 Sherbrooke Street, I was happy to find among the small collection of Vancouver Island ink washes from previous seasons, a few leaves dated 1966, and some, neither dated nor signed, but clearly belonging to the latest batch.

Over the last years a noticeable change of style has crept into these black and white drawings, intimate notations of forms in nature, of plants and timbers, of beaches and rocks. The latest pen and brush washes have lost all the stylization and knottiness of Lismer's Group of Seven style. The most readily accessible comparison I can suggest is found in the Duval collection "Group of Seven — Drawings", which was published by Burns and MacEachern of Toronto last year. Take "Bright Island", or "The Happy Isles" and you will know that I mean.

However, the latest works are neither as carefully structured and analyzed for their formal qualities, as for examples "Pine Tree", which is also reproduced in Paul Duval's book, nor are they as playful and profuse as some drawings of the early thirties, of which one or two are found in the present display.

None of the Lismer drawings I know, have I found as subtly emotive as his latest. Lismer has always believed in making landscape drawings on the spot. Now it seems that his conversation with nature is more intimate than ever before.

Design is less important now. The atmosphere permeating a chosen subject, a clearing, a beach or a brush, is experienced more immediately. As pattern becomes less insistent, and composition more informal, the lyrical qualities in nature take over from the dramatic.

By technique as by approach the late drawings by Lismer have a way of treating nature as Rembrandt would treat people. Lismer's ink-washes can be as fluid as Rembrandt's bistres. Sometimes the brush glides moistly, feeling its way over the surfaces of his shapes, sometimes it is so dry it does not touch down through the grain of the paper.

The result we perceive is of light filtering through the branches of evergreens.

Black chalk may come in for similar effects, or for the deepening of shades and strengthening of structures. Some of Lismer's nature portraits are as baroque in feeling as Rembrandt's incomparable studies of humans.

Others of Dr. Lismer's works appear more oriental. As they isolate the subject of interest and omit its surroundings, they remind one of some masters of the Edo period.

Have we not been taking him for granted for too long? It is understandable that today one does not go overboard for everything Arthur Lismer has painted or drawn during his long artistic career. But I think that we owe him a reappraisal in terms of his total contribution, as an artist and as an educator, the most remarkable one this country has ever had.

I think we ought to celebrate him while his heart is still young. Personally, I am deeply moved by the way in which that young heart and that old hand create together, as all traces of stylization and 'zeitgeist' that used to wedge them apart are finally expelled. I am delighted by the freshness of the eye, at eighty still capable of discovering new qualities in things perceived and transformed for a lifetime.

Norman Laliberté: Icons Galore

I should have liked to meet Norman Laliberte when he was in Montreal, briefly, for the opening of his show of banners and craypas at Waddington's. Alas, I could not make it to the 'meet the artist' night, and so we are left to our own devices in puzzling about Laliberté's magnificent parade of symbolic imagery and his wizardly decorative application of it.

However, for the benefit of those who have not heard about the original art of this Quebecer from Upper State New York, let us first take a brief look at his background. Norman Laliberté was born in 1925 in Worcester, Mass., and raised in Montreal where he studied at the Museum of Fine Arts. He also studied at the Worcester Museum, and at the Institute of Design in Chicago, and he won a scholarship to the Cranbrook Academy. He holds a Masters degree in art education from the Illinois Institute of Technology, and somewhere in his career he became fascinated by banners.

According to the story in circulation it all happened on a college campus, where Laliberté encountered the members of some fraternity parading paper banners. Disgusted, he promised the paraders that he would provide them with something better, and he did. At the time of the New York World's Fair his banners were sufficiently developed to become the sensation of the Vatican Pavillion.

A season ago George Waddington introduced the Montreal public to the work of Laliberté. This year's show at Waddington's is something of a fair in itself. It is a delightful jungle of banners in appliqué work with fabrics, and craypas, as the artist calls his designs with a special type of oily crayons. The parade is fantastic.

creative expression of children. In many ways his works look like a sophisticated version of child art.

He is a sorcerer of design. As his lines spin around over the panels of his craypas, they leave the most imaginative and charming configurations in their wake. It seems that most of his icons are used symbolically: the kings and the queens, the lions and angels, the warriors and the birds. Such fantastic company has never crossed my path before. It seems that in this gathering there must be a delegate from every mythology in the world, joining the offsprings of the artist's own imagination.



Norman Laliberté: Banner with birds, from his current one-man exhibition at the Waddington Galleries.

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."

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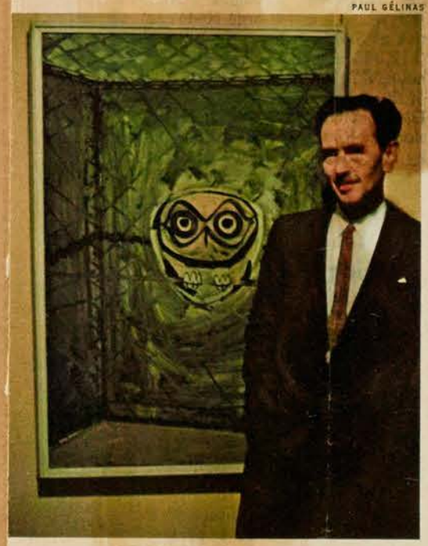
PAUL GÉLINAS



DE TONNANCOUR & "CAGED OWL"

MORT LESSER



"BLACK SPRUCE COUNTRY"
The glow of subtle serenity.

that matter—into the international unions whether they like it or not, the CNTU decided on the boycott to underscore its demands for revision of the bill to permit regional representation. At the same time, the CNTU wants an equal voice with the CLC on certification requests involving the CNTU, and boards which hear CNTU cases to be bilingual.

Chaos or Separatism. Last April, the Liberal Cabinet referred the question of recognition for regional bargaining units to a five-man committee including Manpower Minister Jean Marchand, who as a former president of the CNTU understandably supports its case, and Labor's John Nicholson, who does not. The Labor Department argument is that regional certification would inevitably lead to administrative chaos. "What would it be like," complains one official hyperbolically, "if you had a different union at every lock on the Seaway?" The greater danger, as Marchand sees it, is that Ottawa, by denying many Quebec workers a free choice of association, risks giving separatism a real foothold in Quebec's labor movement. With the pressure on, the Cabinet committee cannot delay a decision much longer.

THE ARTS

Out of the Cage

Jacques Godefroy de Tonnancour has made a career of painting himself into corners. More than any other major Canadian artist, he turns to dramatically different modes and images every time he suspects his work is in danger of repetition, and he has now survived what the critics call eight distinct phases. How well De Tonnancour is a finder as well as a seeker is powerfully shown in two Montreal exhibitions of the artist's work —a retrospective of 42 paintings and ten drawings at the city's new Musée d'Art Contemporain and, coincidentally, twelve new paintings at the Agnès Lefort Gallery. The paintings reveal an unhurried progression from derivative early portraits through highly individualistic landscapes to 1966 collages that glow with a subtle serenity.

Cathartic Explosion. De Tonnancour, the son of a Montreal car radiator manufacturer, inherited his father's love of nature—both alive and dead. "You know, I was born at the age of five," he says, meaning that his first memory is of standing by a Laurentian river "with two trout in my hands." The boy pinned butterflies as his first collages, but abandoned a plan to become an entomologist when "I suddenly realized I had been seeing the world of natural sciences with the eye of an artist." At 20, De Tonnancour enrolled in Montreal's Ecole des Beaux-Arts. Dismayed at the preoccupation there with faithful reproduction, he soon joined the English-speaking art school of the Montreal Museum, where the Group of Seven's Arthur Lismer "received me as if I were his own son."

The Canadian landscape school was a strong influence on De Tonnancour and so, in the early '40s, were Dufy, Matisse and Picasso. Then he found himself "simply plagiarizing," in desperation stopped painting almost entirely for five years until one day in 1954 when "I started painting blindly, in a sort of explosion." The cathartic result was a haunting "self portrait" called *Caged Owl*, staring terrified from a latticed

M. & MME. JEAN GOURD



"PETROGLYPH"

coop. "The period of waiting was at an end," says De Tonnancour, and in a rush he produced such evocative figuratives as *Black Spruce Country*, then moved on to steadily more abstract treatments of the Canadian Shield, using a window washer's squeegee instead of brushes. When his landscapes no longer seemed to him to break new ground, the contemplative artist again grasped his fishing rods and sought solace in the wilds.

Eggshells & Lace. Since a De Tonnancour fetches up to $1,400, the artist presumably could afford to own a few of his own favorites. Instead he feels that "to divest oneself is an inducement to produce," and he parts with all he paints. Unlike so many of his colleagues, he finds that teaching encourages rather than blunts his own work, and he spends some 16 hours a week at the Ecole des Beaux-Arts that he found so rigid 27 years ago. De Tonnancour asks only that his 35 students "take nature and twist its neck, but maintain the connection between art and life." "Jacques knows the world as he sees it," says Arthur Lismer, "but does not try to impose his view on other people."

Subtle gradations in warm earth or fruit colors flow from De Tonnancour's latest combinations of paintings and collage. Though highly abstract, works such as *Cairn for a Sun-God* (he also calls it *Marmalade and Honey*) and *Petroglyph* never degenerate into pure design, contain instead strongly anthropomorphic elements that suggest inner life—aided by his inclusion of lace, shattered eggshell and, appropriately enough, fishing line. De Tonnancour painstakingly rubs color layer upon layer with his palms, assuring that his hues ooze from the masonite or plywood backing with an astonishing depth. Commercial enamel instead of traditional oils gives his paintings a sensuous texture—and unusual practicality, since they can be washed with a damp cloth.

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Claude Tousignant

Claude Tousignant et la pulsation de la couleur

Claude Tousignant expose actuellement à la Galerie du Siècle des tableaux ronds, qui de loin ressemblent à des cibles, c'est-à-dire qu'ils sont faits de bandes concentriques colorées différemment.

Mais dès qu'on s'arrête quelque temps devant ces tableaux et qu'on les fixe, on a alors l'impression d'être comme happé par un énorme mouvement centripète qui nous tire à l'intérieur même des bandes colorées. La tête nous tourne. Les différentes couleurs s'illuminent, s'exaltent, s'éteignent, se rallument, se développent alors en des sortes de vagues vibratoires qui finalement nous renvoient du centre à l'extérieur du tableau. Et continue ainsi la suite des illusions. Une couleur qui était rouge au départ nous apparaît maintenant d'une autre teinte. Le tableau, qui au départ était constitué de 4 ou 5 bandes colorées différemment, nous apparaît maintenant d'une coloration uniforme et même la forme circulaire nous semble maintenant octogonale. Nous ne savons plus ce qu'est exactement la forme; nous ne sommes plus certains des couleurs; nous ne savons plus ce qui dans le tableau est en avant et ce qui est en arrière. Bref, nous ne savons plus rien.

Voilà pour les premières impressions ressenties devant le tableau. Mais, à partir de là, les réactions des spectateurs sont diverses. Certains refusent catégoriquement. "Ce n'est qu'un jeu d'illusions optiques, disent-ils, et je ne crois pas que l'art se situe à ce niveau ". D'autres préfèrent recommencer l'opération, et s'ils persistent, peu à peu s'installe en eux le sentiment de la persistance d'une certaine rythmique propre à chaque tableau, comme si chaque tableau avait sa propre respiration.

D'autres, enfin, poursuivant plus loin leurs recherches, s'aperçoivent que leurs premières impressions à la vue du tableau étaient le fait de leur éducation visuelle et non nécessairement ce qu'il s'agissait de percevoir. Ils accèdent alors au niveau de communication que l'artiste veut établir avec son public. Mais, laissons pour le moment les controverses possibles et parlons du peintre.

Le mouvement plasticien

Claude Tousignant a trente-quatre ans. Il est né à Montréal et a étudié l'art plastique de 48 à 52 au "School of Art and Design" du Musée des Beaux-Arts de Montréal, puis de 52 à 53 à l'Académie Ranson de Paris. En 55, c'est le manifeste-exposition des premiers plasticiens de Montréal : Jérôme, Toupin, Belzile, Jauran, puis l'affirmation en ce sens de Fernand Leduc.

Tousignant s'y intéresse beaucoup et en 56, à la Galerie "L'Actuelle" de Molinari, Tousigant, Juneau et Molinari affirmeront, à leur tour, à l'occasion d'expo-solos, une nouvelle forme plus radicale de plasticisme. Etre plasticien, cela voulait dire considérer son tableau comme une surface plate, constituée de plans géométriques plats, et chacun coloré d'une couleur pure, soit, en général, les primaires et les secondaires.

En 58, aura lieu la première exposition personnelle plasticienne de Jean Goguen à la Galerie Denise Delrue et, en 59, ce sera comme la consécration du mouvement à l'occasion de l'exposition "Art abstrait", tenue à l'Ecole des Beaux-Arts de Montréal et qui réunira tous les plasticiens : Tousignant, Goguen, Molinari, Juneau, Belzile, Toupin et Leduc.

Comme ou peut le voir, Tousignant a été un des pionniers du mouvement plasticien à Montréal et seul de ce groupe avec Molinari et Jean Goguen, il a continué depuis à radicaliser ses positions esthétiques, en s'occupant de plus en plus des contrastes entre les couleurs, de leurs mélanges optiques et du champ de vibrations chromatiques.

La dernière exposition de Tousignant à Montréal remonte en mai 1964 alors qu'il avait présenté à la Galerie du Siècle des tableaux constitués d'un cercle peint de couleur uniforme sur un fond rectangulaire ou carré. En février 65, avait lieu à New York sa première exposition personnelle à la East Hampton Gallery et, durant l'année, il était avec Molinari le seul Canadien à figurer sur les cimaises de l'exposition "Responsive Eye", exposition qui comme on le sait a lancé le "Op art". Enfin, à l'automne 1965, avec Hurtubise, Roy Kiyooka et Gérald Trottier, il représentait le Canada à la 8e Biennale internationale de Sao Paulo. En janvier 66, avait lieu sa deuxième exposition personnelle à New York et le voilà à nouveau.

Le nom de Claude Tousignant est maintenant solidement établi au pays comme à l'étranger et la plupart des revues d'art internationales parlent de ses tableaux.

Il n'est pas question ici de remettre en cause les principes mêmes du plasticisme, je les accepte comme tels. Mais il faudra certainement un jour parler de la genèse de ces idées dans notre milieu et montrer comment elles diffèrent du néo-plasticisme européen. Rappelons à cet effet, les propos de Jean Goguen : "Je ne suis pas venu au géométrisme sous l'influence de Mondrian. Par accident, alors que je peignais de façon très gestuelle, en expressioniste abstrait, un petit carré blanc est apparu sur une toile blanche et noire. Le dynamisme de ce petit carré était si intense qu'il m'obligea à tout restructurer la toile en rapport avec lui. Je me suis alors convaincu de la qualité énergétique de la couleur puis de la valeur d'abstraction du géométrisme." Je ne sais comment Tousignant est venu au plasticisme, l'entretien a porté sur ses recherches plus récentes.

La peinture optique

— Claude Tousignant, êtes-vous un peintre "optique" ?

"L'expression "Peinture optique" est devenue synonyme aujourd'hui de péjoratif et on se presse d'ajouter que la peinture a d'ailleurs toujours été optique."

En effet, c'est George Sand qui racontait à propos de Delacroix cette anecdocte. Ce dernier lui avait dit : "Vous avez devant vous un divan bleu. Posez-y un coussin rouge et vous verrez qu'à la rencontre des deux, il y a une zone de violet". Tout dépend finalement de l'usage que l'on fait des mélanges optiques de couleurs. "Les cubistes, continue Tousignant, en sont restés malgré tout à la notion d'un espace en profondeur dans leur tableau, et je crois que Seurat est allé plus loin en ce sens par ses recherches sur les vibrations chromatiques. Ce qui m'intéresse, c'est que le tableau devienne un immense champ de vibrations chromatiques, que ce soit le rythme même de la couleur qui parle. J'utilise des jeux optiques mais à des fins d'expression : exprimer les différentes qualités de vibrations chromatiques et que chaque tableau ait à ce moment-là, comme chaque individu, sa propre respiration.

"Ce qui a déplu dans le "op art", c'est la sensation qu'il ne s'agissait que de trucs et beaucoup d'artistes, en effet, ont recherché les jeux d'illusion spectaculaires. Ce n'est pas ces jeux qui sont importants dans ma peinture. Il faut les dépasser et découvrir la pulsation propre à chaque tableau."

— Vous parlez du refus de l'espace en profondeur. Est-ce une illusion d'avoir ressenti que j'étais comme happé par la peinture. J'ai donc ressenti à ce moment qu'il y avait une profondeur dans vos tableaux ?

"Je suis d'avis que l'espace tri-dimensionnel n'existe pas. C'est une chose apprise et elle n'existe pas nécessairement. La notion de profondeur n'existe pas en peinture. Le spectateur peut la percevoir mais c'est à cause de son éducation. Moi, je ne la pose pas. Je ne m'en occupe pas. L'élément premier du tableau est la surface plate. La peinture, c'est avant tout un champ de vibrations chromatiques. En ne m'occupant que de cela, je purifie le tableau, le rend de plus en plus pure expression chromatique.

"La surface, c'est plat, le trou, c'est un trompe-l'oeil. Il y a des choses qui vont plus à l'avant dans un tableau, mais ce n'est pas à cause des différentes qualités chromatiques qu'il y a profondeur".

— Vous entendez donc que le tableau est essentiellement une surface plate et qu'il ne faut pas chercher de profondeur dans vos tableaux ? Mais si certains la perçoivent, ne croyez-vous pas qu'elle existe ?

"Je le répète, c'est à cause de leur éducation. On a toujours considéré le tableau comme une fenêtre. Il ne s'agit pas pour moi de nier cette profondeur puisqu'elle n'existe pas. C'est une idée que l'on se fait. Ce qui est important à saisir dans mes tableaux, c'est beaucoup plus l'espèce de film de couleur qui se déroule à la surface et d'en arriver ainsi à percevoir les différentes qualités de vibration de cette surface et le rythme général de cette vibration.

— Mais pourquoi employez-vous des cercles alors ?

Parce que sur le plan superficie, le rond est une forme qui s'extend également, qui a une tension égale partout, qui n'a pas d'angles. Il est difficile de déterminer sa dimension. Cela permet à la couleur de mieux jouer son rôle et d'autre part le format est essentiellement conforme à la forme. Mais je n'y suis pas arrivé tout de suite."

L'évolution

— Pouvez-vous retracer les grandes lignes de votre évolution ?

"Entre 61 et 63, la structure de mes tableaux était en général constituée d'un gros carré sur le fond rectangulaire du canevas. Et je me trouvais toujours ramené à ce problème: tantôt le carré se détachait sur le fond rectangulaire qui devenait négatif et tantôt c'était le rectangle qui avait le rôle positif et le carré qui servait de fond à la perception. Je voulais dépasser cela, faire participer toutes les parties de mon tableau d'une façon égale et constante à l'ensemble. C'est pourquoi j'ai décidé de changer le carré pour un rond, espérant que le caractère de diffusion du cercle éviterait l'alternative positif-négatif.

"Aussi, à partir de rond uni sur fond rectangulaire, j'ai voulu activer le fond en le divisant de diverses façons pour de plus en plus en réduire l'importance et l'assimiler au mouvement du rond. A ce moment-là, j'utilisais 3 ou 4 couleurs pures, des couleurs très vibrantes qui s'opposaient facilement, le rouge et le vert par exemple. Le rond était coloré d'une façon uniforme. D'autre part, pour qu'il y ait plus d'adéquation entre fond et forme, j'avais changé mon rectangle pour un carré. Il s'agissait maintenant de rond sur carré. L'exposition de 1964 à la Galerie du Siècle présentait ces travaux.

"Par après, toujours pour lier de plus en plus chaque partie au tout et en conservant à chaque partie son autonomie, j'ai commencé à diviser mes cercles en larges bandes concentriques colorées différemment, mais toujours sur trame carrée. Les jeux de couleurs variaient entre des "close-values" ou des "hard'values", c'est-à-dire que le contraste entre deux couleurs était tantôt très léger et tantôt très opposé.

"Souvent, dans mes tableaux — c'est une question de tempérament — je reviens à des "close-values", comme par exemple avec un jeu de bandes jaune, jaune-blanc, jaune-vert, etc... La rythmique à ce moment est plus délicate.

"Et, peu à peu, j'ai réduit la largeur des bandes jusqu'à deux pouces, pour utiliser de plus en plus le champ de vibration entre deux couleurs. — Une seule exception, mon tableau du Salon de printemps de 1965, où les bandes étaient réduites à ¼ de pouce. — On avait appelé ces tableaux des "bull's eyes". Puis du contour carré, je suis passé à l'ovale et à la forme ronde à la fin de 1965. Dans la rythmique des vibrations, entre mes bandes, je faisais des recherches un peu dans le même sens que la stochastique du musicien Xénakis."

Xénakis a défini la stochastique comme l'évolution asymptotique vers une sorte de but, c'est-à-dire que des sons peuvent impliquer une rythmique inverse à d'autres sons mais qu'il y a quand même une progression générale vers un but. Xénakis fait appel pour cela au calcul des probabilités.

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LA PRESSE, MONTREAL, SAMEDI 19 NOVEMBRE 1966 / 12

Stories by Harold Poitras *Photos by Mac Juster*

It's Harvest Time For Yule Trees

The harvesting of Christmas trees for the Montreal area is in full swing.

Cutting and transportation began in late October as the whirring of mechanical saws reverberated through the woods, and now each day city corner lots become greener despite the patches of snow.

And tree growers report that well over 1,000,000 evergreens will probably be sold in the Metropolitan area.

In the country at large, individual forecasts suggest sales will be up on 1965, when the export total, the only all-Canada figure available, was well over 9,000,000 trees worth over $6,000,000, according to federal government officials.

Bulk of Trees

Despite the general impression, the bulk of trees which decorate local homes at Yuletide do not come from the nearby Laurentian region.

Except for such cultivated trees as Scotch pine, they come from the Eastern Townships, around Rivière du Loup — and the Maritimes.

Nova Scotia — traditionally the largest shipper — is expected to move more than 3,000,000 this year. The major part will go to the New England states, and some as far as Europe.

The other big Maritime shipper, New Brunswick — 1,500,000 trees exported last year—expects business to be above last year's.

Quebec, which accounted for one-quarter of Canada's export last Christmas, figures to ship the same number this year from the eastern part of the province and from such areas as Thetford Mines, Richmond and Waterloo.

Most of Montreal's Christmas trees came from the woods north of St. Jerome up to about 15 to 20 years ago.

This ceased as farmlands became unproductive and the winter skiing industry took over—but a great number of these same farms have now been purchased by woodlot developers specializing in Christmas tree growing, and incidentally, making a valuable contribution to Quebec's tree cultivating program.

Two leaders in this field are Allan Cole, 42, and Forrest "Mac" McCarthy, 43, World War II veterans, and co-owners of Comac Tree Plantation Inc. in the Ste. Agathe des Monts region.

They started out as landscape oil painters after becoming friends while attending art classes at the Montreal Museum of Fine Arts in 1946, and in 1949 purchased an abandoned French Canadian farm for $2,500, to paint the scenic beauty of the Laurentians.

But in 1956 they switched from art to tree farming, to specialize in cultivation of Scotch pine. They became convinced that this pine growing from five to six feet in about seven years, will eventually replace the aromatic balsam, which takes 15 years for the same growth, as the popular Christmas tree.

They claim that at the rate the balsam is being cut down in the pre-Christmas season each year, it will not be long before such trees become scarce.

"In addition, the Scotch pine's quick-growing feature will help protect timberlands," they say.

Own Cooking

Both Cole, who served in the Canadian Navy, and McCarthy, who was with the RCAF, are bachelors and do their own cooking and housekeeping in a 65-year-old farmhouse that is neat and clean and contains several pieces of early French-Canadian furniture.

Producing Scotch pine is a full time occupation, like farming, and in certain seasons it represents work on a weekly seven-day basis. In their spare time, the pair contract for tree plantation work.

They learned their trade the hard way, working for years as timber cruisers or timberland observers for James McLaren Co., Ltd., in the Parent, Que., area.

Subsequently, they acted as managers and guides for hunting clubs in the same district, painting in their spare time.

Life for them was rough in the post-war period. They learned by experience that painting for a living was difficult and pursuing their ambition to be their "own bosses," they took on odd jobs in the north country among lumberjacks to get sufficient money to finance their project.

Though still artistically inclined their future outlook was changed after a chance meeting with a Pennsylvanian Scotch pine grower, owner of a plantation which produces 50,000,000 tree seedlings annually.

From then on, the Scotch pine-growing idea germinated and they laid the groundwork for their future activities by extensive study of tree farming methods.

They also became members of the Canadian Tree Farmers' Association and the Ontario Christmas Tree Growers' Association, and bought seedlings.

Taking advantage of the clearings on their hilly farmland, they first planted 120,000 Scotch pine seedlings, but rabbits, the plague of tree growers, ate about 20,000.

"The rabbits were so plentiful in those early days that we worked with shotguns at our side to protect our trees," said McCarthy.

Continuing their program, they cleared other stretches on their farm and made an artificial lake near their nursery.

They nearly went broke purchasing seedlings and necessary equipment, then switched to planting seed for Scotch pine of the French and Spanish strain, popular in Ontario and Pennsylvania.

Now they have more than 1,000,000 blue spruce, red pine, Scotch pine and jack pine planted on their woodlot, ranging from one to 10 years.

In 1962, when they made their first cutting of Scotch pine, they cut 400. This year they are cutting 4,000.

Real Beginning

"Next year, when we expect to reach the real beginning of our rotation system, we will cut 10,000. Eventually, we plan to produce 25,000 such trees annually for Montreal and other markets," said Cole.

They now regard their venture, developed through assistance from the Department of Veteran Affairs (DVA) as most successful he added.

"Actually, the original 20-year loan of $2,500 from the DVA for our farmland is considered cigarette paper money today."

Though the partners are bachelors, who have done all their own household chores for years and survived minus 50-degree temperatures in their poorly insulated home in winter, they are looking to the day when they might marry.

They plan to build a more substantial home, which they say will be a better inducement to offer prospective brides.



Allan Cole, part owner of the Comac Tree Plantation at Ste Agathe des Monts, shoulders a freshly-cut Scotch pine



"Oh what fun it is to ride in a one-horse open sleigh" goes the song, but these young Laurentian Christmas trees have probably never heard of it.

19th Century Import

Christmas Tree Originally Pagan

The traditional Christian custom of cutting and decorating Christmas trees isn't Christian in origin at all, according to historians — though children say it's the most glorious mistake and the Christmas tree industry agrees.

Historically, the Christmas tree has nothing to do with the religious observance of the day. Quite the contrary: it began as a pagan practice.

Back in the 6th century, Pope Gregory I instructed his missionaries not to destroy innocent pagan customs which were not inconsistent with church doctrine, and which could be woven into the fabric of Christian ceremony.

The missionary Boniface, who went to Britain to preach Christianity, found the Teutons worshipping the Sacred Oak of Odin.

Instead of trying to eliminate the practice, Boniface persuaded the Christian converts to substitute an evergreen tree for the oak and decorate it in honor of the Christ Child.

The practice stuck, particularly in the English-speaking world.

Colonized

But the mass use of Christmas trees did not start until the new world was colonized. Here, evergreens were found in abundance — fir, spruce and pine.

In the early days of Canada, the Christmas feast was a solemn occasion with the celebration of Mass and the fashioning of Nativity scenes for display near church altars.

But as white settlements became more general, Christmas festivities assumed the social as well as the religious customs of the homeland, particularly those of Normandy, France.

And British soldiers arriving in Canada after the conquest likewise brought their national Christmas customs—including the decorating of houses with evergreens and cranberry branches when holly and mistletoe were not to be had.

Present-day

In the 19th century a change in the Christmas celebrations occurred in Canada.

Many of the present-day customs were introduced, such as Christmas trees, Santa Claus and the hanging of children's stockings. These were copied from the Germanic traditions introduced into England by Prince Albert, Queen Victoria's consort. About this time, the sending of Christmas cards also was introduced.

Christmas trees in these years were decorated with candles, candies, oranges and small favors and the practice of gift-giving became widespread.

With increased economic prosperity towards the end of the century, the charge of commercialization of an essentially religious festival began to be raised.

Miss Chatelaine
Toronto, Ontario
Winter 1966

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miss c talent mine



. . . a tribute to young talent across Canada

Co-editor Ann

A grade-thirteen student at Kitchener-Waterloo High, in Kitchener, Ont., co-editor **Ann Yule,** 16, articulates the editorial policy of the Tiger Sun, a newspaper financed, edited, and controlled by students: "Sponsoring by a high school results in the censoring of any radical ideas or criticism. Thus, a school newspaper falsifies an image of today's youth. It seemed to us — a group of high-school students — that there was a need for a newspaper free from adult supervision, and so we decided to start the Tiger Sun." Articles in a current issue ranged from an interview with a local NDP candidate to a eulogy of Batman to a commentary on trade-union action today to a raging religious discussion ("Religion is big business." "He sells Christ just as you would a deodorant."). Co-editor Melanie Beaumont, 17, is credited with the original idea of an interschool newspaper produced entirely by students. Earlier this year, Melanie and Ann organized a ten-member board of directors, who contributed $1 each toward the project. With a circulation of two hundred and a staff of nine, the twelve-page Tiger Sun is mimeographed monthly and is snapped up at 15 cents a copy within hours

Halifax Mail-Star, N.S.
December 3, 1966

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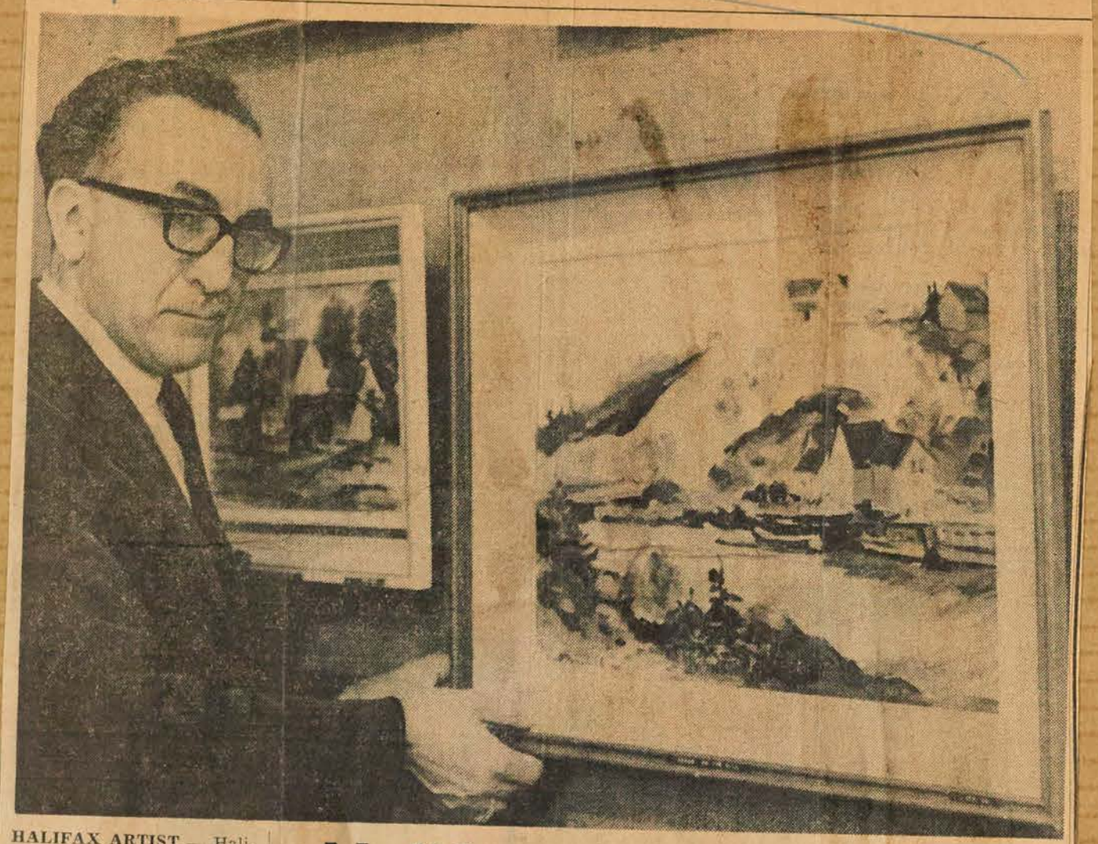

HALIFAX ARTIST — Halifax artist David Whitzman presented an exhibit of his material at the Halifax Art Centre this week. Paintings exhibited range from coastal and farming scenes to railway stations, breweries, and colorful autumn scenes of Cape North and the Margaree Valley in Cape Breton. (Jarvis Darville, Halifax Photo Service)

Halifax Artist Exhibits Paintings At New Gallery

By MARION MOORE

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Mr. Whitzman attended the Nova Scotia College of Art and returned to teach there following graduation. He studied two years at Queens University Summer School, and at the Montreal Museum of Fine Arts with Goodridge Roberts and Arthur Lismer. Later, Mr. Whitzman attended the Art Students League in New York, working with Frank Reilly and Vincent Dumont — who popularized Nova Scotia among young American artists and brought classes to the province for several years.

MARITIME SHOWS

In addition to Maritime shows, the artist has exhibited with the Ontario Society of Artists, and his work has appeared in spring shows of the Montreal Museum of Fine Arts. One of his paintings was included in a show to mark the opening of the Memorial Gallery at Hamilton, Ontario.

Another — a painting of City Hall— was chosen to represent Halifax in an exhibition at Grand Central Galleries, New York.

Having established himself as an artist, about 1950 Mr. Whitzman joined the scrap iron business operated by his family. Little artistic inspiration was offered by his new occupation, but it did provide an opportunity to retire early. It also gave an impetus and vigor to the second phase of his career as an artist.

VARIETY OF EXPRESSION

One outstanding feature of the show is the artist's variety of expression, and range of technique. The latter is particularly evident in his painting "Old Halifax," which has been exhibited in London, England, and central Canadian galleries. Reminiscent of a mediaeval town this was done on wood using the egg tempera technique of Cennino Cennini, an Italian master of the 14th century. Another notable work is his lithograph of a Jew in the traditional prayer shawl, phlacteries and yalmulka — a fascinating glimpse of the faith and traditions of an ancient people.

Specializing in portraiture, Mr. Whitzman works both from life and from photos. One of the best canvases in the show is a painting of the artist's mother, and recently he did a presentation portrait of Mrs. E. H. Horne, whose husband made exciting gold discoveries in Canada's northland.

Among recent works, his subject matter ranges from coastal and farming scenes to railway stations. A painting of Keith's Brewery is suggestive of a baronial castle, and there are colorful autumn scenes of Cape North and the Margaree in Cape Breton. Along the coast he has captured the tranquil charm of the Aspatogan peninsula, Port Medway and the LaHave River, and inland has depicted comfortable homesteads and rolling fields in Hants and Colchester counties. His railway stations at Mount Uniacke and Brooklyn provide a nostalgic glimpse o another day.

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...Profits of each edition just cover production ...Contributions — everything from "think" pieces ...s — are solicited from high-school students and ...creened to stamp out the lunatic fringe. Enquiries: Ann ...ule, 29 Marketa Crescent, Kitchener, Ont.

"Fashions by Sandi." This is a young Vancouverite's dream for the future. A grade-twelve student at Carson Graham Senior Secondary, pretty **Sandi Muir,** 17, started modeling about a year ago, then decided to work behind the fashion scenes as a fashion designer. Currently, she's designing round-the-clock teen-age fashions for a soon-to-open boutique sponsored by the Blanche Macdonald modeling agency. The agency pays for all her materials, and she charges a small fee per article for the sewing. One of Sandi's designs is a smashing silver formal — worn with powder-pink dancing slippers, powder-pink bow atop a short banged hairdo. Her favorite colors are silver and burgundy, her favorite combination of colors — plum and pink. She's partial to simple classic lines *à la grecque* and the more contemporary lines of The Nureyev Look (stylishly — frequently foppishly tailored pantsuits). Grès is her favorite designer. The future? Sandi hopes to enrol at the Tobé-Coburn school of design in New York, and to have her own little shop some day featuring a new trend — The Canadian Look!

Designer Sandi



Winners of this year's Coutts Hallmark Art Scholarship Fund program are **Bonnie Brown,** 19, Charlottetown; **Eliane Labendz,** 17, Chomedy, Que.; **Roslyn Strashin,** 18, Toronto; **Julie Cowan,** 17, Regina; and **Robert Field,** 17, Vancouver. Bonnie's special forte is design. She's anti op-pop, pro a distinctive style of her own. Born in Brussels, Eliane Labendz was named top student in the junior course at the Montreal Museum of Fine Arts, is especially enthusiastic about mediaeval and Renaissance art, and Impressionism. Roslyn Strashin plans to continue her studies at The Cooper Union in New York City. She paints, sculpts, has also studied welding, printing. Julie Cowan has had one-woman shows in Regina, has participated in exhibitions at the Banff School of Fine Arts. Robert Field aspires to an art professorship. A modernist, he favors artists Town, Kitaj, Blake, Rauschenberg. The five winners receive a $500 scholarship each, and their best work travels a two-year exhibition circuit across Canada. ✚

Bonnie



Eliane

Roslyn



Robert

Julie

Halifax Mail-Star, N.S.
December 3, 1966

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THE MAIL-STAR



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MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
Centre d'art
DEC 23 1966
BOWDEN'S

R - 12-M



—Staff photos by Lloyd Blackham

ANNUAL CHRISTMAS PAGEANT AND EXHIBITION: Miriam Tjorbajes, three, and Natasha Schwartz, three, giggle happily as they play a game with art teacher Ina Zaritsky prior to their appearance in the annual Christmas Pageant put on by the Arts Centre students of The Montreal Museum of Fine Arts.



BARRIE, ONT.
EXAMINER
D 9,000
Ecole d'art
JAN 18 1967
BOWDEN'S

Will Address Barrie Club

R - 12-M

Canadian artist Ruth Douet will demonstrate a new technique in oil painting at a meeting of the Barrie Art Club on Jan. 31 at 8 p.m.

Her qualifications as an artist stem from such places as Ecole des Beaux Arts in Montreal, McGill University, Museum of Fine Arts in Montreal, drama and stage design in London, England, and New Haven, U.S.A., and drama and art in Munich, West Germany.

She is a teacher of art and painting and has been employed at the Museum of Fine Arts in Montreal and the Art Gallery of Ontario.

Her work has been exhibited at the Canadian Royal Academy, Canadian Graphics Exhibition, Royal Ontario Museum and the Museum of Fine Arts in Montreal.

Star Dec 31-66

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The museum presents: "Children's Christmas Pageant and Exhibition" to Jan. 8.

MUSEE D'ART CONTEMP

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
Centre d'art
DEC 24 1966
BOWDEN'S

The Art

R - 12-M

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The museum presents: "Children's Christmas Pageant and Exhibition" to Jan. 8 and "Pleasure of Photography — The World of Roloff Beny," to Dec. 31.

Ottawa Journal, Ont.
December 24, 1966

87M

The Montreal Museum of Fine Arts is launching a $5,000,000 drive to build an extension to the newly-refurbished Museum, to retire the present cash deficit and to create endowment funds for additional operating costs.

A. Murray Vaughan, president has called for "consistent government aid" to allow the museum to meet its broadening cultural responsibility.

The institution's deficit in 1966 was $33,000, compared with $91,000 in 1965 and $119,000 in 1963.

The annual Christmas pageant and exhibition staged by children attending the Art Centre at the Montreal Museum opened Wednesday.

Dr. Arthur Lismer is principal of the Art Centre.

WHERE'S OUR CUE? The Three Wise Men peek around the corner as they hopefully anticipate their entrance for the nativity tableau. From the bottom up are: Angel Narick, Mark Evan Katz, five, and Roger Little, 7½. The students' exhibition will continue at the Museum until Jan. 8.

Museum's Children's Pageant Performed

The annual Christmas pageant and exhibition staged by children attending the Art Centre of the Montreal Museum of Fine Arts had its premiere performance Wednesday afternoon at 4 p.m., with a second performance scheduled for 8 p.m.

The children, aged three to 14, prepared the imaginative props for the pageant's setting, all concentrated on the same theme — the Christmas story — and participated in the nativity scene.

Every medium had been called into use—clay, plaster, watercolors, block printing—and angels, madonnas, shepherds, snowflakes dressed up the Museum's Lecture Hall.

Prior to the pageant, art students, their parents and friends, enjoyed the exhibition which will continue until Jan. 8. They delighted in pointing out their efforts, comparing results with their neighbor's and generally assessing the work they had put in Saturday mornings at the easel, scissors, paste pot or clay mound.

While the participants were being helped into their costumes by staff and relatives, Dr. Arthur Lismer, master of ceremonies for the afternoon and principal of the Art Centre, led the rapidly expanding audience in a singsong of Christmas carols.

One of the Wise Men, ready to make his entrance before his cue was called, decided it was time to look "for that famous painting. The one that's guarded in France." Turned out the picture he was looking for was the Mona Lisa and he was rather sad that it couldn't be seen in Montreal.

But he rallied when it came time to make his entrance, secure in the knowledge that he, and his actor-friends, had rehearsed their scene.

"We line up all together and kneel, explained six-year-old Angel Narick sweetly, one of the most feminine of Three Wise Men ever seen.

EDMUNSTON, N.B.
Le Madawaska
W 5,300
DEC 1 1966
BOWDEN'S

Mme Jeanine Beaubien nous livre ses impressions

E-12-M

Pour la troisième année consécutive, les membres de la Société d'Art Dramatique d'Edmundston ont pu bénéficier d'une clinique subventionnée par le Festival d'Art Dramatique du Canada.

La direction de la clinique a été confiée cette année à Mme Jeanine Beaubien, directrice du théâtre "La Poudrière" de Montréal. Mme Beaubien a travaillé, avec le Dr Guy Savoie, à la mise en scène de "L'Avare" de Molière.

La clinique comprenait des exercices de technique aussi bien que le jeu de scène proprement dit. Grâce à la vaste expérience de Mme Beaubien, la clinique a été un véritable enrichissement pour les membres de la troupe et chaque comédien a accompli, au cours de ces deux semaines, un progrès remarquable.

Mme Jeanine Beaubien est l'épouse de M. Claude P. Beaubien, vice-président de l'Aluminum Company of Canada, qui est un citoyen honoraire de la République du Madawaska.



Elle a commencé au Théâtre des Petits dès l'âge de sept ans et a étudié par la suite l'art dramatique, le piano et le ballet. Après des études de littérature française et d'appréciation de l'art à l'Université de Montréal, Mme Beaulieu a suivi les cours de peinture du Musée des Beaux-Arts de la Métropole.

Mme Beaubien a participé à de nombreuses émissions de radio et de télévision comme comédienne et panéliste. Son expérience cinématographique comprend des films pour l'Office National du Film et un film pour la Twentieth Century Fox.

Jeanine Beaubien a été la première femme à recevoir un "Fellowship" de la Royal Society of Arts de Londres.

C'est en 1958 qu'elle renovait "La Poudrière" de l'île Ste-Hélène pour la transformer en théâtre. On y présente, sous sa direction depuis 9 ans, des pièces de théâtre en français, en anglais et en plusieurs autres langues. Mme Beaubien a joué elle-même dans plusieurs de ces pièces. Une de ses dernières mises en scène, "Qui a peur de Virginia Wolfe?" lui a mérité les éloges de tous les critiques.

Mme Beaubien était juge-critique dans trois régions lors du Festival d'Art Dramatique du Canada.

Nous avions le plaisir de recevoir Mme Beaubien à nos bureaux, jeudi de la semaine dernière, et nous avons pu recueillir ses impressions sur la Société d'Art Dramatique d'Edmundston et sur le travail accompli au cours de la Clinique.

Ce qui nous frappe d'abord, chez Mme Beaubien, c'est son amour du théâtre et la jeunesse qu'elle a su conserver au contact de cet art.

Pendant toute la durée de la clinique, elle était, le jour, à la disposition des comédiens qui désiraient travailler leur rôle individuellement, et ce, malgré les longues heures de répétition du soir.

Mme Beaubien nous a déclaré qu'une clinique du genre est le meilleur moyen pour une troupe de progresser. Elle a dit que le groupe d'Edmundston possédait le potentiel nécessaire aux points de vue individus et qualité et qu'il constitue une source où l'on peut puiser une diversité de personnalités, et, a-t-elle ajouté, "j'ai l'impression que tous les membres savent où ils vont."

En parlant du travail qui s'accomplit au cours d'une clinique, Mme Beaubien a déclaré qu'il était nécessaire d'inculquer aux comédiens des connaissances techniques de la scène. Elle a souligné l'importance de la diction et la nécessité de corriger certains défauts de prononciation, souvent propres à une région, car il n'existe qu'un français de scène. C'est au moyen d'exercices répétés que les comédiens arrivent à surmonter ces obstacles. Quelques-uns de ces exercices de diction et de projection peuvent se faire à la maison, mais l'improvisation doit se faire en groupe. Il s'agit de débarrasser le comédien de cette gêne qui l'empêche d'évoluer librement et avec aisance sur la scène. C'est une sorte de thérapeutique absolument nécessaire à la formation d'un comédien qui ne doit pas oublier pour un instant la présence des autres personnages sur le plateau et accorder ses mouvements au rythme commun. Les comédiens réussissent, par ces exercices à éliminer certains gestes ou attitudes qui les rendent gauches et ainsi libérés, peuvent mieux jouer leur rôle et garder le rythme de la pièce pour que tout s'enchaîne et que le jeu soit vraiment vécu.

Mme Beaubien a ajouté que la direction d'une clinique était un travail fascinant et qu'elle aurait aimé prolonger son séjour à Edmundston pour travailler plus longtemps avec le groupe.

Elle nous reviendra en janvier pour la dernière phase de la clinique, qui durera 5 ou 6 jours.

The News, St. John's, Que.
December 1, 1966

Exhibition of Ronald Davies' Paintings at The "Au Vieux Fanal" Gallery

871

The paintings of this Montreal's young artist will be on display at the Gallery "Au Vieux Fanal", located at 4 Place du Marche, starting December 1st.

After his studies at the Montreal Museum of Fine Arts, and many scholarship, Ronald Davies had group and solo exhibitions in Canada and United States.

Lately, this artist has had some of his work on display in Montreal, Niagara Falls, Swift Current (Sask.), and Granby.

In Montreal, the "Davies House of Paintings", is presenting a permanent exposition of the artist's work.

Ronald Davies is 34, was born in Montreal, is married and father of 4.

We are inviting the general public to come and admire these paintings which will be on display for the first time in our city.

St. Jean Le Canada Francais
Quebec
December 1, 1966

Exposition des peintures de Ronald Davies "Au Vieux Fanal"

871

Les oeuvres du jeune artiste montréalais Ronald Davies seront en exposition à la Galerie "Au Vieux Fanal", situé à 4 Place du Marché, à compter d'aujourd'hui.

Ronald Davies, après des études au Musée des Beaux-Arts de Montréal et plusieurs bourses d'étude, exposa en groupe et en solo, aussi bien au Canada qu'aux Etats-Unis.

Dernièrement, cet artiste exposa à Montréal, Niagara Falls, Swift Current (Sask.), et Granby.

A Montréal, le "Davies House of Paintings" présente une exposition permanente des oeuvres de cet artiste.

Ronald Davies est né à Montréal, est âgé de 34 ans, marié et père de 4 enfants.

La population de St-Jean et des environs est invitée à venir admirer ses oeuvres qui sont exposées pour la première fois en notre ville.

St. Jean le Richelieu, Que.
December 1, 1966

871

AU VIEUX FANAL

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MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
Centre d'art
DEC 20 1966
BOWDEN'S

10-12-M

La présentation de Noël que les petits élèves du Centre d'art du Musée des Beaux-Arts de Montréal organisent chaque année aura lieu à 4 h. et 8 h. demain. Les enfants sont âgés de trois à 14 ans. Une exposition de leurs travaux se tiendra au même moment et se poursuivra jusqu'au 8 janvier. M. Arthur Lismer dirige le Centre d'art.

La Presse, Montréal, Qué.
December 21, 1966

871

A partir d'aujourd'hui, au Musée des Beaux-Arts, exposition des travaux des enfants du Centre d'art.

Style, Toronto, Ont.
February 13, 1967

871

AT CHEVAL . . .

25-Year-Old And Over Store's Favored Customer

MONTREAL—Leo Chevalier, who opened a semi-couture retail operation in the downtown part of the city in November, is catering to the 25-year-old and over.

"I'm not thinking in terms of kids," said Mr. Chevalier. "There's very little difference in the way a woman of 30 and 50 dresses today . . . provided both are sophisticated and have kept their figure."

Cheval, the French word for horse, is the name of the new shop. "One reason is that cheval is the first half of my name," said Mr. Chevalier. "The other reason is that the shop's premises, built in 1874, used to be a stable."

Cheval carries some ready-to-wear, but approximately 75% of the business has been custom designs so far—"simply because we haven't had time to make stock," Mr. Chevalier said. "We designed a collection for the opening, and orders were taken from that. We've been so busy filling orders there's been no time to make stock."

One Good Dress

Mr. Chevalier works on the premise it's better to sell the customer one good dress rather than three cheaper ones.

"I don't believe in wearing a dress a few times and discarding it," he said. "If a dress is well made, well cut and suits the woman, why shouldn't she wear it two or three years? It's much better to have one good dress that suits the individual and always looks right rather than half a dozen, none of which is well made or gives anything special to the wearer."

Mr. Chevalier creates all fashions sold in the shop. He has tentative plans for importing a knitwear line and an accessory range.

Mr. Chevalier also owns a gift shop in the outlying Snowdon district, which is patterned after the Third Ave. gift shops of New York.

This gift shop orientation is reflected in the merchandise at Cheval. For example there are displays of handmade jewelry from Holland, Italy and the Middle East, French couture jewelry designs, all kinds of fancy candles, Japanese fans, enormous paper flowers from Mexico and matches in Tiffany and op art boxes.

Parchment stationery decorated in an Italian Renaissance motif is displayed on one shelf. A basket on the floor holds fancy wrapping paper in Florentine, cut velvet, art nouveau and op art patterns.

Mr. Chevalier, who lives above Cheval, is an avid collector of art nouveau and Chinese objets d'art.

A Montrealer by birth, he grew up in the fashion industry. His great uncle, John Chevalier, ranked among the pace-setting interior decorators of his time. His older sister was a designer at a Montreal dress manufacturing firm until she became full-time mother and wife.

After graduating from the School of Art and Design at the Montreal Museum of Fine Arts, Mr. Chevalier studied at L'Ecole des Beaux Arts in Montreal. He went on from there to graduate in fashion design at L'Ecole des [illegible] Montjusz, who is now the cutter and pattern-maker at Cheval.

"Our personalities and tastes jibed immediately," said Mr. Chevalier. "Whatever I thought up and sketched on paper, Margaret was able to execute perfectly in fabric.

"While we both were employed by the retailer owning the custom department, we made a pact to open our own boutique."

During the years he worked in the retail business Mr. Chevalier came to the conclusion the girl who could afford to spend $200 on a daytime dress or $300 for a coat was forced to buy imports to get the finish, fit and workmanship she wanted.

"Imports gave no guarantee of exclusivity," Mr. Chevalier said, "for the same French ready-to-wear designs could be purchased in other stores. An original design doesn't necessarily mean exclusivity.

"What I am trying to do here is give this woman an original design with exclusivity," he added. "We give the handwork and finishing detail of the couture but at lower prices."

The popular price range at Cheval for an afternoon or cocktail dress is from $100 to $175.

Decor for Cheval was designed by Mr. Chevalier. The walls have an art nouveau swirl pattern painted on wool to give a wallpaper look. The lighting comes from Tiffany lampshades.

"I was tired of the gold rugs, pseudo Louis XVI furnishings and crystal chandeliers you see in every boutique you walk into. I wanted something different," said Mr. Chevalier.

Huge departments and shops with racks of clothes are confusing, he said. "Today's pampered customer likes to shop in an intimate, cozy atmosphere where she can be given the personal attention of an expert. She's not exactly in love with the idea of being shown all kinds of things, harem scarem, in the hope one dress will please her."

At Cheval, Mr. Chevalier judges the customer and what she can wear. "She isn't shown a lot of things to confuse her. Usually our customers try on no more than one dress which has been carefully selected. Our knowledge of fashion helps us pick what is best for the individual."

● The way Mr. Chevalier sees it, the many events surrounding Expo and Canada's Centennial year mean Montreal shops and boutiques are facing the brightest prospects ever in 1967. "Women are ordering clothes now for some of the events," he said.



● Leo Chevalier, designer-owner of Le Cheval in Montreal, produced these sketches of two items from his cruise collection, shown against a background of his new shop, opened this fall. Left is printed crepon caftan with hood, in front is print crepe jumpsuit.

Etobicoke Press, Ont.
February 16, 1967

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ETOBICOKE ART GROUP

Etobicoke Community Art Group take pleasure in presenting a Canadian Artist, Mr. Tom Mathews, who will give a demonstration in oil painting at the Richview Public Library at 8.15 p.m. on Wednesday, February 22.

Mr. Mathews was born in Montreal and studied at Ecole des Beaux Arts, Montreal Museum of Fine arts and the

Montreal Gazette, Que.
Circ. 136,116
February 18, 1967

The drawings of Sylvia Tait, top graduate at the Montreal Museum of Fine Arts in 1952, can be seen at Galeries Studio 23. They carry off that rapture of entanglement and maze that is a pen getting out of hand, or a city or whatever. Some of the drawings, at the point of furthest excess, turn to vapor, become airborne — a kind of magic solution to it all. Some of these were used in the delightful book of poems by Eldon Frier, "Pictures on the Skin" (just published), copies of which are available at the exhibition.

The paintings, in spite of their fire and exotic flecks, spots, and slashes of pure color too easily become manneristic streamers and beads, not often going beyond the decorative.

One cannot help but raise questions after seeing these exhibitions (as well as previous ones) of drawings with a flair, paintings with a problem. When reviews are forced to reflect the dilemma of art more than the individuals who make it, perhaps it is as much a stark statement about the new generation world as it is a reflection of the depth and difficulty inherent in real art — as rare as always.

Set pop culture against genius culture; set the racy age against the tradition of the life-long struggling artist and the equation is " . . . happening here but you don't know what it is." Todays artist can, perhaps, no longer get away with just being a painter.

NEW TORONTO, ONT.
Advertiser
W 8,900
FEB 16 1967
BOWDEN'S

Tom Mathews To Demonstrate Oil Painting

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Etobicoke Adv.-Guardian
Islington, Ont.
February 16, 1967

871

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Tom Mathews

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Time CDN Edition
Montreal, Que.
January 27, 1967

871

THE ARTS

One-Man Show

Half a century ago, most Canadian artists paled behind their palettes in abject imitation of their European and American counterparts. Not so today, thanks largely to the "Group of Seven," a band of rustic rebels* who from 1920 to 1933 infused Canadian painting with a bold expressionist brilliance. So outrageous was the work of the Seven that one critic demanded they be allowed to paint only cities and railroads; their penchant for depicting the wilderness, he argued, might drive immigrants away. Still outrageous—and a grand showman to boot—is Arthur Lismer, who at 81 simply refuses to become a venerable tradition.

During a 1½-hour performance last week at Montreal's Museum of Fine Arts, Lismer ably demonstrated that old painters never die, nor do they fade away. "Out of pure cussedness, I'm going to paint a seascape," Landscapist Lismer told his audience. Then, blue eyes sparkling beneath a halo of white hair, he flew at his canvas with brush, palette knife and a lively left thumb to produce a pugnacious promontory violating a white-capped sea. "A lady once asked me why I don't put in birds," Lismer deadpanned. "Birds are very expensive. A dollar a bird." With that, he dashed off a charcoal sketch, then daubed a brillant blue, green and yellow forest scene that took just 15 minutes. Clapping a battered Bohemian fedora onto his head, Lismer waved goodbye and walked a mile to his Montreal home through sub-zero weather.

Nimble Switch. Lismer's audience would have forgiven him for taking longer, but his speed is a matter of habit these days. As principal of the Montreal Museum's art school, he finds no better way to inspire the children he teaches than by making a swift sketch himself. The youngsters flock magnetically around their wisecracking teacher, then rush off to their own work in delightfully informal sessions. "Help a child to be a child whilst he is one," says Lismer with Victorian simplicity.

It was an opportunity Lismer himself had to fight for. Born in 1885, the son of a Sheffield draper, he grew up in a smoky English mill town scarcely conducive to artistic sensitivity. Indeed, he startled his mother when he was nine by bursting into tears when he saw a field of spring flowers. As a boy, Lismer spent his spare time sketching the lonely Yorkshire moors or the sea, nimbly switched to southpaw after his right arm was broken and badly reset. At 13 he swept past a slate of older boys to win a scholarship to the Sheffield School of Art, within two years was a staff artist for the *Independent*, illustrating the news of the day: Bernard Shaw spouting socialism; suffragettes chained to fences; Halley's Comet. After a year at Van Gogh's old academy in Antwerp, Lismer heard of Canada's opportunities and sailed west in 1911 on the SS *Corsican*.

Rare Peak. On board, he met his first Canadians. "If they are average specimens of the *genus*," he wrote in a letter home, "I don't think much of them. They can argue for hours on the dollar, and the ways and means of getting it, but they can't talk on any other subject intelligently." Lismer found friends at Toronto's Grip Engraving Co., which hired him as a commercial artist along with three other men who, as the nucleus of the Seven, went on to change the face of Canadian painting. They brought a new brashness of style, chose as their subject the Canada that always had been—rather than what farms and factories had done to it. By canoe and snowshoe they sought the unspoiled, just as Lismer still does every summer at Vancouver Island's "Lismer Bay."

The initial shock they caused did not help sales, and Lismer ruefully recalls that "for years I had the largest private collection of Lismers in Canada." His reputation grew steadily though, with oils like *Rain in the North Country* and *A September Gale, Georgian Bay*, peaked with a rare one-man show of 314 works at Ottawa's National Gallery in 1950. At 65, he might easily have been expected to accept that honor as a signal for graceful retirement. But, 16 years later, there seems no stopping the Grand Old Man of Canadian art—a man known worldwide as painter and teacher, and very much his own one-man show.

SAM TATA



LISMER AT WORK
Outrageous, but the birds are expensive.

* Of the original seven, J. E. H. MacDonald, Franklin Carmichael and Franz Johnston are dead. The survivors: Fred Varley, 86; A. Y. Jackson, 84; Arthur Lismer, 81; Lawren Harris, 81.

École d'art
Montreal Star, Que.
January 24, 1967

871

Miss Rita Mount

A funeral service will be held for painter Rita Mount, A.R.C.A., tomorrow at 10 a.m. at St. Roch Church, Park Extension. Miss Mount, 81, died Sunday at the Montreal General Hospital after a brief illness.

She was the daughter of Dr. Phillip Edmond Mount and the former Emilie Drolet. Her mother's sister, Henriette, married Amédée Emmanuel Forget, the last lieutenant-governor of the Northwest Territories, who became first lieutenant-governor of Saskatchewan in 1905.

The Montreal-born artist studied in Paris at the Cercle Internationale des Beaux Arts, in Montreal with the late William Brymner at the Art Association School where she won a scholarship, and at the Art Students' League in New York under Frank V. DuMond. She was an Associate of the Royal Canadian Academy.



Rita Mount

She painted in the Gaspé, in western Canada and in the Maritimes. The National Gallery, Ottawa, acquired one of her paintings, "Fisherman's Quarters," painted in 1923, from the 1924 spring show of The Montreal Museum of Fine Arts, then the Art Association of Montreal.

Miss Mount's name was in the news in recent years in connection with an art forgery racket termed "in quantity, at least, the biggest fraud in Canadian art history."

She had sold 20 sketches to a friend for from $5 to $10. He resold them to a dealer and, in the early 1960s, they began to turn up in collections with Miss Mount's signature removed and Group of Seven names substituted.

Although Miss Mount's name was discovered by X-ray under the forged name by National Gallery experts, it was not at first realized that it was a signature. However, "Mount," for mountain, was an inappropriate description of some of the scenes and in Montreal artist Robert Pilot acquainted detectives with the name of artist Rita Mount.

Shown photographs of sketches, Miss Mount identified them as her own. One of them, attributed to Group of Seven painter J. E. H. MacDonald, showed a woman working outdoors at a large cauldron and was entitled "Maple Syrup Time." Miss Mount was indignant: "That's not syrup," she was quoted as saying, "she's making soap and she's a friend of mine."

The artist is survived by her sister Marie. The body is at the Alfred Dallaire Funeral Home, 781 Ogilvy avenue, Park Extension. Burial will be at Côte des Neiges cemetery.

Sept-Jours
Montreal, Que.
January 7, 1967

EXPOSITIONS

871

Centre d'Art du Mont Royal — Jusqu'au 8 janvier: collection *Roland Dumais*. Tous les jours de 1 à 7h.

Galerie Gervais (82½, Côte de la Montagne, Québec) — Bijoux d'*Armand Brochard*.

Galerie Kert — Toiles de *Pierre Archambault*. Tous les jours de 11 à 6h., le mercredi de 11 à 10h.

Galerie Les Ecores (Duvernay) — Sculptures de *Desrosiers* et *Hénault*, peintures de *Decelles*. Tous les jours de 1 à 5h., les lundis, merc. et ven. de 7 à 1h.

Galerie Lippel (2159 Mackay) — *Sculptures* et *gravures* esquimaudes et *céramiques* pré-colombiennes.

Galerie Mose (1430 Sherbrooke o.) — Jusqu'au 17 janvier: oeuvres d'*artistes canadiens, européens et américains*.

Loyola Bonsecours Centre (445 St-Paul e.) — "*Ma ville secrète*" (exposition de photos de Jeremy Taylor). Jusqu'au 8 janvier.

Maison des Arts La Sauvegarde (160 Notre-Dame e.) — Jusqu'au 6 jan.: gravures, bois, papier-mâché, aquarelles, dessins, bijoux, huiles d'*artistes canadiens*. Du lun. au jeu., de midi à 6h., le ven. de midi à 9h., le sam et le dim.

Musée d'Art Contemporain (4040 Sherbrooke e.) — *Le Mois de la Gravure*. Verrières de *Marcelle Ferron*, collages d'*Irène Chiasson* et *collection permanente*. Le musée est ouvert de midi à 6h. et de 7 à 9h., tous les jours sauf le lundi.

Musée des Beaux-Arts — Jusqu'au 8 janvier: travaux des enfants du *Centre d'art*. Le Musée est ouvert les mardis, jeudis, vendredis et samedis de 1h. à 5h., le mercredi, de 10h. à 10h., le dim., de 2 à 5h.; fermé le lundi.

Musée du Québec (Parc des Champs de bataille, Québec) — Rétrospective *Jacques de Tonnancour* jusqu'au 7 jan.; *arts populaires de Charlevoix* jusqu'au 23 jan.

Salon La Rochelle (5770 Decelles) — Tableaux de *Durocher*.

Théatre des Apprentis-Sorciers (1297 Papineau) — Tous les soirs de représentation (jeu., ven., sam. et dim.): "Tableaux-objets" de *Maurice Trépanier*.

école
Weston Times, Ont.
February 16, 1967

871



Tom Mathews

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The Canadian
Toronto, Ont.
W
FEB 18 1967
BOWDEN'S

P12-M

GENTLE PERSISTENCE, GAY SUCCES



Don Newlands

Mintja deJong, left, and Coosea McDermott are two Dutchwomen from Rosemere, Quebec, who have created a new, one-of-a-kind fashion cult in Montreal with their striking, home-made primitive prints

BY HELEN MEYER, FASHION EDITOR

A few months ago, two ladies from Holland named Coosea and Mintja captured Montreal's fashion-loving heart with $5 worth of unbleached cotton. With it, they created a whole new primitive look for hostess pants and skirts and pop-over tops.

They'd hoped they might parlay their talents for sewing and painting into a business, but they're still a bit boggled by what happened.

"We started off with hand-painted place mats and wall hangings in unbleached cotton," says Mrs. John (Coosea) McDermott, who does the print-designing, "but couldn't interest anybody in them."

"Then we tried clothes in the same fabric and paint combination," says Mrs. Andy (Mintja) deJong, the clothes designer-seamstress.

When friends offered to pay for the creations, the two ladies began to think others might buy, too.

And they were right. As soon as their first collection (23 pieces) was dry, they took it to Ogilvy's, a Montreal department store. Ogilvy's bought it on the spot and has come back twice for more.

Their last two collections differ from their first in only one respect. Instead of using unbleached cotton, they now work with bright, solid colored cottons. Artist Coosea McDermott thinks the paints look even better on color. She never repeats a design, which is what sets the clothes apart.

Their trade-name "Cominca" derives from their first names – Coosea and Mintja – plus "ca" for Canada. They hand-make their own labels.

Both women moved to Rosemere from other parts of Quebec less than a year ago. Neither Mintja, who first came to Canada 15 years ago, nor Coosea, who arrived 10 years ago, had ever worked steadily at outside jobs. But the drive and talent was there. Mintja deJong began making her own clothes when she was 10 and just / *continued on page 23*



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Show us one and we'll try to think of something.

Propycel is a carpet fibre that just won't wear out.

Run up and down stairs on it for a lifetime and you'll see.

Because we've proved it. In the Celanese carpet test lab, a mechanical heel has pounded and ground beautiful carpets of Propycel with the equivalent of a lifetime's hard family wear.

No baldness. No backing show-through!

What about spots and spills?

Parties and children don't worry a Propycel carpet one bit. Non-absorbent, colourfast Propycel fibre lets you wipe up in a jiffy without leaving a hint behind. And it's crush-resistant, moth-proof, mildew-proof, non-allergenic.

Can all this performance be *beautiful*, too? It can if it's styled by Celanese—the fashion people.

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It's one of the features that make every Celanese carpet *top value at its price*.

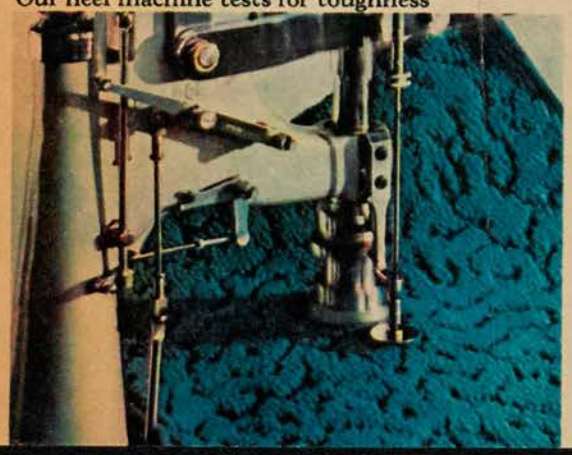
Some other quality features

Celanese gives you usually more pile fibre per square yard than competitively priced carpets, because most of our carpets are made of fibres we manufacture ourselves. (Like Propycel!)

Then there's construction. We use only the best quality jute. The finest latex bonding. The most expert craftsmanship—we're the only carpet manufacturers in Canada who know carpets from the fibre-making stage right on up!

Pretty good reasons, don't you think, for choosing a carpet by Celanese. Whether you want durable Propycel or any of the other carefree man-made fibres, your best buy is always Celanese carpets. Look for them in 129 colours, from $5.95 to $15.95 sq. yd.

Our heel machine tests for toughness



Kaleidoscope expo67

Better because they're

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of TRILAN* NYLON PROPYCEL* PROPYLON* ACRYLIC FORTREL*

*Reg'd. Can. T.M.

Canadian Celanese Company, a division of Chemcell Limited

The Canadian
Toronto, Ont.
W
SEP 18 1967 BOWDEN'S

12-M







The ladies call their creations "primitives." Like modern African craftsmen, they never repeat a painted design. They also prefer the simply shaped clothing worn in more primitive cultures. For example, the creation above is an adaptation of the African aba; at the left, and on the right, are pop-over blouses inspired by the North American Indian's deerskin tunic. And, at the top of the page, is a simplified version of the peasant wedding dress worn in Mexico.



X



Clairol thinks if you're lucky enough to be a blonde (one way or another) *you ought to make up like one.*

Clairol insists that every blonde deserves an ideal blonde complexion to really make the most of *being* a blonde. (And who else knows more about blondes?)

Clairol further insists the ideal complexion color best for blondes is a soft, dawn-colored, cream-sort of peach. Modestly stated, it makes blondes look positively sensational. Like wedding cakes.

To bring this marvelous peach to all blondes, Clairol created nine color-correcting makeup shades. Not to *mask* your own skin tone but to *combine* with it. Your shade will give you that peach. That soft, natural, flawless *blonde* peach!

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Clairol* Make-Up for Blondes

P.S. There is Clairol Make-Up for Redheads, for Brownettes, and for Brunettes, too. But that's another look entirely.

*TM of Clairol Int. Corp. © 1967 Auth. User: Clairol Inc. of Canada Made in Canada Knowlton, Que.

STILL USE ND-CRANKED EWING MACHINES

continued from page 20 / recently reproduced an exact copy of a $1,100 Norell original for less than $100. Coosea McDermott, the artist, trained in art in Holland as a girl. She studied more recently for a year with Dr. Arthur Lismer of the Montreal Museum of Fine Arts and taught part-time during 1965 with the Protestant school board in Rosemere.

Their two husbands, both local businessmen, Mrs. deJong's 22-year-old daughter, Tina, and Mrs. McDermott's 11-year-old twins, Douglas and Eileen, are enthusiastic about the new business.

Large-scale plans for the future of "Cominca" are still indefinite. "Who knows the future?" asks Mintja. For the moment both women have adopted a work, wait and see attitude. They are considering only one small change. "Perhaps," say Mintja, "for our fall clothes, we might try the same styles in other fabrics such as suedine and velveteen."

"And maybe," adds Coosea McDermott, "we are going to use some of our profits to buy one new sewing machine." At the moment, they work with ancient, hand-cranked Singers that they bought second-hand in Holland.

The one thing that won't change, they say, is their mode of travel which has earned them a nickname: residents of Rosemere call them "The Flying Dutchwomen." Neither woman owns nor drives her own car so they commute between their two homes – where they work on alternate days – on bicycles.

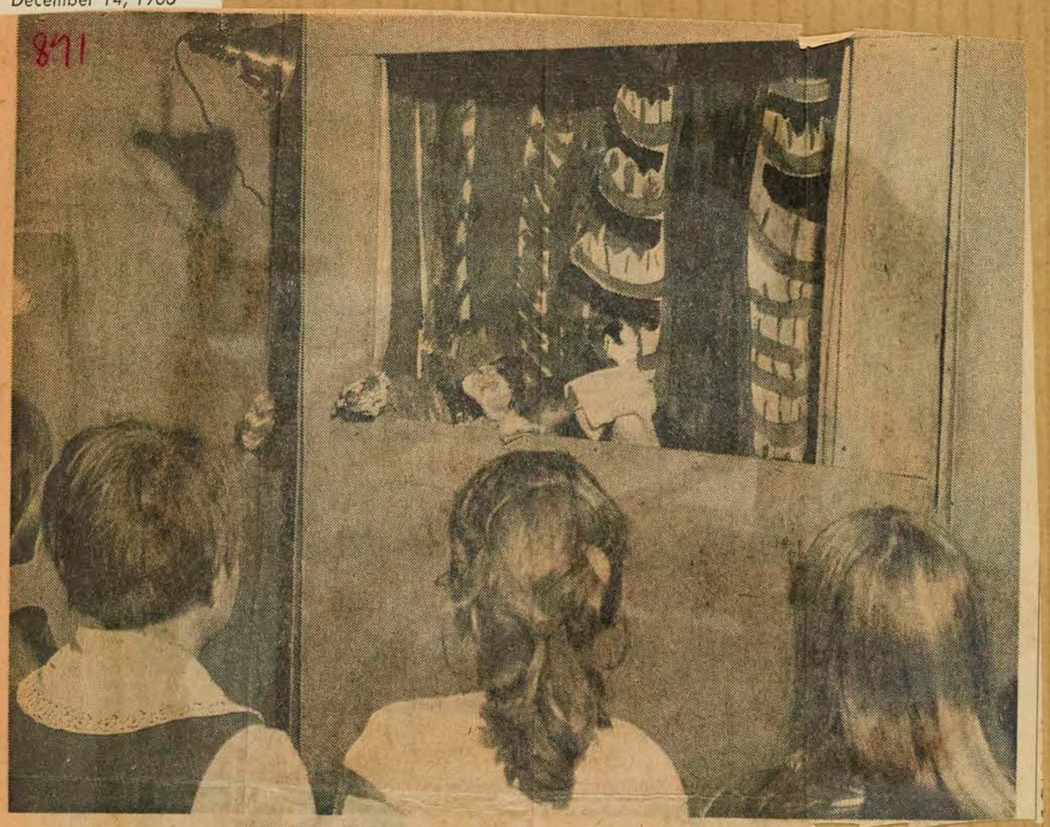
Montrealers, in the meantime, are buying up the "Cominca" Dutch treats as fast as they appear.



Mintja and Coosea commute on their bicycles.

Sudbury Star, Ont.
December 14, 1966

871



NOTHING LIKE A PUPPET SHOW TO IN TEREST CHILDREN
The audience is attentive during show held at YWCA centre

Youngsters Display Skills At Art Class Performance

The ingenuity and dexterity of youngsters was evident in a delightful puppet show produced and directed by youngsters ranging in age from six to 11 years, staged in the YWCA centre on Larch St. recently. Proud parents and friends of some 18 girls and boys participating in the YWCA's children art class attended the show and were enthusiastic about the feature.

Mrs. D. Wallace, art teacher, who supervised four classes the children attended prior to the presentation, was pleased with the talent of the youngsters who made the puppets, clothed them, planned the show and wrote the script. Themes selected for the showing included: From Rocket Station to Mars; Queen of Hearts; and a Go - Go Show.

With 18 years of experience teaching children's art classes behind her, Mrs. Wallace, a recent newcomer to Sudbury, told The Star she found the youngsters of this area "quite gifted and ingenious".

A native of Perth, receiving an honor bachelor of arts degree in art and archeology from the University of Toronto, Mrs. Wallace taught at the Children's Art Centre of the Museum of Fine Arts, Montreal, with Dr. Arthur Lismer, prominent in the cultural circles of Canada for his encouragement and development of art in youngsters from the ages of three to 14 years.

Mrs. Wallace moved to Sudbury this fall wit her husband Donald, a professor of English at Laurentian University.

Since her arrival here she has developed a great deal of latent talent in art and theatre of youngsters who have come to the art classes she has taught. At the show this week the class she has trained presented a delightful "shadow" puppet production of The Nativity.

Many favorite Christmas carols were included in this presentation. The shadow puppets were a part of the five - week training course the children enjoyed under the guidance of Janet Wallace.

She plans to introduce children from the pre - school age to Grade Eight students to "the wonderful world of art".

"We plan to start the next art program Jan. 25, in the afternoon for children in grades one to four. The following day, pre-schoolers from four years up will take the classes at 10 o'clock in the morning.

"In the afternoon of Jan. 26 at 4.30 I hope to have grades four to eight children start their weekly lessons," Mrs. Wallace said today.

Each of the courses had a duration of eight weeks and will be held in the YWCA premises on Larch St. with clay modelling one of the first type media of art to which the instructor introduces her pupils.

Fredericton Gleaner, N.B.
February 17, 1967

871

Montreal Theatre Founder Is Festival Adjudicator

Mme. Jeanine Beaubien of Montreal, the founder and director of the Montreal International Theatre ("La Poudriere"), will be adjudicator of the N.B. Regional Drama Festival, it was announced today by the governors of the Dominion Drama Festival.

The Regional Festival opens Feb. 28 at the Base Gagetown Theatre and runs until March 4. Five productions have been entered, three by Fredericton area groups—UNB Drama Society's "Fortune, My Foe", St. Thomas University's "Bousille and the Just", and the host Base Gagetown and Oromocto Amateur Theatrical Society's "At My Heart's Core".

Mme. Beaubien has been active in theatre since the age of seven, when she began her studies in drama with Le Theatre des Petits under the direction of Camille Bernard. She also studied piano for eight years and ballet for six.

In 1942 she founded the Societe Dramatique d'Arvida, and at Quebec City between 1945 and 1948 she was active with the Quebec City Art Theatre as a performer. She also conducted a daily English-language radio program there.

Moving to Montreal, she appeared on TV as both an actress and a panellist. She played stage leads with the St. Genesius Players, Les Compagnons de St. Laurent, Canadian Players in Montreal, the 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.

In 1958 she founded La Poudriere (so called because it is housed in a picturesque building that was once an old powder magazine on St. Helen's Island), and has supervised all 78 of its productions since then, as well as appearing in several.

La Poudriere produces plays in English and French, and also in German and several other languages.

Jeanine Beaubien has appeared in French - language productions such as "La Reine et les Insurges" and "L'Homme, La Bete et la Vertu", as well as such English-language plays as a translation of the latter, "Man, Beast and Virtue", "Slightly Touched" and "The Marriage-Go-Round".

FIRST FELLOWSHIP RECIPIENT

She was the first Canadian woman to receive a fellowship to the Royal Society of Arts (London, England).

In addition, Mme. Beaubien has translated and recorded children's stories for Columbia Records, and performed with the Montreal Symphony Orchestra and Quebec Symphony Orchestra under Dr. Wilfrid Pelletier. In 1964-65 she was official narrator for the Matinee Symponique with the Montreal Symphony Orchestra.

She has studied theatre with Jean Doat and Eleanor Stuart, and voice with Lucie de Vienne Blanc and Anna Malenfant. She has taken courses in foreign literature and in art appreciation at the University of Montreal, and has followed regular painting courses at the Montreal Museum of Fine Arts with Marlon Scott, Lismer, De Tonnancourt and Weber.

In private life she is the wife of Claude P. Beaubien, vice-president of the Aluminum Company of Canada Ltd. They have four children: Claude, graduate of CMR and RMC and now an engineer in the navy; Jeanine, studying for a BA at McGill University; Andrew, a student at Loyola University at Quebec City; and Luc, the youngest, who is still at elementary school in Montreal.

WESTON, ONT.
Times
W 1,800

FEB 16 1967 BOWDEN'S

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c-12-M

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Tom Mathews

The Argus, Toronto, Ont.
March - April, 1967
Centre d'art
N 871

BOOKS

WHAT'S WHAT FOR CHILDREN

A 1967 handbook for parents. 100 pages, 6" x 9". Price $1.00. Sold at the Canadian Pavilion, Expo '67 and by mail from:

The Citizens' Committee on Children,
c/o 221 Donald St.,
Ottawa 7, Ontario.

(Price—$1.00 plus .05 postage.) Special rates for bulk order.

WHY THIS BOOK?

To help parents select a good toy, record, book, etc., for the right age and interest of the child.

To give practical suggestions in the use and selection of cultural, educational materials for children.

To direct people where to look for further information.

DESCRIPTION

This selective reference book has short introductions followed by current guide lists on: books, music, art, drama, toys, games, etc. FOR children . . . classified by age and subject matter.

Selected lists of books, pamphlets and films for parents ABOUT children are also included.

Articles on visiting an art gallery and a museum, selecting a pet and where to turn for community services for children, logically fit into this book.

UNIQUELY CANADIAN

This book is not merely a compilation; much of the material is a result of research and has never before been published. To the best of our knowledge this directory is the only one of its kind and past issues have served as a year round reference book.

AUDIENCE

Parents, teachers, doctors, welfare workers, libraries, recreational and cultural groups, manufacturers, retailers and others who work for children.

CONTRIBUTORS

Twenty Canadian authorities in various fields have contributed to this original work. Some of these are:

POLLY HILL, Project Director,
Children's Creative Centre,
Expo '67.

MAURICE STUBBS,
National Gallery of Canada.

LISTER SINCLAIR.

AUDREY TAYLOR,
Lismer School of Art,
Montreal Museum of Fine Arts.

JASMINE POCOCK,
Canadian Toy Testing Council.

DR. ARNOLD WALTER,
Royal Conservatory of Music.

KAY CROWE,
Montreal Mental Hygiene Institute.

DR. MARJORIE KING,
Canadian Council on Children and Youth.

C. D. DOTY,
Regina Public School Board.

MRS. GEORGE BRIGDEN,
The French School (Toronto).

STEWART SUTTON,
Vanier Institute of the Family.

EVE KASSIRER,
Editor of the three earlier editions of "What's What for Children."

COMMENTS ABOUT PAST EDITIONS OF "WHAT'S WHAT FOR CHILDREN"

. . . "written in sensible down-to-earth fashion, this little book could be described as the Dr. Spock of its field". *Ottawa Citizen.*

. . . "will prove its weight in gold to parents of all ages . . . from infants to teenagers". *Winnipeg Free Press.*

. . . "it is an excellent piece of work and deserves all the success it has achieved". *Supervisor, Children's Programs, CBC.*

. . . "I have studied this very carefully and I feel quite excited about it. It is imaginative, beautifully published and the art work is out of this world. No home should be without one". *J. D. Griffin, M.D., General Director, Canadian Mental Health Association.*

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Montreal Gazette, Que.
Circ. 136,116
March 7, 1967

N-871



Janet Lieberman, surrounded by her black and white oils, some of which will be displayed at the ORT art show and sale. (Gazette Photo Service)

Proceeds For ORT

Show Features Women Artists

By MARIAN KUNSTLER

Montreal artist Janet Liberman has 25 pairs of glasses.

But only one pair is for painting, and it has trifocal lenses, so that Mrs. Liberman can see three distances.

The other pairs reflect Mrs. Lieberman's background — 22 years of fashion designing. The glasses, which are in all shapes and sizes, match her wardrobe.

Mrs. Lieberman began painting about 15 years ago, while she was still fashion designing.

"Then one day I decided that I would prefer to spend my time at home painting instead of at the office designing," she said in an interview.

By 7:30 each morning, Mrs. Lieberman is in her studio. She paints about four hours a day. At present she's concentrating on black and white oils.

"I did so much color that I'm satiated with it. Black and white is like a tranquilizer," she said.

Some of her black and white paintings will be among those at the ORT art show and sale at Simpson's Baker Gallery March 23-April 1, and then will be part of the decor at the ORT Fantasy Ball at the Queen Elizabeth Hotel April 2.

This is the third year that Mrs. Lieberman will head the sale. She's been organizing it since January.

"I decided to change the format this year. Until now, we've had men and women artists. But I felt that it's better to have fewer artists, this year only ten, and more of their works," Mrs. Lieberman said.

Because she is keen on spotlighting the achievements of women artists, there will be only women artists in the show and sale.

Among the artists, all of Montreal, who will display their works are: Judith Ivanyi, Billie Tishler, and Mildred Vaintrub.

Twenty-five per cent of the sale price of each painting will go to the Montreal Women's Organization for Rehabilitation Through Training.

Mrs. Lieberman became interested in art while a high school student. "I had a cousin who was a portrait painter and shared his studio with three other artists.

"I'd run to visit them every day after school. I found the smell of paint and what they were doing so exciting," she said.

"But I already knew what I wanted to do. My mother was a dressmaker and I had been sewing my own clothes since the age of 12. I decided to enter a New York designing school," Mrs. Lieberman said.

She then returned to Monreal to work, and later studied art at the Montreal Museum of Fine Arts, and under Sylvia Lefkowicz and Leslie Schalk.

La Presse 14 mars 67

Reste à parler d'Hugh Leroy, le plus jeune, et qui s'oriente tout-à-fait différemment. Ses formes sont simples. Il entend présenter le résultat d'une étude sur diverses actions exercées sur une surface, celles de tordre, percer, boursoufler, etc... une forme. "Actions, dit-il, qui sont universelles." Leroy tient à ce que l'on ressente immédiatement à la vue de ces pièces le principe de l'action exercée sur la forme et c'est pourquoi, il a dénommé ses sculptures des objets rationnels.

Mais, ne vous y trompez pas, il y a toute une science derrière cela. Cette science nécessite en plus de son habilité à manier les formes, mesurer les tensions, préciser les plans, une solide connaissance de la géométrie descriptive.

Il veut en arriver à ce qu'on puisse d'emblée intuitionner le principe de l'objet rationnel sans éprouver le moindre besoin d'y toucher. Leroy tente de réaliser une sculpture uniquement visuelle, mais basée essentiellement sur des actions manuelles.

FIN

Ottawa Citizen, Ontario
March 4, 1967

R-871

Art justifies existence

By Shirley Foley
Assistant women's editor

Nini MacDougall's justification for existence is on view this week at the Galerie Caris.

Hopefully suggesting to her visiting year-and-a-half-old grandson that he settle himself in the chair that used to be his mother's, Mrs. MacDougall said her painting isn't a hobby; it's a necessity.

"This is the time of life to do these things. Everything you've ever learned is there waiting. And I find there aren't enough hours in the day or years in life."

It's only in the last ten years that she has been able to concentrate on developing her abilities at the professional level. The MacDougall's daughter Diana is now married and living in Scotland, and their son Allan is in a Toronto bank.

Husband Peter MacDougall has always encouraged his wife's interest and involvement in painting.

Like most mothers, Mrs. MacDougall was too busy coping when the children were small. "Children are the greatest thing about life. And once they're gone from the fold you have to do something else to justify your existence."

It was when the family was living in Montreal 10 years ago that Mrs. MacDougall swung into serious action. "Arthur Lismer was the one who solidified this whole desire to paint, during the two years I went to school full time at the Montreal Museum of Fine Arts."

When her husband was working in New York in 1960 she enrolled at the Art Students' League there. "But it was a little like a sausage factory and just too frenetic for me." So next step was the New York School of Interior Design from which Mrs. MacDougall graduated as a decorator.

The MacDougall's Rockcliffe home, a happy combination of elegance and comfort is evidence of her success in this field.

The international aspect of Mrs. MacDougall's professional training was widened when her husband's work took them to England. Here she started in at Stanhope Institute, a London County Council school where "you can learn anything from Spanish dancing to picture frame making."

Settled once more in Rockcliffe, a stone's throw from where she was born, Mrs. MacDougall really began to paint "and I've done nothing but paint ever since."

Dominate medium

On the subject of media, the artist says she would like her forte to be oils but right now she feels more of an understanding for pastels. "You have to dominate your medium. If you approach it with timidity, the result shows this."

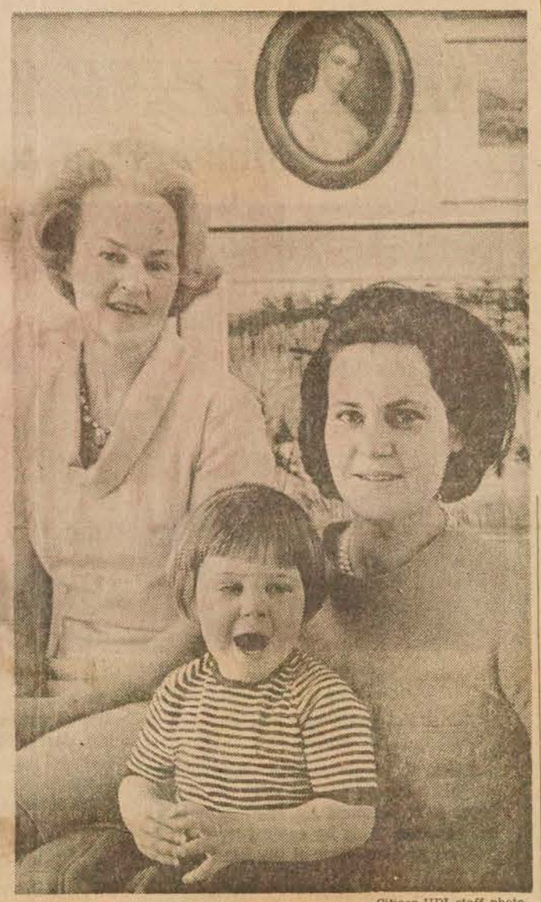
Mrs. MacDougall says she doesn't know whether to be flattered or to feel badly when viewers of her work say how nice it is to see something they understand. She does believe however that paintings are done by human beings for viewing by human beings who should be able to sense a relationship with the work.

"I don't see why the viewer shouldn't be involved in a painting rather than repulsed by it. Words like beauty, balance design and poetry shouldn't be considered kinky."

The affinity she has for some abstract works by no means extends to all of them. "Some are beautiful in design but many belong in industrial design, in textiles. They become boring after prolonged viewing."

Disposable art, says Nini MacDougall, belongs with other disposable items . . . in the garbage. The green garbage bags are more appealing.

Running mate to her painting is a recently entered dark horse, writing. The great-great-grand-daughter of Thomas McKay, builder of Rideau Hall and the lower Rideau locks, is presently doing intensive research for a book she'll write about the history of Rockcliffe.



—Citizen-UPI staff photo

Further justification

Nini MacDougall with daughter Diana Weir and grandson James, 1½

Montreal (N.D.G.) Monitor
Quebec
March 9, 1967

R-871

N.D.G. Arts and Letters Festival

Three win art scholarships

Three budding artists were awarded scholarships for art study last night at the second open session of the N.D.G. Arts and Letters Festival at Shaare Zion Synagogue auditorium.

The Dr. Arthur Lismer awards went to Cathy Marshall of Westmount High in the senior section and **David Rolling** of Rosedale School in the elementary section. They are for one year of study with Dr. Lismer at the Museum School of Fine Arts. **Cynthia Shapiro** of Royalvale won a six-month tuition award at the West End School of Art.

In all, 22 prizes and 21 honorable mentions were noted at the session, which had the winning entries on show.

The complete list:

● Kindergarten: **Nancy Newton**, St. Augustine's, first; **David Tucker**, St. Raymond's, honorable mention.

● Grade 1: **Meris Kott**, Shaare Zion, first; **Juro Mukai**, Iona, second; **Robert Lavigne**, Willingdon, and **Charyl Godel**, Shaare Zion, honorable mentions.

● Grade 2: **Tamara Sinai**, Shaare Zion, first; **Karin Boothroyd**, Merton, second; **Mindy Bloom**, Shaare Zion, and **Loo Norman**, Iona, honorable mentions.

● Grade 3: **Joanne Major**, Kensington, first; **Bruce D. Briard**, Kensington, second; **Grant Roche**, St. Malachy's, and **E. Goldberg**, Westminster, honorable mentions.

● Grade 4: **Roy Van Der AA**, Rosedale, first; **Paula McGuire**, St. Malachy's, second **Chikako Mukai** and **David Maes**, both of Iona, honorable mentions.

● Grade 5: **Cynthia Shapiro**, Royalvale, first; **Sharon Cohen**, also of Royalvale, second; **Cynthia Shapiro**, Royalvale, and **Karen Aslin**, St. Malachy's, honorable mentions.

● Grade 6: **David Rolling**, Rosedale, first; **Raymond Mahaits**, **David O'Connell**, second; **Bernadette Tulli**, St. Raymond's, and **Mimmi Shulman**, United Talmud Torah, honorable mentions.

● Grade 7: **Marilyn Hogan**, St. Augustine's, first; **Eric Lebner**, Shaare Zion, second; **Elizabeth Drucker**, Rosedale, and **James Legacey**, Daniel O'Connell, honorable mentions.

● Grade 8: **Gloria Campbell**, Monklands, first; **Jacqueline Labendz**, Chomedey, second; **Alar Kivilo**, Montreal West, and **Jacqueline Labendz**, honorable mentions.

● Grade 9: **Cathy Marshall**, Westmount, first; **Donald Ruddik**, Lower Canada College, second; **Dan Walker**, and **Jane Arnot** of Montreal West, honorable mentions.

● Grade 10: **Barbara Haack**, Montreal West, first; **David Eaves**, LCC, honorable mention.

● Grade 11: **Dora Tahy**, Marymount, first; **Jacqueline Solomon**, West Hill, second; **Judith Mann**, Marymount, honorable mention.

Hugh Leroy aimerait que l'on saisisse immédiatement, sans avoir besoin d'y toucher, le principe d'une forme. Celle-ci explique ce qu'est une spirale. Sa sculpture se veut essentiellement visuelle.



La Presse 18 mars 67

Richmond Hill Liberal, Ont.
March 30, 1967

A visit to Montreal and Expo brought the following interesting and enthusiastic comments from **Mrs. Joseph Rabinowitch,** owner of the **Ruthe Calverley Gallery** on Yonge Street, who, with friends, recently spent several days there.

"To ride the Rapido to Montreal and rediscover this fascinating city in 1967 is one sure way to have an exciting holiday. We explored the old sections of St. Paul Street while Montrealers pretended it was cold at 5 degrees below. Places of particular interest were the Bonsecour Market, which has been restored, the Sailors Church, the Chateau de Ramezay (the Governor General's residence during the French Regime and now a museum) the antique shops, artist's quarters, the Montreal Museum of Art (where I met Arthur Lismer still energetically pursuing his work there) and some marvellous French restaurants. The traffic however, makes the series "Run For Your Life" tame by comparison!

A tantalizing preview of Expo makes one impatient to get back when all the treasures are unveiled. Having been invited to stay at the Habitat for an Expo visit in July, I paid particular attention to it and feel it is a very practical solution to the apartment problem, quite a la Corbusier.

The richly ornamented traditional Eastern buildings are placed in close proximity to the soaring modern pavilions which gives one a sense of surprise and gaiety.

The art gallery on the grounds, a massive permanent building with unbelievable climate controls, should be worth a visit if one saw nothing else, as the treasures from so many lands are priceless.

However I do not envy the people involved completing interiors and clearing away for its April opening."

Montreal Gazette, Que.
Circ. 134,678
March 23, 1967

courthouse.

Art Group's History Sketched

N - 871

The contribution of the Art Association of Montreal to the growth process of art in Canada was sketched last night by Dr. Jean Sutherland Boggs, director of the National Gallery of Montreal, at the annual dinner of the St. James Literary Society.

Dr. Boggs, who took charge of the National Gallery less than a year ago, discussed the local art development with a certain sense of involvement since the Art Association of Montreal was the first institution in which she worked before it became the Montreal Musum of Fine Arts.

While the Art Association was founded in 1860, before Confederation, its present building that opened in 1912 is the very symbol of institutionalism — as solid and as dignified as a bank — that contributed to art in Canada, she said. It also had teachers in the old days like Robert Harris, painter of the Fathers of Confederation.

She listed the art schools as a second responsibility of the local Art Association and its library as a symbol of interest in art that has grown with the establishment of art history departments throughout Canada.



Harry E. Wilson, president of St. James Literary Society, and Dr. Jean Sutherland Boggs, National Gallery director.

SCULPTEURS DE MONTREAL



La Presse
18 mars 67

HALIFAX, N.S.
CHRONICLE-HERALD
D (M) 67,900

MAR 24 1967

BOWDEN'S



Prof. D. Silverberg

Gets Canada Council Award

SACKVILLE, N.B.—David Silverberg, professor of graphics in the fine arts department of Mount Allison University, has received the senior arts award from the Canada Council. This award, with a value in excess of $5,000 was made in recognition of his significant contribution to the art of printmaking and gives the artist the freedom to further his talents by study and travel in Japan.

Born in Montreal, Prof. Silverberg attended children's art classes under Dr. Arthur Lismer, was awarded a scholarship thus enabling him to continue his art studies at the Montreal Museum of Fine Arts as he attended high school.

During his undergraduate work at McGill, (B.A. 1959), he continued to study under Montreal's leading teacher and later was a pupil of the outstanding graphics teacher, W. S. Hayter, at the Ecole des Beaux Arts in Paris. Mr. Silverberg's first one-man exhibition was held at Lyon, France, in 1959 and since that date he has travelled extensively in Canada, U.S.A., Mexico, Europe and the Far East.

Professor Silverberg's exhibition at the Yoseido Gallery in Tokyo was the first such show by a Canadian in Japan. The Canadian Embassy was the patron of this exhibition.

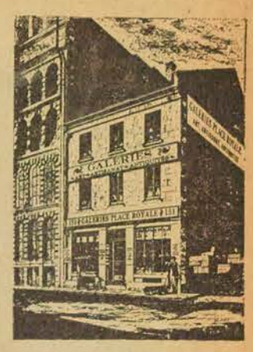
Montreal Gazette, Que.
Circ. 134,678
March 23, 1967

N-871

NEWS from EATON'S Career Club



This week we are saluting four Career Club members who have a common interest and career—art. Irene Shaver, Betty Galbraith-Cornell, Agnes Knox and E. Jackson-Smith have combined forces in an exhibition at Galeries Place Royale. The trials and problems of presenting an art exhibition are not new to any of the four as they have all exhibited successfully either solo or as part of a group. Irene Shaver studied at the Museum of Fine Arts and with George Masse and Harold Beaument, R.C.A. She has exhibited her landscapes of Europe, Hawaii, the Bahamas and the United States both locally, in the Eastern Townships and the Laurentians. Born and educated in Montreal, Betty Galbraith-Cornell has exhibited in Montreal and in Eastern Canada. Past accomplishments have earned Mrs. Galbraith-Cornell 1st prize, St. Laurent Exhibition 1962; 3rd prize, Nova Scotia Festival of Arts 1962 and 3rd prize, Quebec Provincial Exhibition 1965. Many of her works are presently in the hands of private collectors and dealers as well as museums.



Graduating from Havergal College in Toronto, Agnes Knox went on to the Montreal Museum of Fine Arts where she studied under the direction of Randolph Hewton, R.C.A. Much of Mrs. Knox's work has been concentrated in Eastern Canada. Like the others she has held several one man shows and has also participated in exhibitions with small groups of artitsts. Born in Ontario, E. Jackson-Smith studied at the Ontario College of Art before entering the field of commercial art with her own studio. Later she spent some time in New York as a textile designer. Since her marriage she has devoted her talents to fine arts, exhibiting locally in Montreal and in Ontario. Mrs. Smith won awards in the Quebec Provincial Exhibition in 1961 and 1962. An ardent traveller, many of her paintings have been done in Paris, Rome, Hawaii and Mexico. We hope that many Club members will take this opportunity to visit Old Montreal and see this exhibition at the Galeries Place Royale from March 15th to April 1st.



Both pictures by courtesy of The Montreal Museum of Fine Arts

"CATHEDRAL MOUNTAIN": *Oil on canvas by Arthur Lismer*

Christian Science Boston – Monitor

"Cathedral Mountain" is a development, in oil on canvas, of a sketch that Arthur Lismer made when camping in the Canadian Rockies. The mountain really does recall the form of a cathedral with its flying buttresses and towers. Here Lismer's sharp lines, his biting patterns, his rhythms and vigorous color descriptions, are the essence of freedom itself. He does not slip into stylizations. In his self-expression, he constantly experiments and explores. Such explorations have not always been restricted to the world of art. Arthur Lismer and Lawren Harris (whose work "Mount Temple" is seen below), tramping together through the wilderness, have sought out the natural wonders of the north shore of Lake Superior as well as other areas.

Lismer founded the famous "Group of Seven"—a company of Canadian artists dedicated to finding and expressing the essence of their country and its colossal natural marvels. He himself was also much interested in teaching. Today, entrenched in educational programs for children, he is active as Educational Supervisor of the Art Association of Montreal. Born in 1885 in England, he emigrated to Canada in 1911. His art education included some study at the Académie des Beaux Arts in Antwerp, but essentially he was, and has been, an independent painter.

Lawren Harris was born the same year as Lismer, 1885. He too joined the Group of Seven, dedicating himself to describing Canada in terms of itself, uninfluenced by European schools. Versatile, an intellectual, Harris relies on simplification of forms to give heaviness and substance to his subjects. His "Mount Temple"—a peak near Lake Louise in the Rockies—combines the representational with the abstract. As Harris evolved, he entered first a phase devoted to semiabstract arctic studies, and subsequently a nonobjective period.

Both pictures are permanently in the collection of The Montreal Museum of Fine Arts, Montreal, Canada.

PATRICIA BOYD WILSON



"MOUNT TEMPLE": *Oil on canvas by Lawren Stewart Harris*

Canadian Camping
Toronto, Ont.
Q 900
APR 1967

P 12 - M

URSELVES



David R. Hartry
President, Nova Scotia Camping Association

The Reverend David Hartry or "Father Dave" as he is affectionately called by the many campers who have come under his influence, has been in the camping business one way or another for more than half of his 29 years. He is, at present, the director of St. Anne's Anglican Youth Camp in western Nova Scotia.

Born in Halifax, Nova Scotia, Mr. Hartry received his early education in the Halifax City Schools. After high school he attended the Nova Scotia College of Art, Halifax, and the Montreal Museum of Fine Arts, receiving his degree of Bachelor of Fine Arts and a Diploma in Art Education.

Following graduation, and before he decided to enter the ministry, Mr. Hartry was employed with the Halifax Y.M.C.A. where he worked full-time with Hi-Y and Boys' Clubs. Being very interested in youth work, Mr. Hartry also spent much time with the young people in his home parish of the Cathedral Church of All Saints, Halifax, and with the youth in the camping field.

After a year's youth work, Mr. Hartry attended the University of King's College and, after graduating in Theology, was appointed to the parish of Round Hill, Annapolis County in western Nova Scotia. This same year, 1964, he married Janet Sinclair, also of Halifax who is a school teacher and a former camp director.

Mr. Hartry began his camping career at a tender age as a camper at Camp Sunshine, Halifax County. In his teen-age years he was a Counsellor In Training and Counsellor at Big Cove Camp (Halifax Y.M.C.A.) and later served for three years as Craft Director and Senior Staff Member at the same camp. In 1961 he directed his first camp in Grimshaw, Alberta, with the Missionary Department of the Anglican Church of Canada. The following year he was appointed the camp director of the Anglican Youth Camp, Halifax County, one of the largest camps in Nova Scotia. He held this position for three years and it was during this time that he was ordained Deacon in the Anglican Church of Canada.

An active member of the Nova Scotia Camping Association, Mr. Hartry has held several executive positions. He has been Secretary, Editor of the

page 90 please

Y-871 Halifax Mail Star N.S
April 17-67

At Citadel Gallery

Exhibit 20 Paintings From N.S. Collection

By MARION MOORE

A selection of 20 paintings belonging to the Nova Scotia Museum of Fine Arts has gone on exhibition at the Halifax Citadel Art Gallery. Incorporated more than half a century ago, the museum was organized for the purpose of sponsoring lectures on art and furthering art education. Over the years it has accomplished this purpose by bringing to the area a number of exhibitions including National Gallery shows, a collection of great Scottish watercolors and has featured local and other artists in one man shows. It has sponsored children's art exhibitions and lectures by distinguished speakers in the art field. The Museum of Fine Arts also has assembled nearly 100 paintings, many of them as gifts or bequests. These have been held in the Public Archives until they could be displayed in a fireproof gallery.

ALWAYS FIRST AIM

Since the Museum was first organized, an art gallery for the enjoyment and instruction of people of this province has always been its first aim. Though this has not as yet come about, plans are now in progress for the former Citadel powder magazine to serve as a temporary gallery until a permanent building can be erected. Now serving as a centennial gallery, since it opened early in February, 8,500 persons have visited its exhibitions.

Showpiece of the present exhibition is "Wroxham", a painting of a small town on the Norfolk Broads by the noted English artist, John Constable. A bequest to the city from the R. J. MacAdam estate, this forms part of the collection of the City of Halifax and is housed in the Halifax Memorial Library. Born in 1778, the son of a prosperous miller, Constable is famous for his English landscapes, painted with a freedom in the use of broken color unique in his day.

1824 LOUVRE SENSATION

In 1824, when "The Hay Wain" was exhibited at the Louvre, it created a sensation. Though the artist received little recognition until late in life, his works are prized today and are contained in the National Gallery, London, the Victoria and Albert Museum and other celebrated collections.

One of those much influenced by Constable's work was the Ontario landscape painter, Homer Watson, who died shortly before World War II. Watson worked as assistant at the Notman photographic studios in Toronto, then went to New York where he painted along the Hudson River and in the Adirondacks. For some years after his return to Canada, his style showed the general influence of the Hudson River School. After spending some time in England, his work became more monumental and poetic in style about 1900. Watson is represented in the show by a pastoral painting showing cows fording a river.

FROM GROUP OF SEVEN

Also included in the exhibition are paintings by two original members of Canada's Group of Seven — J. E. H. MacDonald and Arthur Lismer. Born in Durham, England, MacDonald came to Hamilton, Ontario, at the age of 14, later moving to Toronto where he studied at the Central Ontario College of Art. MacDonald taught at the Ontario College of Art and was its principal from 1929 until his death in 1932. His first exhibition was held in 1911 and thereafter he painted continually choosing such subject matter as Algoma, Georgian Bay and the Rockies. Also recognized as a poet of distinction, his "Willow Tree", a small but charming work appears in the current show.

Also born in England, Arthur Lismer studied at the Academie Royale des Beaux-Arts in Antwerp and came to Toronto in 1911. Five years later he became Principal of the Nova Scotia College of Art, a post which he held for three years.

Founder of the children's classes at the Toronto Art Gallery, he has also taught at Columbia University, New York. In 1940 he became principal of the school of the Montreal Museum of Fine Arts, and the following year was given an honorary doctorate by Dalhousie University. "The Sackville River" near Bedford is the subject of Dr. Lismer's painting in this show.

The show also contains a number of other interesting works by local and foreign artists and will be on view at the Citadel until May 13.

Montreal Gazette, Que.
Circ. 134,678
April 19, 1967
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Y-871

Museum Stages Show Of Young

The annual exhibition of work created by children attending The Montreal Museum of Fine Arts' Art Centre will be staged beginning today.

Under the title "The Sea and the Lands Around the Sea," the exhibition will be displayed in the Art Centre, 3430 Ontario Ave. for one month.

The opening April 19 is set for 3.30 p.m. and 7.30 p.m.

Drawings, puppets and costumes created by children aged three to 14 years are featured.

Bramalea Guardian, Ont.
April 19, 1967
C-871

Famous Local Artist Enters Art Auction

BRAMPTON — Prominent Brampton artist Tom Mathews has entered one of his paintings in an art auction sponsored by the Oakville Art Society.

Mr. Mathews is a member of the sponsoring group, which is holding its second annual art auction on Saturday, April 15, at the Oakville Figure Skating Club on Rebecca st. in Oakville.

The Oakville Art Society also has members in Port Credit, Cooksville, Milton and Burlington.

Mr. Mathews is a well-known artist who exhibits regularly at one of the Toronto fine arts galleries. He studied at Ecole des Deux Arts in Montreal, and at the Museum of Fine Arts there. He has also studied with several internationally-known artists.

Artist Mathews has exhibited in Ontario, Quebec and the U.S. His work hangs permanently in Ontario House in London, England, and he has had work accepted by the Ontario Society of Artists.

Montreal Star, Que.
Circ. 205,503
April 8, 1967

'Charlie Chan' Looks Ferocious

A-871

Car 'Painting' Is Latest Fad

By CAROLE CLIFFORD

Whether it's matching your monocle to your ensemble, sporting a mini-skirt, or wearing a "Mary Poppins is a junkie" button, it's a fad. Some fads are here to stay.

And a half-hour spent in the "Calender" studio at CBC yesterday offered an insight as to just how some fads possibly are conceived.

If Montrealers begin to feel as if they are on their first psychedelic trip they can thank a smart publicity man.

It all started with the British Motor Corporation's annual North American show here this week.

Art students in Montreal, Toronto, Vancouver, New York, Chicago, and San Francisco were asked to enter a contest sponsored by the corporation as a promotion job for their mini-cars.

Give any student the chance to paint a mini-car in four hours, all the water paint he needs, and the chance of winning $200, and you have a king-size contest on your hands.

Three groups were approached from Sir George Williams University, the Museum of Fine Arts, and College Notre Dame and the contest was on!

With the preliminaries on Tuesday, Wednesday and Thursday, final local judging was done yesterday on the Calender show by Desmond English, the art critic for MacLean's Magazine, and Suzanne Olson, the fashion co-ordinator and commentator for "Calender."

Within one hour of deadline, the team of seven from Sir George had completed their assignment, and are now the winners of what may well be Montreal's latest fad.

The judging by Mrs. Olson was based on which car looked the "poppiest." Mr. English, who judged 27 of the cars in Toronto, looked for the "one with the theme followed through."

The winning car's theme according to Alison Lay, a second-year SGWU art student, is a "dragon."

"It was such a little thing, that we decided to make it look ferocious. We dubbed it Charlie Chan," she said.

The over-all winner of the contest will be named next month at the BMC headquarters in Toronto.

In addition to Alison, the other members of the Sir George team are Richard Lamartine, Richard Kadulski, Sophie Ackerman, Karen Dahlstrom, Betty Eisenwasser and Louise Halpern.

"Charlie Chan" will be on display at Eaton's for a week beginning Monday — for would-be artists and fad-followers.



KEEP IT OUT OF THE RAIN! The SGWU competition car looks fine, but it is decorated in water paint and must not be taken out in the rain. Charlie Chan is its name. The team are, from left: Richard Lamartine, Alison Lay and Richard Kadulski.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
Centre d'art
APR 19 1967
BOWDEN'S

Young Painters' Viewpoint

R-12-M

New Approach is Needed For Teaching Art in Schools

By SHEILA STONE

Art teaching in most schools is still in early stages of development. It needs a new approach says Doreen Lindsay, a young art teacher and painter who opens an exhibit at the Loyola Bonsecours Centre in Old Montreal tomorrow.

Miss Lindsay has been combining a teaching and painting career ever since she returned eight years ago from Mexico's famous art colony, San Miguel de Allende.

"It's fine to just paint," explains the Ontario-born artist who studied on scholarship with Arthur Lismer. "But I need contact with life. Teaching is one way I do it.

"When I first came to Montreal in 1960 I taught children's classes at the Montreal Museum and the Trafalgar School for Girls. Right now I'm teaching at Sir George Williams University as well as the Montessori school.

"In connection with my teaching at the school, I'm trying to work out a method of teaching art based on Montessori thinking. It is part of my MA requirements for a degree in fine arts at Sir George Williams," she says.

"I feel art teaching should encourage students to approach art the way professionals do. We should get away entirely from the craft approach to art in the schools.

"We need to encourage students to sharpen their awareness, to draw from all kinds of experience around them."

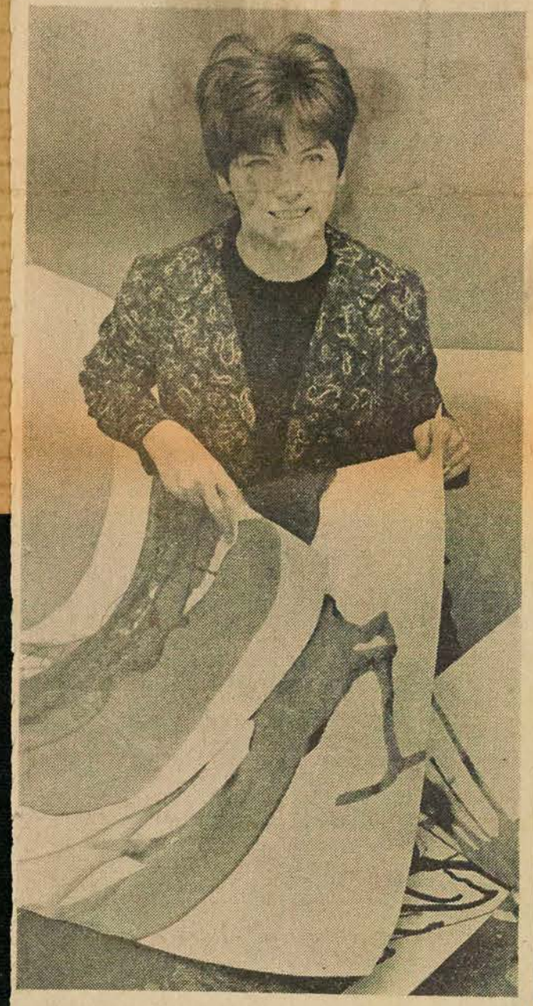
Miss Lindsay illustrated how perception of physical surroundings can influence creation when she says that living in Mexico altered her ideas about color. "It's such a colorful country. I found that after two years there, most of my paintings were filled with sharp, brilliant colors.

"Living in Montreal tended to make me paint in cool colors like grays, blacks and blues," she explains. "Now I've moved on to something else. I'm hoping to do very large murals which show the movement of color across wide areas. I'm interested in color itself with no relation to object. My present canvasses such as the ones at the Loyola show aren't completely abstract, however. Certain natural phenomena are suggested by the forms I'm using."

This is the second time this year Miss Lindsay has exhibited. The first was in January at a two-man show at Sir George Williams University. In the past she exhibited at the former Rita Huot Gallery and with a travelling art show called "Young Contemporaries."

"I've been painting nearly all my life," says Miss Lindsay who is married to Hungarian photographer Gabor Szilasi. "But I'd never give up teaching. It's fascinating.

"I have a little girl 2½; I've learned a lot from her. Children are so spontaneous. It's very easy to teach them. They're so curious. It's when you get to the adult stage that you have to break down barriers and inhibitions and encourage people to recapture the creative process so natural in children.

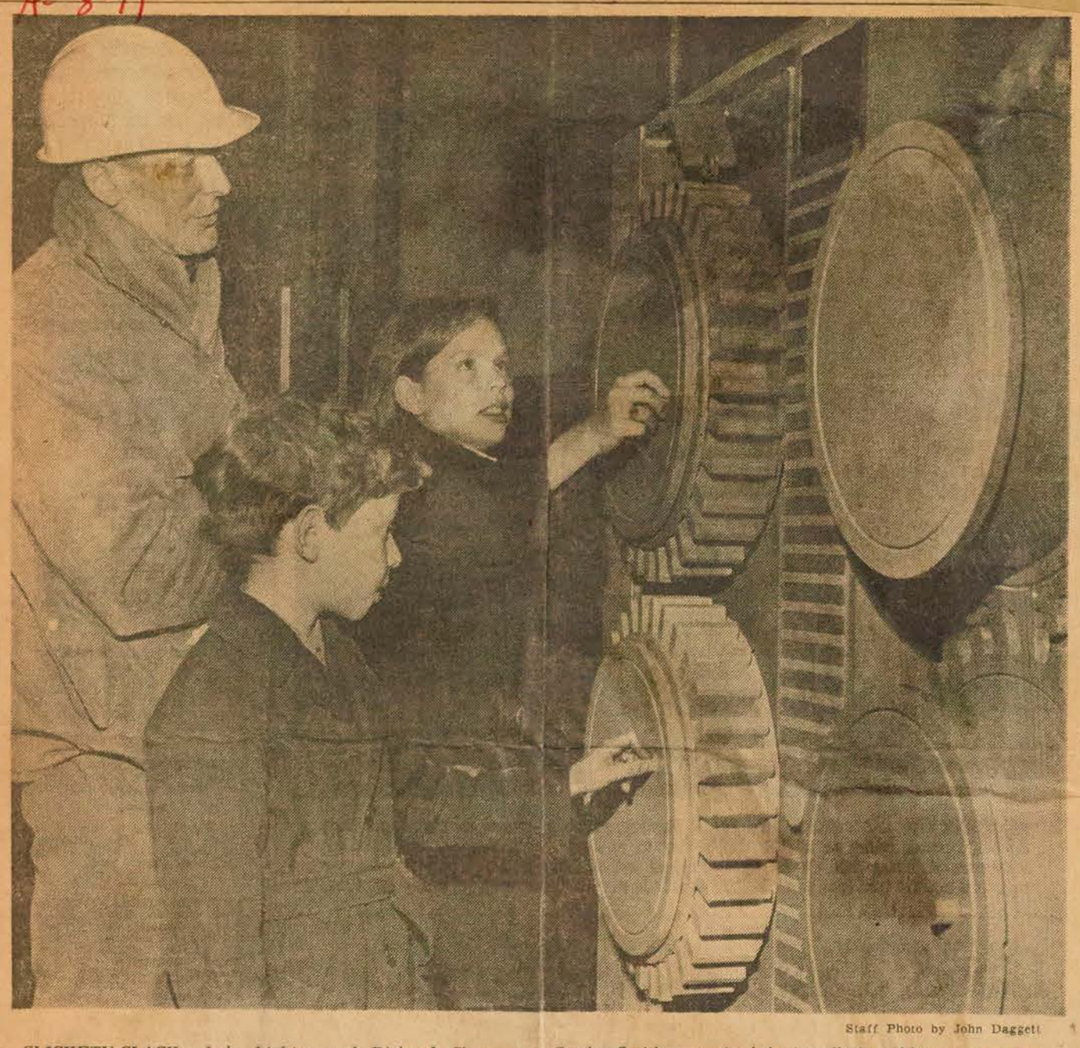


—Staff Photo by John Daggett

NEW IDEAS ON ART EDUCATION: Miss Doreen Lindsay, an art teacher and painter, displays some abstract watercolors. She is one of 10 Montreal artists on exhibit starting tomorrow at the Loyola Bonsecours Centre in Old Montreal.

Montreal, Star, Que.
Circ. 205,503
April 19, 1967

A-871



Staff Photo by John Daggett

CLICKETY-CLACK: Judy Lighter and Richard Cherney respond immediately to the large cog-wheels that, when manipulated, make sounds of different intensity. Artist Gordon Smith supervised the installation of his manipulative paintings and sound sculptures at the Children's Creative Centre, at the Canadian Pavilion.

Paintings, Sculptures Move and 'Talk'

By DORIS GILLER

A series of manipulative paintings and sound sculptures for children to play with at Expo were installed this week by designer-artist, Gordon Smith of Vancouver, at the Children's Creative Corner.

The intention, said the British-born artist who moved to Winnipeg with his family when in his teens, is to "sensitize the child in a small way and get him to respond to color and form. It's an exhibition in which the children can be involved themselves."

If the behavior of the children present at the installation was any indication, then that is exactly what the 75,000 youngsters expected to pass through the Centre and its outdoor playgrounds during the six months of the exhibition will be — involved.

They went at the four sound sculptures and their integrated bells, xylophones, drums and cog-wheels with a healthy vengeance, putting the vibrantly-colored — orange, pink, green, purple — structures into instant use.

Directly behind the sound sculptures, op art manipulative paintings in the same brilliantly-hued colors, line the wall.

Children can easily get "involved" in rearranging the colored pegs, spinning the plexiglass moire-patterned wheels, or creating new shapes with thick wool wound around pegs on boards.

Mr. Smith, who studied at the Winnipeg School of Art under the Group of Seven's L. L. FitzGerald, is now art professor at the University of British Columbia, faculty of education. His paintings are in the collection of the National Gallery.

"The idea is not new," said Mr. Smith referring to the paintings and sculptures he shipped in from Vancouver. "There are various places in England where entire walls are made of removeable tiles so that the children can create whole new patterns. They stay for a week and then they're changed. The value in this is that the children make use of their artistic judgment.

"I don't know how durable the pieces will be, but like children's wooden toys that get scuffed up, it's all part of it. Part of the experience to make them see various color combinations and acquire an awareness.

"Too often I think they come out of school visual illiterates. There's so much emphasis on acquiring knowledge and facts. They don't participate enough, they're spectators . . . fed on TV, picture books, coloring books. Somehow they should develop an appreciation of form and shape, it's an important part of their lives."

The op art wall and sculptures fit into the total theme of the Children's Creative Centre at the Canadian pavilion — to stimulate children's imagination and invite their creative response.

The Centre will demonstrate teaching methods geared toward this goal. Activities of the children in the nursery school, art, drama and music studios will be visible through one-way glass and heard through microphones for interested educators and parents.

Mrs. Polly Hill, project director of the Centre, is the author of six Canadian government films on normal child development.

She says the nursery school will "provide a happy experience for three to five year old children who are too young to get much out of the exhibition."

But it won't be a baby-sitting service.

The two-hour nursery school period will include unit-block building with in-scale cars and figures, doll and house play, painting and clay periods, plus music and storytelling circles. To stimulate the child, there will be an aquarium with turtles and fish, nature collections with live insects and magnifying glasses, prisms and magnets for the scientific-minded.

Activities in the creative drama studio will be guided by bilingual instructors. The children will experience and experiment, try characters, develop their own stories, move to music and moods created by sounds, lights, objects and words.

The music studio program will develop from familiar rhythms of speech, movement and melody. A variety of instruments scaled to the size and abilities of six to 11-year-olds will be available.

Three daily art classes will use paints and modelling clay, ink, wires, printings. Collage type murals and other group projects will absorb their interest. Miss Audrey Taylor, chief instructor of the Montreal Museum of Fine Art, will direct the activities of the art studio.

Two playgrounds, one for the nursery school, the other for the six to 11-year-olds, will have sun and shade areas and a covered section for rainy days. The Centre will be open daily from 10 a.m. to 6 p.m.

Montreal, Star, Que.
Circ. 205,503
April 21, 1967

A-871



Staff Photos by John Daggett

CHILDREN'S APPROACH TO ART: Children attending the Montreal Museum of Fine Art's Art Centre are currently holding their annual exhibition at the Centre. Photographed at the opening Wednesday were Jonathan Angel, left, and Joel Stern, who seemed quite intrigued with a clay model done by some older art students.

Gazette April 22-67

ART

The Arts Calendar

The annual exhibition of work by students at the Montreal Museum of Fine Arts' School of Art and Design and the announcement of awards and diplomas have been set for 3 p.m. today April 22, in the Museum's Lecture Hall.

At the Galerie Paris, on Notre Dame East, works by Gilbert Montgomery.



COSTUMED ARTISTS: Vivian Halperin, left, and Alice Tamas, aged six and seven, show off the costumes they made to go with their exhibits. The show included drawings, puppets and paintings created by children aged three to 14.

MONTREAL, QUE.
GAZETTE
D 133,600
Ecole d'art
APR 22 1967
BOWDEN'S

ART

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At the Galerie Paris, on Notre Dame East, works by Gilbert Montgomery.

✣ ✣ ✣

At the Galerie Martal, on Sherbrooke Street West, recent works by Roger Bezombes.

✣ ✣ ✣

At the Lippel Gallery of Primitive Art, on Mackay Street, "Sculpture of the South Seas".

✣ ✣ ✣

At the Musee d'Art Contemporain, the management has decided to retain the exhibition of work by Fernand Toupin.

Meanwhile the Musee will present, until the end of this month, an exhibition of works chosen to represent Canada at the "Troisieme Biennale Internationale de la Tapisserie Ancienne et Moderne", in Lausanne this year.

The works chosen are by Charlotte Lindgren, Halifax; Mariette Rousseau-Vermette, Ste. Adele-en-haut; Guerite Fera, London, Ont; and Helena Baryhina.

✣ ✣ ✣

At the Loyola Centre, on St. Paul Street East, an exhibition of work by ten young Montreal painters.

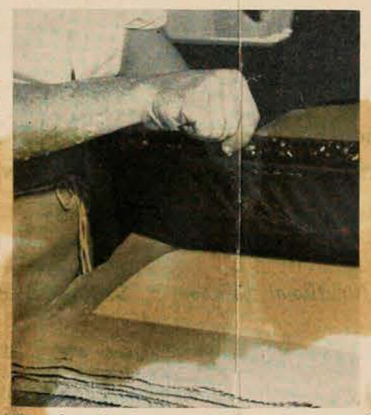
La Presse, Montréal, Qué.
Circ. 215,954
April 21, 1967
Ecole d'art

L'exposition annuelle des travaux des élèves qui fréquentent l'Ecole d'art du Musée des Beaux-Arts de Montréal et la distribution des prix et des diplômes auront lieu demain à 3 h., dans la salle de conférences du musée.

Pulp & Paper Magazine of Canada
Gardenvale, Que.
M 5,500
MAY 1967
BOWDEN'S



Val Mitrofanow dips a mold into the pulp vat, first step in making a sheet of paper by hand.



The sheet is then carefully couched onto rectangular pieces of felt for drying. The CPPA watermark can be seen on the sheet.



Al Caplan uses a press to squeeze as much water as possible from the hand-made sheets before they are hung for drying.

THE ANCIENT ART OF PAPERMAKING

The ancient art of making paper by hand is turning out to be a top attraction at the pulp and paper industry's Expo 67 pavilion.

When the plan to feature hand-made paper was first conceived, four students from the Montreal Museum of Fine Arts were recruited and sent to Philadelphia for two weeks to learn the trade from an expert there. They even have diplomas to prove it—on hand-made paper.

The molds used to make the sheets are produced in England by E. Amies & Son Ltd.—the only company in the world that still manufactures them—at a cost of about $250 each. The molds are expensive because they are hand-wired, with the Canadian Pulp and Paper Association's watermark neatly stitched onto the screen.

While it is not planned to construct a new pulp mill near the Expo site to supply the papermakers, on a busy day the students wade through a 300-lb. barrel of stock.

Learning to make paper has had its practical benefits for the students, in addition to providing them with summer employment. The knowledge and skill they have gathered will enable them to make their own art paper for use in their work at school.

To the average onlooker, the papermaking process looks simple enough, but actually it involves skillful handling by the papermakers. When the mold is dipped into the pulp vat, it must be carefully agitated to provide a uniform stock thickness. The deckle is then removed and the sheet is couched onto a piece of felt, with a careful left-to-right rolling motion, so that pressure is applied uniformly across the sheet surface. The sheet is then put into a hand press to remove as much water as possible before it is hung for drying.

Ottawa Citizen, Ont.
Circ. 85,844
April 6, 1967
école

Satirical portraits exhibited by painter

Outstanding among the numerous spring exhibitions is Georges de Niverville's display of paintings and drawings at Lofthouse Galleries, 223 McLeod St.

His new portraits are unconventional, whimsical, with a satirical touch, but at the same time painted in soft, sensitive tones, very much like his flowers and still-lifes at earlier exhibitions.

To achieve the desired plastic, lucid quality he often applies heavy pigments. Attractive paintings are the bespectacled Poetess and The Portrait Of The Rev. Theodule Crapula.

A much more "real" sitter is the National Gallery's curator Jean-Paul Morriset and of great nostalgic charm Ottawa Summer, 1931 with three slanting period costumes against a lovely green background. Parliament Hill's discarded Lover's Lane seems just around the corner.

There are several hazy, vaporous landscape miniatures, and a fine Winter Landscape. The most striking work is, of course, Unaccustomed Portrait Of Louis XVI with its preliminary sketch — a witty way of reviewing history: The last king of France appears with nothing on but his royal cane, his wig and a bouquet in front of him!

It is not only Louis XVI's portrait but alas! also the way in which Lofthouse Galleries has been presenting its exhibitions recently—no catalogue, no listing of works, no biographical notes of the exhibiting artists, no date on the invitations indicating how long the exhibits are on.

Such oversights don't help the visitors, critics, or the artists, who certainly do not want to hide their backgrounds from the public, nor are they in the interest of the gallery itself.

Lofthouse's lofty neglect reminds one of Louis XVI's queen and her famous "Why don't they eat cake?"

Well, here is a bit of biographical "bread" for the information-starved gallery-goer:

Georges de Niverville, an Ottawan, studied at the Montreal Museum School and at the Academie Ranson on a federal scholarship.

His work has been extensively exhibited and he was represented at the National Gallery's Sixth Biennial of Canadian painting. His brother, Louis, active in Toronto, shares Georges' interest in satirical subjects. —C.W.

Montreal Gazette, Que.
Circ. 134,678
April 24, 1967

N-871



PLEASE TOUCH: Any good sculpture asks to be handled, and these two young spectators at the Montreal Museum of Fine Arts agree. The sculptures were part of the annual exhibition of works by students attending the Museum's School of Art and Design. From left, Andrea and Robbie Geller of Montreal. (Gazette Photo Service)

Dimanche-Matin
Montreal, P.Q.
April 23, 1967

T-871



Diplômés de l'école d'art du Musée

L'exposition annuelle des travaux des élèves fréquentant l'Ecole d'art du musée des Beaux-Arts de Montréal et la distribution des prix et des diplômes ont eu lieu hier après-midi, à la salle de conférence du Musée. Vingt diplômes et 18 prix ont alors été remis aux étudiants, tant des classes "junior", que de jour et de soir.
(Photo « Dimanche-Matin » par Claude Gagné)

A million people learn something about paper

Attendance estimates for the industry's Expo show have been raised by keen public reaction



The pulp and paper industry's Expo pavilion was a popular place on opening day as people poured in to watch a show outlining the history of paper.

JUDGING by the number of people visiting the pulp and paper industry's pavilion at Expo 67, the show can be called nothing but a smash hit.

Opening weekend saw 6,000 people pour through the building, even though it was operating at only one-third capacity due to mechanical difficulties. Like everything else new and different, the pavilion has had its problems. Lack of sufficient dust control devices has created headaches for technicians. The pavilion is one of Expo's most complex from an electronic point-of-view and the installations are easily fouled by dust particles. It was this that knocked the Lab 67 theatre out of commission on opening weekend, lowering the pavilion's capacity.

L. W. Nederkorn, pavilion co-ordinator, said original estimates set the total number of people expected to visit the pavilion during the fair at 650,000." If business keeps going at this rate, we should hit the one-million mark by the time the exhibition closes," he says. The pavilion's daily capacity is 5,500.

The actors have also had their problems in the first theatre, where the history of paper is told with movies, dancing, music, puppets and animated cartoons. Since the technical aspects—projection, lighting, sound effects, etc.—are set, the actors must adapt themselves. This takes practice and frequent ad-libbing is a necessity in some spots, says one of the actors, but will work itself out in a short time.

The show has an obvious appeal for young and old alike. It contains a soft-sell, educational message



One of the pavilion's guides is Linda McNeil, a third-year arts student at Loyola College. She is standing in front of the sculptured fibreglass paper roll.



The master of ceremonies makes time with a paper lady who has just popped out of a bag in the Lab 67 theatre.

May-69

Give it all the abuse you want...Goodyear Plylon Conveyor Belting can take it.

(it's made with nylon)

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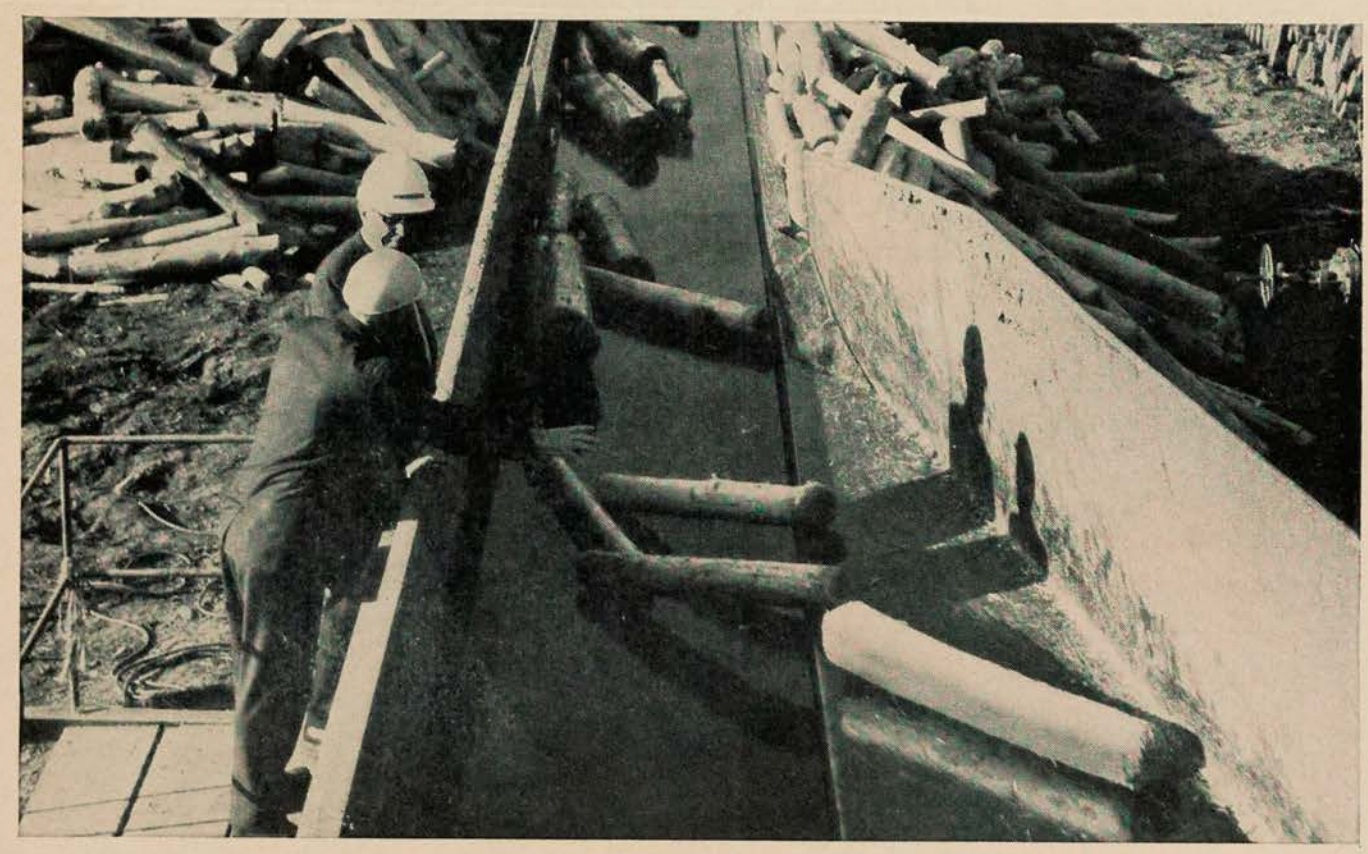
The result—PLYLON.

Because of its unique construction, Goodyear's Plylon belt is the most durable conveyor belt available. Tests have proved that even under the toughest conditions edge wear is nominal. The belt has superior resistance to edge stripping, fraying and loss of width.

It offers highest resistance to carcass ruptures due to impact and trapped material; excellent fastener retention; double strength cover bonding and complete moisture and mildew protection.

From initial low cost to the dollars saved through the years, Plylon is a story of value.

For more details, contact your nearest Goodyear Distributor, Goodyear Branch or Head Sales Office, Bowmanville, Ontario.



GOODYEAR PLYLON BELTING

INDUSTRIAL PRODUCTS ENGINEERED FOR THE JOB



PLEASE TOUCH: Any good sculpture asks to be handled, and these two young spectators at the Montreal Museum of Fine Arts agree. The sculptures were part of the annual exhibition of works by students attending the Museum's School of Art and Design. From left, Andrea and Robbie Geller of Montreal. (Gazette Photo Service)

Dimanche-Matin
Montreal, P.Q.
April 23, 1967

T-821



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(Photo « Dimanche-Matin » par Claude Gagné)



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about the paper industry's importance, but the medium is a combination of cartoons, go-go dancing and impressive movie sequences of a paper mill in operation. Children are entranced by the fairyland atmosphere of the theatre-in-the-round, while adults learn something.

Moving into the second theatre—Lab 67—the atmosphere changes abruptly to science, chemical processing in particular. Yet the youngsters are not forgotten, as the master of ceremonies matches his sleight-of-hand with chemistry to perform some entertaining tricks. Following a slide-illustrated explanation of the cellular make-up of wood fibre, he performs such antics as dissolving a piece of paper in water and making a paper lady appear from nowhere.

Lab 67's decor is in the spirit of a chemistry laboratory, with bubbling stills, condensers and flasks lining the walls.

People interviewed following the show were unanimous in their praise for the industry's presentation. One man said it showed pulp and paper people had imagination and had used this imagination to teach him something about paper's importance. Another visitor, a woman, said she liked the show because she could sit down, unlike other pavilions which rely entirely on exhibits to display their wares to people walking through the area. (Both theatres in the pulp and paper pavilion have clean, carpeted floors so footsore fair-goers can sit down while watching the shows.) ••

La Presse, Montréal, Qué.
Circ. 215,954
May 17, 1967

la vie féminine

NI-871

Une femme peintre-sculpteur reçoit trois bourses d'étude en même temps

par Valérie COTE

Mme Esther Wertheimer, peintre-sculpteur de Montréal, étudiera l'an prochain à l'Académie de Venise grâce à une bourse du gouvernement italien. En plus de cette année d'étude, elle ira à Salzbourg en stage d'été, perfectionner de nouvelles méthodes d'enseignement de la peinture avec le professeur Emilio Vadova dont nous pouvons voir une oeuvre intitulée "Percorso-Plurimo-Luce" au pavillon de l'Italie à l'Expo. En outre, un octroi du Conseil Canadien l'aidera à réaliser ce rêve d'étude et de travail en Italie.

D'origine polonaise, Mme Wertheimer a fait ses études au Musée des Beaux-Arts et à l'Ecole des Beaux-Arts de Montréal. En plus de sa carrière artistique, elle dirigeait une entreprise qui se spécialisait dans la confection de sacs à main qu'elle dessinait elle-même. Après de nombreuses hésitations, elle a décidé de se consacrer entièrement à son art et depuis cette prise de décision "des choses merveilleuses ne cessent de m'arriver" nous dit Mme Wertheimer.



Mme Esther Wertheimer, avec la sculpture qu'elle a faite de Mme Claire Kirkland-Casgrain.

Sculptures de personnalités politiques

En ce moment elle a entrepris de sculpter le buste de personnalités politiques québécoises. Elle vient de terminer celui de Mme Claire Kirkland-Casgrain. "Elle a été un de mes sujets préférés et nous avons eu des conversations si intéressantes sur le rôle de la femme dans notre société et sur la place plus grande qu'elle pourrait occuper. Si seulement, elle s'en donnait la peine et obtenait la formation nécessaire". A son avis, Mme Casgrain et ses pareilles devraient être l'exemple vivant de toutes ces femmes oisives qui se plaignent de s'ennuyer à la maison et de ne pas avoir le temps de faire quelque chose de constructif. Selon Mme Wertheimer, qui est aussi mère de deux petites filles, "le secret est de se fixer un horaire rigide et de s'y conformer coûte que coûte".

En plus de Mme Casgrain, elle sculptera le buste de René Lévesque, Paul Gérin-Lajoie, François Mercier et Marcel Laurin si le temps le lui permet avant son départ pour l'Italie. Elle s'intéresse à ces hommes parce qu'elle croit qu'ils font beaucoup pour l'avancement de notre pays et qu'elle aime sculpter des visages aux traits intéressants et dynamiques.

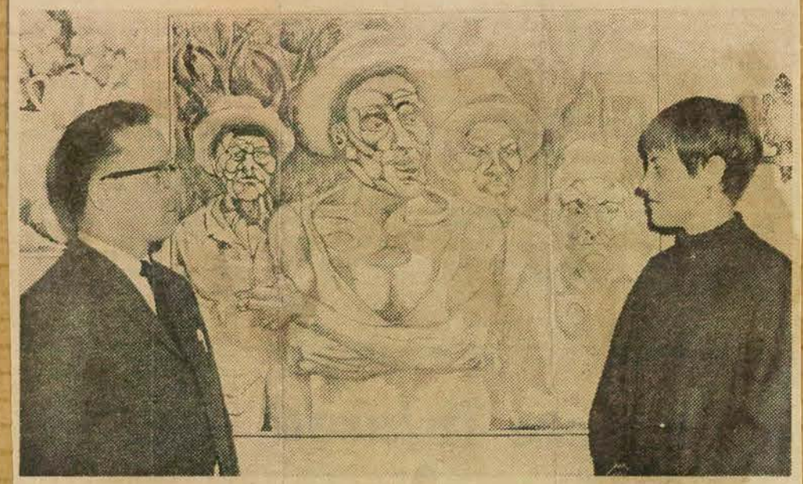
Mme Wertheimer a longtemps travaillé à la diffusion de nouvelles méthodes d'enseignement. Depuis quelques années elle donne des cours au Y.M.C.A. et dirige les activités de la Société Artistique de Ville Saint-Laurent. Dans le cadre de cette association elle organisa quelques expositions à l'Hôtel de Ville mais dut les discontinuer par faute de coopération de la part des autorités. "Lorsque j'ai rencontré le professeur Vadova, dit-elle, j'ai été convaincue après plusieurs conversations qu'il expérimentait dans un domaine qui me permettrait d'aller de l'avant et de revenir au Canada avec des idées nouvelles que j'enseignerais à nos jeunes artistes". Mme Wertheimer préconise aussi l'apprentissage d'une technique, contrairement à la vogue du laisser-aller et de l'improvisation de la peinture contemporaine. "Je crois à la libre inspiration mais la peinture et la sculpture requièrent aussi des connaissances de base et une technique rigoureuse, tout comme la musique par exemple".

Devant les nouvelles expériences qui l'attendent, Mme Wertheimer est pleine d'enthousiasme et espère que d'autres artistes du Québec auront un jour la même chance.

Granby Leader-Mail, Que.
May 31, 1967

C-871

Art Exhibition at La Galerie, Knowlton



The first Art Exhibition of this year will be open at the La Galerie, Bolton Pass Inn, Knowlton, on June 1st. The art exhibit arranged by Mr. Arthur (Curley) Reid, proprietor of the Inn is a yearly feature in the Knowlton area. The first art exhibit will feature paintings by Miss Betty Evans of Brossard and Bolton Glen. Above is one of the outstanding pictures painted by this talented artist. Miss Evens tell us that she studied at the Montreal Museum of Fine Arts under the direction of Dr. Arthur Lismer from 1962-65. She also studied at the Banff School of Fine Arts receiving a Senior Certificate and was a scholarship student of painting and drawing in 1963-64. Her paintings have been exhibited in the Travelling Exhibition of Alberta in 1964-65, and Loyola College in 1964. Her paintings are now in several private collections in Vancouver, Alberta, Toronto, New Brunswick, Montreal and West Africa. An exhibit well worth seeing, now and during the first part of June.

Montreal Star, Que.
Circ. 205,503
June 1, 1967

P-871



Staff Photo by Mac Junior

THE COMPLETE ARTIST: Mrs. Esther Wertheimer, a designer of handbags, has given up her business and is heading for Europe this month to study painting and sculpture. She has been given three scholarships to study in Austria and Italy.

To Europe for a Year

Three Scholarships Fulfill Dream to Be Fulltime Artist

By SHEILA ARNOPOULOS

Three scholarships, which will fulfill a dream to work as a fulltime artist, are taking Mrs. Esther Wertheimer to Austria and Italy this June for one year.

"Actually I've been painting and sculpting all my life. But I've always been involved in other projects as well," said the mother of two who, for the past 25 years, was the owner-designer of Fiesta Handbags.

"Ever since I was very young I've loved working with my hands. My father had a small handbag business and I learned the trade from him. I could make handbags almost from the time I could walk," she laughed.

"I've always had a strong desire to create things. I guess that's why I'm painting and sculpting now," said Mrs. Wertheimer who recently finished sculptured head of Claire Kirkland-Casgrain.

"A short time ago I decided I would like to do sculptures of well-known political leaders. Before I leave for Europe I will finish my commissions to do René Lévesque and Gérin-Lajoie," she smiled with obvious pleasure. "I'm also doing Mayor Marcel Laurin of St. Laurent."

For the past six years Mrs. Wertheimer has been seeing a lot of Mayor Laurin. She has been waging a full-time crusade with the mayor and his council to get the city to build a municipal cultural centre. In 1960 an arts centre was promised by the administration but it has failed to materialize.

While the aldermen were haggling over the pros and cons of the proposed centre, Mrs. Wertheimer tried to encourage artists in the area by establishing extensive art classes for children and adults through the YMCA. In addition, she planned annual spring exhibitions in St. Laurent. They attracted large crowds and were given favorable critical comment by the press.

"There seems to be such resistance on the part of the authorities to build centres where children can get off the streets and learn how to express themselves artistically.

"I've been working for six years trying to foster interest in art in St. Laurent. I've tried to get the council to agree to build a cultural centre for the residents of the city, but they've turned the proposal down," she said sadly.

"Now I've decided to strike out on my own. Six months ago I didn't know whether to stay in the handbag business or become a full-time artist," said Mrs. Wertheimer who studied at Ecole des Beaux Arts and the Montreal Museum of Fine Arts.

Over the past few years she has exhibited her work at Loyola College, St. Helen's Island, Dominion Square, the Cowansville Art Centre, the St. Laurent Spring Exhibitions, and the Royal Gallery.

This winter she applied to the Canada Council for a travel scholarship and to the Italian Government for a grant to study sculpture at a school of her choice in Italy. To her great delight, both came through. In addition she was also given a grant to study for the summer at Academy Belle Art in Salzburg, Austria under Emilio Vedova who designed part of the Italian pavilion at Expo.

Sherbrooke Record, Que.
Circ. 8,959
June 6, 1967

T-871



ART EXHIBIT — Miss Betty Evans of Brossard, (right) is displaying her works of art at the Bolton Pass Inn. Miss Evans who received the Purchase Award at the Banff School of Fine Arts has paintings in private collections in Vancouver, Alberta, Toronto, New Brunswick, Montreal and West Africa. Her paintings were exhibited in the Travelling Exhibition of Alberta in 1964 and 1965. Left is Curly Reid, proprietor of the Bolton Pass Inn.
(Record photo by Wilfrid Bessette of Waterloo)

Art exhibit at Knowlton

KNOWLTON — (Special) — The Bolton Pass Inn is the setting for another in its long series of art exhibitions.

This time, on display for the month of June are the works of Miss Betty Evans of Brossard, Que.

Miss Evans studied at the Montreal Museum of Fine Arts and was a three year scholarship student, receiving her diploma in fine art honours in painting and design. Miss Evans studied under the direction of the world famous Dr. Arthur Lismer during the years 1962 - 1965. She also studied at the Banff School of Fine Arts in 1963 and graduated with Senior certificate scholarships.

Her paintings were exhibited in the Traveling Exhibition of Alberta in 1964 and 1965.

Miss Evans received the Purchase award of the Banff School of Fine Arts and has exhibited at Loyola College in Montreal in 1964.

She has paintings in private collections in Vancouver, Alberta, Toronto, New Brunswick, Montreal, and West Africa.

With such an impressive background Miss Evans comes to Knowlton with her collection, and this is indeed an exhibition that should be on the 'must' list for all the residents of this area interested in the careers in the art world.

This exhibition is shown here through the courtesy of Curly Reid, proprietor of the Bolton Pass Inn, who has been responsible for the past several years of bringing fine art exhibitions to this village.

ST. LAURENT, QUE.
News
W
JUN 8 1967
BOWDEN'S

L-12-M

An Artist's dream becomes unexpected reality

A St. Laurent housewife, who for the past number of years was owner-designer of a handbag concern, is about to embark on a career of her first loves of sculpturing and art work on scholarships granted her by the Canada Council for study in Italy and Austria for the forthcoming year, and exhibitions of her works will be on view at the Centennial Ball to be held in St. Laurent this Saturday evening.



Esther Wertheimer

Mrs. Esther Wertheimer has for a number of years devoted considerable efforts in capturing on canvas many of the scenes of St. Laurent as the city looked before modernization and progress took over, and added to this is her artistic talents in the field of sculpturing wherein she has done her portrayals of some well known political figures such as Mrs. Claire Kirkland-Casgrain, and St. Laurent Mayor, Marcel Laurin.

Others which she is in the progress of finishing are those of Rene Levesque and Gerin-Lajoie for which she was commissioned to do.

The sculpture of Mayor Marcel Laurin will also be on view at the Centennial Ball.

Mrs. Wertheimer has studied at Ecoles des Beaux Arts and the Montreal Museum of Fine Arts and has been strong in her demands that the city construct a Cultural Center here.

Her works have been on display in various other centers around Montreal and include Loyola College, Cowansville Art Center, the Royal Gallery and St. Helen's Island.

Undaunted in her efforts to obtain a cultural center here, Mrs. Wertheimer has established extensive classes for both adults and children through the YMCA here and has held annual exhibitions.

Her recently acquired scholarships will give her the opportunity to study sculpture at the school of her choice in Italy and in addition, she was also given a grant to study for the summer at Academy Belle Art in Salzburg, Austria under Emilio Vedova who was instrumental in designing part of the Italian pavilion at Expo.

As the result of her grants, Mrs. Wertheimer will no longer pursue her interests in the handbag business, but will devote all of her time to art and its related fields.

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BOWDEN'S

Sydney Cape Breton Post, N.S.
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MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
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JUL 7 1967
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Les premiers décorés de l'Ordre du Canada

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"Our school works on the theory that children learn by playing. Our well-equipped art, drama and music rooms give the child plenty of opportunity to follow his imaginative and creative urges while adding to his fund of knowledge."

An incidental advantage of the school is that parents can observe their child's action and reactions through a one-way glass from a corridor which runs past all the classrooms.

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Any child between the ages of three and 11 may register at the school on Expo's Notre Dame Island for a two-hour session.

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Instead, the children become familiar with the music by listening to it, moving to it, reproducing the rhythm of a piece with percussion instruments, and then progressing to the melody and harmony.

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Dix sur 55 sont canadiens-français

OTTAWA (PC) — Toutes les gammes de l'activité humaine, beaux-arts, musique, littérature, politique, médecine, sciences pures et appliquées, pédagogie, sport professionnel et le service militaire sont représentées dans les premières nominations comme compagnons de l'Ordre du Canada et de la décoration connexe de la médaille pour services éminents. Dix Canadiens français dont le maire Jean Drapeau reçoivent le titre de compagnons de l'Ordre.

La résidence du gouverneur général a communiqué ce matin les noms des 35 premiers Canadiens nommés membres de l'Ordre du Canada, nouvel ordre créé à l'occasion du Centenaire de la Confédération pour marquer des "mérites individuels insignes du plus haut degré." L'Ordre du Canada ne pourra jamais compter plus de 150 membres et les nominations, en 1967, sont limitées à 50 membres.

La résidence du gouverneur général a également annoncé les choix pour une décoration connexe, celle de la médaille pour services éminents, qui échoit à 55 Canadiens.

Les nominations sont faites par le gouverneur général, M. Roland Michener, lui-même compagnon principal de l'Ordre du Canada, sur recommandation d'un comité consultatif qui se compose du juge-en-chef du Canada, du greffier du Conseil privé, du sous-secrétaire d'Etat, du président du Conseil des arts du Canada, du président de la Société du Canada et du président de l'Association des universités et collèges du Canada.

Compagnons de l'Ordre du Canada

Mme Georges P. Vanier, épouse de feu le gouverneur général Georges Vanier, décédé au mois de mars.

M. Louis Saint-Laurent, 85 ans, citoyen de Québec et ex-premier ministre du Canada.

Mlle Gabrielle Roy, écrivain née en 1909 à Saint-Boniface, Manitoba, auteur des romans

Voir DECORES en page 2

sous-ministre suppléant des Finances.

M. Chalmers Jack MacKenzie, né au Nouveau-Brunswick, en 1888, ex-chancelier de l'université Carleton.

M. John A. MacAulay, né au Manitoba, en 1895, ex-président du barreau canadien et actuellement président des sociétés générales Assets Limited et Western Assets Limited.

M. Arthur Lismer, 82 ans, domicilié à Montréal, principal de l'école des arts du dessin du Musée des beaux-arts de Montréal.

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M. Marius Barbeau, ethnologue et folkloriste, né à Sainte-Marie-de-Beauce, en 1883.

Compagnons du Canada anglophone

Les premiers compagnons de l'Ordre du Canada représentant le Canada anglophone sont :

M. Healey Willan, né à Londres en 1880, docteur en musique et directeur des choeurs de l'église Sainte-Marie-Madeleine de Toronto.

M. Dan Wilgress, âgé de 75 ans, originaire de Vancouver, ex-diplomate de carrière qui fut notamment ambassadeur du Canada en URSS.

M. Walter Palmer Thompson, universitaire de carrière, président honoraire de l'Université de la Saskatchewan, né à de Cewsville, Ontario, en 1899.

M. Henry George Thode, président et vice-chancelier de l'université McMaster, de Hamilton, originaire de Saskatchewan et né en 1910.

M. Francis Reginald Scott, ex-doyen de la faculté de droit de l'université McGill, né à Québec, en 1899.

Norman A. Robertson, âgé de 63 ans, négociateur en chef du Canada, en 1964, au Kennedy Round du Gatt à Genève, actuellement professeur à l'université Carleton d'Ottawa et conseiller auprès du secrétariat canadien aux Affaires extérieures.

M. Wilder Penfield, chercheur en médecine, né aux Etats-Unis, en 1891, ex-directeur de l'Institut neurologique de Montréal, actuellement président de l'Institut Vanier de la famille.

Le major-général George Pearkes, 79 ans, lieutenant gouverneur de Colombie-Britannique, ex-ministre canadien de la Défense nationale, détenteur de plusieurs décorations militaires dont la croix Victoria.

M. Donald Walter Murray, chercheur en médecine, professeur associé à l'Université de Toronto, né en Ontario, en 1894.

M. John Babbit McNair, âgé de 78 ans, lieutenant-gouverneur du Nouveau-Brunswick.

M. Robert S. McLaughlin, né en Ontario, en 1871, président de la General Motors of Canada et de ses filiales.

M. Vincent Massey, né à Toronto, en 1887, ex-gouverneur général du Canada.

M. Hugh Maclennan, écrivain, né en Nouvelle-Ecosse, en 1907, auteur de plusieurs romans dont "Les deux solitudes."

M. William Archibald MacKintosh, né en Ontario, en 1895, universitaire de carrière et ex-sous-ministre suppléant des Finances.

M. Chalmers Jack MacKenzie, né au Nouveau-Brunswick, en 1888, ex-chancelier de l'université Carleton.

M. John A. MacAulay, né au Manitoba, en 1895, ex-président du barreau canadien et actuellement président des sociétés générales Assets Limited et Western Assets Limited.

M. Arthur Lismer, 82 ans, domicilié à Montréal, principal de l'école des arts du dessin du Musée des beaux-arts de Montréal.

M. Walter C. Koener, 69 ans, de Vancouver, vice-président du Conseil canadien du bien-être et membre du Conseil des gouverneurs de l'Université de Colombie-Britannique.

Maureen Forrester, cantatrice, née à Montréal, actuellement chef du département de musique vocale de l'Académie de musique de Philadelphie.

M. Donald Creighton, historien né à Toronto, en 1902, professeur d'histoire à l'Université de Toronto.

M. J. Coldwell, ancien chef de l'ancien partie fédéral CCF remplacé aujourd'hui par le NPD, membre de la commission d'enquête sur les pratiques relatives à la sécurité, âgé de 79 ans.

M. George Brock Chisholm, psychiâtre, né en Ontario, en 1896, ex-président de la Fédération mondiale de la santé mentale.

Le lieutenant-général E. L. M. Burns, 70 ans, premier commandant de la force d'urgence des Nations unies en Palestine, originaire de Montréal.

Le lieutenant-colonel E. A. Baker, d'Ottawa, 75 ans, premier président du Conseil mondial de la Fédération des aveugles.

M. Edgar S. Archibald, agronome, né en Nouvelle-Ecosse, en 1885, ex-directeur des fermes expérimentales fédérales.

Médailles pour services éminents

Parmi les 55 premiers récipiendaires de médaille pour services éminents figurent 17 représentants du Canada francophone.

Ce sont :

Maurice "Rocket" Richard, de Montréal, 46 ans, ex-joueur des Canadiens, de Montréal et premier joueur à marquer 50 buts au cours d'une saison dans la Ligue nationale de hockey.

M. W.-F.-A. Turgeon, né au Nouveau-Brunswick, en 1877, ex-juge en chef de la Cour d'appel de la Saskatchewan et ex-ambassadeur du Canada au Mexique, en Belgique et au Portugal.

M. Paul Rivard, 38 ans, né à Amos, Québec, fonctionnaire du ministère québécois de la Justice chargé de la réhabilitation des détenus à Montréal.

M. Jean Palardy, peintre cinéaste, chercheur en matière de mobiliers anciens, âgé de 59 ans.

Mgr J.-T. Maheux, 83 ans, pendant longtemps professeur à la faculté des arts de l'Université Laval, auteur de divers ouvrages d'histoire et jusqu'à ces derniers temps archiviste du Séminaire de Québec.

Le R.P. Georges-Henri Lévesque, président de l'Université nationale du Ruanda, qui a fait sa marque au Canada, comme professeur de sciences sociales aux universités d'Ottawa de Montréal et Laval. Il est aujourd'hui âgée de 65 ans.

M. Gilles Lefebvre, directeur des Jeunes Musicales du Canada, né à Montréal en 1922.

M. Gustive Lanctôt, historien âgé de 85 ans, auteur d'une remarquable histoire du Canada, et ancien professeur d'histoire de l'Université d'Ottawa.

M. Claude Jodoin, président du Congrès du travail du Canada, né à Montréal en 19'3.

M. Léon Guindon, né aux Etats-Unis en 1908, président de la Fédération des instituteurs catholiques des villes et villages du Québec.

Le Dr Gustave Gingras, âgé de 49 ans, de Montréal, directeur depuis sa fondation en 1949 de l'Institut de réadaptation de Montréal.

M. Gratien Gélinas, auteur, acteur et metteur en scène, né à Sainte-Tite, Québec en 1909. Il a écrit et fait jouer notamment Ti-Coq et Bousille et les Justes.

M. Jean Gascon, acteur, metteur en scène, l'un des fondateurs de la troupe du Théâtre du Nouveau Monde. Il est âgé de 46 ans.

Le R.P. Clément Cormier, recteur de l'université de Moncton, au Nouveau- Brunswick, âgé de 57 ans, ex-président du Musée provincial du Nouveau-Brunswick et de l'Association canadienne des éducateurs de langue française.

Mme Thérèse Casgrain, de Montréal, président de la Ligue des droits de l5homme, ex-président de l'Association pour les droits de la femme et de la Voix des Femmes.

Mme Yvette Brind'Amour, directrice du théâtre du Rideau Vert de Montréal, comédienne de renom.

Mme Pierrette Alarie, originaire de Montréal, cantatrice de réputation internationale.

Ottawa Citizen, Ont.
Circ. 85,844
June 16, 1967

K-871

Strong work featured at abstract exhibition

By Jenny Bergin
Citizen special correspondent

For an exhibition of first-class abstract paintings, take a drive down the Queensway to the Blue Barn at Bell's Corners, where works by Bruce Head are currently on show.

Here you will find examples of strong, thoughtful paintings, really deserving of the name, especially when compared to the superficial, pretentious clutter which so frequently masquerades as art.

Mr. Head's work varies in mood from serene horizontals of cool blue, green and white in Opening Day; to the excitement and power of Position Red, where a great juggernaut of a shape jerks across the lower part of a vast, white surface.

Inside, the form is a swirling mass of red and oranges. Outside, its hard, incompromising lines just manage to contain the movement.

On a similar theme is Time Zone, where once again an elongated, machine-like form moves across an eruption of yellows and reds, the whole nearly surrounded by heavy black forms.

To judge how far the artist has progressed in a very short time, look at Patricia Beach, painted two years ago. Here the composition is unexciting, the textures obvious and the color not nearly so well handled as in later works.

The new look

Contrast this with Settlement (acrylic on masonite), where there is an interesting suggestion of the third dimension in the use of thin, pen-like lines, dipping and rising over shafts of subtle green and brown. Color and movement combine here to indicate well-cultivated land, and again, as in Time Zone, flat, dark blocks from a barrier around the central design.

Much more tightly handled is Unit Control, in which eddying yellows and strong reds are held in by severe vertical lines of blue, sometimes overlaid with dark, shadowy forms.

Tucked away around a corner is Preface, another 1965 painting, in oil on masonite, much better than Patricia Beach. In this picture the colors have a rich depth and the feeling here is more venturesome and pleasing.

Mr. Head, a graduate in fine arts from the University of Manitoba, has been represented in exhibitions across Canada, including the National Gallery and the Montreal Museum of Fine Art. He works as a designer for CBC Winnipeg.

Québec Le Soleil, Qué.
Circ. 151,462
June 29, 1967

FM-871

Expérience unique pour les enfants

MONTREAL (PC)—Une expérience unique dans le domaine de l'éducation, réalisée au Pavillon canadien de l'Expo '67, met en lumière l'enseignement par le jeu, et se révèle un succès auprès des parents, des éducateurs et des enfants eux-mêmes.

Le Centre d'activité créatrice, entouré d'arbres, est situé le long d'un canal, entre les pavillons de l'Ontario et du Canada. On y démontre des méthodes d'enseignement qui contribuent beaucoup à guider l'imagination créatrice des enfants de trois à 11 ans.

Mlle Claudia Cunnington, assistante de Mlle Polly Hill, éducatrice bien connue et organisatrice de l'expérience, a déclaré au cours d'une entrevue mardi: "Les enfants ont un sens aigu de l'imagination qui est souvent réprimé à l'école. Notre école est fondé sur la théorie voulant que les enfants apprennent en jouant. Les salles, très bien équipées, où nous enseignons aux enfants la peinture, le dessin, l'art dramatique et la musique, leur procurent toutes les opportunités de suivre leurs impulsions imaginatives et créatrices, tout en enrichissant leur bagage de connaissances".

Tout enfant dont l'âge varie de trois à 11 ans peut s'inscrire à l'école, pour une session de deux heures. Cette école est située sur l'ile Notre - Dame, à l'Expo.

MUSIQUE ET ART DRAMATIQUE

Dans les classes de musique, la méthode traditionnelle qui consiste à enseigner d'abord les notes n'est pas employée.

Les enfants se familiarisent d'abord avec la musique en l'écoutant, en bougeant selon son rythme et en le reproduisant avec des instruments de percussion.

Le professeur de musique du Centre est Suzanne Rivest, de Montréal, qui vient de passer trois ans en Allemagne, où elle a étudié sous la direction du professeur Charles Orff.

Les cours d'art dramatique, dirigés par Marthe Mercure, comédienne de Montréal, et par Myra Benson, de Vancouver, utilisent largement les instruments de percussion et la musique électronique.

Quant aux cours de dessin et de peinture, ils sont confié à Audrey Taylor, professeure au Musée des Beaux-Arts de Montréal.

PETERBOROUGH, ONT.
EXAMINER
D 25,000
Centre d'art
JUN 29 1967
BOWDEN'S

Learning Through Play Is a Hit with Parents

A-12-M

By GAIL SCOTT

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Claudia Cunnington, assistant to Polly Hill, a well-known educator and the organizer of the experiment, said in an interview Tuesday:

"Children have a terrific sense of imagination which is often suppressed in schools."

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ALL WELCOME

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ACT MUSIC OUT

With their voices and movements they illustrate the things that the music reminds them of.

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Miss Cunnington said educators had expressed "approval" on seeing the experiment.

"Parents are usually happy about it too. The major complaint is that we can't take all the children of parents who'd like us to."

Brantford Expositor, Ont.
Circ. 23,919
June 28, 1967

Learning Through Play

R-8-71

Experiment at Expo Hit With Parents

By Gail Scott

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

JUN 10 1967 BOWDEN'S

WOMEN'S NEWS

The Montreal Star

GENERAL NEWS

SATURDAY, JUNE 10, 1967

PAGES 55 - 62

Section Five



LEARN WHILE YOU PLAY: The observation nursery school in the Creative Centre allows parents to view their children through a one-way mirror. Here, a three-year-old demonstrates total absorption in one the special toys found in the school and outside in the nursery playground. Children can move freeely from inside to out-of-doors.

Story by Norma Kelly

Photos by Mac Juster

Everything for Children Found At the Creative Centre at Expo

Once you've arrived at Expo with the family in tow the best thing to do is to take everyone between the ages of three and 11 to the Children's Creative Centre in the Canadian Pavilion.

There you will find a nursery school and playground for the younger ones and art, drama or music classes with an accompanying play area for the six to 11-year-olds.

The maximum two hours the children can stay in the Centre will give you the necessary time to acquaint yourself with the layout of Expo and to locate the next best places to take your children.

The best time to bring the children, says Mrs. Polly Hill, director of the Centre, "is when we open at 10 in the morning. Later on in the day there may be a waiting period before the child can be enrolled."

Even if you have to wait awhile the enjoyment your child will find is well worth it. The nursery school and playground for the younger ones contains just about every toy and all the educational equipment needed to totally absorb a child for weeks, let alone two hours.

One-way Mirror

'It's not a babysitting service but a demonstration of the best in guidance, play equipment and creative materials for pre-schoolers," said Mrs. Hill. A one-way mirror which affords a view of the children has turned out to be one of the most fascinating exhibits in the Canadian Pavilion, not only for parents but for anyone with either a passing or professional interest in children getting the most out of an ideal environment.



DON'T ROCK THE BOAT: Six to 11-year-olds amuse themselves in the outdoor playground of the Children's Creative Centre in the Canadian Pavilion at Expo. The playground keeps the children amused until classes in art, drama, and music begin inside. Visitors between the ages of three and 11 will be cared for free of charge, for a maximum two hours and a minimum one hour. School children are welcome to attend the centre in groups accompanied by teachers.

The nursery school and the classes for the older children are staffed by trained personnel with a ratio of one teacher or assistant to every five children. Up to 430 children can be cared for in one day.

Mrs. Hill worked with over 50 consulting experts to formulate plans for the design and operation of the Centre. She was chosen to direct the centre because of 20 years experience as a nursery school, art and drama teacher. She is also the author of government films and pamphlets on child development and education.

Her confrères at the Centre include Miss Audrey Taylor, chief instructor of the Montreal Museum of Fine Arts, and others with years of experience in child education. Assistants comprise younger nursery school teachers and university students in child education.

The instructors all wear colorful comfortable shifts which easily identify them to the children. In the nursery school, they are there to help the children when they are asked to.

"Play is a terribly important way of learning. The children learn, among other things, co-ordination and concentration. They do this with no interference from adults here," said Mrs. Hill, who is particularly against the Montessori method of teaching children, "which is so rigid the children have very little freedom of choice or movement."

There is no charge for children attending the Centre. It is located near the information kiosk in the Canadian Pavilion, directly beside the red and yellow "People Tree."



THE IDEAL EXHIBIT FOR CHILDREN: Children in an art class in the Canadian Pavilion concentrate on individual projects. Art, drama, and music sections as well as the nursery school are supervised by experienced teachers. The Centre's activities, viewed through the mirror, serve as a fascinating exhibit both to parents and to those with professional interest in modern teaching methods. Here the class is working on preliminary sketches for paintings.

CORNWALL, ONT.
STANDARD-FREEHOLDER
D 13,400
JUN 29 1967
BOWDEN'S

Education Experiment Is Tested Out At Expo

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Any child between the ages of three and 11 may register at the school on Expo's Notre Dame Island for a two-hour session.

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Instead, the children become familiar with the music by listening to it, moving to it, reproducing the rhyth of a piece with percussion instruments, and hen progressing to the melody and harmony.

This method of teaching was developed by a German music teacher, Charles Orff. The centre's music teacher, Suzanne Rivest of Montreal recently returned from three years of study under Mr. Orff.

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Miss Cunnington said educators had expressed "approval" on seeing the experiment.

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Fort William Times-Journal, Ontario
Circ. 16,431
June 29, 1967

THE FORT

Learning Through Play Stressed In Experiment

By GAIL SCOTT

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KITCHENER, ONT.
KITCHENER-WATERLOO
RECORD
D 43,100
JUN 29 1967
BOWDEN'S

Learning by Play Stressed At Expo Children's Centre

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A HIT WITH PARENTS

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Woodstock-Ingersoll
Sentinel-Review, Ont.
Circ. 10,068
June 29, 1967

R-871

Experiment In Education At Expo Proves Real Hit

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"Parents are usually happy about it too. The major complaint is that we can't take all the children of parents who'd like us to."

MONCTON, N.B.
TIMES
D (M) 14,000
JUN 29 1967
BOWDEN'S

A-12-M

Experiment In Education Is Hit

By GAIL SCOTT

MONTREAL (CP)—A unique experiment in education at the Canadian pavilion at Expo 67 which stresses learning through play is a hit with parents, educators and children.

The Children's Creative Centre, located between the Ontario and Canadian pavilions, demonstrates teaching methods that "do much to guide the creative imagination of youngsters aged three to 11," says a Canadian pavilion spokesman.

Claudia Cunnington, assistant to Polly Hill, a well-known educator and the organizer of the experiment, said in an interview Tuesday:

"Children have a terrific sense of imagination which is often suppressed in schools."

"Our school works on the theory that children learn by playing. Our well-equipped art, drama and music rooms give the child plenty of opportunity to follow his imaginative and creative urges while adding to his fund of knowledge."

An incidental advantage of the school is that parents can observe their child's action and reactions through a one-way glass from a corridor which runs past all the classrooms.

All Welcome

Any child between the ages of three and 11 may register at the school on Expo's Notre Dame Island for a two-hour session.

"If he is five or under he goes to the nursery section where he can choose painting, cooking, playing house, or nature studies," said Miss Cunnington.

Outside is a playground to satisfy a child's wildest dream. The traditional concrete of many playgrounds is replaced by small grassy hills, trees, and a creek where he can get his feet wet, or sail miniature boats.

A teacher is always in the classrooms but stays in the background unless the children ask for guidance.

Children from the ages of six to 11 specialize a little. At registration they choose art, drama or music.

In the music class, the traditional method of teaching the notes first, and learning to play symphonies later is not used.

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Prince Albert Herald, Sask.
Circ. 7,171
June 29, 1967

R-871

Expo Experiment Stresses Learning Through Play

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La Presse, Montréal, Qué.
Circ. 207,755
June 30, 1967

M-871

Magi-expo de Béchard

Béchard, le peintre qui fait BOUM ! présentera ses peintures récentes à la Galerie Au Tandem, 362 est, rue Notre-Dame, (coin Bonsecours), Vieux-Montréal; du 1er au 30 juillet incl. Le peintre Béchard, qui est connu pour ses tableaux aux couleurs époustouflantes, montrera, cette fois-ci, des peintures réalisées en MAXI-COULEURS appliquées à la bombe. Le vernissage se tiendra dans les locaux de la Galerie, mardi, le 4 juillet 1967 de 17 à 23 heures.

Béchard est diplômé de l'école des Beaux-Arts de Montréal (1963). Il a tenu de nombreuses expositions solos tant à Montréal qu'en province. Il a participé aux spectacles de l'Horloge en 1965. Le peintre qui fait Boum! a aussi fondé le MOUVEMENT GAGA, mouvement-fils de DADA et de GO-GO... (1966). Sa dernière invention: la musique GAGA pourra être entendue lors du vernissage-happening du 4 juillet.

Béchard expose également trois de ses toiles à la bombe au Square des Arts du Carré Dominion, jusqu'à la fin de l'été)

Les oeuvres de Béchard font appel à toutes une série de possibilités thermo-sensorielles et visuello-psychiques. Les peintures vibrent tant à cause de leur inter-structure graphique que par leur intense pigmentation fofolescente.

Lors du vernissage, les invités seront tenus de porter la cravate, le costume, la mini-jupe. Les couleurs obligatoires sont celles du OP et du POP. Avis aux intéressés.

SASKATOON, SASK.
STAR-PHOENIX
D 46,900
JUN 30 1967 BOWDEN'S

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BROCKVILLE, ONT.
RECORDER & TIMES
D 10,100
JUN 30 1967 BOWDEN'S

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ST. THOMAS, ONT.
TIMES-JOURNAL
D 10,900
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Ottawa Citizen, Ont.
Circ. 76,467
July 7, 1967

K.871

Order of Canada winners' list

By the Canadian Press

Thumbnail sketches of Companions of the Order of Canada and of recipients of the order's Medal of Service:

Companions

Edgar S. Archibald, agriculturalist, Ottawa, director Dominion Experimental Farms 1919-50, United Nations liaison officer in Ethiopia for two years. Born in 1885 in Yarmouth, N.S.

E. A. Baker, Collins Bay, Ont., helped found and develop the Canadian National Institute for the Blind after losing eyesight in First World War. Military Cross and Croix de Guerre winner. Former president World Council, Federation of the Blind. Born 1893, Ernestown, Ont.

Marius Barbeau, FRSC, oft-honored folklorist with the National Museum of Canada at Ottawa since 1911. Author of numerous works on Indians, mythology, folk songs. Born 1883 Ste. Marie de Beauce, Que.

Lt.-Gen. E. L. M. Burns, Canada's adviser since 1960 on Geneva disarmament talks. Born June 17, 1897, Westmount, Que. During Second World War served as chief of staff in 1940 and later held other posts. Postwar director-general of veterans rehabilitation, later deputy minister veterans affairs. First commander United Nations Emergency Force in Middle East.

Brock Chisholm, Victoria, B.C., controversial psychiatrist and director-general of World Health Organization 1948-53. President, World Federation for Mental Health 1957-58. Born Oakville, Ont., May 18, 1896. Served in First World War and was director of the army medical services in the second.

M. J. Coldwell, retired political figure who helped found CCF in 1932, sat in Parliament 1935-58, and was CCF leader 1942-58. Now member of royal commission on security. Born in 1888 at Seaton, Devon, England, emigrated to Edmonton in 1910, taught there and at Regina until 1934.

Donald Creighton, historian who has twice won the Governor-General's Medal for academic non-fiction. Books include The Story of Canada, The Road to Confederation. Born July 15, 1902, in Toronto, educated University of Toronto and Oxford. Lives at Brooklin, near Toronto.

Jean Drapeau, dynamic Montreal mayor and a key figure in organizing Expo 67, he has modernized the city with a subway and a major arts centre. Born Feb. 18, 1916, at Montreal, he was first elected mayor in 1954. After a defeat, he was returned to office with heavy majorities in 1960, 1962 and 1966.

Maureen Forrester, world-famed contralto and head of the Philadelphia Academy of Music's voice department, was a Montreal school drop-out at 13. Now booked two years ahead, she has sung with most great conductors.

Raoul Jobin, operatic tenor living in Murray Bay, Que., sang with Paris Opera Company 1930-40 and 1947-55. Made Metropolitan Opera debut in 1940. Born 1906 in Quebec City.

Walter C. Koerner, Czech-born Vancouver industrialist came to Canada in 1939. Chairman of board of Rayonier Canada Limited, director of Air Canada, CNR and numerous corporations, member of the Economic Council of Canada and board of governors of the University of British Columbia, vice-president of Canadian Welfare Council. Born in 1898. Ran a Czech lumber business before war drove him to Canada.

Arthur Lismer, member of art's Group of Seven, principal of School of Art and Design, Montreal Museum of Fine Arts. Born 1885, Sheffield, England, arrived in Toronto in 1915 to teach art.

John A. MacAulay, Winnipeg business executive, in 1960 accepted Nobel Peace Prize on behalf of Red Cross of which he was then international chairman. Has been president of Canadian Bar Association and Canadian Red Cross Society. Born 1895 in Morden, Mn.
Morden, Man.

C. J. Mackenzie, major figure in Atomic Energy Control Board from its inception in 1946 until 1961, chancellor of Carleton University, Ottawa, since 1954. Born July 10, 1888, in St. Stephen, N.B., taught civil engineering at University of Saskatchewan. Former director of the Canadian Geographical Society.

William A. Mackintosh, economist, retired director of Bank of Canada and Empire Life Insurance Company. Principal and vice-chancellor of Queen's University, Kingston, 1957-61. Now retired in Kingston. Born May 21, 1895, in Madoc, Ont. Served often as a government adviser.

Hugh MacLennan, honored Montreal writer whose novel, Two Solitudes, deftly depicted



D. A. Keys



Gustave Lanctot



Most Rev. G. H. Levesque



Elizabeth MacCallum



Order of Canada

gulf between Canada's two major cultures. Born Glace Bay, N.S., March 20, 1907. Lectured at McGill University since 1952. A five-time winner of Governor-General's medals, twice for non-fiction. His novels also include Barometer Rising and The Watch that ends the Night.

Leo Marion, chemist, dean of science, University of Ottawa, and editor-in-chief, Canadian Journal of Research. Has held high government research posts since 1929. Born in Ottawa, March 22, 1899.

Rt.-Hon. Vincent Massey, Governor-General 1952-59, was the first native Canadian to hold the post. Born at Toronto, Feb. 20, 1887, now lives near Port Hope, Ont. He has been University of Toronto chancellor, first Canadian minister to the United States, high commissioner to the United Kingdom.

R. S. McLaughlin, pioneer auto manufacturer born 1871 in Enniskillen, Ont. President of General Motors of Canada and lives in Oshawa. He began working at the McLaughlin Carriage Company, in 1887 at the age of six, became a partner in 1895, and founding president of McLaughlin Motor Car Company in 1907.

John B. McNair, lieutenant-governor of New Brunswick since 1965. Was New Brunswick premier 1940-52 and chief justice 1955-64. Born Andover, N.B., 1899.

Dr. Gordon Murray, FRSC, Toronto surgeon who pioneered in development of the artificial kidney, heart valve transplants and other breakthroughs. Born Stratford, Ont., 1894. Senior surgeon at Toronto General Hospital.

Msgr. Alphonse-Marie Parent, chairman of royal commission that produced a blueprint for education in Quebec. Now vice-rector at Laval University. Much-honored member of many national and world educational bodies. Born 1906 in St. Chrysostome, Que.

Maj.-Gen. George R. Pearkes, defence minister 1957-60, lieutenant-governor of British Columbia since then. A Victoria Cross winner in the First World War, commanded 1st Canadian Division 1940-42 and later Pacific Command. Born 1888 in Watford, England. Came to Canada in 1911.

Alfred Pellan, a leader of the Montreal movement in painting. His work is internationally recognized. Born 1906 in Quebec City, went to Paris at 20 and was influenced by Van Gogh, Picasso, Klee and others.

Wilfrid Pelletier, Quebec's director - general of music teaching. Conductor of Montreal and Quebec Symphony Orchestras. Has also been regular conductor of the Metropolitan Opera Association's Sunday concerts in New York. Born 1896 in Montreal.

Dr. Wilder Penfield, renowned neurosurgeon and director of Montreal Neurological Institute 1934-60. Now president of the Vanier Institute of the Family. Born 1891 in Spokane, Wash., he moved to Montreal in 1928.

Norman Robertson, career diplomat and public servant, now a Carleton University professor and a senior adviser for external affairs. Has held top Ottawa and foreign posts since 1929. Born at Vancouver in 1904.

Gabrielle Roy, novelist who has won top Canadian and French literary awards. Work includes The Tin Flute. Born 1909 in St. Boniface, Man., taught in Prairie schools before going abroad to study drama. A Montrealer since 1939.

Rt.-Hon. Louis St. Laurent, Liberal prime minister from Nov. 15, 1948, to June 21, 1957. Left successful law career in 1941 to enter federal cabinet. Political career began when Mackenzie King returned to law practice at Quebec City after retiring from politics in 1958. Born 1882 in Compton, Que.

F. R. Scott, prize-winning poet, editor, writer on politics and former dean of the McGill University law faculty. Eight years national CCF chairman. Helped organize New Democratic Party. Born in Quebec City in 1899.

Henry G. Thode, president and vice-chancellor of McMaster University, conducted research in chemistry for the National Research Council and Defence Research Board. Born 1910 in Dundurn, Sask.

W. P. Thompson, president emeritus University of Saskatchewan. Chaired committee that in 1962 prepared and recommended medical care insurance plan adopted by the Saskatchewan government. Born in De Cewsville, Ont., in 1889.

Mrs. Pauline Vanier, Montreal, widow of the former Governor-General. Served with St. John Ambulance in First World War. Represented Canadian Red Cross in France during Second World War. Chancellor of the University of Ottawa.

L. Dana Wilgress, former trade commissioner and top diplomat. First Canadian minister to the U.S.S.R. in 1942 and ambassador in 1944. Born in 1892 in Vancouver, attended United Nations founding conference for Canada, was twice chairman of the General Agreement on Tariffs and Trade.

Healey Willan, world - renowed composer of more than 200 works. Born in London in 1880. Long associated with Toronto Conservatory of Music and University of Toronto. For 46 years choirmaster at St. Mary Magdalene Anglican Church, Toronto.

Medals of Service

Pierrette Alarie, opera singer who has performed in Europe and the United States as well as Canada. Made debut in 1943. Born Montreal.

Rev. David Bauer, adviser to Canada's national hockey team, a teacher, former player with Oshawa Generals and coach of the 1964 Olympic team. Born Kitchener, 1926.

James M. Bentley, North Edmonton, president Canadian Federation of Agriculture and Edmonton and District Milk Producers. Born Dawson City, 1906.

Yvette Brind'Amour, founder in 1948 of Montreal's Theatre du Rideau Vert, which has performed at invitation in France and Russia. Still director of theatre. Born Montreal.

Therese Casgrain, president League of Human Rights, former president Voice of Women, founder of Federation of Quebec Women. Born Montreal July 10, 1896.

Floyd Chalmers, chairman Maclean - Hunter Publishing Co., started foundation to aid performing arts. Born Chicago, 1898, of Canadian parents.

Gregory Clark, associate editor of Weekend Magazine. Writer of feature articles and humor since 1911. Won military cross in First World War, served as war correspondent in second. Has contributed to publications on angling and



Mrs. F. M. Ross



Ralph Steinhauer



Marlene S. Streit



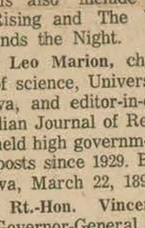
Kenneth W. Taylor



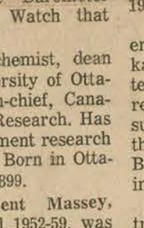
W. F. A. Turgeon



W. E. van Steenburgh



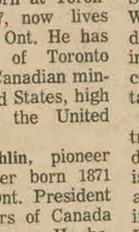
L. H. Nicholson



Tom Patterson



Maurice Richard



Chester A. Ronning



Dr. Alje Venemma



A. H. Zimmerman



Gilles Lefebvre



Adelaide Sinclair

House for homeless boys in Montreal. Born St. George, N.B., 1899.

L. H. Nicholson, retired RCMP commissioner, former member of the Northwest Territories Council. He joined the federal force in 1923 and headed it ffrom 1951 to 1958. Born Mount Middleton, N.B., 1904.

Jean Palardy, painter, film director and expert on early French - Canadian furniture, currently working on restoration of Fort Louisbourg. Helped establish National Film Board's French-language unit. Born of Canadian parents in Fitchburg, Mass., 1905.

Tom Patterson, originator of the Stratford Shakespearean Festival and now its planning consultant and public relations director. Born Stratford, 1920.

Isaac Phills, Sydney, N.S., steelworker who despite depression, strikes and illness, educated his six children to be a minister, a doctor, a secretary, an industrial chemist, a teacher and a nurse. Born St. Vincent, West Indies, 1896.

Maurice Richard, star right wing with Montreal Canadiens for 18 seasons until 1960, during which he set 16 National Hockey League records which he still holds or shares. First player ever to score 50 goals in a season in 50 games in 1943-44. Born Montreal, 1921.

Paul Rivard, social worker with the Quebec justice department, working with prisoners in Montreal. Previously worked with both juvenile and adult delinquents on parole. Born Amos, Que., 1929.

Chester A. Ronning, retired diplomat. Taught in Edmonton and China before serving as an RCAF intelligence officer 1942-1945. Joined foreign service and since retirement has served as special Canadian envoy to Vietnam. Born Fancheng, China, 1894.

Mrs. F. M. Ross, economist with federal tariff board from 1934 until 1945. Her late husband was lieutenant-governor of British Columbia from 1955 to 1960 and Mrs. Ross served as chancellor of the University of British Columbia. Born Rossland, B.C.

Adelaide Sinclair, economist, deputy director of the United Nations Children's Fund. A wartime director of the Women's Royal Canadian Naval Service, she later joined the federal health department and held several posts with UN organizationns. Born Toronto, 1900.

Ralph Steinhauser, farmer at Morley, Alta., past president of the Alberta Federation of Indians and a board member of the Indian-Eskimo Association. Elected chief of the Saddle Lake Reserve in 1966. Born Morley, 1905.

Marlene Stewart Streit, amateur golfer whose honors include the British and U.S. women's amateur titles. Elected to Canadian Sports Hall of Fame in 1962. Born Cereal, Alta., 1934.

Kenneth W. Taylor, retired public servant. Joined federal civil service in 1939 and retired as deputy finance minister in 1963. Taught at McMaster University, Hamilton, and Queen's University, Kingston. Born Takutang, China, 1899.

W. F. A. Turgeon, lawyer, judge and diplomat, Saskatchewan attorney-general from 1907-21, and a justice with the provincial Appeal Court from then untiil 1941, when he joined external affairs. He served as a diplomat in Mexico, Argentina, Chile, Belgium, Ireland and Portugal. Born Petit Rocher, N.B., 1877.

W. E. van Steenburgh, biologist, retired deputy minister of mines and technical surveys, still an adviser to the resources department. Started as an insect control specialist with the federal agriculture department in 1928.

Dr. Alje Venemma, director of the Canadian medical air service in Vietnam who started an anti-tuberculosis clinic there and has flown many times to remote areas to bring medical service to the needy. Born in Holland in 1932.

A. H. Zimmerman, retired chairman of the Defence Research Board in Ottawa. A mining engineer before the war, he joined the ministry of munitions and supply after it started, directing small arms production, then production of communications equipment. Born Hamilton, 1902.

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An incidental advantage of the school is that parents can observe their child's action and reactions through a one-way glass from a corridor which runs past all the classrooms.

Any child between the ages of three and 11 may register at the school on Expo's Notre Dame Island for a two-hour session.

"If he is five or under he goes to the nursery section where he can choose painting, cooking, playing house, or nature studies," said Miss Cunnington.

Outside is a playground to satisfy a child's wildest dream. The traditional concrete of many playgrounds is replaced by small grassy hills, trees, and a creek where he can get his feet wet, or sail miniature boats.

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In the music class, the traditional method of teaching the notes first, and learning to play symphonies later is not used.

Instead, the children become familiar with the music by listening to it, moving to it, reproducing the rhythm of a piece with percussion instruments, and then progressing to the melody and harmony.

This method of teaching was developed by a German music teacher, Charles Orff. The centre's music teacher, Suzanne Rivest of Montreal recently returned from three years of study under Mr. Orff.

Drama classes, led by Mathe Mercure, a Montreal actress, and by Myra Benson, a Vancouver teacher and drama specialist, make use of percussion instruments and electronic music.

With their voices and movements they illustrate the things that the music reminds them of.

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Miss Cunnington said educators had expressed "approval" on seeing the experiment.

"Parents are usually happy about it too. The major complaint is that we can't take all the children of parents who'd like us to."

BROCKVILLE, ONT.
RECORDER & TIMES
D 10,100
JUN 30 1967
BOWDEN'S

Canada Pavilion Education Centre Stresses Learning Through Play

By GAIL SCOTT

MONTREAL (CP)—A unique experiment in education at the Canadian pavilion at Expo 67 which stresses learning through play is a hit with parents, educators and children.

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ST. THOMAS, ONT.
TIMES-JOURNAL
D 10,900
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BOWDEN'S

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F-12 M

Expo's unique school makes learning fun

Toronto Daily Star June 30th 67

MONTREAL (CP) — A unique experiment in education at the Canadian pavilion at Expo 67 stresses learning through play and it is a hit with parents, educators and the children themselves.

The Children's Creative Centre, which nestles in a setting of trees alongside a canal between the Ontario and Canadian pavilions, demonstrates teaching methods that "do much to guide the creative imagination of youngsters aged three to 11," says a Canadian pavilion spokesman.

Claudia Cunnington, assistant to Polly Hill, an educator and the organizer of the experiment, said in an interview this week:

"Children have a terrific sense of imagination which is often suppressed in schools.

"Our school works on the theory that children learn by playing. Our well-equipped art, drama and music rooms give the child plenty of opportunity to follow his imaginative and creative urges while adding to his fund of knowledge."

Live rabbits

An incidental advantage of the school is that parents, who don't often get a chance to see their children playing can observe their child's action and reactions through a one-way glass from a corridor which runs past all the classrooms.

Any child between the ages of three and 11 may register at the school on Expo's Notre Dame Island for a two-hour session.

"If he is five or under he goes to the nursery section where he can choose painting, cooking, playing house, or nature studies," said Miss Cunnington.

"The nature activities are held in a room with live rabbits, fish, a bird and a hamster."

Outside a playground satisfies children's wildest dream by replacing traditional concrete of many playgrounds with small grass-covered hills, trees, and a creek where they can get their feet wet, or sail miniature boats.

A standard sized rowboat will not go far—it's anchored, but children can climb in and get their sealegs.

A teacher present at all times stays in the background and lets the children solve their own problems unless they ask for guidance.

Children from the ages of six to 11 specialize a little by choosing art, drama or music at registration.

In the music class, the traditional method of teaching the notes first, and learning to play symphonies later is not used.

Instead, the children become familiar with the music by listening to it, moving to it, reproducing the rhythm with percussion instruments, and then progressing to melody and harmony. This method of teaching was developed by a German music teacher, Charles Orff.

The centre's music teacher Suzanne Rivest, of Montreal, has just returned from three years of study in Germany under Mr. Orff.

Drama with a beat

Drama classes, led by Mathe Mercure, a Montreal actress, and by Myra Benson, a Vancouver teacher and drama specialist make much use of percussion instruments and electronic music.

With their voices and movements children illustrate the things that the music reminds them of.

The art class is directed by Audrey Taylor, a teacher at the Montreal Museum of Fine Arts.

"The main object of the art class is to have children discover excitement there is to be had by using different materials," said Miss Taylor.

The playground for the 6 to 11-year-olds is equipped with a pop-art wall and a music wall.

The art wall, designed by Vancouver artist Gordon Smith, consists of brightly colored squares and handles that can be turned and changed to make different patterns and forms.

Real drums, noise makers, bells, and xylophones provide plenty of choices at the music wall.

Miss Cunnington said educators had expressed "approval" after seeing the experiment.

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Brampton Daily Times &
Conservator, Ontario
Circ. 7,048
July 4, 1967

Education At Expo Popular With All

871

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Montreal Star, Que.
Circ. 193,506
July 7, 1967

A 871



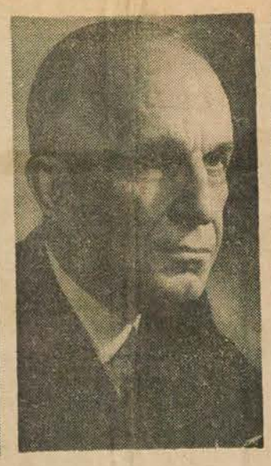
Mayor Jean Drapeau



Maureen Forester



Lt.-Gen. E. L. M. Burns



Rt. Hon. Vincent Massey



Mme. Georges P. Vanier



Rt. Hon. Louis St. Laurent



Dr. Wilder Penfield

Montreal Names Figure Prominently

90 Personalities Honored in First List of the Order of Canada

Canadian Press

OTTAWA, July 7 — Following is list of the first appointments to the new Order of Canada, 35 Companions of the order and 55 awarded the Medal of Service:

Companions

Edgar S. Archibald, agriculturist, Ottawa, director Dominion Experimental Farms 1919-50, United Nations liaison officer in Ethiopia for two years. Born in 1885 in Yarmouth, N.S.

E. A. Baker, Collins Bay, Ont., helped found and develop the Canadian National Institute for the Blind after losing eyesight in World War I. Military Cross and Croix de Guerre winner. Former president World Council, Federation of the Blind. Born 1893, Ernestown, Ont.

Marius Barbeau, FRSC, oft-honored folklorist with the National Museum of Canada at Ottawa since 1911. Author of numerous works on Indians, mythology, folk songs. Born 1883 Ste. Marie de Beauce, Que.

Lt.-Gen. E. L. M. Burns, Canada's adviser since 1960 on Geneva disarmament talks. Born June 17, 1897, Westmount, Que. During Second World War served as chief of staff in 1940. First commander United Nations Emergency Force in Middle East.

Brock Chisholm, Victoria, B.C., controversial psychiatrist and director-general of World Health Organization 1948-53. President, World Federation for Mental Health 1957-58. Born Oakville, Ont., May 18, 1896.

M. J. Coldwell, retired political figure who helped found



Centennial Medal, reverse side

CCF in 1932, sat in Parliament 1935-58, and was CCF leader 1942-58. Now member of royal commission on security. Born in 1888 at Seaton, Devon, England.

Donald Creighton, historian who has twice won the Governor-General's Medal for academic non-fiction. Books include The Story of Canada, The Road to Confederation. Born July 15, 1902, in Toronto.

Jean Drapeau, dynamic Montreal mayor and a key figure in organizing Expo 67. Born Feb. 18, 1916, at Montreal.

Maureen Forrester, world-famed contralto and head of the Philadelphia Academy of Music's voice department, was a Montreal school drop-out at 13.

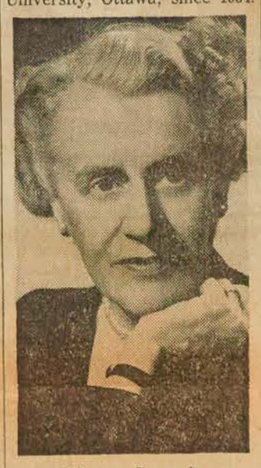
Raoul Jobin, operatic tenor living in Murray Bay, Que., sang with Paris Opera Company 1930-40 and 1947-55. Made Metropolitan Opera debut in 1940. Born 1906 in Quebec City.

Walter C. Koerner, Czech-born Vancouver industrialist came to Canada in 1939. Chairman of board of Rayonier Canada Ltd., director of Air Canada and CNR, member of the Economic Council of Canada and board of governors of the University of British Columbia. Born in 1898.

Arthur Lismer, member of art's Group of Seven, principal of School of Art and Design, Montreal Museum of Fine Arts. Born 1885, Sheffield, England.

John A. MacAulay, Winnipeg business executive, in 1960 accepted Nobel Peace Prize on behalf of Red Cross of which he was then international chairman. Has been president of Canadian Bar Association and Canadian Red Cross Society. Born 1895 in Morden, Man.

C. J. Mackenzie, major figure in Atomic Energy Control Board from its inception in 1946 until 1961, chancellor of Carleton University, Ottawa, since 1954.



Therese Casgrain

Born July 10, 1888, in St. Stephen, N.B.

William A. Macintosh, economist, retired director of Bank of Canada and Empire Life Insurance Company. Principal and vice-chancellor of Queen's University, Kingston, 1957-61. Born May 21, 1895, in Madoc, Ont.

Hugh MacLennan, honored Montreal writer whose novel, Two Solitudes, deftly depicted gulf between Canada's two major cultures. Born Glace Bay, N.S., March 20, 1907. Lectured at McGill University since 1952.

Leo Marion, chemist, dean of science, University of Ottawa, and editor-in-chief, Canadian Journal of Research. Born in Ottawa, March 22, 1899.

Rt. Hon. Vincent Massey, Governor-General 1952-59, was the first native Canadian to hold the post. Born at Toronto, Feb. 20, 1887.

R. S. McLaughlin, pioneer auto manufacturer, born 1871 in Enniskillen, Ont. President of General Motors of Canada and lives in Oshawa. He began working at the McLaughlin Carriage Co., in 1887, at the age of six, became a partner in 1895, and founding president of McLaughlin Motor Car Co. in 1907.

John B. McNair, lieutenant-governor of New Brunswick since 1965. Was New Brunswick premier 1940-52 and chief justice 1955-64. Born Andover, N.B., 1899.

Dr. Gordon Murray, FRSC, Toronto surgeon who pioneered in development of the artificial kidney, heart valve transplants and other breakthroughs. Born Stratford, Ont., 1894.

Msgr. Alphonse - Marie Parent, chairman of royal commission that produced a blueprint for education in Quebec. Now vice-rector at Laval University. Born 1906 in St. Chrysostome, Que.

Maj.-Gen. George R. Pearkes, defence minister 1957-50, lieutenant-governor of British Columbia since then. A Victoria Cross winner in the World War I. Born 1888 in Watford, England.

Alfred Pellan, a leader of the Montreal movement in painting. His work is internationally recognized. Born 1906 in Quebec City, went to Paris at 20 and was influenced by Van Gogh, Picasso, Klee and others.

Wilfrid Pelletier, Quebec's director - general of music teaching. Conductor of Montreal and Quebec Symphony Orchestras. Has also been regular conductor of the Metropolitan Opera Association's Sunday concerts in New York. Born 1896 in Montreal.

Dr. Wilder Penfield, renowned neurosurgeon and director of Montreal Neurological Institute 1934-60. Now president of the Vanier Institute of the Family. Born 1891 in Spokane, Wash., he moved to Montreal in 1928.

Norman Robertson, diplomat and public servant, now a Carleton University professor and a senior adviser for external affairs. Born at Vancouver in 1904.

Gabrielle Roy, novelist who has won top Canadian and French literary awards. Work includes The Tin Flute. Born 1909 in St. Boniface, Man. A Montrealer since 1939.

Rt. Hon. Louis St. Laurent, Liberal Prime Minister from Nov. 15, 1948, to June 21, 1957. Left successful law career in 1941 to enter federal cabinet. Born in 1882 in Compton, Que.

F. R. Scott, prize-winning poet, editor, writer on politics and former dean of the McGill University law faculty. Eight years national CCF chairman. Born in Quebec City in 1899.

Henry G. Thode, president and vice-chancellor of McMaster University, conducted research in chemistry for the National Research Council and



H. Carl Goldenberg

Defence Research Board. Born 1910 in Dundurn, Sask.

W. P. Thompson, president emeritus University of Saskatchewan. Chairman of committee that prepared medical care insurance plan adopted by Saskatchewan. Born in De Cewsville, Ont., in 1889.

Mme. Georges P. Vanier, Montreal, widow of the former Governor-General. Served with St. John Ambulance in World War I. Canadian Red Cross in France during World War II.

L. Dana Wilgress, former trade commissioner and top diplomat. First Canadian minister to the U.S.S.R. in 1942. Born 1892 in Vancouver, attended United Nations founding conference for Canada, twice chairman of General Agreement on Tariffs and Trade.

Healey Willan, world-renowned composer. Born London 1880. Long associated with Toronto Conservatory of Music. For 46 years choirmaster at St. Mary Magdalene Anglican Church, Toronto.

Medals of Service

Pierrette Alarie, opera singer. Made debut in 1943. Born Montreal.

Rev. David Bauer, adviser to national hockey team, a teacher, former player and



Gregory Clark

coach of 1964 Olympic team. Born Kitchener, 1926.

James M. Bentley, North Edmonton, president Canadian Federation of Agriculture and Edmonton and District Milk Producers. Born Dawson City, 1906.

Yvette Brind'Amour, founder and director of Montreal's Theatre du Rideau Vert, which has performed in France and Russia. Born Montreal.

Therese Casgrain, president League of Human Rights, former president Voice of Women, founder of Federation of Quebec Women. Born Montreal July 10, 1896.

Floyd Chalmers, chairman Maclean - Hunter Publishing Co., started foundation to aid performing arts. Born Chicago, 1898, of Canadian parents.

Gregory Clark, associate editor of WEEKEND MAGAZINE. Writer and humorist. Won Military Cross in World War I, served as war correspondent in second. Born in 1892. Winner of Stephen Leacock Memorial Medal for humor.

Alexander Colville, official war artist and former teacher. Born Toronto, 1920.

Rev. Clement Cormier, president University of Moncton, member of the royal commission on bilingualism and biculturism. Born Moncton, 1910.

Air Marshal W. A. Curtis, retired chief of air staff, vice-chairman of the board of Hawker-Siddeley of Canada Ltd. Born Havelock, Ont., 1893.

Pauline Donalda, opera singer, founder and president Opera Guild of Montreal. Born Montreal, 1882.

Philip S. Fisher, chairman of Southam Co., past president Canadian Daily Newspaper Publishers' Association. Born Montreal, 1896.

Robert M. Fowler, business executive and broadcasting expert who headed royal commission. President of Canadian Pulp and Paper Association. Born Peterborough, 1906.

Lawrence Freiman, president A. J. Freiman, Ottawa department store. Arts patron, chairman of trustees for National Arts Centre. Born Ottawa, 1909.

Jean Gascon, actor-director, founder of Montreal's Theatre du Nouveau Monde, a founding director of the National Theatre School. Born Montreal, 1921.

Gratien Gelinas, actor, director and playwright, founder-director of Comedié Canadienne. Born Ste. Tite, Que., 1909.

Dr. Gustave Gingras, pioneer in medical rehabilitation, executive director Rehabilitation Institute of Montreal. Helping disabled South Viet Nam children. Born Montreal, 1918.

Robert Glen, agriculturist, assistant deputy minister for research, federal agriculture department. Born Paisley, Scotland, 1905.

H. Carl Goldenberg, lawyer and labor expert, mediator in 1966 railway strike and royal commissioner on Metropolitan Toronto. Born Montreal, 1907.

John W. Goodall, pioneer along Alberta's Athabaska Trail and early settler at Fort Simpson, N.W.T. Representative on Northwest Territories Council since 1954. Born Staffordshire, England, 1890.

Leo Guindon, teacher, president and founder of the General Corporation of Catholic Teachers of Quebec. Born Munising, Mich., 1908.

Raymond Gushue, lawyer, president and vice-chancellor Memorial University, St. John's, Nfld. Former chairman of Newfoundland Fisheries Board. Born Whitbourne, Nfld., 1900.

Henry Foss Hall, principal emeritus Sir George Williams University, Montreal, vice-president Montreal's Diocesan Theological College. Born Eastern Townships, 1897.

Eric Harvie, philanthropist, lawyer and businessman, chairman of Glenbow Historical Foundation in Alberta. Born Orillia, Ont., 1892.

John Hirsch, associate director of the Stratford Festival and founding director of the Manitoba Theatre Centre, Winnipeg. Born Siofok, Hungary, 1928.

Bruce Hutchison, author, historian. Editorial director Vancouver Sun. First winner of the Award for Distinguished Journalism in the Commonwealth. Born Prescott, Ont., 1901.

Claude Jodoin, Ottawa, president Canadian Labor Congress. Born Montreal, 1913.

Kenojuak, Eskimo printmaker of Cape Dorset, subject of award-winning NFB film.

D. A. Keys, physicist, retired vice-president of the federal atomic energy project at Chalk River, Ont. Born Toronto, 1890.

Gustave Lanctot, Ottawa author and history professor, Dominion archivist from 1937 to 1948. Born St. Constant, Que., 1883.

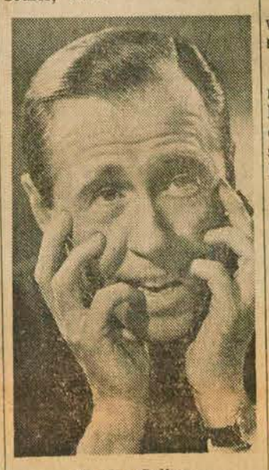
Lawrence Lande, Montreal poet, author and composer, director of the Canadian Writers Foundation. Born Ottawa, 1906.

Gilles Lefebvre, founder and director of Canadian Jeunesses Musicales. President, International Federation of Jeunesses Musicales. Born Montreal, 1922.

Most Rev. Georges-Henri Levesque, founder, social science school, Laval University, now president National University in Rwanda, Africa. Born Roberval, Que., 1903.

Elizabeth MacCallum, retired diplomat, Canada's first charge d'affaires to Lebanon, from 1954 to 1956. Born of Canadian missionary parents in Marash, Turkey, 1895. Now lives in Turkey.

Augustine MacDonald, generela practitioner, of ural area near Souris, P.E.I., for more than 60 years. Once successfully re-attached the feet of a boy in farm kitchen after they had been almost severed. Born near Souris, 1874.



Gratien Gelinas

Brian Macdonald, choreographer, Royal Winnipeg Ballet, artistic director Royal Swedish Ballet. Composer of Rose La Tulippe.

Msgr. Arthur Maheux, professor and author who taught at Laval University, Quebec City, for more than 30 years. Born Ste. Julie de Megantic, Que., 1884.

Rev. Mother Maura, superior-general Sisters of St. Joseph, former administrative superintendent St. Michael's Hospital, Toronto. Born Toronto, 1900.



Maurice Richard

Vernon McAdam, national director Boys' Clubs of Canada, for 50 years head of Weredale House for homeless boys in Montreal. Born St. George, N.B., 1899.

L. H. Nicholson, retired RCMP commissioner, former member of the Northwest Territories Council. Born Mount Middleton, N.B., 1904.

Jean Palardy, painter, film director and expert on early French-Canadian furniture, currently working on restoration of Fort Louisbourg. Born of Canadian parents in Fitchburg, Mass., 1905.

Tom Patterson, originator of the Stratford Festvial and now its planning consultant and public relations director. Born Stratford, 1920.

Isaac Phills, Sydney, N.S., steelworker who despite depression, strikes and illness, educated his six children to be a minister, a doctor, a secretary, an industrial chemist, a teacher and a nurse. Born St. Vincent, West Indies, 1896.

Maurice Richard, Montreal Canadiens star for 18 seasons, set 16 National Hockey League records which he still holds or shares. First player to score 50 goals in 50 games. Born Montreal, 1921.

Paul Rivard, social worker with the Quebec justice department. Born Amos, Que., 1929.

Chester A. Ronning, diplomat. Teacher before serving in RCAF intelligence. Joined foreign service and has served as special envoy to Viet Nam. Born Fancheng, China, 1894.

Mrs. F. M. Ross, economist with federal tariff board from 1934 until 1945. Late husband was lieutenant governor of British Columbia from 1955 to 1960. Born Rossland, B.C.

Adelaide Sinclair, economist, deputy director of the United Nations Children's Fund. Wartime director of the Women's Royal Canadian Naval Service. Born Toronto, 1900.

Ralph Steinhauser, past president of Alberta Federation of Indians and a board member of the Indian-Eskimo Association. Elected chief of the Saddle Lake Reserve in 1966. Born Morley, Alta., 1905.

Marlene Stewart Streit, golfer. Winner of British and U.S. women's amateur titles. Elected to Canadian Sports Hall of Fame in 1962. Born Cereal, Alta., 1934.

Kenneth W. Taylor, retired public servant. Deputy finance minister until 1936. Born Takutang, China, 1899.

W. F. A. Turgeon, lawyer, judge and diplomat, Saskatchewan attorney - general from 1907-21. Served as a diplomat in Mexico, Argentina, Chile, Belgium, Ireland and Portugal. Born Petit Rocher, N.B., 1877.

W. E. van Steenburgh, biologist, retired deputy minister of mines and technical surveys, still an adviser to the resources department.

Dr. Alje Venemma, director, Canadian medical air service in Viet Nam, has flown many times to remote areas to bring medical service to the needy. Born Holland, 1932.

A. H. Zimmerman, retired chairman of the Defence Research Board in Ottawa. Directed small arms production, and production of communications equipment. Born Hamilton, 1902.

Ottawa Le Droit, Ont.
Circ. 38,048
July 7, 1967

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Vingt-sept Canadiens français parmi les récipiendaires

Trente-cinq Canadiens reçus dans l'Ordre du Canada; la médaille pour services éminents remise à 55 autres

Toutes les gammes de l'activité humaine, beaux-arts, musique, littérature, politique, médecine, sciences pures, et appliquées, pédagogie, sport professionnel et le service militaire sont représentées dans les premières nominations comme compagnons de l'Ordre du Canada et de la décoration connexe de la médaille pour services éminents.

La résidence du gouverneur général a communiqué ce matin les noms des 35 premiers Canadiens à être nommés membres de l'Ordre du Canada, nouvel ordre créé à l'occasion du Centenaire de la Confédération pour marquer des mérites individuels insignes du plus haut degré. L'Ordre du Canada ne pourra jamais compter plus de 150 membres et les nominations, en 1967, sont limitées à 50 membres.

La résidence du gouverneur général a également annoncé les choix pour une décoration connexe, celle de la médaille pour services éminents, qui échoit à 55 Canadiens.

Les nominations sont faites par le gouverneur général, M. Roland Michener, lui - même compagnon principal de l'Ordre du Canada, sur recommandation d'un comité consultatif qui se compose du juge-en-chef du Canada, du greffier du Conseil privé, du sous-secrétaire d'Etat, du président du Conseil des arts du Canada, du président de la Société du Canada et du président de l'Association des universités et colleges du Canada.

Parmi les 35 premiers choix pour le titre de compagnon de l'Ordre du Canada figurent 10 noms à consonance canadienne-française.



MME PAULINE VANIER

Nominations

Mme Pauline Vanier épouse de feu le gouverneur général Georges P. Vanier, décédé au mois de mars.

M. Louis Saint-Laurent, 85 ans, citoyen de Québec et ex-Premier ministre du Canada.

Mlle Gabrielle Roy, écrivain née en 1909 à Saint-Boniface, Manitoba, auteur des romans La petite Poule d'Eau, Bonheur d'Occasion et Alexandre Chenevert, Caissier.

M. Wilfrid Pelletier, chef d'orchestre, né à Montréal en 1896, aujourd'hui directeur général de l'enseignement de la musique au Québec.

M. Alfred Pellan, peintre, né à Quebec en 1906.

Mgr Alphonse-Marie Parent, vice-recteur de l'université Laval de Québec, âgé de 61 ans. Il a fait sa marque notamment comme président de la Commission royale d'enquête sur l'enseignement au Québec.

M. Leo Marion, d'Ottawa, chimiste, 68 ans, actuellement doyen de la faculté des sciences sociales de l'Université d'Ottawa.



M. LEO MARION

M. Raoul Jobin, chanteur d'Opéra, domicilié à La Malbaie, Quebec, né à Québec, en 1906.

Le maire Jean Drapeau, de Montréal, 51 ans, un des principaux instigateurs de l'Exposition universelle de Montréal.

M. Marius Barbeau, ethnologue et folkloriste, né à Sainte-Marie de Beauce, en 1883.

Les premiers compagnons de l'Ordre du Canada représentant le Canada anglophone sont:

M. Healey Willan, né à Londres en 1880, docteur en musique et directeur des choeurs de l'église Sainte - Marie-Madeleine de Toronto.

M. Dan Wilgress, âgé de 75 ans, originaire de Vancouver, ex-diplomate de carrière qui fut notamment ambassadeur du Canada en URSS.

M. Walter Palmer Thompson, universitaire de carrière, président honoraire de l'Université de la Saskatchewan, né en Ontario, en 1899.

M. Henry George Thode, président et vice-chancelier de l'université McMaster, de Hamilton, originaire de Saskatchewan et né en 1910.

M. Francis Reginald Scott, ex-doyen de la faculté de droit de l'université McGill, né à Québec, en 1899.

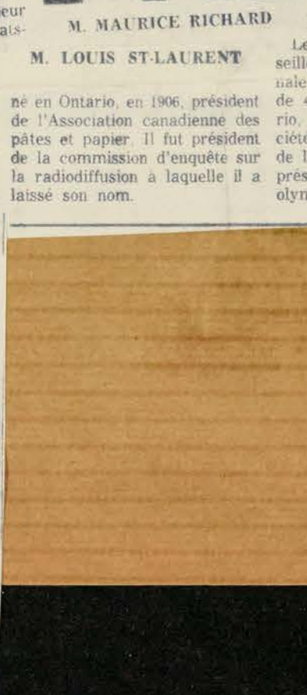
Norman A Robertson, âgé de 63 ans, négociateur en chef du Canada, en 1964, au Kennedy Round du G.A.T.T. à Genève, actuellement professeur à l'université Carleton d'Ottawa et conseiller auprès du secrétariat canadien aux Affaires extérieures.

M. Wilder Penfield, chercheur en médecine, né aux Etats-Unis, en 1891, ex-directeur de l'Institut neurologique de Montréal, actuellement président de l'Institut Vanier de la famille.

Le major - général George Pearkes, 79 ans, lieutenant gouverneur de Colombie-Britannique, ex-ministre canadien de la Défense nationale, détenteur de plusieurs décorations militaires dont la croix Victoria.



M. MAURICE RICHARD



M. LOUIS ST-LAURENT

M. Donald Walter Murray, chercheur en médecine, professeur associé à l'Université de Toronto, né en Ontario, en 1894.

M. John Babbit McNair, âgé de 78 ans, lieutenant-gouverneur du Nouveau-Brunswick.

M. Robert S. McLaughlin, né en Ontario, en 1871, président de la General Motors of Canada et de ses filiales.

M. Vincent Massey, né à Toronto, en 1887, ex-gouverneur général du Canada.

M. Hugh MacLennan, écrivain, né en Nouvelle-Ecosse, en 1907, auteur de plusieurs romans dont "Les deux solitudes."

M. William Archibald MacKintosh, né en Ontario, en 1895, universitaire de carrière et ex-sous-ministre suppléant des Finances.

M. Chalmers Jack MacKenzie, né au Nouveau-Brunswick, en 1888, ex-chancelier de l'université Carleton.

M. John A. MacAulay, né au Manitoba, en 1895, ex-président du Barreau canadien et actuellement président des sociétés générales Assets Limited et Western Assets Limited.

M. Arthur Lismer, 82 ans, domicilié à Montréal, principal de l'école des arts du dessin du Musée des beaux-arts de Montréal.

M. Walter C. Koener, 69 ans, de Vancouver, vice-président du Conseil canadien du bien-être et membre du Conseil des gouverneurs de l'Université de Colombie-Britannique.

Maureen Forrester, cantatrice, née à Montréal, actuelle-

(Suite à la page 4, col. 2)



M. LAWRENCE FREIMAN

Le R.P. David Bauer, conseiller spécial de l'équipe nationale de hockey du Canada. Agé de 41 ans et originaire d'Ontario, le père Bauer, de la Société de Jésus, était entraîneur de l'équipe de hockey qui a représenté le Canada aux Jeux olympiques d'hiver de 1964.

né en Ontario, en 1906, président de l'Association canadienne des pâtes et papier. Il fut président de la commission d'enquête sur la radiodiffusion à laquelle il a laissé son nom.

... de la Fédération mondiale de la santé mentale.

Le lieutenant-général E.L.M. Burns, 70 ans, premier commandant de la force d'urgence des Nations unies en Palestine, originaire de Montreal.

Le lieutenant-colonel E.A. Baker, d'Ottawa, 75 ans, premier président du Conseil mondial de la Fédération des aveugles.

M. Edgar S. Archibald, agronome, né en Nouvelle-Ecosse, en 1885, ex-directeur des fermes expérimentales federales.

Parmi les 55 premiers récipiendaires de médaille pour services éminents figurent 17 représentants du Canada francophone, qui sont:

Maurice "Rocket" Richard, de Montréal, 46 ans, ex-joueur des Canadiens de Montréal, premier joueur à marquer 50 buts au cours d'une saison dans la Ligue nationale de hockey.

M. W.-F.-A. Turgeon, né au Nouveau-Brunswick, en 1877, ex-juge en chef de la Cour d'appel de la Saskatchewan et ex-... de l'Ontario, directeur depuis sa fondation en 1949 de l'Institut de réadaptation de Montreal.

M. Gratien Gélinas, auteur, acteur et metteur en scène, né à Saint-Tite, Québec en 1909. Il a écrit et fait jouer notamment



M. VINCENT MASSEY



M. GRATIEN GELINAS

... gue des droits de l'homme, ex-président de l'Association pour les droits de la femme et de la Voix des Femmes.

Mme Yvette Brind'Amour, directrice du théâtre du Rideau Vert de Montréal, comédienne de renom.

Mme Pierrette Alarie, originaire de Montréal, cantatrice de reputation internationale.

Services éminents

Les premiers récipiendaires anglophones de la médaille pour services éminents sont:

M. Floyd S. Chalmers, journaliste, ex-vice-président de la société de publication Maclean-Hunter, président-fondateur de de la société qui porte son nom et qui a pour but de promouvoir les arts d'interprétation au Canada. Né à Chicago, en 1898.

M. Adam Hartley Zimmerman, né en Ontario, en 1902, ingénieur de carrière, ex-président du conseil de recherches pour la Défense.

M. Alje Venemma, directeur des services d'aide médicale du Canada au Vietnam, né en Hollande, en 1932.

M. William E. van Steen-... originaire des Antilles britanniques, employé pendant plus d'un demi - siecle de la Dominion Steel à Sydney, Nouvelle-Ecosse, qui s'est distingué par l'instruction que lui - même et son épouse ont assuré à leurs sept enfants qui ont tous reçu une formation professionnelle.

M. Thomas Patterson, 47 ans, fondateur et conseiller en organisation du festival shakespearien de Stratford, Ontario, né dans cette ville.

M. Leonard H. Nicholson, 63 ans, originaire du Nouveau-Brunswick, commissaire de la Gendarmerie royale du Canada à sa retraite.

M. Vernon F. McAdam, né au Nouveau-Brunswick, en 1889, directeur pendant 50 ans de la maison Weredale de Montréal pour jeunes sans foyer, directeur général des Boys' Clubs du Canada.

La Révérende mère Maura, née à Toronto, en 1900, supérieure générale de la congrégation des soeurs Saint - Joseph, qui administrent des hôpitaux, des écoles et des maions pour vieillards.

M. Brian MacDonald, chorégraphe du Royal Winnipeg Ballet et directeur artistique du Royal Swedish Ballet. Il a été le premier canadien à donner des représentations de ballet en Union soviétique.

M. Augustine A. MacDonald, medecin de profession à sa retraite, âgé de 93 ans. Il est né et il a pratiqué la médecine pendant plus de 60 ans dans la municipalité de Souris, Ile-du-Prince-Edouard. Au moment de prendre sa retraite il y a quatre ans, il était l'un des plus vieux médecins pratiquant au Canada.

Mlle Elizabeth P. MacCallum, née en Turquie de parents canadiens, en 1895, ex - fonctionnaire au service du ministère canadien des Affaires extérieures. Depuis sa retraite, en 1960, elle se consacre à la littérature turque contemporaine et travaille en Turquie à l'aménagement des villages.

M. Lawrence Lande, né à Ottawa, en 1906, directeur de la fondation des écrivains canadiens, ex - président du Centre des amis canadiens de Montréal de l'université Hébraique et président du Centre canadien de la fédération internationale des Pen Clubs.

M. David Arnold Keys, docteur de Chalk River, ex - vice-président du centre de recherches atomiques de Chalk River, Ontario, ex-représentant du Canada au comité des sciences du Canada, né à Toronto, en 1890.

Mme Kenojuak, graveur de race esquimaude, domiciliée à Cape-Dorset. Ses ouvrages de Gravure et de sculpture ont fait l'objet d'un film documentaire

Ottawa Le Droit, Ont.
Circ. 38,048
July 7, 1967

Trente-cinq Canadiens reçus dans l'Ordre du Canada...

(Suite de la première page)

ment chef du département de musique vocale de l'Académie de musique de Philadelphie.

M. Donald Creighton, historien né à Toronto, en 1902, professeur d'histoire à l'Université de Toronto.

M. J. Coldwell, ancien chef de l'ancien parti fédéral CCF remplacé aujourd'hui par le NPD, membre de la commission d'enquête sur les pratiques relatives à la sécurité, âgé de 79 ans.

M. George Brock Chisholm, psychiatre, né en Ontario, en



M. CLAUDE JODOIN

1896, ex-président de la Fédération mondiale de la santé mentale.

Le lieutenant-général E.L.M. Burns, 70 ans, premier commandant de la force d'urgence des Nations unies en Palestine, originaire de Montréal.

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M. W.-F.-A. Turgeon, né au Nouveau-Brunswick, en 1877, ex-juge en chef de la Cour d'appel de la Saskatchewan et ex-ambassadeur du Canada au Mexique, en Belgique et au Portugal.

M. Paul Rivard, 38 ans, né à Amos, Québec, fonctionnaire du ministère québécois de la Justice chargé de la réhabilitation des détenus à Montréal.

M. Jean Palardy, peintre cinéaste, chercheur en matière de mobiliers anciens, âge de 59 ans.

Mgr J.-T. Maheux, 83 ans, pendant longtemps professeur à la faculté des arts de l'Université Laval, auteur de divers ouvrages d'histoire et jusqu'à ces derniers temps archiviste du Séminaire de Québec.

Le R.P. Georges-Henri Levesque, président de l'Université nationale du Rouanda, qui a fait sa marque au Canada comme professeur de sciences sociales aux universités d'Ottawa de Montréal et Laval. Il est aujourd'hui âgé de 65 ans.

M. Gilles Lefebvre, directeur des Jeunesses Musicales du Canada, né à Montréal en 1922.

M. Gustave Lanctot, historien âgé de 85 ans, auteur d'une remarquable histoire du Canada, et ancien professeur d'histoire de l'Université d'Ottawa.

M. Claude Jodoin, président du Congrès du travail du Canada, né à Montréal en 1913.

M. Léon Guindon, né aux Etats-Unis en 1908, président de la Fédération des instituteurs catholiques des villes et villages du Québec.

Le Dr Gustave Gingras, âgé de 49 ans, de Montréal, directeur depuis sa fondation en 1949 de l'Institut de réadaptation de Montréal.

M. Gratien Gélinas, auteur, acteur et metteur en scène, né à Saint-Tite, Québec en 1909. Il a écrit et fait jouer notamment



M. VINCENT MASSEY

Ti-Coq et Bousille et les Justes.

M. Jean Gascon, acteur, metteur en scène, l'un des fondateurs de la troupe du Théâtre du Nouveau-Monde. Il est âgé de 46 ans.

Le R.P. Clément Cormier, recteur de l'université de Moncton, au Nouveau-Brunswick, âgé de 57 ans, ex-président du Musée provincial du Nouveau - Brunswick et de l'Association canadienne des éducateurs de langue française.

Mme Thérèse Casgrain, de Montréal, présidente de la Ligue des droits de l'homme, ex-présidente de l'Association pour les droits de la femme et de la Voix des Femmes.



M. JEAN DRAPEAU

Mme Yvette Brind'Amour, directrice du théâtre du Rideau Vert de Montréal, comédienne de renom.

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M. Alje Venemma, directeur des services d'aide médicale du Canada au Vietnam, né en Hollande, en 1932.

M. William E. van Steenburgh, 66 ans, ex-sous-ministre des Mines et des Relevés techniques, aujourd'hui conseiller scientifique auprès du ministère canadien de l'Energie, des Mines et des Ressources.

M. Kenneth Wiffin Taylor, 66 ans, né en Chine, ex - eous-ministre adjoint du ministère fédéral des Finances et ex-receveur général du Canada.

Mme Douglas Streit, née en Alberta, en 1934, golfeuse professionnelle qui a remporté plusieurs tournois nationaux et internationaux.

M. Ralph Steinhauer, 62 ans, originaire d'Alberta, Indien de naissance, ex - président de la Federation des indiens de l'Alberta et membre de la conférence nationale de la commission du Centenaire.

Mme Adelaide Sinclair, né à Toronto, en 1900, directrice adjointe de l'UNICEF.

Mme Frank MacKenzie Ross, originaire de Colombie-Britannique, pendant neuf ans chancelière et présidente du conseil des gouverneurs de l'Université de Colombie-Britannique. Elle a été la première femme au Canada a remplir les fonctions de chancelier d'université.

M. Chester Ronning, né en Chine, en 1893, ambassadeur à la retraite qui a effectué au cours des derniers mois diverses missions speciales au Vietnam pour le compte du gouvernement canadien.

M. Isaac Phills, 71 ans, originaire des Antilles britanniques, employé pendant plus d'un demi - siècle de la Dominion Steel à Sydney, Nouvelle-Ecosse, qui s'est distingué par l'instruction que lui - même et son épouse ont assuré à leurs sept enfants qui ont tous reçu une formation professionnelle.

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Mme Kenojuak, graveur de race esquimaude, domiciliée à Cape-Dorset. Ses ouvrages de Gravure et de sculpture ont fait l'objet d'un film documentaire réalisé par l'Office National du Film.

M. Bruce Hutchison, écrivain et journaliste, né en Ontario, en 1901, actuellement directeur du Vancouver Sun.

M. John Hirsch, metteur en scene originaire de Hongrie, directeur associé du festival de Stratford et directeur artistique et fondateur du Manitoba Theatre Centre.

M. Eric L. Harvie, avocat de Calgary, né en Ontario, en 1892. L'intérêt qu'il a manifesté à l'égard de la collection et de la preservation de pièces représentant une valeur historique pour l'ouest canadien a donné naissance, en 1954, à la fondation Glenbow, dont il est aujourd'hui le président du conseil d'administration.

M. Henry Foss Hall, principal émérite de l'université Sir George Williams, de Montréal, âgé de 70 ans et originaire des Cantons de l'Est.

M. Raymond Gushue, recteur et vice-chancelier de l'université Memorial, de Terre-Neuve, né à Terre-Neuve, en 1900.

M. John W. Goodall, de Fort Simpson, Territoires du Nord-Ouest, défricheur âgé de 77 ans; il représente la localité de Fort Simpson au conseil des Territoire du Nord-ouest depuis 1954.

M. H. Carl Goldenberg, avocat, spécialiste des règlements de conflits de travail, né à Montréal, en 1907. Il a fait partie de plusieurs commissions d'enquête, tant fédérales que provinciales, et est maintenant chargé de diriger les études du gouvernement fedéral en matières constitutionnelles.

M. Robert Glen, né en Ecosse, en 1905, sous - ministre adjoint



M. GRATIEN GELINAS

chargé de la recherche au ministère canadien de l'Agriculture.

M. Lawrence Freiman, homme d'affaires d'Ottawa, président et directeur général du magasin à rayons A.J. Freiman Limited, ex - président du Conseil canadien du bien-être, vice - président du conseil des gouverneurs de l'Université d'Ottawa, membre du conseil de riection de l'orchestre symphonique de Montréal, âgé de 58 ans.

M. Robert MacLaren Fowler,



M. LOUIS ST-LAURENT

ne en Ontario, en 1906, président de l'Association canadienne des pâtes et papier. Il fut président de la commission d'enquête sur la radiodiffusion à laquelle il a laissé son nom.

M. Philip Sydney Fisher, né à Montréal, en 1896, président du conseil de la société de publication Southam, ex-président de la Canadian Daily Newspaper Publishers' Association, président national honoraire du Conseil canadien du bien-être et gouverneur des hôpitaux généraux et du Childrens' Memorial Hospital, de Montréal.

Mme Pauline Donalda, docteur en musique, née à Montréal, en 1882, présidente et fondatrice de l'opéra Guild, de Montréal.

Le maréchal de l'air W. A. Curtis, vice-président du conseil d'administration de la société Hawker-Siddeley Canada Limited et ex-chef de l'état-major canadien de l'air, originaire d'Ontario et âgé de 74 ans.

M. Alexander Colville, artiste-peintre, né à Toronto, en 1920. Il expose régulièrement à New York depuis 1952, est membre du Conseil des arts du Canada et a conçu les motifs frappés sur la monnaie canadienne du centenaire de la Confédération.

M. Gregory Clark, journaliste spécialiste de l'humour, né à Toronto, en 1892. Il est directeur adjoint du Weekend Magazine.

M. James M. Bentley, né au Yukon, en 1906, président de la Fédération canadienne d'agriculture.

Le R.P. David Bauer, conseiller spécial de l'équipe nationale de hockey du Canada. Agé de 41 ans et originaire d'Ontario, le père Bauer, de la Société de Jésus, était entraîneur de l'équipe de hockey qui a représenté le Canada aux Jeux olympiques d'hiver de 1964.

Charlottetown Guardian, P.E.I.
Circ. 16,012
June 30, 1967

16 The Guardian, Charlottetown, Fri., June 30, 1967.

A-871

Unique Efforts In Education Hit With Parents, Educators

By GAIL SCOTT

MONTREAL (CP)—A unique experiment in education at the Canadian pavilion at Expo 67 which stresses learning through play is a hit with parents, educators and children.

The Children's Creative Centre, located between the Ontario and Canadian pavilions, demonstrates teaching methods that "do much to guide the creative imagination of youngsters aged three to 11," says a Canadian pavilion spokesman.

Claudia Cunnington, assistant to Polly Hill, a well-known educator and the organizer of the experiment, said in an interview Tuesday:

"Children have a terrific sense of imagination which is often suppressed in schools."

"Our school works on the theory that children learn by playing. Our well-equipped art, drama and music rooms give the child plenty of opportunity to follow his imaginative and creative urges while adding to his fund of knowledge."

An incidental advantage of the school is that parents can observe their child's action and reactions through a one-way glass from a corridor which runs past all the classrooms.

Any child between the ages of three and 11 may register at the school on Expo's Notre Dame Island for a two-hour session.

"If he is five or under he goes to the nursery section where he can choose painting, cooking, playing house, or nature studies," said Miss Cunnington.

Outside is a playground to satisfy a child's wildest dream. The traditional concrete of many playgrounds is replaced by small grassy hills, trees, and a creek where he can get his feet wet, or sail miniature boats.

A teacher is always in the classrooms but stays in the background unless the children ask for guidance.

Children from the ages of six to 11 specialize a little. At registration they choose art, drama or music.

In the music class, the traditional method of teaching the notes first, and learning to play symphonies later is not used.

Instead, the children become familiar with the music by listening to it, moving to it, reproducing the rhythm of a piece with percussion instruments, and then progressing to the melody and harmony.

This method of teaching was developed by a German music teacher, Charles Orff. The centre's music teacher, Suzanne Rivest of Montreal recently returned from three years of study under Mr. Orff.

Drama classes, led by Mathe Mercure, a Montreal actress, and by Myra Benson, a Vancouver teacher and drama specialist, make use of percussion instruments and electronic music.

With their voices and movements they illustrate the things that the music reminds them of.

The art class is directed by Audrey Taylor, a teacher at the Montreal Museum of Fine Arts.

The main object of the art class is to have children find the excitement there is to be had by using different materials," said Miss Taylor.

Montreal Star, Que.
Circ. 193,506
July 8, 1967

SATURDAY, JULY 8, 1967

A-871

To Continue Association

Lismer Resigns Post As Museum Principal

The resignation of Arthur Lismer, RCA, principal of the School of Art and Design of The Montreal Museum of Fine Arts for the past six years, was announced yesterday by A. Murray Vaughan, president of the museum.

Mr. Vaughan made the announcement "with regret" but said Dr. Lismer would continue his association with the school as principal emeritus.

Hugh A. LeRoy, a graduate of the institution and until now an instructor at the school, has been appointed dean under the general supervision of museum director David G. Carter.

Dr. Lismer, a member of the noted Group of Seven, was born in Sheffield, England, in 1885. He first became associated with the museum in 1941 when it was known as the Art Association of Montreal. He became principal of the School of Art and Design and the Art Centre in 1961 when a separate education department was organized within the museum.

A member of the Ontario Society of Artists and the Royal Canadian Academy, he was awarded LL.Ds by both Dalhousie University and McGill University.

In 1962 he was a recipient of the Canada Council Medal. Yesterday he became one of the first Canadians to be made a Companion of the new Order of Canada.

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

Sommes
JUL 7 1967
BOWDEN'S

L'Ordre du Canada est décerné à 90 Canadiens

OTTAWA (PC) — Toutes les gammes de l'activité humaine, beaux-arts, musique, littérature, politique, médecine, sciences pures et appliquées, pédagogie, sport professionnel et le service militaire sont représentées dans les premières nominations comme compagnons de l'Ordre du Canada et de la décoration connexe de la médaille pour services éminents.

La résidence du gouverneur général a communiqué ce matin les noms des 35 premiers Canadiens à être nommés membres de l'Ordre du Canada, nouvel ordre créé à l'occasion du Centenaire de la Confédération pour marquer des "mérites individuels insignes du plus haut degré." L'Ordre du Canada ne pourra jamais compter plus

(Suite à la page 2, 3e col.)

épouse de feu le gouverneur général Georges Vanier, décédé au mois de mars.

M. Louis Saint-Laurent, 85 ans, citoyen de Québec et ancien premier ministre du Canada.

Mlle Gabrielle Roy, écrivain née en 1909 à Saint-Boniface, Manitoba, auteur des romans La petite Poule d'Eau, Bonheur d'Occasion et Alexandre Chenevert, Caissier.

M. Wilfrid Pelletier, chef d'orchestre, né à Montréal en 1896, aujourd'hui directeur général de l'enseignement de la musique au Québec.

M. Alfred Pellan, peintre, né à Québec en 1906.

Mgr Alphonse-Marie Parent, vice-recteur de l'université Laval de Québec, âgé de 61 ans. Il a fait sa marque notamment comme président de la Commission royale d'enquête sur l'enseignement au Québec.

M. Léo Marion, d'Ottawa, chimiste, 68 ans, actuellement doyen de la faculté des sciences sociales de l'Université d'Ottawa.

M. Raoul Jobin, chanteur d'Opéra, domicilié à La Malbaie, Québec, né à Québec, en 1906.

Le maire Jean Drapeau, de Montréal, 51 ans, un des principaux instigateurs de l'Exposition universelle de Montréal.

M. Marius Barbeau, ethnologue et folkloriste, né à Sainte-Marie de Beauce, en 1883.

Les premiers compagnons de l'Ordre du Canada représentant le Canada anglophone sont :

M. Healey Willan, né à Londres en 1880, docteur en musique et directeur des choeurs de

e du Canada...

l'église Sainte-Marie-Madeleine de Toronto.

M. Dan Wilgress, âgé de 75 ans, originaire de Vancouver, ex-diplomate de carrière qui fut notamment ambassadeur du Canada en URSS.

M. Walter Palmer Thompson, universitaire de carrière, président honoraire de l'Université de la Saskatchewan, né à de Lewsville, Ontario, en 1899.

M. Henry George Thode, président et vice-chancelier de l'université McMaster, de Hamilton, originaire de Saskatchewan et né en 1910.

M. Francis Reginald Scott, ex-doyen de la faculté de droit de l'université McGill, né à Québec, en 1899.

M. Norman A. Robertson, âgé de 3 ans, négociateur en chef du Canada, en 1964, au Kennedy Round du Gatt à Genève, actuellement professeur à l'université Carleton d'Ottawa et conseiller auprès du secrétariat canadien aux Affaires extérieures.

M. Wilder Penfield, chercheur en médecine, né aux Etats-Unis, en 1891, ex-directeur de l'Institut neurologique de Montréal, actuellement président de l'Institut Vanier de la famille.

Le major - général George Pearkes, 79 ans, lieutenant gouverneur de Colombie-Britannique, ex-ministre canadien de la Défense nationale, détenteur de plusieurs décorations militaires dont la croix Victoria.

M. Donald Walter Murray, chercheur en médecine, professeur associé à l'Université de Toronto, né en Ontario, en 1894,.

M. John Babbit McNair, âgé de 78 ans, lieutenant-gouverneur du Nouveau-Brunswick.

M. Robert S. McLaughlin, né en Ontario, en 1871, président de la General Motors of Canada et de ses filiales.

M. Vincent Massey, né à Toronto, en 1867, ex-gouverneur général du Canada.

M. Hugh MaClennan, écrivain, né en Nouvelle-Ecosse, en 1907, auteur de plusieurs romans dont "Les deux solitudes."

M. William Archibald MacKintosh, né en Ontario, en 1895, universitaire de carrière et ex-sous-ministre suppléant des Finances.

M. Chalmers Jack MacKenzie, né au Nouveau-Brunswick, en 1888, ex-chancelier de l'université Carleton.

M. John A. MacAulay, né au Manitoba, en 1895, ex-président du barreau canadien et actuellement président des sociétés générales Assets Limited et Western Assets Limited.

M. Arthur Lismer, 82 ans, domicilié à Montréal, principal de l'école des arts du dessin du Musée des beaux-arts de Montréal.

M. Walter C. Koener, 69 ans, de Vancouver, vice-président du Conseil canadien du bien-être et membre du Conseil des gouverneurs de l'Université de Colombie-Britannique.

Maureen Forrester, cantatrice, née à Montréal, actuellement chef du département de musique vocale de l'Académie de musique de Philadelphie.

M. Donald Creighton, historien né à Toronto, en 1902, professeur d'histoire à l'Université de Toronto.

M. J. Coldwell, ancien chef de l'ancien partie fédéral CCF remplacé aujourd'hui par le NPD, membre de la commission d'enquête sur les pratiques relatives à la sécurité, âgé de 79 ans.

M. George Brock Chisholm, psychiâtre, né en Ontario, en 1896, ex-président de la Fédération mondiale de la santé mentale.

Le lieutenant-général E.L.M. Burns, 70 ans, premier commandant de la force d'urgence des Nations unies en Palestine, originaire de Montréal.

Le lieutenant-colonel E.A. Baker, d'Ottawa, 75 ans, premier président du Conseil mondial de la Fédération des aveugles.

M. Edgar S. Archibald, agronome, né en Nouvelle-Ecosse, en 1885, ex-directeur des fermes expérimentales fédérales.

CANADIENS FRANCAIS

Parmi les 55 premiers récipiendaires de médaille pour services éminents figurent 17 représentants du Canada francophone.

Ce sont:

Maurice "Rocket" Richard, de Montréal, 46 ans, ex-joueur des Canadiens, de Montréal et premier joueur à marquer 50 buts au cours d'une saison dans la Ligue nationale de hockey.

M. W.F. A. Turgeon, né au Nouveau-Brunswick, en 1877, ex-juge en chef de la Cour d'appel de la Saskatchewan et ex-ambassadeur du Canada au Mexique, en Belgique et au Portugal.

M. Paul Rivard, 38 ans, né à Amos, Québec, fonctionnaire du ministère québécois de la Justice chargé de la réhabilitation des détenus à Montréal.

M. Jean Palardy, peintre cinéaste, chercheur en matière de mobiliers anciens, âgé de 59 ans.

Charlottetown Guardian, P.E.I.
Circ. 16,012
June 30, 1967

16 The Guardian, Charlottetown, Fri., June 30, 1967.

Unique Efforts In Education Hit With Parents, Educators

By GAIL SCOTT

MONTREAL (CP)—A unique experiment in education at the Canadian pavilion at Expo 67 which stresses learning through play is a hit with parents, educators and children.

The Children's Creative Centre, located between the Ontario and Canadian pavilions, demonstrates teaching methods that "do much to guide the creative imagination of youngsters aged three to 11," says a Canadian pavilion spokesman.

Claudia Cunnington, assistant to Polly Hill, a well-known educator and the organizer of the experiment, said in an interview Tuesday:

"Children have a terrific sense of imagination which is often suppressed in schools."

"Our school works on the theory that children learn by playing. Our well-equipped art, drama and music rooms give the child plenty of opportunity to follow his imaginative and creative urges while adding to his fund of knowledge."

An incidental advantage of the school is that parents can observe their child's action and reactions through a one-way glass from a corridor which runs past all the classrooms.

Any child between the ages of three and 11 may register at the school on Expo's Notre Dame Island for a two-hour session.

"If he is five or under he goes to the nursery section where he can choose painting, cooking, playing house, or nature studies," said Miss Cunnington.

Outside is a playground to satisfy a child's wildest dream. The traditional concrete of many playgrounds is replaced by small grassy hills, trees, and a creek where he can get his feet wet, or sail miniature boats.

A teacher is always in the classrooms but stays in the background unless the children ask for guidance.

Children from the ages of six to 11 specialize a little. At registration they choose art, drama or music.

In the music class, the traditional method of teaching the notes first, and learning to play symphonies later is not used.

Instead, the children become familiar with the music by listening to it, moving to it, reproducing the rhythm of a piece with percussion instruments, and then progressing to the melody and harmony.

This method of teaching was developed by a German music teacher, Charles Orff. The centre's music teacher, Suzanne Rivest of Montreal recently returned from three years of study under Mr. Orff.

Drama classes, led by Mathe Mercure, a Montreal actress, and by Myra Benson, a Vancouver teacher and drama specialist, make use of percussion instruments and electronic music.

With their voices and movements they illustrate the things that the music reminds them of.

The art class is directed by Audrey Taylor, a teacher at the Montreal Museum of Fine Arts.

The main object of the art class is to have children find the excitement there is to be had by using different materials," said Miss Taylor.

Montreal Star, Que.
Circ. 193,506
July 8, 1967

SATURDAY, JULY 8, 1967

To Continue Association

Lismer Resigns Post As Museum Principal

The resignation of Arthur Lismer, RCA, principal of the School of Art and Design of The Montreal Museum of Fine Arts for the past six years, was announced yesterday by A. Murray Vaughan, president of the museum.

Mr. Vaughan made the announcement "with regret" but said Dr. Lismer would continue his association with the school as principal emeritus.

Hugh A. LeRoy, a graduate of the institution and until now an instructor at the school, has been appointed dean under the general supervision of museum director David G. Carter.

Dr. Lismer, a member of the noted Group of Seven, was born in Sheffield, England, in 1885. He first became associated with the museum in 1941 when it was known as the Art Association of Montreal. He became principal of the School of Art and Design and the Art Centre in 1961 when a separate education department was organized within the museum.

A member of the Ontario Society of Artists and the Royal Canadian Academy, he was awarded LL.Ds by both Dalhousie University and McGill University.

In 1962 he was a recipient of the Canada Council Medal. Yesterday he became one of the first Canadians to be made a Companion of the new Order of Canada.

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

Soirée
JUL 7 1967
BOWDEN'S

L'Ordre du Canada...

(Suite de la première page)

de 150 membres et les nominations, en 1967, sont limitées à 50 membres.

La résidence du gouverneur général a également annoncé les choix pour une décoration connexe, celle de la médaille pour services éminents, qui échoit à 55 Canadiens.

Les nominations sont faites par le gouverneur général, M. Roland Michener, lui - même compagnon principal de l'Ordre du Canada, sur recommandation d'un comité consultatif qui se compose du juge-en-chef du Canada, du greffier du Conseil privé, du sous-secrétaire d'Etat, du président du Conseil des arts du Canada, du président de la Société du Canada et du président de l'Association des universités et collèges du Canada.

Parmi les 35 premiers choix pour le titre de compagnon de l'Ordre du Canada figurent 10 noms à consonnance canadienne-française.

NOMINATIONS

Ce sont:

Mme Georges P. Vanier, épouse de feu le gouverneur général Georges Vanier, décédé au mois de mars.

M. Louis Saint-Laurent, 85 ans, citoyen de Québec et ancien premier ministre du Canada.

Mlle Gabrielle Roy, écrivain née en 1909 à Saint-Boniface, Manitoba, auteur des romans La petite Poule d'Eau, Bonheur d'Occasion et Alexandre Chenevert, Caissier.

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Le maire Jean Drapeau, de Montréal, 51 ans, un des principaux instigateurs de l'Exposition universelle de Montréal.

M. Marius Barbeau, ethnologue et folkloriste, né à Sainte-Marie de Beauce, en 1883.

Les premiers compagnons de l'Ordre du Canada représentant le Canada anglophone sont :

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M. Edgar S. Archibald, agronome, né en Nouvelle-Ecosse, en 1885, ex-directeur des fermes expérimentales fédérales.

CANADIENS FRANCAIS

Parmi les 55 premiers récipiendaires de médaille pour services éminents figurent 17 représentants du Canada francophone.

Ce sont:

Maurice "Rocket" Richard, de Montréal, 46 ans, ex-joueur des Canadiens, de Montréal et premier joueur à marquer 50 buts au cours d'une saison dans la Ligue nationale de hockey.

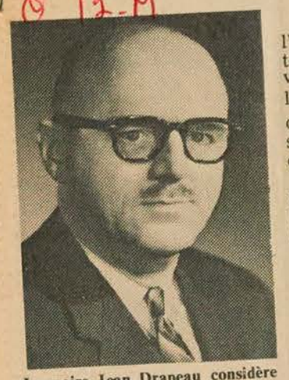
M. W.F. A. Turgeon, né au Nouveau-Brunswick, en 1877, ex-juge en chef de la Cour d'appel de la Saskatchewan et ex-ambassadeur du Canada au Mexique, en Belgique et au Portugal.

M. Paul Rivard, 38 ans, né à Amos, Québec, fonctionnaire du ministère québécois de la Justice chargé de la réhabilitation des détenus à Montréal.

M. Jean Palardy, peintre cinéaste, chercheur en matière de mobiliers anciens, âgé de 59 ans.

MONTREAL, QUE.
LE DEVOIR
D 48,200
JUL 8 1967
BOWDEN'S

L'Ordre du Canada: 35 con



Le maire Jean Drapeau considère comme un hommage à Montréal la distinction de l'Ordre du Canada qui vient de lui être accordée, et comme une reconnaissance de la contribution des montréalais au prestige et à l'unité du pays en cette année de l'Exposition universelle.

Les nouveaux décorés de l'Ordre du Canada représentent les activités les plus diverses: beaux-arts, musique, littérature, politique, médecine, sciences, pédagogie, sport professionnel et service militaire.

Le gouverneur général Roland Michener a annoncé hier les noms des 35 personnes qui deviendront les premiers Compagnons de l'ordre, et les 55 autres qui recevront les premières médailles pour services éminents. L'Ordre a été officiellement créé le 1er juillet, au moment où il recevait ses lettres patentes de la reine Elizabeth qui au même moment a investi le gouverneur général dans sa fonction de compagnon principal l'Ordre. Les premiers décorés seront investis au cours d'une cérémonie qui se déroulera à l'automne.

L'Ordre ne comptera jamais plus de 150 membres, et on ne distribuera pas plus de 50 médailles pour services éminents chaque année. D'autres médailles reconnaîtront le courage, mais aucune d'elles n'a encore été décernée.

Les nominations sont faites par le gouverneur général, sur recommandation d'un comité consultatif qui se compose du juge - en - chef de la Cour suprême du Canada, du greffier du Conseil des arts du Canada, du président de la Société Royale du Canada et du président de l'association des universités et collèges du Canada.

Les 35 premiers compagnons de l'Ordre sont Mme Georges P. Vanier, épouse de feu le gouverneur général

plusieurs romans dont "Les deux solitudes."M. William Archibald MacKintosh, né en Ontario, en 1895, universitaire de carrière et ex-sous-ministre suppléant des Finances. M. Chalmers Jack MacKensie, né au Nouveau-Brunswick, en 1888, ex-chancelier de l'université Carleton. M. John A. MacAulay, né au Manitoba, en 1895, ex-président du barreau canadien et actuellement président des sociétés générales Assets Limited et Western Assets Limited. M. Arthur Lismer, 82 ans, domicilié à Montréal, principal de l'école des arts du dessin de Musée des beaux-arts de Nontréal. M. Walter C. Koener, 69 ans, de Vancouver, vice-président du Conseil canadien du bien-être et membre du Conseil des Gouverneurs de l'Université de Colombie britannique.

Mauree Forrester, Cantatrice, née à Montréal, actuellement chef du départ-

veugles.

M. Edgar S.Archibald, agronome, né en Nouvelle-Ecosse, en 1885, ex-directeur des fermes expérimentales fédérales.

Canadiens français

Parmi les 55 premiers décorés de la médaille pou services éminents se trouvent 17 représentants du Canada français. Ce sont :

Maurice "Rocket" Richard; M. W.F.A. Turgeon; M. Paul Rivard; M. Jean Palardy; Mgr J. T. Maheux; le R.P Georges-Henri Lévesque; M. Gilles Lefebvre; M. Gustave Lanctot; M. CLAUDE Jodoin; M Léo Guindon; le Dr Gustave Gingras; M. Gratien Gélinas; M. Jea Gascon; le R.P. Clément Cormier; Mme Thérèse Casgrain; Mme Yvette Brind'Amour et Mme Pierrette Alarie.

MONCTON, N.B.
L'EVANGELINE
D 10,200
JUL 8 1967
BOWDEN'S

35 Canadiens ont été nommés compagnons de l'Ordre du Canada

OTTAWA (PC) — Toutes les gammes de l'activité humaine, beaux-arts, musique, littérature, politique, médecine, sciences pures, et appliquées, pédagogie, sport professionnel et le service militaire sont représentées dans les premières nominations comme compagnons de l'Ordre du Canada et de la décoration connexe de la médaille pour services éminents.

La résidence du gouverneur général a communiqué vendredi les noms des 35 premiers Canadiens à être nommés membres de l'Ordre du Canada, nouvel ordre créé à l'occasion du Centenaire de la Confédération pour marquer des "mérites individuels insignes du plus haut degré." L'Ordre du Canada ne pourra jamais compter plus de 150 membres et les nominations, en 1967, sont limitées à 50 membres.

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Nominations

Ce sont:

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M. Louis Saint-Laurent, 85 an citoyen de Québec et ex-premier ministre du Canada.

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Mgr Alphonse-Marie Parent, vice-recteur de l'université Laval de Québec, âgé de 61 ans. Il a fait sa marque notamment comme président de la Commission royale d'enquête sur l'enseignement au Québec.

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M. J. Coldwell, ancien chef de l'ancien partie fédéral CCF remplacé aujourd'hui par le NPD, membre de la commission d'enquête sur les pratiques relatives à la sécurité, âgé de 79 ans.

M. George Brock Chisholm, psychiâtre, né en Ontario, en 1896, ex-président de la Fédération mondiale de la santé mentale.

Le lieutenant-général E.L.M. Burns, 70 ans, premier commandant de la force d'urgence des Nations unies en Palestine, originaire de Montréal.

Le lieutenant-colonel E.A. Baker, d'Ottawa, 75 ans, premier président du Conseil mondial de la Fédération des aveugles.

M. Edgar S. Archibald, agronome, né en Nouvelle-Ecosse, en 1885, ex-directeur des fermes expérimentales fédérales.

Canadiens Français

Parmi les 55 premiers récipiendaires de médaille pour services éminents figurent 17 représentants du Canada francophone.

Maurice "Rocket" Richard, de Montréal, 46 ans, ex-joueur et premier joueur à marquer 50 buts au cours d'une saison dans la Ligue nationale de hockey.

M. W.F. A. Turgeon, né au Nouveau-Brunswick, en 1877, ex-juge en chef de la Cour d'appel de la Saskatchewan et ex-ambassadeur du Canada au Mexique, en Belgique et au Portugal.

M. Gilles Lefebvre, directeur des Jeunes Musicales du Canada, né à Montréal en 1922.

M. Claude Jodoin, président du Congrès du travail du Canada, né à Montréal en 1913.

M. Gratien Gélinas, auteur, acteur et metteur en scène, né à Saint-Tite, Québec en 1909. Il a écrit et fait jouer notamment Ti-Coq et Bousille et les Justes.

Le R.P. Clément Cormier, recteur de l'université de Moncton, au Nouveau-Brunswick, âgé de 57 ans, ex-président du Musée provincial du Nouveaux-Brunswick et de l'Association canadienne des éducateurs de langue française.

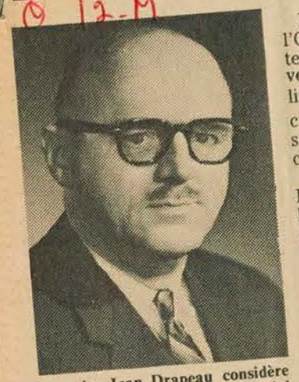
Mme Thérèse Casgrain, de Montréal, président de la Ligue des droits de l'homme, ex-président de l'Association pour les droits de la femme et de la Voix des Femmes.

MONTREAL, QUE.
LE DEVOIR
D 48,200
Lismer
JUL 8 1967
BOWDEN'S

MONCTON, N.B.
L'EVANGELINE
D 10,200
Lismer
BOWDEN'S

L'Ordre du Canada: 35 compagnons et 55 m

O 12-M



Le maire Jean Drapeau considère comme un hommage à Montréal la distinction de l'Ordre du Canada qui vient de lui être accordée, et comme une reconnaissance de la contribution des montréalais au prestige et à l'unité du pays en cette année de l'Exposition universelle.

Les nouveaux décorés de l'Ordre du Canada représentent les activités les plus diverses: beaux-arts, musique, littérature, politique, médecine, sciences, pédagogie, sport professionnel et service militaire.

Le gouverneur général Roland Michener a annoncé hier les noms des 35 personnes qui deviendront les premiers Compagnons de l'ordre, et les 55 autres qui recevront les premières médailles pour services éminents. L'Ordre a été officiellement créé le 1er juillet, au moment où il recevait ses lettres patentes de la reine Elizabeth qui au même moment a investi le gouverneur général dans sa fonction de compagnon principal l'Ordre. Les premiers décorés seront investis au cours d'une cérémonie qui se déroulera à l'automne.

L'Ordre ne comptera jamais plus de 150 membres, et on ne distribuera pas plus de 50 médailles pour services éminents chaque année. D'autres médailles reconnaîtront le courage, mais aucune d'elles n'a encore été décernée.

Les nominations sont faites par le gouverneur général, sur recommandation d'un comité consultatif qui se compose du juge - en - chef de la Cour suprême du Canada, du greffier du Conseil des arts du Canada, du fpésident de la Société Royale du Canada et du président de l'association des universités et collèges du Canada.

Les 35 premiers compagnons de l'Ordre sont Mme Georges P. Vanier, épouse de feu le gouverneur général Georges Vanier, décédé au mois de mars. M. Louis Saint - Laurent, 85 ans, citoyen du Québec et ex-premier ministre du Canada. Mlle Gabrielle Roy; écrivain née en 1909 à Saint-Boniface, Manitoba, auteur des romans La petite Poule d'Eau, Bonheur d'Occasion et Alexandre Chenevert, Caissier. M.Wilfrid Pelletier, chef d'orchestre, né à Montréal en 1896, aujourd'hui directeur général de l'enseignement de la musique au Québec. M. Alfred Pellan, peintre, né à Québec en 1906.

Mgr Alphonse-Marie Parent, vice - recteur de l'université Laval de Québec, âgé de 61 ans. Il a fait sa marque notamment comme président de la Commision royale d'enquête sur l'enseignement au Québec. M. Léo Marin. d'Ottawa, chimiste, 63 ans, actuellement doyen de la faculté des sciences sociales de l'Université d'Ottawa. M. Raoul Jobin, chanteur d'opéra, domicilié à La Malbaie, Québec, né à Québec, en 1906. Le maire Jean Drapeau, de Montréal, 51 ans, un des principaux instigateurs de l'Exposition universelle de Montréal. M. Marius Barbeau, ethnologue et folkloriste, né à Sainte-Marie de Beauce, en 1883.

Les premiers compagnons de l'Ordre du Canada représentant le Canada anglophone sont: M. Healey Willan, né à Londres en 1880, docteur en musique et directeur des choeurs de l'église Sainte-Marie-Madeleine de Toronto. M. Dan Wilgress, âgé de 75 ans, originaire de Vancouver, ex-diplomate de carrière qui fut notamment ambassadeur du Canada en URSS. M. Walter Palmer Thompson, universitaire de carrière, président honoraire de l'Université de Saskatchewan, Regina, Sask. M. Donald Walter Murray, chercheur en médecine, professeur associé à l'Université de Toronto, né en Ontario, en 1894. M. John Babbit McNair, âgé de 78 ans, lieutenant-gouverneur du Nouveau-Brunswick. M. Robert S. McLaughlin, né en Ontario, en 1871, président de la General Motors of Canada et de ses filiales. M. Vincent Massey, né à Toronto, en 18867, ex-gouverneur général du Canada. M. Hugh MaClennan, écrivain, né en Nouvelle-Ecosse, en 1907, auteur de plusieurs romans dont "Les deux solitudes." M. William Archibald MacKintosh, né en Ontario, en 1895, universitaire de carrière et ex-sous-ministre suppléant des Finances. M. Chalmers Jack MacKenzie, né au Nouveau-Brunswick, en 1888, ex-chancelier de l'université Carleton. M. John A. MacAulay, né au Manitoba, en 1895, ex-président du barreau canadien et actuellement président des sociétés générales Assets Limited et Western Assets Limited. M. Arthur Lismer, 82 ans, domicilié à Montréal, principal de l'école des arts du dessin du Musée des beaux-arts de Montréal. M. Walter C. Koener, 69 ans, de Vancouver, vice-président du Conseil canadien du bien-être et membre du Conseil des Gouverneurs de l'Université de Colombie britannique. Mauree Forrester, Cantatrice, née à Montréal, actuellement chef du département de musique de l'université de Montréal. Le lieutenant-colonel E.A. Baker, d'Ottawa, 75 ans, premier président du Conseil mondial de la Fédération des aveugles. M. Edgar S. Archibald, agronome, né en Nouvelle-Ecosse, en 1885, ex-directeur des fermes expérimentales fédérales.

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M. Walter Palmer Thompson, universitaire de carrière, président honoraire de l'Université de [illegible]



[illegible] Dieu de Moncton, à l'âge de soixante-quatorze ans, M. Théodore Landry, époux de Catherine Mercier de Grand-Anse, à présent domicilié à Moncton. Il laisse dans le deuil, outre son épouse, un fils, Théodore (Ted) de Moncton, un frère, Leonar[illegible] sœurs Mme Arnold Mahoney de Moncton, Mme Mary Johansson de New York, Mme Paul Hansen de Calgary, Mme et Mme Carl Petruch de ville St-Laurent, P. Q.; cinq frères, James, William, Charles tous de Oak Bay, P. Q.; Roderic de Campbellton, N.-B., et Romeo de Mont[illegible]

sa mise à pied en décembre. sez tôt.

UNIVERSITÉ DE SHERBROOKE
FACULTÉ DES SCIENCES DE L'ÉDUCATION
DÉPARTEMENT DE PSYCHOLOGIE

MAITRISE EN PSYCHOLOGIE
(option psychologie scolaire)

- Cours régulier de quatre ans (à temps complet seulement).
- Condition d'admission: avoir terminé l'année de collège II ou la 3e année du brevet "A".
- Examen d'admission nécessaire.
- Pour plus de renseignements, s'adresser avant le 15 juillet au:

Secrétariat,
Faculté des sciences de l'éducation,
Université de Sherbrooke,
Sherbrooke, Qué.

Pointe-Claire, Qué.

LA COMMISSION DES ÉCOLES CATHOLIQUES DE LA CITÉ DE JACQUES CARTIER

DEMANDE

A) **UN (1) PROFESSEUR D'ÉDUCATION PHYSIQUE**

Brevet d'enseignement & Bacc en Pédagogie.
Ou permis d'enseignement dans la spécialité.

B) **SIX (6) PROFESSEURS POUR L'ENFANCE INADAPTÉE**

Brevet d'enseignement et
Permis d'enseignement dans la spécialité.

ADRESSER TOUTE DEMANDE À:

Monsieur Laurent Larose,
Directeur des Services Pédagogiques,
1877 rue Brébeuf,
Cité Jacques-Cartier, Qué.
Tél.: 677-8911

permanent.

Qualifications requises: Telles qu'exigées plus haut.

10 - **2 superviseurs** au primaire:
1 pour secteur de Sept-Iles, Port-Cartier et Schefferville
1 pour secteur de Hâvre St-Pierre

Qualifications requises:
Brevet d'inspecteur d'écoles ou Licence en pédagogie. Expérience au moins de dix ans dans l'enseignement.

11 - **Enseignement permanent.**
1 (un) Directeur

Fonctions: Poursuivre l'organisation de l'éducation aux adultes selon les programmes, déterminer et superviser par le Ministère.

Qualifications requises:
Formation pédagogique soumise à l'approbation du Ministère, connaissance des besoins du milieu tant au point de vue académique que technique.

12 - **Directrice du Secteur Arts Domestiques** au Service de l'éducation permanente.

Qualifications requises:
1ère Technicienne en éducation familiale.
2ème Expérience par entraînement spécial dans l'enseignement aux adultes ou équivalent.

Avant le 15 juillet, les personnes intéressées doivent faire parvenir leur offre de services et leur curriculum vitae à:

Fernando Trépanier,
Directeur général des écoles,
700 Ave. Laure, # 8,
Sept-Iles, Qué.

MONTREAL, QUE.
LE DEVOIR
D 48,200
Lismer
JUL 8 1967
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MONCTON, N.B.
L'EVANGELINE
D 10,200
Lismer
JUL 8 1967
BOWDEN'S

L'ORDRE 12-M(X)

chercheur en médecine, né aux Etats-Unis en 1891, ex-directeur de l'Institut neurologique de Montréal, actuellement président de l'Institut-Vanier de la famille. Le major- général George Pearkes, 79 ans, lieutenant gouverneur de Colombie britannique ex-ministre canadien de la Défense nationale, détenteur de plusieurs décorations militaires dont la croix Victoria. M. Walter Murray, chercheur associé à l'Université de Toronto, né en Ontorio, en 1894. M. John Babbit McNair, âgé de 78 ans, lieutenant - gouverneur du Nouveau-Brunswick. M. Robert S. McLaughlin, né en Ontario, en 1871, président de la General Motors of Canada et de ses filiales. M. Vincent Massey, né à Toronto, en 1867 ex-gouverneur général du Canada. M. Hugh MaClennan écrivain, né en Nouvelle-Ecosse, en 1907, auteur de plusieurs romans dont "Les deux solitudes."M. William Archibald MacKintosh, né en Ontario, en 1895, universitaire de carrière et ex-sous-ministre suppléant des Finances. M. Chalmers Jack MacKensie, né au Nouveau-Brunswick, en 1888, ex-chancelier de l'université Carleton. M. John A. MacAulay, né au Manitoba, en 1895, ex-président du barreau canadien et actuellement président des sociétés générales Assets Limited et Western Assets Limited. M. Arthur Lismer, 82 ans, domicilié à Montréal, principal de l'école des arts du dessin de Musée des beaux-arts de Nontréal. M. Walter C. Koener, 69 ans, de Vancouver, vice-président du Conseil canadien du bien-être et membre du Conseil des Gouverneurs de l'Université de Colombie britannique.

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Maurice "Rocket" Richard; M. W.F.A. Turgeon; M. Paul Rivard; M. Jean Palardy; Mgr J. T. Maheux; le R.P Georges-Henri Lévesque; M. Gilles Lefebvre; M. Gustave Lanctot; M. CLAUDE Jodoin; M Léo Guindon; le Dr Gustave Gingras; M. Gratien Gélinas; M. Jea Gascon; le R.P. Clément Cormier; Mme Thérèse Casgrain; Mme Yvette Brind'Amour et Mme Pierrette Alarie.

35 Canadiens ont été nommés compagnons de l'Ordre du Canada

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OTTAWA (PC) — Toutes les gammes de l'activité humaine, beaux-arts, musique, littérature, politique, médecine, sciences pures, et appliquées, pédagogie, sport professionnel et le service militaire sont représentées dans les premières nominations comme compagnons de l'Ordre du Canada et de la décoration connexe de la médaille pour services éminents.

La résidence du gouverneur général a communiqué vendredi les noms des 35 premiers Canadiens à être nommés membres de l'Ordre du Canada, nouvel ordre créé à l'occasion du Centenaire de la Confédération pour marquer des "mérites individuels insignes du plus haut degré."

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soeurs Mme Arnold Mahoney de Moncton, Mme Mary Johansson de New York, Mme Paul Hansen de Californie et Mme Carl Petruch de ville St-Laurent, P. Q.; cinq frères, James, William, Charles tous de Oak Bay, P. Q.; Roderic de Campbellton, N.B., et Roméo de Mont-

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M. Hugh MaClennan, écrivain, né en Nouvelle-Ecosse, en 1907, auteur de plusieurs romans dont "Les deux solitudes."

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M. Chalmers Jack MacKenzie, né au Nouveau-Brunswick, en 1888, ex-chancelier de l'université Carleton.

M. John A. MacAulay, né au Manitoba, en 1895, ex-président du barreau canadien et actuellement président des sociétés générales Assets Limited et Western Assets Limited.

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sa mise à pied en décembre. sez tôt.

MONTREAL, QUE.
GAZETTE
D 133,600
Lisner
JUL 8 1967 BOWDEN'S

Montrealers Lead List Of Honored Canadians

R-12-M

OTTAWA — (CP) — Thumbnail sketches of Companions of the Order of Canada and of recipients of the order's Medal of Service:

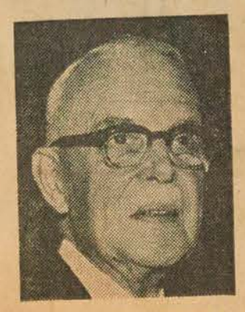
COMPANIONS — —

Edgar S. Archibald, agriculturalist, Ottawa, director Dominion Experimental Farms 1919-50. United Nations liaison officer in Ethiopia for two years. Born in 1885 in Yarmouth, N.S.

E. A. Baker, Collins Bay, Ont. helped found and develop the Canadian National Institute for the Blind after losing eyesight in First World War. Military Cross and Croix de Guerre winner. Former president World Council, Federation of the Blind. Born 1893, Ernestown, Ont.

Marius Barbeau, FRSC, oft-honored folklorist with the National Museum of Canada at Ottawa since 1911. Author of numerous works on Indians, mythology, folk songs. Born 1883 Ste. Marie de Beauce, Que.

Lt.-Gen. E. L. M. Burns, Canada's adviser since 1960 on Geneva disarmament talks. Born June 17, 1897, Westmount, Que. During Second



LOUIS ST. LAURENT

World War served as chief of staff in 1940 and later held other posts. Postwar director-general of veterans rehabilitation, later deputy minister veterans affairs. First commander United Nations Emergency Force in Middle East.

Dr. Brock Chisholm, Vancouver, B.C., controversial psychiatrist and director-general of World Health Organization 1948-53. President, World Federation for Mental Health 1957-58. Born Oakville, Ont., May 18, 1896. Served in First World War and was director of the army medical services in the Second.

M. J. Coldwell, retired political figure who helped found CCF in 1932, sat in Parliament 1935-58, and was CCF leader 1942-58. Now member of royal commission on security. Born in 1888 at Seaton, Devon, England, emigrated to Edmonton in 1910, taught there and at Regina until 1934.

Donald Creighton, historian who has twice won the Governor-General's Medal for academic non-fiction. Books include The Story of Canada and The Road to Confederation. Born July 15, 1902, in Toronto, educated University of Toronto and Oxford. Lives at Brooklin, near Toronto.

Jean Drapeau, dynamic Montreal mayor and a key figure in organizing Expo 67, he has modernized the city with a subway and a major arts centre. Born Feb. 18, 1916, at Montreal, he was first elected mayor in 1954. After a defeat, he was returned to office with heavy majorities in 1960, 1962 and 1966.

Maureen Forrester, world-famed contralto and head of the Philadelphia Academy of Music's voice department, was a Montreal school dropout at 13. Now booked two years ahead, she has sung with most great conductors.

Raoul Jobin, operatic tenor living in Murray Bay, Que., sang with Paris Opera Company 1930-40 and 1947-55. Made Metropolitan Opera debut in 1940. Born 1906 in Quebec City.

Walter C. Koerner, Czech-born Vancouver industrialist, came to Canada in 1939. Chairman of board of Rayonier Canada Ltd., director of Air Canada, CNR and numerous corporations, member of the Economic Council of Canada and board of governors of the University of British Columbia, vice-president of Canadian Welfare Council. Born in 1898. Ran a Czech lumber business before war drove him to Canada.

Arthur Lismer, member of art's Group of Seven, principal of School of Art and Design, Montreal Museum of Fine Arts. Born 1885. Sheffield, England, arrived in Toronto in 1915 to teach art.



MAYOR DRAPEAU

John A. MacAulay, Winnipeg business executive, in 1960 accepted Nobel Peace Prize on behalf of Red Cross of which he was then international chairman. Has been president of Canadian Bar Association and Canadian Red Cross Society. Born 1895 in Morden, Man.

C. J. Mackenzie, major figure in Atomic Energy Control Board from its inception in 1946 until 1961, chancellor of Carleton University, Ottawa, since 1954. Born July 10, 1888, in St. Stephen, N.B., taught civil engineering at University of Saskatchewan. Former director of the Canadian Geographical Society.

William A. Mackintosh, economist, retired director of Bank of Canada and Empire Life Insurace Company. Principal and vice-chancellor of Queen's University, Kingston, 1957-61. Now retired in Kingston. Born May 21, 1895, in Madoc, Ont. Served often as a government adviser.

Hugh MacLennan, honored Montreal writer whose novel, Two Solitudes, deftly depicted gulf between Canada's two major cultures. Born Glace Bay, N.S., March 20, 1907. Lecturer at McGill University since 1952. A five-time winner of Governor-General's medals, twice for non-fiction. His novels also include Barometer Rising and The Watch that ends the Night.

Leo Marion, chemist, dean of science, University of Ottawa, and editor-in-chief, Canadian Journal of Research. Has held high govern-



LT.-GEN. BURNS

ment research posts since 1929. Born in Ottawa, March 22, 1899.

Rt.-Hon. Vincent Massey, Governor-General 1952-59, was the first native Canadian to hold the post. Born at Toronto, Feb. 20, 1887, now lives near Port Hope, Ont. He has been University of Toronto chancellor, first Canadian minister to the United States, high commissioner to the United Kingdom.

R. S. McLaughlin, pioneer auto manufacturer born 1871 in Enniskillen, Ont. President of General Motors of Canada and lives in Oshawa. He began working at the McLaughlin Carriage Co., in 1887 at the age of six, became a partner in 1895, and founding president of McLaughlin Motor Car Co. in 1907.

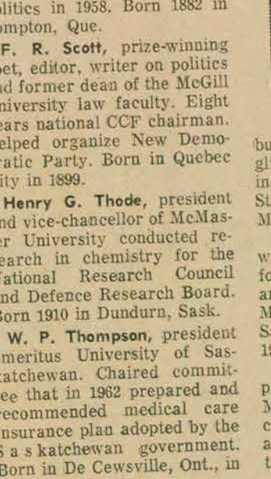
John B. McNair, lieutenant-governor of New Brunswick since 1965. Was New Brunswick premier 1940-52 and chief justice 1955-64. Born Andover, N.B., 1899.

Dr. Gordon Murray, FRSC, Toronto surgeon who pioneered in development of the artifical kidney, heart valve transplants and other breakthroughs. Born Stratford, Ont., 1894. Senior surgeon at Toronto General Hospital.

Msgr. Alphonse-Marie Parent, chairman of royal commission that produced a blueprint for education in Quebec. Now vice-rector at Laval University. Much-honored member of many national and world educational bodies. Born 1906 in St. Chrysostome, Que.

Maj.-Gen. George R. Pearkes, defence minister 1957-60, lieutenant-governor of British Columbia since then. A Victoria Cross winner in the First World War, commanded 1st Canadian Division 1940-42 and later Pacific Command. Born 1888 in Watford, England. Came to Canada in 1911.

Alfred Pellan, a leader of the Montreal movement in painting. His work is internationally recognized. Born 1906 in Quebec City, went to Paris at 20 and was influenced by Van Gogh, Picasso, Klee and others.



ALFRED PELLAN

Wilfrid Pelletier, Quebec's director-general of music teaching. Conductor of Montreal and Quebec Symphony Orchestras. Has also been regular conductor of the Metropolitan Opera Association's Sunday concerts in New York. Born 1896 in Montreal.

Dr. Wilder Penfield, renowned neurosurgeon and director of Montreal Neurological Institute 1934-60. Now president of the Vanier Institute of the Family. Born 1891



MME. VANIER

in Spokane, Wash., he moved to Montreal in 1928.

Norman Robertson, career diplomat and public servant, now a Carleton University professor and a senior adviser for external affairs. Has held top Ottawa and foreign posts since 1929. Born at Vancouver in 1904.

Gabrielle Roy, novelist who has won top Canadian and French literary awards. Work includes The Tin Flute. Born 1909 in St. Boniface, Man., taught in Prairie schools before going abroad to study drama. A Montrealer since 1939.

Rt.-Hon. Louis St. Laurent. Liberal prime minister from Nov. 15, 1948, to June 21, 1957. Left successful law career in 1941 to enter federal cabinet. Returned to law practice at Quebec City after retiring from politics in 1958. Born 1882 in Compton, Que.

F. R. Scott, prize-winning poet, editor, writer on politics and former dean of the McGill University law faculty. Eight years national CCF chairman. Helped organize New Democratic Party. Born in Quebec City in 1899.

Henry G. Thode, president and vice-chancellor of McMaster University conducted research in chemistry for the National Research Council and Defence Research Board. Born 1910 in Dundurn, Sask.

W. P. Thompson, president emeritus University of Saskatchewan. Chaired committee that in 1962 prepared and recommended medical care insurance plan adopted by the Saskatchewan government. Born in De Cewsville, Ont., in 1889.

Mme. Georges P. Vanier, Montreal, widow of the former Governor-General. Served with St. John Ambulance in First World War. Represented Canadian Red Cross in France during Second World War. Chancellor of the University of Ottawa.

L. Dana Wilgress, former trade commissioner and top diplomat. First Canadian minister to the U.S.S.R. in 1942 and ambassador in 1944. Born in 1892 in Vancouver, attended United Nations founding conference for Canada, was twice chairman of the General Agreement on Tariffs and Trade.

Healey Willan, world-renowned composer of more than 200 works. Born in London in 1880. Long associated with Toronto Conservatory of Music and University of Toronto. For 46 years choirmaster at St. Mary Magdalene Anglican Church, Toronto.

MEDALS OF SERVICE

Pierrette Alarie, opera singer who has performed in Europe and the United States as well as Canada. Made debut in 1943. Born Montreal.

Rev. David Bauer, adviser to Canada's national hockey team, a teacher, former player with Oshawa Generals and coach of the 1964 Olympic team. Born Kitchener, 1926.

James M. Bentley, North Edmonton, president Canadian Federation of Agriculture and Edmonton and District Milk Producers. Born Dawson City, 1906.

Yvette Brind'Amour, founder in 1948 of Montreal's Theatre du Rideau Vert, which has performed at invitation in France and Russia. Still director of theatre. Born Montreal.

Therese Casgrain, president League of Human Rights, former president Voice of Women, founder of Federation of Quebec Women. Born Montreal July 10, 1896.

Floyd Chalmers, chairman Maclean-Hunter Publishing Co., started foundation to aid performing arts. Born Chicago, 1898, of Canadian parents.

Gregory Clark, associate editor of Weekend Magazine. Writer of feature articles and humor since 1911. Won military cross in First World War, served as war correspondent in second. Has contri-



JEAN GASCON

buted to publications on angling and conservation. Born in 1892. Winner in 1965 of Stephen Leacock Memorial Medal for humor.

Alexander Colville, official war artist with Canadian forces in Second World War and former art teacher at Mount Allison University, Sackville, N.B. Born Toronto, 1920.

Rev. Clement Cormier, president University of Moncton, member of the royal commission on bilingualism and biculturalism. Born Moncton, 1910.

Air Marshal W. A. Curtis, retired chief of air staff, vice-chairman of the board of Hawker-Siddeley of Canada Ltd. Joined RCAF after First World War service with infantry and naval flying service. Born Havelock, Ont., 1893.

Pauline Donalda, opera singer, founder and president Opera Guild of Montreal. Born Montreal, 1882.

Philip S. Fisher, chairman of the board of Southam Co., past president Canadian Daily Newspaper Publishers' Association. Born Montreal, 1896.

Robert M. Fowler, business executive and broadcasting expert who headed one royal commission and one committee study of the field. President of Canadian Pulp and Paper Association. Born Peterborough, 1906.

Lawrence Freiman, president A. J. Freiman, Ottawa department store. Arts patron, chairman of trustees for National Arts Centre. Born Ottawa, 1909.

Jean Gascon, actor-director, founder of Montreal's Theatre du Nouveau Monde, a founding director of the National Theatre School. Born Montreal, 1921.

Gratien Gelinas, actor, director and playwright, founder-director of Comedie Candienne. Born Ste. Tite, Que., 1909.

Dr. Gustave Gingras, pioneer in medical rehabilitation, executive director Rehabilitation Institute of Montreal. International service includes planning in South Vietnam to help disabled children. Born in Montreal, 1918.

Robert Glen, agriculturalist, assistant deputy minister for research, federal agriculture department. Fellow of the Royal Society of Canada. Born Paisley, Scotland, 1905.

H. Carl Goldenberg, lawyer and labor expert, federal mediator in 1966 national railway strike and royal commissioner for a study on Metropolitan Toronto. Born Montreal, 1907.

John W. Goodall, pioneer along Alberta's Athabaska



MAUREEN FORRESTER

Trail and early settler at Fort Simpson, N.W.T. Representative on Northwest Territories Council since 1954. Born Staffordshire, England, 1890.

Leo Guindon, teacher, president and founder of the General Corporation of Catholic Teachers of Quebec. Born Munising, Mich., 1908.

Raymond Gushue, lawyer, president and vice-chancellor Memorial University, St. John's, Nfld. Former chairman of Newfoundland Fisheries Board. Born Whitbourne, Nfld., 1900.

Henry Foss Hall, principal emeritus Sir George Williams University, Montreal, vice-president Montreal's Diocesan Theological College. Born Eastern Townships of Quebec, 1897.

Eric Harvie, philanthropist, lawyer and businessman, chairman of Glenbow Foundation which collects items of historical interest to Western Canada. Born Orillia, Ont., 1892.

John Hirsch, theatre director, associate director of the Stratford Festival and founding director of the Manitoba Theatre Centre, Winnipeg. Born Siofok, Hungary, 1928.

Bruce Hutchison, newspaper man, author, historian. Editorial director Vancouver Sun. First winner of the Award for Distinguished Journalism in the Commonwealth. Born Prescott, Ont., 1901.

Claude Jodoin, Ottawa, president Canadian Labor Congress. Former Montreal city councillor and member of the Quebec legislature. Born Montreal, 1913.

Kenojuak, Eskimo printmaker from Cape Dorset, subject of an award-winning motion picture by the National Film Board. Noted for her animal prints and drawings.

D. A. Keys, physicist, retired vice-president of the federal atomic energy project at Chalk River, Ont. Author of many publications on geophysics. Born Toronto, 1890.

Gustave Lanctot, Ottawa author and history professor, Dominion archivist from 1937 to 1948. Holder of a Royal Society Gold Medal for history and a Governor-General's book award for non-fiction. Born St. Constant, Que., 1883.

Lawrence Lande, Montreal poet, author and composer, director of the Canadian Writers Foundation. His works include Old Lamp Aglow and The Third Duke of Richmond. Born Ottawa, 1906.

Gilles Lefebvre, director of Canadian Jeunesses Musicales which grew out of a summer camp he organized in 1951 near Ste. Hyacinthe, Que. Named president in 1963 of the International Federation of Jeunesses Musicales. Born Montreal, 1922.

Very Rev. Georges-Henri Levesque, a founder of the social science school at Laval University in Quebec, now president of the National University in Rwanda, Africa. Former superior at the Dominican College near Quebec. Born Roberval, Que., 1903.

Elizabeth MacCallum, retired diplomat who served as Canada's first chargé d'affaires in Beirut, Lebanon, from 1954 to 1956. Born of Canadian missionary parents in Marash, Turkey, 1895. Now lives in Turkey.

Augustine MacDonald, general practitioner, who served a rural area near Souris, P.E.I., for more than 60 years. With a farm kitchen for an operating room, he once successfully re-attached the feet of a boy after they had been almost severed by a mower. Born near Souris, 1874.

Brian Macdonald, choreographer, Royal Winnipeg Ballet, artistic director Royal Swedish Ballet. First Canadian choreographer to have his ballets presented in the U.S.S.R. Composer of Rose La Tulippe. Took ballet lessons after studying journalism at McGill University, Montreal.

Msgr. Arthur Maheux, professor and author who taught at Laval University, Quebec City, for more than 30 years. His books include French Canada: A New Interpretation, and Problems of Canadian Unity. Born Ste. Julie de Megantic, Que., 1884.

Rev. Mother Maura, superior-general Sisters of St. Simpson, former administrative superintendent St. Michael's Hospital, Toronto. Born Toronto, 1900.

Vernon McAdam, national director Boys Clubs of Canada, for 50 years head of Weredale House for homeless boys in Montreal. Born St. George, N.B., 1899.

L. H. Nicholson, retired RCMP commissioner, former member of the Northwest Territories Council. He joined



MAURICE RICHARD

the federal force in 1923 and headed it from 1951 to 1958. Born Mount Middleton, N.B., 1904.

Jean Palardy, painter, film director and expert on early French-Canadian furniture, currently working on restoration of Fort Louisbourg. Helped establish National Film Board's French-language unit. Born of Canadian parents in Fitchburg, Mass., 1905.

Tom Patterson, originator of the Stratford Shakespearean Festival and now its planning consultant and public relations director. Born Stratford, 1920.

Isaac Phills, Sydney, N.S., steelworker who despite depression, strikes and illness, educated his six children to be a minister, a doctor, a secretary, an industrial chemist a teacher and a nurse. Born St. Vincent, West Indies, 1896.

Maurice Richard, star right wing with Montreal Canadiens for 18 seasons until 1960, during which he set 16 National Hockey League records which he still holds or shares. First player ever to score 50 goals in a season in 50 games in 1943-44. Born Montreal, 1921.



DR. GUSTAVE GINGRAS

DR. FRANK SCOTT



ROBERT M. FOWLER

Paul Rivard, social worker with the Quebec justice department, working with prisoners in Montreal. Previously worked with both juvenile and adult delinquents on parole. Born Amos, Que., 1929.

Chester A. Ronning, retired diplomat. Taught in Edmonton and China before serving as an RCAF intelligence officer 1942-1945. Joined foreign service and since retirement has served as special Canadian envoy to Vietnam. Born Fancheng, China, 1894.



DR. WILDER PENFIELD

Mrs. F. M. Ross, economist with federal tariff board from 1934 until 1945. Her husband was lieutenant-governor of British Columbia from 1955 to 1960 and Mrs. Ross served as chancellor of the University of British Columbia. Born Rossland, B.C.

Adelaide Sinclair, economist, deputy director of the United Nations Children's Fund. A wartime director of the Women's Royal Canadian Naval Service, she later joined the federal health department and held several posts with UN organizations. Born Toronto, 1900.

Ralph Steinhauser, farmer at Morley, Alta., past president of the Alberta Federation of Indians and a board member of the Indian-Eskimo Association. Elected chief of the Saddle Lake Reserve in 1966. Born Morley, 1905.

Marlene Stewart Streit, amateur golfer whose honors include the British and U.S. women's amateur titles. Elected to Canadian Sports Hall of Fame in 1962. Born Cereal, Alta., 1934.

Kenneth W. Taylor, retired public servant. Joined federal civil service in 1939 and retired as deputy finance minister in 1963. Taught at McMaster University, Hamilton, and Queen's University, Kingston. Born Takutang, China, 1899.

W. F. A. Turgeon, lawyer, judge and diplomat, Saskatchewan attorney-general from 1907-21, and a justice with the provincial Appeal Court from then until 1941, when he joined external affairs. He served as a diplomat in Mexico, Argentina, Chile, Belgium, Ireland and Portugal. Born Petit Rocher, N.B., 1877.

W. E. van Steenburgh, biologist, retired deputy minister of mines and technical surveys, still an adviser to the resources department. Started as an insect control specialist with the federal agriculure department in 1928.

Dr. Alej Venemma, director of the Canadian medical air service in Vietnam who started an anti-tuberculosis clinic there and has flown many times to remote areas to bring medical service to the needy. Born in Holland in 1932.

A. H. Zimmerman, retired chairman of the Defence Research Board in Ottawa. A mining engineer before the war, he joined the ministry of munitions and supply after it started, directing small arms production, then production of communications equipment. Born Hamilton, 1902.

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Barry Cabena,
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Victor Braun, World-famous Canadian Baritone

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Les Feux Follets,
daily except Monday
TICKETS for BOTH Feux Follets performances will be distributed daily on the day of the performances commencing at 2:45 P.M. at the booth in front of the theatre.

6:15 P.M.
Katimavik-Revue,
produced by
Wayne and Shuster
and **Gratien Gélinas,**
staged by **Alan Lund.**
Daily except Monday.
TICKETS for the Katimavik Revue will be distributed on the day of the performance commencing at 5:15 P.M. at the booth in front of the theatre.
NOTE—Entrance to the theatre is FREE, but by ticket only. Tickets are available at the theatre one hour before each performance.
Taking photographs or tape recordings of performances in the theatre is strictly forbidden.

BANDSHELL

2:30 P.M. and 5:00 P.M.
Pavilion Concert Band
conducted by **Serge Garant**

3:45 P.M.
Ginette Ravel and **Bruce McKay,**
Chanteuse and Folk Singer

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ARTISTE RARE EN SON GENRE — Mme Madeleine Saucier-Morin, de Montréal, tient dans ses mains la poupée Hélène de Champlain, exposée au pavillon de l'Hospitalité et du gaz naturel et les hôtesses du pavillon, Mlles N. L'Anglais et R. Harris, celles de Samuel de Champlain et d'une Femme du Québec de l'époque 1851, tandis que la petite Louise Brodeur, de Montréal, est fière de caresser la poupée-portrait de Suzanne DeSerres, habillée en Mlle Province de Québec.

Une exposition de poupées "Portraits du Canada"

Une des rares artistes en poupées du Canada, sinon la seule, tient présentement une exposition sans précédent au pavillon de l'Hospitalité et du Gaz naturel, à l'EXPO 67.

Mme Madeleine Saucier-Morin, qui est "International Member at Large", comme artiste en poupées du United Federation of Doll Club Inc., révèle pour la première fois au public canadien et international ses poupées-portraits, poupées qui sont enregistrées au Canada comme oeuvres artistiques et sont éditées en nombre limité seulement.

Qu'est - ce qu'une poupée - portrait? Comme le suggère l'expression, ce genre de poupée est la réplique exacte d'une personne ou d'un personnage d'après une photographie, un modèle vivant ou une lithographie. Ainsi l'une de ces poupées, "La femme du Québec", a été faite à partir d'une lithographie de Grevedon, de France, qui date de 1851, époque de la première exposition universelle au "Cristal Palace" de Londres.

Pour en arriver à une telle ressemblance dans les traits, Madeline Saucier, en s'inspirant du modèle, façonne d'abord la tête dans de la terre glaise; ensuite, elle le moule dans le plâtre et enfin dans le métal. C'est dans ce moule de métal que le feutre, dont sont fabriquées les poupées, prend forme. Avec un procédé dont elle a seule le secret, Mme Saucier - Morin réussit à durcir le feutre et à le rendre apte à recevoir la couleur qu'elle y ajoute ensuite. Chaque cheveu, chaque poil de barbe est introduit dans le feutre, à la main. D'ailleurs toute la poupée est confectionnée à la main de même que les vêtements, les bijoux et les accessoires. Ceci explique que Madeleine Saucier puisse se présenter comme artiste en poupées car pour réaliser de telles oeuvres d'art, il faut être à la fois sculpteur, peintre, portraitiste, connaître les arts appliqués et faire des recherches dans les bibliothèques pour les détails de costumes.

Ces qualifications Mme Morin les possèdent toutes.

Née à Montréal, Madeline Saucier a poursuivi ses études scolaires et artistiques en anglais et en français au couvent Villa - Maria, à l'académie Saint - Paul et au collège Marguerite - Bourgeoys, trois institutions des Dames de la Congrégation. Elle suivit des cours d'art avancé au Musée des Beaux - Arts de Montréal et des cours de sculpture à l'université Sir Georges - Williams. Mme Morin se spécialisa ensuite dans le portrait à l'atelier de M. Adam Shirriff - Scott de l'Académie royale canadienne et entreprit plus tard l'étude des arts appliqués.

Ses poupées de collection font partie des collections permanentes du Musée militaire de New - York, d'un musée d'une université du Canada et on en trouve aussi à Disneyland

Mme Saucier - Morin, qui confectionne des poupées depuis l'âge de 8 ans, emploie, outre le feutre, différents procédés et techniques tels que la cire, le papier mâché, l'argile, le bois, l'étoffe, etc . .

Au pavillon de l'Hospitalité, les visiteurs pourront voir des poupées de feutre représentant Madeleine de Verchères, des soldats de la compagnie Franche de la Marine, La Cantinière (Canada — début du 18e siècle), Hélène et Samuel de Champlain, Femme du Québec dont les bijoux ont été faits par le joailler montréalais Maurice Brault, Poupée canadienne habillée en "costume du dimanche", sans compter les poupées - portraits d'enfants canadiens.

"Aller au-delà des arts pour les combiner et aller au - delà de la sculpture pour animer le personnage et en faire une poupée," voilà en quelques mots comment Madeline Saucier - Morin conçoit son art.

Mais il n'existe pas d'école en Amérique ni en Europe qui enseigne l'art de fabriquer de telles poupées. Les artistes en ce domaine ont dû se perfectionner eux - mêmes par de très longues études et des expériences personnelles. Cependant, Mme Morin est prête à révéler ses secrets professionnels à un artiste qui aurait la préparation exigée pour perpétuer un art qui, selon elle a sa place dans la culture d'un peuple.



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Première exposition de poupées-portraits

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Montreal Gazette, Que.
Circ. 137,735
July 11, 1967

V-871

Montrealers Win In Art Contest

Montreal artists were strongly represented in the list of prize-winners for Perspective '67, an official centennial arts competition showing in Toronto.

The artists' works will form part of the exhibition to be shown at the Art Gallery of Ontario until September.

Prize money of $8,000 was awarded in each of four sections by the Centennial Commission.

Claude Tousignant of Montreal won $3,000 in the painting section. In sculpture, Hugh Leroy, now head of the Montreal Museum of Fine Arts art school, won first prize of $3,000.

Other Montreal winners in sculpture were Serge Courboyer, $2,000; Jean-Claude Lajeaunie, $1,000; and Serge Tousignant, $1,000.

In the drawings and paintings section, Jan Menses of Montreal won $2,000.

In the fine crafts section, Walter Schluep of Montreal won $3,000.

The winners were chosen after nation-wide submissions by a jury composed of Ronald Bloor, Regina; Guy Viau, director, Quebec Museum; Alan Jarvis, national director of the Canadian Conference of the Arts, Toronto; Montcrieff Williamson, director of the Confederation Art Gallery and Museum, Charlottetown; and Yves Gaucher and Richard Lacroix, both of Montreal.

Montreal-Matin, Qué.
Circ. 122,074
July 10, 1967

P-871

Dans la coulisse

NOUVEAU DOYEN AU MUSEE

L'éminent peintre Arthur Kismer, principal de l'école d'art du Musée des Beaux-Arts de Montréal, a démissionné de son poste mais il demeurera à l'école à titre de principal émérite. M. Hugh A. Le Roy a été nommé doyen. M. Lismer est membre du célèbre groupe des Sept. M. Le Roy est un ancien élève de M. Lismer.

NOTRE FOLKLORE

Montréal Le Devoir, Qué.
Circ. 41,081
July 13, 1967

NI-871

● Cours au Musée

L'Ecole d'art du Musée des Beaux-Arts de Montréal offre cet été des cours de composition et de techniques appliquées aux arts graphiques. Les cours comprendront les méthodes et les procédés de la gravure et de la sérigraphie, ainsi que des démonstrations sur les différentes techniques utilisées en composition graphique. Les cours auront lieu du 15 au 30 août.

Montreal-Matin, Qué.
Circ. 122,074
July 13, 1967

Une exposition peu banale au pavillon de l'hospitalité

R-871

On ne joue pas avec ces poupées

Une des rares artistes qui se spécialise dans la création de poupées historiques au Canada, sinon la seule, tient présentement une exposition sans précédent au pavillon de l'Hospitalité et du gaz naturel, à l'Expo 67.

Mme Madeline Saucier-Morin, qui est "International Member at Large" comme artiste en poupées du United Federation of Doll Club Inc., révèle pour la première fois au public canadien et international ses poupées-portraits, poupées qui sont enregistrées au Canada comme oeuvres artistiques et sont diffusées en nombre limité seulement.

Qu'est-ce qu'une poupée-portrait ? Comme le suggère l'expression, ce genre de poupée est la réplique exacte d'une personne ou d'un personnage d'après une photographie, un modèle vivant ou une lithographie. Ainsi l'une de ces poupées, "La femme du Québec", a été faite à partir d'une lithographie de Grevedon, de France, qui date de 1851, époque de la première exposition universelle au "Cristal Palace" de Londres.

Pour en arriver à une telle ressemblance dans les traits, Madeline Saucier, en s'inspirant du modèle, façonne d'abord la tête dans de la terre glaise; ensuite, elle le moule dans le plâtre et enfin dans le métal. C'est dans ce moule de métal que le feutre, dont sont fabriquées les poupées, prend forme. Avec un procédé dont elle a seule le secret, Mme Saucier-Morin réussit à durcir le feutre et à le rendre apte à recevoir la couleur qu'elle y ajoute ensuite. Chaque cheveu, chaque poil de barbe est introduit dans le feutre, à la main. D'ailleurs toute la poupée est confectionnée à la main de même que les vêtements, les bijoux et les accessoires. Ceci explique que Madeline Saucier puisse se présenter comme artiste en poupées car pour réaliser de telles oeuvres d'art, il faut être à la fois sculpteur, peintre, portraitiste, connaître les arts appliqués et faire des recherches dans les bibliothèques pour les détails de costumes. Ces qualifications, Mme Morin les possède toutes.

Née à Montréal, Madeline Saucier a poursuivi ses études scolaires et artistiques en anglais et en français au couvent Villa-Maria, à l'Académie Saint-Paul et au collège Marguerite-Bourgeois, trois institutions des Dames de la Congrégation. Elle suivit des cours d'art avancé au Musée des Beaux-Arts de Montréal et des cours de sculpture à l'Université Sir George Williams. Mme Morin se spécialisa ensuite dans le portrait à l'atelier de M. Adam Shirriff-Scott de l'Académie Royale canadienne et entreprit plus tard l'étude des arts appliqués.

Ses poupées de collection font partie des collections permanentes du Musée militaire de New York, d'un musée d'une université du Canada et on en trouve aussi à Disneyland en Californie.

Mme Saucier-Morin, qui confectionne des poupées depuis l'âge de 8 ans, emploie, outre le feutre, différents procédés et techniques tels que la cire, le papier mâché, l'argile, le bois, l'étoffe, etc.

Au pavillon de l'Hospitalité, les visiteurs pourront voir des poupées de feutre représentant plusieurs personnages tels Madeleine de Verchères, des soldats de la compagnie Franche de la Marine, la Cantinière (Canada — début du 18e siècle), Hélène et Samuel de Champlain, Femme du Québec dont les bijoux ont été faits par le joaillier montréalais Maurice Brault, poupée canadienne habillée en "costume du dimanche", sans compter les poupées-portraits d'enfants canadiens.

"Aller au-delà des arts pour les cimbiner et aller au-delà de la sculpture pour animer le personnage et en faire une poupée", voilà en quelques mots comment Madeline Saucier-Morin conçoit son art.

Mais il n'existe pas d'école en Amérique ni en Europe qui enseigne l'art de fabriquer de telles poupées. Les artistes en ce domaine ont dû se perfectionner eux-mêmes par de très longues études et des expériences personnelles. Cependant, Mme Morin est prête à révéler ses secrets professionnels à un artiste qui aurait la préparation exigée pour perpétuer un art qui, selon elle, a sa place dans la culture d'un peuple.



Madeline Saucier-Morin tient dans ses mains la poupée Hélène de Champlain, exposée au pavillon de l'Hospitalité et du gaz naturel et les hôtesses du pavillon, Mlles N. L'Anglais et R. Harris, celles de Samuel de Champlain et d'une femme du Québec de l'époque 1851, tandis que la petite Louise Brodeur de Montréal est fière de caresser la poupée-portrait de Suzanne DeSerres, habillée en Mlle Province de Québec.

La Presse, Montréal, Qué.
Circ. 207,755
July 10, 1967

ENTRE PARENTHÈSES

4-871

Le peintre Arthur Lismer, principal de l'Ecole d'art du Musée des Beaux-Arts de Montréal depuis 26 ans, vient de démissionner de son poste, mais il demeure attaché à l'école à titre de "principal émérite". En remplacement, M. Hugh A. LeRoy, ancien élève et jusqu'ici professeur à la même école, a été nommé doyen, sous la juridiction du directeur du musée, M. David G. Carter. M. Lismer, membre du Groupe des Sept, est né à Sheffield, en Angleterre, en 1885. Il s'est associé au musée en 1941, à l'époque où l'institution s'appelait la Société artistique de Montréal, en qualité de chef du service éducatif. Son titre fut modifié en celui de principal de l'Ecole d'art et du Centre d'art en 1961, lorsqu'un service éducatif distinct fut créé. Membre de la Société des Artistes de l'Ontario (1913) et de l'Académie Royale Canadienne des Arts (1946), M. Lismer a reçu des doctorats honorifiques des universités Dalhousie et McGill. En 1962, la Médaille du Conseil des Arts du Canada lui était décernée.

Time CDN Edition
Montreal, Que.
July 14, 1967

871

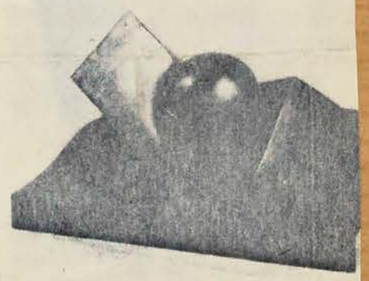
THE ARTS

On to Maturity

Like a Wellsian death ray riding a tricycle, Jean-Claude Lajeunie's *L'Astrolabe* lurched back and forth on its spindly wheels while visitors to the staid Art Gallery of Ontario steeled themselves with extra gin-and-tonics. Vancouver Artist Glenn Lewis, who says he will spend his Canada Council grant studying in a Japanese porcelain factory, appropriately submitted a cracked cup and saucer. Iain Baxter's *chef-d'oeuvre* was a garish melange of crumpled Javex bottles. "I can't come here any more," moaned one disgruntled gallery patron. "It's like the kiddie shop at Christmas." Indeed, winning works at "Perspective 67," the $32,000 Centennial Official Arts Competition in Toronto last week, seemed as much put-on as they were undeniably switched on.

"Hungover Eye." The problem was the Centennial Commission's rules, which excluded all but young artists from the contest. "Maybe we shouldn't have limited it to those under 35," rued Judge Guy Viau, Director of the Quebec Museum, "because most artists only start becoming mature about then." Fellow Judge Alan Jarvis was gloomiest of all. "From 1,453 entries, I'd have expected more good work. As for the sculpture, if we hadn't *had* to give prizes —very conceivably we wouldn't have given any." But after painful seining, the six judges did manage to come up with a handful of excellence, exhibited 37 works by 32 artists, and divided the $32,000 among 16 of them.

Vancouver's Brian Fisher clearly deserved the maximum $3,000 painting award for his *Beacon*, a restful arrangement of linear arabesques. Less enduring, though it also won $3,000, was



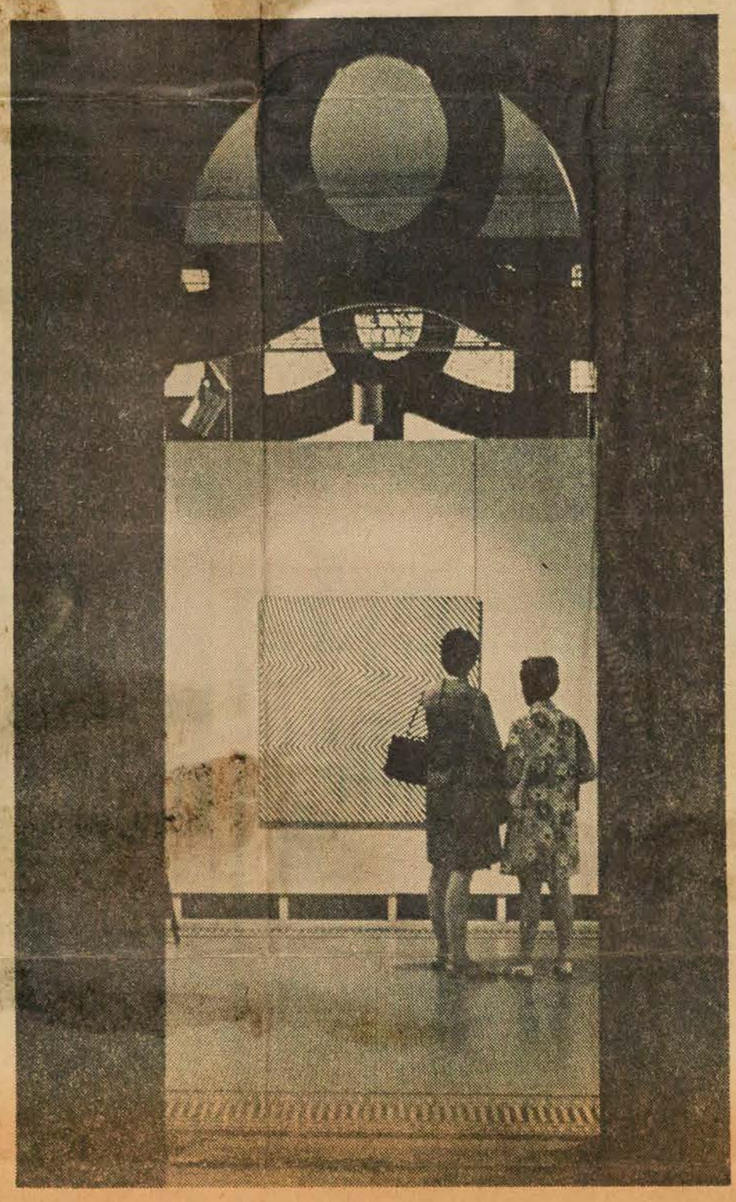
LeROY'S "AFTER"
A painful seining.

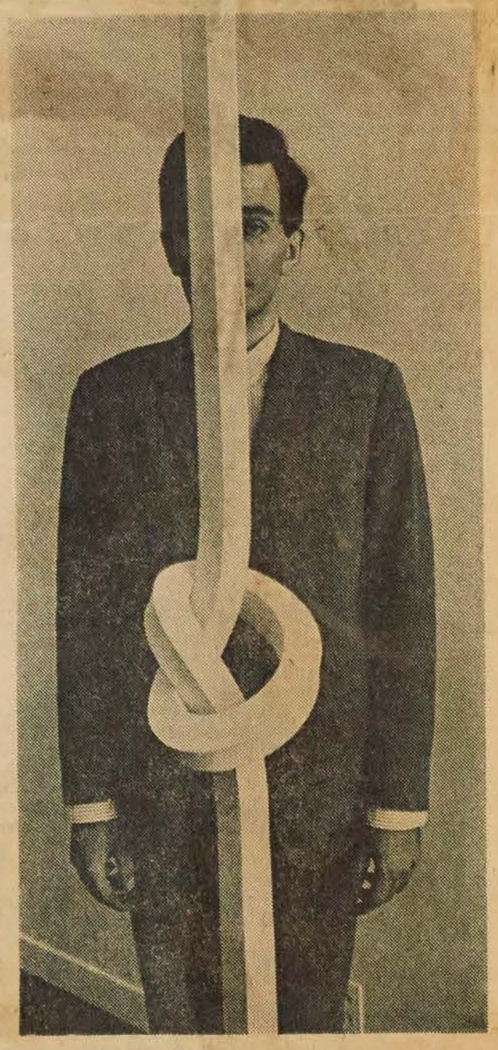
Montrealer Claude Tousignant's *Gong 88*, a dizzying set of concentric circles that one cruel gallery official likened to "a hungover eye." For all Judge Jarvis's disenchantment, Hugh LeRoy's winning sculpture *After* was a definite star of the show. LeRoy, who at 27 was appointed last week to replace Original Group of Seven Member Arthur Lismer, 81, as head of the Montreal Museum's art school, created a cool, yet disturbingly surrealistic cannon ball frozen in its tormented target.

Inflatable Cloud. The judges had little difficulty with fine crafts submissions, unhesitatingly awarded $3,000 each for a bristling pearl-and-silver bracelet by Montreal's Walter Schluep and for Halifax Weaver Charlotte Lindgren's tasseled tapestry called *Child*. Then, because Javex Fan Baxter makes plastic impressions of those cast-off bottles, the committee decided they qualified as "prints," awarded his *Still Life With Eight Bottles 65* the top $3,000—$375 a flask—and relegated Dutch-born Jan Menses' dramatic black-and-white *Kippoth Series No. 159* tempera to the $2,000 second rank. Still, the judges drew the line at rewarding Baxter's ballooning polyethylene "sculpture" called *Cloud-Moon 67*. "Here you have a linked moon and umbilical cord," the artist proudly demonstrated. "It can all be inflated with a vacuum cleaner, then deflated and put into a suitcase."

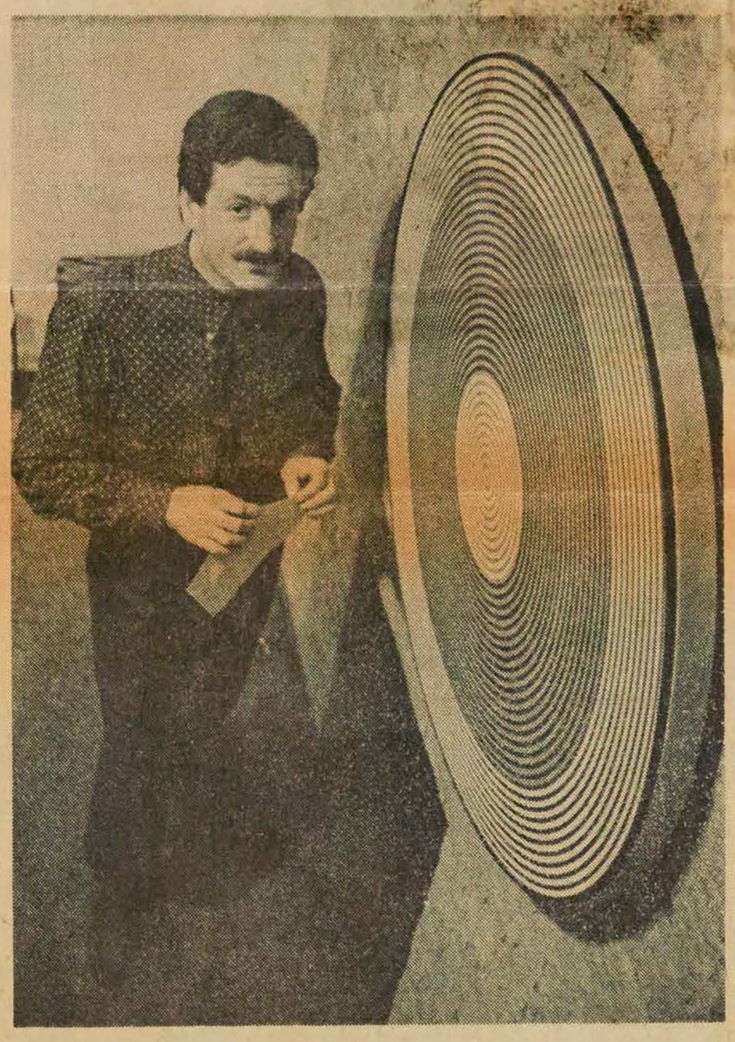
Gazette

Painters And Sculptors: The Hard Edge Of Montreal

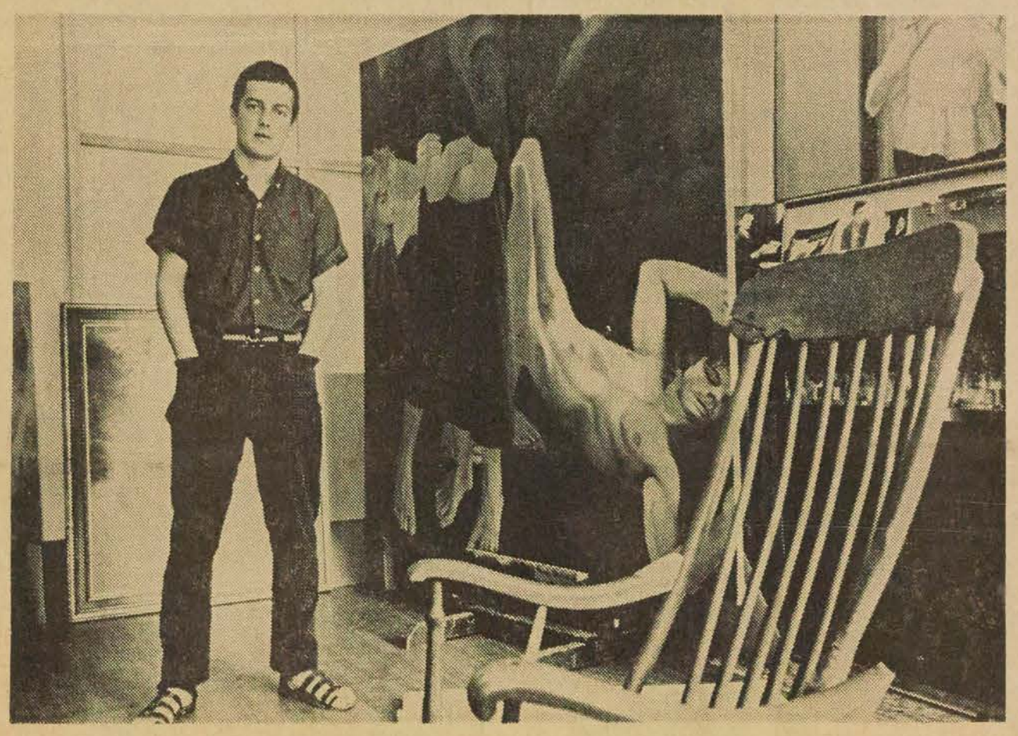




Above, Hugh Leroy at Galerie du Siècle with his white, wooden "Knot" part of a line of sculptures that examine what happens to geometric structures under different kinds of stress; Mr. Leroy recently took top place in Perspective '67 selections of sculpture. Left, a kinetic op canvas by Marcel Barbeau inside the Musée d'Art Contemporain. (Photos: Richmond Jones)



Claude Tousignant, left, with one of his "Gongs," part of the local Op experiment. Below, André Durand with an unfinished canvas that shows all is not geometric or nonfigurative in Montreal. (Photos: Richmond Jones)



This Is Where The Money Came In

By Roger Bird

Last week the Canadian Centennial Commission opened an art show called Perspective '67 in Toronto.

The works on display were chosen after a national selection, and healthy lumps of money were given out to the top people in each class -- painting, sculpture.

There were 16 money-winners, and eight of them were Montreal artists.

Claude Tousignant shared top money in the painting division with Brian Fisher, a Vancouver painter.

In sculpture, Hugh Leroy, head of the Museum of Fine Arts school, took top spot followed by three other Montreal sculptors, Serge Cournoyer, Jean-Claude Lajeunie, and Serge Tousignant.

In drawings and paintings, Jan Menses, a figurative painter, and Pierre Cornellier of Longueuil both took prizes. The place in fine crafts went to Walter Schluop of Montreal.

These artists are the generation after Borduas, Riopelle and Pellan, the people who first put Montreal on the visual map. They work in converted living-rooms in sedate NDG or Outremont, or in warehouse upper rooms filled with light over the streets of Old Montreal. They are professionals and charge high for their work, even though many of them hold down jobs (teaching mainly) to make a living.

Most of them attended the Ecole des Beaux Arts. If they no longer work the way they were taught, this is because painting and sculpture never stand still. Their artistic sincerity and unquestioned technical skill testifies to the merit of their schooling.

They all know what's going on in New York, and there is a lot of traffic north and south.

"It's a pretty hard-edged town," says one girl whose paintings aren't. The hard-edge, Op people seem to be one recognizable "school" though even within this visual convention there is much to choose.

Claude Tousignant's shimmering "Gongs" play color-rings with the precision of compass circles in never-ending examinations of rhythm and color contrasts. The bullseye form is arbitrary but productive.

Guido Molinari uses plain stripes, up-and-down, for a similar demonstration of rhythm, and a closer look at what happens optically when you put two strong colors close together.

More kinetic work comes from Marcel Barbeau (now living in New York). Jarring optic forces take the eyeball to its extreme and tell a lot about movement, just plain movement.

This kind of work — and there are many others doing it — is the furthest from figurative realism. These artists are trying to show something about basic visual reality. Teaching us how to see.

The American-born Op movement found fertile ground in Montreal. Toronto is a much richer source of Pop painting and sculpture.

Reasons? Maybe the classical education and Cartesianism still in the bones of most Quebec artists encourages thrusts in the direction of geometry.

Montreal is an easy city to be an artist in.

There are a lot of galleries ranging from the prestigious strip along Sherbrooke St. and south, to new ones in Old Montreal where the approach is often mischievous, but the work often good.

There are fewer walls between artists and The City here than in some other places. Keeps people from getting off into corners feeding on their own theories. It's a town large enough to contain a number of schools of artistic thought, and to let them irritate each other.

Visually the city has raw material. Any town with both Place Ville Marie and Parc St. Henri can keep a battalion of artists at work forever.

It is a city that isn't afraid of "art". Henry Moore and Rodin on the sidewalks testify to a comfortable relationship.

Newer sculpture is often smaller-scale — like Francoise Sullivan's painted iron progressions — or of perishable materials. Henry Saxe's lovable continuous forms that use the floor as part of their expression have a lot to say about geometric thrust, but you couldn't put them on the sidewalk.

So far the city has no place to put such work — even the metallic and rough-hewn wood sculpture collection outside the Musee de l'Art Contemporain is sadly weathered and corroded by our polluted air.

Montreal has artists who have struck it happy, if not rich, with various forms of government patronage. Like Anne Kahane whose anxious wooden groups appear inside Place des Arts. Richard Lacroix is developing printing skills under the roof of the Institute of Graphic Arts of the Province of Quebec on St. Hubert St.

Albert Dumouchel, head of graphics at l'Ecole des Beaux Arts, is the start of a long line of fine graphics work much of it now going on under former-student Lacroix, and with Yves Gaucher at Sir George Williams University.

The legendary "dead" hand of government bureaucracy was never livelier than it is out Sherbrooke St. East where the Musee de l'Art Contemporain is housed in an old country house. This museum has become an easy home for much of Montreal's experiment in art.

Right now it is showing "Panorama II," representing the work of 1956-66 in Quebec. The Op trend is obvious though there is great work by Borduas and Riopelle, Pellan and Lemieux.

Along with many of the private galleries, this one is usually willing to take in the young painter and show his work to the world. Or whatever part of the world passes by the corner of Pie Neuf and Sherbrooke East.

Montreal Gazette, Que.
Circ. 137,735
July 17, 1967

J-871

Expo Experiment Proving Popular

A unique experiment in education at the Canadian pavilion at Expo 67, which stresses learning through play, is a hit with parents, educators and the children themselves.

The Children's Creative Centre, which nestles in a setting of trees alongside a canal between the Ontario and Canadian pavilions, demonstrates teaching methods that "do much to guide the creative imagination of youngsters aged three to 11," says a Canadian pavilion spokesman.

Claudia Cunnington, assistant to Polly Hill, a well-known educator and the organizer of the experiment, said in an interview: "Children have a terrific sense of imagination which is often suppressed in schools."

"Our school works on the theory that children learn by playing. Our well-equipped art, drama and music rooms give the child plenty of opportunity to follow his imaginative and creative urges while adding to his fund of knowledge."

Observation Allowed

An incidental advantage of the school is that parents, who don't often get a chance to see their children playing — unaware that they are being watched — can observe their child's action and reactions through a one-way glass from a corridor which runs past all the classrooms.

Any child between the ages of three and 11 may register at the school on Expo's Notre Dame Island for a two-hour session.

"If he is five or under he goes to the nursery section where he can choose painting, cooking, playing house, or nature studies," said Miss Cunnington.

"The nature activities are held in a room which is equipped with live rabbits, fish, a bird and a hamster."

Outside is a playground to satisfy a child's wildest dream. The traditional concrete of many playgrounds is replaced by small grass-covered hills, trees, and a creek where he can get his feet wet, or sail miniature boats.

A standard-sized row-boat will not go far since it is anchored, but children at least can climb in and get their sea-legs.

A teacher is in the classrooms at all times but stays in the background and lets the children solve their own problems unless they ask for guidance.

Choice Of Course Offered

Children from the ages of six to 11 specialize a little. At registration they choose art, drama or music.

In the music class, the traditional method of teaching the notes first, and learning to play symphonies later is not used. Instead, the children become familiar with the music by listening to it, moving to it, reproducing the rhythm of a piece with percussion instruments, and then progressing to the melody and harmony.

This method of teaching was developed by a German music teacher, Charles Orff. The centre's music teacher is Suzanne Rivest, of Montreal, who has just returned from three years of study in Germany with Mr. Orff.

Drama classes, led by Marthe Mercure, a Montreal actress, and by Myra Benson, a Vancouver teacher and drama specialist, make much use of percussion instruments and electronic music. With their voices and movements they illustrate the things that the music reminds them of.

The art class is directed by Audrey Taylor, a teacher at the Montreal Museum of Fine Arts.

"Their main object is to have children find out the excitement there is to be had by using different materials," said Miss Taylor.

The background for the six to eleven-year-olds is equipped with a pop-art wall and a music wall. The art wall, designed by Vancouver artist Gordon Smith, consists of brightly-colored squares and handles that can be turned and changed to make different patterns and forms.

As for the children, perhaps the best illustration of their reaction to the experiment was the sight of one tot who — after his two hours were over — dug his heels into the ground and refused to budge, despite the pleas of his parents.

SHERBROOKE, QUE.
LA TRIBUNE
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JUL 17 1967
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Madeline Saucier-Morin tient dans ses mains la poupée Hélène de Champlain, exposée au pavillon de l'Hospitalité et du gaz naturel et les hôtesses du pavillon, Mlles N. L'Anglais et R. Harris, celles de Samuel de Champlain et d'une femme du Québec de l'époque 1851, tandis que la petite Louise Brodeur de Montréal est fière de caresser la poupée-portrait de Suzanne DeSerres, habillée en Mlle Province de Québec.

EXPOSITION DE POUPÉES-PORTRAITS, UN PRÉCÉDENT AU CANADA

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Collection

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Montreal Star, Que.
Circ. 193,506
July 18, 1967

A 871



Staff Photos by John Daggett

DOLLS WITH A COLORFUL PAST: Expo's Hospitality Pavilion was host to Canadian historical dolls created by Miss Madeline Saucier. On the left, Helène and Samuel de Champlain; on the right, a Red River doll, a drummer from Les Compagnies Franches de la Marine, and a 19th century French Habitant woman. Miss Saucier also makes "portrait" dolls based on real children. Some of her dolls are in a permanent Disneyland exhibit.

Creates doll portraits using real children for her models

By SHEILA ARNOPOULOS

Portrait artists usually work with materials such as oils, charcoal, or pen and ink. An exception is Mrs. Madeline Saucier-Morin, a Montreal doll artist, who uses felts, wires and stuffing to create doll portraits based on real children. Professionally she is known as Madeline Saucier.

Miss Saucier recently concluded a two-month exhibit of historical Canadian dolls and portrait dolls at Expo's Hospitality Pavilion. She opens a 30-doll exhibit in Boston this week at Jordan-Marsh Department store. In August she will show a large collection at a doll collectors' convention also in Boston.

"I've been making dolls ever since I was eight years old," said Madeline Saucier who studied drawing and sculpture at the Montreal Museum of Fine Arts and Sir George Williams University. "However, I've been doing it professionally for only the last six years."

Her most successful dolls, are, undoubtedly, the historical ones. The Hospitality Pavilion contained a collection of beautifully-made creations such as Helène and Samuel de Champlain, Lady Simcoe and members of Quebec's old Les Compagnies Franches de la Marine. Others were a Red River doll which featured the popular winter outfit inspired by a costume worn by the Coureurs de Bois of the French Regime and an early 19th century Habitant woman.

All the costumes for the historical dolls are based on extensive research done by Miss Saucier in order to make the outfits completely authentic.

The portrait dolls included a Canadian "snow baby" dressed in a wooly white snowsuit, and a "fleurs de lis" girl representing modern Quebec.

"The snow baby is based on a little six-month-old baby from Three Rivers and the Quebec girl is a version of a Montreal child four-years-old," said Miss Saucier as she



Madeline Saucier

fingered the folds in the doll's many-layered blue dress and rearranged the white felt lilies in the doll's arms.

"People don't believe that I can make dolls with original faces bearing resemblance to a real person," she smiled. "However, I studied sculpture and I use my training not only to mould faces, but to make bodies which are in proper proportion.

"It's taken me 20 years to perfect a special technique which allows me to make a truly original face using hardened felt. I've also worked in wax, papier mâché, wood and clay," she explained. "But I like the texture and effects I can produce using felt."

Since Miss Saucier started making dolls professionally she has created more than 45 different dolls, many of which she has repeated a number of times.

Walt Disney saw pictures of her dolls and asked her to send some for a permanent exhibition in Disneyland. She also has an exhibit at the Strong Doll Museum in Rochester, New York.

"I sell many of my things to private collectors, of course, and I have private orders for portrait dolls based on real children," she said.

"Most doll - makers use manufactured parts for arms, torsos and heads and then just dress them. Very few actually make every single part by hand," she said.

"Real doll-making is an art which one can't just go to doll school and learn. It needs a combination of many talents including study of fine arts. To my knowledge I'm the only doll-maker in Canada who makes the whole doll by hand and also creates faces with distinctive characteristics based on real people."

Québec Le Soleil, Qué.
Circ. 151,462
July 17, 1967

P-871

Le peintre Arthur Lismer démissionne de l'Ecole d'art du Musée des Beaux-Arts

MONTREAL — L'éminent peintre Arthur Lismer A.R.C.A., LL.D., principal de l'Ecole d'art du Musée des Beaux-Arts de Montréal depuis 26 ans, a démissionné de son poste mais il demeure attaché à l'école au titre de principal émérite.

M. A. Murray Vaughan, président du musée, a annoncé la démission "avec un profond regret" aujourd'hui.

En remplacement, M. Hugh A. LeRoy, ancien élève et jusqu'ici professeur à la même école, a été nommé doyen sous la juridiction du directeur du musée, M. David G. Carter.

CARRIERE

M. Lismer, membre du célèbre Groupe des Sept, est né à Sheffield, en Angleterre, en 1885.

Il s'est associé au musée en 1941, à l'époque où l'institution s'appelait la Société artistique de Montréal, en qualité de chef du service éducatif. Son titre a été modifié en celui de principl de l'Ecole d'art et du Centre d'art en 1961, lorsqu'un service éducatif distinct fut créé.

Membre de la Société des Artistes de l'Ontario (1913) et de l'Académie royale canadienne des Arts (1946), M. Lismer a reçu des doctorats honorifiques des universités Dalhousie et McGill. En 1962, la Médaille du Conseil des Arts du Canada lui était décernée.

Avant son entrée au musée, M. Lismer fut principal de l'Ecole d'art de la Nouvelle-Ecosse, vice-principal de l'Ontario College of Art, chef du service éducatif de la Galerie d'art de Toronto, directeur du programme de formation artistique des instituteurs du ministère de l'Education en Ontario, professeur invité du Teachers' College de l'université de Columbia, et chef du service éducatif de la Galerie nationale du Canada.

A l'invitation du gouvernement de l'Union Sud-Africaine, il a organisé dans ce pays, en 1936, des cours d'art pour enfants. Il fut professeur à l'université McGill de 1941 à 1954.

M. LeRoy est né à Montréal et il a étudié sous la direction de M. Lismer ainsi qu'à l'université Sir George Williams. Sa première exposition particulière date de 1963 et depuis, les galeries lui ont consacré deux autres expositions-solo.

Il se considère d'abord comme un sculpteur mais son intérêt pour l'art contemporain l'a amené à l'enseignement. Il est également conférencier au département des beaux-arts de l'université Sir George Williams.

Ses oeuvres sont représentées dans les collections permanentes de la Galerie nationale du Canada, le Musée d'Art contemporain de Montréal, l'université Sir George Williams, le Conseil des Arts du Canada et celui de l'Ontario.

ROUYN-NORANDA, QUE.
Press
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JUL 27 1967 BOWDEN'S

Canadian Education May Benefit From Expo Experience

A unique experiment in education at the Canadian pavilion at Expo 67, which stresses learning through play, is a hit with parents, educators and the children themselves.

The Children's Creative Centre, which nestles in a setting of trees alongside a canal between the Ontario and Canadian pavilions, demonstrates teaching methods that "do much to guide the creative imagination of youngsters aged three to 11," says a Canadian pavilion spokesman.

Claudia Cunnington, assistant to Polly Hill, a well-known educator and the organizer of the experiment, said in an interview: "Children have a terrific sense of imagination which is often suppressed in schools."

"Our school works on the theory that children learn by playing. Our well-equipped art, drama and music rooms give the child plenty of opportunity to follow his imaginative and creative urges while adding to his fund of knowledge."

Observation Allowed

An incidental advantage of the school is that parents, who don't often get a chance to see their children playing — unaware that they are being watched — can observe their child's action and reactions through a one-way glass from a corridor which runs past all the classrooms.

Any child between the ages of three and 11 may register at the school on Expo's Notre Dame Island for a two-hour session.

"If he is five or under he goes to the nursery section where he can choose painting, cooking, playing house, or nature studies," said Miss Cunnington.

"The nature activities are held in a room which is equipped with live rabbits, fish, a bird and a hamster."

Outside is a playground to satisfy a child's wildest dream. The traditional concrete of many playgrounds is replaced by small grass-covered hills, trees, and a creek where he can get his feet wet, or sail miniature boats.

A standard-sized row-boat will not go far since it is anchored, but children at least can climb in and get their sealegs.

A teacher is in the classroom at all times but stays in the background and lets the children solve their own problems unless they ask for guidance.

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In the music class, the traditional method of teaching the notes first, and learning to play symphonies later is not used. Instead, the children become familiar with the music by listening to it, moving to it, reproducing the rhythm of a piece with percussion instruments, and then progressing to the melody and harmony.

This method of teaching was developed by a German music teacher, Charles Orff. The centre's music teacher is Suzanne Rivest, of Montreal, who has just returned from three years of study in Germany with Mr. Orff.

Drama classes, led by Marthe Mercure, a Montreal actress, and by Myra Benson, a Vancouver teacher and drama specialist, make much use of percussion instruments and electronic music. With their voices and movements they illustrate the things that the music reminds them of.

Museum Teacher directs

The art class is directed by Audrey Taylor, a teacher at the Montreal Museum of Fine Arts.

"Their main object is to have children find out the excitement there is to be had by using different materials," said Miss Taylor.

The background for the six to eleven-year-olds is equipped with a pop-art wall and a music wall. The art wall, designed by Vancouver artist Gordon Smith, consists of brightly-colored squares and handles that can be turned and changed to make different patterns and forms.

Real drums, noise makers, bells, and xylophones provide plenty of choices at the music wall.

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Ottawa Le Droit, Ont.
Circ. 38,048
July 14, 1967

NI-871

Après 26 ans de service

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Il a obtenu deux bourses du Conseil des arts du Canada, l'une en 1966 et l'autre en 1967.

The News, St. John's, Que.
July 20, 1967

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Granby Lavoix de L'Est, Qué.
Circ. 11,068
July 31, 1967

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Par GAIL SCOTT

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Halifax Mail Star, N.S.
Circ. 69,998
July 28, 1967

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One Man Show Looks Like Work Of Two

An art exhibit of still life, collage, landscapes and portrait studies is attracting critics and enthusiasts to the Eastern and Chartered Trust Company's gallery.

A collection of works by Maritime artist Azor Vienneau is currently drawing comments from tourists and locals as it enters its fourth week of showing at the Halifax gallery.

Vienneau's is an exhibition of variation. Colorful and demanding, startling and seeking, his paintings present a unique show.

Art director Claire Stenning describes the collection as apparently painted by two people. Indeed, Mr. Vienneau establishes himself strongly as an advocator of still life. His collection offers the contemporary enthusiast color and arrangement.

Mr. Vienneau handles collage well, particularly in his scene entitled Beach Party.

But possibly the two most magnetic samples of his works are John P. Cyclops," a grotesque portrait presentation, partly collage, and Seascape, a misty-blue exhibit executed with a small knife scraped over a toothbrush.

If Cyclops creates a sentiment of utter disdain, then Seascape offers a cool, balmy vision of a fishing dorey breaking through the ocean waves.

The exhibition demonstrates naturally the artist's ability to try his hand at every form of painting.

A far cry from the static "Boiler Room" with its obvious attention to detail and texture, is his "U.F.O." exhibit — a weird and original concept of unidentified flying aircraft.

'The Ark' and 'The Wind' share a wild and stormy depth unnoticed in Vienneau's other presentations. His "Antique Lamp" and "Broken Violin" are samples of his color sense.

Included too, in the 40-piece collection are well balanced scenes of Halifax streets and the Victoria General Hospital.

A past student of the Nova Scotia College of Art and the Montreal Museum of Fine Arts, Mr. Vienneau has exhibited in the Atlantic Award Show, Dalhousie University, Beaverbrook Gallery, Fredericton, the Maritime Travelling Exhibition, the Nova Scotia Society of Artists, the Canadian Atlantic Group of Painters and Sculptors, a two-man show at the Commonwealth Club, and the Montreal Permanent Collection Maritime Travelling Exhibition.

The subject of many controversial comments, his collection, according to Mrs. Stenning, is "one of the most unique we have ever had."

The public can visit the daily showing for another two weeks.

Pictou Advocate, N.S.
August 3, 1967

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There are 40 works in the collection.

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The pictures will be on display in Halifax for another two weeks. Azor, who graduated from Pictou Academy about 15 years ago, is now married and lives wifh his family in Halifax, where he is on the staff of the Science and Citadel Museums.

Those who saw the Lobster Carnival parade in Pictou this year saw an example of Mr Vienneau's work. He designed the float entered by the Nova Scotia Power Commission. He also designed the float of this company that was shown in parades last year.

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Tout enfant dont l'âge varie de trois à 11 ans peut s'inscrire à l'école, pour une session de deux heures. Cette école est située sur l'Île Notre - Dame, à l'Expo.

Musique et art dramatique

Dans les classes de musique, la méthode traditionnelle qui consiste à enseigner d'abord les notes n'est pas employée.

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(suite à la page 15)

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The background for the six to eleven-year-olds is equipped with a pop-art wall and a music wall. The art wall, designed by Vancouver artist Gordon Smith, consists of brightly-colored squares and handles that can be turned and changed to make different patterns and forms.

Real drums, noise makers, bells, and xylophones provide plenty of choice at the music wall.

Miss Cunnington said educators had expressed "approval" of seeing the experiment. "Parents are usually happy about it too. The major complaint is that we can't take all the children of parents who'd like us to."

As for the children, perhaps the best illustration of their reaction to the experiment was the sight of one who — after hi[s] two hou[rs] — dug hi[s] and refuse[d] pleas of hi[s]

ST-JEAN-- Dans le but d'ob-

...s à M. Firmin Bernard
...veiles responsabilités
...NT - JEAN

l'écoutant, en bougeant selon son rythme et en le reproduisant avec des instruments de percussion.

Le professeur de musique du Centre est Suzanne Rivest, de Montréal, qui vient de passer trois ans en Allemagne, où elle a étudié sous la direction du professeur Charles Orff.

Les cours d'art dramatique, dirigés par Marthe Mercure, comédienne de Montréal, et par Myra Benson, de Vancouver, utilisent largement les instruments de percussion et la musique électronique.

Quant aux cours de dessin et de peinture, ils sont confiés à Audrey Taylor, professeur au Musée des Beaux-Arts de Montréal.

Halifax Mail Star, N.S.
Circ. 69,998
July 28, 1967

16

One Man Show Looks Like Work Of Two

An art exhibit of still life, collage, landscapes and portrait studies is attracting critics and enthusiasts to the Eastern and Chartered Trust Company's gallery.

A collection of works by Maritime artist Azor Vienneau is currently drawing comments from tourists and locals as it enters its fourth week of showing at the Halifax gallery.

Vienneau's is an exhibition of variation. Colorful and demanding, startling and seeking, his paintings present a unique show.

Art director Claire Stenning describes the collection as apparently painted by two people. Indeed, Mr. Vienneau establishes himself strongly as an advocator of still life. His collection offers the contemporary enthusiast color and arrangement.

Mr. Vienneau handles collage well, particularly in his scene entitled Beach Party.

But possibly the two most magnetic samples of his works are John P. Cyclops," a grotesque portrait presentation, partly collage, and Seascape, a misty-blue exhibit executed with a small knife scraped over a toothbrush.

If Cyclops creates a sentiment of utter disdain, then Seascape offers a cool, balmy vision of a fishing dorey breaking through the ocean waves.

The exhibition demonstrates naturally the artist's ability to try his hand at every form of painting.

A far cry from the static "Boiler Room" with its obvious attention to detail and texture, is his "U.F.O." exhibit — a weird and original concept of unidentified flying aircraft.

'The Ark' and 'The Wind' share a wild and stormy depth unnoticed in Vienneau's other presentations. His "Antique Lamp" and "Broken Violin" are samples of his color sense.

Included too, in the 40-piece collection are well balanced scenes of Halifax streets and the Victoria General Hospital.

A past student of the Nova Scotia College of Art and the Montreal Museum of Fine Arts, Mr. Vienneau has exhibited in the Atlantic Award Show, Dalhousie University, Beaverbrook Gallery, Fredericton, the Maritime Travelling Exhibition, the Nova Scotia Society of Artists, the Canadian Atlantic Group of Painters and Sculptors, a two-man show at the Commonwealth Club, and the Montreal Permanent Collection Maritime Travelling Exhibition.

The subject of many controversial comments, his collection, according to Mrs. Stenning, is "one of the most unique we have ever had."

The public can visit the daily showing for another two weeks.

Pictou Advocate, N.S.
August 3, 1967

AZOR VIENNEAU

Art Exhibit in Halifax

Azor Vienneau, son of Mr and Mrs Philip Vienneau, Windermere Street, Pictou, has an art exhibit in the gallery of Eastern and Chartered Trust Company in Halifax.

Art director Claire Stenning describes the collection as apparently painted by two people.

Two of the most magnetic examples of his work are "John P. Cyclops," a grotesque portrait, partly collage, and "Sea Scape," a misty-blue exhibit executed with a small knife scraped over a toothbrush. The Sea Scape shows a fishing dory breaking through the ocean waves.

Another painting attracting attention is his "U.F.O.", an odd concept of an unidentified flying object.

There are 40 works in the collection.

Mr Vienneau studied at the Nova Scotia College of Art and the Montreal Museum of Fine Arts. He has exhibited at various galleries in Halifax. Also the Beaverbrook Gallery in Fredericton and the Maritime Travelling Exhibition, and at the Commonwealth Club in Montreal.

The pictures will be on display in Halifax for another two weeks. Azor, who graduated from Pictou Academy about 15 years ago, is now married and lives wifh his family in Halifax, where he is on the staff of the Science and Citadel Museums.

Those who saw the Lobster Carnival parade in Pictou this year saw an example of Mr Vienneau's work. He designed the float entered by the Nova Scotia Power Commission. He also designed the float of this company that was shown in parades last year.

Le Petit Journal
Montreal, Que.
W-E 273,400

AUG 6 1967 BOWDEN'S

O 12-H

pour elles



Mme MADELINE SAUCIER-MORIN ... un art complet

Des poupées historiques? Qu'est-ce que c'est que ça?

par Hermine Beauregard

Si vous croyez que ce ne sont que les petites filles qui aiment les poupées, vous vous trompez; des personnes fort sérieuses, hommes d'affaires et de carrière, en possèdent des collections splendides. Mais pour les fabriquer, ça c'est une autre histoire.

Mme Madeline Saucier-Morin en sait quelque chose. Membre de la **United Federation of Doll Clubs Inc.**, cette artiste en poupées présentait récemment au public canadien et international ses poupées-portraits, qui sont enregistrées au Canada comme oeuvres artistiques et sont éditées en nombre limité. Ces magnifiques poupées, dont certaines valent plusieurs centaines de dollars, sont très recherchées par les collectionneurs. **"Ici au Canada, et surtout au Québec, il n'est pas dans la tradition de collectionner des poupées historiques; c'est une tradition européenne que les riches Américains ont adoptée avec enthousiasme. Et ce ne sont pas seulement les femmes qui s'intéressent à cet art, loin de là. Ainsi le vice-président de la Eastern Airlines, Samuel Prejor, en possède plus de 8,000, venant de 84 pays différents."**

L'une des rares à fabriquer ces fabuleuses poupées

Mme Saucier est l'une des rares Canadiennes à fabriquer ces fabuleuses poupées. On retrouve ses créations dans les collections permanentes du Musée militaire de New York, dans un musée d'une université canadienne, et également à Disneyland, en Californie.

Mme Morin exposait récemment au pavillon de l'Hospitalité de l'Expo quelques-unes de ses poupées-portraits, représentant, par exemple, Madeleine de Verchères, Hélène et Samuel de Champlain. Elle doit participer ces jours-ci à une exposition internationale de poupées qui sera tenue à Boston.

Comment on devient "artiste en poupées"

Malheureusement, il n'existe



D'après une peinture de Grevedon (1851), la femme du Québec.

actuellement aucune école ou université où l'on enseigne la fabrication des poupées historiques. Comment Madeline Saucier a-t-elle appris son art ? Il faut dire que dès l'âge de huit ans, alors que la maladie la confinait souvent à sa chambre, elle s'est intéressée aux poupées et a commencé à en fabriquer.

Après ses études à l'Académie Saint-Paul, à Villa-Maria et au collège Marguerite-Bourgeoys, elle suivit des cours d'art avancé au Musée des Beaux-Arts et de sculpture à l'Université Sir George Williams. Suivirent des cours de portraitiste avec M. Adam Shiriff-Scott, puis des cours d'art appliqué. Et comme le costume est une partie importante des poupées historiques, elle apprit la haute couture.

Pour réaliser les oeuvres d'art que sont ces poupées, il faut être à la fois sculpteur, peintre, portraitiste, couturier, en plus de se consacrer aux recherches nécessaires dans les bibliothèques afin de connaître les détails des costumes.

Ce qu'il y a de remarquable dans ce travail

Ce qui est remarquable dans le travail qu'exécute Mme Saucier, c'est qu'elle façonne la poupée entière. En s'inspirant du modèle, elle façonne d'abord la tête dans la glaise, ensuite dans le plâtre et enfin dans le métal. Et c'est dans ce moule de métal que le feutre dont sont faites les poupées prend forme.

Après plusieurs années de recherche, Madeline Saucier a découvert un procédé qui donne au feutre la consistance nécessaire, fort difficile à obtenir.

Tout dans la poupée est confectionné à la main. Le moindre poil de barbe, le moindre cheveu est introduit dans le feutre, un à un; tous les vêtements, bijoux et accessoires le sont également.

"Je déplore, nous confie Mme Saucier, **que nulle école n'enseigne cet art si complet. Je voudrais bien pouvoir y initier quelqu'un qui s'y intéresse et qui aurait la préparation nécessaire. Quant à moi, ce qui avait été longtemps un hobby passionnant est devenu, à la mort de mon mari, une façon intéressante de gagner ma vie et celle de mon fils."**

La Presse, Montréal, Qué.
Circ. 207,755
August 9, 1967

NL-87.1

Une bourse Coutts Hallmark

Une jeune fille de 17 ans, Linda Valérie Campbell, de 2284 avenue Harvard, Montréal, s'est classée première dans la région de Québec lors de la compétition annuelle des bourses d'études Coutts Hallmark. Elle bénéficie ainsi d'une bourse de $500.

Linda, qui étudie à Monkland High School à Montréal, a l'intention d'employer cette bourse pour étudier les arts au Musée de l'Ecoles des Beaux-Arts à Montréal.

Linda désire faire carrière dans les arts — probablement comme dessinatrice de modes ou illustrateur. Bien qu'elle dise vouloir étudier tous les aspectsd de l'art, soit tout ce qu'il y a à apprendre à ce sujet, elle est particulièrement intéressée à la peinture et au dessin des figures humaines. Elle avous que les gens la fascinent et qu'elle aime faire des croquis en classe, dans l'autobus en retournant à la maison après l'école des gens qui sont simplement arrêtés ou qui se promènent.

Selon les juges régionaux de la compétition Coutts Hallmark, il y avait cette année "une meilleure qualité dans le travail et aucun travail copié n'a été présenté". Les juges étainet : Mademoiselle Elizabeth Jaques de l'Université McGill, présidente du comité, Madame Leah Sherman de l'Université Sir George Willians et Madame Monique Brier de la Commission des Ecoles Catholiques.

La gagnante du prix spécial pour le programme de cette année était Barbara Ellen Hyams, 4186 avenue Hampton, Montréal 28. Mademoiselle Thelma Toby Klein de 5452 avenue Cavendish, Montréal 29, a gagné une mention honorable.

Montreal (N.D.G.) Monitor
Quebec
August 10, 1967

5849 SHERBROOKE W. DELIVERY

F-87

$500 Award to NDG Girl

A 17-year-old girl, Linda Valerie Campbell of Harvard avenue, has placed first in the annual Coutts Hallmark Art Scholarship competitions for the Quebec region. In addition to her $500 scholarship, she wins a cheque for $100.

A student at Monkland High School in Montreal, Linda plans to use her $500 scholarship to study art at the Museum of Fine Arts School in Montreal.

Linda is dedicated to the idea of an art career, preferably as a fashion designer or illustrator.

Halifax Mail Star, N.S.
Circ. 46,400
August 17, 1967

Popular Show

Art, Glass Go Together

By MARION MOORE

Opened this week at the Eastern and Chartered Gallery is an art exhibit by William N. Furzey. Largely inspired by the sea and its legends, Mr. Furzey's first one-man show includes glass mosaics, sculptures, watercolors and collages.

A native of Halifax, Mr. Furzey studied at the Nova Scotia College of Art, and at 14 was offered a scholarship by the Montreal Museum of Fine Art to work with Arthur Lismer, celebrated member of Canada's Group of Seven. Later Mr. Furzey studied in New York at the School of Art and Design, and worked as displayman at Macy's.

While in the United States he was influenced by the work of John Foley in his use of design and sculpture in interior decoration, and there developed his technique in glass mosaics.

The son of artist Melda Landry, his interest in interpreting the sea was prompted by his grandfather, Capt. Neil Landry, one of the province's noted sea captains.

Mr. Furzey is now a freelance commercial artist, illustrator and displayman.

For his glass mosaics, Mr. Furzey first paints his subject on a background — often wood with textured effect provided by sand. Glass pieces are then applied to the painting, and with the basic design enhanced by the play of light on the tiny bits of glass, the whole becomes an eyecatching art piece.

Also inspired by the sea and its flora and fauna are several delicate watercolors, sculptures which have an intriguing mystical quality, and three colages utilizing marine life.

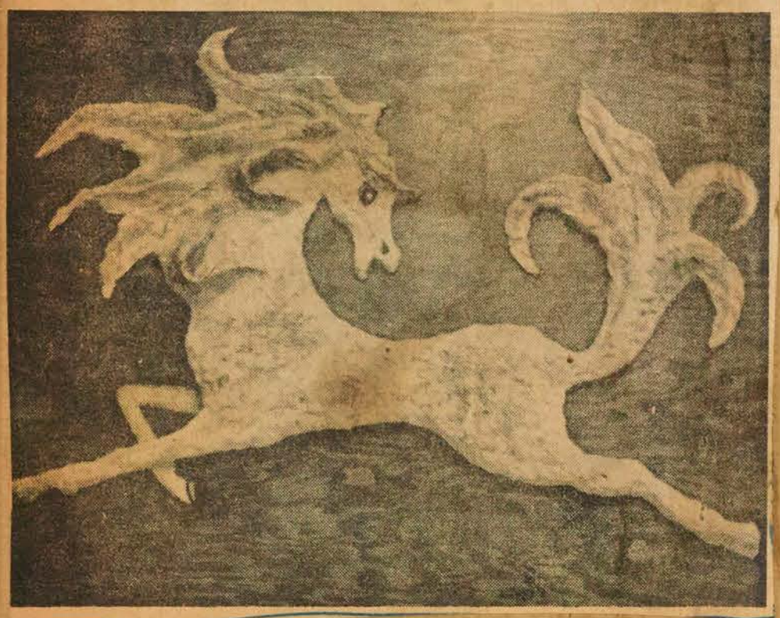
Largely a design show, the artist has explored the possibilities of the seahorse form, and interpreted it in a number of interesting and imaginative ways. As he does more work in the medium of glass mosaics, he may well broaden his subject matter to include more flowers, birds and abstract forms, or even borrow from songs and legends. From 'The Twelve Days of Christmas', for example, "A Partridge in a Pear Tree" would make an appealing study.

Textural backgrounds enhance the effect, but when the background is easily identifiable as plywood, it shatters the mood, detracts from the subject, and the artistry with which it is interpreted.

A decorative show which is proving extremely popular with viewers, Mr. Furzey's "Atlantica" will be on view until Sept. 10.



"ATLANTICA" — An exhibit of glass mosiacs, sculptures, collages and watercolors opened this week at the Eastern and Chartered Gallery, Prince Street, and will continue until Sept. 16. The collection is the work of William N. Furzey of Halifax. (F. Martin, HPS)



Montréal Le Devoir, Qué.
Circ. 41,081
August 18, 1967



Présent partout et avec son sourire coutumier, le commissaire général de l'Expo, M. Pierre Dupuy, assistait cette semaine à l'inauguration du salon international de dessins d'enfants à la Place des nations. Martine Girard, 9 ans et Lise Julien, 5 ans, donnent leurs impressions à M. Dupuy qui semble les écouter avec intérêt.

L'enfant et son esprit créateur

Le salon international de dessins d'enfants qui s'est ouvert mercredi soir à l'Expo, sur la place des nations, se poursuivra jusqu'au 29 octobre. Cette exposition, comprenant 450 dessins exécutés par des jeunes de 7 à 12 ans, est organisée par la division des manifestations spéciales de l'Expo 67 et a pour thème "L'esprit créateur de l'enfant".

Il est intéressant de noter, nous dit Mlle Audrey Taylor, professeur de dessin au Musée des Beaux-Arts de Montréal ainsi qu'au centre des activités créatrices au pavillon du Canada, le caractère très individualiste de chacun de ces dessins. "On ne pourrait pas, par exemple, confondre les dessins des enfants de Trinidad avec ceux des enfants de la Grande-Bretagne. Le caractère de leur pays et les aspirations de chacun ressortent à travers leurs dessins".

Ces dessins qui proviennent de musées nationaux et de centres d'art créatif pour l'enfance de trente pays, sont exposés en plein air à la place des nations, autour des drapeaux des pays participants.

Une autre exposition de dessins de jeunes étudiants se tient également pour la durée de l'Expo dans les pavillons de la place d'Afrique. Les pays africains participant à l'Expo y sont représentés. Les dessins exposés sont ceux des lauréats du concours organisé chaque année dans les écoles africaines par l'Institut africain pour l'éducation et l'humanisme.

LE DROIT
OTTAWA, ONT.
D (M-F) 37,000
(S) 38,000
AUG 18 1967



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La Presse, Montréal, Qué.
Circ. 207,755
August 18, 1967

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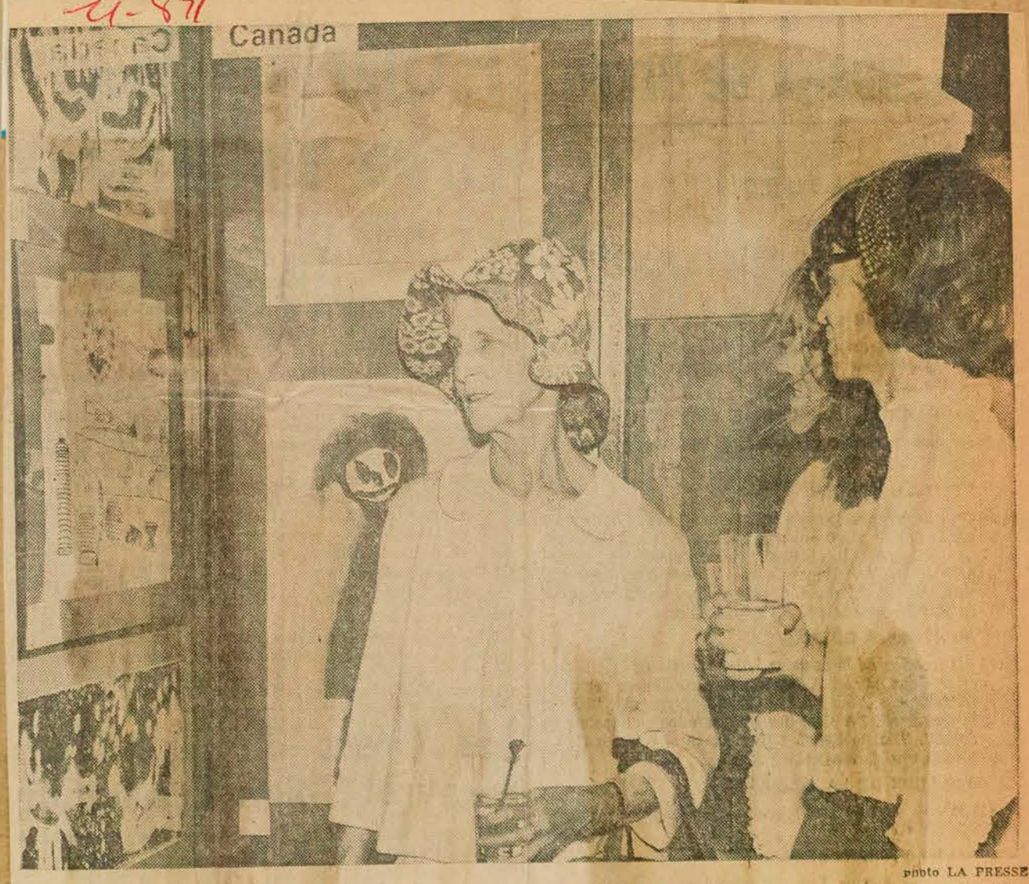

photo LA PRESSE

Dans l'ordre habituel, Mlle Audrey Taylor renseigne Mlle Louise Poupard et Mme Donald Wallace sur un dessin qu'un enfant a dédié au maire Jean Drapeau et qui représente l'Expo, le métro et les gratte-ciel. Mlle Poupard et Mme Wallace sont aussi professeurs au Centre des activités créatrices à l'Expo.

L'esprit créateur de l'enfant se manifeste à l'Expo

par Michèle BOULVA

"C'est à peine croyable !", s'exclame M. Dupuy, commissaire général de l'Expo, après avoir admiré les oeuvres enfantines exposées à la Place des Nations autour des drapeaux des pays participants.

L'inauguration du Salon international de dessins d'enfants de 6 à 12 ans avait lieu mercredi. Quarante-cinq pays ont répondu avec enthousiasme à l'invitation lancée le 1er janvier 1967. Les dessins et peintures de trente d'entre eux sont exposés à la Place des Nations, sous le thème : "L'esprit créateur chez l'enfant". Les autres, rassemblés dans les pavillons de la Place d'Afrique, ont pour thème : "Bonté pour les animaux et bien-être pour les êtres vivants".

Mlle Charlotte Poulin, organisatrice de cette exposition, explique : "Notre but est de permettre à l'esprit créateur de l'enfant de se développer, afin d'éviter qu'il devienne un robot en grandissant".

Pièces de musées, collections d'écoles spécialisées sont donc rassemblées dans cette exposition. Le Musée d'art moderne de New York, par exemple, ainsi que celui de Zurich ont envoyé 15 oeuvres comme tous les pays participants.

Pour organiser ce Salon, Mlle Poulin a fait appel à l'expérience et aux conseils de la directrice du Centre des activités créatrices pour les enfants, Mlle Audrey Taylor. Celle-ci nous a expliqué le fonctionnement de ce centre de l'Expo.

"Le centre, a-t-elle dit, est un défi passionnant que nous devons relever, dont nous devons faire un succès. Avec cinq professeurs, j'ai reçu plus de 1,000 enfants depuis le début de l'Expo.

"Loin d'être une école, c'est plutôt un endroit où les jeunes viennent jouer avec nous. Dès le début, nous leur disons : "Nous sommes des artistes; vous êtes des artistes. Nous allons travailler ensemble".

"Les enfants sont donc libres de faire ce qu'ils veulent. Certains choisissent le dessin, d'autres la peinture, d'autres encore, les marionnettes. Pour fabriquer ces dernières, ils emploient du carton, du papier, de l'argile, du tissu, de la broche très fine, de la colle et de la peinture.

"Ils s'amusent ensuite à les faire vivre en agitant leurs bras et leurs jambes auxquels sont attachées les broches. Malheureusement, nous n'avons pas le temps de leur faire composer de scénario."

Mlle Taylor ajoute que très souvent, les bambins inventent des objets d'argile qui ressemblent aux pavillons de différents pays. Ils repartent toujours avec leurs oeuvres.

"L'important, poursuit-elle, est de laisser l'enfant parfaitement libre. Les professeurs doivent être créatifs eux aussi. Mais ils doivent respecter la personnalité de chaque enfant et le laisser s'exprimer à sa manière. Comprendre l'enfant est déjà un grand pas de fait.

"Il joue, vit et agit intensément. De même quand il dessine ou qu'il peint. Jamais il ne faut lui demander de faire telle ou telle chose, jamais on ne devrai tlui imposer de standards. On doit le laisser créer ce qu'il veut, ce qu'il voit."

Différences fondamentales

Selon Mlle Taylor, on peut facilement distinguer un dessin de jeune garçon de celui d'une fillette. Premièrement, parce que les filles font des oeuvres plus délicates et plus attrayantes, tandis que le garçonnet se traduit d'une façon plus massive. Deuxièmement, les filles s'attardent davantage aux détails.

Un exemple frappant : ce dessin représentant une femme et dont les bas à carreaux reproduisent exactement la mode actuelle.

La Corée a déjà offert au Musée des Beaux-Arts de Montréal toutes les oeuvres enfantines qui sont exposées jusqu'au 29 octobre. Mlle Taylor espère que les autres pays suivront cet exemple; d'ailleurs, il en a déjà été question.

C'est au Musée que Mlle Taylor enseigne; le cours est d'un an. Les élèves qui obtiennent le diplôme peuvent ensuite enseigner aux enfants d'âge préscolaire qui viennent y travailler, tous les jours. Soixante d'entre eux suivent les activités exclusivement artistiques organisées par les spécialistes. Le samedi, les portes du Musée s'ouvrent pour 240 enfants de six à 14 ans qui s'intéresent également à la peinture, au dessin, aux marionnettes.

Galerie de Location et Vente

25

Sales + Rental

25

Rental + Sales Gallery
Montreal Gazette, Que.
October 1, 1966

Museum To Start Rental Service

The Montreal Museum of Fine Arts will initiate a new service, the renting and selling of oils, watercolors, prints and sculpture, when it reopens in mid-November.

A project of the Ladies Committee of the Museum, it will allow members to rent works of art for $5-$30 per month. Non-members may buy, but not rent them.

It is aimed at encouraging Montrealers to appreciate and purchase Canadian contemporary art. All works will be approved by the Museum's curatorial staff.

Besides renting to individuals, rentals will also be open to business offices, schools and clubs.

More than 200 items will be stocked and the selection changed frequently.

The sales and rental gallery will be open during regular Museum hours and business hours will be Tuesday through Saturday 12-4 and 7-9 p.m. Wednesday.

TOWN OF MOUNT ROYAL, QUE.
Weekly Post
W 4,700
Location d'art
OCT 6 1966
BOWDEN'S

New Project of Montreal Museum

With the reopening of the institution, members of The Montreal Museum of Fine Arts will enjoy yet another benefit: The possibility of renting oils, watercolours, drawings, prints and sculpture at prices ranging from $5 to $30 per month.

The project has been undertaken to encourage the appreciation and purchase of Canadian contemporary art in Montreal. All works which will be rented - they also may be purchased - have been approved by the Museum's curatorial staff.

Only members of the Museum may rent a work but non-members may buy.

Rentals also may be arranged on a commercial basis for business offices, schools or clubs.

More than 200 works are in stock and the selection will be changed frequently in an effort to maintain a varied and interesting collection.

The sales and rental gallery will be located in the second floor of the Museum in Gallery XI and will be open during regular Museum hours.

Business hours will be from Tuesday through Saturday from noon to 4 p.m. and from 7 to 9 p.m. Wednesdays.

Location d'art
Montreal (N.D.G.) Monitor
Quebec
October 6, 1966

Museum rents Canadian art

With the reopening of the institution, members of the Montreal Museum of Fine Arts will enjoy yet another benefit: the possibility of renting oils, watercolors, drawings, prints and sculpture at prices ranging from $5 to $30 per month.

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Service Location d'art
Montreal Star, Que.
October 3, 1966

Museum Starts Art Rental Project Here

With the re-opening of the Montreal Museum of Fine Arts, a new rental service will be open to members. It will include the possibility of renting oils, watercolors, drawings, prints and sculpture at prices ranging from $5 to $30 a month.

The project has been undertaken to encourage the appreciation and purchase of Canadian contemporary arts in Montreal.

More than 200 works are in stock for rental, and selection will be changed frequently in an effort to maintain a varied and interesting collection.

The sales and rental gallery will be located on the second floor in Gallery XI and will be open during regular Museum hours.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900
Serv. Location
OCT 3 1966
BOWDEN'S

Oeuvres d'art à louer

Lors de la réouverture du Musée des Beaux-Arts de Montréal, les membres bénéficieront d'un nouvel avantage: ils pourront louer des toiles, aquarelles, dessins, gravures et sculptures moyennant une somme de $5 à $30 par mois.

Le projet vise à encourager l'achat d'oeuvres canadiennes contemporaines à Montréal. Toutes les oeuvres qui seront louées ou achetées sont approuvées par les conservateurs du Musée.

Seuls les membres pourront louer des oeuvres, mais le public pourra en acheter.

Les entreprises commerciales, écoles ou clubs pourront aussi se prévaloir de ce service de location.

Plus de 200 oeuvres sont maintenant disponibles: elles seront fréquemment remplacées de façon à maintenir un choix toujours intéressant.

La galerie des prêts sera située dans la salle XI au second étage du musée. Elle sera ouverte aux mêmes heures que le musée.

Les transactions auront cours de midi à 4 heures, le mardi jusqu'au samedi, et de 7 à 9 heures le mercredi soir.

Pour tout renseignement, s'adresser à: Mme Jean-P. Bousquet, 249 avenue Stanstead, Montréal 16, tél. 738-3547.

Service Location d'art
La Presse, Montréal, Qué.
October 3, 1966



photo LA PRESSE

Le musée de prêt est une initiative du comité féminin du Musée des Beaux-Arts de Montréal qui comprend plus de 200 membres. Sur la photo, deux des organisatrices : Mmes Raymond Vaillancourt (à gauche) et Jean Bousquet.

Montréal aura bientôt son "musée de prêt"

par Lily Tasso

Après New York et Toronto, Montréal aura son "musée de prêt". Nous avions déjà des bibliothèques, discothèques, cinémathèques, alors pourquoi pas une arthèque ?

Deux membres du comité féminin du Musée des Beaux-Arts de Montréal, Mmes Jean Bousquet et Raymond Vaillancourt, nous ont fait part de ce projet qui sera mis en oeuvre dès la réouverture du musée dans la seconde quinzaine du mois de novembre.

"Je compte moi-même louer une peinture très moderne pour voir si je peux l'aimer, parce que je ne suis pas habituée à ce genre", raconte Mme Bousquet.

"Notre projet aura le grand avantage de faire connaître les artistes canadiens," ajoute Mme Vaillancourt.

En effet, cette nouvelle arthèque vise à encourager l'achat d'oeuvres canadiennes contemporaines à Montréal. Quant à la location, elle permet justement "d'essayer" une oeuvre chez soi et de voir si elle cadre bien avec l'atmosphère de la maison. Il convient de souligner que toutes les oeuvres qui seront louées ou achetées sont approuvées par les conservateurs du musée.

Le prix de location est en fonction de la valeur de l'oeuvre et peut varier de $5 à $30 par mois. Les objets d'art que l'on peut se procurer ainsi pour un mois — deux au maximum — comprennent des toiles, des aquarelles, des dessins, des gravures et des sculptures, certaines valant jusqu'à $1,500.

"Seuls les membres du musée pourront louer des oeuvres, insiste Mme Bousquet, mais tout le monde pourra en acheter."

L'organisatrice de ce musée de prêt fait remarquer, cependant, que l'abonnement individuel au musée ne coûte que $10 par an et l'abonnement familial $15, l'un et l'autre donnant droit à de nombreux avantages.

La collection destinée au musée de prêt sera groupée à la galerie XI du musée, au second étage. Elle comprend 200 oeuvres provenant d'une dizaine de galeries d'art de la métropole, et qui seront constamment renouvelées.

Le Musée des Beaux-Arts de Montréal ne fournira pas de service de livraison à domicile et les amateurs d'art devront emporter eux-mêmes les oeuvres qu'ils auront choisies, protégées par des sacs de polythène.

Les transactions auront cours de midi à 4 heures du mardi au samedi, et de 7 à 9 heures le mercredi soir.

Qui ne rêve de posséder une véritable oeuvre d'art, ne fût-ce qu'un certain temps ? A ce sujet, Mme Bousquet observe :

"C'est un joli cadeau à faire à un ami, et tellement plus apprécié qu'un dîner en ville !"

St. Laurent News, Que.
October 6, 1966

Museum rents Canadian art

With the reopening of the institution, members of the Montreal Museum of Fine Arts will enjoy yet another benefit: the possibility of renting oils, watercolors, drawings, prints and sculpture at prices ranging from $5 to $30 per month.

The project has been undertaken to encourage the appreciation and purchase of Canadian contemporary art in Montreal.

All works which will be rented — they also may be purchased — have been approved by the Museum's curatorial staff.

Only members of the Museum may rent a work but non-members may buy.

Rentals also may be arranged on a commercial basis for business offices, schools or clubs.

More than 200 works are in stock and the selection will be changed frequently in an effort to maintain a varied and interesting collection.

The sales and rental gallery will be located on the second floor of the Museum in Gallery XI and will be opened during regular Museum hours.

Business hours will be Tuesday through Saturday, from noon to 4 p.m. and from 7 to 9 p.m. Wednesday.

location d'art
Le Devoir, Montréal, Qué.
October 12, 1966

871

Le musée des Beaux-arts vous donne l'occasion de louer des tableaux de peintres canadiens

(une entrevue de Solange CHALVIN)

Avez-vous depuis longtemps envie de posséder un tableau de peintres canadiens ? Qu'est-ce qui vous fait hésiter ? Le prix d'achat d'un tableau ou encore le choix que vous feriez pour telle ou telle peinture contemporaine ? Qu'à cela ne tienne, vous pourrez avoir le plaisir de suspendre chez vous une oeuvre qui vous plaît durant un ou deux mois, pour la modique somme de $5 à $30 par mois, selon l'oeuvre choisie.

En plus des toiles, des aquarelles, dessins, gravures et sculptures seront ainsi en location sous la responsabilité du comité féminin du musée. Ce projet vise à encourager l'achat d'oeuvres canadiennes contemporaines à Montréal. Toutes les oeuvres qui seront louées ou achetées auront été approuvées par les conservateurs du musée. Environ deux cents oeuvres seront ainsi disponibles. Elles seront fréquemment remplacées de façon à maintenir un choix toujours intéressant. La galerie des prêts sera située dans la salle XI du second étage du musée. Elle sera ouverte aux mêmes heures que le musée afin que le public puisse y faire son choix. Quant à la location, les dames du comité féminin en assureront une permanence de midi à quatre heures du mardi jusqu'au samedi et de 7hres à 9hres le mercredi soir.

Cette location de tableaux connue à Toronto et à New York sous le nom de ART thèque connaîtra sans doute un grand succès auprès du public montréalais. Le musée prendra à sa charge toutes les assurances requises pour un tel service, mais le locataire éventuel d'un tableau devra effectuer lui-même le transport de la toile du musée à son domicile et vice-versa. Les frais de location seront déduits du prix d'achat de la peinture si le locataire désire l'acquérir après la fin du contrat de location.

N'est-ce pas un merveilleux système qui vous permettra d'avoir toujours sous les yeux une peinture nouvelle, une peinture qui vous plaît ? Si vous tombez sous son charme, il ne vous restera plus qu'à l'acquérir pour le grand bienfait des artistes québécois. Les organisatrices de cette initiative que nous avons eu l'occasion de rencontrer, Mme Jean Bousquet et Raymond Vaillancourt sont persuadées que ce nouveau service du Musée des Beaux-Arts sera un apport précieux pour les jeunes artistes québécois. En plus, il permettra de ramasser des fonds dont le musée, surtout après les dernières réparations est totalement dépourvu.

C'est à la mi-novembre que débutera ART thèque. Profitez de l'occasion pour visiter le musée complètement renouvelé depuis les rénovations qui lui ont coûté près de $300,000.

location d'art
La Patrie, Montreal, Que.
October 9, 1966

876

Location de toiles

Lors de la réouverture du Musée des Beaux-Arts de Montréal, les membres bénéficieront d'un nouvel avantage: ils pourront louer des toiles, des aquarelles, dessins, gravures et sculptures, moyennant une somme de $5 à $30 par mois.

Plus de 200 oeuvres sont déjà disponibles. La galerie des prêts sera située dans la salle XI du second étage du Musée. Les transactions auront cours de midi à 4 heures, le mardi jusqu'au samedi et de 7 à 9 heures le mercredi soir.

Pour informations: Mme Jean Bousquet, 738-3547, 249 avenue Stanstead, Montréal.

location d'art
Dimanche-Matin
Montreal, P.Q.
November 13, 1966

871

On peut louer des tableaux au musée

● Les membres du musée des Beaux-Arts de Montréal peuvent maintenant louer des toiles, des aquarelles, des dessins, des gravures ou des sculptures pour la somme de $5 à $30 par mois. Le comité féminin a mis sur pied une galerie spéciale (ouverte du mardi au samedi, de midi à quatre heures et de sept heures à neuf heures du soir, le mercredi) où les membres peuvent choisir les oeuvres qui les intéressent et qui ont été approuvées par les conservateurs du musée.

location d'art
Montreal Star, Que.
October 27, 1966

THURSDAY, OCTOBER 27, 1966

871



Staff Photo by Peter Brosseau

NEW MUSEUM PROJECT: The Art Sales and Rental Service at the Montreal Museum of Fine Arts will open at the same time as the newly refurbished Museum — sometime towards the end of November. Meanwhile members of the Ladies' Committee are busy organizing the new service. Committee members, from left, Mrs. Michael Birchwood, Mrs. Alastair Innes-Kerr and Mrs. Peter Hart. Those who rent may apply rental money to later purchase.

location d'art
Montreal Gazette, Que.
November 29, 1966

871

WOMEN



(Gazette Photo Service)

Mrs. J. Michael Scott, chairman of the Art Sales and Rental Service of the Montreal Museum of Fine Arts, which starts Dec. 1 when the Museum re-opens.

Museum Women Shop For Art To Sell, Rent

By MARION KUNSTLER

When the Art Sales and Rental Service of the Montreal Museum of Fine Arts begins Dec. 1, art lovers can thank the Museum's Ladies Committee, which started the service.

The Rental Service, in Gallery XI of the Museum, is for Museum members only, but pictures and sculptures that are for rent can be bought by anyone. Rental charge, rated according to the value of the work, ranges from $3-30 a month.

"We started the service to help Canadian artists, and also because it was fun," Mrs. J. M. G. Scott, chairman of the Service, said in an interview.

"And we want to encourage membership in the museum. This is one way to do it." Individual membership in the Museum is $10 a year. Family memberships cost $15.

So far, the eight members of the selection committee, including Mrs. Scott, have collected 250 works, representing 100 contemporary artists.

The works — oils, watercolors, drawings, prints and sculpture — come from dealers in Toronto and Montreal.

"We (the selection committee) have all been active with the Museum and with its art sale so we know where the paintings can be found in Montreal. Also, each dealer puts out a catalogue of the artists he shows," Mrs. Scott explained.

The Service hopes eventually to get works from dealers across Canada.

Mrs. Scott, wife of an investment dealer and mother of six children aged 9 months to 14 years, has been with the Ladies Committee since she moved to Montreal 10 years ago. Before that, she was with the ladies' committee of the Toronto Art Gallery for five years.

As chairman of the Service, Mrs. Scott co-ordinates the various committees.

Work for the Art Rental Service includes not only selection of the pictures, but such details as planning the hangings and transporting the paintings.

Mrs. Scott herself spent about a day a week downtown, visiting various galleries. "And whenever I went shopping, I'd pop into nearby galleries to see what they had."

At home Mrs. Scott does an hour's work each day for the Service, dealing with the correspondence and other details.

The Service is non-profit. Besides the rental money, it gets a small percentage of any sale. Both revenues are used to cover expenses.

Mrs. J. B. Sutherland is vice-chairman of the Service. Mrs. H. Sterling Maxwell is in charge of bookkeeping and filing — keeping track of where the pictures are.

When the Service begins, Mrs. Scott will be one of its most enthusiastic supporters.

"I'm dying to buy pop art, but I don't know if it will bother my eyes. Now, I'll be able to rent it first.

The Scott home in Westmount is filled with paintings, but "there are the children's rooms, and we want some sculpture too."

Service Location
Montreal Gazette, Que.
October 20, 1966

871



(Gazette Photo Service)

New Museum Service: Committee members of the new art sales and rental service of the Montreal Museum of Fine Arts include, l-r.: Mrs. Guy Panet-Raymond, Mrs. Stirling Maxwell (standing), Mrs. John Norris, and Mrs. Robert Connolly. Chairman is Mrs. J. M. G. Scott. The service, provided by the Ladies Committee of the Museum, will begin at the end of November.

location d'art
Montreal Star, Que.
November 2, 1966

871

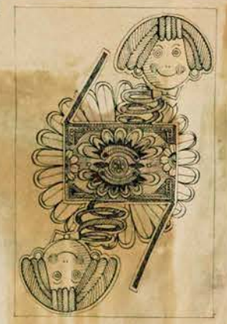


Staff Photo by Peter Brosseau

MUSEUM RENTAL SERVICE: Mrs. Robert Fricker, left, and Mrs. François R. Bisaillon are members of the committee, which is planning the new rental service at the Montreal Museum of Fine Arts. Paintings will be available on a rental basis from the new office which will open with the Museum at the end of the month.

location d'art
Chatelaine, Montreal, Que.
December 1966

871



AUX MILLE TROUVAILLES

PAR HÉLÈNE JULIEN



Le calendrier esquimau

Des idées-cadeaux

Grande nouveauté en musique, et première phase d'un projet de RCA Victor pour célébrer le centenaire de la Confédération: 17 disques long jeu de compositeurs canadiens. Les œuvres de Pépin, Morel, Champagne, Vallerand, Garant, Papineau-Couture et beaucoup d'autres, $4, mono et $4.50, stéréo. En primeur au Musée des Beaux Arts de Montréal, le privilège de louer des huiles, aquarelles, dessins, gravures et sculptures d'artistes canadiens contemporains. Le prix de location: $5 à $30 par mois. Les œuvres de Paul Beaulieu, Charles Gagnon, York Wilson, etc., seront exposées dans la salle XI. Il faut être membre pour bénéficier de cet avantage et la cotisation générale est de $10. Alors une carte de membre en cadeau, pourquoi pas?

Montreal Gazette, Que.
Circ. 136,116
December 16, 1966

871

Facts & Fancies

with HARRIET HILL



Much-talked-about—the art sales and rental service, the project of the Ladies Committee of the Montreal Museum of Fine Arts. Top rental price for a painting worth more than $1,500 is $30 a month.

Montreal Gazette, Que.
December 1, 1966

871

On the & Off RECORD



... Works of the minor masters may now be rented by art lovers from the Montreal Museum of Fine Arts, In a project organized by the Ladies' Committee... A new English section of the Verdun Property Owners Association has just been formed... Today marks the opening of the Canadian Highway Safety Council's Safe Driving Week, but look around you and you'll wonder.

❖ ❖ ❖

The ART SALES AND RENTAL SERVICE sponsored by the Ladies' Committee and in operation at the Museum's Norton Gallery will be welcomed by many. The talent scouts of the Ladies' Committee are known for their splendid work in successfully organizing the Committee's past exhibitions and sales. Within that framework the Committee has introduced the Montreal public to many artists from other parts of the country, as well as to Canadian expatiates working abroad. Judging by the sampling mounted in the Norton Gallery, the Art Sales and Rental Service will be aiming at as much variety as have marked the popular exhibitions organized by the Ladies' Committee in the past.

From a 'walking woman' by Michael Snow, at a sale price of 450 dollars and a monthly rental of ten, to a Tunisian watercolor by John Lyman; from a sketch of haystacks in a Dutch field by Coburn to a still life with daffodils by Goodridge Roberts; from a pencil drawing of a Madona and Child by Ozias Leduc to the latest abstracts by Jean McEwen and Lise Jervais — such is the range.

Gazette
dec 10-66

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

DEC 1 1966

BOWDEN'S



O 12-M

ICI *Madeleine Vaillancourt*

MUSÉE À DOMICILE

ON peut louer une auto, une machine à coudre, une robe de mariée, des couteaux, des fourchettes une télévision, un manteau de vison, des couches de bébé, des bottines de ski, un maître d'hôtel, une secrétaire ou un tracteur. Dès la réouverture du Musée des beaux-arts, promise pour bientôt, on pourra y louer des oeuvres d'art. A vrai dire ce service existait déjà à Montréal, assuré par une société privée appelée "Art Lenders". L'initiative du Comité féminin du Musée lui confère un cachet officiel. Les tarifs sont modestes, trois dollars par mois pour une toile de cent dollars ou moins, trente dollars pour un tableau de mille dollars ou plus. Nous n'aurons plus d'excuse de bouder les oeuvres de nos artistes. Elles sont désormais à notre portée.

Le Comité a tout prévu y compris les coups de foudre, les conquêtes et les attachements durables. Cette toile que vous ne pouvez supporter de rendre après deux mois d'intimité, vous pouvez l'acheter. Cette autre dont vous vous êtes lassée au bout d'une semaine, vous en voilà débarrassée. En amour, les feux de paille sont fréquents. Et les divorces onéreux. Cette oeuvre achetée à grands frais ne se laissera pas éliminer sans sacrifice d'argent. Le service de vente et location du musée offre en somme cette période d'essai qui serait si commode avant le mariage.

La location de tableaux présente un petit côté pratique, pour les jeunes couples qui font des économies pour meubler leur maison. En attendant les rideaux, le mobilier, quelques tableaux loués compensent la nudité des pièces, leur donnent couleur et chaleur sans parler d'un certain air bohême qui n'est pas pour déplaire.

Et puis, ma foi, l'expérience est instructive. C'est une façon qui vaut toutes les autres de s'initier à la peinture. Il faut avoir vu et regardé et contemplé beaucoup d'oeuvres d'art pour avoir le goût formé, du discernement. Aimer un tableau est une chose, savoir pourquoi en est une autre. On s'instruit sur soi-même en s'intéressant aux oeuvres d'art, on évolue, on mûrit, on se découvre un éventail de préférences et d'exigences qu'on ne soupçonnait point auparavant. Les artistes, les vrais, mettent le meilleur d'eux-mêmes dans leurs oeuvres. Et c'est avec le meilleur de nous-mêmes que nous les abordons.

Montreal Star, Que.
December 1, 1966

871



Staff Photo by George Bird

RENT-A-SCULPTURE? Mrs. Howard Smith and Mrs. Walter Cottingham, both members of the committee organizing the Montreal Museum's new Art Sales and Rental Service, inspect a Vaillancourt sculpture. The service, which includes 200 works, opens tomorrow. It is designed to encourage appreciation and purchase of Canadian art.

Town of Mount Royal
Weekly Post, Que.
December 15, 1966

871

New Rental Service at Montreal Museum

A service of sales and rental has been introduced by the Museum of Fine Arts to encourage appreciation and purchase of contemporary art in Montreal.

Only museum members may rent (although non-members may buy) but rentals can be arranged on a commercial basis for business offices, schools and clubs.

A large and comprehensive

can be made at 842-8091.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

DEC 1 1966

BOWDEN'S



O 12-M

ICI *Madeleine Vaillancourt*

MUSÉE À DOMICILE

ON peut louer une auto, une machine à coudre, une robe de mariée, des couteaux, des fourchettes une télévision, un manteau de vison, des couches de bébé, des bottines de ski, un maître d'hôtel, une secrétaire ou un tracteur. Dès la réouverture du Musée des beaux-arts, promise pour bientôt, on pourra y louer des oeuvres d'art. A vrai dire ce service existait déjà à Montréal, assuré par une société privée appelée "Art Lenders". L'initiative du Comité féminin du Musée lui confère un cachet officiel. Les tarifs sont modestes, trois dollars par mois pour une toile de cent dollars ou moins, trente dollars pour un tableau de mille dollars ou plus. Nous n'aurons plus d'excuse de bouder les oeuvres de nos artistes. Elles sont désormais à notre portée.

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Montreal Star, Que.
December 1, 1966

871



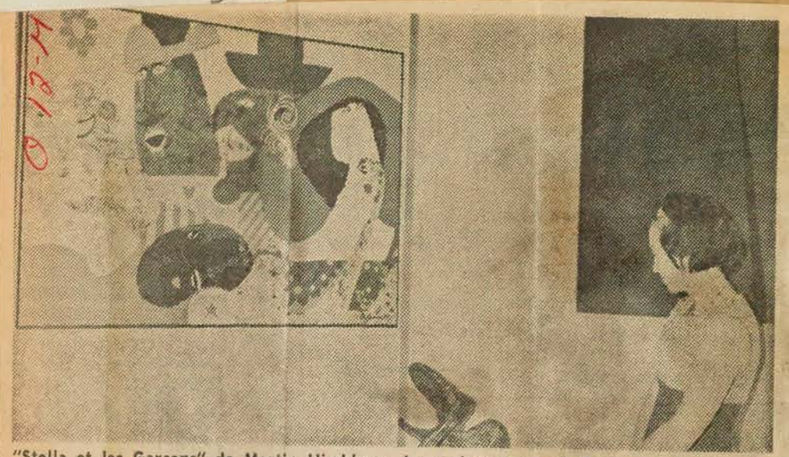
Staff Photo by George Bird

RENT-A-SCULPTURE? Mrs. Howard Smith and Mrs. Walter Cottingham, both members of the committee organizing the Montreal Museum's new Art Sales and Rental Service, inspect a Vaillancourt sculpture. The service, which includes 200 works, opens tomorrow. It is designed to encourage appreciation and purchase of Canadian art.

selection includes oils, water-colours, drawings, prints and sculpture by artists from all parts of Canada, and works have been approved by the curatorial staff.

This project is sponsored by the ladies' committee, and enquiries can be made at 842-8091.

Dimanche-Matin
Montreal, Que.
W-E 213,400
service route et location
DEC 11 1966
BOWDEN'S



"Stella et les Garçons" de Martin Hirshberg. La sculpture est de Roussil et l'abstraction de Fernand Leduc.

L'art circule



"Jonquilles et panier" de Goodridge Roberts (1953) (Photos "Dimanche-Matin" C. Gagné)



"Figures en Architecture" de Marian Scott.

Si vous l'aimez trop, ce tableau, vous l'achèterez

A l'intérieur de notre resplendissant Musée des Beaux Arts, qui a rouvert ses portes après un super-ménage de six mois, on n'a qu'à gravir un escalier pour arriver à la salle XI où on peut louer des peintures et des sculptures d'artistes canadiens contemporains.

C'est une nouvelle initiative: après seulement trois jours, une cinquantaine de peintures ont été louées par des Montréalais, de $5 à $30 par mois selon la valeur de l'oeuvre établie par des connaisseurs.

Le but du projet est non seulement de faire connaître les artistes, mais aussi de les aider en provoquant parmi le public un désir de les acheter. La location est réservée aux membres du musée seulement.

"Nous avons déjà vendu cinq des 250 tableaux offerts en location" nous a déclaré Mme Véronique Vaillancourt, qui fait partie du comité de sélection.

Les experts du comité visiteront constamment les galeries de Montréal et de Toronto. Les oeuvres qu'ils choisiront seront soumises au curateur David-G. Carter qui donnera le "O.K." final.

Pour donner à tout le monde l'occasion d'accrocher ces magnifiques tableaux dans le vivoir, on a fixé à deux mois maximum la durée de la location. "Il y a une liste d'attente pour certains tableaux" dit Mme Vaillancourt.

C'est pour cette raison que le Musée croit vendre de nombreux tableaux. Le locataire deviendra amoureux de la toile et ne voudra plus s'en séparer après la limite des deux mois. Il l'achètera.



location d'art
Montreal Star, Que.
February 11, 1967

Exhibitions Around Town

By Michael Ballantyne

Since the beginning of the year the Women's Committee of the Montreal Museum of Fine Arts have been operating a new rental service for works of art by contemporary Canadians. This is an excellent project which deserves support and has already done a brisk trade and made a strong impression on Montrealers.

Patterned after a similar undertaking which has been active at the Art Gallery of Ontario for several seasons, it has its own gallery on the second floor and is an excellent introduction to the private pleasures of paintings, sculpture or graphics.

Last week the Museum's curator, Luc d'Iberville Moreau, hung a new selection of canvases and I recommend you take time to see it. I know that there are still too many people who have an innate hesitancy about entering a commercial gallery—as there are those of us who still flinch at the appearance of a starched and gleaming maitre d'—but this is as effective a way of overcoming our cultural neuroses and discover the very real pleasures of (even temporary) ownership. The most recent acquisitions include some fine examples of work by Toronto's Robert Markle, Michael Snow and William Roberts; a witty piece of painted wall sculpture from Ulysse Comtois; one of James Boyd's richly textured prints and other characteristic contributions from Marcel Barbeau, John Meredith (an amusing oil and collage incorporating the illustrations from seed packets), Lise Gervais, Tib Beament, Les Levine (in one of his more straightforward guises), the oriental Jack Wise and many more.

location d'art
Montreal, Star, Que.
Circ. 205,503
April 29, 1967

A-871

Now It's 'Temporary' Art — Apply At The Montreal Museum

By Eve Norton

CANADIAN Art is on the move. It may not yet have found its way into your living room, but perhaps one day soon, you too will hurry home from the Montreal Museum of Fine Arts with a painting in a plastic bag under your arm. A succession of paintings have come to visit in just such a manner during the four months that the painting rental service on Sherbrooke Street has been opened.

Most people who have so far rented a painting, greedily exploited it visually, and returned it exhausted in its plastic bag are in the under-forty age group. For the teen-ager with a few dollars to spare, a graphic is a popular rental. People of the forty to fifty-year-old group prefer the more recognised, A.R.C.A. works. Although paintings have been requested for some unusual purposes (The National Film Board recently asked to rent snow scenes for a feature film), most of the paintings are going out to the young marrieds, the students, and the interested apartment-dwellers.

IN ART, says Susan Sontag, the young American critic, impermanence seems to be a reaction against 'collections' and scholarship; against the dry bones of the past, to be found in the university and the museum. Like a version of a happening, the rented painting will appear in a living-room for a month to be thoroughly used up, the juice extracted, and then returned to the rental rack. Whether the future of art is to be thus 'disposable' has not yet been tested here. But in addition to its more prosaic aspects, the new art rental service gives Montrealers a cheap quick way to test Miss Sontag's thesis with revolving art.

A number of interested women from the Ladies Committee of the Museum got hold of the idea, which is in operation already in Toronto, New York, Boston, San Francisco and other cities. Several of them adventurously went to these places and carried home the technical knowledge to set up a similar service in Montreal.

All of the paintings for rent are by Canadian artists, most of whom are living. A selection committee of ten ladies chooses the works which are then approved by Mr. d'Iberville-Moreau, the curator. If an enthusiast wishes to buy a painting, he can do so with no gnawing doubts about its authenticity. Even if it's a white square on a white ground, it's a genuine, approved one. The tastes of the selection committee are definitely contemporary, but they have had to come to terms with a public which also demands the representational, pine-tree school of Canadian art. It seems probable that the service itself may do something to bring about a shift in mood, since its avowed purpose is educational, and it is a rich source of a variety of young developing Canadian talents.

Since its opening the new rental-service has not only rented about two hundred and fifty times, it has also managed to sell thirty-five works. These sales bring in a small percentage to the museum and the rest is given to the dealers who represent the artists. No independent artists are shown or rented.

THE POTENTIAL OF the art-rental service has hardly been explored yet. As gifts, for a party, or to put on a big front, the paintings could be useful. (Unless, of course a guest happens to have rented the same painting already, which could prove embarrassing.) Talking to one of the selection committee, I asked whether she had rented anything herself. She had, she told me, but they hadn't lived up to expectations. Things that she had taken an instant liking to because of bright strong colors and shapes, hadn't worn well. They had become too pretty after a month. I wondered how many people have found out this truth (to their pained surprise) after having bought a painting in a regular gallery. The rental service offers Montrealers an opportunity, then, to test their taste and to discover its elements before investing permanently.

But if the opening of Expo finds you among the numbers of financially depressed, there is some comfort in knowing that the Museum goes on offering its services for next to nothing. The price of a single membership (required to rent a painting) is ten dollars. Any impoverished Montrealer can feel luxurious indeed with a Cosgrove or a Kahane, a Lismer, or a Molinari on the wall.

This is the season of paper-dresses, throw-away hypodermics, plastic bags for almost everything, the Book, the Movie and the Recording-of-the-Month, and the happening. The creed of simple materialism has lately taken a new twist. Ownership is giving way to simple exploitation-until-satiation. Contemporary 'temporary' art seems to fit particularly well the trends to rapidity and impermanence that characterize the experience of our times. Art, instead of being a treasure to hold onto, has become a sensation to be apprehended, and then sent back to its rack, if not (as in a happening) utterly destroyed. No longer does it seem appropriate for a painting to mellow on the wall, as formerly. It takes so long, doesn't it, to accomplish internal changes, that the conspicuous changing of environment may satisfy our appetite for variety, and give the illusion of 'progress.'

Apart from its timely services, the art rental is the last thing, after the paper-back classic, and the free Sunday night concert (given at the Museum), that was needed to make the raw stuff of culture available to every Montrealer.

Les locations de la galerie XII

Il existe depuis peu au Musée des Beaux-Arts une galerie fort intéressante où l'on peut louer pour une période d'un mois ou plus et à prix modique une oeuvre d'un artiste canadien. Le choix s'étend des anciens canadiens au plus récents et les prix varient entre $2 et $20 selon le format et la valeur marchande du tableau ou de la sculpture.

On vient de procéder à l'accrochage des oeuvres les plus modernes récemment disponibles. L'impression d'ensemble est fort sympathique. Il y en a pour tous les goûts. Malheureusement, l'éclairage n'est pas approprié aux oeuvres optiques et il faut demander de sortir les tableaux pour les mieux voir.

La plupart de ces oeuvres ont déjà été vues dans les galeries d'art de la ville, mais c'est une bonne occasion, à les retrouver ensemble, de se familiariser avec les tendances les plus nouvelles de l'art actuel, et si le coeur vous en dit, à louer l'une d'elles pour vous y habituer.

Du Québec, on peut trouver entre autres oeuvres, des Gaucher, Tousignant, Comtois, Barbeau, Leduc, Hurtubise, Charles Gagnon, Rita Letendre, Ronald Chase, Lise Gervais, Roussil et Vaillancourt. D'ailleurs, des oeuvres de Polken, Jack Wise, Michel Snow et Lee Levine.

Les oeuvres en général s'équivalent, mais celles de Gaucher et de Comtois peuvent peut-être intriguer un peu plus, l'une à cause de son format et de l'intensité de ses couleurs, l'autre à cause du caractère bizarre des formes.

Gaucher présente deux tableaux, l'un, une immense surface jaune, avec ici et là de petits traits bleus et roses, l'autre, un losange rouge. Ce qui intéresse avant tout Gaucher, c'est la rythmique, l'énergétique des couleurs. Vous vous installez devant son grand tableau jaune, discernez quelque peu les petites lignes bleus qui subitement s'éclipsent, reviennent peu à peu, une ici, une là etc... de façon à créer un certain rythme.

Et c'est ce rythme qui est comme la respiration du tableau qu'il est important de percevoir. Beaucoup diront... "mais, ce n'est que de l'amusement"... A ceux-là, il faut répondre: mais se noyer dans la couleur et en pressentir la respiration n'est-il pas une expérience fascinante?, d'autant plus qu'il y a sans doute une psychologie des couleurs! C'est en tout cas, ce vers quoi s'oriente Gaucher.

Le relief de **Comtois** est une oeuvre majeure en ce qui concerne la remise en question de la notion de sculpture et de relief aujourd'hui. Comtois en est arrivé à se dire qu'un sculpteur doit concevoir une forme, un design qui par la suite sera réalisé industriellement en série.

Vasareley avait déjà lancé l'idée pour ses travaux, mais en sculpture, c'est une position radicale. Et pourquoi pas? Puisque ce qui intéresse Comtois, c'est le design des formes, et non pas l'expressivité artisanale. Est-ce à dire que son oeuvre sera moins expressive? Je suis certain du contraire.

"Plutôt simpliste, la pièce qu'il présente" pourra-t-on dire et pourtant, cela suffit: une forme en trois dimensions, faites de courbes plutôt molles, mais qui donnent cependant à la pièce une allure de solidité. Cette solidité est alors appuyée ou détruite par les contours sinueux d'une forme peinte dessinée en certains endroits sur la pièce.

Ce qui intéresse Comtois, c'est de jouer avec les ambivalences, dur-mou, des formes et des matériaux, d'expérimenter sur la relativité de nos habitudes tactiles. En cela, il rejoint l'esthétique des sculpteurs anglais de la White Chapel. Comtois travaillait en ce sens bien avant que ne soient lancés les sculpteurs anglais.

2-67 La Presse 4-2-67

Montréal Le Devoir, Qué.
Circ. 41,081
March 15, 1967

Donnez à vos amis l'occasion de vous offrir ce que VOUS voulez

On veut vous gâter, vous fêter, vous choyer... mais pas toujours de la façon dont vous le souhaiteriez. Il y a quinze ou vingt ans, à peine, les jeunes mariées pouvaient facilement se retrouver avec trois grille-pain, cinq lampes et autant de sucriers, mais pas de cafetière ou de bouilloire ou alors avec toute une série de bibelots qui ne cadraient absolument pas dans la décoration de leur appartement.

Aujourd'hui, grâce à la liste de mariage qui devient de plus en plus populaire, cette situation est facilement corrigée et les cadeaux ne sont plus remisés dans le haut d'une penderie jusqu'à la visite de la tante "une telle". Certains considèrent cette liste comme indiscrète; peut-être, mais elle est commode et le plaisir que vous voulez causer aux jeunes mariés, assuré.

Comment procéder ?

Votre famille, vos amis intimes s'interrogent. Ils connaissent peut-être vos goûts, mais non vos besoins exacts.

Composez, votre fiancé et vous, dans un magasin de votre choix, une liste assez vaste pour contenir tous les objets que vous aimeriez avoir dans votre maison et que vous ne pouvez vous offrir. Veuillez, toutefois, à proposer un large éventail de prix, ce qui permettra à chacun, selon le montant dont il veut disposer, de choisir grand ou petit cadeau.

La liste de mariage existe dans la plupart des magasins spécialisés dans la vente de cadeaux, coutellerie, argenterie et vaisselle; dans les grands magasins et chez quelques marchands de meubles.

Avec la vendeuse, vous étudiez chaque groupe d'objets. Elle note au fur et à mesure tout en vous faisant profiter de son expérience et de ses conseils. Chaque fois que des amis intimes ou des parents soulèvent la question du cadeau à vous offrir, vous les dirigez vers l'un ou l'autre de ces magasins. Aussitôt acheté, on rayera de la liste le morceau choisi.

La location de tableau

Voilà une autre formule intéressante de cadeau. A un jeune couple amateur de peinture, mais dont le budget, hélas, ne lui permet pas de se porter acquéreur, le parrain généreux pourra offrir un abonnement de six mois ou davantage au service de location de peinture offert par le Musée des beaux-arts. A compter de $3.00 et davantage selon que c'est une litho ou une huile, selon aussi, bien sûr, la grandeur du tableau, on peut louer pour un mois une oeuvre d'un peintre canadien contemporain et l'installer chez soi. Point d'intérêt additionnel : le montant de location peut être appliqué à l'achat éventuel du tableau. Pour plus de renseignements, il faut s'adresser directement au Musée des beaux-arts.

MONTREAL, QUE.
GAZETTE
D 133,600

MAY 31 1967

BOWDEN'S

Museum Ladies Committee Reports Art Rental Success

The new sales and rental service at the Montreal Museum of Fine Arts, under the direction of the Ladies' Committee, has proved to be a "great success," it was reported at the Committee's annual meeting yesterday.

The service has sold 40 paintings and sculptures and rented 400, said Mme Jean Loevenbruck, co-president.

"We started with 200 works of art from Montreal and Toronto and have had to increase the number to 250," she added.

The advanced courses for museum guides were also successful; 102 English and French guides participated in the advanced courses and 35 in the first year course.

The Committee donated $1,500 to the Museum's library and realized a profit of nearly $22,000 from its annual fund raising event, an auction of services and surprises, Mme Loevenbruck said.

Mme Loevenbruck and Mrs. Sean B. Murphy were elected co-presidents of the committee. Other officers include Mme Robert E. Boyd, Mme Pierre Jorré, Mme J. A. Massue-Monat, Mrs. Jack Reitman, Mme Guy Savard and Mrs. Bruce Kippen, vice-presidents; Mme M. J. Armao and Mrs. Robert Everson, honorary secretaries; and Mrs. Neil Ivory, honorary treasurer.



MME JEAN LOEVENBRUCK



MRS. SEAN MURPHY

The largest number of Committee volunteers worked in the sales and rental gallery last year. The Committee also sponsored lecture series on the decorative arts of the 17th century, graphic arts and the preservation and arranging of dried flowers.

Montreal-Matin, Qué.
Circ. 122,074
June 26, 1967

* * *

Un magasin de MONCTON fait tirer au sort $300. parmi les clientes qui vont y échanger leurs chèques d'allocations familiales!... TOE BLAKE est vice-président du club de golf BAIE MISSISQUOI... Vu au club de golf municipal un ELMER LACH bedonnant!... La suite du poste radiophonique CJMS est magnifiquement rehaussée par une collection de toiles prêtées par le Musée des beaux-arts de MONTREAL. On sait que chaque membre peut jouir de ce privilège... BRUN NEERGARD : "L'innocence est un bouton de rose".

1967

La Presse, Montréal, Qué.
Circ. 215,954
June 1, 1967

Une année d'heureuses initiatives pour le comité féminin du Musée

Avec la réouverture du Musée, le comité féminin a pris une initiative très heureuse en créant un service de vente et location de tableaux, selon le rapport de la présidente conjointe, Mme Jean Loevenbruck, pour l'année 1967.

Le comité de Placement a accompli un travail très important en dirigeant les membres vers les comités où ils pourraient être le plus utiles. Le plus grand nombre de bénévoles a été affecté, cette année, au service de vente de location de tableaux.

Les deux membres du comité agissant comme liaison auprès des guides, rapportent que 18 nouveaux guides francophones et 17 de langue anglaise ont participé au programme des guides de première année. Le nombre de guides actifs du cours supérieur est de 55 de langue française et 47 de langue anglaise.

Les cours cette année ont été très populaires et profitables. Ils ont été donnés par M. Maruen Schawartz, de New York, M. Richard Lacroix, Mme Hutchison et Mme Mariam Adams.

Le comité des Relations extérieures a eu une année assez calme, le Musée ayant été fermé une partie de l'automne. Par contre, le comité des Bars a été actif ayant participé à plusieurs vernissages et à l'ouverture du Musée.

Un montant annuel de $1,500 a été donné encore cette année à la bibliothèque du Musée.

A l'automne de 1966, un voyage à Ottawa fut organisé pour les membres du Musée. Le voyage prévu pour avril a été annulé en raison des nombreuses activités anticipées au moment de l'Expo.

Le comité de liaison avec les Jeunes Associés du Musée rapporte une année bien remplie : 6 expositions et 19 événements spéciaux ont eu lieu. Les profits de JAMM sont versés au Musée.

La manifestation annuelle dont le but est de recueillir des fonds, a été une vente aux enchères, services et surprises.

Un profit net de presque $22,000 a été réalisé.

La présidente a terminé en rendant hommage au dévouement de l'assistante-trésorière, des comités de Prévisions budgétaires, d'Impression de billets, de Nomination, de Traduction, d'Admission et d'Entretien du matériel, des présidentes de comités et de celles qui les ont aidées, du vice-président, des secrétaires, de la trésorière.

Elle a également remercié le président du Musée, M. Murray Vaughan et le directeur, M. David Carter et tous les employés du Musée pour leur collaboration.



Assemblée annuelle

Le comité féminin du Musée des Beaux-Arts de Montréal se réunissait mardi au "Montreal Badmington and Squash Club" où se tenait un déjeuner suivi de l'assemblée annuelle. Sur la photo prise à cette occasion, de gauche à droite, quelques membres du comité : Mmes Jean Loevenbruck et Sean Murphy, présidentes-conjointes, et Mme Jack Reitman, vice-présidente.

Hind

26

Dimanche-Matin
Montreal, P.Q.
April 23, 1967

P-871

Toiles de Hind au Beaux-Arts

Soixante toiles de William G.R. Hind, peintre de l'époque de la Confédération dont on vient de redécouvrir l'oeuvre, seront exposées au musée des Beaux-Arts de Montréal à compter de lundi et jusqu'au 7 mai.

Selon l'organisateur de cette exposition, M. Kenneth Saltmarche, directeur du Willistead Art Gallery, en Ontario, "un des bienfaits des fêtes du Centenaire aura sûrement été la découverte d'artistes inconnus, qu'ils soient du passé ou contemporains.

"Cette exposition présente un premier hommage public à Hind. C'est aussi la révélation d'un artiste du siècle dernier qui est demeuré jusqu'à nos jours presque complètement inconnu."

Hind fut le frère silencieux et ignoré de Henry Youle Hind, explorateur et géologue canadien.



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Montréal Le Devoir, Qué.
Circ. 41,081
April 24, 1967

P-871

le bruit de la ville

HOMMAGE

Soixante toiles de William G.R. Hind, peintre de l'époque de la Confédération dont on vient de redécouvrir l'oeuvre, seront exposées au Musée des Beaux-Arts de Montréal à compter d'aujourd'hui jusqu'au 7 mai.

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

APR 24 1967

BOWDEN'S

P-12-M

A partir d'aujourd'hui, au Musée des Beaux-Arts : rétrospective d'oeuvres de William G. R. Hind.

Montreal-Matin, Qué.
Circ. 102,338
April 27, 1967

UN PEINTRE RE-DECOUVERT

Le Musée des Beaux-Arts de Montréal présente, depuis lundi, soixante toiles de William G.R. Hind, peintre de l'époque de la Confédération dont on vient de redécouvrir l'oeuvre. Les tableaux de cet artiste illustrent l'enthousiasme des expéditions au Labrador, la traversée aventureuse des plaines de l'Ouest, la ruée vers l'or du Caribou, en Colombie canadienne, ainsi que des scènes plus paisibles : scieries, villages et fermes de l'Ontario, de la Nouvelle-Ecosse et du Nouveau-Brunswick. L'exposition se continuera jusqu'au 7 mai.

LASALLE, QUE.
Messenger
W 200

APR 26 1967

BOWDEN'S

E-12-M

Sixty Hind Works

Sixty works by William G. R. Hind, a painter of the Confederation era whose work only now is being rediscovered, will be presented at The Montreal Museum of Fine Arts.

"Among the particular blessings of Canada's celebrations during the centennial year," says Kenneth Saltmarche, director of the Willistead Art Gallery of Windsor, Ont., who organized the exhibition, "is the impetus which has been given not only to the uncovering of unknown new talents but to the uncovering of unknown old talents.

"In offering what is in fact the first public appraisal of the work of Hind, this exhibition salutes a remarkable artist of a century past who has until now remained almost completely unknown."

Hind has been the silent and forgotten brother of Henry Youle Hind, the Canadian explorer and geologist.

After the painter's death, his works were hidden away for generations, some in little-known private collections, a number were owned by the family and others left in attic storage.

Brought to light, they illustrate the excitement of exploration in Labrador, an adventurous crossing of the prairies and mountains to find gold in British Columbia's famous Cariboo and quieter scenes of sawmills, older villages and farms in Ontario, Nova Scotia and New Brunswick.

Hind was born in Nottingham, England, and was educated as an artist both in London and on the continent. He emigrated to Canada early in 1852.

His obituary describes him as "well-informed, a good talker but inclined to be uncommunicative, fond of sports and with a tendency to artistic matters; he had many friends by his grand and occasionally eccentric habits."

Hind
Arts Canada
Ottawa, Ontario
May 1967

Montreal Museum of Fine Arts *William G. R. Hind Retrospective*, to May 7; *Masterpieces from Montreal*, May 12-June 1

Québec Le Soleil, Qué.
Circ. 156,865
May 1, 1967

P-871

Exposition des toiles de G.R. Hind

MONTREAL — Soixante toiles de William G. R. Hind, peintre de l'époque de la Confédération dont on vient de redécouvrir l'oeuvre, sont exposées au Musée des Beaux-Arts de Montréal.

Selon l'organisateur de cette exposition, M. Kenneth Saltmarche, directeur du Willistead Art Gallery, en Ontario, "un des bienfaits des fêtes du Centenaire aura sûrement été la découverte d'artistes inconnus, qu'ils soient du passé ou contemporains.

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IGNORE

Hind fut le frère silencieux et ignoré de Henry Youle Hind, explorateur et géologue canadien.

Après la mort de l'artiste, ses oeuvres furent oubliées pendant plusieurs générations; quelques-unes étaient entrées dans des collections particulières peu connues, d'autres appartenaient à sa famille, les autres enfin s'entassaient dans un grenier.

Mises en lumière, elles illustrent l'enthousiasme des expéditions au Labrador, la traversée aventureuse des plaines de l'Ouest, la ruée vers l'or du Caribou, en Colombie canadienne, ainsi que des scènes plus paisibles: scieries, villages et fermes de l'Ontario, de la Nouvelle - Ecosse et du Nouveau-Brunswick.

Hind, qui est né à Nottingham, en Angleterre, a étudié la peinture à Londres et dans d'autres villes de l'Europe.

La notice nécrologique le décrit comme un interlocuteur "bien informé, agréable mais peu communicatif; un homme épris de sport et ami des arts; ses manies et son panache lui attiraient de nombreux amis".

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

MAY 6 1967

BOWDEN'S

R-12-M

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: William G. R. Hind Retrospective, to May 7; A New Dimension in Painting, May 8; Masterpieces from Montreal, May 12 to June 1.

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

MAY 6 1967

BOWDEN'S

EXPOSITIONS

MUSEE DES BEAUX-ARTS (1379 Sherbrooke O.) — Auj. et demain : **"Le film muet allemand"** et **Rétrospective William G. R. Hind.** A partir de lundi, jusqu'au 10 juin : **"Nouvelles directions de la peinture".** A partir de vendredi, jusqu'au 1er juin : **"Chefs-d'oeuvre de Montréal".** Le musée est ouvert les mardis, jeudis, vendredis et samedis, de 10 h. à 5 h., le merc., de 10 à 10 h., le dim., de 2 à 5 h. Fermé le lundi.

Art Montrealer April 67

P12-M

Montreal Museum of Fine Arts: 1 to 2, ~~Canadian Ceramics~~; 1 to 9 Le Courbusier Exhibition; 1 to 30, Winners of Spring Exhibitions Since 1908; 10 to 23, Philip J. Pocock, photography; 22 to 30, Art Students Exhibition; 24 to May 7, William G. R. Hind Restrospective Exhibition. 14 — Lecture "American Painting in 1967" by John McCoubrey.

Montreal Gazette, Que.
Circ. 134,678
April 24, 1967

N-87

Forgotten Artist's Work To Be Shown At Museum

Sixty works by William G. R. Hind, a painter of the Confederation era whose work only now is being re-discovered, will be presented at The Montreal Museum of Fine Arts starting Monday.

"Among the particular blessings of Canada's celebrations during the centennial year," says Kenneth Saltmarche, director of the Willistead Art Gallery of Windsor, Ont., who organized the exhibition, "is the impetus which has been given not only to the uncovering of unknown new talents but to the uncovering of unknown old talents.

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His obituary describes him as "well-informed, a good talker but inclined to be uncommunicative, fond of sports and with a tendency to artistic matters; he had many friends by his grand and occasionally eccentric habits."

The exhibition will continue at the Museum until May 7.

J. A.M.M.

27

Miroir du Quebec
Montreal, Que.
W.E.

SEP 3 1966 BOWDEN'S

. Les 11 et 12 de ce mois, 328 membres du Musée des BEAUX-ARTS de Mtl quitteront Montréal pour l'Europe à bord de 3 avions d'Air France... Le 19, le président JEAN-PAUL OSTIGUY et 200 amis de la Chambre de Commerce de Mtl partiront vers la même direction.

Montreal Star, Que.
September 8, 1966

Pink Carnations the Motif

Takes Over Job as Chairman After Criticizing Campaign

By ETHEL TIFFIN



Hon. Mrs. J. R. Ballantyne

Hon. Mrs. James Ballantyne, general chairman of the Dorval Combined Appeal opening Oct. 1 and continuing until Oct. 15 inclusive, says she got the job " because I criticized how the campaign had been run and was told if I didn't like it to do it myself."

Forthright and efficient Hazel Ballantyne explained that the Appeal was in aid of Red Feather, the Salvation Army, Combined Health and Red Cross and the Canadian Cancer Society.

"We decided to have some kind of emblem and picked pink carnations. Five of us (all women, of course) gathered at my house and made 1,200 carnations out of pink paper napkins. The job took us about a week. We all became most adept at the paper flowers I'd show you how to make them if we had some pink paper napkins) and they really looked pretty."

The pink carnation motif is already popular, Mrs. Ballantyne said. "I remember after we'd made the flowers we all felt confident that women had a real part in welfare campaigns. Imagine men trying to do anything like that," she laughed as she spoke. "I'm not a feminist or anything like that and I realize men accomplish really great things but that patience for detail so many women have means a lot too. The work may be boring but they get it done.

"In the Dorval Day Parade on June 18 we covered a car with carnations and had four pretty young girls riding in it."

The girl representing Red Feather wore a costume decked with red plumes; there was a 17-year-old Sally Ann; a Red Cross nurse and a girl in a costume trimmed with daffodils for the Canadian Cancer Society.

"The young people at first weren't too sure they liked riding in an open car (they were shy) but they made such a hit I think they'd have liked to do it again.

"After about 300 phone calls I succeeded in getting area chairmen and co-chairmen for each of the nine areas we divided Dorval into for our canvassing. It was decided that each canvasser should not be given more than 10 cards. If a canvasser is given, say 40 cards, he or she has to rush like mad. With fewer cards the canvasser can do the job more thoroughly.

"An introductory call is favored. The canvasser calls and leaves pamphlets explaining how the money to be raised will be used. Questions are answered and the canvasser arranges to call on the people at their convenience for their donations.

"Special names don't appear on a separate list. I feel if people are going to give a good amount they will anyway without being singled out. None of us is really special (they may be in Montreal but not in Dorval) and when a canvasser unexpectedly receives a generous donation it's encouraging."

Hazel Ballantyne leaves next Monday on the charter flight to Russia of the Montreal Museum of Fine Arts. "At first when someone suggested I go I didn't want to because I didn't think my husband would come with me, and I didn't want to leave him that long. I broached the idea to him and he said he'd love to go. So we're off Monday with Paris our first stop, on to Prague, Moscow, Leningrad, Sotchi (the big tropical resort and spa on the Black Sea the Russians are so proud of) then Budapest, Vienna, back to Paris and home."

MONTREAL, QUE.
LE DEVOIR
D 48,200

SEP 16 1966 BOWDEN'S

VOYAGE

Une centaine de membres du musée des Beaux-Arts de Montréal sont partis en voyage vers l'URSS et les pays de l'Est. But : visiter des musées et encore des musées.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

SEP 16 1966 BOWDEN'S

300 membres du Musée des Beaux-Arts

Derrière le rideau de fer

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Visites de musées

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The McGill News
Montreal, P.Q.
October 1966

Alumnae Activities

The A umnae Society has announced its programme for the 1966-67 season, which will include the presentation of Alumnae Scholarships on Thursday, November 24, at the Stable Gallery of the Museum of Fine Arts. Guest speaker on that occasion will be Mr. Jacques Rochon of Eaton's Interior Decorating Studio.

On January 12, 1967, the Reading Club will sponsor a meeting in the RVC Common Room, with guest speaker Peter Desbarats, Editor of *Parallel* magazine. The Reading Club will also hold regular meetings on October 25 and November 22.

Woodstock Sentinel-Press
New Brunswick
November 24, 1966

Pop Artists' Show at Montreal Museum

The Junior Associates of the Montreal Museum of Fine Arts (JAMM) will open their season with a highly controversial exhibition entitled "11 Pop Artists-The New Image".

This exhibition will be on display at the Stable Gallery from Dec. 5 to 31. Consisting of 31 original graphics, the show is sponsored by Benson and Hedges (Canada) Ltd.

In conjunction with the exhibition JAMM will present a seminar discussion on the subject of pop art on Friday, Dec. 9. Panelists will include one of the artists represented in the collection as well as three from Montreal.

Montreal Gazette, Que.
October 5, 1966

On the  & Off RECORD

the mid-town area . . . A group of 300 members of the Montreal Museum of Fine Arts is due back shortly from charter flight tours of Europe via Air France, including visits to Moscow and Eastern Europe.

SAINT JOHN, N.B.
EVENING TIMES-GLOBE
D (E) 23,300
NOV 26 1966
POWDER'S

Pop Art Show Here In January

Eleven leading Canadian and United States "Pop" artists will be featured at an exhibition of 31 original graphics at the showing "11 Pop Artists: The New Image" at the New Brunswick Museum Jan. 6 to 27, 1967.

The graphics are currently on display at the Art Gallery of Ontario.

They feature the work of Allan D'Archangelo, Jime Dine, Allen Jones, Gerald Laing, Roy Lichtenstein, Peter Phillips, Mel Ramos, James Rosenquist, Andy Warhol, John Wesley and Tom Wesselmann.

The exhibit will contain works on silk screening, silver foil, metallic plastic, styrene and vinyl and will be at the museum as a part of a cross - Canada tour, which will include showings at the Museum of Fine Art in Montreal, the McMaster University Gallery in Ontario and the University of Manitoba in Winnipeg.

The showing is sponsored by Benson and Hedges (Canada) Ltd.

Kitchener-Waterloo
Record, Ont.
November 16, 1966

DON'T EXPECT LUXURIES

Russia Rolls Out Red Carpet for Tourists

According to Doyle—that's Doyle Klyn, columnist and women's editor of Weekend magazine—Russia is a tourist's delight if:

—You want to escape traffic snarls.
—You like to be treated with extraordinary politeness.
—You'd like to ride the streetcar or subway free.
—You're sick of tipping.
—You have an inferiority complex about being overweight.
—You are a shutterbug.

If this sounds like a travel bureau's promotion, it isn't intentional. It happens to be the strictly tourist impressions of Doyle and her husband Bill who recently spent three weeks touring Russia.

Doyle's feature about the tour, taken with 108 other people under the arrangement of the Montreal Museum of Fine Arts, will be appearing soon in Weekend, The Record's Saturday supplement.

"Russia is welcoming tourists now," she said in a telephone interview with The Record Tuesday while she was in Toronto for radio and television commitments. "But the Russians aren't ready for us in the same way as Fort Lauderdale. It just isn't commercial.

"There is not the solid hotel comfort we've all become accustomed to, but while a tourist doesn't have a luxurious time of it, the country is still one of the most fascinating and exciting in the world."

She cautions, however, that Russia, and Moscow in particular, is no place for litterbugs. "The people have a definite pride in their public property—and they do consider it the state's and therefore, theirs—and they want to protect it.

"One example was a couple of men on our tour who climbed on a park bench to take photographs. An elderly Russian woman told them to get off the bench—it was public property and not meant for standing on. There are strict fines for littering, and this includes cigarette butts, too.

"There is obviously not the vandalism there we endure here."

And speaking of photographs, there is no more restriction on tourists taking pictures in Russia than in Canada, she said.

* * *

"We think of Russia as a police state, but I saw fewer than in Montreal or other places in Canada."

Tourists get the red carpet treatment—no pun intended—and this includes not being forced to stand in line for hours as Russians must. "Tourists are taken to the front of the queue whether it is Lenin Tomb or theatre tickets.

"When you board a streetcar, they don't want you to pay your own way. You are their guests."

People who get ulcers in traffic snarls in this country would likely have them healed in no time in Russia because there are so few cars. "An example of the relatively auto-less state is that fact that the new 6,000-room Hotel Russia only has parking for 260 cars.

"If there's one thing Russia has plenty of, it's no traffic," she said.

While there is no tipping, dining out in Russia is a slow process. "The Russians consider eating out a whole evening's entertainment, whereas in this country we would consider it a prelude to the theatre."

* * *

Food proved to be a challenge. "In fact, it was too nourishing. The meals are heavy and there is too much bread, although it is excellent.

"Now I can understand why Russia's women are so heavy compared to the average in this country. Why, you feel absolutely scrawny beside them!"

Many Russian women undoubtedly need the heftiness since they are doing hard work. They are not forced into hard laboring jobs, the Klyns were told, but can apply for them. The incentive: They pay better than softer jobs, and if the work is tough the women can retire earlier.

Doyle never saw any miniskirts, but pointed toes were making the scene in women's footwear, which although it was well into fall, were predominantly a light, pearly grey.

"The best looking women we saw were the young, slim Intourist guides."

While Russians spend most of their money on food (55 cents out of the dollar compared to 20 cents in Canada) and clothing, housing is the major economic problem even though rents are low.

There are still many people sharing dwellings even though building is carried on at a frantic rate. "While we were travelling by bus I saw a group of cottages and I figured these would be quite comfortable. I was told a good gauge of how many people were in one house was the number of aerials on the roof. One medium - sized cottage had 18. All of the rest had five to 10."

* * *

Massive apartment houses are everywhere and from a distance they look impressive. "But when you get close you see there is no maintenance. Even the building where Khruschev has a five-room apartment has crumbling plaster.

"The Russians simply believe that getting buildings up is more crucially needed than spending time on maintaining the existing ones. From their point of view it is better to have this type of housing for many people, than fine homes for very few.

"The same attitude prevails about Russia's Riviera, the Black Sea resort. Accommodation is hardly adequate by our standards, but each year the state brings hundreds of thousands of people to it for a free holiday. It considers this better than having luxurious quarters for only a few.

"Getting 'inside Russia' still holds tremendous appeal because for tourists it was closed for so long. But the people going now are still extremely curious. I have no doubt that in the near future it will be the accepted thing."



Doyle Klyn of Weekend magazine poses with the Kremlin in the background.

La Patrie, Montreal, Que.
November 27, 1966



"CHIC", de Mel Ramos, une des oeuvres que l'on peut voir à l'Exposition Onze artistes Pops "L'Image Nouvelle" présentée à l'occasion de la réouverture de la Galerie de l'Etable au Musée des Beaux-Arts. Cette exposition se tiendra du 5 au 31 décembre prochain.

Collect art for love or money

by Walter Stevens

Art is an excellent hobby for the businessman; his natural instincts for profit, value and competition are involved. He need never retire from it and the collector finds travel more interesting and sight-seeing more purposeful.

THE STOCK MARKET has recently been dropping rapidly; bond prices have declined with interest rates; houses are harder to sell and then only too often at lower prices. But, art prices are soaring.

Auctions are better attended than ever and people are travelling all over the world to find objects to add to their collections. The problem in collecting is not lack of money but lack of quality art. Dealers have real difficulty supplying their steady clients. Art collections, although they pay no interest or dividends in cash and require expensive insurance outlays, have proven to be first class investments, not only for those who started collecting twenty years ago, but even for newcomers who began collections in the 1960's. Moreover, the scope of what is Art, with a capital "A," embraces the works of every culture that has ever existed and includes not only paintings and sculpture but furniture, prints, bric-à-brac, old letters by famous people, first edition books, etc. The shortage of good pieces of any kind has led to very catholic interests on the part of many collectors.

The fact that "good art" is an excellent investment, of course, has something to do with the recent vast increase in collectors. Supply is always shrinking as there are only so many authentic Rembrandts or Renoirs. The number of museums, art-conscious corporations and rich collectors is growing by leaps and bounds. On March 14, 1966 the New York Times quoted Louis Goldenberg, vice-president of New York's Wildenstein Gallery, as saying that there are 10,000 persons, 50% of them in the United States, who will pay up to $250,000 for a painting. There are about 1,000 who will pay $250,-000-$500,00 and at least 500 people who will pay over $500,000 for a picture. Add to this the major museums and remember that the number is growing. The net result is a stampede for anything of quality at ever-rising prices. Moreover, it should be noted that once work is bought by a major museum it is probably out of circulation for ever.

All art, of course, does not command high prices. Even today it is possible to build up a nice collection on a shoe string. However, even in the low price bracket demand is growing fast. Old Quebec furniture is an example. Some will say that this is at best only good craftsmanship, certainly not art. Nevertheless, a good pine Louis XV commode or even a well-carved armoire will fetch prices of $2,500 and over. As Herbert T. Schwarz said (*Canadian Homes*: July 1962) "In Quebec, there's more prestige in commodes than Cadillacs."

While investment is one reason for collecting, this statement of Canadian collector Schwarz reveals another—prestige. The days of large houses and servants are almost gone and anyone of substance can own a Cadillac. Art has become the great status symbol around the world. It has also become a way of achieving some degree of immortality. The names of famous collectors are often affixed to their collections, especially if the whole collection is donated to a major museum.

On the other hand, while some collectors try to compete in the millionaire and bil-

La Presse, Montréal, Qué.
September 17, 1966

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Gazette dec 10-66

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Dimanche-Matin
Montreal, Que.
W-E 213,400

DEC 4 1966

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La Presse 25-2-67

L'art psychédélique au Musée de Montréal

par Yves ROBILLARD

Il ne faut pas manquer d'aller voir, ce soir, au Musée des Beaux-Arts de Montréal, le deuxième et dernier spectacle de la troupe américaine Usco, présenté dans le cadre de l'exposition d'art psychédélique, qui, elle, durera jusqu'au 8 avril prochain.

"Psychédélique" est un nouveau mot inventé pour qualifier tout ce qui a trait aux effets du L.S.D. La troupe Usco, par ses spectacles et les différents objets qu'elle présente dans son exposition, veut recréer pour le visiteur les différentes impressions visuelles et sonores que l'on ressent lorsque l'on a absorbé du L.S.D.

Pour ce faire, elle a recours à différents moyens d'expression, 4 ou 5 appareils cinématographiques, plusieurs appareils à diapositives, de la musique électronique, plusieurs systèmes stéréophoniques, 3 ballons mobiles et quelques murs de papier d'aluminium qui vibrent.

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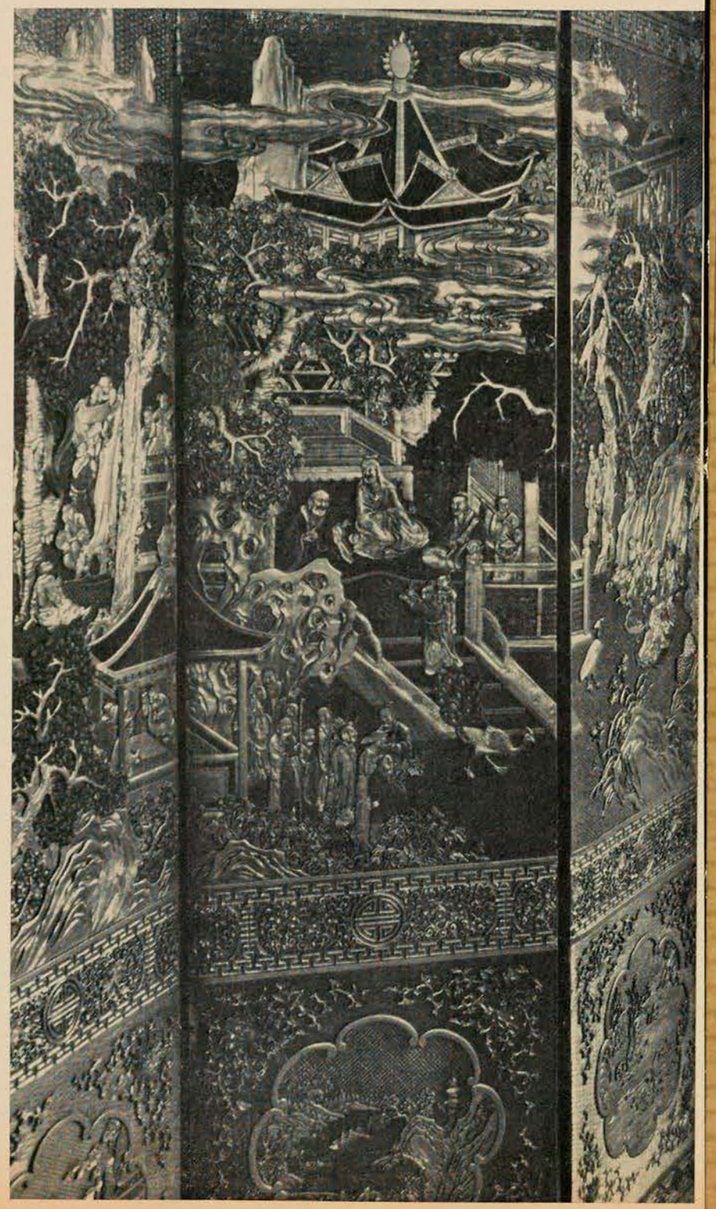
lionaire league, most collect art simply because they love it and like to surround themselves with beautiful things. They buy items they can afford, or can nearly afford, and rarely sell. The bulk of the collectors I would say are in this class. They haunt the antique shops, go to galleries regularly and, when on vacation, continue their search.

Finally, there is the social collector. He collects to avoid boredom and to met the right people. He rarely misses important openings, goes to all the right auctions and spends most Saturday afternoons making the rounds of the galleries. His forte is usually contemporary art and he follows most of the "new waves." He buys what is socially correct and what the "in" people collect.

Art as an investment

What type of an investment is art? Usually a very long-term investment. Dealer mark-ups are usually very high. Frequently the contemporary painter gets but one-third of the gallery price. If he is very well known he has more control, but this is rare. Often he then pays the gallery a sales commission. In reselling a contemporary painting, you often receive but a fraction of what you paid for it. If you sell it at auction you depend on the audience. Generally, only authentic works of name painters get good prices and even then you must pay to the auction house a commission which normally varies between 10% and 25% of the proceeds. If there is no competition for the picture, you will get a pittance unless you buy the picture back, in which case you still pay the commission. Private sales can sometimes be arranged, but unless you find the right buyer, your market is limited to the few people you know or want to approach. My suggestion is that you should rarely buy a work as an investment, unless you wish it to be a long-term investment from which in the meantime you will derive great pleasure.

This does not apply to the outright bargain which collectors occasionally find. These bargains usually require that you



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know a great deal more about the value of the item than the owner does. In this connection it is interesting to note that such bargains are normally found in unlikely places. In fact, several good bargains have been found in Montreal. In Paris, London or New York it might be more difficult. Art knowledge in a city like Montreal is relatively recent. As a result, types of art popular and valuable abroad may be passed over here. Frequently, the seller — including antique dealers — may not be well informed on what exactly he is offering. Conversely, London or Paris might be good places in which to collect Canadiana, as demand there is directed more to other goods. Real bargains will infrequently be found by collectors; ferreting out such bargains takes much time and a high degree of knowledge. This continuous searching is one of the appealing aspects of collecting and many businessmen have an advantage in that they generally travel far more than the average person and often, when out of town, have spare time on their hands.

Develop your taste

The development of taste and knowledge is of paramount importance in collecting. Today's collector is extremely fortunate in this respect. Modern communications are such that anyone can see far more art in one year than Rembrandt saw in a lifetime. The number of books and treatises on any one form of art could probably fill several bookcases. Reproductions (large and small) are available at modest prices to collectors, and most museums sell slides of the famous works in their collections. Large galleries have thousands of slides. Periodicals are available in many languages and all major auctions are reported and priced for those subscribing to the catalogues. Moreover, the world is filled with museums in all major cities, most of which charge but nominal admission.

If one is really interested in a particular field, it is fairly easy to learn the names of the great collectors and to obtain an invitation somehow to view their collections. Needless to say, the more exposure you get, the more your taste and knowledge will develop. Until this development is well underway, my advice is to buy only objects you really like which are available at a price low enough so that you will not be disappointed later when your taste becomes more sophisticated.

Conversely, never buy anything which does not appeal to you—this is one cardinal rule I believe in and have rarely broken without major regret. It applies as much to contemporary as to older art. A very important aspect of collecting is the development of your taste based on maximum intelligent and studious effort. It is a must, because it is your highway to aesthetic pleasure (both the discovery of an item and the living with it) and the safeguard of the assurance that your money is well spent. Do not buy any item unless you really like it and it "astonishes" you every time you look at it. Very often I go back many times to look at a piece before I buy it, especially if it is in an art form I am not too sure about. On the other hand, once you have studied a form of art for many years, say, Chinese pre-Christian bronzes (Shang or Ch'ou dynasty), it takes very little time to make a decision on beauty (although a decision on authenticity may be more difficult).

An excellent hobby

Many businessmen lack hobbies. Several of the wealthiest men I know have worked unceasingly, with business as their only interest. This is, of course, dangerous. Such one-sidedness makes no provision for leisure time after retirement, and also often leads to neglect of family life and mutual intellectual growth. Art is an excellent hobby for the businessman. His natural instincts for profit, value and competition are involved. He need never retire from this hobby and few real collectors do. Such a hobby leads to wide reading not only in art, but in the cultural fields generally. How can one collect French-Canadian furniture without knowledge of French Canada? Mexican pre-Columbian art requires knowledge of the Aztecs, Toltecs, Mayas and Olmecs. It makes travel more interesting. It provides a strong incentive for visiting countries and inculcates interest in their cultures. It establishes contacts with other collectors from all over the world and makes many lifelong friends. It provides a sight-seeing agenda with a purpose and a motivation. Most of all, it brings beauty and enjoyment into one's life. Each piece of art has a story and each is a tangible memory of one's aesthetic journey through life.

As time goes by, art gains in value. A Monet painting bought in 1949 for $20,000 could be worth $240,000 at auction today. Even after deducting at 10% commission you are still left with $216,000 net, or a better than ten times profit. While it is true that you received no dividends and had to pay insurance, you received much pleasure in exchange. Few stocks have done as well. If your collection is well chosen many items will have had this kind of appreciation. Is the market high? The answer is yes, very high! Will it go lower? As long as private property lasts, probably not, although certain types of art will be more favored than others. Nevertheless, the supply, as has been explained, is shrinking while the number and wealth of collectors is increasing. ▶

Should one collect contemporary art? Yes, of course, but never forget that the financial risk is greater than for old art. Every generation has but a limited number of really great artists. Many of us will not survive the sorting out process. Historically the greatest fads have been in contemporary art and have led to the greatest long-term disappointments. Some of the most famous painters in their time, and for whose works fortunes were paid, are today neglected and, in instances, even forgotten. An artist is promoted by dealers, as with any other type of promotion. He then becomes fashionable because Mr. X has one of his paintings and the ABC Museum has another. This does not necessarily make the dealer dishonest.This is no different from insurance and mutual funds.

Those works sold the most are usually bought the most and the selling efforts in business and art are similar—some of it is high pressure and some lower pitch. The vocabulary and appeal of a good art peddler is a joy to behold as long as it is not one's own money he is interested in. If your knowledge of a form of art is not highly developed and you cannot distinguish the sales talk from the rest, *caveat emptor* (the buyer beware). Even then, buy a painting or a piece of sculpture because you like it and because the price is right, never be sold a piece of art. Rather abstain and study up on it, even if you happen to miss that particular opportunity.

This is another rule I try to follow. Never be too greedy. Know exactly what you can afford and, at the most, modestly exceed this sum. On major items (over $500) only buy after thorough study and investigation. This latter can be half the fun of buying, for here is the real learning process. Your interest has been aroused and there is research to be done. Sometimes you miss important items, and I have, often. This also is part of the fun and adds to your experience. Such a loss is painful, but there are always new horizons. The main value is the retention of a solid sense of proportion—reason governing emotion. Art collecting can be a bit like a love affair. Freud might have called it sublimation. If one is married, it can be a wonderful love in which both sexes can share and which provides a common bond. (What would Freud have termed that?)

Dealers

Once your knowledge is developed, dealers (good ones, that is) often become your friends. The dealer knows that you are a buyer, a good buyer. He also knows that you are a good customer, who spends $x each year in his gallery, provided he can find the goods for you. He does not try to sell you on items, although at times he may throw in his adjectives and superlatives when describing a piece. He knows what you want and often will only show you worthwhile pieces. If you have found a top dealer who has really good access to art items, he may build a very valuable collection for you. Nevertheless, do not confine yourself to him only. Always play the field, but do not let a good dealer down if he does deliver the goods. He also always looks after his best or most promising long-term clients.

The above notes on dealers do not apply to contemporary art. Here it is your duty to play the field, since perhaps 5% will work out and you must find the needle in the haystack. Once you have found a good painting it is a good idea to make friends with the artist. You usually do better that way, especially if he is an interesting person. Remember, however, that artists are by no means good critics, although some are, especially about others no longer alive. Macy's does not praise Gimbel's.

I have added the following portraits of businessmen collectors. All have built interesting collections. All have excellent taste. All are highly experienced and all of them live in Canada, although only two of them were born here. The third was educated in the United Kingdom, while the fourth came from Germany. I have omitted the real names, not because I have been asked to do so, but because it is easier, and we are not interested in "social" collecting in any of these cases. For the same reason I have not mentioned any Canadian galleries.

Businessmen collectors

• Mr. Jones, 38, was born in the United Kingdom. His family was very well-to-do and he inherited a small, choice collection of English Queen Anne style silver as well as some fine pieces of old English furniture. He is well known in the investment business. He has added to these lines to round out his collection. Recently he has become interested in European 16th and 17th century still life paintings, and so far has acquired five carefully chosen works. He is a very studious collector, buys all books available on the subjects in which he is interested and subscribes to Sotheby's catalogues. When in New York or London on business or otherwise, a good part of his spare time is devoted to visiting dealers. For his Dutch, French, Spanish and Italian paintings he goes further afield, corresponding with dealers in The Hague, Munich, etc. In this collection he works closely with experts, who know the field intimately. They are consultants, rather than dealers.

As far as money is concerned, he will go up to $5,000 per painting. He buys what he likes and does not regard his acquisitions as investments—"stocks yes, but not paintings." He is very careful not to pay too much,

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although he does not budget for his art purchases, "you cannot. I see what I like, buy and pay after."

Many of his Westmount friends think he is crazy to collect. Few have an idea of what he buys or how much it costs, and he does not like to discuss his collection with people who are not knowledgeable.

● Mr. Kunst was born in Germany, 54 years ago. He now lives in Canada and is president of his own company. Like Jones, he also had a tradition of culture and art in the family. Moreover, he married a girl who is an even more ardent art collector than he and in many ways she has been the motivating force in their acquisitions. Like Jones, he also buys for the love of buying art and not as an investment. He has a very wide taste and his homes and office bear proof of it. The main trend is towards so-called primitive art—African, early Canadian, Peruvian, Mexican, Eskimo. The Kunsts also have a fine collection of Canadian furniture and some Canadian paintings, including twelve by Emily Carr, whose work they first bought in 1943.

Their Eskimo pieces include antiques which they bought in 1941 - 1943 from the Canadian Handicraft Store for 25c each. They also were among the early collectors of Quebec furniture and have some exquisite items.

Currently, their main interest is in African art which is beautifully displayed in their home in the midst of green plants—a natural setting. Kunst admits that African art "takes getting used to." It is still a lonely field in Canada with very few collectors, despite the fact that there is one good gallery in Montreal. The Kunsts have done extensive reading and travel has helped them see other collections. African art has no "direct, commercial appeal. It is something unsophisticated, genuinely-felt for its purpose—religious, spiritualist." The Kunsts rarely sell or exchange what they buy. The things they do not like are "in a box." They point out that some of the first African pieces they bought were inferior and that one learns by experience. Each piece has a story. A large (four foot) Bougouni statue of a man was bought eight years ago in New York. There are but 14 similar pieces known. Seven of these are in the Rockefeller collection. Of course its current value far exceeds the cost price.

Do they budget for their collection? "That would be awful!" Mr. Kunst keeps pieces in his office and these he sometimes finds lead to conversation. As his wife describes it "every man needs a hobby of some sort. It is most important to relax." Their advice to new collectors is to buy only what one really likes—"and don't pay too much at first."

● Mr. Hand is one of Canada's important collectors. He is president of a medium-size public company of which he was the founder. He is now middle-aged, although he remains very active in his company. His field of collecting is Oriental art, and specifically jade, snuff bottles. He is now becoming more interested in Canadian painting. The reason for this is that he has a very extensive jade and snuff collection and he finds it difficult to add major new pieces of styles and sizes he does not already have. ►

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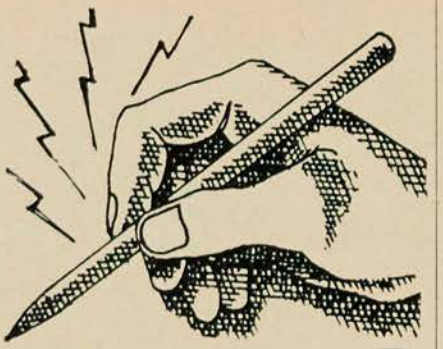

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He first took up collecting when he travelled for his company to the Maritimes. "Only the movie houses and antique dealers were open in the evening" and so he found himself frequenting the latter. He began to pick up pieces of porcelain, silver and glassware and eventually bought his first piece of jade for between "$100 - $150." Hand is reluctant to discuss prices. Today, his travels for leisure and for art take him regularly around the world.

Why jade? He became fascinated by the beautiful colors and varieties of jade. He also realized that jade must represent a labor of love to the Chinese carvers as jade is so hard that it cannot be worked ordinarily. It requires some five years to carve a significant piece. Hand has bought jade in Montreal, Toronto, Vancouver, New York, Tokyo, Hong Kong, London, Paris and India. He has traveled the world for some 10 - 15 years now. His collection is the finest of its kind in Canada and ranks among the top quality ones in the world. The fact that he buys abroad does not mean he buys cheaper. Jade prices are international and every important dealer knows what prices are paid in London, Paris or New York.

Jade prices have risen very sharply in recent years and ready availability of quality pieces is currently next to nil. However, Hand recently secured three pieces at a good price at a Palm Beach Florida auction. A well-known Madison Avenue dealer recently "just laughed" when Hand asked him for jade.

While he keeps some pieces in his office, he feels that businessmen in his industry have little interest in that phase of life. Not one person to date has commented on a two-foot high spinach green jade standing five feet from his desk.

He finds his collection a wonderful diversion and his wife fully shares his interest. It is very relaxing for him and takes his mind off everyday problems.

His advice to beginners is: start in a modest way to make sure you like a field enough and that you can afford it. You should deal with the right dealers if you are not yet familiar with the field. To Hand there is no such thing as a bargain. He feels it does not matter what a man collects; a collection cannot be measured in dollars and cents. What is important is that collecting is a hobby that can be continued right into retirement.

● Mr. Smith, 30, was born in Montreal. He became interested in art early in life and made friends as a boy with a gallery owner, with whom he spent a great deal of his free time. He then studied art in Canada and abroad before taking a job with a major Canadian corporation. He is now a junior executive in export sales and travels to many countries each year. His wife is an interior decorator and shares his interest in art. Not in a high income bracket, as are the other three businessmen collectors, he has to be careful with money. He has never paid more than $700 for a piece of art—a Riopelle painting which he bought in 1956. Most of his pieces cost $100 or less, some much less. He does not think of his collection as a collection. "I like to surround myself with pleasing things." The rooms of his house are each different in style of decoration and attest to his wide collection of "pleasing things." He finds it boring to specialize. It is too systematic and kills his enthusiasm. He also hates the idea of acquisition. He knows many Canadian artists personally and has bought from many direct (Marion Scott, Derek May, Vaillancourt). He has been active in encouraging art interest in Montreal and belongs to a number of groups such as the Junior Association of the Montreal Museum.

As his job entails a lot of travel, he picks up things from San Jose, Costa Rica to Hong Kong. As his resources are limited, he buys only what is low in cost and high in beauty. Having a keen eye and a developed taste, he has made his house a source of joy to people who enjoy art. However, not all of his visitors share this view. He thinks that many people in middle management of large corporations consider collecting non-conformist, or else view it as an upper-class hobby. People such as these who come to his home comment on his appliances rather than on his *objets d'art*. However, no doubt Smith will continue to enjoy his hobby and his future affluence in business will probably at least partially spill over into well-chosen aesthetic items of art of all types. CB

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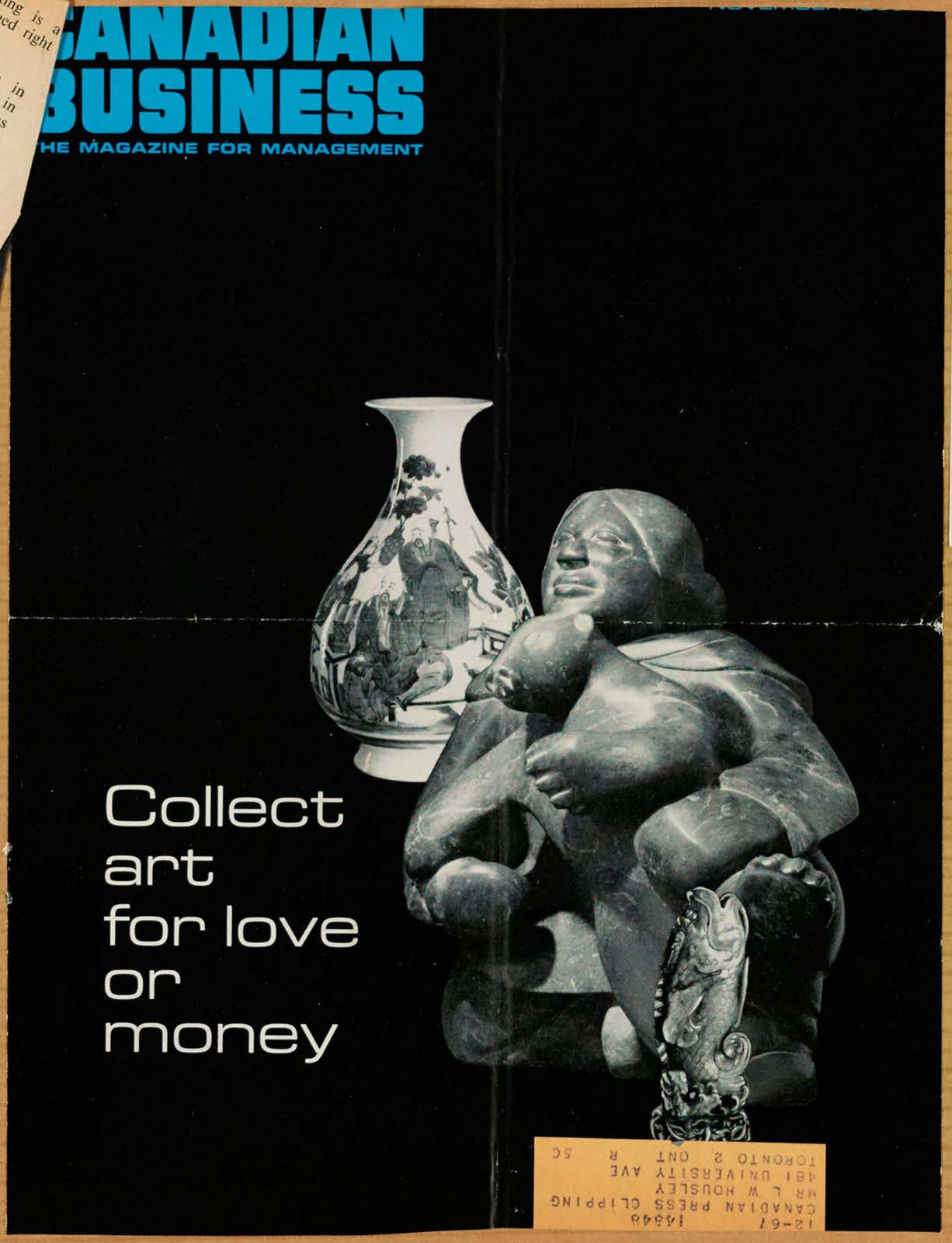

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Cent membres du musée des Beaux-Arts de Montréal l'Europe visiteront Moscou et les pays de l'est de

Une centaine de membres du musée des Beaux-Arts de Montréal sont partis cette semaine par Air France, à destination de Moscou et des pays de l'est de l'Europe.

Il s'agit du groupe de Canadiens le plus nombreux à se rendre ainsi dans les pays de l'est de l'Europe depuis la fin de la dernière guerre mondiale.

En tout, plus de 300 membres du musée se sont envolés à bord de deux appareils d'Air France, en direction de Paris, au début de la semaine, et 105 d'entre eux feront le voyage en groupe en URSS, en Hongrie et en Tchécoslovaquie ainsi qu'en Autriche et en France.

Les visites de musées primeront sur les excursions touristiques, mais ces dernières ne seront quand même pas négligées.

A Moscou, on a prévu des visites à la galerie d'art Tretiakov, au Kremlin, au monastère de Zagorsk, au musée Pushkin ainsi que des soirées de ballet et l'opera.

A Leningrad, ce sera le musée russe, la résidence Petrodvorets et l'Ermitage. Des visites semblables ont été prévues à Kiev, après quoi tous se rendront à Sotchi, station balnéaire et thermale sur les côtes de la mer Noire.

Le groupe se rendra également à Prague, à Vienne et à Budapest, puis fera escale à Paris avant le retour à Montréal au début d'octobre.

Montreal Star, Que.
December 3, 1966

Tune In. Turn On. Get With It. That's What JAMM Is Doing

By Lisa Balfour

SINCE this seems to be the year to get turned on — pschydelically that is — Montrealers may soon have a unique opportunity to do just that.

But without drugs.

Preposterous? Well, maybe. But not if the Junior Associates of the Montreal Museum of Fine Arts are successful in importing an exhibition of psychedelic art which would systematically bombard the spectators senses until he experiences the hallucinatory visions usually produced by mind expanding drugs.

As explained by Graham Nesbitt, the 30-year-old Montreal lawyer who is this year's JAMM president, psychedelic art is a bizarre mélange of painting, sculpture, photography, electronics and engineering.

"It aims to produce the hallucinatory effects and intensified perceptions usually brought on by LSD, marijuana and other psychedelic drugs. But the spectator doesn't have to take them."

MR. NESBITT SAYS that JAMM hopes to feature such an exhibition this year and that he personally has been in touch with a pioneering group called USCO which recently put on a psychedelic art show at the Riverside Museum in New York City.

Apparently USCO has a number of road shows of a kinetic and audio-visual nature which Mr. Nesbitt thinks could be accommodated in the 40 by 40 foot dimensions of the Stable Gallery where JAMM has it headquarters immediately behind the Museum.

Although plans aren't definite yet, Mr. Nesbitt is enthusiastic about the possibilities of introducing a psychedelic art show to Montreal where he says it could be "played for laughs."

Personally, Mr. Nesbitt doesn't believe that JAMM should be labelled as "too avant-garde — since that can lead to trash." He does think, though, that JAMM members should be willing to experiment.

Consequently, JAMM is launching the new season with a pop Art graphics exhibition called "The New Image." Organized by Benson and Hedges for circulation in 30 countries, the show opens Monday and will include works by 11 American Pop Artists, among them Andy Warhol and Roy Lichtenstrein.

During the exhibition — to be seen in the Stable — JAMM has also organized seminar during which Allan D'Arcangelo, a leading American Pop artist, has been invited to debate with several Montreal university professors including Alfred Pinsky, head of the Fine Arts Department at Sir George Williams University.

ACCORDING TO Noel Vaucrosson, JAMM's exhibition chairman, the seminar will be held Dec. 8 and the Pop Art show will continue through Dec. 30 following which JAMM has organized a Canadian Graphics Contest.

"It will start Jan. 3," says Mr. Vaucrosson, "and it will be accompanied by a print show designed to stimulate interest in graphics and give young artists a chance to exhibit their latest work.

"Later, the artist whose work is considered the best will receive a first prize enabling him to have his winning entry printed in a special edition."

Mr. Vaucrosson is also planning an exhibition of Old Canadian Maps — "as a gesture towards celebrating the centennial."

But besides these exhibitions, JAMM offers its members a number of "special events" including poetry readings, bilingual lectures, concerts, film board showings, chartered flights, and JAMM's annual Strawberries and Champagne ball — the organization's main fund-raising project.

When it was founded in 1959, JAMM was officially meant to "promote the cultural and material interest of the Museum." But Mr. Nesbitt insists that the important thing is not to ask "What is JAMM?" but "What is JAMM doing?"

AND ON THIS subject, Mr. Nesbitt makes it quite clear that he intends to run the organization exactly as he wants to. Moreover, he frankly doesn't care what sort of lures — cultural or social — are used to attract members.

"The organization now numbers 500 — equally balanced between French and English," says Mr. Nesbitt. "But we want more. All they have to pay is $4.00. And once they're in, they'll be bombarded with invitations to a series of fairly unusual and spectacular things — and they're going to go to them.

"I don't just mean exhibitions of painting and sculpture," he says. "I also mean seminars, lectures, films, and parties with lots of free booze.

"And I want to get Le Patriote — who've recently been presenting a Samuel Beckett Festival in the east end — to give a performance right in the Stable Gallery.

"Le Patriote is one of the best threatre groups in Montreal and it would be an excellent event if JAMM could bring them right into the downtown area."

THIS ENTHUSIASM for things French is part of Mr. Nesbitt's campaign to make JAMM as much of a "culturally unifying force" as possible. He intends, for instance, to see that JAMM "thinks big" this year by expanding is program and making it "more exciting."

"We aren't inhibited," he says. "And we want to fill the gap or lack of contemporary happenings at the Museum.

"In other words, we want to provide a base where young and unknown artists feel at home and where they can exhibit their work. And this year, we particularly want to encourage an interest in the graphics medium through our exhibitions and our contests."

All of which represents something of a challenge — of the sort a go-ahead, slightly off-beat bunch of Junior Associates should enjoy tackling.

MONTREAL, QUE.
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BOWDEN'S

Eleven Pop Artists At The Stable

By Michael Ballantyne

WELL, well, well. So Pop art has finally come to Montreal. And not a moment too soon because its energy as viable artistic force is fast running out. Probably the last gasps on the international level were heard last summer at the Venice Biennale where the American painter Roy Lichtenstein was given a room to himself in the American pavilion and came within a whisker of taking the top prize. But Pop, of course, has been swiftly overtaken by the modes of Optical and Kinetic art and these manifestations themselves, in the approved manner, are already showing signs of weariness and decay.

I am not, let me hasten to add, trying to justify the extraordinary emphasis which much of the contemporary art scene puts on being up-to-date (preferably with at least one foot in the future) or the mindless eagerness with which many dealers and their public pick up and discard the latest wrinkle on the canvas, but simply to point out the bewildering variety of the new painting and sculpture, and the speed with which it changes.

And unless you're lucky enough to be able to pay regular visits to New York, London, Los Angeles or Toronto, the best you can hope to do is keep up with things at second-hand. Because that's, as they say, where the action is these days. Reading the art journal is fine but it's no substitute for the real thing.

Like man, I mean how much of this stuff have we actually *seen* in Montreal lately? Damn little. My impression is that with very few exceptions we are provincial in the extreme, politically and artistically. Quite apart from the rest of the world, we rarely get an opportunity to find out what's going on in the rest of Canada. That is, anything west of St. Anne de Bellevue. Toronto does a good deal better but even there the situation is far from ideal. As far as I'm aware only the Art Gallery of Ontario among Canadian museums has been buying contemporary American paintings with any consistency.

I could continue to gnash my teeth for a few more paragraphs, but what's the point? In the last decade or so, Quebec has worked wonders for its own artists, Montreal in particular has pursued a cultural program with vigor and imagination — but surely it's time we cast our nets more broadly. Let us hope that Expo 67 will give us a sharper taste for international affairs.

SO AFTER THIS slightly bad-tempered preamble allow me to give two cheers for the Benson and Hedges company under whose auspices the exhibition, "Eleven Pop Artists: The New Image," opened at the Stable Gallery behind the Montreal Museum of Fine Arts last week. Two, not three, because it really can't qualify as a "new image" any longer and because the show does not include those two old masters of the movement, Robert Raushcenberg and Jasper Johns, the pair most likely to survive after the rest have gone the way of the weasel.

In the era of Batman and the massive media, the painter who makes the fastest impact in our sensibilities is undoubtedly Roy Lichtenstein of the comic-strip image and the balloons which exclaim Blam, Brattata, Takka Takka, Blang, Varoom! Voomp! What gives his pictures their curious, rather distasteful, appeal is the fact that he chooses his icons very carefully, selecting only those which project the worst excesses of vulgarity, sentimentality and false heroics. His heroines are all sexy, full-lipped and hipped, swollen of breast, in the manner acceptable to Playboy; his virile males inevitably square-jawed, blue-eyed men of violent action.

In other words Lichtenstein resurrects the worst comics. There are no imitations of Peanuts or Pogo or the magnificent Wizard of Id; he leaves the witty ones alone preferring to mock and transform the most pretentious trash. "Like many artists before him," wrote the American critic, Ellen Johnson, "he wanted to do something so ordinary that it was outlandish; he wanted to show that art could be made out of something as cross as a comic. When the contemporary artist says he wants to make a painting so 'strong,' 'offensive' or 'despicable' that no one would want to hang it, he is voicing an impulse that has motivated much fine art of the instant as well as immediate past."

Lichtenstein's anonymous subjects and visual clichés fill the bill admirably. But I can't help feeling that at bottom it is a depressing skill. Certainly he has failed at least one of his tests since he has found a great many customers more than willing to hang him — on the wall, that is. There are many things worth parodying today but the danger is that artists like Lichtenstein run the danger of having their parodies transformed into objects of adulation, so that what began as critical comment finishes as applause. Banalities should be pricked (Splat!) not enshrined.

This is not the painter's fault necessarily. The public can smother an artist's best intentions in its eager embrace and one suspects that the wilder excesses of the Pop art movement were grounded in just this voracious aesthetic appetite.

Still, it's good to have the familiar names with us in person, as it were, even though the exhibition would have generated a good deal more excitement if it had arrived at birth rather than on its deathbed.

JAMM
Montreal Gazette, Que.
November 30, 1966

871

Wham! Pow! Sock! Pop Art Meets Business

By JOAN FRASER

What does Pop Art have to do with selling cigarets?

Nothing, according to Antonio Toledo, executive vice-president of Benson and Hedges (Canada) Ltd.

Then why is Benson and Hedges sponsoring a Pop Art exhibition at the Montreal Museum of Fine Arts next month?

Well, it has to do with Communication, Awareness, Social Responsibility, and other "in" causes.

Even if Pop Art does look like reprints from comic strips, art critics take it very seriously. This is the first time Canadians have had a chance to see any of it, and the collection has been drawing thousands of art lovers in Toronto.

The collection was commissioned by Benson and Hedges' U.S. parent company, Philip Morris, whose president happens to be a Pop Art fan.

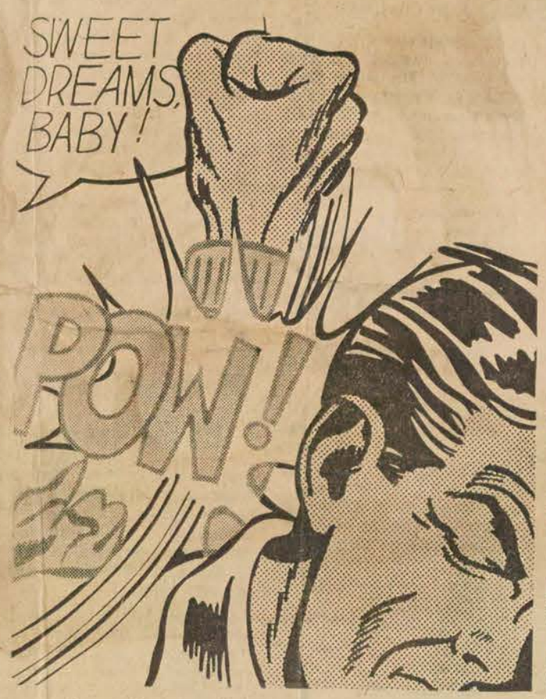
It has already been seen in art centres around the world, and is to be shown across Canada.

Mr. Toledo describes it as a group of "strong and vital works which have the power to open our eyes to the world around us."

He quotes the communications prophet, Marshall McLuhan, on "the artist's awareness of his time and his ability to synthesize its implications" which "give special meaning to his role in our age of accelerated technological development."

"I myself don't like Pop Art," he confides, "and perhaps a lot of the people who see the exhibition won't either. But even if they hate it, they'll have seen it, which is good."

Benson and Hedges is undoubtedly performing a public service in showing Canadians a new art form.



Sweet Dreams, Baby by Tom Wesselman

But whether or not public gratitude will be reflected in increased cigaret sales is a moot point. Mr. Toledo thinks not.

"I would be surprised to find we gained one new cigaret smoker. You know, it's an incestuous little group of art lovers and intellectuals that goes to see shows like this, and I'd doubt that very many of them even notice our name on the poster."

"A lot of firms do things like this as a sort of social conscience salve," he said.

The cost of commissioning and exhibiting the 31 graphics is a well-kept secret, but it runs into five figures. Recorded prices for Pop Art range from several hundred to several thousand dollars.

In addition to sponsoring the collection, Benson and Hedges also arranges a seminar on Pop Art in each exhibit centre. The panel includes a Pop artist and "at least one good name" from another field.

In Toronto, the big name was Marshall McLuhan himself, and the auditorium wasn't big enough to hold all the people who wanted to get in.

This is the firm's second venture into the cultural field. The first was the institution two years ago of the Belmont Award for short stories.

It may be only a coincidence, but the year the award was started was the year Benson and Hedges switched from losing money to making a profit.

In any case, the company has every intention of continuing its cultural activities. Mr. Toledo quotes Dr. McLuhan:

"The closing of the gap between art and business . . . (is) part of the over-all implosion that closes the ranks of specialists at all levels."

JAMM
Montreal Star, Que.
December 7, 1966
DNESDAY, DECEMBER 7, 1966

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Uses Pebbles, Driftwood and Shells To Make Her Prize-winning Murals

By SHEILA STONE

It is hard to imagine a Gaspé beach chock full of materials which are the stuff of prize-winning murals. However, for Mrs. Yolande Rousseau-Rioux who is now exhibiting murals using pebbles, driftwood, and shells, the beaches of the north St. Lawrence and the nearby Atlantic are a gold mine of precious art materials.

"I was born and brought up around Trois Pistoles in the Gaspé," said Mrs. Rioux during an interview at Galerie Jean du Sud on Côte des Neiges road, where she is exhibiting until Dec. 17.

"I've always been fascinated by the river, the sea and all its flora and fauna. As a child I used to sit on the beach listening to the roar of the waves, smelling the wonderful salt air.

"When the tides came in I would pick up interesting pebbles, shells and driftwood. But I never thought of incorporating them into a mural until seven years ago when an architect asked me to create an original sort of mural for a chapel of the Dominican Fathers here in Montreal.

"Until that time I was exclusively a potter and ceramist," said Mrs. Rioux who has five grown-up children. "But when I was asked to do something different it suddenly occurred to me that perhaps I could use materials drawn from the river and sea."

The commissioned mural, which now hangs at the chapel of Collège St. Albert Le Grand on Côte St. Catherine road, was the first of many. Although Mrs. Rioux is the only Canadian artist working with sea materials, acceptance of her work came quickly.

In 1959 she exhibited at the Montreal Museum's Spring Show. A year later she won second prize at the Concours Artistique de la Province. Since then she has exhibited in Windsor, Ontario; at a Canadian handicraft exhibit in Paris; and twice under the auspices of JAMM at the Montreal Museum's Stable Gallery.

Her subject matter varies widely. She draws ideas from fairy tales, TV programs, her Gaspé home, as well as the Bible.

The subject of her favorite mural on display at Galerie Jean du Sud is taken from Antoine de St. Exupéry's famous story "Le Petit Prince." The mural shows the little prince, wide-eyed and hair on end with his sheep and flower on "asteroid B612" getting ready to fly away to another star with some snow geese.

"It took me a long time to find two appropriate pebbles for the eyes," she smiled. "I'll walk for miles combing the beach looking for suitable rocks.

"Here is another favorite of mine," she said pointing to a mural called "Bouquet de Fleurs," "I used nails from old driftwood for the stems, the wood from an old barn as backing, and the backbones of a sea wolf and a sturgeon for blossoms."



Staff Photo by John Daggett

MOSAICS FRENCH CANADIAN STYLE: Mrs. Yolande Rousseau-Rieux is the only Canadian artist who creates murals from pebbles, shells and driftwood. Her works are on exhibit until Dec. 17 at Galérie Jean du Sud.

The title of Mrs. Rioux's exhibition is "Image of My Country." Just by chance it fits in with the title of the gallery and the adjoining boutique which carries Quebec handicrafts.

"'Jean du Sud' is a man of the sea from Northern Quebec who is the subject of one of Gilles Vigneault's songs," Mrs. Rioux explained.

"The mural which best suggests the region is shown in this mural of an outing to Isle Basque, a favorite picnic ground for natives of Trois Pistoles," said Mrs. Rioux. "Here is a sail boat, a fisherman and a wharf. It is made with old barn wood encrusted with pebbles and small clam shells."

Her works with religious themes have been sold to a number of churches in Montreal and Toronto. Others have been sold to Laval University, the St. Denis Club here in Montreal, as well as to individuals.

"I love doing murals using stones and pebbles," said Mrs. Rioux. "But I am still a potter and ceramist," she added as she and her husband, a lawyer, tacked up a ceramic mural showing a flaming red rooster. "I teach ceramics at a recreation centre in Verdun and also at a summer boys camp in Maine.

"My home is in Montreal, but the inspiration for most of my work comes from my original home in the Gaspé."



"Carrots were 25 cents a pound at a Moscow free-enterprise market where 'extra' produce from collective farms is sold. That's a lot, as salaries are often less than $100 a month. The women serving me turned on smiles for Bill when they saw him photographing us."

The U.S.S.R. And I

Notebook jottings on what it's like to be a tourist in the Soviet, according to Doyle

By Doyle Klyn
Weekend Magazine Women's Editor

This all came about because Doyle Klyn and husband Bill recently satisfied a long-held ambition to visit Russia. The two of them went on a guided tour with 108 other Canadians. It was a vacation, see?

But then the vacation ended, and Weekend Magazine's Women's Editor was back in her office. So was the major portion of the staff as everyone gathered to hear about the things Doyle had seen and done in the land of the bear. Eventually the editor arrived, too, probably trying to find out what had happened to his staff. And after listening he told Doyle this would be good stuff for an article.

"Me? Write about Russia?" Doyle asked. "I wouldn't dare.

"Anyway," she concluded triumphantly, "I was on vacation."

However, the editor won, as editors will. And Doyle leafed through the diary she kept during her visit to bring us the sights and sounds of the Russia she found. She enjoyed her trip and you will, too, as she tells you about it.

Photographs are by Bill Klyn (who took the shot on our cover) and Maurice Hallett, Leo Kirschberg and Ken Lavers, other members of the guided tour which was sponsored by the Junior Associates of the Montreal Museum of Fine Arts.

MOSCOW.

A SINK STOPPER and plenty of patience.

That's what a Canadian who had lived over here advised me to bring to Russia. It's only taken a few hours to prove it was good advice.

Our hotel bathroom has heated towel racks — a luxury that I wish Canadian hotels would copy — but there's no stopper for the wash basin.

At that, we're lucky. Some of our group have no stoppers for their bath tubs.

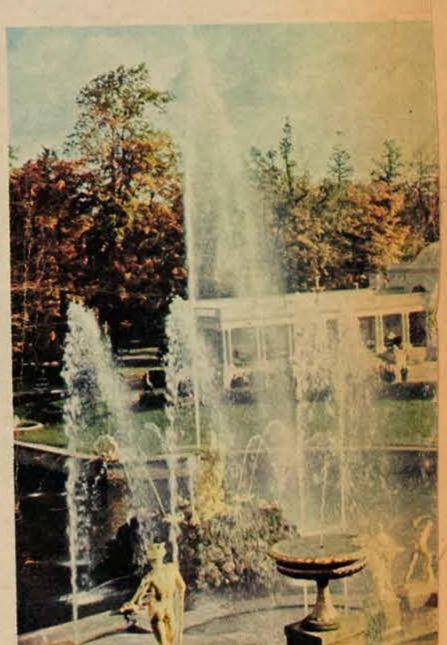
Patience was called for the minute we arrived at Moscow airport. Intourist, the official U.S.S.R. travel agency that looks after all foreign visitors, was informed months ago that 110 of us would be arriving yesterday as a group. But they sent only one bus to the airport for us. It held 30 and it's almost an hour from airport to Moscow. As we were in the last busload we had plenty of time to inspect the airport.

Big and modern, lots of bustle, lots of glass used. Signs in two languages, Russian and English.

TO WAVING BASE, reads one sign, pointing to the viewing area where you can watch planes land and take off. More descriptive than our sign, OBSERVATION DECK.

☆ ☆ ☆

Finally — our bus. With a slim and very pretty



"The splendors of the days of the czars are maintained. Fountains and gardens at Peter the

THE TELEGRAM
TORONTO

weekend
MAGAZINE
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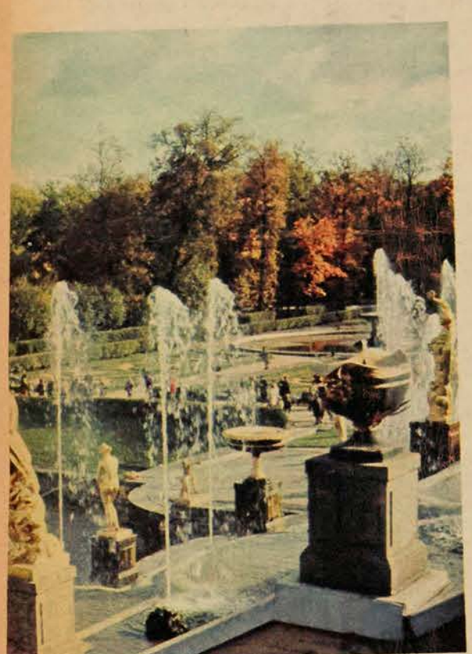
DOYLE KLYN IN RUSSIA: Most of it was fun—see page 2



"GUM department store, biggest in the Soviet, faces on Red Square and has crowds of both Russians and tourists milling around. Tourist shoppers are often served first, just as we are usually given seats on trams and buses. Russians consider us their personal guests."

Intourist guide named Tamara in charge.

Strange contrasts as we drove in. Small, tumbledown wooden cottages smack up against brand-new housing developments. Very wide, attractive, tree-lined streets (they call them *prospekts)* but not many cars. According to Tamara there are only about 80,000 in all Moscow, which has a population of nearly seven million.



Great's summer palace, near Leningrad, were a top spectacular that Intourist showed us."

You think everything lacks color. And then you realize why. No billboards, no advertising. No neon signs saying: TRY IVAN'S BETTER BORSCH.

☆ ☆ ☆

Coney Island Gothic is the way a Canadian described Moscow's architecture during Stalin's years. Someone else tagged it Early Manhattan.

That fits our hotel. Our room has old-fashioned lace curtains, strips of carpet laid over larger strips of carpet, a massive writing desk (no paper or envelopes in it), twin beds with feather ticks, a wardrobe with two too-small drawers for clothes and four coat hangers.

But what a view! It's a corner room overlooking the Moscow river, on the 26th floor. That would be great in our Western world. The higher the floor the better. Not here. In this huge hotel, only four agonizingly slow elevators usually work. Crowds of would-be passengers are always waiting, and friendship ceases when a car arrives and the race for space is on. The women elevator operators pack in more people than you'd believe possible and there you stand, in a lingering togetherness that would be embarrassing if it weren't so funny.

It took me half an hour to get down to the main floor (to buy stamps) and back again.

☆ ☆ ☆

Last night a lot of us couldn't wait for today's official tour of Red Square. We rushed off to see it by moonlight, some going by subway, some by taxi.

One of the world's most exciting places. Floodlit St. Basil's Cathedral with its onion domes is like something out of Arabian Nights.

Back at the hotel we had tea Russian style, in glasses with silver filigree holders. And fresh caviar. Marvellous.

The subway travellers raved about the Moscow metro, most beautiful in the world, and the taxi travellers were smug about the low cost of a taxi ride. The meter drop is evidently 10 kopecks (less than 12 cents) and milage is 10 kopecks a kilometre (0.621 miles).

☆ ☆ ☆

A Russian wife who suspects her husband is out with the boys doesn't look for him in the taverns — there are no taverns.

She finds him right on the street, queued up for *pivo* (beer) or *kvass* (a drink made from fermented bread) at what looks like a gas tank on wheels. Women dispense the drinks from this movable bar.

☆ ☆ ☆

Some of us head off on our own to sightsee. Faster, and you see more Russians. If you stick with the tour you see only other tourists.

Six of our group, Mrs. L. was telling me today, decided to abandon the tour and take the subway back. They showed the woman at the ticket wicket one of the baggage labels given us by the hotel, which we were advised to carry so we can be directed when necessary.

Well, this subway-ticket seller looked at the Canadians and then shouted a question to a group of people waiting for the train. Obviously she asked who was going near the hotel, and immediately a man and woman and a little boy came over.

The ticket seller wouldn't let any of the Canadians pay fares. She just motioned them to follow the man.

During the ride Mrs. L. offered the little boy a ballpoint pen. The father let him accept it, but he said something that made the child look unhappy.

Mrs. L. was puzzled until the father shepherded

Continued on next page

THE U.S.S.R. AND I

Continued from preceding page

them out of the subway, pointed the way to their hotel and then spoke firmly to the boy. Reluctantly the child pulled from his pocket a small, beat-up plastic boat and handed it to Mrs. L.

He had been told that if he accepted the pen he must give her something in return.

☆ ☆ ☆

"Do you think they're bugging our hotel rooms?" I heard one woman ask another.

"Of course not. Why should they want to listen to US? We're not important — politically."

"Well, I have a little routine, just in case," said the first woman. "When we go into a room I go into every corner of it and shout loudly, 'Isn't this LOVELY!' And after that I whisper everything."

☆ ☆ ☆

Today, for the first time since I was 11 years old, I had vinegar poured over my head.

I went to one of Moscow's new "glass palaces" or hairdressing salons. All arranged by Tanya, the interpreter I had for a whole afternoon. She got me an appointment, something Russian women can't get. They wait, Tanya says, not knowing whether they'll get it done in one hour, six hours, or that day. Tourists always go first.

Tanya arranged for a man to set my hair, but all the other operators I saw were women. And they all had dyed, teased hair, very bushy, very old-fashioned looking. Evidently operators who are dyeing hair wear no rubber gloves, as ours do. Their hands and uniforms were stained.

Terribly old-fashioned equipment, but my hair was well washed, then given that vinegar rinse, then set well. I was only one hour and it only cost me 80 kopecks, about 96 Canadian cents.

"What will I tip?" I asked Tanya.

She said they didn't expect a tip, but that it would be nice if I left them my business card with a word or two saying that I was satisfied with my hairdo. I did this and she assured me it made everyone very happy. Certainly they were all smiles as we left. I'm beginning to think that the Russians are an extremely polite people.

☆ ☆ ☆

"And now we shop?" asked Tanya. I had suggested that she take me to some stores where Russians, not tourists, do their shopping.

"First I will take you to see the most awful hats in the world," she said.

They *were* terrible hats, shoddy, badly shaped, ugly colors. But there was a crowd six women deep in front of THE hat counter in a Gorki-street store. The salesgirl stands between the customers and the hats, which are stacked one on top of the other, crown in crown. A woman who has managed to inch her way to the front of the crowd will point to the hat she wants. The salesgirl brings it to her, and she puts it on while the crowd makes good-natured comments on how it looks.

Same with shoes. "This is a good department," Tanya said. "Some don't have chairs for customers to sit in while trying on the shoes."

This store had three, and women were queued up to take a turn in a chair.

I saw snow boots at $40, much like those we get in Canada for about $20, and the pumps and strap shoes all seem expensive by our standards.

"How can Russian women afford them?" I asked Tanya. "I'm told that if they earn between $90 and $130 a month they're doing well."

"We don't spend as much as you do for rent," said Tanya. She has worked for Canadians and prides herself on knowing a lot about us. "*Your* prices are getting higher all the time, too. And here we are, always two wage-earners to a family."

☆ ☆ ☆

Motorists aren't allowed to blow horns except in an emergency. Good!

And no one throws anything on the streets — even cigarette butts.

☆ ☆ ☆

To Zagorsk today, "the holiest place in Russia." It has active churches and monasteries where priests and monks work and study.

We saw about a dozen priests conducting a service in those old orthodox heavily-jewelled cassocks and crowns.

In a small church which has one wall imbedded with jewels ($2 million on that wall, our guide said) a congregation of elderly women sang like young angels. Incredibly beautiful.

Everywhere in Zagorsk we see old women such as you see on our cover. "Very religious," says a guide, with a shrug. "They're old."

We're told that although no religion is taught in the schools, there are functioning churches wherever there are enough people to maintain them. Moscow has 40 functioning churches and six synagogues.

All large cathedrals are maintained as museums, and there always seems to be renovating going on, to keep them in their original condition as an example of the old Russia.



"Svetlana Koryachkina (above with me) is young and attractive, as most Intourist guides are. She is a university graduate but gets paid less than women road menders (below) because their work is harder. We've seen women doing everything from conducting a symphony to refuelling a jet."



☆ ☆ ☆

Peter Worthington, correspondent here for the Toronto Telegram, took us to the "free" market, something tourists don't usually see.

I didn't know there was any free enterprise in this country. But it seems that on a collective farm each household is allowed to operate a small plot of land to raise produce for itself, instead of for the state.

The people at this market were selling their "extra" produce, at prices set not by the state but by whatever they thought the traffic would bear.

Carrots were 25 cents a pound. So were apples.

"They'll be five times that, and more, by January," Peter said. "I've seen apples at $3 a pound, gnarled and dried up and hardly worth eating."

He took us to some food stores next, so I could note prices: butter $1.90 a pound, sugar 55 cents a pound, eggs $1.48 a dozen (I'd seen some on special sale at GUM, the huge department store, for $1.36). Bread — and the bread here is excellent — isn't as costly by comparison. It's 15 to 25 cents a loaf.

Window-shopping, I'd noticed men's cotton socks, very sleazy, at $1.29 a pair; shirts at $6 to $8 and ordinary-looking suits for men at $75.

The economy here is beyond me. How CAN they buy even the necessities?

☆ ☆ ☆

The Bolshoi! Spectacular theatre. Crimson, gold, crystal chandeliers.

Everything sparkling except the theatre-goers. They don't dress up — I guess they can't — and they're all pretty drab-looking.

Tourists stand out in the crowd. And as far as I'm concerned I'll not be so dressy the next time. Clothes that aren't glittery enough to rate more than a glance back home look like Lady Astor's plush horse here, and get a lot of attention.

We saw Gisèle danced by Bessmertnova, one of the Bolshoi Ballet's top ballerinas. Superb.

☆ ☆ ☆

Leningrad

How could you cram into a diary a description of this city that used to be St. Petersburg? I'm going to have to buy some books — with good pictures I hope. So elegant and yet so shabby, so different from Moscow. No skyscrapers here, for one thing.

We're frantically trying to see all of it in a few days — impossible. Months could be spent in the Hermitage Museum alone — 2,000 treasure-packed rooms.

Being one of a large group of members of a Canadian museum has its advantages. We were taken on a "special privilege" tour of the Gold Rooms of the Hermitage. Priceless gold ornaments and weapons of the Fifth Century B.C. Scythians and Greeks, all found here in the Soviet.

☆ ☆ ☆

No conductors on street cars. The honor system is used — each passenger drops three kopeks in a fare box and takes a transfer.

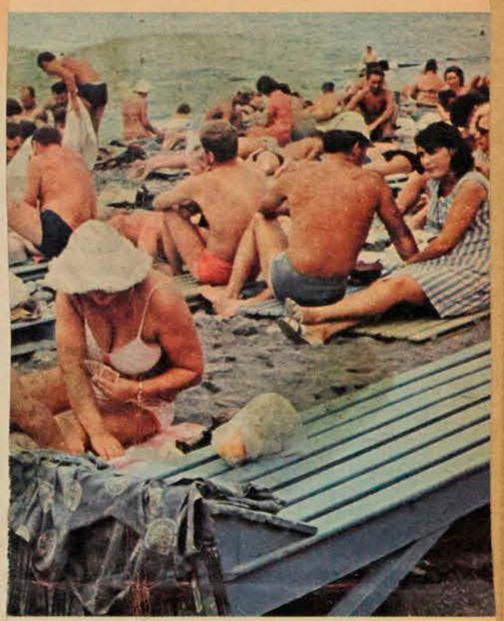
If he has "heavy baggage" he drops in 10 more kopecks.

Continued on page 6

X12-M



"Paper magnolias tied to trees at our Sochi hotel! Funny, when the resort has such lush vegetation. My sun hat's a Black Sea special, made of felt but cool."



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THE U.S.S.R. AND I

Continued from page 4

Heavy baggage is often household appliances that stores don't deliver but expect buyers to haul away.

☆ ☆ ☆

The guide on our see-Leningrad bus is Mikhail Seeling, a former professor of languages.

Seeling is terribly proud of his "brave" city, as he rightly calls it. It withstood the Nazi siege for 900 days and Seeling's first wife was one of the 632,000 citizens who died of starvation.

"Why do your Russian women do such hard work?" someone asks him. We all wait for his answer. We've seen women repairing roads; up on scaffolds painting buildings; digging ditches; refuelling jet planes. Now we had just passed two women section hands on a railway spur, using those noisy pneumatic drills.

"Because they apply for the jobs," replied Seeling. "All jobs are open to anyone, and the hard jobs pay more.

"Those women," he went on, "will be getting about, in your money, $130 a month. I get $110 a month. And for hard or hazardous work our pensionable age is lower, 50 for those women back there, instead of 55, the usual pension age for women. Our men work five years longer."

"And you wonder how I can live on $110 a month?" he asked us.

Of course we did, and he was smart enough to sense it.

He told us that he and his second wife and his son, all wage earners, paid only $7 a month for their two-room apartment, with kitchen and bath, and that with gas and light their total operating expense for the apartment was less than $11.

"And don't forget," he said, "that we don't pay medical or educational expenses."

☆ ☆ ☆

Russians are terribly interested in our clothes.

Young Heather D. has a pretty pink wool coat and Russian girls often go up to her and touch it, obviously admiring it.

And when one of the boys wore his blazer with the Black Watch crest and buttons a man walked up to him on the street and offered 30 rubles for it.

John N. has a 19-year-old cousin living here in Leningrad. He told John that what he and the rest of the younger Russians want most is to be better dressed, in clothes more like American clothes, and to be able to buy American records, which are hard to get and very expensive.

The other day, he said, a popular American recording sold on the black market for $66. The buyer would make tapes of it to get back his investment.

☆ ☆ ☆

We're surprised to see so few police around. Even more surprising, today we saw a motorist arguing with a policeman!

"And why not?" said one of our guides. "In the Soviet we are all equal. So if a driver thinks there is unfairness he can argue."

"And can he win?" someone asked.

But she was busy pointing out a huge new apartment complex which has its own library, cinema, shops, school and children's playground.

☆ ☆ ☆

Today Bill and I got lost — in a pouring rain, too.

We were on our way to Gastello Street Hospital to visit Dick G., a Canadian who was touring the Soviet by car with his family when he became ill.

Our hotel doorman, just said "Nyet! Nyet!" when we asked about taxis. So we put on our raincoats and slogged off to a street-car stop.

All Leningrad seemed to be at that stop. Hundreds of people trying to claw their way on every car that came along, but suddenly I was swept into one by the crowd. Bill just barely made it on board. I was pushed along to a seat someone gave up for me. I was a tourist, therefore a guest, and guests get seats.

I had been given directions to the hospital. Better Bill should have had them, because somehow I got us off that car too soon.

And there we were, but where were we?

We ran to shelter in an apartment building's entrance where a young man was standing.

"Gastello Hospital?" we asked him.

He looked at us blankly. We tried sign language.

"Go! Go!" he said.

Did he mean he wanted us to get out of his building?

He must have seen how disturbed we looked because he slapped his hand to his forehead, thought for a moment, and then, with a beaming smile he corrected his "Go!" to "COME! Come, friend!"

Off he set in the rain. Without a coat, and beckoning us to follow him he repeated, "COME!"

It was a long four or five blocks. He was getting soaked but he only seemed concerned that the puddles would be too deep for me and he often paused to help me over them.

He got us there. Not just to the hospital door but, by asking questions here and there he guided us right to Dick's ward. Then he became so excited by his success that he rushed over to Dick's bed,

Continued on page 8

little more than adequate and we're grateful for balmy weather and pleasant scenery as compensations. Because of the mineral waters there are many sanitariums in the area.

☆ ☆ ☆

"Let's go out and swim in the sea where no one can hear us," said Ludmila Vasilievna Salnicova, "and tell each other our ages."

We met on the beach yesterday. I had been playing with a little girl who took a fancy to my beach sandals, paraded around in them and then settled down to chat with me. Her young parents and I agreed, by signs and shrugs, that our language barrier was a pity.

Then Ludmila, a handsome brunette who was sitting nearby, was asked to interpret.

They didn't waste time on pleasantries about weather and scenery. They wanted to know about Canada (they had noticed the Expo 67 tote bag I had) and as they asked questions more people joined the group till I was surrounded.

"How much does it cost you to come here? What is your work? Your salary? Do you own a house? How many rooms? Do you have color television?"

It went on and on, and at noon, when it was time for us to go back to our hotels for lunch, Ludmila said, her bright blue eyes twinkling, "You might like to ask questions, too? Perhaps we could meet again tomorrow?"

When we met today she had a bottle of Red Moscow perfume for me, playing cards for Bill. I had lipstick for her and chocolates for the young family we met yesterday.

We swam — and we *did* tell our ages — she is only 33. As a mechanical engineer she earns $140 a month, plus a quota bonus, and she's married to a 68-year-old pensioned engineer who is back in Sverdlovsk with their three-year-old daughter while Ludmila has her state-arranged month's holiday.

Strange how we both hated to say goodbye.

"I will befriend you," said Ludmila, after we had promised to correspond and had exchanged addresses.

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We leave for home tomorrow. Everything's packed — even that Intourist poster that says, "Welcome To The U.S.S.R."

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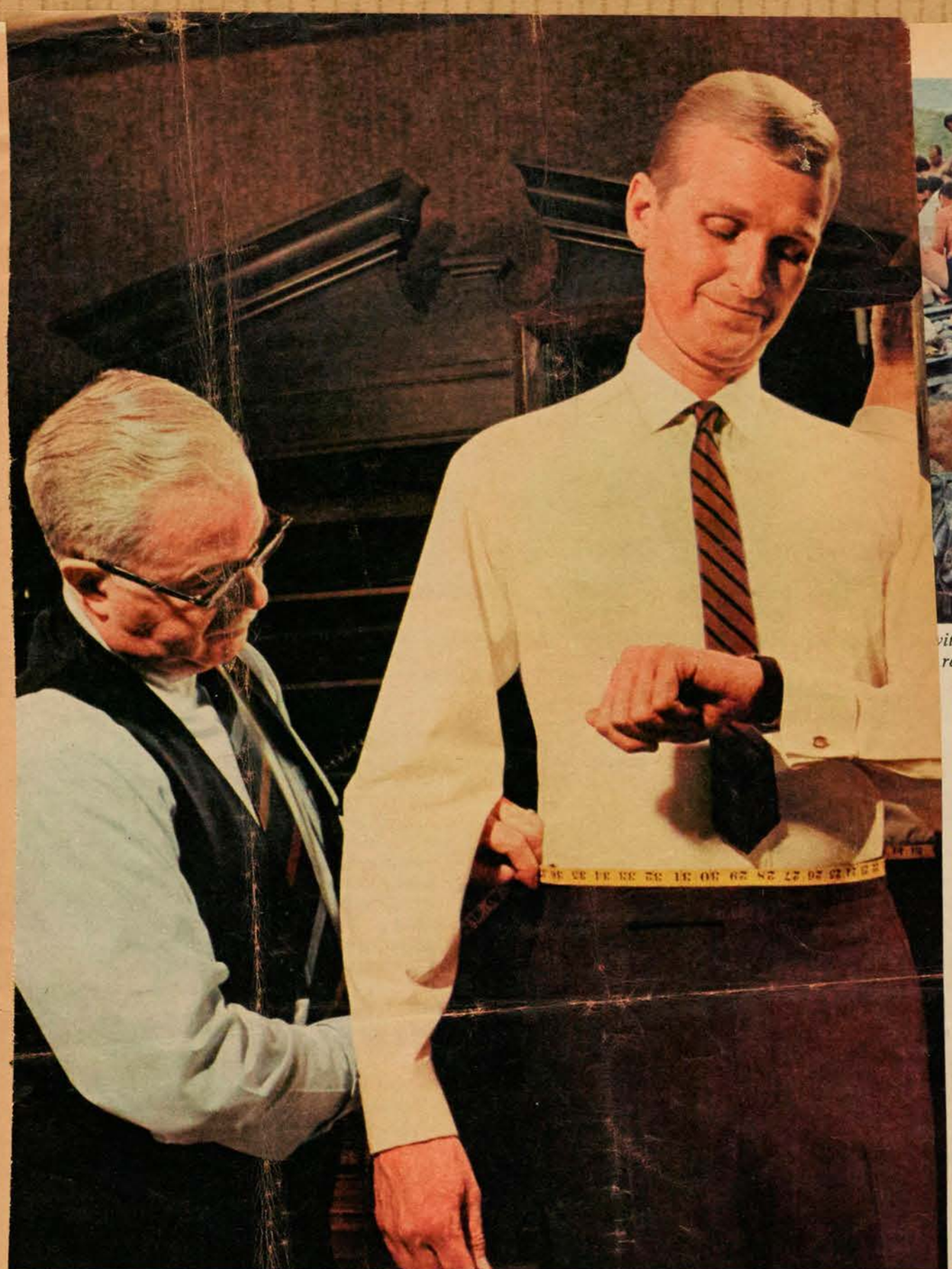
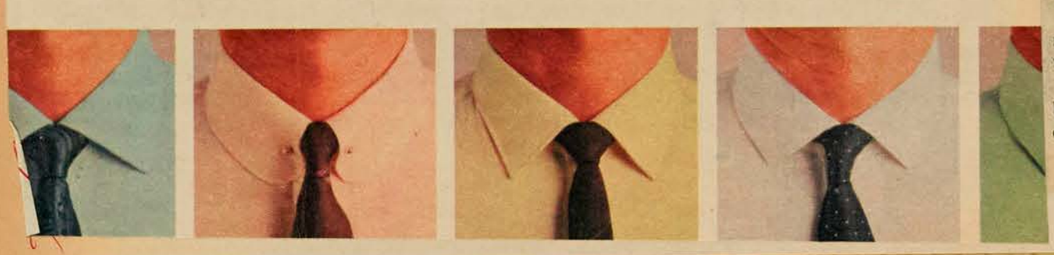


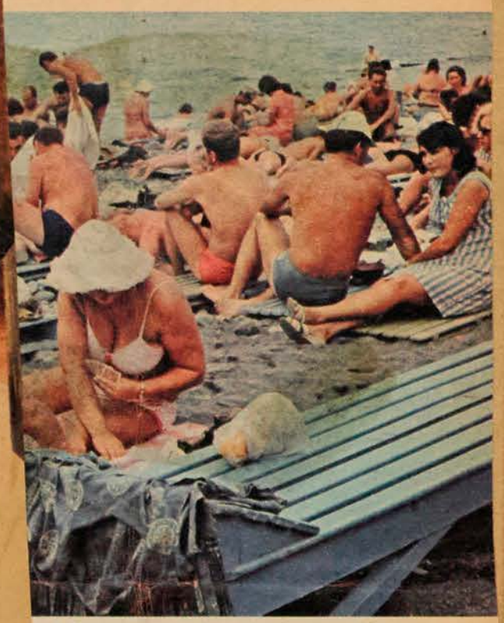
THIS IS THE SHIRT THAT DOES SOMETHING FC

Signature by BVD

And it's just your handwriting. Tailored of lustrous combed Egyptian broadcloth and with a 'touch of taper', Signature says luxury without being too obvious about it. In white and five plain pastels — maize, sandstone, azure, jade, apricot — and six crisp collar styles. See the Signature collection soon. At better men's shops — $6.50.*

*Suggested retail price





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K12-M

THE U.S.S.R. AND I

Continued from page 6

shook his hand and then triumphantly flung out his arm to point to us.

Then he shook hands with Bill and me and was gone before we could do more than say thanks.

Some place in Leningrad we have a good friend and we wish we knew his name and address.

☆ ☆ ☆

Kiev

The city of trees. Coming in from the airport our guide said, "Sixty per cent of Kiev is parks — they are the lungs of our city."

She's a trim little brunette named Irene Trantina, who reminds us we are no longer in Russia but in the Ukraine, "bread basket of the Soviet."

Ukraine or Russia — most things are the same. Same delicious ice cream, omelets and bread rolls but also the same rather tasteless minced-veal patties. Same patience needed for elevators and for waiters who are maddeningly, incredibly slow.

☆ ☆ ☆

It was terribly cold and drafty in Kiev's elegant old opera house last night, and when I saw a woman sitting near me wrap her head in her fur stole I decided it was time to abandon culture for coffee.

Bill wasn't hard to persuade. We sneaked out and went into a restaurant across the street. We sat with two young workmen who spoke no English but made us feel right at home as we all drank coffee and listened to a small orchestra.

But when Bill offered cigarettes they refused. Then they offered him cigarettes and when he took one they smiled and both accepted one of his.

"Now we're all buddies," Bill informed me.

And so we were. One of them reached under the table, brought out a huge bottle of vodka and poured drinks all round with the air of a man who is delighted to offer refreshment he knows can never be repaid.

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The Canadians and the Russians had a ball last night.

It didn't start off that way.

There *we* were, sitting around the hotel dining room, all 110 of us, or nearly all, looking as sedate as Canadian tourists usually look.

And there *they* were, a large group too, having some sort of a private party.

They were having the fun, dancing and singing.



"Beaches at Sochi are jammed, mostly with Russians sent here by the state for a month's holiday. Benches and boards are rented for sunning — it's a stony beach."

We just watched.

And then one of their women walked over to Shorty, our tallest tour member. She stood in front of him and clapped her hands.

Fortunately he knew this meant she was asking him to dance. Off they went while the rest of us, in both groups, cheered them on.

After that it was Old Home Week for sure. Everybody danced with everybody and at 11 o'clock (all hotel orchestras seem to pack it up early over here) we finished with a great long congo line while a musician played Auld Lang Syne on the xylophone.

☆ ☆ ☆

Sochi

This is the Russian Riviera, a semi-tropical resort on the Black Sea where each year almost a million Russians are sent by the state to holiday for a month.

Our hotel just opened last year and it has a pretentious façade, but already our bathroom is falling apart. The plywood toilet seat's hinges have rusted off, and no wonder — the shower has no stall or curtain and it drenches every inch of the bathroom. The whole group agrees that accommodation here is little more than adequate and we're grateful for balmy weather and pleasant scenery as compensations. Because of the mineral waters there are many sanitariums in the area.

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"My new friends Gryscha Sajaz (left) and Ludmila Salnicova exchanged gifts with me and promised to correspond. Ludmila is 33, an engineer and also a violinist."

La Presse, Montréal, Qué.
December 17, 1966

871

LES BEAUX-ARTS

PAR YVES ROBILLARD

Le Pop Art: hier et aujourd'hui

Enfin, un bon choix d'oeuvres à Montréal, des grands artistes "Pop" ! La Galerie de l'Etable du Musée des B.A. de Montréal présente sous le titre "The New Image", une trentaine de sérigraphies de la collection "Benson and Hedge Ltd."

Pour beaucoup de gens, le pop se réduit aux "comics" de Lichtenstein et aux "Hot-dogs" de Claes Oldenburg. Il n'en est rien. Il faut voir cette exposition pour se faire une idée plus juste du pop art d'autant plus qu'ici, à Montréal, la génération des artistes de 25 ans semble travailler en ce sens.

En effet, depuis l'exposition des plasticiens en 59 à l'Ecole des Beaux-Arts, il ne s'était dessiné dans la production artistique aucune autre tendance cohérente. Mais une nouvelle esthétique semble maintenant peu à peu s'installer si l'on considère les oeuvres de Lemonde, Lajeunie, Boisvert, Lepage, André Montpetit et Michel Fortier.

S'ils ne sont pas directement influencés par le pop art, ces artistes utilisent néanmoins des principes de compositions narratifs et ont recours à des formes qui représentent des objets reconnaissables. Et que dire des récentes sculptures de Comtois et d'Henry Saxe, ne sont-elles pas à rapprocher des oeuvres du pop anglais Gérard Laing ?

On a beaucoup discuté sur le pop art. Présentant des images tirées des annonces commerciales, des revues de mode, des cartoons, etc... en les agrandissant à la dimension d'un tableau sans presque les retoucher, on a dit que le pop art se contentait de mettre le doigt sur les vices de notre société, mais que ce n'était pas de l'art étant donné qu'il n'y avait pas transposition suffisante. Puis, on s'est aperçu que certaines oeuvres pops étaient plus fortes que d'autres, que cela dépendait de leur plastique interne, et que même si on nous présentait des images apparemment sans transposition, il y avait derrière celles-ci tout un art de composition, une conscience de la totalité de la surface, un dessin qui orientait la lecture du tableau et des couleurs dont les valeurs devaient s'équilibrer de façon significative. Ne dit-on pas couramment qu'une affiche est meilleure qu'une autre. Cela dépend de sa plus ou moins grande adéquation plastique.

Le pop art a acquis ses lettres de noblesse. Mais, à l'apparition du op art, on a alors parlé de sa mort. Considéré dans ce qu'il était à son avènement, il est sûrement mort. — D'ailleurs, beaucoup des artistes initiateurs travaillent maintenant à l'organisation d'happenings — Mais il a attiré l'attention sur l'esthétique de la vie quotidienne et, d'une certaine façon, on peut dire qu'il a donné naissance à la jeune sculpture anglaise, à quelques artistes qui s'occupent de "top art (art topographique) et d'"environment space". Le pop art a donné naissance à la nouvelle image que l'on se fera des choses courantes tout comme les recherches plasticiennes modifient notre perception des phénomènes plastiques.

Onze artistes présentent donc les prémisses de cette nouvelle image, trois Anglais et huit Américains, Lichtenstein et les compositions des "comics" américains, Rosenquist et les décolorations et surimpressions d'affiches publicitaires, Andy Warhol et les images qu'on a pu se faire de Jackie Kennedy à partir des photographies reproduites dans les journaux.

Jim Dine présente des compositions que l'on fait avec les serviettes de papiers des restaurants. Wesselman est sans doute à l'origine de l'art du Torontois Gary Lee Nova. Il y a aussi Mel Ramos, d'Archangelo, Gerald Laing, Peter Phillips et Allen Jones. Si les formes d'Allan d'Archangelo utilisent "le design" des panneaux de signalisation routière, celles de l'Anglais Gérald Laing reproduisent, en plat, le "design" d'objets industriels ou techniques que l'on ne peut reconnaître. Il se trouve ainsi à poser en évidence la beauté même du "design" pour, peut-être, nous le faire remettre en question.



"Chic" de Mel Ramos l'esthétique de certains produit de beauté.

Par cela, Laing fait partie de la génération des jeunes sculpteurs anglais de la White Chapel.

Montreal Star, Que.
December 31, 1966

871

Exhibitions Around Town

By Michael Ballantyne

NOW that everyone has sufficiently recovered from the holidays, it may be time to think about visiting a few exhibitions again. One of the places I was unable to mention last week is also one of the best galleries in Old Montreal and a spot I hadn't been down to see for some months.

La Maison des Arts on Notre Dame street west near the old court house is one of the finest examples of the kind of restoration work that has been going on in the city in the last several years. Lovingly restored, it is a really splendid example of a fieldstone, 18th century house of a kind, alas, too infrequently seen these days. The entire building has received the sort of attention that it deserves. There are no extraneous details, no tarting up, nothing that does not belong quite naturally to a dwelling of that period and type.

The exhibitions they hold there on a regular monthly basis are primarily devoted to boosting the cause of home-grown talent, in particular those artists who for one reason or another haven't had the opportunity to show their work in a commercial gallery before. Now basically this is an excellent idea provided, of course, that the material you have to draw on meets standards acceptable to both the general and the critical public. It hardly needs saying that the promotion of indifferent work reflects unhappily on all concerned.

The other drawback, it seems to me, is that you can get so carried away with discovering and encouraging "native" talent that your horizons tend to shrink and you forget the artistic activity that is going on in the rest of the country not to say the world.

Anyhoo, as they say in Scotland, so much for petty niggling. Like the little girl in the nursery rhyme, when it's good La Masion is very, very good — but when it's bad it's awful. The current group show falls somewhere between those two extremes, not wildly exciting but at the same time, interesting enough to make a trip down there worth while.

The eight artists (the show remains on view until January 6) share very little in common except for the fact that they all live in the province of Quebec, their backgrounds and training being extraordinarily diverse. Which is one of the charms.

Another obvious charm is the house itself, which bears looking at quietly and carefully.

As far as new exhibitions go there is not much to report at this season. The Loyola - Bonsecours Centre have an exhibition of photographs of Montreal by Jeremy Taylor, a "private," idiosyncratic approach to the city which is most engaging and I hope to have more to say about that one later on.

Of the existing shows, I'd recommend a visit to the Stable Gallery behind the Montreal Museum of Fine Arts if you haven't yet had time to catch the Pop art exhibition there. Sponsored by Benson and Hedges, the show features the work of eleven of the best known figures in this field and although a good deal of the original excitement about this kind of painting has been dissipated, it's fine to have this show in Montreal even if it's a little late getting here.

Talking about Pop, a great many people are going to see the exhibition and wonder what all the fuss is about, especially in view of the enormous prices that painters like Lichtenstein, Warhol and company command these days. Leo Castelli, the tremendously successful, New York dealer who is probably the biggest Pop booster in the U.S., has an interesting answer.

"Why," he once asked, "should anyone want to buy a Cezanne for $800,000? What's a little Cezanne, a house in the middle of a landscape? Why should it have value? Because it's a myth. We make myths about politics, we make myths about everything. I have to deal with myths from 10 a.m. to 6 p.m. every day. And it becomes harder and harder. We live in an age of such rapid obsolescence.

"Painting is what it is, what artists make of it. One has to accept what painters do. One does not have to like it, but one cannot discard it; one can lament a certain fashion, but one can't do anything about it. One just cannot say: 'This is not art, it will go away.' Who decides what is art? Who is responsible for the decision? Not I. Certainly not I."

So there you are, ladies and gentlemen, the ball is in our court and let's see what we can do with it now.



Mel Ramos: "Chic," silk screen, 24 x 20 ins., in the exhibition at the Stable Gallery.

SEPT – JOURS
MONTREAL, QUE.
W. Jamm
DEC 31 1966 BOWDEN'S

EXPOSITIONS

Caisse Populaire Sacré-Coeur (1399 Ontario e.) — Jusqu'au 1er janvier: peintures et sculptures de *Jacques Toupin* et de *Gilbert Montmorency*. Tous les jours de 10 à 3h., les jeu. et ven. de 4h.30 à 8h.

Centre d'Art du Mont-Royal — Jusqu'au 8 janvier: colection *Roland Dumais*. Tous les jours de 1 à 7h.

Centre Social de l'U. de M. — Jusqu'au 31 déc.: *le Mois de la Gravure.*

Coin des Arts (Gare Centrale) — Jusqu'au 3 janvier : *20 artistes du Québec.*

Ecole d'architecture de l'U. de M. (3450 St-Urbain) — Jusqu'au 31 déc. : *Le Mois de la Gravure*, Jusqu'au 24 déc. : *Oeuvres de Natalia Magera.* Tous les jours de 9 a.m. à 10h. p.m., le sam. jusqu'à 5h.

Galerie Agnès-Lefort (1504 Sherbrooke o.) Jusqu'au 31 déc. : *"Petits formats"* (Borduas, Comtois, Gagnon, McEwen, Riopelle, Vaillancourt, etc.). Du lun. au sam. de 10 à 6h.

Galerie de l'Etable (3424 ave Ontario) — Jusqu'au 31 déc. : *"La Nouvelle Image"* (onze artistes "pop").

Galerie du Siècle (1494 Sherbrooke o.) Oeuvres de *Jacques Hurtubise*, jusqu'au 30 déc.

Galerie Gervais (82½, Côte de la Montagne, Québec) — Bijoux d'*Armand Brochard.*

Galerie Kert — Toiles de *Pierre Archambault.* Tous les jours de 11 à 6h. : le mercredi de 11 à 10h.

Galerie Les Ecores (Duvernay) — Sculptures de *Desrosiers* et *Hénault*, peintures de *Decelles.* Tous les jours de 1 à 5h., les lundis, merc. et ven. de 7 à 1h.

2 à 5h. ; terme le 10n 31.

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Montrealer, Montreal, P.Q.
January 1967

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SEPT – JOURS
MONTREAL, QUE.
W. Jamm
DEC 31 1966 BOWDEN'S

Galerie Lippel (2159 Mackay) — *Sculptures* et *gravures* esquimaudes et *céramiques* pré-colombiennes.

Galerie Moos (1430 Sherbrooke o.) — Jusqu'au 17 janvier : oeuvres d'*artistes canadiens, européens et américains.*

Galerie Morency (1564 St-Denis) — Jusqu'au 30 déc. : oeuvres de *Katie Barbaud.* Du lundi au vendredi de 9 à 9h., le sam., de 9 à 5h.

Galerie 1640 (1445 Crescent) — Jusq'au 31 déc. : Gravures de *Gonzales-Tornero.*

L'Art Français. — Jusqu'au 31 déc. : *peintures de la galerie.*

Loyola Bonsecours Centre (445 St-Paul e.) — *"Ma ville secrète"* (exposition de photos de Jeremy Taylor). Jusqu'au 8 janvier.

Maison des Arts La Sauvegarde (160 Notre-Dame e.) — Jusqu'au 6 jan. : gravures, bois, papier-mâché, aquarelles, dessins, bijoux, huiles d'*artistes canadiens.* Du lun. au jeu., de midi à 6h., le ven. de midi à 9h., le sam et le dim.

Maison Goethe — Jusqu'au 30 déc. : *plans* et *photos* de la Salle de la Philharmonique de Berlin.

Musée d'Art Contemporain (4040 Sherbrooke e.) — *Le Mois de la Gravure.* Verrières de *Marcelle Ferron,* collages d'*Irène Chiasson* et *collection permanente.* Le musée est ouvert de midi à 6h. et de 7 à 9h., tous les jours sauf le lundi.

Musée des Beaux-Arts — Plaisirs de la photographie : le monde de Roloff Beny", jusqu'au 29 déc. Jusqu'au 8 janvier : travaux des enfants du *Centre d'art.* Le Musée est ouvert les mardis, jeudis, vendredis et samedis de 10h. à 5h., le mercredi, de 10h. à 10h., le dim., de 2 à 5h.; fermé le lun si.

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La guerre à la beauté : onze "pop" au Musée !

Il faut visiter l'expo des "onze pop" à l'Etable, du Musée des Beaux-Arts. Pour plus d'un, l'art est une chose et la vie, une autre. Ce qui est bien dommage pour l'art. Pas pour la vie. La vie se fiche bien de l'art. Cette dichotomie (dans les termes !) de l'existence de nos amateurs d'art, collectionneurs et professeurs d'histoire de l'art ne les dérange nullement. C'est la preuve qu'ils ne vivent plus, déjà, ces chers "savants" ! Vous n'avez qu'à regarder le décor et même les vêtements de ces esthètes, un vrai mystère, un dilemme !

A Londres (vers 1960), à New York (vers 1962) et explosant dans la face des bourgeois vers 1964, un raz de marée fit une brutale incursion dans le monde calfeutré de l'art, c'était l'ouragan "pop". Quelques "commandos" firent entrer "la vie" dans quelques petites galeries courageuses de Manhattan. La vie, en personne, avec ses insanités visuelles, son mercantilisme outrageant, sa grossièreté inévitable et ses étalages criards.

Ces premiers "guérilleros", intrépides iconoclastes de l'art figé par l'esthétisme de l'abstrait, allaient faire basculer les augustes organisateurs du monde bien huilé du "marché de l'art" internationaliste.

Ce fut la stupeur. Ce fut une révolution. Devenus critiques sans vergogne d'un "way of life" occidental, ces novateurs firent la manchette de l'actualité.

"La bourse des tableaux" qui venait de mettre de l'ordre dans la grande famille des abstraits (lyriques et pas lyriques), de mèche avec quelques ténors de la critique d'art, se retrouvait "gros jean" comme devant : devant "pop". C'était comique à observer d'ici ! De partout. Un événement capital dans l'histoire de l'art. Comment évaluer, coter, ce "sunday" de plâtre ? Ce collage d'affiches, ces bouchons de coca-cola, ces jouets défraîchis ? Pourtant, ce fut un soupir de soulagement pour tous ceux qui craignaient le nouveau maniérisme, l'industrialisation du tachisme ou du "hard edge", ces cubistes puristes.

A Paris, Pierre Restany, plus commodément baptisait cet art Nouveau Réalisme". Ne pas confondre avec la Nouvelle Figuration, mouvement mort-né qui tenta de remettre à l'honneur la représentation stylisée des anecdotes. La bousculade fut si dramatique pour les gens de l'art-en-place que l'on organisa dare-dare une tendance issue plus ou moins de Vasarely : le "op" art. Ce fut un succès immédiat. Naturel. Puisque l'esthétisme avec "op", était sauvé. Puisque cette manière avait des signes séduisants ! On fit mine d'oublier le "pop" ravageur.

L'art "op" : un cataplasme

Avec de vieilles recettes, des trucs éculés pour étonner les gamins, on organisa au Modern Museum of Art le "Responsive eye", vaste *foire* (le mot est de Molinari) pour amuser les badauds et rassurer les vieux richards-collectionneurs. Le "pop" n'aurait pas lieu. La "bourse" respirait. Et en avant pour exciter la vue, agacer l'oeil, faire vibrer la rétine. Un art à fleur du regard ! Ça n'alla pas beaucoup plus loin. Un jouet pour grands enfants américains.

Plus ou moins concertée, l'entreprise permettait aux vrais néo-réalistes de fourbir des armes plus brutales. En Italie, en Angleterre, en France, partout, le "pop" se faisait des adeptes sérieux. Contre Vasarely, on dressait Duchamp et Dada, Breton et sa bande. Mais, tout de même, cette vogue "op" donna naissance à un art mobile, plus mobile que l'art de Calder dont on reparlera un jour : l'art cinétique, celui d'un Shoeffer fer, d'un Tinguely. Le "op" se rangea du côté de la mode et de l'industrie des textiles, des murs de discothèques et des décors de télé. Il se méritait les faveurs de la foule en un temps record. Puisqu'il ne dérangeait rien ni personne !

Alors, le cataplasme "op" ne tient donc pas. "Pop" reprendra vraisemblablement du poil de la bête. Pourquoi ? Parce que le Nouveau Réalisme pose toutes les questions à la fois. Par exemple, pourquoi et pour qui l'art ? Il est critique social de nos us et coutumes, de nos moeurs, de nos aliénations et, de plus, il sait résumer, quant au "contenant", toutes les expériences techniques récentes. On peut y voir du symbolisme, du machinisme, du cubisme, du tachisme de la gravure, de la photographie truquée, du "hard edge", tout.

Il a beaucoup d'ennemis. Il dérange. C'est bon signe. Et il tient tous les rôles : il enseigne comme au temps du Moyen-Age. Mais il sait se servir des procédés modernes de la communication par signaux, par symboles. Il imite celui-là même qu'il dénonce : le publicitaire omniprésent du capitalisme. Il est socialiste. Non pas à la sotte façon de l'art réaliste d'URSS. Il est moraliste. Le cinéaste Godard joue du Nouveau Réalisme dans tous ses récents films. Et il est souvent d'une qualité graphique, visuelle, indiscutable de fermeté, de concision, comme dans la meilleure veine de l'abstraction !

On lui reproche ceci : il refuse de plaire. "C'est ce qui est beau qui tue l'art" disait Marcel Duchamp, père spirituel du mouvement qui a laissé la peinture pour les échecs dans les "pubs" de Manhattan ! Pop ne séduit pas, il n'aliène pas, il tranche, il joue franc jeu. Il gêne.

Enfin, un art démystifiant !

C'est le combat de la *vérité* contre la *beauté*.

C'est le combat de la réalité contre les falsifications. Toutes. Et "pop", Nouveau Réalisme, prédit la mort de l'art ? Oui, la mort de l'art que nous connaissions. La mort de l'art pour l'art. L'art sans liens avec la vie, l'existence. C'est une démocratisation des artistes. La fin du système des élites bourgeoises qui collectionnent à ne plus savoir où accrocher les "objets" qui deviennent dérisoires et encombrants ! La fin des bibelots ! De luxe.

Mais on sait que l'homme d'aujourd'hui est éminemment plastique, malléable, on dirait même élastique. Les autres souffrent de "dépression nerveuse". La Fontaine : "Ils n'en mourraient pas tous . . ." Et, ainsi, cette prodigieuse faculté de l'homme actuel a fait qu'il a

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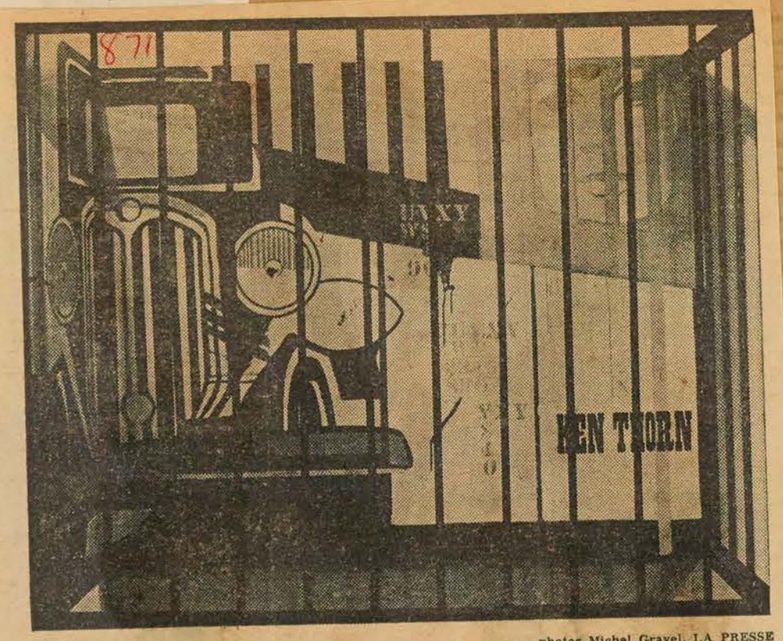
February 18, 1967



photos Michel Gravel, LA PRESSE

Une vraie cage sur un tableau : "Défense de stationner" de Pierre Ayot

Allez voir l'exposition des six jeunes peintres à l'Etable; la plupart feront parler d'eux

"PEINTURE fraîche", c'est le titre de l'exposition de 6 jeunes peintres à la Galerie de l'Etable du Musée des Beaux-Arts, 6 jeunes peintres qui viennent préciser avec McComber, Lajeunie, Lepage, Fortier, etc... l'image que l'on devra se faire de la génération des artistes qui viennent après Lemoyne, Boisvert, Cornelier, Serge Tousignant, etc...

Ces jeunes peintres, Pierre Ayot, Denis Langlois, Francine Léger, Lise Bisonnette, Antoine Lamarche et Yvon Cozic ont-ils une idéologie commune ? Cela m'étonnerait. Mais ils ont sans doute entre eux certaines affinités et c'est pourquoi ils exposent ensemble.

Essayer de préciser ces points communs est peut-être dangereux surtout quand il s'agit d'artistes qui sont appelés à changer, mais, c'est en faisant cela que l'on peut se rendre compte des aspirations de la nouvelle génération.

Ce qui les unit me semble être un usage de la couleur propre, c'est-à-dire sans mélange, et surtout une suggestion de mouvement, qui, au lieu d'être comme chez les plasticiens, lié avant tout à la création d'un espace structural, a comme fonction ici de rendre un message symbolique. Cela est évident avec Ayot, Langlois et Cozic, peintres inspirés du pop art, où le mouvement a une valeur narrative, mais existe aussi chez Lamarche et Léger, artistes géométriques, dont on ne peut comprendre le jeu des formes sans le recours à un certain sentiment symbolique qui oriente la structure.

Un exemple : "Hibiscus 3" d'Antoine Lamarche. "Hibiscus" est un grand tableau vertical avec comme fond un jeu de bandes toutes égales sur lesquelles il y a quatre rectangles placés de façon à créer un vide au milieu du tableau. Une grande bande oblique vient enfin recouvrir en partie deux de ces rectangles. Comment alors comprendre le tableau ? Il n'y a pas là recherche d'une nouvelle structure abstraite du tableau comme chez les plasticiens. Il faut absolument qu'on implique une intention figurative, plus ou moins ressentie par l'artiste.

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E DEVOIR, MONTRÉAL, SAM

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Parmi ces peintres, trois sont plus particulièrement connus. Il s'agit de Serge Tousignant, de Pierre Ayot de "L'Atelier Libre 848" et d'Antoine Lamarche.

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fera Claude Léveillée le 24 janvier prochain, lorsqu'il subira de nouveau l'épreuve du "one man show" à la Comédie-Canadienne. Fascinante et dure épreuve, car l'on sait que le music-hall de Gratien Gélinas représente une sorte d'indice Dow Jones pour nos chansonniers. A des périodes stratégiques, ils vont y vérifier leur cote, ausculter le public, se refaire une virginité ou descendre d'un octave.

Pour Claude Léveillée, c'est aussi autre chose:

— C'est un lieu où je peux m'exprimer de façon plus globale. Un gros plan de la chanson, une large vitrine, l'oeil du peuple.

Léveillée ajoute cette phrase étonnante:

— Ce sera l'histoire d'un dialogue . . . Peut-être le dernier !

— Tu es pessimiste . . . ?

—Je le suis un peu par nature, mais aujourd'hui je suis beaucoup plus lucide qu'autrefois. Je vois les choses telles qu'elles sont.

— As-tu l'impression d'occuper la place importante que tu devrais occuper dans la chanson québecoise ?

— J'occupe de moins en moins de place. Ça ne tient pas à moi, mais à des mouvements, des aspirations différentes du public. A l'heure des séparatistes et de tout ce qui change le Québec, j'ai l'impression que les gens se reconnaissent davantage dans les chansons d'un Vigneault ou d'un Georges Dor. C'est pourquoi le spectacle de la Comédie-Canadienne sera peut-être le dernier . . .

On peut facilement prendre ces phrases au tragique si l'on est pas initié au contexte de Claude Léveillée. Sans cesse inquiet, tourmenté, mais l'instant suivant, enjoué, détendu, Claude Léveillée est un être excessif qui véhicule le paradoxe et l'ambiguïté. Avec lui on est loin de l'affirmation simple et facile de certains. Dans l'espace d'une heure, à cause d'une mauvaise digestion, il niera ce qu'il aurait affirmé la veille. Néanmoins, Claude Léveillée n'est plus ce jeune homme triste au "regard austère, aux rides de parchemins froissé", comme je l'avais peint jadis. Il est devenu une personnalité très attachante à qui l'expérience du métier et celle de la vie ont permis un force, une maîtrise qui ressemblent à de la maturité.

Au cours de ce spectacle à la Comédie-Canadienne, qu'il a intitulé "Son et lumière", Claude Léveillée présentera une vingtaine de nouvelles chansons. C'est beaucoup si l'on considère que la plupart de nos chansonniers n'ajoutent à leur répertoire que cinq ou six chansons nouvelles par année. J'ai beaucoup de respect et d'admiration pour le travailleur acharné et le professionnel accompli qu'est Claude Léveillée. Il n'est pas de ceux qui oeuvrent à l'aventure et qui font carrière dans le hasard.

CHRISTIAN LARSEN

MUSIQUE

Des disques et des hommes

Plus que tous les autres secteurs de la vie intellectuelle, ce sont les arts qui ont bénéficié le plus de la consommation de masses. La vie artistique, autrefois privilège de quelques-uns, est devenue accessible à tous. Le livre de poche met les grandes oeuvres de la littérature universelle à la portée de toutes les bourses, et si le livre d'art, lui, reste dispendieux, il apporte néanmoins à domicile des reproductions soignées d'oeuvres dispersées à trop d'endroits pour qu'elles soient accessibles à la moyenne des amateurs.

Le disque offre le même avantage au niveau des oeuvres musicales. Il permet à celui qui aime la musique de choisir lui-même les oeuvres à entendre, de ne pas se sentir tributaire des programmes de concerts. Il lui permet également de bénéficier de conditions d'écoute idéales, qui sont encore accrues lorsque le reproducteur est de haute qualité. Il permet enfin d'approfondir la musique à loisir, ce que bien peu de gens pouvaient se permettre autrefois. A cet égard, le disque constitue le complément indispensable à l'étude de l'histoire de la musique. Il est souvent très difficile de se faire une représentation mentale correcte d'une partition, surtout lorsque celle-ci présente des alliages de timbres peu courants. Le profane serait sans doute étonné d'apprendre qu'il y a bien peu de musiciens entraînés à lire simultanément plusieurs portées ou à en faire la réduction au piano. Le disque permet à ce moment-là un contact moins laborieux, plus direct avec les oeuvres en les restituant vivantes.

C'est la musique contemporaine qui, manifestement, bénéficie le plus du disque. On joue à ce point peu d'oeuvres d'aujourd'hui dans nos concerts et à la radio que seul le disque permet d'assimiler, par des auditions répétées et attentives, un univers sonore nouveau, d'un abord forcément difficile. Sans doute n'y a-t-il en ce domaine aucun record de ventes; mais la circulation du disque de musique contemporaine croît avec une régularité réconfortante. Il semble bien que l'attitude du public est en train de se transformer.

La nouvelle prise de conscience du public à l'endroit de la musique date de l'avènement de la haute fidélité. Tout semble avoir changé. On écoute plus de musique que jamais. Curieusement, la fréquentation des concerts n'a pas suivi la hausse; elle demeure étrangement stationnaire, lorsqu'elle ne diminue pas tout simplement.

Il n'y a aucun doute que le disque, avec la qualité qu'il atteint aujourd'hui, a porté un coup au concert en détournant à son profit une bonne proportion des auditeurs. Les conditions d'écoute idéales qu'il offre comptent énormément pour le mélomane qui préfère intégrer la musique à son décor habituel et en jouir en paix plutôt qu'être distrait par l'ambiance que crée le public dans une salle. Mais la conséquence la plus profonde, survenue à la suite de l'implantation du disque dans notre vie quotidienne, consiste en une transformation dans l'attitude de préhension musicale : au concert, manifestation sociale, collective, donc anonyme, succède l'audition solitaire et réfléchie, sorte de méditation personnelle. C'est toute la psychologie de l'auditeur qui a changé. Il n'existe plus tant une interprétation vivante et spectaculaire qu'une exécution réfléchie et soignée, voire parfaite. Ce changement n'a pas touché que le public; il n'est que de comparer les enregistrements d'aujourd'hui avec ceux de l'entre-deux-guerres pour sentir combien la manière d'interpréter a changé en peu de temps. Ces derniers nous semblent même issus d'une conception plutôt fantaisiste et dépourvus assez souvent de cette unité de pensée qui est en quelque sorte l'ambition des interprètes d'aujourd'hui. Il n'est du reste pas plus sûr que les interprétations que nous considérons comme étant définitives le demeureront longtemps; la sensibilité musicale évolue à un rythme trop accéléré pour que nous puissions être fixés sur quoi que ce soit. La discographie comparée, qui constitue en quelque sorte le baromètre de cette évolution, nous le démontre périodiquement.

Le disque atteint déjà, par certains aspects, une dimension historique et sociologique. Les progrès de la technique le perfectionnent davantage d'une année à l'autre. A cet égard, il est destiné à être le plus précieux document dont pourra bénéficier la musicologie de demain.

ROGER BÉDARD

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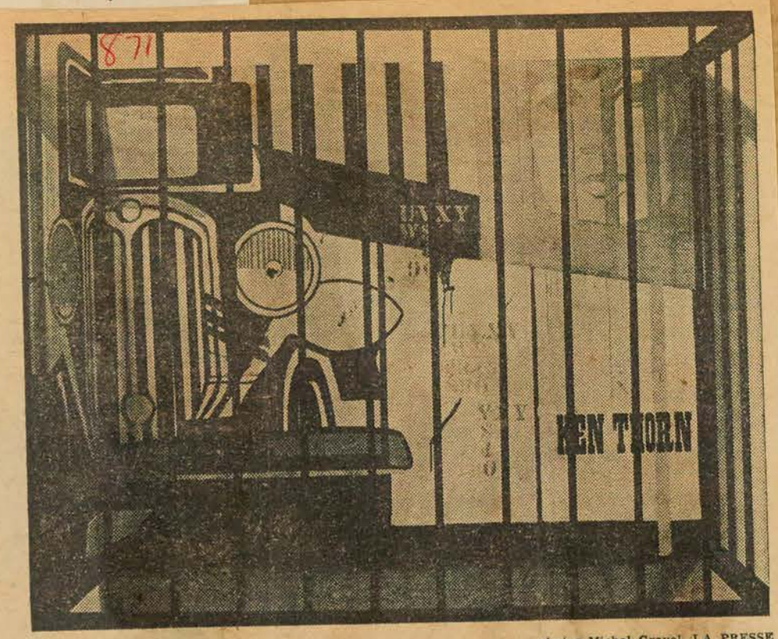

photos Michel Gravel, LA PRESSE

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pu, déjà, intégrer et assumer cet art gênant. Il accepte les signes d'une contestation farouche. Ainsi, on a pu voir des collectionneurs se "charger" aussi du "pop". Des galeries courageuses en exposent, des musées dynamiques en offrent à tous les regards !

Ainsi, le Musée des Beaux-Arts de Montréal (après Dallégret qui en fit voir un peu au "Drug" en 1964), nous donne l'occasion d'admirer la verve de "onze" Nouveaux Réalistes, à "L'Etable". Il s'agit de la Collection Benson and Hedges (of Canada) Limited, dixit l'affiche unilingue, bien sûr ! Imposture Non. Innocence. Ou bien ceci que l'on peut lire sur le mur du Musée : "... *cet* art nouveau, on le sait, peut servir de base pour l'art commercial ..." Voilà ce que c'est que la bonne santé. Intégrer tout, même le poison mortel ! C'est amusant. Sous cette proclamation



de M. Antonio Toledo (de la B. and H.), une carte du Musée, dit : "Ces *chefs-d'oeuvre* sont de la collection ... etc." Voilà l'imposture ! Ces artistes se battent justement pour démystifier ces vieilles notions académiques dont celle de "chef-d'oeuvre"! Le mépris du grand public est, ici, à son comble ! Il y a des limites à vouloir assimiler son poison !

Enfin, intégration ou non, on verra peu à peu, l'action salutaire qui sera engendrée par cette nouvelle tendance. Elle est capitale. On sait où mena les simples "Casseurs de pierres" (Courbet), le "Coucher de soleil" (Monet), les "Demoiselles d'Avignon" (Picasso). A une complète rénovation de la peinture. Mais cette fois, c'est tout l'art qui va y passer. Les héros-initiateurs : Segal, Thibaud, Rosenquist, Oldenburg, Rauchensberg, Lichenstein, etc.

Montréalais vous avez la chance d'aller voir une partie de cet "ouvrage" essentiel. On ne lutte plus contre la plaie de l'"italianisme", à l'Etable, c'est la lutte à l'esthétisme facile, à la facilité décorative. Aux séductions aberrantes. Aux vieux. A papa-Borduas, à papa-McEwen, à papa-Barbeau, à tout l'art-à-papa. Quelques jeunes, dans nos murs, tentèrent l'aventure, timidement. Il faut du courage pour être vrais. Un fait significatif : le vénérable *Albert Dumouchel* vient d'opter pour le Nouveau Réalisme ! Bien enraciné, il pourrait bien nous sortir l'oeuvre la plus étonnante jamais organisée au pays ! On verra bien.

Au Musée, vous aimerez le "dépaysement" par les nus au plastique luisant de Peter Philipps (Angleterre) ("Cut out Nude" et "Nude"), vous serez scandalisés par le "Téléviseur et la poire" de Wesselmann, par l'érotisme mécanisé ("le char chromé et la guidoune") de John Wesley (USA), par cette crudité de Mel Ramos (USA), par l'engrenage stupide de Rosenquist, par le rose bonbon de la fille au bikini de Wesley.

Et pourtant, il nous faut admettre la parenté avec l'extérieur quotidien. Le kiosque à revues, l'autobus, le "spot" à la télé, tout cela nous est familier et ici, sur la cimaise, tout cela est obsédant, inquiétant, fait réfléchir. Ces visages de la Kennedy me sont familiers et obsédants (Andy Warhol, USA), cette fille qui s'écrase, nue, sur un tube de dentifrice géant ferait pleurer. C'est une tragédie, le "pop art". Cette "Miss America", cow-girl, sous ses attelages de cuir, avec son fouet et son "gun", c'est le vrai guèpier de cette existence en Amérique-la-folle. On frissonne. Cette "Rêverie", chanteuse "yé-yé", perdue dans la guimauve de ses propres couleurs désintégrées ... c'est pénible en diable ! Tenez, on a envie de changer. Et vivre, c'est changer aussi !

Ne manquez pas cette expo. L'histoire de l'art vous y convie en grinçant des dents !

CLAUDE JASMIN



Gonzalès-Tormero : gravure vraiment actuelle !

Rue Crescent, entre Sherbrooke et Burnside, on trouve toujours un des lieux les mieux aménagés pour y présenter des graveurs étrangers. Chaud et confortable. Une seule grande pièce. Accrochage et éclairage fonctionnels donc beaux. C'est la galerie "1640", au numéro 1445, pourtant, de la rue Crescent.

En ce moment, accrochage d'importance ! Un jeune artiste-graveur du Chili : Sergio Gonzalès-Tormero (en ce pays, on prend et le nom du père et le nom de la mère, juste hommage, je trouve; je signerai peut-être : Jasmin-Lefebvre !)

Voici donc une imagerie actuelle. C'est dire qu'on n'y retrouvera ni la gravure sombre, romantique, lyrique de nos Giguère, Guillaume-Leroux, Pichet et autres taciturnes broyeurs de noirs graves, ni la gravure aseptisée et prude d'un Yves Gaucher, d'un Richard Lacroix, Hurtubise et al.

Imagerie actuelle : comportant une structuration de l'image qui se lit souvent par paliers, par étages, par étapes donc, comme les "comics strips" ou les dessins, plus anciens, des Egyptiens, des Incas et des Mayas, ces premiers dessinateurs d'illustrés, comportant une coloration franche, pure et nette, un dessin souple mais pourtant composé avec fermeté. Ajoutez, pour ce Chilien, des notions neuves et dans l'anecdote, voir "Marche dans l'espace", d'un design schématique et pourtant poétique, et dans la composition, ainsi la notion de multiplicité, d'accumulation, voir "Chaloupes de sauvetage", "L'Orangerie", "Les douze lunes", "Les bateaux-remorqueurs".

Et Gonzalès-Tormero (dans la trentaine, a étudié à Paris chez Haeter, vit en France et au Chili) joue aussi d'effets d'une plasticité déroutante, ainsi "Portrait d'un monstre", tache d'encre sans visage précis, "Le chien", écrasé sous un ciel à pitons épais insolites. Il utilise aussi le procédé du gaufrage (du relief) avec adresse : "Les 24 heures", le papier "embossé" devient le seul recours pour rendre les motifs (le "pattern") présents.

Le rendez-vous de la meilleure gravure étrangère, ce "1640", au "1445" !

C.J.

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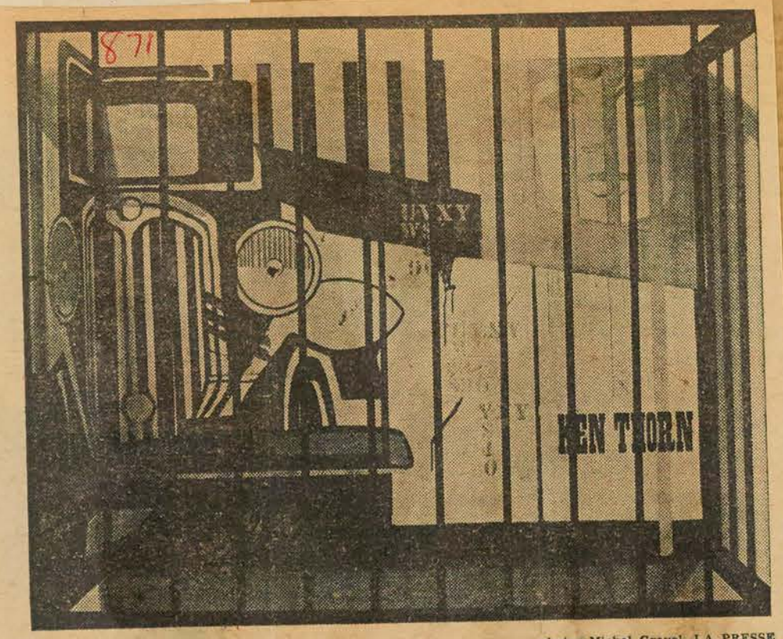

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On January 28th a letter appeared in the "Letters to the Editor" section re the Atelier Libre.

I agree with Miss Jean Lerner, the Atelier Libre is supposedly for the use of all artists, but apparently Mr. Richard Lacroix runs it like a dictator, and many other artists (especially English speaking) are either turned away or discouraged from coming down.

It is interesting to note that in Quebec there is a clique of artists and they seem to "control" what goes on. This is especially true in the graphics area. The only facilities available are at the Ecole des Beaux-Arts (a government school which costs $9 a year to attend in the evenings) but they have to limit enrolment as they do not have that much space. After artists attend this school, they either have to go out and buy the costly graphic equipment (it also takes space) or else resort to giving up what they started out to do, because it is too much them in their Atelier Libre, they can have one of their own.

Elizabeth Smart

11-2-66

LE DEVOIR, MONTRÉAL, SAM

Peinture fraîche

Six jeunes peintres montréalais exposeront à l'Etable du 12 au 26 février. Une douzaine de grands formats y seront présentés.

Parmi ces peintres, trois sont plus particulièrement connus. Il s'agit de Serge Tousignant, de Pierre Ayot de "L'Atelier Libre 848" et d'Antoine Lamarche.

Les trois autres, plus jeunes, sont à leur première exposition d'importance. Il s'agit de Denis Langlois, Francine Léger et de Lise Bissonnette.

JAMM
La Presse, Montréal, Qué.
January 21, 1967

871

LES BEAUX-ARTS

PAR YVES ROBILLARD

Du conformisme : Contant, Hénault, Rosengarten ; et de l'audace : Arès et McComber

Nombreuses sont les expositions cette semaine, mais celles dont je dois parler ne sont pas des meilleures. Heureusement que durent toujours cependant celle d'Albers à la Galerie Agnès Lefort, celles des peintures-miniatures de Serge Lemoyne à l'Ecole d'architecture de l'Université de Montréal, des gravures de Savoie à la Galerie 1640 et la foire de gravures des Jeunes Associés du Musée des Beaux-Arts de Montréal à la Galerie de l'Etable.

Il y a de quoi vous occuper en allant voir la rétrospective des oeuvres de John Lyman au Musée d'art contemporain et la manifestation de la semaine, l'exposition des 29 grandes tapisseries françaises contemporaines à la Place Victoria.

Tous les grands maîtres y sont, Lurçat, Picard le Doux, Jullien, Lagrange, Saint-Saens, Le Corbusier. J'ai déjà fait la critique de cette exposition, le 8 octobre dernier, alors qu'elle était présentée au Musée de Québec.

Or en même temps, Micheline Beauchemin expose à la Faculté d'architecture de l'Université McGill, ses maquettes de rideaux de scène et de murs flexibles. Il faut voir cette exposition, surtout si vous visitez celle de la Place Victoria. Elle vous permettra de mesurer toute la distance qu'il y a entre une technique traditionnelle et une recherche d'avant-garde.

En général, les nouvelles expositions vues cette semaine se partagent entre un souci de bien faire, d'être très sage et la recherche d'idées originales, mais mal exprimées, soit d'une part celles de Gabriel Contant, Monique Hénault et Rosengarten, et d'autre part, celles d'Arès et de McComber.

Gabriel Contant

Les tableaux de Gabriel Contant à la Galerie Libre n'ont rien pour nous transporter. Ce



Photo Michel Gravel, LA PRESSE
Un relief de Rosengarten

qui les caractérise pourrait être une illusion de profondeur rendue par un clair-obscur traditionnel, mais liée à une structuration de coups de spatule à la Ferron, donnant naissance à des formes plus ou moins géométriques, se terminant souvent par des pointes.

En général, cette structuration à coups de spatule est au centre du tableau et l'artiste y intègre tant bien que mal les angles du tableau au moyen de larges plans plats uniformes. Rien de révolutionnaire, une certaine application, les meilleurs tableaux étant ceux où l clair-obscur est le plus affirmé les nos 5 "Bal d'Ombres", "Le crabe" et 20 "La Momie" en violet-rouge, brun-roux, ver gris.

Constant, c'est une sorte d'ex pressionisme macabre, tendu mais plutôt stérile. L'artiste s cherche ou ne travaille pas suf fisamment. On ne sent pas che lui un goût pour la couleur e ses formes sont usées. Son ré gistre de couleurs pour chaqu tableau se réduit à deux ton dominants, un plus clair et u moins clair, et il emploie beau coup de noir et de brun, c'est-à dire des tons qui peuvent mas quer les imperfections de l structure.

Certains tableaux cependant les no 2 et 3 semblent manifes ter de sa part un goût pour le surfaces mâtes, lié à un dési d'organisations de plus en plus géométriques. Mais l'artiste pour le moment, est loin d'avoir trouvé des solutions.

Monique Hénault

Les tableaux de Monique Hénault à la Galerie de "La Sauvegarde" sont aussi décevants. Monique Hénault s'applique à bien construire ses tableaux, mais c'est fait de façon simpliste et trop sage. L'on ne peut manquer de penser qu'il s'agit là des travaux d'une bonne élève. Il lui faudrait plus d'envolée, plus d'aventure.

Sa composition est simple: une grosse masse centrale, plus ou moins géométrique, de couleur vibrante, s'impose au premier plan et fait concurrence à d'autres masses plus pâles, placées en second plan sur les côtés dans un continuel mouvement d'interpénétration. Il y a toujours chez l'artiste hésitation entre l'espace en profondeur du tableau et la définition des formes.

Ses formes, elle essaie d'ailleurs de les préciser au moyen de tissus qu'elle colle sur le tableau et qui leur confère une allure organique. Dans un seul tableau, le meilleur de l'exposition, "L'Orée" (28), elle y arrive, un tableau qui se met alors

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façon à accentuer le contraste, McComber a dessiné une forme sinueuse et le tableau devient le récit de ce malaise.

Les meilleures oeuvres de McComber, pour le moment, restent les nos 4, 8 et 11.

JAMM
Le Devoir, Montréal, Qué.
Circ. 43,080
February 28, 1967

87

La troupe USCO aux Beaux-Arts

La troupe américaine USCO présentera son spectacle au musée des beaux-arts de Montréal dans le cadre d'une exposition d'art psychadélique organisée par JAMM. L'exposition d'une durée de six semaines, soit du 28 février au 8 avril fera appel aux moyens d'expression les plus divers, lumières, plastiques, projections cinématographiques et musique électronique. Ce spectacle transporte les spectateurs dans un monde de sommeil et d'hypnose plus ou moins détaché de la réalité.

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JAMM
La Patrie, Montreal, Que.
February 5, 1967

871

Peintre montréalais primé au Japon

SUCCES JAPONAIS pour Serge Tousignant! Le jeune peintre montréalais, 24 ans, vient de remporter le prix de la Bridgestone Art Galery à la 5e Biennale internationale d'estampes et d'arts graphiques qui s'est déroulée au Musée d'art moderne de Tokyo. L'oeuvre de Tousignant primée est une lithographie intitulée "Sextan". Elle est présentement exposée à la Galerie de l'Etable du Musée des beaux-Arts où se tient la Foire de la gravure.

Deux autres tableaux d'artistes canadiens (David Partridge et Morris Danylewich) étaient exposés à la Biennale de Tokyo. Quant à Serge Tousignant, il a eu une autre de ses oeuvres exposee à la Biennale américaine de l'an dernier à Santiago (Chili).

Il a de plus effectué en 1965-66 un séjour de neuf mois à Londres grâce à une bourse. A la suite d'un stage aux ateliers libres de la Slade School of Fine Arts de Londres, le jeune peintre porte maintenant un vif intérêt aux tentatives d'intégration de la peinture à la sculpture.



SERGE TOUSIGNANT
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un prix à Tokyo.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
FEB 18 1967
BOWDEN'S

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An investigation should be started to see why more artists can't use this Atelier Libre and why the government doesn't give the same amount of money to English speaking graphic artists so that if the French don't want them in their Atelier Libre, they can have one of their own.

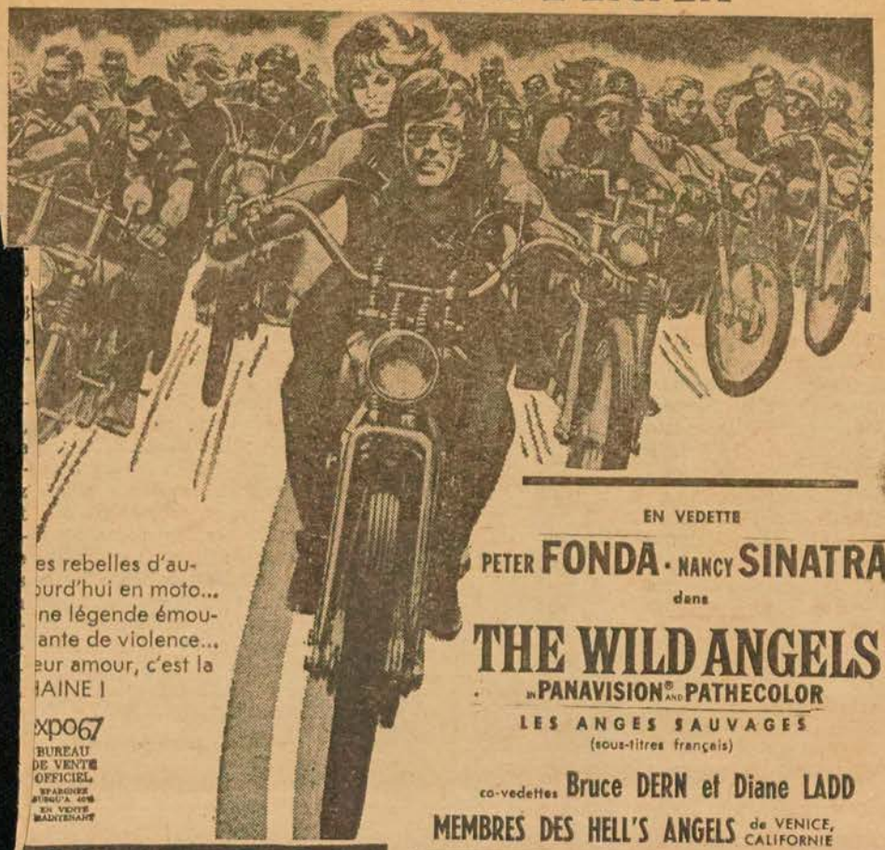
Elizabeth Smart



Hatley (68 et 69), l'arbre rose (65) le cormier (61) sont magnifiques, tellement magnifiques que l'on ose y croire. Et toujours, tout est si beau, si calme en même temps que mystérieux que l'on ose à peine s'y approcher.

Enfin, à partir de 1960, l'artiste, ayant pris sa retraite, semble avoir maintenant accepté de n'être qu'un spectateur, qui s'amuse au spectacle

LES ANGES DE L'ENFER



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pierre semblaient n'être qu'à nous et nous étions seuls sur terre à Paris au mois d'Août

JAMM
La Presse, Montréal, Qué.
January 21, 1967

[r]essembler à une sorte d'é-[c]ché.

L'aventure de Monique Hé-[n]ault pourrait être intéressante, mais il faudrait qu'elle se décide à choisir entre un espace flou ou des formes précises. Sa façon de poser les couleurs sur une forme, plus sombre dans les contours, et plus clair au milieu, les contrastes violents que ces couleurs suscitent en faisant étaler la lumière au milieu de la forme, créent un climat dramatique qui vient ajouter au pittoresque de l'organique des tissus et des couleurs qui les recouvrent, des jaunes, crèmes, rougeâtre, orangé et brun. Mais il reste que ces expériences ont déjà été faites depuis longtemps.

Rosengarten

Rosengarten expose au Loyola Bonsecours Center des modelages figuratifs et quelques assemblages de tiges de fer géométriques. J'ai souvent remarqué que les Canadiens anglais étaient plus fidèles aux traditions artistiques que les Canadiens français. H.W. Jones exposait récemment des sculptures qui se tenaient près de celles de Gonzalez, Rosengarten, lui, se tient dans l'ombre de Germaine Richier.

C'est un sculpteur qui a un sens indéniable des volumes dans l'espace et des passages entre les volumes attirant l'attention sur ce qu'il veut d'abord exprimer. Cependant, il n'a pas la cohérence de Germaine Richier, manque souvent de tension et son expressionisme est quelquefois trop brutal.

Vous y verrez des torses ravagés, des têtes boursouflées, des figures transpercées de clous etc... Cette addition de divers objets, tiges, écrous semble rejoindre l'esthétique du sculpteur français César, mais, en fait, elle passe à côté, car pour Rosengarten ces éléments ne sont là que pour ajouter au pathos. Aussi, je préfère de beaucoup les modelages plus classiques ou l'artiste devant son modèle, essaie d'exprimer ce qu'il lui trouve de dramatique.

Certains torses de son exposition sont assez carrés et désagréables. Ils en viennent à ressembler à des carcasses ou carapaces. Je suppose que ces torses carrés préfigurent chez lui ses nouvelles recherches, faites de tiges de fer géométriques.

Ces nouvelles sculptures ont un point de départ figuratif, mais elles sont constituées uniquement de plans plats et ressemblent à certains Bartolini ou aux sculptures du Hollandais Visser. Mais elles permettent de nous rendre compte à quel point Rosengarten a le sens du monumental, réussissant par les minces plans et les arêtes de ces plans à imposer de façon solide la présence de ces quelques tiges dans l'espace. Malheureusement, la plupart de ces dernières sculptures ne sont pas suffisamment solutionnées et il y a souvent faiblesse dans ce qu'on peut considérer comme l'arrière de la forme.

L'exposition de Rosengarten nous laisse sur notre faim. Nous avons affaire à un sculpteur qui semble posséder un solide métier, mais dont l'expression laisse à désirer. Dans quel sens l'artiste s'orientera-t-il? Il m'a avoué qu'il continuera toujours à exécuter des modelages. C'est pour lui, dit-il, un besoin vital.

Arès

Arès (Galerie Paris) réalise actuellement des émaux sur grands panneaux de bois. Ses effets de texture sont captivants et ses jeux de couleurs délicieux. Arès sait par l'intensité de certaines couleurs, bien distribuées sur la surface, attirer l'attention sur chaque partie du tableau. Il sait de plus animer sa matière et suggérer divers mouvements. L'effet d'ensemble est merveilleux.

Il faut voir "Surface" en doré, turquoise, bleu et qui ressemble à certaines fontes de Vaillancourt ou du français Viseux. Beaucoup de ces oeuvres pourraient d'ailleurs s'intituler "texturologies" et c'est en général dans le contexte de l'art brut de Dubuffet qu'on doit situer son expression. Mais pour le moment il hésite. Il possède une technique mais ne sait trop que choisir comme langage.

Tantôt il s'orientera vers une sorte de tachisme comme avec "Stalag", tantôt ce sera vers le surréalisme avec "Stalactites", créant par transparences, des sortes de grottes magiques. Plusieurs de ces oeuvres par contre ne sont que décoratives et l'on espère que l'artiste se ressaisira, s'apercevant que ce ne sont pas les effets intéressants qui comptent, les secrets de la fabrication, mais les formes que l'on crées par leur intermédiaire.

McComber

McComber est de tous ces artistes le plus audacieux. Il s'aventure d'emblée sur des terres à défricher. Son langage est fait de formes géométriques qu'il marie souvent à des silhouettes ondulantes. Ses couleurs sont franches, posées en aplat, égales sur une même zone et s'opposant en des contrastes violents. McComber joue un peu avec les effets optiques des couleurs. Son expression n'est pas strictement définie, mais elle promet beaucoup. Permettez-moi, pour le mieux situer, de faire une parenthèse.

Dans l'abstraction géométrique, il a plusieurs voies. Il y a celle des plasticiens qui se servent de la forme géométrique pour postuler autre chose, l'espace sériel chez Molinari, l'énergie de la couleur chez Tousignant, l'ambivalence forme-couleur chez Goguen. Il y a celle des artistes du Park Place Goup à New York qui au contraire veulent attirer l'attention sur la forme géométrique en tant que telle, sur ces caractères, pour après les contredire, en montrer la relativité. Leurs tableaux ont des contours correspondants aux formes développées. Ils sont allongés, triangulaires, octogonaux, en L, en S, etc...

Il y a peut-être aussi une troisième voie qui joint à ce souci de la forme géométrique en tant que telle, quelque chose de la narration figurative héritée du pop art. On a pu la deviner dans les tableaux à plusieurs panneaux de Charles Gagnon, vus à l'occasion de sa dernière exposition à la Galerie Agnès Lefort.

Ces tableaux, les moins bons de l'exposition, suggéraient aux spectateurs qu'ils marchaient à travers différents plans géométriques colorés, ouverts ou fermés, qui les contraignaient ou leur permettaient de s'égarer dans la rêverie. Et chaque tableau devenait ainsi le récit d'une course fictive, ce temps du récit étant d'ailleurs magnifiquement symbolisé par ses "dessins à tracer".

Les tableaux de McComber iraient, selon moi, dans le sens de cette abstraction géométrique narrative, pourrait-on dire, mais évidemment sans les particularités de Gagnon. Il y a chez McComber tendance à considérer son tableau comme un objet et les formes géométriques dessinées sur son tableau comme des formes autonomes qui auraient leurs directions, leurs qualités.

McComber peint sur des surfaces carrées ou rectangulaires mais les bords de ses tableaux sont très larges et il continue sur ceux-ci les formes géométriques. Chacun de ces tableaux est la rencontre de ces diverses formes, le récit de cette rencontre.

Un seul exemple, parce qu'actuellement c'est assez mal défini: les tableaux no 2 et no 7. Il s'agit là de trois larges bandes horizontales se continuant sur les rebords du cadre donnant ainsi le sentiment de fortes masses. La couleur des bandes du haut et du bas, étant identique et en général plus prononcée que celle de la bande du milieu, ces dernières constituent pour ainsi dire comme une sorte d'étau pour la partie centrale. Or sur cette partie, de façon à accentuer le contraste, McComber a dessiné une forme sinueuse et le tableau devient le récit de ce malaise.

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JAMM
Le Devoir, Montréal, Qué.
Circ. 43,080
February 28, 1967

871

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D (M-F) 196,500
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Elizabeth Smart

La Presse, Montréal, Qué.
Circ. 215,954
February 28, 1967

LES ART

Hier

A la Place des Arts, première du spectacle de Liberace; à l'hôtel Mont-Royal, concert de l'Orchestre de chambre McGill; au Musée des Beaux-Arts spectacle d'art psychédélique.

Voir ci-contre les articles de Claude Gingras, Gilles Potvin et Yves Robillard.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
FEB 28 1967
BOWDEN'S

L'art psychédélique au Musée de Montréal

par Yves ROBILLARD

Il ne faut pas manquer d'aller voir, ce soir, au Musée des Beaux-Arts de Montréal, le deuxième et dernier spectacle de la troupe américaine Usco, présenté dans le cadre de l'exposition d'art psychédélique, qui, elle, durera jusqu'au 8 avril prochain.

"Psychédélique" est un nouveau mot inventé pour qualifier tout ce qui a trait aux effets du L.S.D. La troupe Usco, par ses spectacles et les différents objets qu'elle présente dans son exposition, veut recréer pour le visiteur les différentes impressions visuelles et sonores que l'on ressent lorsque l'on a absorbé du L.S.D.

Pour ce faire, elle a recours à différents moyens d'expression, 4 ou 5 appareils cinématographiques, plusieurs appareils à diapositives, de la musique électronique, plusieurs systèmes stéréophoniques, 3 ballons mobiles et quelques murs de papier d'aluminium qui vibrent.

Le spectateur qui ne se refuse pas de se laisser prendre est alors transporté dans un monde de visions et d'obsessions visuelles et sonores qui le marquent sans qu'il sache trop pourquoi.

Le spectacle commence par une sorte de papillottement de la lumière qui fatigue la rétine pendant que l'on entend, ici et là, des bruits d'explosions qui durent une vingtaine de minutes. La tête devient alors obsédée par ces différents rythmes puis attentives à tout nouveau rythme, couleur et son que l'on inclura.

Le spectacle dure plus de deux heures et donne lieu à toutes sortes d'images et de bruits organiques, géométriques ou identifiables qu'il est maintenant difficile de replacer dans un ordre logique. Une dizaine de thèmes reviennent continuellement, une progression rythmique s'installe puis finalement le spectacle revient à son point de départ.

Que postule ce nouveau genre d'expression ? Il est trop tôt pour le dire. Mais au moins une chose est certaine : il exige le "contact direct", c'est-à-dire la nécessité de ressentir toute chose d'abord de façon biologique. Et c'est sans doute pourquoi l'on a intitulé la représentation "Contact is the Only Love".

Montreal, Star, Que.
Circ. 205,503
March 1, 1967

The Art Scene

Rock and Roll at the Museum

By ROBERT AYRE

LAST NIGHT and the night before, the Junior Associates of the Montreal Museum of Fine Arts took over the lecture hall and sent us hurtling on a psychedelic trip that convinced me, for one, that I don't belong to the right generation. I tuned in, and tried to turn on, but I was ready to drop out after the first ten minutes. I won't claim to have more stamina than those who couldn't take it. Curiosity kept me there for the full 90 minutes.

The "programmed experience," as it is called, was put together by the group of New York artists known as Usco, using films, slides, oscilloscope, stroboscope and sound in a "multi-channel media-mix."

Sound. More than anything, sound. We sat close to one of the amplifiers, but there was no use moving because we were assaulted from every direction. It was worse than those Dada conventions when 19 presidents all shouted at once against a battery of phonographs. Dada didn't have the advantage of electronics.

As we went in, we were assailed by a loud, monotonous, unchanging din that combined the roar of both tiger and tide. When it was mercifully turned off, it was succeeded by the low rumble of a train passing over an endless bridge. Motorcycles suddenly blasted in, rock and roll shook the building and bird songs and the chirp of crickets, magnified beyond all reason, piled up the decibels to the threshold of pain.

In the midst of the pandemonium, I heard a voice proclaim: "You have to go out of your mind to use your head."

If there was any poetry on the soundtrack it was so loud I couldn't hear it. There was some on the screens and the big balloons, the poetry of light, color and motion — the "divine geometry" of the kaleidoscope continuously flowering and in the end mingling with the slow motion of embracing nudes, the montage of human faces, of crowds and butterfly wings, the flashes of Op targets and dizzying lines.

There was a little humor. Signs saying "Traffic Merging" and "Dead End" and "To the Solar System and the Rest Rooms." The shot of Santa Claus cut into the sequence of the troops marching off to Viet Nam to the tune of "The Green Berets."

A serious note in passing. Not enough to convince us that there was any real commitment in the theme "We Are All One." We were not involved. I don't think anybody was involved. We were curious, amused and pleased some of the time, browbeaten by the noise all the time, and bored. We didn't get the "total experience" we expected. We weren't wrapped up and engrossed. Maybe we will be in Expo's "Labyrinth."

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
MAR 7 1967
BOWDEN'S

Au Musée des Beaux-Arts, (Galerie de l'Etable), à 8 h. : conférence (en anglais) de M. Wyner Allen sur l'architecture canadienne.

Marche funèbre du "Crépuscule des dieux" (Wagner), "Le Sacre du printemps" (Stravinsky) et Concerto no 2 pour violon et orchestre (Paganini). (L'oeuvre de Wagner remplace l'ouverture de Rossini précédemment annoncée, ceci à l'occasion de la mort du gouverneur général du Canada).

Au Musée des Beaux-Arts, à 9 h. : vernissage de l'exposition "Céramiques canadiennes 1967".

Montreal Gazette, Que.
Circ. 134,678
March 25, 1967

New Exhibit For Museum

The Junior Associates of the Montreal Museum of Fine Arts will spotlight 20th Century drawings and graphics from the museum's permanent collection at the Stable Gallery, 3424 Ontario Ave.

The exhibition was put together by David G. Carter, director of the museum and will be on view from Monday to April 28.

Montreal Gazette, Que.
Circ. 134,678
April 1, 1967

As the next exhibition in its current season, the Junior Associates of the Montreal Museum will spotlight Twentieth Century drawings and graphics from the Museum's permanent collection.

This exhibition "Director's Choice" has been selected and put together for JAMM by David G. Carter, director of the Montreal Museum of Fine Arts, and will be on view at the Stable Gallery, 3424 Ontario Avenue, until April 28.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900
MAR 1 1967
BOWDEN'S

DANS LA

ART PSYCHADELIQUE

Le spectacle USCO sera présenté dans le cadre d'une exposition d'art psychadélique organisée par JAMM (les Jeunes Associés du Musée des BeauxArts de Montréal. Elle sera d'une durée de six semaines, soit du 28 février au 8 avril, et elle se tiendra à la Galerie de l'Etable, 3424, avenue Ontario.

La Presse, Montréal, Qué.
Circ. 215,954
March 20, 1967

A la Galerie de l'Etable (Musée des Beaux-Arts), à 8 h.: conférence de Jacob Siskind, critique musical, sur "L'appréciation musicale".

MONTREAL, QUE.
LE DEVOIR
D 48,200
MAR 28 1967
BOWDEN'S

JAMM

Les jeunes associés du Musée des Beaux-Arts de Montréal présentent du 27 mars au 28 avril les dessins et les oeuvres graphiques du XXe siècle qui font partie de la collection permanente du Musée. Galerie de l'Etable.

Montreal Gazette, Que.
Circ. 134,678
April 27, 1967

Champagne Dance

The Junior Associates of the Montreal Museum of Fine Arts are holding their annual Champagne and Strawberries Dance on Friday evening, June 9, at Place Victoria. Mr. Michael Chevalier is chairman.

MONTREAL, QUE.
LE DEVOIR
D 48,200
FEB 28 1967
BOWDEN'S

La troupe USCO aux Beaux-Arts

La troupe américaine USCO présentera son spectacle au musée des beaux-arts de Montréal dans le cadre d'une exposition d'art psychadélique organisée par JAMM. L'exposition d'une durée de six semaines, soit du 28 février au 8 avril fera appel aux moyens d'expression les plus divers, lumières, plastiques, projections cinématographiques et musique électronique. Ce spectacle transporte les spectateurs dans un monde de sommeil et d'hypnose plus ou moins détaché de la réalité.

Intitulé "Contact is the only love", la présentation de la troupe USCO nous situe dans une caverne irréelle où tout perd son caractère terrestre.

Star March 18-67

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: Psychedelic Audiovisual Experience, to March 26.

A general tour of the museum will be given on Medieval art in French, March 22, 8.00 p.m.

ART
BY REA MONTBIZON

Media And Message—A Happening At The Arts Museum

R-12-M

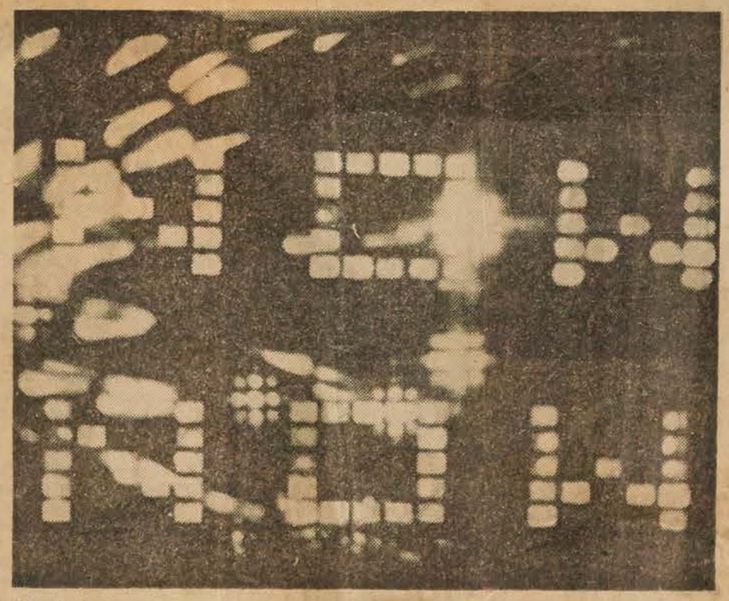
Organized by the Junior Associates of the Montreal Museum, two performances by USCO (for "US — the Company"), a much talked about American multi-media group, turned the museum's lecture hall into an audio-visual pandemonium on two consecutive nights earlier this week, leaving the audiences stunned by the sensory impact, and confused by the ambiguity of the message.

Under an audio-visual barrage from three film-projectors, one kaleidoscopic projector, four carousel projectors, four tape recorders with as many loudspeakers; a strobbscope, a diffraction box, light reflectors, and incense burners, the senses were bombarded by sounds and images from as many as a dozen sources at the same time.

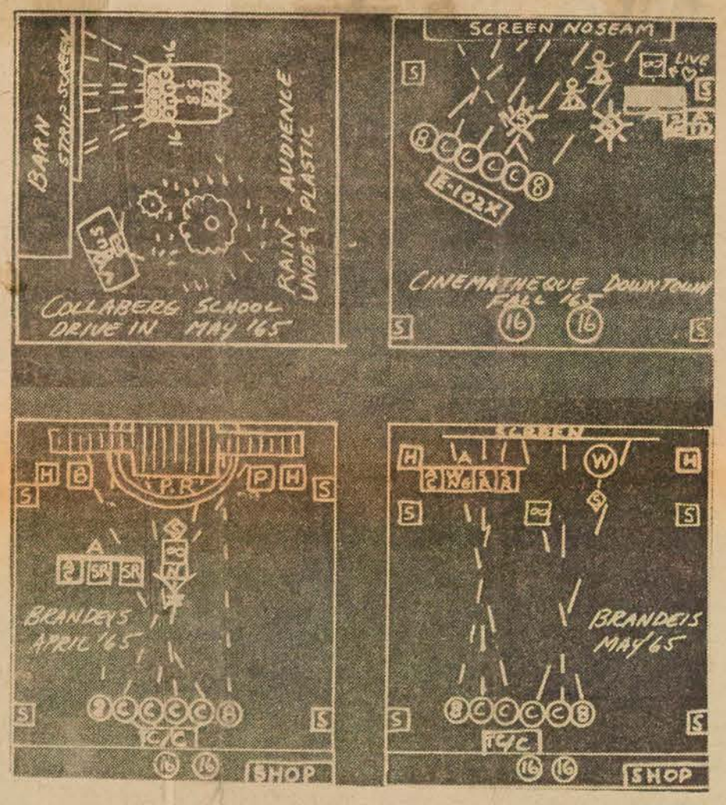
"We explore spiritual impulses by technological means", explained one participant of the collective venture, who, like all members of USCO, wished to remain anonymous. "We believe in Marshall McLuhan", said another collaborator, "but Meher Baba we accept as our God; by now we have about two thousand 'Baba Lovers' in the United States."

Known also as the 'Brotherhood of Light', the group has its own registered church whose headquarters are in Garnerville, N.Y. The building is an old Baptist church turned private dwelling.

In the centre of the building the 'Baba Lovers' have erected a multi-media hexagonal structure which they call 'tabernacle'. Painted murals



Above: Multi-media in action, photograph of an audio-visual event produced by USCO. Right, Below: USCO charts of placement of audio-visual devices for four 'happenings'. Audience sits between screens and batteries of projectors. An index to the symbols on the charts lists more than 30 items, from electronic standbys like speakers and amplifiers to such specialized equipment as a "white noise generator" and a "Baba box".



principles and symbolisms, although Mahayana Buddhism and Hinduism supply some of the main ideas and rituals.

Shiva, the God of life and dance is one of USCO's prime idols, with 'peace and love' as the chief motto of their creed, and Meher Baba of Poona, India as their living prophet.

Three related exhibits in the Museum's Ontario Street kit', provided by the Edmund Scientific Company of America.

Three giant white balloons hanging from one corner of the ceiling offered intriguing targets for another motion projector, while in the opposite corner, still projections alternated or overlapped with movie sequences.

From the audio sources, muffled rhythms of drum-beats and eerie electronic screeching filled the hall. At the beginning, when everything was kept on the abstract level, the experience was one of simultaneity in relative calm.

Later, symbolic fragments of nature, such as broken butterfly wings, introduced an increasing staccato to the performance. Images flashed and flickered on and off in ever more rapid succession. More and more unrelated sounds and images bombarded the senses at the same time. The experience became extremely disconcerting.

Later still, the sound effects were made more intelligible, scraps of conversations and slogans came on, a hit song could be identified. One perceived the distorted chanting

image or the sound coming on at the moment of relief is accepted as significant.

At that particular moment of overload in the USCO performance, a faint image of a serene Buddha head appeared for the first time.

The next sensory overload was built up on the idea of conflict and destruction by the use of such simple symbols as soldiers flags and weapons, and a pandemonium of accompanying sound-effects, all mixed with the less agreeable sights and sounds of urban civilization.

At the climax the passage was resolved into scenes suggesting creativity and beauty. As the USCO artists are shown erecting one of their shrines, images of birds, flowers and butterflies (this time unbroken) accompanied the focal action, and the sounds become agreeable, and somewhat sentimental.

From the moment when a still photograph of a man's and a woman's face, looking at each other across the head of an enlarged butterfly appeared on the screen, it became clear that the show was no arbitrarily - enacted happening, but a presentation with a structured anatomy as well as a story line.

It turned out to go something like this: without man and woman the universe is meaningless. As long as love's place is kept in shadows of man's multi-levelled existence, the world is menaced by conflict and destruction. Man must become aware of the spiritual forces within himself, open to beauty. He must elevate love and procreation to a focal position in a newly integrated existence.

Based on the Tibetan "Book of the Dead", the story seems to be based on the Buddhist belief in the three consciousnesses equivalent to re-birth, or the return to the physical plane, as a newly-integrated individual.

At the same time, their presentation made it clear that the USCO artists no longer lay any claim to the Gutenberg heritage. Disregard for the word was demonstrated throughout the performance of the multilevelled suggestions of reality, fantasy and mysticism. But after the "Gutenberg Gallaxy" such manifestations can no longer be dismissed, no matter what one's position on the philosophical implications.

Another side to be considered is that of level and taste. Had USCO's presentation remained more universal than specific, the event might have achieved a higher level of artistic expression. Although some works of art were introduced into the scene (the most successful abstract was done by one of the USCO artists, assisting in the performance), their role was mainly a symbolic one.

One had no problem in accepting the many mandalic images (and even their kaleidoscope-produced substitutes), also stained glass windows, Gregorianic chants and Buddha images, as symbols of spirituality. But the plump, smiling face, and more so, the shirt-clad, bare-legged figure of Meher Baba, "Silent Prophet of Poona," did not lend themselves to Western associations with the spiritual side of life.

Equally unsuitable for our audiences were the passages of the procreative act elevated to Yogaist ritual — according to the USCO message the omega of integrated existence. To accept the eroticism of Indian sculpture is one thing. To witness a personification of God Shiva in a prolonged love scene with his wife Kali (or whichever one his partner was meant to personify) is quite another. When the kaleidoscopic projector — a popular device with USCO — finally resolved the scene, the audience seemed appreciable relieved.

However, it seems to me that what we witnessed at the museum the other night, was a symptomatic fragment of a culture in turmoil and that it offered an alarming insight into the state of that culture.

And yet — whatever else one may think — the impulse of the USCO message was a constructive one. Man was called upon to build, order and love, and not to submit to chaos, destruction and hatred.

The Junior Associate of the Montreal Museum under the chairmanship of Graham Nesbitt must be congratulated on the courageous venture of bringing the USCO presentation to Montreal.

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."

finally a console of diffraction sorted traffic signals; and called "Contact" featuring as-discs named "Shiva-Sati", or "Shiva-Sarasvati", I forget which.

The term "psychedelic", incidentally, does not apply to the USCO performance at all, the group's film-maker pointed out. USCO aims at achieving their audience's consciousness-expansion through audio-visual means, whereas pychedelic hallucinations are brought on by the chemistry of LSD.

However, I learned that USCO members are very much interested in visionary and mystical experiences, that their shows are intended as expressions of the "multiple systems within us and around us" as shown in the simultaneity of events. Violations of the time sense bring to the consciousness their associative messages.

At the beginning, stroboscopic images provided the main action. Colored waves twined and untwined, sometimes in lovely linear patterns, as dense as an etching by Bill Hayter. Stills flashed attractive "op" images left and right from the central screen some in concentric bands like a painting by Toussignan, some in checker-board or homecomb design that might have come from the workshop of the British op-wizard Bridgit Rayly. Instead, most were taken from a so called 'moire of a prayer, seemingly coming through the audio mixer together with a primitive war song.

Finally, urban images together with mechanical sound effects built up into the kind of crescendo which the multi-media producers call the "sensory overload". The tension builds up to the breaking point, then is resolved by a change in speed, and the

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BOWDEN'S

La Presse, Montréal, Qué.
Circ. 215,954
May 8, 1967

M-871

A partir d'aujourd'hui, au Musée des Beaux-Arts : exposition "Nouvelles directions de la peinture".



Quelques membres du groupe USCO ; ils tiennent à rester anonymes pour renforcer l'idée que leurs réalisations sont le produit d'un travail en équipe.

Le groupe Usco cherche à explorer les techniques de conditionnement

LES ARTISTES du groupe américain Usco (US Company) sont maintenant repartis après avoir donné deux spectacles lundi et mardi derniers au Musée des Beaux-Arts de Montréal. Mais, ils nous ont laissé jusqu'au 8 avril prochain, différents "objets d'art" qu'ils ont assemblés, dont la fameuse "tente à la méditation".

Dans le compte rendu du spectacle publié dans LA PRESSE de mardi dernier, j'avais parlé "d'art psychédélique" et rattaché cela aux phénomènes visuels et sonores qui se passent lorsqu'on absorbe du L.S.D. Je n'avais pas tout-à-fait tort, mais l'on m'a dit que l'on ne recherchait pas à reproduire par divers artifices les effets du L.S.D., que le groupe existait depuis 1962, soit bien avant la découverte de l'acide et que cette confusion venait de l'article du Life Magazine relatant leurs activités

Un "voyage"

"Le mot psychédélique a ajouté l'un des membres du groupe, implique un voyage à l'intérieur de notre conscience qui est ce que nous recherchons et c'est pourquoi nous n'avons pas refusé que l'on nous accole le terme psychédélique. Mais nous désirons effectuer ces voyages sans recours à des substances chimiques". Que l'on ne se méprenne pas cependant, une telle attitude n'indique pas un refus de l'usage de drogues hallucinogènes, le groupe préfère tout simplement employer d'autres moyens.

Pourquoi alors cette méprise, pourquoi sommes-nous souvent portés à tout mettre dans le même sac lorsqu'il s'agit de phénomènes hallucinatoires, c'est que les moyens employés par le groupe Usco, tendent à créer chez le spectateur un certain état d'hypnose auquel nous ne sommes pas habitués. Et ce que l'on peut voir actuellement au Musée des Beaux-Arts est sans doute de nature à faire réfléchir sur le concept même de l'art plastique aujourd'hui.

La "tente"

La "tente à la méditation" est une réelle enceinte fermée dans laquelle nous sommes invités à entrer pour s'y asseoir et y passer au moins une quinzaine de minutes. Tout l'intérieur, plafond, mur, planchers est peint de formes se répétant à l'infini et qui rappellent celles du test de Rorschach. Au milieu, par terre, un pentagone recouvert de fragments de miroirs tourne lentement et au plafond différents jeux de lumières clignotent selon certains rythmes contrôlés par un stroboscope.

L'effet est instantané, et si vous vous laissez porter par la rythmique générale, les différents mouvements circulaires créeront l'impression de l'infini, vous vibrerez au rythme du stroboscope, les murs n'auront plus de fin et les formes de Rorschach vous découvriront vos obsessions. Vous en ressortirez avec l'impression d'avoir été marqué biologiquement.

Trois autres objets sont aussi présentés à côté de la tente .Ils sont plus traditionnels mais ils ont le même but, nous inviter à faire "un voyage à l'intérieur de notre conscience", confrontée cette fois-ci à des thèmes.

L'immense octogone près de l'escalier invite à revivre l'expérience des signaux lumineux de la vie quotidienne — "do not cross line — go — merge — etc..." et à les dépasser en nous perdant dans le mouvement circulaire suggéré par les différents jeux rythmiques de lumière.

La rythmique circulaire, encore une fois, nous plonge dans un certain état d'hypnose où les différents messages reçus — "go — merge — ..." sont alors ressentis d'une façon qui nous engage plus intimement et nous invite à réagir, tout au moins à l'intérieur, selon notre nature. Et les deux spectacles de lundi et mardi soir allaient dans le même sens mais en utilisant cette fois-ci des appareils cinématographiques et en tenant compte pour la progression rythmique de la durée de la représentation.

Les buts poursuivis par Usco sont assez clairs, désorienter le spectateur, lui faire quitter son environnement habituel pour le retremper dans une rythmique où il s'éprouve biologiquement et réfléchit sur lui-même, confronté à ses propres obsessions — test de Rorschach — ou à des images de la vie courante qu'on lui propose.

Une valeur opérationnelle

Le terme qui revient souvent dans les propos des membres du groupe est "le voyage à l'intérieur de soi-même". Il faut attendre par là que l'art depuis des siècles nous proposait une structure imaginaire extérieure à nous que nous saisissions de façon intellectuelle et qui contrôlait dans une large mesure notre participation émotive. "Faire un voyage à l'intérieur de soi-même", c'est s'impliquer d'abord biologiquement et se confronter alors à ses propres structures à soi.

Les objets d'art que présente le groupe Usco ne peuvent être jugés comme les autres oeuvres d'art. Leur structure n'a qu'une valeur opérationnelle. Les moyens mis en jeu le sont non pour signifier d'abord une certaine conception de la vie ou du monde mais pour agir sur les spectateurs.

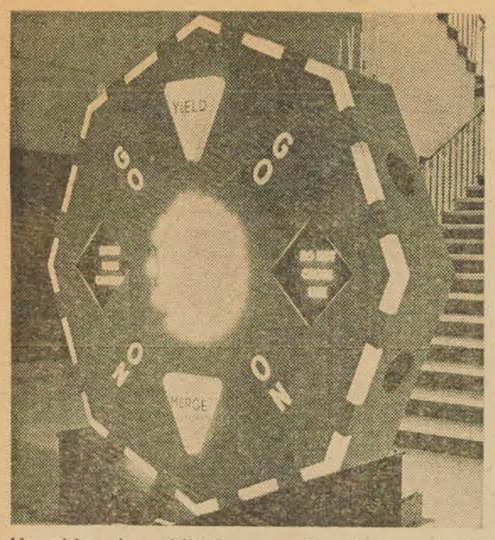
"Nous croyons avec Marshall McLuhan, dit l'un des membres du groupe, que les médiums aujourd'hui sont plus importants que les messages, que le médium est le message, que les effets que produisent les techniques sont plus importants que les messages. Nos messages sont simples— Paix — Amour — We are all one — Contact is the only love — importent les techniques."

Ce qui doit s'entendre de la façon suivante : aujourd'hui, nous sommes conditionnées par toutes sortes de techniques et devons expérimenter les effets de celles-ci, si l'on ne veut pas devoir inconsciemment avaler n'importe quoi.

Le groupe Usco est composé d'ingénieurs, cinéastes, peintres, poètes, électriciens, etc... qui travaillent en équipe, l'un apportant à l'autre ses idées. Leur dada est la lumière, qui pour eux est la source de l'énergie, et le mandala, qui est un centre pour la méditation. Avec les stroboscopes et les différentes formes circulaires, ils étudient les effets de la lumière sur le psychisme humain, cherchant à susciter chez le spectateur l'illumination intérieure qu'ils voudraient semblable à celle des mystiques.



La Tente à la Méditation : vous y pénétrez, vous installez et vous laissez porter par le rythme du stroboscope et du pentagone central. Les murs semblent alors animés d'un continuel mouvement de va-et-vient et les formes dessinées vous révèlent vos obsessions.



Un objet de méditation sur les signaux de la vie quotidienne. Ils s'allument à intervalles apparemment irréguliers pendant que l'on vous conditionne à un certain mouvement circulaire.

O 12-M



photo LA PRESSE

Chez les Jeunes associés du Musée

Les Jeunes associés du Musée des Beaux Arts (JAAM) préparent leur bal "Champagne et Fraises". Cette manifestation mondaine aura lieu cette année le vendredi 9 juin, au 47e étage de la Tour de la Bourse, Square Victoria. Le thème choisi pour cette fête : l'an 2067... Sur la photo quelques membres du comité d'organisation, dans l'ordre habituel, Mlle Janine Lucas, M. René E. Boulay, responsable de la publicité, section française et Mlle Lison Delage.

Montreal Gazette, Que.
Circ. 134,678
May 25, 1967

J-871

NEWS from EATON'S Career Club



Hello there! Meet . . .



ROSILINE FROLO

Rosiline is one of those fortunate Career Club members who was able to turn an expensive hobby — travel — into an exciting career. She is an account executive for Transpojet Tours Inc., an American firm engaged in arranging and promoting group travel. Creating and maintaining good public relations with the firm's Canadian customers is another of Rosiline's responsibilities. In this position she has travelled with groups to Hawaii, the Bahamas and the West Indies. Extremely athletic, Rosiline is an avid skin diver and while in Freeport, Bahamas — a paradise for underwater explorers — last year, she managed to go down to a depth of 105 feet. She also enjoys surfing, golfing, skiing and most recently, parachute flying. Rosiline and her husband Joseph have adopted two Korean children through the Foster Parent Plan. She hopes to be able to meet them quite soon as she is planning an exciting trip to the Far East. Rosiline is a member of The Junior Associates of the Montreal Museum of Fine Arts and Membership Chairman of the Association of Administrative Assistants. For those Career Club members who may not be aware of the aims of the A.A.A., Rosiline has briefly listed them for us: 1) To establish a national standard of qualification as "administrative assistant"; 2) to provide advanced education for members and a common meeting place for an exchange of ideas; 3) To make management aware of the value of the fully qualified administrative assistant.

Attention Career Club members —everyone is welcome to attend the A.A.A. Annual Luncheon on Saturday, May 27th, 1967 — Guest Speaker — **Mrs. Claire Kirkland-Casgrain,** M.L.A. and former Minister of Transport. Her topic will be WOMEN AND HER WORLD. Tickets $6.00. Information may be obtained by calling June Herring — TEL: 874-5602 or Rosiline Frolo at 271-2471.

La Presse, Montréal, Qué.
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J-871



Vernissage de l'exposition "Lauréats des Salons du printemps" au Musée des B.A.: au premier plan, une sculpture d'Anne Kassane, dans le fond, à gauche, un tableau de Jean Mc Ewen, puis un relief de Lorcini.

d'une exposition à l'autre

Au Musée des Beaux-Arts deux expositions conformistes

DEUX EXPOSITIONS nouvelles au Musée des Beaux-Arts de Montréal, celle des lauréats des salons du printemps de 1908 à aujourd'hui, et celle, à la Galerie de l'Etable, d'un choix par le directeur de dessins et estampes contemporaines de la collection du Musée. Deux expositions ennuyeuses et conformistes qui soulignent à nouveau le manque d'intérêt probable du directeur à bien répartir pour les spectateurs ses programmes d'expositions !

Car en effet, que peut-on tirer de ces expositions? L'une d'elle se voudrait une leçon d'histoire, mais elle est organisée de façon à ce que l'on ne puisse tirer aucune conclusion et l'autre est l'exemple même d'un choix d'oeuvres "contemporaines" où priment les valeurs académiques, le beau métier, le bel objet.

Il est écrit dans le catalogue de l'exposition des lauréats "Epoque à évaluer, époque à remémorer, cette exposition nous en offre l'occasion." Or cet énoncé est faux : il est tout à fait impossible de nous en faire une idée. D'abord, tous les lauréats décédés ne sont pas représentés, la disposition des oeuvres ne se soucie absolument pas de l'évolution chronique du goût des juges, et enfin beaucoup d'oeuvres primées ont été remplacées par des substituts du même artiste.

Où réside alors le sens de l'exposition? Nous faire une idée sur les artistes qui ont été choisis dans le passé? Il faut alors avouer que nous sommes bien pauvres, et qu'un bon nombre des artistes choisis étaient des académiciens, ce que nous savions déjà!

L'idée d'organiser une sorte de rétrospective de l'évolution du goût des juges depuis 1908 n'était pas bien intéressante; nous commençons à peine à nous situer sur le plan international. Mais, ce pouvait être l'occasion d'une enquête, d'une sorte de liquidation de ce passé et de reconnaissance des valeurs dominantes à chaque époque. Les autorités du musée ont senti l'occasion d'une exposition qui s'accordait au centenaire de la confédération, mais ils ont préféré la faire sans la faire. Avaient-ils peur des conséquences, de porter un jugement sur les valeurs qu'avait consacrées le musée? Ou doit-on conclure que pour eux organiser une exposition signifie seulement montrer des choses sens dessus dessous, mais avec esthétisme?

L'art aujourd'hui n'est plus seulement prétexte à une jouissance d'esthète solitaire, c'est aussi un moyen de connaissance. Et, sans être didactique de façon rigide, un musée doit remplir ce rôle en facilitant l'approche d'une exposition surtout quand celle-ci se veut thématique.

L'exposition des lauréats ne nous renseigne donc pas et offre très peu à voir : un Pellan, un Bellefleur et un Jori Smith que les jeunes trouveront peut-être intéressants à découvrir, un Surrey, Roberts, Bobak et Adrien Hébert qui sont de la bonne production, et finalement quelques oeuvres plus récentes, un Lochead, un Jack Bush, un Town, Lorcini, McEwen et la magnifique "mutation brun-rouge" de Molinari.

Les estampes contemporaines

Que dire maintenant de l'exposition des estampes contemporaines? Elle se présente avec infiniment moins de prétention, ce qui la rend d'abord sympathique. Mais quelle n'est pas notre étonnement de découvrir que pour le directeur, Cuevas, Marx, Corinth, Bellows, Mazur, Pozatti et Micossi représentent la gravure contemporaine? Est-ce dû à la pauvreté de la collection du musée ou doit-on comprendre que c'est vraiment là le goût du directeur? Il semble que le dernier point soit le plus vrai!

Et l'on pourrait ajouter à cette liste les noms de Boyd, Gould, Reinblatt, Thornton et Saulfield qui ne sont pas plus forts. L'art pour M. Carter semble être le fait du beau métier, de l'esthétisme et de l'expression d'intentions symboliques en recourant aux moyens traditionnels.

Que peut-on ajouter de plus? Il n'est pas le seul de cette opinion. Cela explique en tout cas la rétrospective de Walter Murch et celle à venir de William G. R. Wind. Heureusement qu'il y a à l'exposition actuelle les affiches fin de siècle de Mucha et de Grasset- la première- intéressante comme exemple du style linéaire "art nouveau" et la deuxième, comme exemple du goût des couleurs bariolé de la même époque. Heureusement enfin qu'il y a aussi la planche de Bill Hayter, un des maitres du renouveau de la gravure celle d'Appel un des fondateurs de Cobra et le magnifique Borduas, intitulé "Printemps 42". Cette dernière oeuvre vaut peut-être à elle seule la peine du déplacement. Y.R.

Montreal Gazette, Que.
Circ. 134,678
May 31, 1967

F-871



CHAMPAGNE and **STRAWBERRIES BALL.** Members of the committee for the Champagne and Strawberries Ball being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 9, at the Stock Exchange Tower of Place Victoria. From left to right: **Miss Susan Hamilton,** secretary of the ball committee, **Mrs. Andre Champagne** and **Miss Alexandra Fragatos.** (Studio Bourgogne Photo)

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May 30, 1967

Champagne et fraises

M-871

Sous le thème "2067", les Jeunes associés du Musée des Beaux-Arts de Montréal, s'occupent présentement à la préparation du bal annuel "Champagne et fraises". Cet événement social, toujours fort apprécié, aura lieu le vendredi 9 juin, à 9 h. p.m., au 47e étage de la Tour de la Bourse, Place Victoria, à Montréal. Pour l'occasion, ce vaste observatoire sera décoré de façon à créer dans l'espace et par la lumière, l'illusion d'un monde aux dimensions du 21e siècle. Des centaines d'invités pourront danser et se recréer tout en ragardant Montréal et sa féérie de lumières, l'Exposition Universelle de 1967 avec ses jeux de couleurs et les formes contrastantes et bien 2067 de ses pavillons. Il y aura un buffet chaud, après minuit, pour tous les invités. La Place Victoria et les édifices environnants, créeront, le soir du 9 juin 1967, une oasis de gaieté, de fraternité et de joie de vivre dont nos visiteurs garderont, sans doute, un heureux souvenir. Pour renseignements ou réservations, on peut communiquer avec Mme Rachel Frazer en composant 935-6785.

Montreal Star, Que.
Circ. 205,503
May 31, 1967

A 871

Fireworks For Guests

The fireworks show at Expo will mark the start of an after-midnight hot buffet for guests at the Strawberries and Champagne ball June 9 being held on the 45th floor of Place Victoria.

The Junior Associates of the Montreal Museum of Fine Arts are putting on the event and the theme will be "Year 2067." Decorations will include pink, blue and silver paper and helium filled balloons and music of all kinds.

La Presse, Montréal, Qué.
Circ. 215,954
May 27, 1967

Champagne et fraises un bal avant-gardiste

M-871

Le feu d'artifice de minuit, à EXPO 67, marquera, le vendredi 9 juin, le début du buffet chaud qu'offriront les Jeunes associés du Musée des Beaux-Arts à leurs invités, au 47e étage de la Place Victoria. En effet le bal Champagne et Fraises aura lieu cette année au 47e étage de la Tour de la Bourse, square Victoria. Cette manifestation mondaine organisée par les Jeunes associés du Musée aura pour thème : l'an 2067. Il est facile d'imaginer le spectacle unique que présente Montréal EXPO 67 du haut de cette tour qui s'élève à 624 pieds dans le ciel. La salle de bal sera décorée dans des tons de bleu, rose et argent. Des candélabres XXIe siècle, des ballons dansants et des orchestres réputés contribueront à satisfaire tous les invités, contemporains ou futuristes en créant une atmosphère plus spatiale que planétaire.

Montreal Star, Que.
Circ. 205,503
May 23, 1967

A 871



JAMM EVENT: Champagne and Strawberries — 2067 will be held by the Junior Associates of the Montreal Museum of Fine Arts, June 9 at 9 p.m., on the 47th floor of Place Victoria. Committee members for the event include, from left, Lise Bonhomme, Antony D. Abbott, vice-president of JAMM, and Ann McMahon. The fireworks show at Expo will mark the beginning of the after-midnight hot buffet.

Le Petit Jnl., Montréal, Qué.
May 28, 1967

T-871

A noter

Sous le thème "2067", les Jeunes Associés du Musée des Beaux-Arts de Montréal s'occupent présentement à la préparation du bal annuel "Champagnes et Fraises". Cet événement social toujours fort apprécié aura lieu le vendredi 9 juin 1967, à 9 heures p.m., au 47e étage de la Tour de la Bourse, au square Victoria, Montréal. Pour l'occasion, ce vaste observatoire sera décoré de façon à créer dans l'espace et par la lumière l'illusion d'un monde aux dimensions du 21e siècle. Il y aura buffet chaud après minuit. Pour renseignements : Mme Rachel Frazer, 935-6785.

Montreal Gazette, Que.
Circ. 134,678
May 24, 1967

M-871

Champagne Ball

Committee members for the Champagne and Strawberries ball being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday, June 9, at nine o'clock, on the forty-seventh floor of the Stock Exchange Tower, Victoria Square are: Mr. Michael Chevalier, chairman; Mr. Milo Freeman, co-ordinator; Miss Susan McMaster, English publicity; Mr. René E. Boulay, French publicity; Mr. Antony D. Abbott, treasurer; Miss Christine Fortier, design and production; Mrs. Pamela Laing, catering; Miss Joan Heron, secretary and Mrs. Rachel Frazer, tickets.

A hot buffet supper will be served from half-past twelve o'clock to two o'clock. Proceeds will be used to stage exhibitions, lectures, forums, recitals and film productions.

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

MAY 19 1967

BOWDEN'S



photo LA PRESSE

Des certificats de "Citoyen d'honneur"

La célébration annuelle du jour de la Citoyenneté avait lieu hier au Musée des Beaux-Arts. Sur la photo prise à cette occasion, on remarque, dans l'ordre habituel, Mlle Andrée Tekker, une jeune Canadienne hongroise, présidente de l'association des ergothérapeutes de Montréal; le docteur Stanley Skorina, directeur du laboratoire de recherches en gastro-entérologie et professeur associé à l'université McGill; Mlle Alice Girard, doyenne de la faculté de Nursing de l'Université de Montréal; le colonel Hugh M. Wallis, ancien président du Conseil canadien du civisme et M. N. M. Zsolnay, président du Conseil du civisme de Montréal.

Au jour de la Citoyenneté

par Cécile Brosseau

La célébration du Jour de la Citoyenneté avait lieu hier au Musée des Beaux-Arts en présence du président M. N. M. Zsolnay et du comité exécutif du Conseil du civisme de Montréal. Me Jean Drapeau, maire de Montréal avait accordé son distingué patronage à cette célébration et M. P.-E. Robert, conseiller municipal y représentait le maire. L'hon. Judy LaMarsh, secrétaire d'Etat, était représentée par M. Albert Béchard, député et secrétaire parlementaire tandis que l'hon. Daniel Johnson, premier ministre du Québec, y avait délégué M. René Gauthier, directeur du service de l'Immigration du Québec.

Des certificats de "Citoyen d'honneur" furent présentés à Mlle Alice Girard, doyenne de la faculté de Nursing à l'Université de Montréal ; au docteur Stanley Skorina, m.d., m.sc., ph.d., directeur du laboratoire de recherches en gastro-entérologie et professeur associé de chirurgie expérimentale à l'université McGill ; au colonel Hugh M. Wallis, D.S.O., O.B.E., M.C., V.D., C.A.C.D., F.R.S.A., ancien président du Conseil canadien du civisme et ancien président du comité exécutif du Conseil du centenaire de la Confédération.

Des certificats de citoyenneté canadienne furent également remis à quelques personnes. Des prix devaient être décernés à cinq lauréats du concours de rédaction sur le civisme et un programme folklorique exécuté par divers groupes ethniques de Montréal.

Il est toujours intéressant en ce jour de la Citoyenneté d'interroger une personne née en dehors du Canada mais qui y est venue pour y faire sa vie. Andrée Tekker, que nous avons rencontrée hier, est née en Hongrie plus précisément à Szeged. C'est en 1951 qu'elle devait arriver au Canada avec ses parents après avoir parcouru l'Autriche, la Belgique et avoir vécu quelque temps aux Antilles.

Andrée fit son cours primaire en français. Inutile de dire qu'elle s'exprime parfaitement dans la langue de Molière. Après des études secondaires en anglais, Mlle Tekker s'inscrit à McGill où elle sera diplômée en ergothérapie. Depuis trois ans elle travaille à l'Institut Allan Memorial. Elle est présidente de l'association des ergothérapeutes de Montréal.

Jam
Montreal Gazette, Que.
Circ. 134,678
May 13, 1967

Social News

J-871



CHAMPAGNE AND STRAWBERRIES BALL. Committee members for the annual Champagne and Strawberries Ball being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 9, at Place Victoria. From left to right **Miss Josée Langevin, Mr. René E. Boulay** and **Miss Lison Delage**. (Studio Bourgogne photo)

Jam
Montreal Star, Que.
Circ. 205,503
May 16, 1967

TUESDAY, MAY 16, 1967

A-871

JAMM EVENT

The Junior Associates of the Montreal Museum of Fine Arts will hold a Japanese evening with Mrs. Seisho Kuwabara tomorrow at 8.30 p.m. in the Stable Gallery, 3432 Ontario avenue.

Montreal Star, Que.
Circ. 205,503
May 16, 1967

A-871



Montreal days and nights

BY BRUCE TAYLOR

for cigaret vending machines are hard to find . . . This year's champagne-and-strawberries dance of the Junior Associates of the Montreal Museum of Fine Arts is set for Place Victoria June 9 . . . Celebrated jewelry designer Andrew Grima is showing $250,000 worth of gems at Birks' downtown store.

Montreal Star, Que.
Circ. 205,503
May 15, 1967

JAMM Asks For Workers

A-871

Junior Associates of the Montreal Museum (JAMM) members are being asked to help complete decorations and distribute posters for the Champagne and Strawberries 2067 party which will be held June 9 on the 47th floor of Place Victoria. Some work sessions will be held at the Stable Gallery.

If you can help, call Mrs. Moncel at the Museum, 842-8091, extension 26.

Montreal Gazette, Que.
Circ. 134,678
May 19, 1967



CHAMPAGNE and **STRAWBERRIES BALL.** Members of the committee for the Champagne and Strawberries Ball being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 9, at the Stock Exchange Tower, Place Victoria. From left to right: **Mr. Antony [illegible] Abbott, Miss Suzanne Bissonette** and **Miss Christine For[illegible]**

Montreal Star, Que.
Circ. 205,503
May 9, 1967

Year '2067' Theme For JAMM

Special decorations and lighting effects will project the idea of the year "2067" at the annual Champagne and Strawberries party being held June 9 by the Junior Associates of the Montreal Museum of Fine Arts.

The event will be held on the 47th floor of the Stock Exchange building on Victoria Square at 9 p.m.

Committee members for the dance include: Michael Chevalier, chairman; Milo Freeman, coordinator; Suzan McMaster, René E. Boulay, English and French publicity; Antony D. Abbott, treasurer; Christine Fortier, design and production; Pamela Laing, food; Joan Heron, secretary, at RE 8-4334; Mrs. Rachel Frazer, tickets, at 935-6785.

A hot buffet will be served from 12:30 to 2 a.m. and proceeds will be used to stage exhibitions, forums, lectures, recitals and films put on by the Associates.

Star
June 3-67

R-12-M

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: A New Dimension in Painting, to June 10.

La Presse, Montréal, Qué.
Circ. 215,954
May 12, 1967

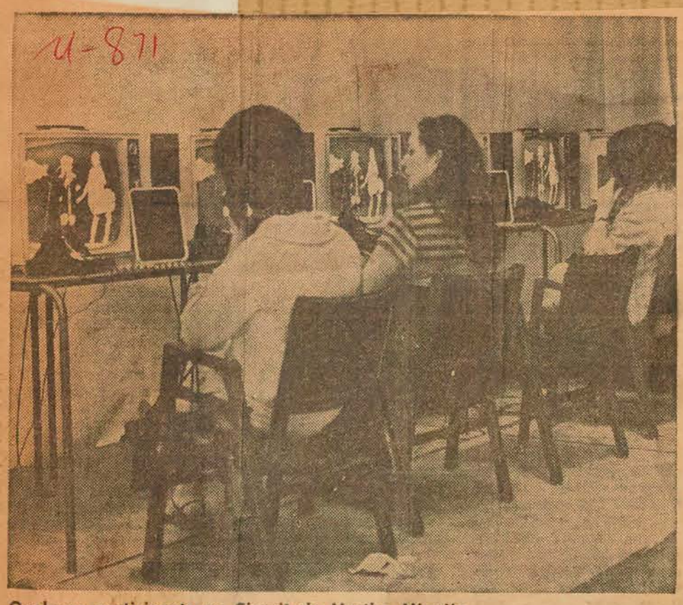


Champagne et fraises

Les Jeunes associés du Musée des Beaux Arts de Montréal préparent leur bal annuel qui aura lieu le vendredi 9 juin à la Tour de la Bourse. Sur la photo prise au Musée, encadrés d'oeuvres d'art, on remarque, dans l'ordre habituel Mlle Josée Langevin, M. Michel Chevalier et Mlle Suzanne Bissonnette. Les bénéfices de cette soirée seront employés au profit du Musée.

La Presse, Montréal, Qué.
Circ. 215,954
May 6, 1967

A-871



Quelques participants au Circuit de Martha Minujin
Ce qu'ils ont ressenti le lendemain...

Le "Circuit" de Martha Minujin est donc en soi une expérience esthétique captivante, parce qu'il se donne comme but de confronter le psychisme à une réalité des plus quotidiennes, les moyens de communications. Comme l'a expliqué Luc Perrault, qui a fait le compte rendu de l'expérience dans La Presse de samedi dernier, "Circuit" veut dire, pour Minujin, se rendre compte des transformations que notre visage et notre voix peuvent subir à travers tout un réseau de moyens audio-visuels, s'en rendre compte et développer face à ces moyens une attitude qui nous soit personnelle.

L'expérience reste esthétique parce qu'il ne s'agit pas d'un "training" comme peuvent en subir certains comédiens, et il y a là toutes sortes de jeux possibles. Claude Jasmin, par exemple, a dû en tromper plusieurs en les interviewant pour Radio-Canada alors qu'il ne faisait que simuler.

Dire que le "Circuit" du Sir George a été raté parce que beaucoup de gens sont partis insatisfaits, préjugerait sur ce qu'ils ont ressenti le lendemain. Chacun des participants a maintenant face à l'invasion des moyens de communication une attitude qui lui est personnelle et je suis certain qu'elle s'affirmerait s'ils pouvaient avoir la chance de recommencer.

"Circuit" de Minujin doit être considéré comme une expérience esthétique

par Yves Robillard

Il y a bien des choses que les artistes font aujourd'hui à propos desquelles on se demande si c'est de l'art. Et, ne pouvant, la plupart du temps répondre, les mieux intentionnés se contentent souvent de dire : "C'est une expérience intéressante !" Ce à quoi d'autres répondent : "Oui, mais ça reste une expérience !"

Et d'ailleurs, il est devenu de mauvais ton de s'interroger sur l'art. Il faut le vivre, entend-on souvent, et se ficher des catégories ! Pourtant Jean-Jacques Lebel écrit un livre pour prouver que le happening est une nouvelle forme d'art et son argument principal reste qu'il se passe dans le happening une sorte d'incantation collective, révélant les mythes sociaux, une incantation que l'on peut comparer à celle qui s'empare des joueurs d'un jazz band. Le jazz étant maintenant une forme d'art reconnue, il est donc difficile de dire que le happening ne peut à son tour être une forme d'art.

Que pensez-vous du "Circuit" de Martha Minujin, présenté vendredi, le 28 avril dernier, au Studio de télévision en circuit fermé du Sir George Williams ? Est-il possible de dire autre chose que "c'est une expérience intéressante", d'empêcher que l'on dise "Mais, ça reste une expérience !" et que l'on attende le vrai résultat, c'est-à-dire "l'oeuvre" ?

L'oeuvre est aujourd'hui une notion des plus suspectes. Jean-Jacques Lebel dit que le problème essentiel en art contemporain est la communication et non pas l'oeuvre, puisque celle-ci est reconnue non pas dans ce qu'elle est essentiellement, mais toujours en rapport avec ce qu'on peut en comprendre actuellement. Lebel conclut qu'il faut axer nos recherches sur les différents genres de participation.

Un peu dans le même sens, les objets du groupe Usco, présentés au Musée des Beaux-Arts, il y a quelques mois, ne pouvaient être jugés comme des oeuvres traditionnelles, c'est-à-dire impliquant en elle-même, un monde autonome, symbolisant un certain point de vue sur la réalité. On



Martha Minujin

pouvait toujours le faire comme on peut le faire à propos de n'importe quel objet, mais ce monde devenait alors très pauvre. C'est qu'une autre chose était recherchée, la participation active et strictement individuelle du spectateur ! La tente de la méditation, par exemple, réduite à ses symboles formels, signifiait bien peu, mais elle n'en permettait pas moins au spectateur de découvrir ses obsessions personnelles.

Un autre point de vue ? Yvaral, du Groupe de Recherches d'art visuel, me disait la semaine dernière que leur équipe se divise en deux parties, ceux comme lui qui se préoccupent uniquement des phénomènes strictement visuels et dont le domaine de recherche, ajoutait-il, sera un jour intimement lié à celui des scientistes, et ceux, comme Le Parc, qui se préoccupent essentiellement de la communication.

Il ajoutait de plus qu'un troisième groupe d'artistes existe aujourd'hui, ceux pour qui importe avant tout l'affirmation de la personnalité. Et c'est le cas de la plupart de nos artistes actuels. Pourtant, dès qu'un de ceux-ci s'affirme jusqu'à l'exaspération, tel Dali par exemple, on le prend pour un farceur.

Qu'est l'art aujourd'hui ?

Qu'est alors l'art et l'oeuvre aujourd'hui ? C'est qu'on a toujours besoin d'un produit et on est bien content d'affirmer qu'il existe encore heureusement dans notre univers inhumain de technologie des artisans qui nous laissent un produit où l'on sent la touche personnelle. On en est réduit à postuler aujourd'hui que la fonction de l'art est d'être un refuge contre la technologie.

Le rapport avec la science, le besoin d'efficacité sociale, et l'affirmation de l'individualisme sont les trois principaux domaines de recherches des artistes contemporains comme ils l'étaient pour les artistes du 17e siècle.

Rubens, par exemple, proposait avec ses tableaux de la Galerie Marie de Médicis une mythologie collective; les lois de la perspective fondaient la réalité décrite et l'on sentait la touche du maître. De plus, ces tableaux remplissaient une fonction sociale dans un Etat hiérarchisé.

Malheureusement, avec les siècles, c'est la fonction sociale qui l'a emporté et elle est illustrée aujourd'hui de façon grossière par le réalisme socialiste qui décrète ce que doit être l'art dans la cité.

Il faut bien se rendre compte que l'art n'a pas toujours eu la même fonction sociale et qu'à cette fonction a correspondu aux diverses époques ce qu'on a défini comme oeuvre d'art. Les artistes aujourd'hui essaient de redonner à l'art une fonction nouvelle en travaillant avec ce qui est essentiel aujourd'hui comme ce pouvait l'être au 17e siècle, la science, la participation et l'individualisme.

L'expérience esthétique

On ne peut aujourd'hui définir une oeuvre d'art que d'une façon très floue soit une expérience esthétique, c'est-à-dire une expérience qui n'a pas comme fin immédiate une connaissance pratique ou théorique. On ne juge plus aujourd'hui d'une oeuvre, mais d'une démarche et devenir conscient d'une démarche pour participer au langage de l'artiste est ce qui est important. Un tableau d'un artiste peut être plus ou moins bon, mais c'est toujours en fonction de l'intuition que l'on a de la démarche de l'artiste qu'on peut le dire.

Montreal, Star, Que.
Circ. 205,503
May 2, 1967

A-871

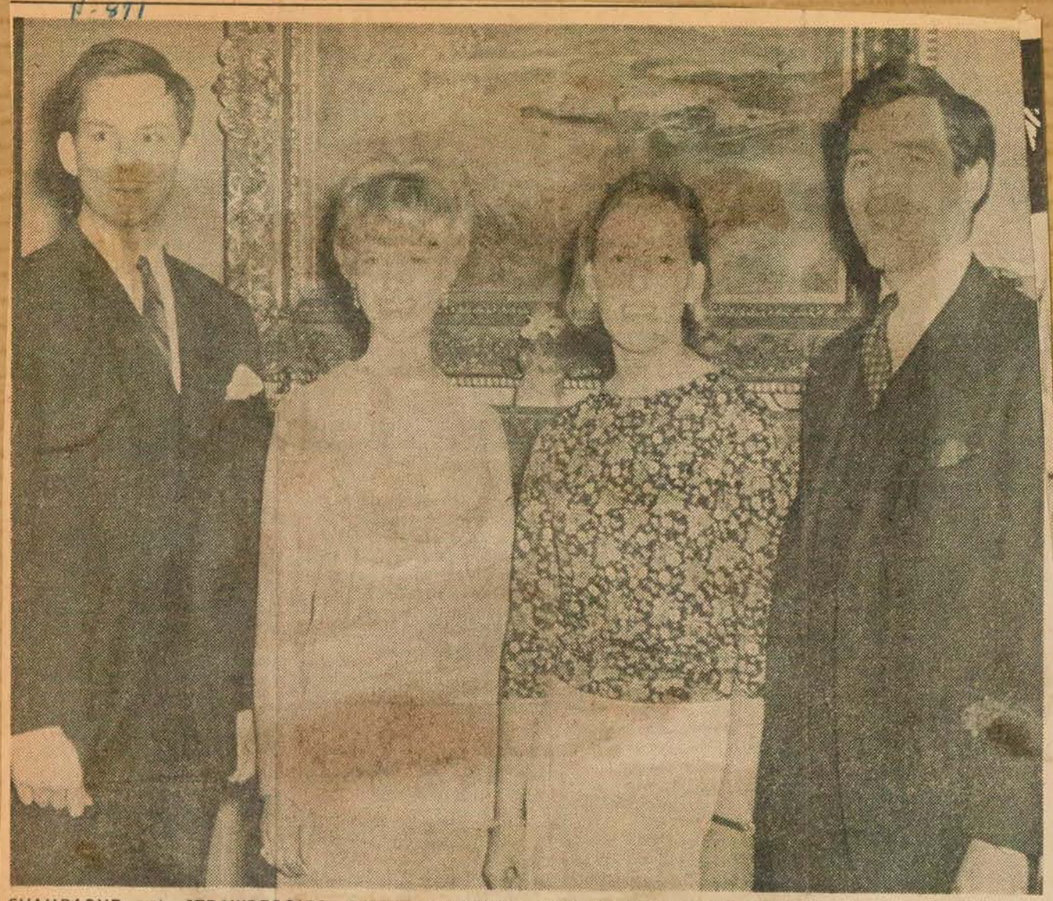


Staff Photo by John Daggett

STRAWBERRIES AND CHAMPAGNE: The top floor of Place Victoria will house this year's strawberries and champagne party being held June 9 by the Junior Associates of the Montreal Museum of Fine Arts. Committee include Pam Laing, left, Milo Freeman and Christine Fortier.

Montreal Gazette, Que.
Circ. 134,678
May 2, 1967

M-871



CHAMPAGNE and **STRAWBERRIES BALL.** Committee members for the Champagne and Strawberries Ball being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening, June 9, on the 47th floor of the Stock Exchange Tower of Place Victoria. From left to right: **Mr. Michael Chevalier,** chairman; **Mrs. Pamela Laing,** catering; **Miss Susan McMaster,** English publicity, and **Mr. Milo Freeman,** co-ordinator.

La Presse, Montréal, Qué.
Circ. 215,954
June 3, 1967

M-871



Champagne et fraises 2067

Sous le thème "2067" les Jeunes associés du Musée des Beaux-Arts de Montréal s'occupent présentement de la préparation du bal annuel "Champagne et fraises". Cet événement social, toujours fort apprécié, aura lieu le vendredi 9 juin, à 21 heures, au 47e étage de la Tour de la Bourse, Place Victoria, à Montréal. Sur la photo : Mlle Pamela Kenrick, une des organisatrices de ce bal.

La Presse, Montréal, Qué.
Circ. 215,954
June 6, 1967

M-871

Champagne et fraises

Les Jeunes associés du Musée des Beaux-Arts rappellent que leur bal Champagne et fraises aura lieu le vendredi 9 juin, à 9 h. au 47e étage de la Tour de la Bourse, Place Victoria. Le thème du bal cette année se situe en l'an 2067.

La décoration tentera de créer l'illusion d'un monde aux dimensions du 21e siècle. Les invités de ce bal renommé pour son élégance et sa jeunesse auront Montréal et son exposition universelle à leurs pieds. Un buffet chaud sera servi après minuit. Car, on pourra assister de là-haut au feu d'artifice quotidien qui débute à minuit. Les bénéfices de ce bal seront versés aux oeuvres de l'association. Pour renseignements ou réservation de billets on peut téléphoner à 935-6785.

La Presse, Montréal, Qué.
Circ. 215,954
June 7, 1967

ENTRE PARENTHÈSES

M-871

UNE toile du jeune peintre montréalais Michèle Bastment belge, a été remise à la princesse Paola lors de la visite des Princes de Liège au Canada. Michèle Bastin participe en ce moment à une exposition de groupe au Musée des Beaux-Arts (Galerie de l'Etable).

Montreal Gazette, Que.
Circ. 134,678
June 7, 1967

M-871

Champagne Ball

Tickets for the Champagne and Strawberries Ball being held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening in the Stock Exchange Tower of Place Victoria, may be obtained from Mrs. A. Scott Fraser, 23 Holton Ave., Westmount.

La Presse, Montréal, Qué.
Circ. 215,954
June 10, 1967

M-871

Champagne et fraises



C'est dans une atmosphère tout à fait 21e siècle que s'est déroulé hier soir le bal des Jeunes associés du Musée des Beaux-Arts. Champagne et fraises avait lieu cette année au 47e étage ~~de la Tour de~~ la Bourse d'où les invités ont pu admirer la ville et tout spécialement EXPO 67. Sur la photo, on reconnaît dans l'ordre habituel M. de Gaspé Beaubien, Mme Beaubien, Mlle Susan Hamilton, secrétaire du bal et M. Antony Abbott, vice-président des JAMM.



M. David Carter, directeur du Musée des Beaux-Arts de Montréal assistait hier soir au bal Champagne et fraises. On l'aperçoit sur cette photo au centre ; à gauche, Mlle Pamela Henrick, comité du Buffet et à droite, Mme David Carter.



photos Pierre McCann, LA PRESSE

Deux orchestres ont permis aux cinq cents invités de Champagne et fraises de danser à leur gré dans une atmosphère unique ayant à leurs pieds une ville parée de mille lumières. Le feu d'artifice de minuit enthousiasma les invités. Sur la photo, au moment de la danse, de gauche à droite, Mlle Renée Melançon et M. René Boulay, organisateur du bal ; Madame Louise Simard et M. Jean-Claude Simard.

Montreal Star, Que.
Circ. 205,503
June 10, 1967

A 871





Staff Photos by Paul Taillefer

HAVE A STRAWBERRY: The year "2067" was the theme of last night's Strawberry and Champagne party held by the Junior Associates of the Montreal Museum of Fine Arts on the 47th floor of Place Victoria. Michael Chevalier, chairman of the ball, accepts a strawberry from his wife prior to the event while Sharon Duquet, left, and Pamela Kenrick, committee members, l[illegible]on.

'MAYOR OF EXPO': Philippe de Gaspé Beaubien, Director of Operations at Expo and Mrs. Beaubien were guests of honor at the ball. Two bands, the Johnny Maloney group and pop singers — the Simple Simons, entertained the guests.

Sept-Jours
Montreal, Que.
July 1, 1967

24-871

CLAUDE JASMIN

Les arts



Michèle Bastin: muraliste d'envergure

La jeune Montréalaise Michèle Bastin offre, au Musée des Beaux-Arts, d'aller constater, encore une fois, la progression étonnante de son talent. C'est vraiment la confirmation éclatante. Avec quatre (ou cinq!) grands tableaux, cette jeune femme nous assène un grand coup formidable dans le petit monde du visuel, ici.

On ne tarissait pas d'éloges à son sujet. Et puis, faut l'avouer, le chroniqueur guette attentivement ensuite. On craint toujours (au moins un petit peu!)



MICHÈLE BASTIN

Le vieux rêve androgyne.

de s'être trompé. C'est humain, tout de même, on a sa vanité. Eh bien, il fait fichtrement du bien de voir évoluer cette jeune artiste. Après des tableaux (plus modestes dans leurs dimensions) qui révélaient (il y a quatre ou cinq ans) un talent fort, on a pu voir une certaine hésitation à la Galerie Martin. Mais avec son expo de ses petites murales (ou de ses tableaux géants), c'est la floraison la plus savoureuse de dons exceptionnels.

De grands couples de chairs roses s'étreignent ou copulent dans un éden aux couleurs d'un fauvisme violent. C'est tendre et érotique, cela dépasse tout ce qu'on a pu voir dans ce domaine particulier. Et le chef de police Girard n'y verrait plus rien. On est en présence de l'*amour peint* en murales mais aussi de *l'amour de peindre*. C'est éclatant! Visions délicieuses, mais aussi, d'une grande violence de suggestion. "Les amants magnifiques" réussissent le vieux rêve androgyne. Ils sont unis, emmêlés, ne forment qu'une seule et même chair. Dans une aura carminée du plus bel effet plastique, émergent des mains, un membre sexuel, des yeux mi-clos, des visages heureux, une générosité totale dans l'abandon mutuel.

Cet art dépasse l'anecdote, la narration réaliste. De ses anciens personnages crispés, ahuris, plus de trace. Ici, à L'Etable (le café du Musée) c'est joie, délices, et l'expression réincarnée de la jeunesse sans tabou, sans pudeur, la lumière irradiante du bonheur mis à nu par Michèle Bastin avec un talent si précoce qu'il fera blêmir d'envie les tâcherons de la pornographie déguisée en "Pop art" ou les secs plasticiens à calculs mentaux.

•

Toujours à L'Etable, d'autres jeunes: Robert Venor et un lexique franc et simple. Une grande force de frappe dans ses réductions graphiques, une coloration si modeste, si élémentaire qu'elle retient longuement le regard.

Il y a Denis Lucas (d'Hamilton) qui s'amuse laborieusement à construire des tableaux-objets dont l'un avec des gabarits de cuir, de la toile posée avec une brocheuse, devient fort curieux. Il y a aussi Osse Muller mais qui est cantonné dans la sémantique plasticienne, faisant circuler des bandes horizontales, magnifiant une fois de plus le simplisme évident et stérile des "grammairiens" du genre.

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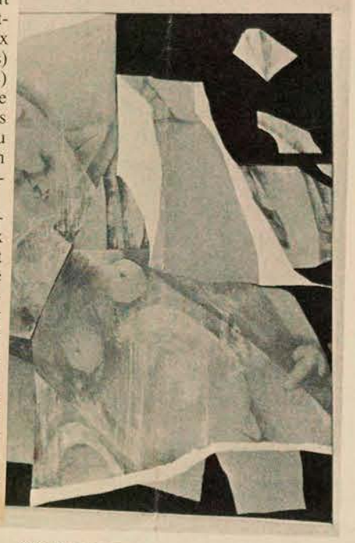

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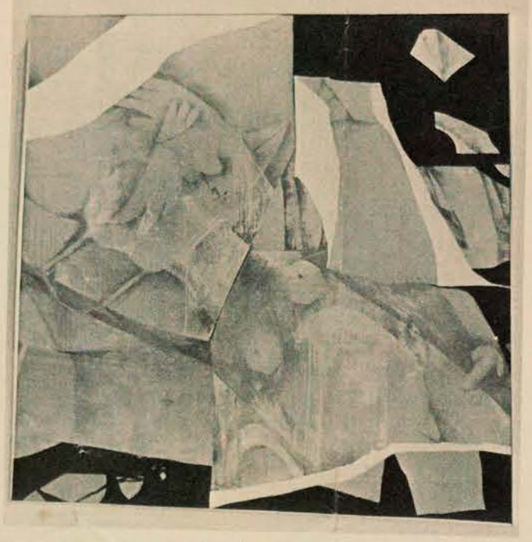

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contenté de placer ses personnages dans une situation avec un minimum de gestes. Le décor de "Mathis" était en revanche assez intéressant par la mobilité de ses différents éléments qui doivent suggérer divers lieux. L'effet de transparence lumineuse dans la scène où Mathis Grünewald revit la tentation de saint Antoine était assez hallucinant.

Il ne peut être question de parler mise en scène au sujet du "Freischütz", les dispositifs techniques de la salle Wilfrid-Pelletier n'ayant pu rencontrer ses exigences scéniques. L'oeuvre a ainsi dû être présentée en concert.

Les déplacements constants des personnages de "Lulu", des décors d'un goût volontairement douteux, une atmosphère de cirque, de ce cirque qu'est la vie humaine; voilà ce qui caractérisait le travail de Günther Rennert et, en un sens, l'opposait à Oskar Fritz Schuh. Quant au décors de "Jenufa", ils étaient tout aussi "couleur locale" que le sujet lui-même.

Conclusion

En définitive, s'il y avait des points à accorder, je décernerais volontiers la palme à "Mathis" pour l'expérience que cela représente pour nous, auditeurs nord-américains, à "Lulu" pour la représentativité de l'esprit musical et dramatique du siècle présent, à "Freischütz" pour l'ensemble extraordinaire des choeurs et l'interprétation de Schmidt-Isserstedt, et, sur un plan plus extra-musical, à "Mathis" et à "Lulu" pour les deux visages opposés que nous montraient l'art des metteurs en scène et du décorateur. Puisqu'il faut bien conclure, ce sera en comparant les deux Maisons d'Opéra qui nous ont jusqu'ici visités: définitivement, l'Opéra de Hambourg est supérieur, même si celui de Stockholm offrait des qualités incontestables. Il ne nous reste plus qu'à attendre les prochaines représentations par des troupes d'autres pays, ce qui, je n'en doute pas, saura provoquer de nouveaux points de comparaison. •

Le Trio Istomin, Stern, Rose

Après avoir entendu les nombreux enregistrements de cet ensemble remarquable qu'est le Trio Istomin, Stern, Rose, rien ne pouvait davantage soulever la curiosité que d'apprendre la venue à Montréal de ce groupe dont la réputation va grandissant sans cesse. Il a offert le quatrième Trio, en si bémol, de Beethoven, le premier Trio de Schubert et celui de Ravel.

Ceci dit, il reste du concert du 18 juin bien peu de choses qui ont mis en mémoire ces enregistrements si exceptionnels: on aurait dit que les interprètes s'ingéniaient à les oublier eux-mêmes ! Certes, ils ont donné une version charpentée des oeuvres, certes, leur conception d'ensemble était poétique et vigoureuse, certes, l'interprétation était aux antipodes de l'académisme ! Mais il y a un "mais"; le naturel, l'aisance quasi improvisée de Stern et la sonorité splendide et racée de Rose étaient confrontés avec ce qu'on pouvait appeler le "bûchage" d'Eugène Istomin. Le trio op.11 de Beethoven est après tout de la vraie musique de chambre, pas un concerto de piano avec accompagnement de violon et de violoncelle ! Et que celui de Ravel était pesant ! Quant au pauvre Schubert, il a essuyé bien des lignes embrouillées dans la pédale (mais il n'est pas le seul) et le finale était un tantinet inconsistant. En somme, une soirée loin d'être miraculeuse ! •

Ansermet et Klecki à Montréal

Deux programmes, deux chefs, deux oeuvres suisses: En premier, ce fut Ansermet, avec sa longue barbe blanche, et une manière fine, spirituelle, distinguée, de se tenir à la tête de l'orchestre. On a d'abord entendu la Symphonie No 88 en sol majeur de Josef Haydn. Ce fut bien, ce fut propre, ce fut satisfaisant. Puis le concerto pour violon de Frank Martin que jouait Hansheinz Schneeberger d'un archet nerveux pendant que le compositeur écoutait dans une loge. C'est une vieille oeuvre (elle n'a pas encore vingt ans mais a vieilli beaucoup plus vite), dans laquelle se retrouvent toutes sortes d'influences: romantiques, debussystes, honeggeriennes, etc. ! La cadence finit par un calque fâcheux du prélude du troisième acte de Tristan. Ensuite, les chères oeuvres françaises d'Ansermet. Ansermet n'est le meilleur interprète ni de la Mer ni d'Ibéria; il y met vraiment trop de minutie et il perd un peu le sens de l'indispensable sensualisme sonore sans lequel Debussy n'existe pas. Mais quelle splendeur dans les dernières mesures de "La Mer" !

Ansermet fut presque charmeur; Klecki fut presque ennuyeux. Si dans son concert, il y eut des moments assommants, il y en eut par contre qui les rachetaient bien.

Les mauvais moments furent ceux durant lesquels s'éternisèrent les douze variations de l'Enfant et la Rose de Pierre Wissmer. C'est une page encore plus insignifiante que celle de Martin.

Les moments passés en compagnie du baryton Pierre Mollet ne furent guère meilleurs. Quelle idée de chanter Duparc dans une salle de quatre mille sièges ! Duparc est un compositeur dont toute l'oeuvre est faite de nuances, qu'une interprétation de concert ne peut que détruire. Et pour clore l'affaire, Pierre Mollet n'a pas une voix de concert, mais tout au plus celle qui lui permet de chanter dans une petite salle.

Paul Klecki n'était sûrement pas dans son élément avec ces deux oeuvres, puisque sa cinquième symphonie de Tchaïkovsky était en revanche fort bien réussie. Notons en passant que ce chef pense de façon plus ample qu'Ansermet, tout en faisant moins attention aux détails. D'où quelques bavures par-ci par-là, mais d'où une continuité sans défaillance. C'est vraiment un chef efficace dans le répertoire qui convient à sa personnalité, même si, par moments, il semble manquer d'imagination. •

CLAUDE JASMIN

Les arts



Michèle Bastin: muraliste d'envergure

La jeune Montréalaise Michèle Bastin offre, au Musée des Beaux-Arts, d'aller constater, encore une fois, la progression étonnante de son talent. C'est vraiment la confirmation éclatante. Avec quatre (ou cinq!) grands tableaux, cette jeune femme nous assène un grand coup formidable dans le petit monde du visuel, ici.

On ne tarissait pas d'éloges à son sujet. Et puis, faut l'avouer, le chroniqueur guette attentivement ensuite. On craint toujours (au moins un petit peu!)

→

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July 1, 1967

face de monsieur Carter), c'est une démonstration *historique*. Il aurait été moins onéreux d'en faire un grand livre illustré que l'on aurait mis en vente dans toutes les librairies. A la réflexion, certains tableaux y perdraient, car les ambitieuses mesures des peintres du temps ne sont pas pour rien dans l'effet "choc" de cette vision si souvent insolite.

Il faudrait de trop nombreuses colonnes pour citer les oeuvres les plus typiques. Qu'il suffise de vous inviter à voir Montréal, du Mont-Royal vierge, avec les rues Sainte-Catherine et Sherbrooke en prairies et en pâturages! De voir la ville de Québec, de la rive sud, littéralement entourée de petits voiliers innombrables avec, bien entendu, un peau-rouge canotier en "premier plan". Et, au milieu de ce caravansérail, quelques bons tableaux, tels ces "Gamins" de Blythe, cigares au bec, ramassés en boules grassouillettes sur un trottoir. Et nous avons droit aux "scènes de chasseurs", aux "beaux chevaux" de tradition toute "britannique", aux "vues scéniques de paysages naturalistes" très romantiques, aux sempiternels "voiliers voguant sur des flots rageurs", aux "campements d'Indiens; toujours d'aspect quelque peu effrayants!

Tenez, on résiste pas! "Méditation près de la mer", c'est une sorte de petit nain, chapeauté et barbu, debout, bras croisés; à ses pieds, les flots bleus, autour de lui une plage qui montre ses coquillages avec minutie, derrière lui, le rivage escarpé et aride, c'est une image savoureuse!

C'est un vaste fourre-tout, la grande foire des poncifs, un art religieux "italianiste mêlé d'espagnolerie jésuite", Plamondon aux éclairages de théâtre, des grands nus aux seins redondants qui dorment, veillés par des angelots laïcs (!) c'est-à-dire sans ailes! Voyez l'appétissant "Still Life with Steak" de Peale (1815), c'est "pop" en démon! Si les marchés de Steinberg s'en mêlent, ce sera le cliché de leur prochaine campagne de publicité!

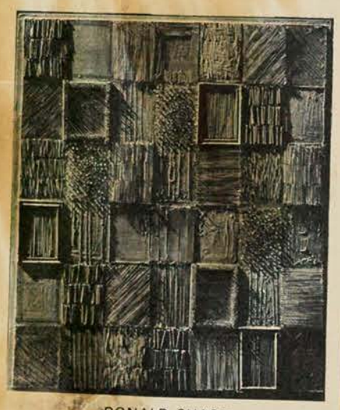
Et les soutanes "hiérarchiques", les soieries importées des vieux pays, les bijoux tarabiscotés, tout est peint avec une virtuosité qui rivalise avec les lentilles suisses ou allemandes les plus perfectionnées! Au chapitre des "nobles *familles*", la palme revient sans conteste à Salisbury Field pour "Joseph Moore et sa famille" (1839), c'est d'une naïveté à faire jaunir le Douanier! Et ce "portrait d'un Gentleman" d'un "anonyme de 1718, c'est horrible, vous aurez peur, il rejoint la galerie des personnages des films de monstres à l'américaine. Ah, c'est qu'ils ont des racines ces braves scénaristes d'Hollywood! Même épouvante, vous éprouverez devant le Sulpicien Jacques-Guillaume Roque d'Audy, prêté par "Les Soeurs Grises" de Montréal.

Il ne devait pas faire bon de se trouver sous la tutelle de tous ces seigneurs et maîtres du temps. Une galerie de "vicieux", ma foi! Ne vous privez pas d'un réel plaisir, d'une curiosité qui sera largement assouvie. Il faut un esprit singulièrement bizarre pour préparer une foire aussi pittoresque. Mais tout cela est affiché, vous pensez bien, sans humour. Il paraît que tout cela "*est la recherche d'un idéal artistique*" dixit David Carter! Tiens!

Achetez le catalogue entièrement illustré. Un rassemblement semblable n'est pas près de se répéter. •

Ronald Chase: assembleur et colleur de talent

L'art se fait à partir d'un rien. C'est possible. Le "sujet", dans tant d'oeuvres littéraires ou autres, n'a jamais grande importance. Et quand on recommande le "réel" et le "vrai" (jamais le réalisme ou le vérisme), on compte bien que ces notions soient manipulées par des créateurs forts. Ainsi Ronald Chase. Il aime les assemblages, la notion (remise à l'honneur depuis quelques années) de l'accumulation. A la Galerie Libre, quelques ouvrages valent la visite des curieux, des amateurs d'un art-de-peindre qui se métamorphose du tout au tout.



RONALD CHASE
Assembleur de talent

En fait, les tendances, les écoles, les "ismes", tout ce "chinois" n'est rien. Si l'on marque ses préférences pour les "Nouveaux réalistes" c'est qu'ils sont meilleurs (ces temps-ci) que les autres. Et Chase, c'est bon. Pas toujours. Etonnant cheminement que le "voyage" de Chase, qui, venu des Etats-Unis, a vécu de longues années en Gaspésie. En '61, il faisait une peinture néo-classique. Un art modeste, des lumières en contrastes. Et puis, il se mit au collage et son "portrait" se fixait au milieu d'une étrange série de "cadres" baroques. Ensuite, ce fut, plus carrément, le "pop". On vit une casserole, un clairon, des souliers de course, ses jouets d'enfant. Des montages et des collages savoureux et parfois d'une grande réussite sur le plan plastique.

Cette fois, la "Libre" nous fait montre d'une sorte de maturité chez Chase. Ses reliefs sont plus délicats, moins grossiers sans la démonstration. Chase rassemble des boutons, des épingles, des cure-dents, des pièces de "casse-tête", les dames d'un jeu de "domino". C'est rien, c'est facile? Il fallait y penser. Et, encore une fois, tout est dans la manière de réunir ces éléments prosaïques.

Pour bien démontrer son propos, Chase joue parfois d'éléments sobres, collés en une sorte de "courtepointe", sans relief fort. C'est monotone, parfois. Cet art nouveau supporte mal la timidité des moyens.

Quoiqu'il en soit, Ronald Chase est encore bien jeune et, on peut être certain qu'il parviendra vite à des oeuvres plus fortes dans bien peu de temps. •

Montreal Gazette, Que.
Circ. 134,678
June 12, 1967

Strawberries And Champagne Dance At Place Victoria Pays Honor To Mr. And Mrs. Philippe de Gaspe Beaubien



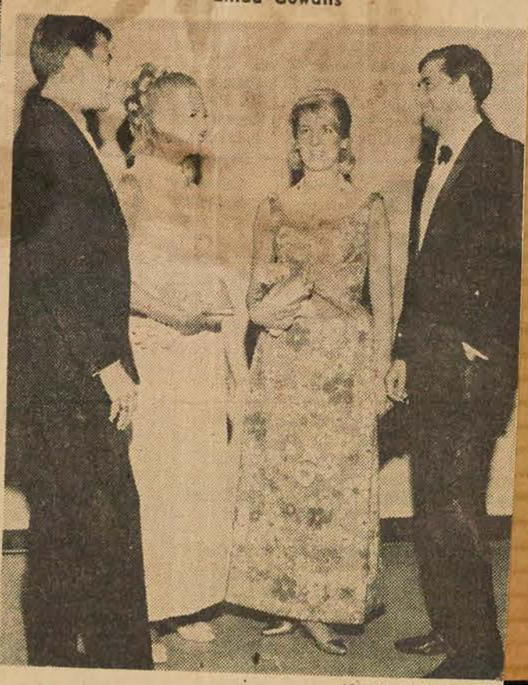
Photographed at the annual Champagne and Strawberries Dance held by the Junior Associates of the Montreal Museum of Fine Arts on Friday evening in the Stock Exchange Tower of Place Victoria, when Mr. Philippe de Gaspe Beaubien, Director of Operations of Expo 67 and Mrs. de Gaspe Beaubien were the guests of honor, are from left to right, Mr. Michael Chevalier, ball chairman; Miss Christine Fortier, decorations; Mr. Milo Freeman, music; Miss Sharon Duquet, invitations; Mrs. Chevalier and Mr. Rene Boulay.



(Gazette Photo Service)
Mr. and Mrs. Eric Riordon



(Gazette Photo Service)
Miss Susan Hamilton, Mr. Hamilton Carter and Miss Linda Cowans



(Gazette Photo Service)
Mr. Garry Spier, Miss Barbara Gates, Miss Ann McCoy and Mr. Thomas Handley



(Gazette Photo Service)
Miss Suzanne Viger and Mr. Blair McRobie

M. Lawson

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Lawson
Royal Architectural Institute of Canada Jour., Toronto, Ont.
September 1966

follow there.

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The first UIA-sponsored conference in Canada is scheduled for September 1967, in Montreal. This is a Seminar on Museum Design, initiated by the International Council of Museums. Sessions will be held in the Montreal Museum of Fine Arts, which will be given over to a large exhibition (photos, plans and models) of outstanding museum buildings around the world – with an important section devoted to Canada's new contributions.

Edward Lawson, of the Montreal Museum, is in charge of arrangements on behalf of the Canadian Museums Association. RAIC assistance is being directed by John Bland (*F*), head of the School of Architecture, McGill University.

LACHINE, QUE.
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Lawson
OCT 13 1966 BOWDEN'S

Museum Calendar

K-12-M

Tuesday, October 18th, at 8:00 P.M. Lachine Society of Regional History. Special illustrated lecture, entitled: "The Grandeur That Was Rome", by Mr. Ed. Lawson, Assistant Director of the Montreal Museum of Fine Arts. The public is cordially invited.

Saturday, Oct. 22nd: Museum closed for the day.

Thursday, October 27th, at 8:00 P.M. LaSalle Historical Society.

SPECIAL EXHIBITS:
"On Parliament Hill"
A Biology exhibit.

Star Sept 10-66

Progress At The Museum; Forthcoming Exhibitions

By Robert Ayre

THE renovated Montreal Museum of Fine Arts may reopen before the end of the year. I can't pin it down to anything more definite than that. The uncertainty extends to the first exhibition, which you might expect would be a bang-up affair to put over the idea of a new lease of life.

But perhaps that's expecting too much, as I thought when I walked through the white dust the workmen are kicking up in the building. When the workmen have gone and the pictures are back on the walls, the Quebec furniture in its rooms, the English china, the Greek vases and the Egyptian *ushabti* restored to their cases, you won't find that much has changed.

Due to shortage of funds, the planned enlargement of the Museum had to be postponed and there have been no major structural alterations to the existing fabric.

There has been some rearrangement of space. A small gallery has been gained downstairs on the Ontario Street side, but this has meant moving offices upstairs and cutting down on gallery space there. An improvement is the transformation of the former Gallery XII into a long, narrow gallery for the showing of prints.

THE MOST IMPORTANT improvement is in the lighting, which the Assistant Director, Edward Lawson, says is 1000 per cent better. It will now be possible, with the new ceiling tracks, to install floodlights and spots every six inches. You will be glad to hear, too, that the walls will be entirely re-covered, with a beige openweave fabric over asbestos paper, a freshening long overdue.

Now that we're into September, with Labor Day behind us, the new season is beginning to take shape, though some exhibition schedules have still to be worked out. The Square des Arts has packed up for another year. The Critics' Choice show at the Art Centre on Mount Royal has closed. Maybe the critics can't take credit for it, but Mr. Vincelette tells me that—in round figures—close to 75,000 visitors were attracted to the centre this year, an increase of about 20,000 over 1965.

As far as I can see at the moment, the new season promises little that might be exciting to the Athenians among us who love to tell or hear some new thing. In the orderly procession of our Quebec painters, sculptors and print-makers we shall see some changes, however. Roland Giguère's new black and white paintings will be shown at the Musée d'Art Contemporain next month. Also in October, in Galerie Agnès Lefort, we shall meet a Rita Letendre, who has developed a different style since going to California and Paris.

Two American painters we don't know very well are on the list for the first part of the season—Paul Jenkins, at the Lefort from Sept. 17 to Oct. 7, was first introduced at this gallery last January in "The New York Scene"; John Francis Koenig, an American in Paris, will be at the Musée at the same time as Giguère.

THE SECOND CONCOURS Artistique 1966, "Categorie des arts gratuits," was formally opened at the Musée d'Art Contemporain, Thursday night. In November, a retrospective of Jacques de Tonnancour will be presented.

That's the month when George Waddington marks the tenth anniversary of his arrival in Montreal —with an exhibition of small sculptures by Gord Smith and maquettes and photographs of his work for Expo 67. The season opens on Sept. 21 with Ivon Hitchens. New banners and craypas drawings by Norman Laliberté will come along before Christmas.

Opening today with Réal Arsenault and Bernard Vanier, Galerie Libre will show Roland Pichet, Claude Dufour, Claude Girard, Robert Wolfe, Claire Miron and Georges Delrue during the next four months.

A dozen other galleries will be in the news as the season gains momentum.

Lawson
La Presse, Montréal, Qué.
October 14, 1966

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Exposition d'oeuvres canadiennes au profit de l'Hadassah

A l'occasion de leur 10e vente aux enchères, les membres du chapitre Herman Abramowitz de Hadassah exposeront des oeuvres d'art de 40 peintres et sculpteurs canadiens.

Ces oeuvres canadiennes seront en montre au foyer du neuvième étage, du magasin Eaton à compter du mercredi, 9 novembre jusqu'au lundi 21 novembre.

L'exposition sera inaugurée par M. J.-W. Eaton, directeur général, de la maison, à 11 h., a.m., le 9 novembre.

Avant cette exposition, un jury, composé : de MM. Edward Lawson, assistant-directeur du Musée des Beaux-Arts de Montréal; Yves Jasmin, directeur des relations publiques de l'Expo '67 et de M. Alfred Pinsky, professeur et président des Beaux-Arts, à l'Université Sir George Williams, se réunira et accordera des prix aux créations artistiques jugées les meilleures.

Ces prix seront offerts par la Compagnie Royal Trust; la banque d'Epargne de la Cité et du District de Montréal; la maison Henry Birks et Fils; la brasserie Molson et la maison Holt Renfrew.

L'année dernière M. Richard Lacroix, gagnait le premier prix de $200; alors que Léon Bellefleur recevait $150; et Anne Kahane, $100, pour le deuxième et troisième prix. On octroyait aussi un prix de popularité de $100 à Louis Muhlstock, un prix de sculpture à Jordi Bonet et une mention honorable à Gina Lorcini.

Après l'exposition, soit le 22 novembre, la vente aura lieu lors d'une soirée de gala à l'hôtel Windsor. M. Ian Fraser, vice-président et directeur de la maison Fraser, dirigera l'enchère. Une part des profits de la vente reviendra aux artistes qui y exposaient les oeuvres.

Le comité exécutif pour l'exposition et la vente des oeuvres d'art est composé comme suit : Présidente, Mme Mac T. Cayne; vice-présidente en charge, Mme Fred L. Solomon; présidente fondatrice, Mme Louis Dorsey; présidente honoraire du comité, Mme Fred L. Solomon; présidente du comité, Mme Robert Benson; vice-présidente, Mme Harold Solomon; présidente du comité des artistes, Mme Elmer Horwood; coprésidentes du comité des donateurs, Mmes Irving Brott et Gerald Caplan; coprésidente du comité des billets, Mmes Montroy Cohen et Mortimer Rother; publicité, Mme T.-Percy Hirsch; relations publiques, Mme Jack Greenwood; trésorière Mme Morris Gold; secrétaires Mmes Ben Mendel et Bernard Blumer.

Lawson
Montreal Star, Que.
November 10, 1966

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THE MONTREAL STAR, ...

The Art Scene

Hadassah Lists Its Winners

By ROBERT AYRE

GHITTA Caiserman-Roth is the winner of the $200 first prize for painting at the tenth annual November Art Auction sponsored by the Herman Abramovitz Chapter of Hadassah, which opened yesterday in Eaton's ninth floor foyer. Second prize, $150, was awarded to Richard Lacroix and third, $100, went to Paul Beaulieu. The sculpture prize of $100 was won by Armand Vaillancourt. Leon Bellefleur, David Silverberg and Jordi Bonet received honorable mentions.

The jury was composed of Edward Lawson, assistant director of the Montreal Museum of Fine Arts, Yves Jasmin, director of public relations for Expo 67, and Alfred Pinsky, associate professor and chairman of the department of fine arts, Sir George Williams University.

The exhibition remains on view at Eaton's through Monday, November 21 and the auction will take place in the Windsor Hotel at 8.30 the following evening, with Ian Fraser, vice president and managing director of Fraser Bros. Ltd. again officiating.

In all there are about 40 paintings and drawings and eight pieces of sculpture. The first prizewinner, an oil on paper called "Riot 3," two men locked in struggle, is the only work showing involvement in the human tragedy of the times. The others are nearly all pleasant landscapes — though iron winter makes its appearance in one or two — landscapes in the abstract conventions, wildflowers and still lifes. In "Variante," Mr. Lacroix brings us close to Op but there is nothing really far-out in this show, Mr. Beaulieu's "Mediterranée" is a structural composition that recalls de Stael.

Of course the Hadassah November Auction is intended to appeal to the modest collector and the works, including the sculpture, are all of small proportions. Most of the contributors are well known visitors to the Montreal galleries.

Montreal Star, Que.
December 12, 1966

Dr. Boggs Speaks

New Art Galleries Opened at SGWU

By ROBERT AYRE

UNIVERSITY art collections should go to extremes, according to Dr. Jean Boggs, director of the National Gallery of Canada. Speaking at Sir George Williams University Saturday night when she formally opened its art galleries in the new Henry F. Hall Building, she asked why donors gave to universities and answered her own question by saying that it was because they wanted to give to the young. Extremes, she went on, were important to young people. They should live among works of art of their own times, the emphasis should be on the contemporary in a way not always feasible to the museums; the collections should be more than a reflection of what the students knew. They should be an expansion of experience, an adventure into the obscure and remote of both the past and the future. "Never accept compromise," said Dr. Boggs. "Always reach out for any form of the extreme."

She was welcomed by the principal, Dr. Robert C. Rae and introduced by Edwy F. Cooke, associate professor of fine arts, and director of the collection. The guests included Gilles Hénault, director of the Musée d'Art Contemporain, David G. Carter, director, and Edward P. Lawson, assistant director of the Montreal Museum of Fine Arts, Rev. Eric O'Connor of the Thomas More Institute, L. V. Randall of the University of Montreal and many donors and artists.

Dr. Rae paid warm tribute to Samuel H. Schecter, whose initiative, leadership and excitement got the Sir George Williams' collection started, and to Douglass Burns Clarke, vice-principal, and Alfred Pinsky, chairman of the department, and his colleagues, including the curator, Christopher G. Lacki, for their zeal and energy in co-operation. On behalf of the students, the faculty and the public, which could enjoy the collection with them, he had particular thanks for the donors.

Started four years ago, the collection has grown to include more than 220 paintings, drawings, prints and works of sculpture. While the current exhibition — open through Jan. 15 — is spread over the three galleries and through the concourse — the "indoor campus", as Dr. Rae calls it — there still isn't room for the entire collection, which will have to be shown in selections, along with visiting exhibitions, such as the Tom Thomson sketches, from Jan. 20 to Feb. 12, and later in the New Year, a group of 18th and 19th Century Canadian paintings under the title "Portraits, Peoples and Places," and the Massey Collection of English paintings.

The university collection is mostly Canadian, but the remote and exotic have been brought in. Masks and figures from Africa and Oceania and the Indian cultures of Mexico and South America are to be compared with Eskimo soapstone carvings, West Coast totem poles and pieces by Roussil, Vaillancourt, Lewis, Kahane, Yarwood, Rosenfield, Gladstone and other Canadians.

Chronologically, the paintings begin with small landscapes by William Raphael and Otto Jacobi and an enormous canvas painted in the Selkirks 70 years ago by Horne Russell. To some, these would be the extreme in one direction.

At the other end you could put William Kurelek's horrifying commentary on the infamous Nazi ovens, "Our Scientific Age," the semi-Pop of Denis Burton's garter-belt anatomy, "Venus Evoked," the Op of Yves Gaucher's "Square Dance" and Claude Tousignant's target "Stocastique VxBxMxR," Alain Glass' construction of eggs and real bees, Claire Hogencamp's figure dressed in real clothes, "I Smoke Them Because I Like Them" and John Ivor Smith's nude torso wearing painted black stockings.

Between the poles, nearly every variation in Canadian painting is represented. I wouldn't say that compromise has been avoided altogether. As the collection grows and as better examples of some of the painters become available, weeding is inevitable. But take it all in all, the Sir George Williams' collection is an excellent one, doing justice to the sculptors and to such diverse painters as Riopelle, Roberts, Milne, Pegi Nicol Macleod, Surrey, the Bobaks, Pellan, Marcelle Ferron, Ghitta Caiserman-Roth, McEwen, Little, Charles Gagnon.



SIR GEORGE WILLIAMS GALLERIES OPENED: Edwy F. Cooke, associate professor of Fine Arts, and director of the collection, Dr. R. C. Rae, principal of the university and Dr. Jean Sutherland Boggs, director of the National Gallery of Canada at the opening Saturday, of the Sir George Williams Art Galleries on the Second-floor indoor campus area of the Henry F. Hall building.

PARIS, ONT.
Star
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APR 13 1967

BOWDEN'S

Lawson

from the LIBRARY

by Norma Leighfield

Before we continue with the magazines found in your library let me remind you of our Open House this Sunday, April 16, from 2 p.m. to 4 p.m. The opening ceremonies of the Eva Ealand Room will be at 2.30 p.m. There is a fine art display of paintings, woodcarvings and paper mache by Bernard Bowles. The Library Board and staff hope you will attend the opening, inspect the premises, and have tea. Remember, this is your library, come and support it.

Art Canada, formerly Canadian Art. The April issue is devoted to "The Arts at Expo." A world's fair is a showcase for the world's architects. In this issue Professor Acland, of the University of Toronto's School of Architecture, considers the various international pavilions. Next month he will discuss the Canadian buildings at the fair. Also included is one man's choice of the works being exhibited in the fine arts exhibition. Edward P. Lawson, Associate Director of the Montreal Museum of Fine Arts, tells about 10 works which particularly appeal to him.

Saturday Night: A Canadian magazine that deals with happenings at home and abroad. If the April issue is any indication Saturday Night is not afraid to tackle any issue. James Jackson in an article entitled "Mr. Hellyer and the Officers" says unification isn't the real issue and goes on to tell us what, in his opinion, is the issue, and then what might be done. "The Myth of American Innocence" by Philip L. Thompson won't be appreciated too much by the U.S. Formerly an American, now Historian at the University of Toronto, he looks back with anguish to his country's obsession with fantasies about the Cold War and Myths of American good intentions.

World Affairs: For Students of Current Events. Up-to-date news both at home and abroad with a study guide and questions for discussion. This would also be the answer to all those who say, "I don't know what's happening in the world. I never have time to read the papers!"

Saturday Review: A magazine devoted to reviewing the latest in books, paperbacks, records, movies, fine arts, TV and radio. One section in the March issue is devoted to "The First Hundred Years of Arturo Toscanini."

Thinking of buying a new car, vacuum cleaner, TV, life insurance? Don't do it before you check with Consumer Reports. This will help you get more for your money!

The Auctioneer: A little monthly bulletin that will interest all those who like to attend auction sales, and who doesn't? Two recent issues dealt with "The Practice of Hall-Marking." You don't know what that is? Well, neither did I until I read this bulletin!

Popular Science and Popular Mechanics: For the handyman.

Better Homes and Gardens and Good Housekeeping: The homemakers' delights! We have a magazine for every person, every need, every taste, every idea . . . come in and browse around.

This past week the library received a gift of books, 5 adult and 4 children's, from the Biehn Mennonite Church, New Hamburg, Ont. This is part of their centennial project. They hope in this way to provide readers with inspiration, enjoyment, and also to dispel misconceptions prevalent about their denomination.

Lawson
Montreal Star, Que.
January 23, 1967

Luncheon Talk

The Women's Branch of the Antiquarian and Numismatic Society will hold a luncheon Wednesday at 12:30. Mr. E. Lawson, assistant director of the Montreal Museum of Fine Arts, will give an illustrated talk on "The Splendor of Baroque Rome."

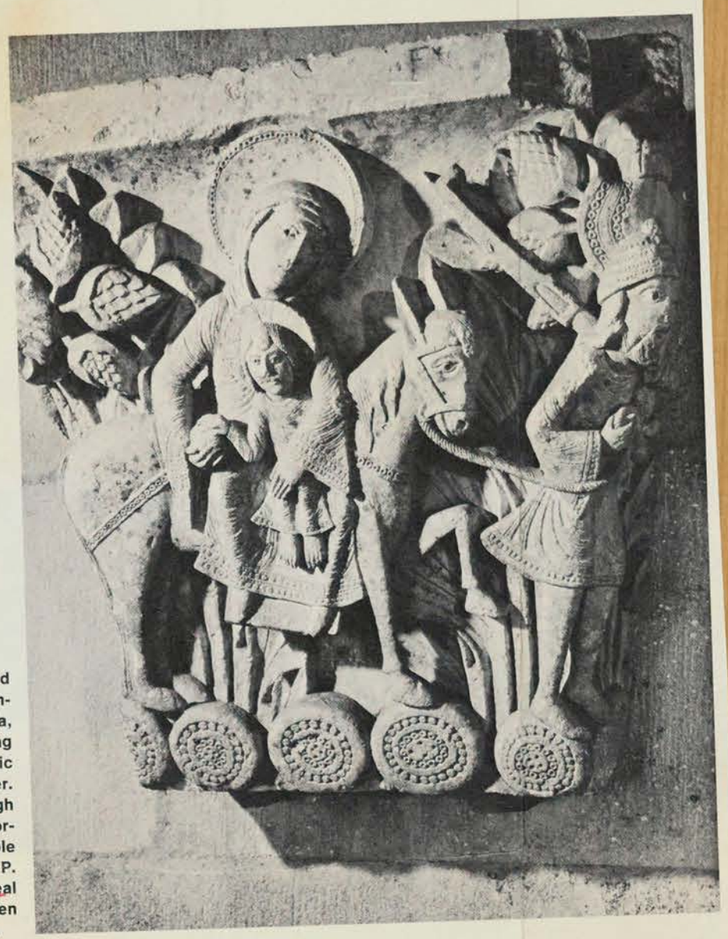
Canadian Art
Ottawa, Ont.
EOM 6,700

APR 1967

BOWDEN'S

P 12 - M

Man and his world: one man's choice



by Edward P. Lawson

The fine arts exhibition at Expo, entitled *Man and his world*, is among the most important exhibitions ever seen in Canada, as it assembles in one gallery outstanding examples from all periods, lent by public and private collections the world over. Since all pieces in the show are of high quality, and many are of great art-historical significance, it is virtually impossible to select "highlights." Instead, Edward P. Lawson, Assistant Director of the Montreal Museum of Fine Arts, tells us about ten works which particularly appeal to him.

Gislebertus (twelfth century)
Flight of the Holy Family into Egypt
Stone, 75 cm. x 73 cm. 1125-30
Treasury of the Cathedral of Autun

Although mediaeval man did not emphasize as did the Renaissance the cult of the personality, certain individual artists during the Middle Ages make their personal imprint on the history of art. Such a man was Gislebertus, a Burgundian sculptor who worked during the first half of the twelfth century, creating some of the most powerful works of Romanesque sculpture known. Although we know next to nothing about the life of Gislebertus, we can tentatively reconstruct his career, from a careful stylistic analysis of his masterpiece, the Cathedral of St Lazare in Autun. For this mediaeval Burgundian shrine the master carved some fifty capitals and portal sculpture, including his *Last Judgement* tympanum on which he carved the words "*Gislebertus hoc fecit*" between the years 1125 and 1135. Before coming to Autun his apprenticeship was probably served at the third abbey church of Cluny in about 1115, and at the Church of the Magdalen in Vézelay soon after 1120.

The *Flight into Egypt*, a capital made for the pier in the centre of the north side of the choir, is now in the Chapter House, having been removed there with various other capitals during the reconstructions of the nineteenth century. It is certainly one of the most celebrated of all the Autun capitals. St Joseph conducts the ass by the bridle, carrying one of his carpenter's tools over his shoulder. The long voyage on foot has visibly tired him – his mouth is open with fatigue, his eyes are haggard. The Virgin holds the Child confidently on her lap, the warmth of the association being emphasized by the sphere held between them. Background spaces are ornamented with stylized acanthus and fruit motifs. Decorative roundels at the base recall the mediaeval wooden figures of donkeys used in Palm Sunday processions. Characteristic of the Romanesque artist is a stylization of natural elements producing a composition extremely rhythmical in nature. Garment folds become a series of parallel lines decoratively arranged.

The uniqueness of Gislebertus lies not only in his superb expressive creations, but also in the fact that in the extraordinarily rich field of French Romanesque sculpture, St Lazare represents the only survival of practically the entire production of one artist, working almost unaided for a period of some ten years on the major decoration of an important church.

Miniatures

Pères de la Confédération

29

29

TORONTO, ONT.
DAILY STAR
D (M-F) 336,000
(S) 371,000
Miniatures du Père de la Confédération
JUN 28 1967 BOWDEN'S



Lotta Dempsey

There was a swinging champagne reception in the Chateau yesterday when Samuel Bronfman officially presented to Miss LaMarsh, for the Canadian Centennial Commission, a set of beautiful miniatures of the Fathers of Confederation, painted on ivory by Montreal artist Juliette de Lavoye.

They will be hung in the Houses of Parliament after completing a tour of 16 principal cities of Canada.

Miss LaMarsh was in the ebulliant good form that has characterized her centennial operations, recalling that her family had been recipient of Bronfman largesse more than once.

"My father once received a Stephen Leacock book Seagram's put out . . . one reserved for tipplers, and he qualified as one of the most appreciative in Niagara Falls," she explained, "and my mother won a Seagram fishing rod as catcher of the second largest small mouth black bass in Ontario."

FEW FOLLOWERS

On a serious note she spoke of the awareness of Canadians of "what these men (these fathers) have done for us. "They had a kind of dream. We seem to have caught the dream."

Centennial Commissioner John Fisher introduced Bronfman.

A nice note was the table centre of an enormous arrangement of centennial roses,—very vibrant.

I had a chat with the creator of the jewel-like miniatures, Miss de Lavoye, and found that this rare and historic art has few followers in Canada. She went to France for the ivory, must bring brushes from Poland, where each is made from a single feather of a rare bird found only there.

THREE WEEKS

A miniature may take from three weeks to a year to complete. Miss de Lavoye, a member of the Royal Society of Miniature Painters, Sculptors and Gravers of London, the Museum des Beaux-Arts in Montreal, and the American Society of Museums, etc. did miniatures of Queen Elizabeth and Princess Margaret when they were children. On a visit here of the Queen Mother (then Queen Elizabeth) many years ago, they were shown to her.

"I would like to steal these," she said appreciatively. So of course they were presented.

When the 33 fathers were first shown there were complaints from descendants of three originals not included. They had been in on the third, but not the first and second Confederation meetings. So they are being added.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
JAN 6 1967 BOWDEN
12-1-67

ENTRE PARENTHÈSES

MONSIEUR Samuel Bronfman, homme d'affaires de Montréal, présente à la population canadienne une collection de 34 portraits miniatures des Pères de la Confédération. Après avoir été montrée à divers endroits du pays, cette collection sera conservée en permanence sur la Colline du Parlement. En acceptant ce don du Centenaire, Mlle Judy LaMarsh, secrétaire d'Etat du Canada, a dit que "ces peintures constituent un don remarquable de la part d'un homme qui est un citoyen éminent de notre pays". Les portraits sont l'oeuvre de Mlle Juliette de Lavoye, miniaturiste bien connue de Montréal. Elle les a exécutés à l'aquarelle sur panneaux d'ivoire encadrés de velours bourgogne et de noyer. En tournée nationale, les portraits seront exposés par la Commission du Centenaire dans 16 villes, en 1967. La présentation officielle aura lieu à Ottawa le 21 juin 1967. Ils seront exposés à Montréal au Musée des Beaux-Arts du 8 juillet au 1er août et à Québec, à l'Hôtel du Gouvernement, du 5 au 22 août.

La Presse 12-7-67 Dans le cadre des célébrations du Centenaire du Canada

Dans le cadre des célébrations du centenaire du Canada, le Musée des Beaux-Arts de Montréal présente, jusqu'au 4 août, une exposition de portraits en miniature des Pères de la Confédération.

Les 34 peintures sur ivoire, que le Montréalais Samuel Bronfman offre aux Canadiens à l'occasion du centenaire, ont été exécutées par Juliette de Lavoye, à Montréal. C'est un travail qui a duré deux ans.

Après une tournée d'un an au Canada, sous les auspices de la Commission du Centenaire, les miniatures seront accrochées dans leur résidence permanente, les édifices du Parlement, à Ottawa.

Mlle Lavoye est née à Montréal. Elle a fréquenté plusieurs écoles d'art, dont le studio Koehne de Chicago (1926) et le Grand Central Art School de New York (1931).

En 1938, des miniatures représentant la princesse Elizabeth (maintenant reine Elizabeth) et la princesse Margaret ont été offertes au roi George VI et à la reine lors de leur visite à Montréal.

Mlle Lavoye a peint deux miniatures pour lady Bessborough et on lui a accordé l'autorisation d'inscrire sous ses portraits : par décret de Leurs Excellences, le gouverneur général et la comtesse de Bessborough.

Mlle Lavoye fut la première Canadienne à devenir membre associé de la Société royale des Miniaturistes, Sculpteurs et Graveurs (1953).

L'exécution de certaines miniatures se prolonge parfois jusqu'à un an; d'autres sont terminées en trois semaines.

L'artiste se sert de 54 pinceaux dont le plus petit n'a que trois brins. Pour les lignes les plus délicates, elle utilise la pointe d'une aiguille.

Un portrait de la reine mère d'après une photographie de Cecil Beaton, fait partie de la collection permanente du musée ainsi qu'une étude de l'hon. Vincent Massey et une miniature représentant la nièce de l'artiste. Cette miniature, à forme de médaillon, est enfermée dans une topaze.

Il y a également au musée, en ce moment, "le Peintre et le Nouveau Monde" une exposition qui fait un tour d'horizon de la peinture en Amérique au cours des 300 ans qui ont précédé la Confédération et une exposition d'objets ayant appartenu au marquis de Montcalm.

Quebec Le Soleil, Quebec
January 7, 1967
871

Collection de portraits à Québec du 5 au 22 août

M. Samule Bronfman, homme d'affaires de Montréal, a présenté dernièrement à la population canadienne une collection de 34 portraits miniatures des Pères de la Confédération. Après avoir été montrée à divers endroits du pays, notamment à Québec, cette collection sera conservée en permanence sur la colline du Parlement d'Ottawa.

En acceptant ce cadeau du Centenaire, Mlle Judy LaMarsh, secrétaire d'Etat du Canada, a dit que "ces peintures constituent un don remarquable de la part d'un homme qui est un citoyen éminent de notre pays".

Les portraits sont l'oeuvre de Mlle Juliette de Lavoye, miniaturiste de Montréal. Elle les a exécutés à l'aquarelle sur panneaux d'ivoire encadrés de velours bourgogne et de noyer.

En tournée nationale, les portraits seront exposés par la Commission du Centenaire dans 16 villes en 1967. Pour ce qui est de la présentation officielle du cadeau de M. Bronfman, elle aura lieu à Ottawa, le 21 juin.

Voici l'itinéraire de la tournée nationale:

1 - Winnipeg (Hôtel de ville de Winnipeg): 4 au 17 janvier.

2 - Regina (Bibliothèque privée de Regina): 20 janvier au 7 février.

3 - Calgary (Allied Arts Centre de Calgary): 11 au 28 février.

4 - Vancouver (Simpson-Sears Ltd. et bibliothèque publique de Vancouver): 4 au 21 mars.

5 - Victoria (Galerie d'art du Victoria métropolitain): 25 au 11 avril.

6 - Edmonton (Galerie d'art d'Edmonton): 15 avril au 2 mai.

7 - Saskaton (Galerie d'art Mendel et Conservatoire municipal): 6 au 22 mai.

8 - Toronto (Division commémorative de la bibliothèque publique de Toronto): 27 mai au 13 juin.

9 - Ottawa (Centre d'accueil, gare Union): 17 juin au 4 juillet.

10 - Montréal (Musée des beaux-arts de Montréal): 8 juillet au ~~1er août~~.

11 - Québec (Hôtel du gouvernement): 5 au 22 août.

12 - Fredericton (Edifice du centenaire): 26 août au 12 septembre.

13 - Saint-Jean (Musée du Nouveau-Brunswick): 16 septembre au 3 octobre.

14 - Halifax (Galerie d'art de l'université Dalhousie): 7 au 22 octobre.

15 - Charlottetown (Galerie d'art du centre de la Confédération): 28 octobre au 13 novembre.

16 - Saint-Jean, Terre-Neuve (Galerie d'art de l'université commémorative): 18 novembre au 8 décembre.

La Presse 12-7-67

Exposition de miniatures au Musée

Dans le cadre des célébrations du Centenaire du Canada, le Musée des Beaux-Arts de Montréal présente, jusqu'au 4 août, une exposition de portraits en miniature des Pères de la Confédération.

Les 34 peintures sur ivoire, que le Montréalais Samuel Bronfman offre aux Canadiens à l'occasion du Centenaire, ont été exécutées par Juliette de Lavoye, de Montréal. C'est un travail qui a nécessité deux ans.

Après une tournée d'un an au Canada, sous les auspices de la Commission du Centenaire, les miniatures seront accrochées dans leur résidence permanente, les édifices du Parlement à Ottawa.

Mlle Lavoye est née à Montréal. Elle a fréquenté plusieurs écoles d'art, dont le studio Koehne de Chicago (1926) et le Grand Central Art School de New York (1931).

En 1938 ses miniatures représentant la princesse Elisabeth (maintenant reine Elisabeth) et la princesse Margaret furent offertes au roi Georges VI et à la reine lors de leur visite à Montréal.

Mlle Lavoye a également peint deux miniatures pour Lady Bessborough.

Mlle Lavoye fut la première Canadienne à devenir membre associé de la Société royale des Miniaturistes, Sculpteurs et Graveurs (1953).

L'exécution de certaines miniatures se prolonge parfois jusqu'à un an; d'autres sont terminées en trois semaines. L'artiste se sert de 54 pinceaux dont le plus petit n'a que trois brins. Pour les lignes les plus délicates, elle utilise la pointe d'une aiguille.

Un portrait de la reine-mère d'après une photographie de Cecil Beaton fait partie de la collection permanente du musée, ainsi qu'une étude de l'hon. Vincent Massey et une miniature représentant la nièce de l'artiste. Cette miniature à forme de médaillon est enfermée dans une topaze.

Egalement au musée, en ce moment, "Le Peintre et le Nouveau Monde", exposition qui présente un tour d'horizon de la peinture en Amérique au cours des 300 ans qui ont précédé la Confédération, et une exposition d'objets ayant appartenu au marquis de Montcalm.

Montreal Star, Que.
Circ. 193,506
July 12, 1967
4 871

Museum Staging Centennial Show

A set of miniatures of the fathers of Confederation went on display yesterday at the Montreal Museum of Fine Arts.

The 34 portraits, painted on ivory, were commissioned from Montreal artist Juliette de Lavoye by Samuel Bronfman.

They will be at the Montreal Museum of Fine Arts until Aug. 4.

Gazette 12-7-67

Museum Plans Public Show Of Miniatures

As part of its salute to Canada's centennial celebrations, The Montreal Museum of Fine Arts is presenting an exhibition of miniature paintings of the Fathers of Confederation until Aug. 4, it was announced yesterday.

The 34 paintings on ivory, commissioned by Samuel Bronfman, as a gift to the people of Canada on the occasion of the centenary, are by Juliette de Lavoye, of Montreal. She took two years to do them.

After a year-long tour of Canada under the auspices of the Centennial Commission, the paintings will have their permanent home in the Parliament Buildings, Ottawa.

Montreal-Matin, Qué.
Circ. 122,074
July 14, 1967

M-871

PORTRAITS

Dans le cadre des célébrations du Centenaire du Canada, le Musée des Beaux-Arts de Montréal présente, jusqu'au 4 août, une exposition de portraits en miniatures des Pères de la Confédération. Les 34 peintures sur ivoire que le Montréalais Samuel Bronfman offre aux Canadiens à l'occasion du Centenaire, ont été exécutées par Juliette de Lavoye de Montréal.

Le Petit Jnl., Montréal, Qué.
July 16, 1967

SAVIEZ-VOUS QUE ...

871



● Le Musée des Beaux-Arts de Montréal présente jusqu'au 4 août une exposition de portraits en miniature des Pères de la Confédération. Il s'agit de 34 peintures sur ivoire exécutées par Juliette de Lavoye, de Montréal. La collection est un don de M. Samuel Bronfman.

Montrealer
Montreal, Que.
M 18,100

AUG 1967 BOWDEN'S

Art

871-M

Montreal: Waddington Galleries Inc.: Small paintings and sculptures (Aug. 2 to Sept. 2). Walter Klinkhoff Gallery: Modern Canadian and French paintings (through August). Galerie Libre: Cuban exhibition (1 to 5); Painters and sculptors of the gallery (6 to 31). Galerie du Siècle: Group exhibitions — sculpture and painting (through August). Gallery 1640: New prints by S. W. Hayter and graphics by gallery artists (through August). Galerie Moos: Gladis Axler (1 to 15). The Montreal Museum of Fine Arts: Miniature portraits of the Fathers of Confederation (1 to 4); 20th Century art in Berlin (Aug. 9 to Sept. 10); Society of Canadian Painter-Etchers and Engravers (Aug. 10 to Sept. 10). Galerie L'Art Français: Water colours from Canadian and European art (through August). Museum of Contemporary Art: 'Panorama Two', painting in Quebec 1955-1966 (1 to 20); 'Art and Movement' including paintings by Malevitch, Julio Le Parc, Vasarely and Schoffer (Aug. 22 to Oct. 1). Lippel Gallery: New Guinea ancestor figures, Pre-Columbia art, Eskimo sculpture from Cape Dorset and Baker Lake (through August). La Galerie Soixante: Exhibition of young school of French painters (through August). Galerie Place Royale: Contemporary Quebec painters and early Canadian prints (through August). Dominion Gallery: Sculptures by Hans Schleeh; international sculptors including Cesar, Moore, Rodin, Marini, Greco, Maillol,

Ottawa Journal, Ont.
Circ. 73,271
July 15, 1967

F-871

ART NEWS and views

★ ★ ★

By W. Q. KETCHUM

Ottawa gallery-goers who were unable to see the miniature paintings of the Fathers of Confederation at the Centennial Centre are advised that they will be on view at the Montreal Museum of Fine Arts until Aug. 4.

The 24 paintings on ivory, commissioned by Samuel Bronfman as a gift to the people of Canada, are by Juliette de Lavoye of Montreal. She took two years to do them.

After a year-long tour of Canada under auspices of the Centennial Commission, the paintings will have their permanent home in the Parliament Buildings.

The artist's sitters have included the present Queen, Princess Margaret and Lord and Lady Bessborough.

★ ★ ★

La Semaine Illustrée
Ville D'Anjou Quebec
July 17, 1967

871-M

est ouvert de 1 h. à 9 h.

● MUSEE DES BEAUX-ARTS (1379 O., Sherbrooke) — Exposition de portraits en miniature des Pères de la Confédération. Jusqu'au 4 août. Le musée est ouvert le samedi de 10 h. à 5 h.; le merc. de 10 h. à 10 h.; le dim. de 2 à 5 h. Fermé le lundi. Tous les mercredis matin à 11 h.: visites commentées (bilingues) dans le Vieux Montréal. Point de départ: église Notre-Dame. (En cas de pluie, visite annulée.)

Montreal Gazette, Que.
Circ. 137,735
July 22, 1967

38 THE GAZETTE, SATURDAY, JULY

M 871



Facts & Fancies

with HARRIET HILL

Artist In Ivory

NO ONE WHO views Juliette de Lavoye's miniature paintings of the Fathers of Confederation, on display now until August 4, in the Montreal Museum of Fine Arts, can fail to see this detailed art calls not only for creativity but painstaking attention to detail. Juliete de Lavoye crossed our path first when we saw her miniatures of Princess Elizabeth (now Queen Elizabeth) and Princess Margaret. They were presented to King George and Queen Elizabeth on their Montreal visit in 1939.

A quiet, thoughtful, gentle woman, Juliette de Lavoye seems as far removed from the era of publicity as any woman, let alone an artist, can be. But steadily throughout the years she has carved a reputation for excellence, so to her friends it came as no surprise that Samuel Bronfman commissioned her to do the paintings on ivory of the Fathers of Confederation to be presented as a gift to the Canadian people.

The Telegram, Toronto, Ont.
Circ. 226,098
August 19, 1967

CNE ART

871

THE TELEGRAM, Toronto, Sat., Aug. 19, 1967 17

Man The Distiller

CNE By Barrie Hale

YOU CAN GO on and on about the CNE, comparing it in a nasty fashion to Expo; you, eventually, get sick of this turn. Oh, yes, you say, I've done it before, it's been done by others before, you're just sniping, leave the poor old Ex alone.

But you can't. Expo has a lot of pretty mediocre stuff; an international sculpture exhibition that might well have been organized ten years ago; on-site commissioned sculpture that, aside from a few pieces like Robert Murray's and Robert Hedrick's, might best have been left stillborn; a lot of truly bad and embarrassing Canadian art; a lot of over-assertive American art — okay. But Man The Creator is a good complex of museums, for photos, paintings, and sculpture; there are things there at Expo that are worth going to see. Not only in Man The Creator, but elsewhere; in the various pavilions — the paintings in the American pavilion are as dramatic an expression of self as any rubble-combing anthropologist could seek.

And so, I suppose, is the major art exhibition at the CNE, the House of Seagram's Centennial Art Exhibition. This is placed in the Ex's Art Gallery, catty-cornered from the Careers building, moving toward the north-west end of the CNE site. It is a building, which, like the Princes' Gates, speaks up loudly for a presence that it has no real claim to. Inside, the ceilings are high, the walls sufficient for the hanging of paintings. On them, the House of Seagram has hung a number of pictures. The pictures, for the most part, are steadfastly English-Canadian. And, good grief, how dreary they are.

When you walk into the Art Gallery of the Canadian National Exhibition, you find a gallery called Cities Of Canada; "an interpretive panorama of Canada, commissioned in 1951 by the House of Seagram." Never, from what I can make out, was money more ill spent. These interpretations toured the world; they saw and were seen by the people of 15 countries; never have the cities of this country looked more stickey. The art here is of a kind, that, if well done, might have made The New Yorker's cover 20 years ago.

Past the Cities, there is a room called the Fathers of Confederation, where there is a collection of meritricious miniatures already scored here. Past that, there is collection of Canadiana: pictures of Curlers, Skiers, Skaters, and so on, commissioned by the House of Seagram and used in their advertising, picture which I wouldn't dignify by comparing them to a New Yorker cover. Following that, there is a brief nod to the Group of Seven, Lawren Harris, mainly, and following that, there is the Saidye and Samuel Bronfman Collection. Mr. Bronfman is president of Distillers Corporation Seagrams. He and his wife are art patrons. This is their collection, they have been touring it for some time, and eventually it will go into the collection of The Montreal Museum of Fine Arts.

It isn't enough, somehow. This is 1967. Most of the good paintings in this collection were done at least five years ago, and have been long since transceded.

The only way to characterize an exhibition of this kind, I think, is to characterize its source. And that is, simply lazy money.

30

Montréal Collectif

30

Le Monde Professionnel
Montreal, Que.
SM 11,500
Mtl collection
SEP 30 1966
BOWDEN'S

Vers une saison artistique qui promet...

K-12-M



Jetons aujourd'hui un premier coup d'oeil sur ce que nous annonce cette nouvelle saison artistique à Montréal . . .

LE MUSÉE DES BEAUX-ARTS: il peut déjà nous annoncer, pour sa réouverture du mois de novembre, deux expositions: Montréal collectionne — les huit dernières années — et, Plaisirs de la photographie ou le monde de Roloff Beny . . .

L'Action, Quebec, Que.
October 5, 1966

871

Les portes ouvriront en novembre

MONTREAL (P.C.) — Le Musée des Beaux-arts de Montréal ouvrira de nouveau ses portes en novembre par un vernissage, a fait savoir hier dans un communiqué le directeur de cette institution, M. David G. Garter.

Le Musée met en ce moment la dernière main à une rénovation au coût de $300,000 qui consiste à repeindre, installer un nouveau système d'éclairage et nettoyer de fond en comble toutes les galeries. Selon le président du Musée, M. A. Murray Vaughan, c'est "la première étape d'un projet à double objectif qui doit se réaliser après l'Exposition universelle de 1967".

Les transformations actuelles permettront "aux membres, ainsi qu'aux nombreux visiteurs de 1967, de voir les collections du Musée sous leur meilleur jour".

La deuxième étape du projet visera à recueillir $3,000 en vue de construire une aile supplémentaire. Une partie de cette somme a déjà été promise.

La réouverture coïncidera avec l'inauguration d'une exposition qui portera sur des acquisitions faites par des Montréalais depuis 1960. Elle fait suite à l'exposition "Le Canada collectionne", organisée lors du centenaire du Musée en 1960.

La Presse, Montréal, Qué.
October 6, 1966

871

Réouverture du Musée en novembre

(PC) — Le Musée des Beaux-Arts de Montréal ouvrira de nouveau ses portes en novembre par un vernissage, a fait savoir hier dans un communiqué le directeur de cette institution, M. David G. Garter.

Le Musée met en ce moment la dernière main à une rénovation au coût de $300,000 qui consiste à repeindre, installer un nouveau système d'éclairage et nettoyer de fond en comble toutes les galeries.

"Les transformations actuelles, déclare M. Garter, permettront aux membres ainsi qu'aux nombreux visiteurs de 1967, de voir les collections du Musée sous leur meilleur jour."

La deuxième étape du projet consistera à construire une aile supplémentaire. Ces travaux seront effectués après 1967.

La réouverture coïncidera avec l'inauguration d'une exposition qui portera sur des acquisitions faites par des Montréalais depuis 1960. Elle fait suite à l'exposition "Le Canada collectionne", organisée lors du centenaire du Musée en 1960.

Montreal Collection
Montreal Star, Que.
October 5, 1966

871

Museum in Final Stages of Refurbishing

The Montreal Museum of Fine Arts is in the last stages of a major refurbishing and will reopen in mid-November with an open house vernissage for members.

The facelift which included cleaning, painting, relighting and general refurbishing, cost some $300,000. President Murray Vaughan said that the museum will be at its shining best for visitors during the Expo year.

After the world exhibition the museum will embark on another phase of reconstruction. The second phase will cost some $3,000,000 and will include the building of a new wing. A portion of the money has already been pledged.

Coinciding with the mid-November reopening will be the first showing of an exhibition called "Montreal Collects," a survey of major works of all periods which have entered Montreal collections since 1960. It is a follow-up to the 1960 centenary exhibition of the museum, which was called "Canada Collects."

During the six months of refurbishing, special attention has been paid to improvement of the lighting. The Ontario Foyer's ceiling has been lowered and lighting track embedded in the plaster. Similar track is being installed in other galleries, allowing wall washers and spotlights to be placed at six-inch intervals.

On the second floor the three large galleries fronting on Sherbrooke street are being completely renovated. They will have fine, open-weave cloth on the walls as well as a network of special lighting track, similar to that installed on the first floor.

The glass-block opening in the middle of the Norton stairway has been eliminated, allowing the hanging of large tapestries or other works in this space. Work has been done on other galleries as well and some office space has been added.

In addition to the "Montreal Collects" show, a second exhibition will open shortly after — "Pleasure of Photography: The World of Roloff Beny."

Montreal Gazette, Que.
October 5, 1966

871

Open House Is Scheduled For Museum's Re-Opening

The newly-refurbished Montreal Museum of Fine Arts is scheduled to re-open with an open house for members, Director David G. Carter announced yesterday.

The museum is now in the final stages of a $300,000 facelift that includes cleaning, new lighting, painting and general work — "The first phase," says President A. Murray Vaughn, "of a two phase program scheduled for completion after Expo 67."

The second part of the plan calls for the raising of $3,000,000 to erect a new wing to the present building.

Along with the re-opening will be the premiere showing of an exhibition called "Montreal Collects," a survey of all major works which have entered Montreal collections since 1960.

The museum's interior has been changed considerably with many in-laid lights and renovated galleries.

When the work is completed, museum staff will install the collections in what is described as "a new and more attractive way than before."

Le Nouvelliste
Trois Rivières, Qué.
October 17, 1966

Le Musée des beaux-arts rénové au coût de $300,000

MONTREAL (PC) — Le Musée des beaux-arts de Montréal ouvrira de nouveau ses portes en novembre par un vernissage, a fait savoir hier dans un communiqué le directeur de cette institution, M. David G. Carter.

Le Musée met en ce moment la dernière main à une rénovation au coût de $300,000 qui consiste à repeindre, installer un nouveau système d'éclairage et nettoyer de fond en comble toutes les galeries. Selon le président du Musée, M. A. Murray Vaughan, c'est "le première étape d'un projet à double objectif qui doit se réaliser après l'Exposition universelle de 1967".

Les transformations actuelles permettront "aux membres, ainsi qu'aux nombreux visiteurs de 1967, de voir les collections du Musée sous leur meilleur jour".

La deuxième étape du projet visera à recueillir $3,000 en vue de construire une aile supplémentaire. Une partie de cette somme a déjà été promise.

La réouverture coïncidera avec l'inauguration d'une exposition qui portera sur des acquisitions faites par des Montréalais depuis 1960. Elle fait suite à l'exposition "Le Canada collectionne", organisée lors du centenaire du Musée en 1960.

Ottawa Citizen, Ontario
October 22, 1966

Montreal Museum reopens galleries

The newly - refurbished Montreal Museum of Fine Arts is now in the final stages of a $300,000 facelift which includes cleaning, relighting, painting and general refurbishing — "the first phase of a two-phase program scheduled for completion after Expo 67."

The present program is aimed at putting the Museum at its shining best for members and the influx of 1967 visitors.

The second phase calls for the raising of $3,000,000 to erect a new wing to the present building. A portion of this already has been pledged.

Coinciding with the re-opening is the premiere showing of an exhibition called Montreal Collects, a survey of major works of all periods which have entered Montreal collections since 1960. It is a followup to the 1960 centenary exhibition of the Museum, Canada Collects.

Montreal Star, Que.
October 26, 1966

City Museum To Re-open

The Montreal Museum of Fine Arts, closed for nearly eight months for refurnishing, re-opens on Friday, Nov. 25, Director David G. Carter announced yesterday.

An open house will be held the previous evening for museum members.

Two shows will mark the museum's re-opening: "Montreal Collects" "The Last Decade," and "The Pleasure of Photography: The World of Roloff Beny."

Le Devoir, Montréal, Qué.
October 26, 1966

le bruit de la ville

ANNULATION

On annonce que le concert que devait donner la célèbre pianiste Lili Kraus, à la salle Wilfrid Pelletier, le 7 novembre prochain, a été annulé.

REOUVERTURE

Le Musée des Beaux-Arts de Montréal, qui vient d'être remis à neuf, rouvrira ses portes au public le 25 novembre.

Deux expositions seront inaugurées lors de la réouverture. Ce sont "Montréal collectionne: dernière décennie" et "Plaisirs de la photographie: le monde de Roloff Beny".

Le musée a été fermé depuis le 2 avril dernier. On y a effectué des travaux de réfection au coût de $300,000.

MONCTON, N.B.
L'EVANGELINE
D 10,200

OCT 26 1966 BOWDEN'S

Rénovation

Le Musée des Beaux-Arts de Montréal, qui vient d'être remis à neuf, rouvrira ses portes au public le 25 novembre, a annoncé son directeur, M. David G. Carter. Il y aura une soirée spéciale pour les membres la veille.

Deux expositions seront inaugurées lors de la réouverture. Ce sont "Montréal collectionne: dernière décennie" et "Plaisirs de la photographie: le monde de Roloff Beny."

Le Musée a été fermé depuis le 2 avril dernier. On y a effectué des travaux de réfection au coût de $300,000.

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

OCT 27 1966 BOWDEN'S

Réouverture du Musée des Beaux-Arts de la métropole

MONTREAL — Le Musée des Beaux-Arts de Montréal, qui vient d'être remis à neuf, rouvrira ses portes au public le 25 novembre, a annoncé son directeur, M. David G. Carter. Il y aura une soirée spéciale pour les membres la veille.

Deux expositions seront inaugurées lors de la réouverture. Ce sont "Montréal collectionne: dernière décennie" et "Plaisirs de la photographie: le monde de Roloff Beny".

Le Musée a été fermé depuis le 2 avril dernier. On y a effectué des travaux de réfection au coût de $300,000.

Montreal Gazette, Que.
October 26, 1966

Museum Readied For Re-Opening

The Montreal Museum of Fine Arts will re-open to the public Nov. 25 after a six-month face-lifting. An open house will be held the previous evening for museum members.

Two exhibitions will mark the re-opening: Montreal Collects, a representation of local private holdings, and The Pleasure of Photography: The World of Roloff Beny.

The museum has been closed to the public since April 2 when a $300,000 renovation was begun.

La Presse, Montréal, Qué.
October 27, 1966

Fermé depuis le 2 avril dernier, à cause de travaux de réfection effectués au coût de $300,000, le Musée des Beaux-Arts de Montréal rouvrira le 25 novembre avec deux expositions : "Montréal collectionne : dernière décennie" et "Plaisirs de la photographie : le monde de Roloff Benny".

Ottawa Le Droit, Ontario
October 28, 1966

Travaux de $300,000 aux Beaux-Arts

Le Musée des Beaux-Arts de Montréal, qui vient d'être remis à neuf, rouvrira ses portes au public le 25 novembre, a annoncé son directeur, M. David G. Carter. Il y aura une soirée spéciale pour les membres, la veille.

Deux expositions seront inaugurées lors de la réouverture. Ce sont "Montréal collectionne: dernière décennie" et "Plaisirs de la photographie: le monde de Roloff Beny".

Le Musée a été fermé depuis le 2 avril dernier. On y a effectué des travaux de réfection au coût de $300,000.

Montreal Star, Que.
November 5, 1966

Museum Opens This Month

THE newly renovated Montreal Museum of Fine Arts will re-open its doors to the general public Friday, November 25, Director David G. Carter has announced. An open house for Museum members will be held the previous evening.

Two exhibitions have been organized to mark the Museum's re-opening: Montreal Collects — The Last Decade and The Pleasure of Photography — The World of Roloff Beny.

The Alberta-born Beny, now a resident of Rome, began as a painter and print-maker. In recent years, however, he has built up an international reputation on the strength of his photographic work which has taken him around the world.

The Museum has been closed since April 2 when a $300,000 renovation program was undertaken.

LASALLE, QUE.
Messenger
W 200

NOV 2 1966 BOWDEN'S

ARTS ET SPECTACLES

Le Musée des Beaux-Arts, qui est fermé depuis le 2 avril dernier, ouvrira de nouveau ses portes le 25 novembre prochain, offrant aux visiteurs un aspect tout nouveau grâce aux transformations subies au coût de $300,000. Deux expositions souligneront cette réouverture: "Montréal collectionne: dernière décennie" et "Plaisirs de la photographie: le monde de Roloff Beny".

A l'occasion du centenaire de la Colombie Britannique, le Musée a prêté trois tableaux au Musée de Vancouver qui présentera une exposition intitulée "Images d'un héritage canadien". Les trois oeuvres sont: "Autriche" de Jean-Paul Riopelle, "En bas du moulin" de Homer Watson et "Pont de glace sur le Saint-Laurent" de J.W. Morrice.

Au Centre Maisonneuve on peut encore visiter jusqu'au 13 novembre, l'exposition des oeuvres d'enfants de 35 pays différents y compris le Canada avec 14 représentants. L'exposition est sous les auspices de l'Unicef.

Les 5, 6, 12 et 13 novembre, la troupe du théâtre de l'Albatros de Verdun continuera les représentations de la pièce "La reine et les insurgés" d'Ugo Betti. Endroit: Centre récréatif de Verdun, 475, rue de l'Eglise. Pour réservations des billets, s'adresser à Sophie Cordier, 768-5389.

A la Galerie Libre, du 5 au 18 novembre, on pourra voir les oeuvres de Robert Wolfe, professeur à l'Ecole des Beaux-Arts de Montréal, qui, en plus de ses nombreuses expositions de groupe et personnelles, a été boursier à trois reprises. Wolfe est représenté au Musée d'Art Contemporain, au Musée Provincial de Québec, à l'Université Sir George Williams et dans plusieurs collections privées.

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BOWDEN'S

Musée des Beaux-Arts

Le Musée des Beau-Arts, de Montréal ouvrira de nouveau ses portes en novembre en offrant à ses membres un vernissage, selon les prévisions du directeur, M. David G. Carter.

Le Musée met en ce moment la dernière main à une rénovation au coût de $300,000 qui consiste à repeindre, installer un nouveau système d'éclairage et nettoyer de fond en comble toutes les galeries. Selon le président du Musée, M. A. Murray Vaughan, c'est "la première étape d'un projet à double objectif qui doit se réaliser après l'Exposition universelle de 1967".

Les transformations actuelles permettront "aux membres, ainsi qu'aux nombreux visiteurs de 1967, de voir les collections du Musée sous leur meilleur jour".

La deuxième étape du projet visera à recueillir $3,000,000 en vue de construire une aile supplémentaire. Une partie de cette somme a déjà été promise

La réouverture coincidera avec l'inauguration d'une exposition qui portera sur des acquisitions faites par des Montréalais depuis 1960. Elle fait suite à l'exposition "Le Canada collectionne", organisée lors du centenaire du Musée en 1960.

Le Musée a beaucoup changé depuis six mois. Le plafond du hall de l'avenue Ontario a été abaissé et les sources de lumières sont maintenant logées dans le plâtre.

Dans d'autres galeries également, l'ancien appareil luminaire a été remplacé par des projecteurs camouflés dans le plafond. Une étroite rainure le long du plafond est pourvue de prises de courant tous les six pouces et les réflecteurs qu'on y branche à volonté permettent de régler et de varier l'éclairage.

Les murs du hall de l'avenie Ontario sont entièrement recouverts de contre-plaqué.

Les salles VII et VIII, au rez-de-chaussée, sont à peu près terminées: plafonds bas, sources lumineuses à même le plafond et réflecteurs amovibles en sont les principales caractéristiques.

La salle II sera équipée de la même façon.

Le panneau de verre qui recouvrait le mur de l'escalier Norton a été enlevé. On pourra dorénavant suspendre sur le palier de grandes tapisseries ou d'autres oeuvres de dimensions appréciables.

A l'étage, les trois principales galeries faisant face à la rue Sherbrooke sont complètement rénovées. Les murs seront tapissés à neuf et l'éclairage subira les mêmes modifications qu'au rez-de-chaussée.

La galerie XII, autrefois sectionnée par des panneaux, a été subdivisée en quatre bureaux qui serviront au personnel du Musée. Le couloir deviendra une nouvelle galerie de dessins et gravures.

Lorsque les travaux de réfection seront terminés, le personnel du Musée entreprendra de réinstaller les collections chronologiquement et de manière, dit-on, "beaucoup plus intéressante qu'auparavant".

D'après M. Carter, l'esprit avec lequel les membres ont accepté la fermeture a grandement facilité la la tâche de rénovation de l'édifice principal.

La Presse 26 nov. 66

Les collections du Musée reflètent les goûts des donateurs

Luc d'Iberville-Moreau est conservateur en chef du Musée des Beaux-Arts de Montréal. Il occupe ce poste depuis environ 4 mois et est le premier conservateur canadien-français du musée. Sa fonction consiste à voir à la conservation, à la restauration et à la présentation esthétique autant que scientifique des oeuvres d'art. Il doit quelquefois organiser des expositions et suggérer certaines acquisitions. S'occupant spécialement des collections, il est celui qui peut le mieux nous en parler.

sont les collections que nous ont léguées quelques grandes familles qui donnent au musée son image actuelle. Ces collections s'étendaient à peu près sur toutes les périodes de l'histoire et elles reflètent le goût des donateurs.

— Monsieur Moreau, pouvez-vous définir ce qui caractérise les collections du musée ?

— Notre première préoccupation est d'avoir des collections qui s'étendent sur toutes les époques. Ce souci est sans doute venu à la suite des différents dons que nous avons reçus. Ce Musée Guimet à Paris, qui est essentiellement un musée consacré à l'art asiatique, ne lui est pas supérieur. Nos collections à nous, sont constituées d'oeuvres très intéressantes, mais non extraordinaires. Pour le Canada, elles sont rares, mais on peut en trouver de semblables dans d'autres musées du monde. Prenez, par exemple, cette statuette dogon, elle est vraiment très belle mais on peut en trouver d'aussi belles à Paris, à New York, etc..."

— Quelle image se fait-on à l'extérieur du pays du Musée des Beaux-Arts de Montréal ?

"Notre musée reste un petit musée. Les collections ne sont pas encore extraordinaires. En France, il y a plusieurs musées de ce genre. Mais, au Canada, c'est vraiment le seul, à part le Royal Ontario Museum, à avoir des collections qui s'étendent sur toutes les époques. Sur le plan de l'intérêt de nos collections, nous sommes à comparer à la Galerie d'art de Toronto, mais celle-ci ne s'occupe que de tableaux et sculptures. Tandis que le Royal Ontario Museum s'occupe de tout et de plus il contient une collection d'art asiatique unique au monde. Le

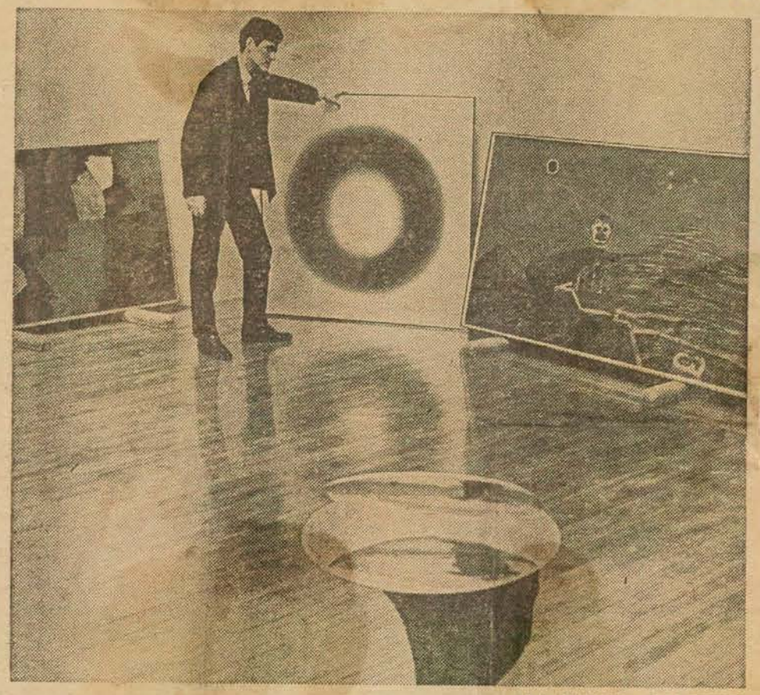

photo Michel Gravel, LA PRESSE

Le conservateur du Musée des Beaux-Arts, M. Luc d'Iberville - Moreau, surveille l'accrochage des tableaux de l'exposition "Montréal collectionne 1960 - 65". A l'arrière-plan, des tableaux de Pellan, Fangor et Poliakoff. A l'avant-plan, une oeuvre de Brancusi.

— Récemment, on a choisi les meilleures oeuvres de nos collections pour les présenter dans différents musées américains. Elles ont actuellement été vues à Sarasota, Buffalo, Rochester, Raleigh, Philadelphie. Les critiques ont été très élogieuses. Cette collection est présentement à Columbus et sera à Pittsburgh en janvier pour nous revenir en mars.

Je n'ai pas vu le choix de ces oeuvres et M. Moreau ne m'a pas donné de renseignements à ce sujet mais il est bon de savoir qu'il y a au Musée des Beaux-Arts de Montréal, des oeuvres de Breughel, Ribéra, Rubens, Rembrandt, Ruisdael, Tiepolo, Gainsborough, Constable, Daumier, Corot, Courbet, Manet, Cézanne, Monet, Pissaro, Renoir, Sisley, Matisse, Derain, Vlaminck, Utrillo etc... qu'il y a des collections d'objets pré-colombiens, africains, chinois, égyptiens, coptes, grecs, romains, indiens, turcs, mexicains, mauresques etc...

"Nous avons, dit M. Moreau, une collection d'oeuvres canadiennes assez bonne. Nous possédons, d'après moi, le plus beau Borduas, "L'Etoile noire". Nous avons une gentille petite collection de meubles canadiens, mais non suffisante. Nous n'avons d'ailleurs pas de fonds pour acheter des peintures du 18e, du 19e siècle canadien. On ne trouve pas non plus à notre musée des Rothko, des Pollock comme il y en a à la galerie d'art de Toronto."

— Quelles sont vos sources de revenus pour l'achat des oeuvres ?

— Certaines personnes très riches nous ont légué en mourant leur fortune à la condition de ne s'en servir que pour l'achat de certains genres d'oeuvres. Nous avons investi cet argent et avec l'intérêt qu'il rapporte à chaque année nous achetons des oeuvres selon leur désir. C'est ce qui explique que 66 p. cent du budget d'acquisition soit consacré à l'achat d'oeuvres non-canadiennes d'avant 1900. Quand un tableau ou un objet nous intéresse énormément et qu'il n'entre pas dans ces catégories, il faut que personnellement on essaie de trouver une personne qui pourrait l'acheter et nous en faire cadeau. Par exemple, dans le passé, dès que nous trouvions un objet égyptien intéressant, il nous suffisait de faire appel à M. Cleveland Morgan qui se passionnait pour ce genre d'oeuvres et il l'achetait immédiatement pour nous en faire cadeau.

"Il va sans dire, alors, que nous dépendons beaucoup du goût des donateurs. La semaine dernière, j'ai dû rejoindre 15 personnes pour faire acheter une chaise de l'architecte Marcel Breuer, une chaise évaluée à $75. Il faudrait que les fonds viennent de sources plus officielles et de façon régulière, autrement nous en serons toujours à des solutions tirées à 4 épingles. La ville de Montréal devrait comprendre que le Musée des Beaux-Arts de Montréal est le musée de la ville de Montréal. Elle nous accorde déjà une subvention mais toutes les subventions officielles que nous recevons servent à peine actuellement à couvrir les frais de fonctionnement du musée. La ville pourrait faire beaucoup plus.

"Il faudrait actuellement acheter des meubles canadiens et des peintures du 18e, 19e siècle canadien. Dans quelques années, il sera trop tard; le marché se raréfie de plus en plus. Il faudrait aussi acheter plus de peinture contemporaine et de tous les pays. Le seul fonds sur lequel nous pouvons actuellement compter est celui de M. Bronfman qui doit servir à acheter des oeuvres d'artistes canadiens de moins de trente-cinq ans."

Et en effet, on pourrait se demander pourquoi le Musée des Beaux-Arts de Montréal n'achète pas plus d'oeuvres contemporaines. M. Moreau a laissé entendre que cela dépendait du goût des donateurs. Les différentes écoles de l'art contemporain ne sont vraiment pas représentées à ce musée. Le fonds Bronfman est de $10,000 par année. C'est un geste sym-

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SUITE DE LA PAGE 3

pathique mais timide pour le grand patron de la Seagram's.

"J'essaie, reprend M. Moreau, d'intéresser les éventuels donateurs à certaines formes d'art auxquelles ils ne sont pas habitués, pour plus tard leur faire acheter et donner au musée des pièces qu'ils n'achèteraient pas actuellement. Cela n'est pas facile et cette éducation doit se faire aussi à l'occasion d'expositions. Mais, comme nous avons un budget très réduit, il nous faudrait aussi faire patroner les expositions."

— Si vous en aviez les moyens, qu'est-ce qu'il vous intéresserait de présenter comme expositions ?

— Comme vous le savez, le choix des expositions doit d'abord être accepté par le directeur du musée puis par les membres du comité des programmes. Pour répondre à votre question, je ne manifesterai donc que mon goût personnel. Mon idée est celle-ci : il faut donner à Montréal ce qu'il aime. Canaletto, par exemple, n'a pas été apprécié ici même si c'était une exposition formidable. C'est que le public est plus sensible à des noms plus connus, comme Picasso, Van Gogh. Je voudrais organiser des expositions de grands noms puis intercaler entre deux expositions de ce genre, une exposition plus difficile. Je pense à Toulouse-Lautrec, Bacon, Fontana, Tinguely, César, Niki de Saint-Phalle, Pollock etc...

Yves Robillard

ENTERTAINMENTS

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books
art
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The Montreal Star
SATURDAY, NOVEMBER 26, 1966



Museum of Fine Arts Re-opens

MHL collections

Montreal Gazette, Que.
November 30, 1966

Works From Private Owners To Form New Museum Show

871

Ninety-three important works of art which have entered private Montreal collections in the last 10 years will form one of the two exhibitions to be launched in connection with the re-opening of the Montreal Museum of Fine Arts on Dec. 2.

The exhibition "Montreal Collects — The Last Decade" is the first show organized for the Museum by its new general curator, Luc d'Iberville-Moreau.

It and "Pleasure of Photography — The World of Roloff Beny" will be inaugurated at 9 p.m. Dec. 1 during an "open house" for members only. The general public will be admitted starting Dec. 2. The museum has been closed since April when a $300,000 refurbishing program was undertaken.

Montreal Collects is made up of many hitherto unpublished works, says Director David G. Carter.

Mr. d'Iberville-Moreau said the exhibition was conceived as a follow-up to the museum's 1960 exhibition, Canada Collects, a 100-year survey of collecting in this country.

The exhibition includes works by such artists as Albera, Appel, Bonnard, Borduas, Boudin, Bouquet, Bourdelle, Bourdon, Brancusi, Chadwick, Derain, Ernst, Fangor, Giacometti, Harpignies, Jackson, Kaninsky, Leduc, Leger, Lemieux, McEwen, Marquet, Matzinger, Minguzzi, Monet, Moore, Rodin, Rouault, Riopelle, Signac, Sisley, Soutine, Town, Utrillo, de Vlaminck, Vuillard, Yeats and Zadkine.

MHL collections

La Presse, Montréal, Qué.
December 1, 1966

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Réouverture du Musée ce soir

Quatre-vingt-treize oeuvres d'art acquises par des collectionneurs montréalais au cours des dix dernières années forment l'une des deux expositions d'ouverture du Musée des Beaux-Arts de Montréal et que l'on pourra voir dès demain. "Montréal collectionne : dernière décennie" est la première exposition qu'ait organisée le nouveau conservateur général, M. Luc d'Iberville-Moreau.

Une seconde exposition, "Plaisirs de la photographie : le monde de Roloff Beny", sera inaugurée ce soir au cours d'une manifestation réservée aux membres. Le grand public sera admis à compter de demain.

Le Musée a été fermé depuis le mois d'avril dernier alors que des travaux de rénovation de l'ordre de $300,000 étaient mis en oeuvre.

Il y a dans l'exposition "Montréal collectionne" plusieurs oeuvres qui n'ont jamais encore été exposées en public. L'exposition comprend des oeuvres de Albers, Appel, Bonnard, Borduas, Boudin, Bouquet, Bourdelle, Bourdon, Brancusi, Chadwick, Derain, Ernst, Fangor, Giacometti, Harpignies, Jackson, Kandinsky, Leduc, Léger, Lemieux, McEwen, Marquet, Metzinger, Minguzzi, Monet, Moore, Rodin, Rouault, Riopelle, Signac, Sisley, Soutine, Town, Utrillo, de Vlaminck, Buillard, Yeats et Zadkine.

Montrealer
Montreal, Que.
M 18,100

DEC 1966

BOWDEN'S

MHL collections

Art

p 12 - M

Montreal Museum of Fine Arts: 1 to 18, exhibition entitled "Montreal Collects — The Last Decade". 1 to 31, "Pleasure of Photography — The World of Roloff Benny".

Galerie Agnes Lefort: During month, "Small Format Painting and Sculpture" by McEwen, Kahan, Lorcini, Clarkes, Korner, Fox, Lemieux, Riopelle, Menses, Albers, Jenkins, Wilson, etc.

Waddington Galleries: During month, Group exhibition, Artists of the Gallery including Barker, Bartoli, Bobak, Caiserman-Roth, Chaki, Laliberte, Lavarenne, Nakamura, O'Neil, Plaskett, Reinblatt, Roberts, Gord Smith, Tobiasse Yeats, Hitchens and Henri Hayden.

Continental Gallery: During month, artists of the gallery.

Museum of Contemporary Art: 1 to 31, Marcelle Ferron, stained glass, and exhibition by "Les Independents".

Galerie Moos: 15 to 31, Artists of the Gallery.

Galerie Place Royale: 7 to 23 Mareon Perlet, Montreal painter.

Walter Klinkhoff Gallery: During month, Kreighoff and the Early Canadians, Group of Seven and their contemporaries.

Lippel Gallery: During month, recent carvings from Baker Lake, Cape Dorset, Pangnirtung and other Eskimo centres.

Social

3, Annual Gunners Ball of the Royal Canadian Artillery, to take place in the armoury.

3, Annual Dinner Dance of the Canadian Friends of the Alliance Israelite Universelle, Queen Elizabeth Hotel.

9, Museum Ball of the Montreal Museum of Fine Arts, at the Museum.

16, Christmas Charity Ball, Advertising and Sales Executive Club, Queen Elizabeth Hotel.

21, Shaggy Dog Dance in aid of the Animal Protection League, Ritz Carlton Hotel.

MHL collections

abroad

The Art Gallery
dec 66

CANADA

NATIONAL GALLERY 992-4636
ELGIN ST., OTTAWA daily 10-6, tue-thur to 10, sun 2-6
Artists of Atlantic Canada — thru Dec 4
Guggenheim European Drawings — Dec 2-18
Canadian Fine Crafts — Dec 13-Jan 3
Royal Canadian Academy — Dec 15-Jan 4

ART GALLERY OF ONTARIO 363-3485
317 DUNDAS ST. W., TORONTO
daily 10:30-5:30, wed to 10:30, sun & hols 1:30-5:30
toys by contemporary Canadian artists — Dec 3-Jan 8

MEMORIAL UNIVERSITY 579-5081
ST. JOHN'S, NEWFOUNDLAND
daily 10-6, fri to 10, sat 10-5, sun 2:30-5:30
Ted Godwin — paintings — thru Dec 6
Harold Goodridge — paintings — Dec 8-22
(closed Dec 23-Jan 4)

MONTREAL MUSEUM OF FINE ARTS 842-8091
1379 SHERBROOKE ST. W.
tue-sat 10-5, wed to 10, sun 2-5
"Montreal Collects: The Last Decade" — thru Dec 18
"Pleasure of Photography: The World of **Roloff Beny**" — thru Dec 31

VANCOUVER ART GALLERY 684-2488
1145 W. GEORGIA ST. tue-sat 10-5, fri 7-10, sun 2-5
"Painting '66" — (Vancouver Centennial Award Exhibition — thru Jan 8

WINNIPEG ART GALLERY 942-2483
CIVIC AUDITORIUM daily 9-5
Winnipeg Sketch Club — Dec 3-27
Charlotte Lindgren — weavings — Dec 8-Jan 10
Canadian Society of Painters In Watercolor — Dec 30 on

MEXICO ACAPULCO

TASENDE
COSTERA Y V. YANEZ PINZON daily 10-1, 5-10
paintings & sculpture by **Alcantara, Corbassiere, Cuevas, Juarez, Montenegro, Montoya, Nierman, C. Ocejo, Ojeda, Osorio, Peraza, Tabuena, Zuniga**

MEXICO MEXICO CITY

ART COLLECTORS 31-07-67
HOTEL MARIA ISABEL, PASEO DE LA REFORMA 325-10A daily 10-8
Cuevas & P. Coronel — Dec
work by **Rivera, Orozco, Siqueiros, Tamayo, Merida, Montenegro, Galvan, Nierman, Miro, Levine, Weber, Holesch, Carington, Cabarubias, Monasterio, Zuniga, H. Peraza, H. Juarez, Montoya, Escobedo, Raskob**

MER-KUP 20-23-58
MOLIERE 328-C daily 10-8
oils, drawings, engravings, sculpture by **Jose Luis Cuevas, Messeguer, Marysole Worner, Capdevila, Rivera, Orozco, Siqueiros, Bejar, Nierman, O'Gorman, Delgadillo,** others

ARGENTINA BUENOS AIRES

BONINO
MAIPU 962 mon-sat 10-1, 3-8
works by **Basaldua, Butler, Deira, Forner, S. Grilo, Maccio, Noe, Pucciarelli, K. Sakai, Seoane, C. Testa, J. L. De La Vega**

BRAZIL RIO DE JANEIRO

BONINO
BARATA RIBEIRO 578 — COPACABANA mon-sat 10-1, 5-10
works by **Portinari, Aldemir Martins, Caribe, Ibere Camargo, Raimundo De Oliveira**

BRAZIL SAO PAULO

FOUR PLANETS 32-0176
RUA NOVA BARAO, RUA ALTA 31 mon-fri 2-7, sat 8-12
The Four Planets Collection — thru Dec

ENGLAND LONDON

DRIAN PAD 9473
7 PORCHESTER PLACE (W.2) MARBLE ARCH 10-6
memorial exhibition of paintings by
Cecil Stephenson & Kathleen Guthrie — thru Dec 23

Le Devoir 3-12-66

les Beaux-arts par Laurent LAMY

- MONTREAL COLLECTIONNE et ROLOFF BENY, au Musée des Beaux-Arts
- MAITRES DU XXe siècle, chez Agnès-Lefort
- LA REVUE CULTURE VIVANTE

MONTREAL COLLECTIONNE

Sous ce titre MONTREAL COLLECTIONNE, M. Luc d'Iberville-Moreau, nouveau conservateur général du Musée, a organisé sa première exposition depuis son entrée en fonction. M. d'Iberville-Moreau a souligné que cette exposition faisait suite à une précédente exposition, "Le Canada collectionne", présentée en 1960 et qui montrait l'évolution des collections canadiennes durant cent ans. "Depuis cette date, ajoute le conservateur général, le rapide développement économique de Montréal et du reste du Canada a favorisé l'apparition d'une nouvelle génération de collectionneurs."

Ce genre d'expositions n'est pas sans intérêt. Il donne de sérieuses indications sur les rapports que la société entretient avec l'art de son temps. Les premiers collectionneurs canadiens se sont montrés timorés dans l'ensemble, réagissant devant l'art en fonction de la classe à laquelle ils appartenaient, sans faire preuve d'une lucidité ou d'un flair très estimables.

Les temps ont changé. Les collectionneurs d'aujourd'hui misent sur des valeurs plus sûres ou sur des peintres qui les touchent personnellement. Aussi l'exposition "Montréal collectionne", montée dans trois salles du Musée, fait-elle une part à peu près égale aux peintres actuels et aux peintres de la première moitié du siècle. Parmi les artistes reconnus, on remarque Bonnard, Vuillard, Morizot, Chadwick, Rodin, Soutine, Zadkine.... On sait que la valeur de leurs oeuvres est très élevée, et que ces achats sont peut-être plus représentatifs du pouvoir d'achat que des goûts de l'acheteur. Plusieurs de ces oeuvres illustrent bien le style qui a rendu ces artistes célèbres.

Les artistes canadiens, comme Harris, Jackson, Leduc, Suzor-Côté, sont aussi représentés, mais ils ne semblent pas jouir tellement de la faveur du public, souvent avec raison. Dans cette génération d'artistes, on remarque une toile de Milne, dont on voit trop rarement les oeuvres et qui reste encore mal connu. Pourtant son oeuvre est sûrement plus importante que celles de Jackson, Suzor-Côté, etc....

La jeune génération de collectionneurs apprécie davantage les artistes actuels, tant canadiens que français. Une grande salle leur est consacrée, où M. d'Iberville-Moreau a groupé un choix représentatif de la peinture contemporaine du Québec, avec des Borduas, Pellan, Dallaire, Lemieux, etc.... Toute cette salle, très vivante par la diversité et par la qualité des oeuvres, réunit un Letendre éclatant, un Appel frappant par sa véhémence, un Riopelle magnifique par sa profondeur et sa densité, sans doute un des plus beaux Riopelle qu'il ait été donné de voir ici.

La sculpture semble moins recherchée que la peinture. Parmi les sculpteurs européens, il y a d'excellentes oeuvres, dont un Giacometti et l'éternel Baiser de Rodin que toute exposition de collectionneurs se doit de présenter.

La Presse, Montréal, Qué.
December 3, 1966

871

Cette semaine: Rosenfield, Fuhrer, Gendron, Riou

Cette semaine, il n'y a vraiment que l'embarras du choix pour celui qui veut visiter les différentes expositions. En effet, le Musée des Beaux-Arts ouvre ses portes en présentant les photographies de Roloff Beny et sous le titre "Montréal collectionne : dernière décennie", un choix des oeuvres que les collectionneurs montréalais ont acquises depuis 10 ans.

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

DEC 6 1966 BOWDEN'S

La rénovation du Musée des Beaux-Arts a coûté $300,000

MONTREAL (PC) — Dans un éclat de renouveau provenant de vastes travaux de nettoyage de l'ordre de $300,000 effectués durant six mois, le Musée des Beaux-Arts de Montréal vient d'ouvrir ses portes au grand public.

Il y a eu vernissage des expositions marquant la réouverture du Musée qui a célébré son 100e anniversaire en 1960. Depuis, grâce à une politique d'expansion qui a permis la mise en oeuvre de présentations d'envergure, le nombre des visiteurs a augmenté de façon considérable.

Actuellement l'exposition intitulée "Montréal collectionne: dernière décennie" organisée par le nouveau conservateur général, Luc d'Iberville-Moreau, comporte une centaine de peintures et sculptures en montre dans deux grandes salles du premier étage.

Plusieurs de ces oeuvres sont exposées en public pour la première fois.

Ces réalisations représentent plusieurs périodes, depuis le 16e siècle aux récentes créations contemporaines, avec plusieurs oeuvres canadiennes et celles des artistes de l'étranger dont certains ont laissé leurs noms à la postérité.

Une seconde exposition, "Plaisirs de la photographie: le monde de Roloff Beny" a également été inaugurée à ce vernissage.

QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 1,54,300

DEC 5 1966 BOWDEN'S

Le musée des Beaux-Arts de Montréal est ouvert

MONTREAL (PC)—Dans un éclat de renouveau provenant de vastes travaux de nettoyage de l'ordre de $300,000 effectués durant six mois, le Musée des Beaux-Arts de Montréal ouvrait hier ses portes au grand public.

La veille avait lieu le vernissage des expositions marquant la réouverture du Musée qui a célébré son 100e anniversaire en 1960. Depuis, grâce à une politique d'expansion qui a permis la mise en oeuvre de présentations d'envergure, le nombre des visiteurs a augmenté de façon considérable.

Actuellement l'exposition intitulée "Montréal collectionne: dernière décennie" organisée par le nouveau conservateur général, Luc d'Iberville-Moreau, comporte une centaine de peintures et sculptures en montre dans deux grandes salles du premier étage.

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Une seconde exposition, "Plaisirs de la photographie: le monde de Roloff Beny" a également été inaugurée à ce vernissage auquel assistaient MM. Murray Vaughan et David Carter, respectivement président et directeur et directeur du Musée de Montréal, ainsi que les membres et leurs invités.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

DEC 5 1966 BOWDEN'S

Le Musée est ouvert

Le Musée des Beaux-Arts de Montréal qui avait fermé ses portes pendant plusieurs mois pour subir des réfections au coût de $300,000 a été réouvert au public, Jeudi soir dernier, plus de 2,000 personnes ont assisté à la réouverture et ont pu admirer les nouvelles dispositions fonctionnelles du Musée, ainsi qu'une exposition de photographies de Roloff Benny et celle des acquisitions de collectionneurs montréalais depuis dix ans. Le nouveau conservateur du Musée est M. Luc d'Iberville-Moreau.

Quebec Le Soleil, Quebec
December 2, 1966

871

93 collectionneurs exposent leurs pièces à Montréal

Quatre-vingt treize oeuvres d'art qui ont été acquises par des collectionneurs montréalais au cours des dix dernières années formeront l'une des deux expositions d'ouverture du Musée des Beaux-Arts de Montréal, aujourd'hui.

"Montréal collectionne: dernière décennie" représente la première expostion qu'ait organisée le nouveau conservateur général, M. Luc d'Iberville-Moreau.

Une seconde expostion, "Plaisirs de la photographie: le monde de Roloff Beny", sera inaugurée à 9 heures du soir le 1er décembre au cours d'une soirée réservée aux membres. Le grand public sera admis à compter du 2 décembre. Le Musée a été fermé depuis le mois d'avril dernier alors que des travaux de rénovation de l'ordre de $300,000 étaient mis en oeuvre.

Selon le directeur du Musée, M. David G. Carter, il y a dans l'exposition "Montréal collectionne" plusieurs oeuvres qui n'ont jamais encore été exposées en public.

"Dans la vie artistique d'une communauté, dit M. Carter, l'une des associations les plus importantes est celle qui existe entre le musée et le collectionneur. C'est un lien qui est très révélateur de la vitalité et de la maturité artistique d'une société."

Le fait que l'exposition coïncide avec la réouverture du Musée "pourra sembler symbolique".

M. d'Iberville-Moreau a déclaré que c'est la continuation d'une exposition intitulée "Le Canada collectionne" qui eut lieu au Musée en 1960 et qui présentait l'évolution des collections canadiennes durant cent ans.

"Depuis cette date, ajoute le conservateur général, le rapide développement économique de Montréal et du reste du Canada a favorisé l'apparition d'une nouvelle génération de collectionneurs".

L'exposition comprend des oeuvres de Albers, Appel, Bonnard, Borduas, Boudin, Bouquet, Bourdelle, Bourdon, Brancusi, Chadwick, Derain, Ernst, Fangor, Giacometti, Harpignies, Jackson, Kandinsky, Leduc, Léger, Lemieux, McEwen, Marquet, Metzinger, Minguzzi, Monet, Moore, Rodin, Rouault, Riopelle, Signac, Sisley, Soutine, Town, Utrillo, de Vlaminck, Buillard, Yeats et Zadkine.

Ottawa Citizen, Ontario
December 10, 1966
— C. W.

871

Montreal Museum re-opened

The Montreal Museum of Fine Arts reopened with two important exhibitions: They show 93 significant works which have entered private Montreal collections in the last 10 years.

The two exhibitions are: "Montreal Collects — The Last Decade" and "Pleasure of Photography — The World of Rolof Beny" (Known to Ottawa gallery - goers).

871
Current Events
dec 10-66

galeries d'art

A NEW FACE FOR AN OLD LADY

She's an old lady - 106 years old, if you *must* know - and though she's lost none of her regal character, the fact is her wrinkles showed rather badly.

And what with the possibility that millions would drop in, next year, the old was growing a little testy.

Sections of ceiling crash to the floor. Monk's cloth is ripped from the walls, along with insulating paper, leaving bare, nail-pocked boards in their place. Light fixtures are torn from their sockets. Walls vanish.

The scene:

The Montreal Museum of Fine Arts, an institution predating Confederation.

Today, the old girl is having her face lifted so she'll be at her best for the millions of visitors expected in Montreal next year for Expo 67.

It has taken seven months and some $300,000 to bring the renovation to completion.

What has the old lady done with all her treasures while all this was going on?

For one thing, 102 of her finest paintings hit the road on a seven-city tour in the United States. The tour will come to an end next March.

Next, 34 paintings, 48 graphics, eight drawings and one tapestry from the Museum's collection of contemporary Canadian art were crated and sent off on a 16-month tour of six provinces.

That accounts for 193 items. The Museum's collection numbers in the thousands - there are 1,500 paintings alone - and each of these had to be carefully checked, labelled, packed and stored in sections of the Museum not immediately affected by the refurbishing program.

Actually, this was the first in a two-phase project. The second calls for the raising of $3,000,000 in the post-1967 period to erect a new wing to the present building and a portion of this already has been pledged.

But even Phase I will impress the visitor when the Museum re-opens to the public December 2nd with two exhibitions:

Montreal Collects
The Last Decade and Pleasure of Photography
The World of Roloff Beny

The visitor will find, for example, that a new gallery has been created for drawings and graphics and that installation of the collections, to quote a Museum official, will be "more attractive than ever before."

(The Museum is open to the general public every day of the week from 10:00 a.m. to 5:00 p.m., on Sunday afternoons from 2:00 to 5:00 p.m. and on Wednesday evenings from 7:00 to 10:00 p.m.
1379 Sherbrooke Street West - 842-8091)

Gazette
dec 10-66

The

In addition to its own newly presented collections, the Montreal Museum of Fine Arts is featuring four shows you will want to visit. "Montreal Collects — The Last Decade" is more than a family affair. Its near hundred works occupy the main exhibition galleries, spilling over into the passages of the upstairs foyer. It is a show of many unexpected highlights, including European works of the past, as well as some gems of more local interest. Space permitting, I hope to give you a more detailed account of this exhibition in one of my next columns.

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

DEC 10 1966 BOWDEN'S

R - 12-M

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The newly renovated museum presents two exhibitions: "Montreal Collects—The Last Decade" to Dec. 18 and "Pleasure of Photography—The World of Roloff Beny," to Dec. 31.

La Presse, Montréal, Qué.
December 10, 1966

871

LES BEAUX-ARTS

PAR YVES ROBILLARD

Ce que Montréal collectionne...

Le Musée des Beaux-Arts de Montréal a enfin rouvert ses portes après six mois de travaux de rénovation. Il présente actuellement deux expositions : "Montréal collectionne : dernière décennie" et "Plaisir de la photographie : le monde de Roloff Beny".

La première impression que laissent les travaux de rénovation est celle d'un dégagement général. Les oeuvres sont mieux présentées, respirent mieux. Mais, il ne faut pas arriver au musée avec l'impression que vous assisterez à une modification révolutionnaire de l'intérieur. En fait, la disposition interne a peu changé, à part la galerie des estampes, qui a pris la place de deux ou trois petites pièces anciennes.

Les travaux ont surtout consisté à rendre plus géométriquement utilisables les anciennes salles, pleines de moulures victoriennes. Les murs ont été aplanis, les plafonds égalisés. On aurait pu s'attendre à une décoration interne très moderne, mais on a préféré être plus rationnel et donner aux salles une apparence neutre qui puisse convenir à n'importe quel genre d'expositions.

L'impression de dégagement est aussi causée par la clarté qui semble inonder maintenant le musée. On a remplacé les anciennes tentures violacées des murs par un tissu pâle et on a complètement renouvelé le système d'éclairage. Enfin, les anciennes vitrines où il fallait se contorsionner pour admirer les petits objets ont été remplacées par des meubles modernes et souvent par des cages de plexiglass, toutes bien éclairées. La seule chose qu'on puisse ajouter, c'est qu'il était temps !

La principale exposition "Montréal collectionne" a été organisée d'abord pour stimuler les collectionneurs et d'autre part pour donner au public l'occasion d'apprécier certaines pièces de choix qui sont au Canada, mais dans des collections privées.

Dans le catalogue de l'exposition, le nouveau conservateur, M. d'Iberville-Moreau écrit que "le collectionneur fixe le goût d'une époque, accepte ou rejette les valeurs à la mode et conduit les fluctuations du marché". Cela est sans doute vrai, mais on ne peut dire que le choix des pièces de l'exposition représente bien la valeur des collections montréalaises, ni ne met en vedette les grands collectionneurs en nous permettant de nous faire une idée sur leur goût.

Ce n'était d'ailleurs pas l'intention de M. Moreau qui a cherché à rejoindre le plus grand nombre possible de collectionneurs et à présenter ce que ceux-ci avaient acheté de mieux depuis 10 ans. Son choix devait tenir compte à la fois de la diversité de leurs goûts, de la qualité intrinsèque de chacune des pièces, mais aussi de leur intérêt pour le public.

Les oeuvres exposées ne représentent donc pas véritablement "ce qui fixera le goût d'une époque" mais elles nous permettent tout de même de nous faire une idée générale sur les variations du goût depuis 10 ans. Pour compléter cette impression, il faudra organiser, très bientôt, une autre exposition qui nous présentera ce que les collectionneurs ont acheté de plus mauvais depuis 10 ans.

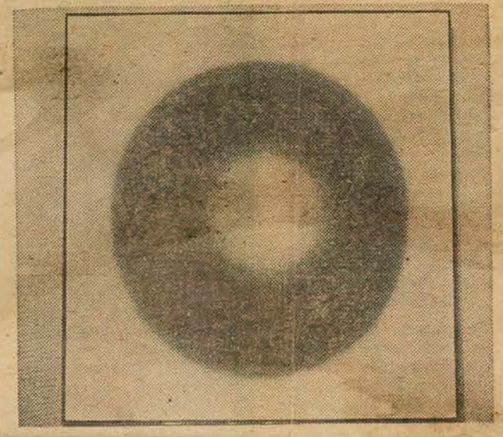

photo Michel Gravel, LA PRESSE

"Montréal collectionne" : un tableau de Wojciech Fangor

Qu'est-ce donc que les Canadiens achètent depuis 10 ans et qu'ils sont heureux de montrer ? D'abord des impressionistes, des nabis, des fauvistes et les peintres de la grande tradition française : Monet, Sisley, Signac, Emile Bernard, Bonnard, Vuillard, Derain, Vlaminck, Marquet, Metzinger, Utrillo et Berthe Morrisot.

Point de cubisme, d'orphisme, de néo-plasticisme, mais par contre quelques expressionistes, Van Dongen, Soutine, Rouault et plus récemment Weinbuch, Coughtry, Sharrer et Appel.

Les préférences de ceux qui achètent de la peinture ancienne vont aux natures mortes hollandaises, espagnoles ou italiennes des 15e, 16e, 17e siècle et à la peinture française du 18e (cf. l'auto-portrait de Nicolas de Largillière). Il est également à la mode de collectionner les tableaux des peintres du "groupe des 7", de Lismer, de Milne, tout comme ceux des artistes de la génération de Suzor Côté, Joseph Franchère, Ozias Leduc, Ludger Ruelland.

Le choix des peintres canadiens contemporains est éloquent. Il peut se lire comme suit : Borduas, Riopelle, Pellan, Dallaire ; Cosgrove, de Tonnancour, Lemieux ; Gorman, Town, Tanabe, Nakamura ; Barbeau, McEwen, Letendre, Charles Gagnon ; Louis Jacques et Claude Tousignant, non plasticien. D'abord les grands noms, puis un certain classicisme, l'esthétisme de l'Ouest, l'expressionisme abstrait de Montréal et quelques individus.

A regarder cette liste de près, on ne peut manquer de souligner l'importance de la Galerie Agnès Lefort dans l'établissement du goût. Etant la plus ancienne galerie d'avant-garde de Montréal, il est normal qu'elle ait marqué le goût des collectionneurs. Il faudra un jour étudier cela de plus près. Pour le moment, à la vue de l'exposition, nous nous interrogeons sur le rôle de la Galerie Libre, de la Galerie Soixante et nous sommes surtout étonné qu'il n'y ait pas de peintres plasticiens représentés. Où se sont donc vendus les tableaux des plasticiens depuis 10 ans ?

Le goût pour la peinture étrangère contemporaine est tout à fait hétéroclite : un Léger, un Kandinsky de la dernière époque, un Bissière, un Busse, un Poliakoff, un Albers et un Fangor. Il est absolument impossible d'y lire quoi que ce soit, mais on doit souligner une lacune véritable, l'absence totale des grands peintres américains, de Pollock à aujourd'hui.

La sculpture contemporaine est représentée par un Brancusi, deux Chadwick, un Gréco, un Mastroianni, un Minguzzi, un Moore, un Rodin, un Zadkine, un Pomodoro et un Marta Pan. C'est essentiellement là le goût véhiculé par la Galerie Dominion et qui n'est pas des plus audacieux. D'ailleurs, la plupart des pièces ne sont pas les meilleures sculptures que leurs auteurs aient réalisées. Enfin, je ne comprends absolument pas comment il se fait que seulement deux sculpteurs canadiens soient représentés, Vaillancourt et Braitstein. Je ne peux croire que ces deux seuls artistes suscitent l'envie des collectionneurs.

L'exposition présente de très bons tableaux que nous aurons peu l'occasion de revoir. Je ne peux que citer ce qui m'a le plus intéressé : le plus beau Rita Letendre qu'il m'ait été donné de voir de même que le meilleur McEwen — un intéressant petit tableau de Borduas, un Dallaire très fin, un Signac, un Vlaminck et un Derain de la meilleure période, et un Vuillard sensationnel.

Le petit poisson de Brancusi et "l'hommage au carré" d'Albers sont des oeuvres que je suis heureux de savoir à Montréal. Enfin, le tableau de Fangor me semble être la révélation de l'exposition. Et il sera intéressant de comparer les recherches de cet artiste à celles de Claude Tousignant.

Verdun Messenger, Que.
December 14, 1966

ARTS ET SPECTACLES

Nombre de grands magasins offrent aux petits, d'ici Noël, un spectacle de marionnettes.

Chez Ogilvy, à 11 h. a.m. 1h 45 et 2 h. 45 p.m., Micheline Legendre présente ses personnages, au pays du Père Noel.

Au Centre d'Achats Fairview à Pointe-Claire, "Le Château de l'Etoile des Voeux" enchantera les enfants de 10h 45 a.m. à 4h 45 p.m., à toutes les demi-heures. Le Père Noël y est présent, sauf le dimanche, et les personnages "Beppo, Scampi, et Fufferello" ne sont pas la moindre attraction parmi tant d'autres.

A l'Hôtel Windsor, il y a exposition et vente au Salon Dauphin, depuis le 5 décembre, et jusqu'au 17 inclusivement. 150 peintures à l'huile originales de 17 artistes européens y sont présentées.

Jacques Hurtubise, un moins de 30 ans, dont le renom court plus vite que les années, expose cette fois à la Galerie du Siècle, rue Sherbrooke.

La Maison des Arts La Sauvegarde organise une exposition spéciale à l'occasion de Noel avec des artistes de la Métropole, de Sherbrooke, d'Ottawa, de Rimouski et de Châteauguay. Le public est invité à visiter jusqu'au 6 janvier 1967.

Le grand public est maintenant accueilli au Musée des Beaux-Arts depuis sa récente réouverture marquée par deux expositions: "Montréal collectionne: dernière décennie" et "Plaisirs de la Photographie: le monde de Roloff Beny". Pour la première, plusieurs collectionneurs ont prêté les oeuvres de leurs collections privées.

* * *

La Presse, Montréal, Qué.
December 17, 1966

Un peu de tout chez Agnès Lefort

Si les oeuvres contemporaines canadiennes de l'exposition "Montréal collectionne" au Musée des B.-A. représentent le goût véhiculé par la Galerie Agnès Lefort, cela dépend évidemment du choix du conservateur qui a organisé l'exposition. M. Moreau a cherché à représenter des collectionneurs importants et la Galerie Agnès Lefort fournit beaucoup de ces collectionneurs.

Il est donc intéressant de voir ce qu'elle offre actuellement au public à l'occasion de son exposition "Petits formats". Cette exposition, organisée essentiellement en vue des petits cadeaux que l'on offre aux fêtes, se devait de répondre aux divers goûts possibles, selon l'avis de la directrice de la galerie, du public qui achète.

Qu'y présente-t-on? D'abord une forte majorité de peintres canadiens-anglais, issus du réalisme américains du début du siècle — Ken Darbey, Gérard Clarke, Kurulek, Jan Menses — et des tendances impressionistes, fauvistes, nabis — John Fox, John Snow, Holland, Urquhart, York Wilson et Toni Onley. Je schématise beaucoup mais la sensibilité qui s'en dégage est à peu près la même.

Les peintres étrangers représentés sont à peu près les mêmes qu'à l'exposition "Montréal collectionne": Bonnard, Chagall, Kandisky, Appel, Sam Francis, Jenkins et Albers. On doit d'ailleurs à la galerie d'avoir introduit à Montréal ces deux derniers.

Il y a aussi un petit Borduas tachiste que l'on peut comparer à la lithographie tachiste de Sam Francis. Lemieux, dont il ne reste aucun tableau à vendre, Harlod Town, Monique Voyer, De Tonnancour sont aussi représentés. Je ne connaissais pas Jack Wise: j'ai été agréablement surpris. C'est un peintre américain, installé à Vancouver depuis trois ans et qui peint un peu dans le sens de Mark Tobey, mais avec un graphisme à la fois plus géométrique et plein de volutes.

Vaillancourt offre trois bronzes intéressants de même qu'Anne Kahane présente un bois de sa dernière exposition. Le petit Riopelle n'est pas extraordinaire et les sculptures de Paul Borduas, qui sont des anciennes pièces, sont loin d'avoir la qualité de sa production récente. Enfin, heureusement qu'il y a la galerie des oeuvres de Charles Gagnon, Lorcini et Ulysse Comtois. Ceux-ci nous permettent de nous axer un peu sur le futur.

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At The Museum

The Montrealer As Collector

Most appropriately, the Montreal Museum of Fine Arts marked its recent reopening by featuring the Montrealer as collector. There are almost one hundred works of painting and sculpture in this show, filling the main exhibition galleries and spilling out into the corridors of the upstairs foyer. If you haven't visited the Museum since its reopening on December 2, this weekend is your last chance to sample the Montreal collections, and I recommend that you do.

One must not expect a survey show, or an accurate gauge of the tastes and fashions in the large metropolitan community. However, this exhibition is a mirror of its own kind, and it is fascinating as well as useful to look into such mirrors from time to time.

On the whole, the quality score is surprisingly high. More surprising still are the numerous highlights on a great number of levels. Among the most interesting contributions are three lovely manuscript miniatures from about the sixteenth century, and in splendid condition. I found it nice to come upon a privately-owned religious work by Sebastian Bourdon, much travelled Seventeenth Century artist from France who painted in the baroque manner. You might also enjoy the charming little landscape by the Nineteenth Century French artist Henri Harpignies whose work reflects his great love for Corot.

Among the more unexpected works is a delightful, somewhat naive arrangement of red cherries by a less well-known Sixteenth Century Spanish painter, Blas de Ledesma, in the show.

Closer to home, I hope that you'll not overlook the delightful simple still life with two eggs by Ozias Leduc, and a large tour de force in still life painting by Suzor Côté. Still Life with Flowers and Hat Box" is a pleasantly understated, yet quite decorative work by David Milne, to whom we still haven't given the full due of recognition.

Among the internationally recognized masters, representation is not always in their favor, but the fact that such artists as Monet, Bonnard, Signac, Sisley, Vlaminck and Vuillard are represented, speaks for the keen spirit of the Montreal collectors.

Personally, I very much enjoyed the quiet, misty view of the "Pont Neuf" by Albert Marquet. Another good work of international caliber is by André Derain who was one of the original French Fauves, and unfortunately not a 'Canadian', as erroneously listed in the catalogue. By the same token, Kandinsky, who is represented by a restrained geometrical painting, does not belong to the French School, even if he spent the last 10 years of his life in France. The one-time lawyer from Russia played such a vital role in Germany, as the cofounder of the 'Blaue Reiter' group as well as at the Bauhaus, that he couldn't very well be claimed by any other school. One of the top quality abstract paintings in this show is "Fall Fragrance" from the series "Hommage to the Square" by Josef Albers.

In sculpture the quality on the international level is quite high also. Rodin is represented by his "Kiss", Bourdelle by a very tender "Maternity", Giacometti by a smaller work, Zadkine by one of his less stylized, and very good figural groups, and Brancusi by a most elegant metal "Fish".

Among the younger Canadians, Jean McEwen's glowing "Unknown Flag" strikes one once more as a painting of exceptional accomplishment and sensuous beauty. An equally large work by Rita Letendre has undiminished emotional impact. "Outside Pueblo" is an evocative work by the late Jack Reppen, a poignant reminder of the artist's untimely death.

The interest of this exhibition is far beyond locale, yet one of its particular charms the intimate aspect of seeing what one's neighbors collect.

The credit for the organization of the show goes to the Museum's new general curator, Luc d'Iberville-Moreau, who started his artistic training at Montreal's Ecole d'Architecture, and concluded his studies with such outstanding historians as Professor Erwin Panofsky, now of New York, and Sir Anthony Blunt, British authority on the Eighteenth Century, which became Mr. d'Iberville-Moreau's own chosen field.

BB

GAZETTE DES BEAUX-ARTS
140, rue du Fg St-Honoré
Paris (8e)

Chronique des Arts, décembre 1966

Le **Musée des Beaux-Arts de Montréal,** qui vient d'être remis à neuf, a rouvert ses portes au public le 25 novembre, a annoncé son directeur, M. David G. Carter. Il y a eu une soirée spéciale pour les membres de la ville.

Deux expositions ont été inaugurées lors de la réouverture. Ce sont : « Montréal collectionne : dernière décennie » et « Plaisirs de la photographie : le monde de Roloff Beny ».

Le musée a été fermé depuis le 2 avril dernier. On y a effectué des travaux de réfection du coût de 300,000 dollars.

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La Presse, Montréal, Qué.
December 24, 1966

871

Cette semaine... l'Ecole des Beau Magera, Trépan

Alors qu'à Paris, c'est au Grand-Palais, l'exposition "Tout Picasso en 1500 oeuvres" et qu'on présente au Musée d'art moderne la rétrospective des oeuvres du mouvement Dada et celle des reliefs de Kemeny, alors qu'au Withney Museum de New York on vient d'inaugurer l'exposition annuelle des sculpteurs américains, qui cette année met en évidence les oeuvres conjuguant le son, la lumière, le mouvement, il ne se passe, cette semaine à Montréal, rien de bien nouveau.

L'exposition "Montréal collectionne" au Musée des Beaux-Arts se continue de même que celles des verrières de Ferron et des gravures de la Guilde Graphique au Musée d'art contemporain. Trois expositions qui cependant ont leur importance.

/871 Current Events Dec 24-66

galeries d'art

A NEW FACE FOR AN OLD LADY

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1379 Sherbrooke Street West - 842-8091)

M. Moreau

31

Dimanche-Matin
Montreal, P.Q.
July 3, 1966

871

Un Canadien français devient conservateur général au Musée

Un jeune conservateur d'art, M. Luc d'Iberville-Moreau, deviendra conservateur général du Musée des Beaux-Arts de Montréal à compter du 1er septembre.

M. d'Iberville-Moreau, qui fit un stage au Musée il y a cinq ans, a obtenu son doctorat à l 'Institut Courtauld de l'Université de Londres.

M. David G. Carter, directeur du Musée de Montréal, a annoncé que M. D'Iberville Moreau succédera à M. William R. Johnston. Ce dernier assumera, cet automne, le poste de directeur adjoint du Walters Art Gallery de Baltimore.

M. Carter a dit que le Musée s'estime heureux d'avoir obtenu les services d'un Canadien si bien qualifié en histoire de l'art. "Les musées de ce pays ont un grand besoin de Canadiens compétents, a dit M. Carter. Il nous est donc d'autant plus agréable, en tant qu'institution bilingue, d'avoir attiré ici l'un des rares Canadiens haute-



Luc d'Iberville-Moreau

ment qualifiés dans ce domaine."

M. d'Iberville-Moreau, qui entrera au Musée dès le 1er juillet est né à Iberville en 1936. Après avoir obtenu son baccalauréat de l'Université de Montréal, il a suivi les cours de l'école d'architecture et continua ses études à New York et Paris. Il est diplômé du Parsons Schoo of Design de l'Université de New York.

En 1961, il était l'un des deux candidats choisis pour participer au cours de muséologie organisé par la Galerie nationale du Canada. Ce cours comprenait des stages au Musée de Montréal, la Galerie d'Art de Toronto et la Galerie nationale.

Le Conseil des arts du Canada a accordé une bourse à M. d'Iberville-Moreau en 1962. Il s'est alors inscrit à l'Institute of Fine Arts de New York où il a rédigé une thèse sur l'influence de Seurat sur ses contemporains.

En 1963, M. d'Iberville-Moreau entrait à l'Institut Courtauld de Londres, sous la direction de Sir Anthony Blunt. Sa thèse porte sur l'architecture domestique sous la régence.

En raison de ses études sur l'architecture du XVIIIe siècle, M. d'Iberville Moreau a agi comme conseiller en vue de la restauration d'un quartier de Paris, le Marais.

Montreal Gazette, Que.
July 4, 1966

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d'Iberville-Moreau Named Museum's General Curator

Appointment of Luc d'Iberville-Moreau as general curator of the Montreal Museum of Fine Arts, effective Sept. 1, was announced yesterday.

Mr. d'Iberville-Moreau, 30, a trainee at the museum five years ago, has completed his doctoral degree at the Courtauld Institute of the University of London.

David G. Carter, director of the museum, said Mr. d'Iberville-Moreau will succeed William R. Johnston, who will become assistant director of the Walters Arty Gallery, Baltimore, this autumn.



MR. D'IBERVILLE-MOREAU

Mr. Carter said the museum considers itself fortunate to have obtained the services of such a highly-trained Canadian.

"There is a great need for qualified Canadians in the museum field," said Mr. Carter. "That the Montreal museum, a bilingual institution, has attracted one of the few Canadians eminently qualified in art history is a matter of great satisfaction to us."

Mr. d'Iberville-Moreau, who joined the museum staff Friday, was born in Iberville and received his B.A. from l'Universite de Montreal. He also attended the Ecole d'architecture here and pursued these studies over a five-year period in New York and Paris. He graduated from the Parsons School of design, New York University, in 1961.

That same year, he became one of two trainees in the museum-training course organized by the National Gallery of Canada, Ottawa. As part of his program, he was attached to the Montreal museum, the Art Gallery of Toronto and the National Gallery.

The Canada Council awarded Mr. d'Iberville-Moreau a scholarship in 1962 and that year and the following year he attended the Institute of Fine Arts of New York University. His thesis dealt with the influence of Seurat on his contemporaries.

In 1963, Mr. d'Iberville-Moreau moved to London, where he studied at the Courtauld Institute under Sir Anthony Blunt. Domestic architecture in the Regency period was the subject of his thesis.

Because of the work he has done in the field of 18th-Century architecture, Mr. d'Iberville-Moreau served as a consultant in the restoration of the Marais, a district of Paris.

Mr. d'Iberville-Moreau has visited all of Europe, including the socialist countries. He is a member of the International Council of Museums (UNESCO) since 1961.

Bilingual, Mr. d'Iberville-Moreau said he always had hoped to return to Montreal. He had resolved to become a museologist as a result of his earlier work in the Montreal museum.

Mr. Johnston, who has been a member of the Montreal museum's staff since Jan. 1, 1964, said he regrets leaving the museum at a "moment of such importance in its history and that of Montreal," but the Baltimore post presents a new challenge in view of its rich collections and the possibility of devoting greater time to research.

Granby La Voix de L'Est, Que.
July 4, 1966

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M. Luc d' Iberville - Moreau

Jeune homme natif d'Iberville comme conservateur du musée des Beaux-Arts

IBERVILLE -- Un jeune conservateur d'art, M. Luc d'Iberville-Moreau, originaire d'Iberville, deviendra conservateur général du Musée des Beaux-Arts de Montréal à compter du 1er septembre.

M. d'Iberville-Moreau, qui fit un stage au Musée il y a cinq ans, a obtenu son doctorat à l'Institut Courtauld de l'université de Londres.

M. David G. Carter, directeur du musée de Montréal, a annoncé que M. d'Iberville-Moreau succédera à M. William R. Johnston. Ce dernier assumera, cet automne, le poste de direction adjoint du Walters Art Gallery de Baltimore.

M. Carter a dit que le Musée s'estime heureux d'avoir obtenu les services d'un Canadien si bien qualifié en histoire de l'art.

"Les musées de ce pays ont un grand besoin de Canadiens compétents, a dit M. Carter. Il nous est donc d'autant plus agréable, en tant qu'institution bilingue, d'avoir attiré ici l'un des rares Canadiens hautement qualifés dans ce domaine."

M. d'Iberville-Moreau, qui entrera au Musée dès le 1er juillet, est né à Iberville, en 1936. Après avoir obtenu son baccalauréat de l'université de Montréal, il a suivi les cours de l'Ecole d'architecture et continua ses études à New York et Paris. Il est diplômé du Parsons School of Design de l'université de New York.

En 1961, il était l'un de deux candidats choisis pour participer au cours de muséologie organisé par la Galerie nationale du Canada. Ce cours comprenait des stages au musée de Montréal, la Galerie d'art de Toronto et la Galerie nationale.

Le Conseil des Arts du Canada a accordé une bourse à M. d'Iberville-Moreau en 1962. Il s'est alors inscrit à l'Institute of Fine Arts de New York où il a rédigé une thèse sur l'influence de Seurat sur ses contemporains.

En 196, M. d'Iberville-Moreau entrait à l'Institut Courtauld de Londres, sous la direction de Sir Anthony Blunt. Sa thèse porte sur l'architecture domestique sous la Régence.

En raison de ses études sur l'architecture du XVIIIe siècle, M. d'Iberville-Moreau a agi comme conseiller en vue de la restauratation d'un quartier de Paris, le Marais.

M. d'Iberville-Moreau a séjourné dans plusieurs pays d'Europe, y compris les pays soviétiques. Il est membre du Conseil international des musées (UNESCO) depuis 1961.

Le nouveau conservateur est bilingue. Il dit qu'il a toujours espéré revenir ici car c'est à la suite de son stage au musée de Montréal qu'il est devenu muséologue.

M. Johnston était attaché au Musée des Beaux-Arts depuis le 1er janvier 1964. Il dit qu'il regrette de quitter Montréal à un moment aussi important pour le Musée aussi bien que pour la ville, mais le poste de Baltimore représente pour lui un défi nouveau en raison des riches collections de ce musée et de la possibilité de consacrer plus de temps à la recherche.

Montreal Star, Que.
July 4, 1966

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Luc d'Iberville-Moreau

Art Historian New Curator At Museum

Luc d'Iberville-Moreau has been appointed general curator of the Montreal Museum of Fine Arts.

David Carter, director of the museum, said that Mr. d'Iberville-Moreau will succeed William Johnston, who will become assistant director of the Walters Art Gallery in Baltimore.

Mr. d'Iberville-Moreau, 30, who used to be a trainee at the Montreal Museum, has just completed his doctoral degree at the Courtald Institute of the University of London.

Mr. d'Iberville-Moreau has studied at various institutions, among them the University of Montreal, and the Parsons School of Design and the Institute of Fine Arts of New York University. He has been the recipient of a Canada Council grant. In 1961, he was a trainee in a museum-training program, organized by the National Gallery of Canada. Apart from painting and sculpture, Mr. d'Iberville-Moreau has made an extensive study of architecture.

La Presse, Montréal, Qué.
July 4, 1966

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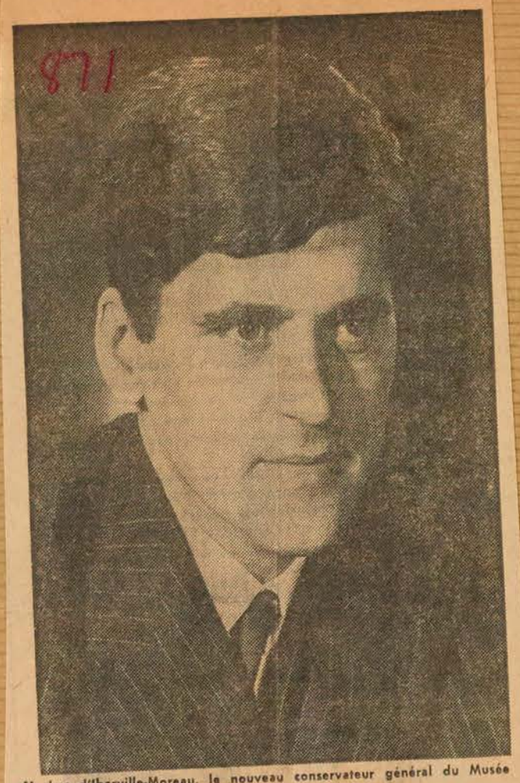

M. Luc d'Iberville-Moreau, le nouveau conservateur général du Musée des Beaux-Arts de Montréal.

M. Luc d'Iberville-Moreau nommé conservateur général du Musée des Beaux-Arts

Un jeune conservateur d'art, M. Luc d'Iberville-Moreau, deviendra conservateur général du Musée des Beaux-Arts de Montréal à compter du 1er septembre.

M. d'Iberville-Moreau, qui fit un stage au Musée il y a cinq ans, a obtenu son doctorat à l'Institut Courtauld de l'université de Londres.

M. David G. Carter, directeur du musée de Montréal, a annoncé que M. d'Iberville-Moreau succédera à M. William R. Johnston. Ce dernier assumera, cet automne, le poste de directeur adjoint du Walters Art Gallery de Baltimore.

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En raison de ses études sur l'architecture du XVIIIe siècle, M. d'Iberville-Moreau a agi comme conseiller en vue de la restauration d'un quartier de Paris, le Marais.

M. d'Iberville-Moreau a séjourné dans plusieurs pays d'Europe, y compris les pays soviétiques. Il est membre du Conseil international des musées (UNESCO) depuis 1961.

Le nouveau conservateur est bilingue. Il dit qu'il a toujours espéré revenir ici car c'est à la suite de son stage au musée de Montréal qu'il est devenu muséologue.

M. Johnston était attaché au Musée des Beaux-Arts depuis le 1er janvier 1964.

Le Nouvelliste
Trois Rivières, Qué.
July 6, 1966

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Luc d'Iberville-Moreau devient conservateur général du musée des Beaux-Arts de Montréal

MONTREAL (PC) — A compter du 1er septembre M. Luc d'Iberville - Moreau deviendra conservateur général du Musée des Beaux-Arts de Montréal, succédant à M. William R. Johnston qui, à l'automne, assumera le poste de directeur adjoint du Walters Art Gallery de Baltimore.

Agé de 30 ans, Luc d'Iberville-Moreau, bachelier de l'Université de Montréal, continua ses études à New York et à Paris. Diplôme du Parsons School of Design de l'université de New York, il était en 1961, l'un des deux candidats choisis pour participer au cours de muséologie organisé par la Galerie nationale du Canada.

L'année suivante, il obtenait une bourse du Conseil des Arts du Canada et, s'étant inscrit à l'Institute of Fine Arts de New York, il rédigea une thèse sur l'influence de Seurat sur ses contemporains.

En 1963, M. D'Iberville-Moreau entrait à l'Institut Courtauld de Londres où il a obtenu un doctorat avec sa thèse portant sur l'architecture domestique sous la Régence.

En raison de ses études sur l'architecture du XVIIIe siècle, il a joué le rôle de conseiller en vue de la restauration d'un quartier de Paris, le Marais.

Membre du Conseil international des musées UNESCO depuis 1961, il a séjourné dans plusieurs pays d'Europe, y compris l'Union soviétique.

Le directeur du Musée de Montréal, M. David G. Carter, a vanté les compétences en histoire de l'art du nouveau conservateur canadien-français qui est bilingue.

Globe & Mail
Toronto, Ontario
July 7, 1966

working full-time in music."

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New curator

MONTREAL (CP) — Luc d'Iberville-Moreau has been appointed general curator of the Montreal Museum of Fine Arts effective Sept. 1. He succeeds William R. Johnston, who is to become assistant director of the Walters Art Gallery in Baltimore, Md., this fall.

Sherbrooke la Tribune, Qué.
July 9, 1966

Des arts et des lettres

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A compter du 1er septembre M. Luc d'Iberville-Moreau deviendra conservateur général du Musée des Beaux-Arts de Montréal, succédant à M. William R. Johnston qui, à l'automne, assumera le poste de directeur adjoint du Walters Art Gallery de Baltimore.

Agé de 30 ans, Luc d'Iberville - Moreau, bachelier de l'Université de Montréal, continua ses études à New York et à Paris. Diplômé du Parsons School of Design de l'université de New York, il était en 1961, l'un des deux candidats choisis pour participer au cours de muséologie organisé par la Galerie nationale du Canada.

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St. Jean Le Canada Francais
Quebec
July 7, 1966

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Le premier canadien-francais à ce poste,

Luc d'Iberville Moreau est nommé conservateur du Musée de Montréal

M. Luc d'Iberville Moreau, fils du notaire et de Mme Hector Moreau d'Iberville est le premier canadien-français à accéder au poste de conservateur du musée des Beaux-Arts de Montréal où il entrera en fonction à compter du permier septembre.



Luc d'Iberville-Moreau

M. Moreau, qui est né à Iberville il y a 30 ans, a déjà travaillé il y a de cela cinq ans au Musée, poursuivant ainsi un des stages exigés pour l'obtention d'un doctorat de muséologie, doctorat qu'il obtint à l'Institut Courtauld de l'Université de Londres.

Luc d'Iberville Moreau qui avait obtenu son baccalauréat en art de l'Université de Montréal a poursuivi un cours d'architecture puis des études à New-York et à Paris. Il est diplomé de Parsons School Of Désign de l'Université de New-York.

En 1962, après avoir fait des stages au Musée de Montréal, à la Galerie d'Art de Toronto et à la Galerie nationale, le conseil des Arts du Canada lui accorde une bourse. Il s'inscrit alors à l'Institute of Fine Arts de New-York où il rédige une thèse sur l'influence de Seurat sur ses contemporains.

En 1963, il entrait à l'Institut Courtauld de Londres sous la direction de Sir Anthony Blunt; il rédige une thèse portant sur l'architecture domestique sous la régence.

En raison de ses études sur l'architecture du XVIIIe siècle, Luc d'Iberville Moreau agit ensuite comme conseiller en vue de la restauration d'un quartier de Paris, le Marais.

C'est en des termes élogieux que M. David G. Varter du Musée de Montréal a annoncé la nomination de M. Moreau: "Les musées de ce pays ont un grand besoin de Canadiens compétents. Il nous est donc d'autant plus agréable, en tant qu'institution bilingue, d'avoir attiré ici l'un des rares canadiens hautement qualifiés dans ce domaine."

M. Moreau remplacera M. William R. Johnston qui assumera, à l'automne le poste de directeur-adjoint du Walters Art Gallery de Baltimare.

L'Evenement, Québec, Qué.
July 6, 1966

M. d'Iberville Moreau, conservateur du Musée de Montréal

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Un jeune conservateur d'art, M. Luc d'Iberville-Moreau deviendra conservateur général du Musée des Beaux-Arts de Montréal, M. d'Iberville-Moreau occupera ce poste à compter du 1er septembre.

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En raison de ses études sur l'architecture du XVIIIe siècle, M. d'Iberville-Moreau a agi comme conseiller en vue de la restauration d'un quartier de Paris, le Marais.

M. d'Iberville-Moreau a séjourné dans plusieurs pays d'Europe, y compris les pays soviétiques. Il est membre du Conseil international des musées (UNESCO) depuis 1961.

Le nouveau conservateur est bilingue. Il dit qu'il a toujours espéré revenir ici car c'est à la suite de son stage au musée de Montréal qu'il est devenu muséologue.

M. Johnston était attaché au Musée des Beaux-Arts depuis le 1er janvier 1964. Il dit qu'il regrette de quitter Montréal à un moment aussi important pour le Musée aussi bien que pour la ville, mais le poste de Baltimore représente pour lui un défi nouveau en raison des riches collections de ce musée et de la possibilité de consacrer plus de temps à la recherche.

L'EVENEMENT, Québec, mercredi 6 juillet 1966

M. d'Iberville Moreau, conservateur du Musée de Montréal

Un jeune conservateur d'art, M. Luc d'Iberville-Moreau deviendra conservateur général du Musée des Beaux-Arts de Montréal, M. d'Iberville-Moreau occupera ce poste à compter du 1er septembre.

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Le Soleil
Québec, Qué.
July 6, 1966

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M. d'Iberville Moreau, conservateur du Musée de Montréal

Un jeune conservateur d'art, M. Luc d'Iberville-Moreau deviendra conservateur général du Musée des Beaux-Arts de Montréal, M. d'Iberville-Moreau occupera ce poste à compter du 1er septembre.

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En raison de ses études sur l'architecture du XVIIIe siècle, M. d'Iberville-Moreau a agi comme conseiller en vue de la restauration d'un quartier de Paris, le Marais.

M. d'Iberville-Moreau a séjourné dans plusieurs pays d'Europe, y compris les pays soviétiques. Il est membre du Conseil international des musées (UNESCO) depuis 1961.

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Ottawa Le Droit, Ontario
July 5, 1966

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Luc d'Iberville-Moreau nommé conservateur du Musée des Beaux-Arts

MONTREAL (PC) — A compter du 1er septembre M. Luc d'Iberville - Moreau deviendra conservateur général du Musée des Beaux-Arts de Montréal, succédant à M. William R. Johnston qui, à l'automne, assumera le poste de directeur adjoint du Walters Art Gallery de Baltimore.

Agé de 30 ans, Luc d'Iberville-Moreau, bachelier de l'Université de Montréal, continua ses études à New York et à Paris. Diplômé du Parsons School of Design de l'université de New York, il était en 1961, l'un des deux candidats choisis pour participer au cours de muséologie organisé par la Galerie national du Canada.

L'année suivante, il obtenait une bourse du Conseil des Arts du Canada et, s'étant inscrit à l'Institute of Fine Arts de New York, il rédigea une thèse sur l'influence du Seurat sur ses contemporains.

En 1963, M. d'Iberville-Moreau entrait à l'Institut Courtauld de Londres où il a obtenu un doctorat, avec sa thèse portant sur l'architecture domestique sous la Régence.

En raison de ses études sur l'architecture du XVIIIe siècle, il a joué le rôle de conseiller en vue de la restauration d'un quartier de Paris, le Marais.

Membre du Conseil international des musées UNESCO depuis 1961, il a séjourné dans plusieurs pays d'Europe, y compris l'Union soviétique.

Le directeur du Musée de Montréal, M. David G. Carter, a vanté les compétences en histoire de l'art du nouveau conservateur canadien-français qui est bilingue.

St. Jean le Richelieu, Que.
July 7, 1966

L'un des nôtres 871

Conservateur au Musée des Beaux-Arts

Un jeune conservateur d'art, M. Luc d'Iberville-Moreau, deviendra conservateur général du Musée des Beaux-Arts de Montréal à compter du 1er septembre. Il est le fils



M. Luc d'Iberville-Moreau

du notaire et de Mme Hector Moreau, d'Iberville.

M. d'Iberville-Moreau, qui fit un stage au Musée il y a cinq ans, a obtenu son doctorat à l'Institut Courtauld de l'Université de Londres.

M. David G. Carter, directeur du Musée de Montréal, a annoncé que M. d'Iberville-Moreau succédera à M. William R. Johnston. Ce dernier assumera, cet automne, le poste de directeur adjoint du Walters Art Gallery de Baltimore.

M. Carter a dit que le Musée s'estime heureux d'avoir obtenu les services d'un Canadien si bien qualifié en histoire de l'art. "Les musées de ce pays ont un grand besoin de Canadiens compétents, a dit M. Carter. Il nous est donc d'autant plus agréable, en tant qu'institution bilingue, d'avoir attiré ici l'un des rares Canadiens hautement qualifiés dans ce domaine".

M. d'Iberville-Moreau, qui entrera au Musée dès le 1er juillet est né à Iberville en 1936. Après avoir obtenu son baccalauréat de l'Université de Montréal, il a suivi les cours de l'école d'architecture et continua ses études à New York et Paris. Il est diplômé du Parsons School of Design de l'Université de New York.

En 1961, il était l'un des deux candidats choisis pour participer au cours de muséologie organisé par la Galerie nationale du Canada. Ce cours comprenait des stages au Musée de Montréal, la Galerie d'Art de Toronto et la Galerie nationale.

Le Conseil des arts du Canada a accordé une bourse à M. d'Iberville-Moreau en 1962. Il s'est alors inscrit à l'Institute of Fine Arts de New York où il a rédigé une thèse sur l'influence de Seurat sur ses contemporains.

En 1963, M. d'Iberville-Moreau entrait à l'Institut Courtauld de Londres, sous la direction de Sir Anthony Blunt. Sa thèse porte sur l'architecture domestique sous la régence.

En raison de ses études sur l'architecture du XVIIIe siècle, M. d'Iberville-Moreau a agi comme conseiller en vue de la restauration d'un quartier de Paris, le Marais.

OTTAWA, ONT.
JOURNAL
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Luc d'Iberville - Moreau has been appointed general curator of the Montreal Museum of Fine Arts in succession to William R. Johnston who will become assistant director of the Walters Art Gallery, Baltimore, this autumn.

Mr. d'Iberville-Moreau completed his doctoral degree at the Courtauld Institute of the University of London.

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The News, St. John's, Que.
July 14, 1966

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d'Iberville Moreau Named Museum's General Curator

Appointment of Luc d'Iberville-Moreau as general curator of the Montreal Museum of Fine Arts, effective Sept. 1, was announced yesterday.



MR. D'IBERVILLE-MOREAU

Mr. d'Iberville-Moreau, 30, a trainee at the museum five years ago, has completed his doctoral degree at the Courtauld Institute of the University of London.

David G. Carter, director of the museum, said Mr. d'Iberville-Moreau will succeed William R. Johnston, who will become assistant director of the Walters Arty Gallery, Baltimore, this autumn.

Mr. Carter said the museum considers itself fortunate to have obtained the services of such a highly-trained Canadian.

"There is a great need for qualified Canadians in the museum field," said Mr. Carter. "That the Montreal museum, a bilingual institution, has attracted one of the few Canadians eminently qualified in art history is a matter of great satisfaction to us".

Mr. d'Iberville-Moreau, who joined the museum staff Friday, was born in Iberville and received his B.A. from l'Universite de Montreal. He also attended the Ecole d'architecture here and pursued these studies over a five-year period in New York and Paris. He graduated from the Parsons School of design, New York University, in 1961.

That same year, he became one of two trainees in the museum-training courses organized by the National Gallery of Canada, Ottawa. As part of his program, he was attached to the Montreal museum, the Art Gallery of Toronto and the National Gallery.

The Canada Council awarded Mr. d'Iberville-Moreau a scholarship in 1962 and that year and the following year he attended the Institute of Fine Arts of New York University. His thesis dealt wth the influence of Seurat on his contemporaries.

In 1963, Mr d'Iberville-Moreau moved to London, where he studied at the Courtauld Institute under Sir Anthony Blunt. Domestic architecture in the Regency period was the subject of his thesis.

Because of the work he has done in the field of 18th-Century architecture, Mr. d'Iberville-Moreau served as a consultant in the restoration of the Marais, a district of Paris.

Mr. d'Iberville-Moreau has visited all of Europe, including the socialist countries. He is a member of the International Council of Museums (UNESCO) since 1961.

Bilingual, Mr. d'Iberville-Moreau said he always had hoped to return to Montreal. He had resolved to become a museologist as a result of his earlier work in the Montreal museum.

He is the son of Mr. and Mrs. Hector Moreau of Iberville.

Montreal Star, Que.
October 7, 1966

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Women's Art Society Plans Schedule

The Women's Art Society of Montreal announces the following events for 1966-67 which will take place at Shatford Hall, 1439 St. Catherine street west: Oct. 18 at 2.30 p.m. Dr. Jean S. Beggs, PhD, director of the National Gallery in Ottawa, will speak on "Canada's National Gallery";

Oct. 25 at 11 a.m., Harold Pfeiffer, sculptor at the National Museum, Ottawa, will speak on "The Eskimo and his Art";

Nov. 1 at 2.30 p.m., members' day. A vocal recital with Hilda Bellis, contralto, and Arnold Bellis, accompanist.

Nov. 8 at 11 a.m., Dr. G. R. Rigby, director of research, Canadian Refractories Ltd., will speak on "A History of Lachute";

Nov. 15 at 2.30 p.m., A. Y. Jackson, CMG, LLD, RCA, will speak on "The Group of Seven";

Nov. 22 at 11 a.m. Richard D. Wilson will speak on "Brush, Pen and Camera Across Canada for the Centennial";

Nov. 29 at 1 p.m., the annual luncheon will take place in the Gold Room of the Ritz Carlton Hotel. Instant Theatre will present "Dark Lady of the Sonnets" by Shaw;

Jan. 10 at 11 a.m., Edgar Andrew Collard, MA, DLitt, will speak on "Montreal in Queen Victoria's Day";

Jan. 17, William Stevens will give a piano recital at 2.30 p.m.

Jan. 24 at 11 a.m., Mrs. Edna Jewett, will speak on "Highlights from the History of Fashion";

Feb. 7 at 2.30 p.m., Gyde Vanier Shepherd, MA, of the Frick Gallery in New York City, will speak on "European Art in Canadian Collections";

Feb. 14 at 11 a.m., John H. Archer, director of McGill University Libraries, will speak on "Treasures and Resources of the McGill University Libraries";

Feb. 20 at 8 p.m., opening of the annual art exhibition by Luc d'Iberville-Moreau, curator of the Montreal Museum of Fine Arts at the Arts Club, 2448 Stanley street;

Feb. 21 at 2.30 p.m., Margaret Tse and Ensemble will present a music recital;

Feb. 28 at 11 a.m., Blossom Caron will speak on "Krieghoff's Canada";

March 7 at 2.30 p.m., Dr. H. Rocke Robertson, principal and vice-chancellor of McGill University, will speak on "The University and Tomorrow's People";

March 14 at 11 a.m., Joseph Schull, author and playwright, will speak on "The Living Past";

March 21 at 2.30 p.m., Kenneth Gilbert will give a harpsicord recital;

March 28 at 2.30 p.m. annual meeting.

Among the officers are: Mrs. G. H. Fisk, president; Mrs. G. D. Corbett, Mrs. S. R. Townsend, vice-presidents; Mrs. R. G. Weldon, Miss U. Wardleworth, secretaries; Mrs. G. S. Finnie, treasurer.

La Presse, Montréal, Qué.
July 9, 1966

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Luc d'Iberville-Moreau ou le métier de conservateur de musée



Luc d'Iberville-Moreau : "J'espère établir des contacts permanents avec les Canadiens français. C'est une priorité pour moi..."

photo Michel Gravel, LA PRESSE

Luc d'Iberville-Moreau est un des premiers Canadiens français à posséder une solide formation de muséologue. Il vient d'être nommé au poste de conservateur du Musée des Beaux-Arts de Montréal en remplacement d'un autre Canadien, Bill Johnston, qui devient assistant-directeur du Musée de Baltimore.

On peut compter sur les doigts nos compétences en ces domaines. Et, nous n'en sommes pas au stade de pouvoir les prêter débonnairement à l'étranger. La Galerie nationale a retenu les services de deux Canadiens français, Jean-René Ostiguy, qui est conservateur de l'art canadien, et Jean-Paul Morisset, qui occupe le poste de directeur du service des expositions.

"Qu'est-ce qu'un conservateur, M. Moreau ?" Et le jeune conservateur — il doit avoir au plus 30 ans — sort ironiquement de sa poche un "Que sais-je". — "Quelquefois, les livres donnent des réponses plus succinctes que nous pourrions le faire !"

"Un conservateur doit être un expert qui sache évaluer la valeur des objets d'art. Il doit être un érudit en histoire de l'art. Pratiquement, je ne devrais être, étant donné ma formation, qu'un conservateur de l'art du 18e siècle.

"Le conservateur doit être aussi un financier qui connaisse la cote des oeuvres, des artistes. C'est là peut-être plus spécifiquement le rôle du directeur d'un musée, mais le conservateur doit lui aussi être au courant de ces choses pour être à même de faire des suggestions.

"Le conservateur est aussi un technicien qui sait utiliser les plus récentes découvertes en ce qui concerne plus précisément le domaine de la conservation d'une oeuvre."

Il y a beaucoup de recherches à faire en ce sens. Rappelons à cette fin, l'article de M. Jules Bazin, conservateur à la Bibliothèque municipale de Montréal, paru l'an dernier dans la revue "Vie des Arts". M. Bazin avait montré comment à travers les siècles, on avait retouché et retouché un portrait peint à la mort de Marguerite Bourgeois et qui était devenu sans aucun rapport avec le portrait initial. Par un savant travail de reconstitution, qui implique rayons X, etc..., M. Bazin nous démontrait comment on en était arrivé à retrouver et rendre l'image originale. Le travail de conservation implique de tels genres de recherches.

"Le conservateur doit être aussi un décorateur qui sache présenter les oeuvres sous leur meilleur jour. Il doit être un professeur capable d'enseignement dans le domaine de l'histoire de l'art. Enfin, il doit être un diplomate qui sache cultiver les bonnes relations avec le public, susciter des dons pour que le musée s'enrichisse.

"Nous avons l'intention prochainement de démolir ce qui est actuellement la galerie de L'Etable, pour y construire une aile qui partirait de l'arrière du musée actuel et se rendrait jusqu'à la maison où se trouvent actuellement les bureaux des différents services et la bibliothèque. Ce projet coûtera environ 3½ millions de dollars. Pour cela, il faudra que nous sollicitions."

Luc d'Iberville-Moreau est né à Iberville. Sa famille est une des plus vieilles de cet endroit. Il a d'abord fait ses premières études aux Etats-Unis, puis en Suisse et en Autriche. Par après, il est revenu à Montréal où il a entrepris des études en architecture qu'il a continuées à New-York, puis à Paris.

"Je suis architecte de formation, mais je ne me suis jamais présenté aux examens d'aucune association pour y être accepté. Je n'ai jamais pratiqué parce qu'après mon cours je me suis aperçu que je n'étais pas fait pour cela. Je me passionnais pour l'architecture mais c'était surtout d'un point de vue critique. Je n'aurais jamais été un grand créateur.

"Après ca cours d'architecture, j'ai passé un an au Parson's School of Design, école qui fait partie de l'Université de New York. L'on y enseignait la décoration intérieure, conçue dans le sens d'architecture intérieure. Il est certain que cela me servira pour la présentation des oeuvres d'art.

"Je suis revenu à Montréal et discutant un jour avec l'ex-directeur du Musée des Beaux-Arts, M. Turner, celui-ci m'a appris l'existence de cours en muséologie, organisés conjointement par le Conseil des Arts d'Ottawa et la Galerie nationale.

"Je m'y suis inscrit; j'étais le premier Canadien français à y prendre part depuis les 3 années que cela existait. Ces études consistaient en une année de stages dans différents musées du Canada et des Etats-Unis. A vrai dire, il s'agissait beaucoup plus de se familiariser avec différentes façons de travailler que de cours en bonne et due forme.

"Durant ces séjours dans différents musées, j'ai été amené à travailler durant quelques mois avec M. Turner et c'est à ce moment là que j'ai vraiment pris goût au métier. Travaillant avec M. Turner, j'ai réalisé ce que pouvait être un bon directeur de musée et quelles aventures il pouvait y avoir.

"Je tiens à préciser que je ne veux nullement entretenir à Montréal le fantôme de M. Turner. Si j'ai parlé de [illegible] cause de l'influence qu'il a eue sur moi. Je suis très heureux de travailler avec M. Carter, le directeur actuel, que j'estime beaucoup. L'on aura vraiment l'occasion, l'an prochain, de voir les fruits de son activité.

"Après cette année de muséologie, ayant vraiment pris le goût de l'histoire de l'art, je suis allé travailler à New York avec les grands historiens Panowsky et Sterling. J'y ai passé ma maîtrise avec une thèse intitulée "Seurat et son influence sur ses contemporains".

"Enfin, c'est à l'université de Londres que je suis allé préparer mon doctorat en histoire de l'art avec comme sujet de thèse "L'architecture française au 18e siècle sous la Régence".

Luc d'Iberville-Moreau est une personne qui donne l'impression d'être plutôt nerveux mais en même temps assez posé. Il semble surtout avide et inquiet de connaître ce qui l'entoure. Comparé à M. Carter qui a un caractère très ironique, le nouveau conservateur du musée a l'allure d'un être passionné.

"Mes projets, il est un peu tôt pour en parler. Je suis revenu au Canada, depuis à peine une semaine. Il y a d'ailleurs pour moi tellement à faire que je n'ai pas le temps de rêver."

M. Moreau n'a pas voulu, pour ces raisons, parler de ce qui touche plus directement l'organisation du musée, le pourquoi de sa nomination, les problèmes internes de la maison, la nouvelle politique du musée en rapport avec le Musée d'art contemporain, etc....

"Je veux m'occuper de la publicité. J'espère pouvoir me servir souvent de la télévision. Le musée doit avoir plus de contact avec les Canadiens français. Il existe actuellement au musée un service des relations extérieures qui fait un travail excellent. Mais il était peut-être difficile, étant donné la langue maternelle des directeurs antérieurs, d'établir de véritables contacts avec les Canadiens français.

"On a beaucoup critiqué le musée mais c'était souvent sans venir au renseignements. On a un budget très limité; il faut toujours considérer cela. Il y avait peut-être de part et d'autre une mauvaise compréhension des problèmes. J'espère établir des contacts permanents avec les Canadiens français. C'est une priorité pour moi. Si les Canadiens français avaient un sens civique aussi poussé que les Canadiens anglais, le musée deviendrait de plus en plus bilingue. Il n'y a que je sache aucun millionnaire canadien-français qui ait fait des dons importants au musée alors que l'inverse a été plusieurs fois vérifié.

"Dans un autre domaine, je veux très bien installer pour le musée le service d'appréciation des oeuvres d'art, service que nous offrons à toutes les personnes qui veulent venir faire évaluer un objet ou une peinture.

"Je donnerai des conférences en français sur les différentes expositions que nous aurons. Je donnerai aussi des conférences sur mes propres recherches sur le 18e siècle. Incidemment, nous sommes à préparer pour l'an prochain une grande exposition d'art décoratif canadien. A cette fin, j'aimerais pouvoir montrer l'origine de l'art canadien en France.

"En tant que conservateur du musée, je peux suggérer des sujets d'expositions, être appelé à en organiser moi-même. Je travaille actuellement sur l'exposition d'automne qui s'intitule "Montréal collectionne depuis 1960", il sera intéressant de constater le choix des grands collectionneurs et des grandes compagnies depuis 1960.

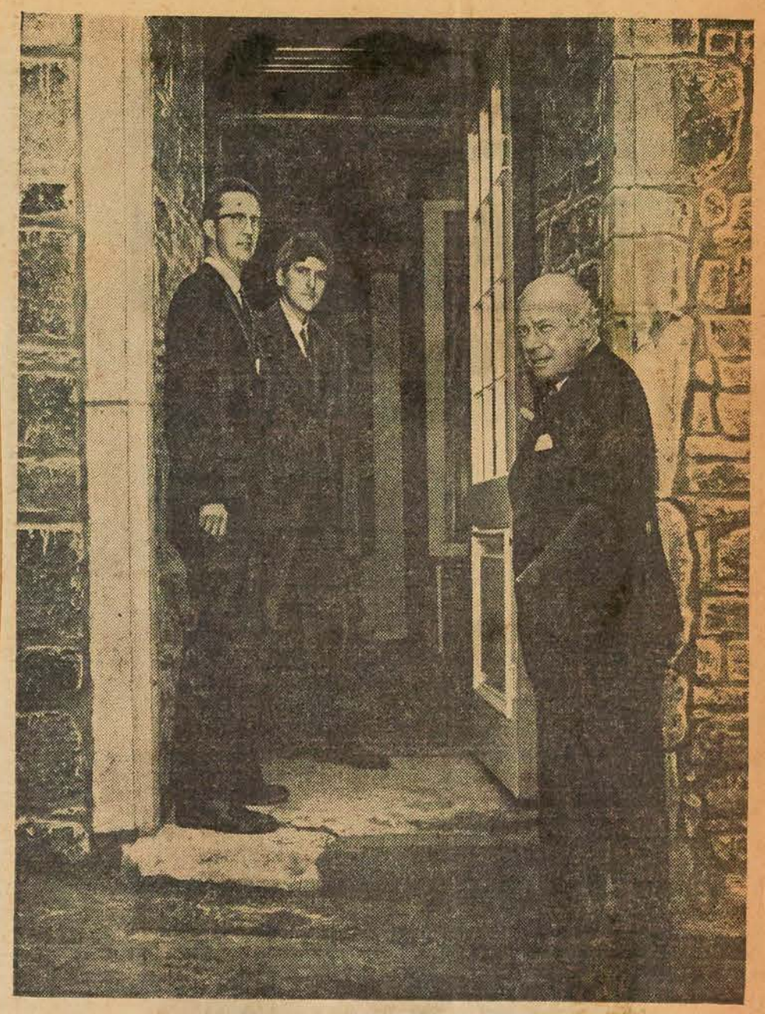
"En ce qui concerne l'art contemporain — mais encore là je tiens à vous rappeler que je n'ai pas eu le temps de discuter de ces choses avec les autorités du Musée et que ce que je vous dis n'est que désir du moment, pressé que je suis par vos questions — en ce qui concerne l'art contemporain, il est certain que j'aimerais faire acheter beaucoup d'oeuvres canadiennes.

"J'ai vécu aux Etats-Unis; je reviens d'Europe, d'Angleterre. J'ai connu la peinture américaine et je trouve que l'on connait très mal ici la peinture européenne des jeunes de 30 à 40 ans. Il y a en Angleterre plusieurs écoles qui sont extrêmement intéressantes. De France, j'aimerais faire connaître des personnes comme Crémonini, Guiramand qui suivent l'expérience de Francis Bacon, mais on pourra reparler de tout cela plus tard.

"Il est pour le moment un projet d'exposition qui m'intéresse énormément de par ma formation d'architecte. Organisé par le Conseil international des musées, il est prévu pour septembre 1967. Il consiste en une exposition des études, projets et réalisations de musées qu'il y a eu entre 1940 et 1970.

M. Moreau a terminé en rappelant l'importance pour lui d'établir de bonnes relations avec le public. Le dernier projet dont il nous a parlé nous permet de conclure sur un souhait : celui que cette exposition d'architectures de musées puisse servir à l'édification de ceux qui doivent voir à la construction de l'édifice permanent du musée d'art contemporain.

Yves Robillard



La maison de Pierre du Calvet

Sur le seuil de l'historique maison de Pierre du Calvet, nous apercevons de gauche à droite, M. David G. Carter, directeur du Musée des Beaux Arts de Montréal, le Dr Luc d'Iberville Moreau, conservateur du Musée des Beaux Arts de Montréal et M. J. Aird Nesbitt, président du magasin Jas. A. Ogilvy. La maison de Pierre du Calvet, construite aux environs de 1730, a été achetée et entièrement restaurée par la maison Ogilvy, non seulement pour marquer son Centenaire, mais pour contribuer à la renaissance du Vieux Montréal. De plus Ogilvy prêtera l'historique demeure au Musée des Beaux Arts de Montréal, qui y présentera une exposition de trésors canadiens, au début d'octobre.

Ogilvy's Restores Historic House

Birthday Marked in 17th Century Style

By HELEN ROCHESTER

Two of Montreal's oldest establishments have joined forces to provide citizens with a glimpse of the Old City's former grandeur and their Canadian heritage.

The restoration of the historic 17th century du Calvert house at the corner of Bonsecours and St. Paul street east, undertaken by the James A. Ogilvy department store to mark its 100th anniversary this year, has been completed.

The house will be open to the public for the first time next month when the 106-year-old Montreal Museum of Fine Arts will display its entire collection of Canadiana in the old house. The exhibit, thought to be the first ever held by the museum outside its own walls in Montreal, will mark the opening of the museum's fall season.

Museum president A. Murray Vaughan and director David Carter said that a nominal charge to visitors would be used to defray cost of the renovation which the museum has been undergoing the past few months. The museum's new curator, Luc d'Iberville-Moreau, will mount the exhibit.

"I'm thrilled that the museum has decided to accept our offer of the house for the exhibit. We undertook the restoration primarily as a contribution to the community and we did want to have a non-commercial opening," said Brigadier Aird Nesbitt, president of Ogilvy's.



Staff Photo by Allan Leishman

OUT OF THE PAST: The 17th century du Calvert house in Old Montreal has been restored by the Jas. A. Ogilvy department store to commemorate its 100th anniversary. Standing at the door are: Brigadier Aird Nesbitt, second from left, president of the store and Luc d'Iberville-Moreau, curator of the Museum of Fine Arts. With them are two Ogilvy employes, Mrs. Roy Heenan, left, and Mrs. James Evans.



(Gazette Photo Service)

Ogilvy's President Brig. Aird Nesbitt enters a restored doorway at duCalvet House as David G. Carter, left, and General Curator Luc d'Iberville-Moreau, both of the Montreal Museum of Fine Arts, stand in the vestibule.

5-11-66 Gazette

L, MARDI 8 NOVEMBRE 1966 La Presse



Une maison historique du Vieux Montréal servira de cadre, jusqu'au 11 décembre, à une exposition d'oeuvres décoratives canadiennes des 17e, 18e et 19e siècles, exposition organisée par le musée des Beaux Arts de Montréal. Sur la photo prise hier à l'ouverture, nous voyons, de gauche à droite, M. Aird Nesbitt, qui a entrepris la restauration de la maison Pierre du Calvet; M. Paul Gouin, président de la commission des monuments historiques et de la commission Jacques-Viger; et M. Luc d'Iberville Moreau, nouveau conservateur du Musée des Beaux Arts de Montréal.

Exposition d'oeuvres anciennes dans une maison du Vieux Montréal

par Claude GRAVEL

Une maison historique du Vieux Montréal, construite vers 1725 et dont la restauration fut entreprise récemment, servira pendant un mois de cadre à une exposition de meubles, gravures et tableaux canadiens des 17e, 18e et 19e siècles.

Organisée par le musée des Beaux Arts de Montréal en collaboration avec M. Aird Nesbitt, qui a entrepris la réfection de l'historique demeure de trois étages, l'exposition fut ouverte hier soir par le maire Jean Drapeau, en présence de nombreux invités.

Dans une courte allocution, tout en ne cachant pas sa joie devant l'initiative qui vient d'être prise, M. Drapeau a souhaité que la restauration du Vieux Montréal se poursuive.

Le nouveau conservateur du musée, M. Luc d'Iberville Moreau, a pour sa part précisé qu'une telle collection d'oeuvres anciennes n'a pas été mise en montre depuis très longtemps dans un décor d'époque.

Jusqu'au 11 décembre prochain, le public pourra donc se rendre à la maison Pierre du Calvet, sise à l'angle des rues Saint-Paul et Bon-Secours, pour y admirer armoires, commodes, chaises tournées, peintures, etc., qui, soulignons-le, sont bien à leur place dans le décor d'une maison du 18ième siècle.

L'exposition du Musée de Montréal peut être visitée tous les jours de la semaine, sauf le lundi. Les mardi, mercredi et jeudi, les portes seront ouvertes de 10 à 16 heures, le vendredi, de 10 à 22 heures, le samedi et le dimanche, de midi à 17 heures.

Le prix d'entrée est de 50 cents et il est à noter que les recettes seront versées au musée des Beaux Arts de Montréal pour ses projets d'expansion.

La maison et son histoire

L'exposition terminée, l'antique demeure doit retourner aux mains des "embellisseurs" qui achèveront de lui donner ses airs d'antan. Acquise il y a trois ans par la maison Ogilvy, la maison Pierre du Calvet sera ainsi rénovée en deux étapes, l'opération s'étant avérée "difficile et compliquée", souligne-t-on.

De fait, cela se comprend si l'on rappelle quelques "hauts faits" de la vie mouvementée de celui dont elle tient son nom, le sieur du Calvet.

Arrivé au Canada en 1758, cet hardi descendant d'Huguenots s'établit à Montréal et y pratique le commerce des fourrures. On dit qu'il y épousa une Canadienne, Marie-Louise Jusseaume, qui lui donna trois enfants avant de mourir, en 1774, à l'âge de 25 ans.

En 1781, le sieur du Calvet dut purger une peine de trois ans dans une prison de Québec pour s'être rallié, croit-on, à la cause américaine. Mais on estime encore que ce personnage, à la vérité, aurait été un traître, "jouant les bons patriotes tout en fournissant renseignements, argents et vivres à l'ennemi".

Un naufrage vint finalement mettre un terme à ses jours durant l'hiver de 1786, alors qu'il faisait route vers l'Amérique. Pierre du Calvet légua une succession assez considérable, dont la maison de la rue Bon-Secours.

la Presse 26-11-66

Les collections du Musée reflètent les goûts des donateurs

Luc d'Iberville-Moreau est conservateur en chef du Musée des Beaux-Arts de Montréal. Il occupe ce poste depuis environ 4 mois et est le premier conservateur canadien-français du musée. Sa fonction consiste à voir à la conservation, à la restauration et à la présentation esthétique autant que scientifique des oeuvres d'art. Il doit quelquefois organiser des expositions et suggérer certaines acquisitions. S'occupant spécialement des collections, il est celui qui peut le mieux nous en parler.

— Monsieur Moreau, pouvez-vous définir ce qui caractérise les collections du musée ?

— Notre première préoccupation est d'avoir des collections qui s'étendent sur toutes les époques. Ce souci est sans doute venu à la suite des différents dons que nous avons reçus. Ce sont les collections que nous ont léguées quelques grandes familles qui donnent au musée son image actuelle. Ces collections s'étendaient à peu près sur toutes les périodes de l'histoire et elles reflètent le goût des donateurs.

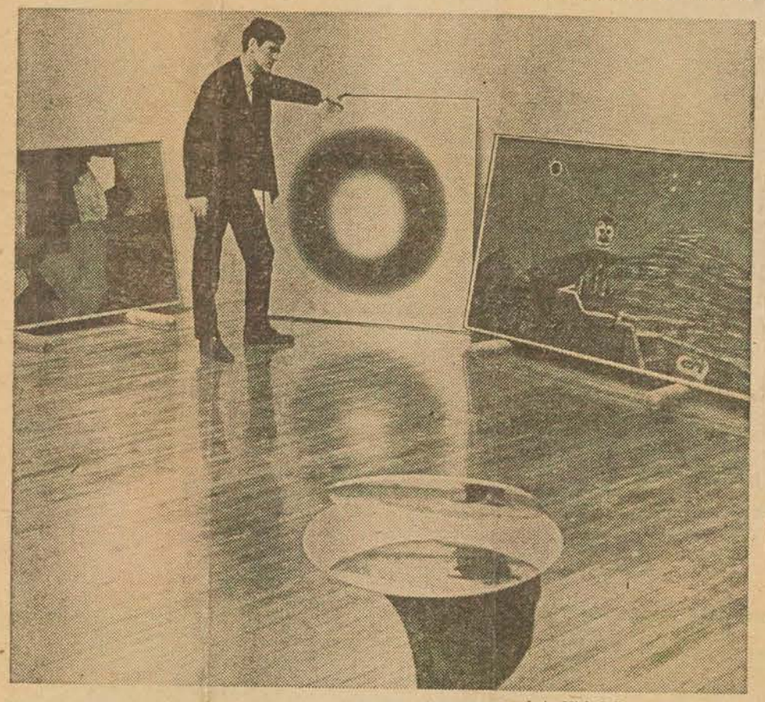


Photo Michel Gravel, LA PRESSE

Le conservateur du Musée des Beaux-Arts, M. Luc d'Iberville - Moreau, surveille l'accrochage des tableaux de l'exposition "Montréal collectionne 1960 - 65". A l'arrière-plan, des tableaux de Pellan, Fangor et Poliakoff. A l'avant-plan, une oeuvre de Brancusi.

"Notre musée reste un petit musée. Les collections ne sont pas encore extraordinaires. En France, il y a plusieurs musées de ce genre. Mais, au Canada, c'est vraiment le seul, à part le Royal Ontario Museum, à avoir des collections qui s'étendent sur toutes les époques. Sur le plan de l'intérêt de nos collections, nous sommes à comparer à la Galerie d'art de Toronto, mais celle-ci ne s'occupe que de tableaux et sculptures. Tandis que le Royal Ontario Museum s'occupe de tout et de plus il contient une collection d'art asiatique unique au monde. Le Musée Guimet à Paris, qui est essentiellement un musée consacré à l'art asiatique, ne lui est pas supérieur. Nos collections à nous, sont constituées d'oeuvres très intéressantes, mais non extraordinaires. Pour le Canada, elles sont rares, mais on peut en trouver de semblables dans d'autres musées du monde. Prenez, par exemple, cette statuette dogon, elle est vraiment très belle mais on peut en trouver d'aussi belles à Paris, à New York, etc..."

— Quelle image se fait-on à l'extérieur du pays du Musée des Beaux-Arts de Montréal ?

— Récemment, on a choisi les meilleures oeuvres de nos collections pour les présenter dans différents musées américains. Elles ont actuellement été vues à Sarasota, Buffalo, Rochester, Raleigh, Philadelphie. Les critiques ont été très élogieuses. Cette collection est présentement à Columbus et sera à Pittsburgh en janvier pour nous revenir en mars.

Je n'ai pas vu le choix de ces oeuvres et M. Moreau ne m'a pas donné de renseignements à ce sujet mais il est bon de savoir qu'il y a au Musée des Beaux-Arts de Montréal, des oeuvres de Breughel, Ribéra, Rubens, Rembrandt, Ruisdael, Tiepolo, Gainsborough, Constable, Daumier, Corot, Courbet, Manet, Cézanne, Monet, Pissaro, Renoir, Sisley, Matisse, Derain, Vlaminck, Utrillo etc... qu'il y a des collections d'objets pré-colombiens, africains, chinois, égyptiens, coptes, grecs, romains, indiens, turcs, mexicains, mauresques etc...

"Nous avons, dit M. Moreau, une collection d'oeuvres canadiennes assez bonne. Nous possédons, d'après moi, le plus beau Borduas, "L'Etoile noire". Nous avons une gentille petite collection de meubles canadiens, mais non suffisante. Nous n'avons d'ailleurs pas de fonds pour acheter des peintures du 18e, du 19e siècle canadien. On ne trouve pas non plus à notre musée des Rothko, des Pollock comme il y en a à la galerie d'art de Toronto."

— Quelles sont vos sources de revenus pour l'achat des oeuvres ?

— Certaines personnes très riches nous ont légué en mourant leur fortune à la condition de ne s'en servir que pour l'achat de certains genres d'oeuvres. Nous avons investi cet argent et avec l'intérêt qu'il rapporte à chaque année nous achetons des oeuvres selon leur désir. C'est ce qui explique que 66 p. cent du budget d'acquisition soit consacré à l'achat d'oeuvres non-canadiennes d'avant 1900. Quand un tableau ou un objet nous intéresse énormément et qu'il n'entre pas dans ces catégories, il faut que personnellement on essaie de trouver une personne qui pourrait l'acheter et nous en faire cadeau. Par exemple, dans le passé, dès que nous trouvions un objet égyptien intéressant, il nous suffisait de faire appel à M. Cleveland Morgan qui se passionnait pour ce genre d'oeuvres et il l'achetait immédiatement pour nous en faire cadeau.

"Il va sans dire, alors, que nous dépendons beaucoup du goût des donateurs. La semaine dernière, j'ai dû rejoindre 15 personnes pour faire acheter une chaise de l'architecte Marcel Breuer, une chaise évaluée à $75. Il faudrait que les fonds viennent de sources plus officielles et de façon régulière, autrement nous en serons toujours à des solutions tirées à 4 épingles. La ville de Montréal devrait comprendre que le Musée des Beaux-Arts de Montréal est le musée de la ville de Montréal. Elle nous accorde déjà une subvention mais toutes les subventions officielles que nous recevons servent à peine actuellement à couvrir les frais de fonctionnement du musée. La ville pourrait faire beaucoup plus.

"Il faudrait actuellement acheter des meubles canadiens et des peintures du 18e, 19e siècle canadien. Dans quelques années, il sera trop tard; le marché se raréfie de plus en plus. Il faudrait aussi acheter plus de peinture contemporaine et de tous les pays. Le seul fonds sur lequel nous pouvons actuellement compter est celui de M. Bronfman qui doit servir à acheter des oeuvres d'artistes canadiens de moins de trente-cinq ans."

Et en effet, on pourrait se demander pourquoi le Musée des Beaux-Arts de Montréal n'achète pas plus d'oeuvres contemporaines. M. Moreau a laissé entendre que cela dépendait du goût des donateurs. Les différentes écoles de l'art contemporain ne sont vraiment pas représentées à ce musée. Le fonds Bronfman est de $10,000 par année. C'est un geste sym-

SUITE EN PAGE 13

D'IBERVILLE - MOREAU

Montreal, Star, Que.
Circ. 205,503
February 25, 1967

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This is a jury show, members include Eric Byrd, Harry Ricketts and William Hovermann. Luc d'Iberville-Moreau, curator of the Montreal Museum of Fine Arts, opened the exhibit recently and gave a talk on women artists in 18th century France.

Mrs. Lea Simand was this year's winner of the Henderson award for her "Flower Study." Exhibition committee are: Mrs. E. C. Chauvin, Mrs. William Gallant, Mrs. Harold Shaver, Mrs. William Sherhols and Mrs. Dimitry P. Tiedemann, chairman.

L'organisation interne du Musée des Beaux-Arts

Pour l'observateur de l'extérieur, le Musée des Beaux-Arts de Montréal, c'est un endroit où il trouvera des collections d'oeuvres d'art, et quelquefois des expositions particulières, comme celle de Picasso, il y a quelques années.

Mais peut-être sait-il aussi qu'il y a à ce musée une bibliothèque, des cours, des conférences, des films, des visites éducatives, des concerts, etc.

Tout cela, c'est le travail d'une équipe de spécialistes, de techniciens, de gardiens, de secrétaires, de commis, de préposés à l'entretien, etc. . . Tout cela, c'est aussi le travail de plusieurs comités.

Le Musée existe donc de par l'activité concertée du personnel, chargé de l'administration quotidienne et des différents comités de membres auxquels le personnel suggère certaines choses et de qui il attend conseil, approbation ou directives. En d'autres mots, le directeur fait partie de chaque comité et c'est souvent sur ses recommandations que les comités se basent pour établir une politique, mais c'est toujours aux comités que revient la décision finale.

Des 15 comités, les plus importants sont sans contredit le comité exécutif, le comité des finances, celui des acquisitions et celui des programmes. Le comité des programmes décidera par exemple s'il accepte ou refuse le choix des expositions que le directeur veut organiser durant l'année.

En ce qui concerne les acquisitions, il y a en fait 4 comités: le comité des fonds, celui de la peinture canadienne, celui de la [illegible] comité des fonds qui répartit les sommes à dépenser dans chaque domaine.

En général, la répartition des sommes est établie comme suit: 66 p. cent sont accordés à l'achat d'oeuvres non canadiennes d'avant 1900, 17 p. cent à l'achat d'oeuvres contemporaines canadiennes et 17 p. cent à l'achat d'oeuvres contemporaines étrangères. Cette politique s'explique du fait que les fonds d'acquisitions proviennent de legs qui ont été consentis au musée à la condition de les employer exclusivement à l'achat de tel ou tel genre d'oeuvres.

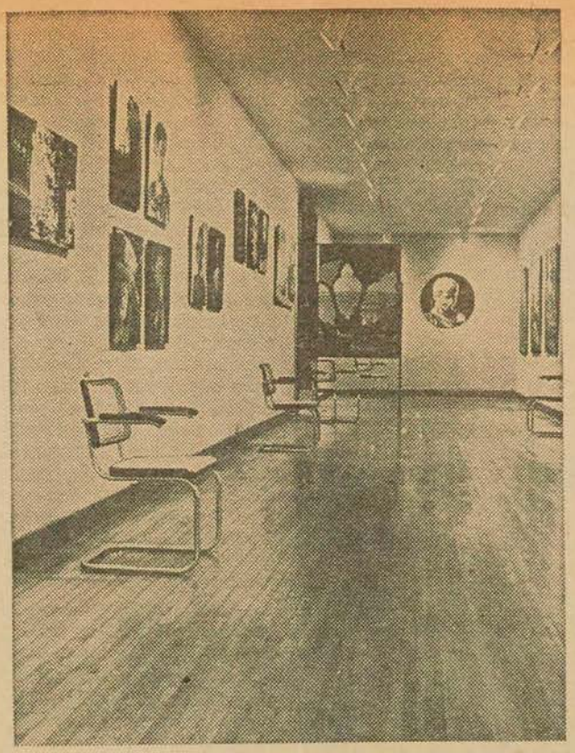

photo Michel Gravel, LA PRESSE

La galerie des estampes du Musée. Les chaises sont de Marcel Breuer. Au mur, quelques-unes des photographies de Roloff Beny.

En ce qui concerne l'administration quotidienne du musée, elle se fait d'abord par l'entremise d'un conseil d'administration nommé au sein du personnel du musée. A cette fin, le directeur actuel, M. D. G. Carter, est aidé par le directeur-adjoint, M. E.P. Lawson, par Mlle K. Kennedy qui s'occupe des problèmes de transports, de réceptions, etc., par Mme A. Ridal qui garde le contrôle des dossiers d'achat du musée, par le comptable, Mme E.A. Mesmer, par le contrôleur des comptes, M. John M. Wynn, et par le secrétaire de ce conseil d'administration, Mme M. Kelly. M. Oliva Garneau est surintendant des bâtiments.

Viennent alors les 6 autres services du musée: M. Luc d'Iberville-Moreau dirige celui de la conservation, Mlle Juanita Toupin s'occupe de la bibliothèque, Mme Jenny Power, du recrutement des membres et du paiement de leur contisation, Mme Ellen Jones du service éducatif, M. Bill Bantey, des relations extérieures et enfin M. Arthur Lismer est directeur de l'école d'art.

C'est du service éducatif que relève la formation de la centaine de guides pour les visites éducatives et l'organisation du programme de conférences et de projections. La conservation s'occupe d'organiser les expositions, de faire les catalogues, de présenter les oeuvres, de les enregistrer scientifiquement, de les restaurer, de les entretenir et de conseiller en tout ce qui concerne la valeur d'une pièce. Et c'est ainsi que fonctionne le musée.

Mais le problème essentiel est toujours celui du financement de cette institution. Les fonds du musée sont divisés en trois catégories: — les fonds de dotations, les fonds à destinations spécifiques, les fonds généraux ou fonds de roulement.

Les fonds de dotations servent exclusivement à l'investissement et l'intérêt que l'on en [illegible] rée de revenus [illegible] d'exploitation du musée: ce qui, en 1965, a absorbé à peine que 10 p. cent de ces frais, soit $50,-097 sur un total de frais de $492,-781.

Les fonds à destinations spécifiques, comme leur nom l'indique, sont des fonds que l'on ne peut utiliser (d'après les désirs des donateurs) qu'à des fins bien précises. Ils ont été aussi investis et l'intérêt qu'ils rapportent sert surtout à acheter des oeuvres d'art, elles aussi bien spécifiques. Ces fonds sont en général florissants mais on ne peut les utiliser sans restriction. En 1965, ils étaient évalués à $1,150,676.

C'est surtout au niveau des fonds généraux ou fonds de roulement que les problèmes se posent. Ces fonds servent exclusivement à absorber les frais d'exploitation du musée durant l'année. Ils proviennent de l'intérêt retiré à l'investissement des fonds de dotations, de la cotisation des membres, des subventions des Conseils des Arts du Canada et de Montréal et de la province de Québec, et des différentes donations que les industries et certaines personnes veulent bien consentir quelquefois. Or, depuis cinq ans, ces fonds ne suffisent plus pour couvrir les frais d'exploitation du musée et ils accusaient en juin 65, un déficit de $278,738.

Comment cela est-il arrivé ? C'est en étudiant la politique du musée depuis 5 ans que l'on pourra comprendre. En 59, les fonds de roulement du musée étaient de $139,000.

Mais en 1960, comme c'était l'année du centenaire du musée, on a voulu faire du musée un organisme de réputation internationale et attirer au musée deux fois plus de gens qu'auparavant. On nomme directeur M. E. H. Turner.

Celui-ci double donc à cette fin le programme des activités du musée, installe le service d'éducation, accroît le personnel, apporte des modifications aux bâtiments pour mieux entreposer les collections, construit une sous-station électrique pour avoir plus de clarté, etc. . . tant et si bien qu'à la fin de l'exercice financier 1960, il ne reste que $12,697 au fonds de roulement. Mais les différents comités du musée sont d'accord parce que c'est là une politique progressive dont le musée tirera certainement bénéfice.

Par ailleurs, en 1959, un incendie rase le centre d'art qui abrite l'école d'art du musée. Il faut le reconstruire et, en 1961, la politique de progression continuant, le fonds de roulement accuse un déficit de $277,000.

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SUITE DE LA PAGE 3

pathique mais timide pour le grand patron de la Seagram's.

"J'essaie, reprend M. Moreau, d'intéresser les éventuels donateurs à certaines formes d'art auxquelles ils ne sont pas habitués, pour plus tard leur faire acheter et donner au musée des pièces qu'ils n'achèteraient pas actuellement. Cela n'est pas facile et cette éducation doit se faire aussi à l'occasion d'expositions. Mais, comme nous avons un budget très réduit, il nous faudrait aussi faire patroner les expositions."

— Si vous en aviez les moyens, qu'est-ce qu'il vous intéresserait de présenter comme expositions ?

— Comme vous le savez, le choix des expositions doit d'abord être accepté par le directeur du musée puis par les membres du comité des programmes. Pour répondre à votre question, je ne manifesterai donc que mon goût personnel. Mon idée est celle-ci : il faut donner à Montréal ce qu'il aime. Canaletto, par exemple, n'a pas été apprécié ici même si c'était une exposition formidable. C'est que le public est plus sensible à des noms plus connus, comme Picasso, Van Gogh. Je voudrais organiser des expositions de grands noms puis intercaler entre deux expositions de ce genre, une exposition plus difficile. Je pense à Toulouse-Lautrec, Bacon, Fontana, Tinguely, César, Niki de Saint-Phalle, Pollock etc . . .

Yves Robillard

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Circ. 205,503
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Munich.

32

Munch
Montrealer
Montreal, Que.
M 18,100
FEB 1967 BOWDEN'S

Art

P 12 M

Montreal Museum of Fine Arts: 7 to 26, Engravings by Edvard Munch.

Museum of Contemporary Art: 7 to 26, Quebec Engravers.

Tournesol Metiers d'Art. 12 to 28, Norwegian Crafts.

Jason-Teff Gallery: During month, Works of Phyllis Weldon.

Galerie 1640: 1 to 11, works of Helen Piddington. 14 to 28, Lee Leibl.

Galerie Libre: 18 to 28, Louis Belzile exhibition.

Mount Royal Art Centre: 1 to 19 Pierre Garneau exhibition.

Munch
MONTREAL, QUE.
GAZETTE
D 133,600
FEB 4 1967 BOWDEN'S

'Love, Death' Art Exhibit Set For City

R 12 M

The work of one of Norway's greatest painters — Edvard Munch — will be exhibited at The Montreal Museum of Fine Arts, Feb. 7-26.

The exhibition — his second here since 1962 — will bring together 50 prints most characteristic of Munch's artistic preoccupation: Love, Death, Disease, Loneliness and, Anxiety.

It has been said by art historians that Munch gave fullest expression ot his personality through his graphic art, where an artist's feeling about a subject, rather than his vision of it, attains primacy.

Munch was one of the few artists who achieved international fame as a pioneer of modern art. He was born in 1863 and died in 1944.

Des estampes de Munch

le Devoir
6-2-67

Une cinquantaine d'estampes du maître norvégien Edvard Munch, qui écrivit un jour que la maladie et la folie s'étaient "penchées comme deux anges noirs sur mon berceau", seront exposée au Musée des Beaux-Arts de Montréal du 7 au 26 février prochain.

Munch est le plus grand peintre de la Norvège, un pionnier de l'art moderne qui appartient à cette minorité de gens d'élite qui ont exercé une influence considérable sur la peinture du XXe siècle. Il est né en 1863 et mourut en 1944. Des historiens de l'art ont avancé que Munch a donné le meilleur de lui-même dans ses estampes, où prime le sentiment de l'artiste sur sa vision du sujet.

C'est la deuxième fois que le musée présente une exposition des oeuvres de Munch depuis 1962. Celle-ci groupe les meilleures gravures et les plus caractéristiques de chaque période de sa carrière. Eaux-fortes, lithographies et gravures sur bois abordent les sujets qui l'ont le plus touché au cours de sa vie : l'amour, la mort, la maladie, la solitude et l'angoisse.

Munch commença à s'intéresser à la gravure à Berlin en 1894. Deux ans plus tard, à Paris, il se tourna vers la lithographie en couleurs. On estime qu'il a fait environ 720 planches : 200 eaux-fortes, 140 gravures sur bois et 380 lithographies. Il a légué à la ville d'Oslo une immense collection qui est probablement unique en son genre. Mes oeuvres sont rares en Amérique.

Le réalisme du sujet, qui a scandalisé ses contemporains, et une brillante distorsion de l'image, trait dominant de sa peinture, se retrouvent avec une force égale dans son oeuvre graphique.

M. John Langaard, directeur des Collections municipales d'Oslo, a écrit à son sujet : "Tout adulte civilisé, quel que soit son sexe, sa nationalité ou sa race, peut aisément comprendre le message qu'Edvard Munch a voulu transmettre dans ses oeuvres étranges mais profondément émouvantes."

L'exposition a été organisée avec la collaboration du consulat général de Norvège à Montréal.

Munch
La Presse, Montréal, Qué.
February 8, 1967

Exposition E. Munch au Musée des Beaux-Arts

871

Une cinquantaine d'estampes du maître Edvard Munch, qui écrivit un jour: "La maladie et la folie se sont penchées comme deux anges noirs sur mon berceau", sont exposés au Musée des Beaux-Arts de Montréal jusqu'au 26 février.

Munch est l'un des plus grands peintres de la Norvège, un pionnier de l'art moderne qui appartient à cette minorité de gens d'élite qui ont exercé une influence considérable sur la peinture du XXe siècle. Il est né en 1863 et mourut en 1944. Des historiens de l'art ont avancé que Munch a donné le meilleur de lui-même dans ses estampes où prime le sentiment de l'artiste sur sa vision du sujet.

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OTTAWA, ONT.
JOURNAL
D 73,200
FEB 11 1967 BOWD

Munch

ART NEWS and views

By W.O. KETCHUM

★ ★ ★

An exhibition of etchings, lithographs and woodcuts by Edward Munch, considered one of Norway's greatest painters, will be on view at the Montreal Museum of Fine Arts until Feb. 26. The artist died in 1944. His works were left to the City of Oslo.

★ ★ ★

MONTREAL, QUE.
LE DEVOIR
D 48,200
Munch
FEB 11 1967 BOWDEN'S

O 12 M
les Beaux-arts par Laurent LAMY

- ARTISANAT DES INDES, à la Galerie des Artisans
- EDVARD MUNCH. au Musée des Beaux-Arts

EDVARD MUNCH

Dans le domaine des arts plastiques, la Norvège a UN grand artiste: Edvard Munch, (né en 1863, mort en 1944). Ceci nous donne droit à une deuxième exposition Munch depuis 1962, celle-ci étant organisée avec la collaboration du Consulat de Norvège à Montréal.

Il doit être relativement facile d'organiser une exposition Munch, puisque Munch a beaucoup produit: on estime le total de son oeuvre à 720 planches, dont 200 eaux-fortes, 140 gravures sur bois, 380 lithographies.

Ceci dit, l'art d'Edvard Munch a de solides qualités. Lié au mouvement expressionniste européen, Munch a excellé dans la satire du couple, dans la peinture grinçante de la laideur, dans l'horreur de la vieillesse et de la mort. Par son dessin virulent, par ses noirs importants, par ses visages accentués, Munch a créé un monde étrange et tragique, d'où tout caractère hallucinatoire n'est d'ailleurs pas exclu.

Munch
Lasalle Le Messager, Que.
February 15, 1967

871

ces à Evelyne Desilets, Francine Brossoit et Diane Lebel.

* * *

ARTS ET SPECTACLES

Côté spectacles, les "Ice Follies" remportent sûrement la palme, tant point de vue artistique, chorégraphique et technique. Il y a de la qualité dans tout: costumes, présentation des numéros et exécution. Le plus beau déploiement dans les différentes scènes du programme: "Le voyage des Vikings". C'est grandiose et somptueux. Le numéro drôle le plus perfectionné: celui de M. Frick évidemment, qui a une longue expérience de 28 ans avec les Ice Follies. Mime admirable. Le numéro le plus gentil: celui de la famille Williams - Johnny et Pat et leurs deux enfants, Robbie, 9 ans et Debbie, 12 ans. Sinplicité et harmonie. Il n'y a que des vedettes dans ce spectacle où rien n'est laissé au hasard. Pas étonnant que cette troupe attire des foules!

Au Musée des Beaux-Arts, rappelons l'exposition des oeuvres d'Edvard Munch, reconnu comme le plus grand peintre de Norvège. Bien que sombre, son style est impressionnant et plein de nostalgie; il reflète l'angoisse, la peur, la tristesse. Peu de couleurs, mais des formes vraies, humaines. On regrette un peu cet élément macabre qui vient parfois briser le charme d'un portrait, d'un tableau. Pour Stéphane Mallarmé, il a fait exception, laissant un sourire dans le regard du poète français. Munch, s'il avait de la tendresse dans les formes, souriait peu dans ses physionomies. L'exposition, qui se terminera le 2 mars, est à voir et à revoir...

Aux 5e et 9e étages du magasin Eaton, on peut apprécier l'art esquimau au Canada. Cette exposition qui durera jusqu'au 18 février, "a pour but d'intéresser les visiteurs à la réalité et à l'art de ce peuple dont la vie a toujours été

La Presse 4 fev. 67

LES BEAUX-ARTS

PAR YVES ROBILLARD

Rien de bien excitant cette semaine, mais les semaines à venir nous apporteront de quoi nous réjouir. Une grande rétrospective Le Corbusier (maquettes, plans, photographies, tableaux, sculptures), qui se tient actuellement au Musée de Québec, sura lieu au début du mois prochain au Musée des Beaux Arts de Montréal.

Le même musée inaugurera le 7 février une exposition des tableaux et gravures d'Edvard Munch, ce maitre de l'expressionisme modern-style. Plusieurs canadiens. tels Ozias Leduc et les "peintres du groupe des 7" ont été influencés par le modern-style. Voir actuellement au Sir George Williams les esquisses à l'huile de Tom Thompson (1877 - 1917), l'un des peintres du groupe des sept et puis les comparer aux oeuvres de Munch sera sans doute intéressant.

MUNCH
Ottawa Journal, Ont.
February 11, 1967

★ ★ ★

871

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★ ★ ★

Munch
Montreal, Star, Que.
Circ. 205,503
February 18, 1967

The Art

871

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: Edvard Munch Graphics, to Feb. 26; Photography exhibition of the Canadian oil industry to Feb. 26; Walter Murch Retrospective to March 19.

A general tour of the museum will be given on Renaissance art in French, Feb. 22, 8.00 p.m.

Munch

Montrealer
Montreal, Que.
M 18,100

FEB 1967 BOWDEN'S

Art

P 12-M

Montreal Museum of Fine Arts: 7 to 26, Engravings by Edvard Munch.

Museum of Contemporary Art: 7 to 26, Quebec Engravers.

Tournesol Metiers d'Art. 12 to 28, Norwegian Crafts.

Jason-Teff Gallery: During month, Works of Phyllis Weldon.

Galerie 1640: 1 to 11, works of Helen Piddington. 14 to 28, Lee Leibl.

Galerie Libre: 18 to 28, Louis Belzile exhibition.

Mount Royal Art Centre: 1 to 19 Pierre Garneau exhibition.

Munch

MONTREAL, QUE.
GAZETTE
D 133,600

FEB 4 1967 BOWDEN'S

'Love, Death' Art Exhibit Set For City

R 12-M

The work of one of Norway's greatest painters — Edvard Munch — will be exhibited at The Montreal Museum of Fine Arts, Feb. 7-26.

The exhibition — his second here since 1962 — will bring together 50 prints most characteristic of Munch's artistic preoccupation: Love, Death, Disease, Loneliness and, Anxiety.

It has been said by art historians that Munch gave fullest expression ot his personality through his graphic art, where an artist's feeling about a subject, rather than his vision of it, attains primacy.

Munch was one of the few artists who achieved international fame as a pioneer of modern art. He was born in 1863 and died in 1944.

Des estampes de Munch

le Devoir
6-2-67

Une cinquantaine d'estampes du maître norvégien Edvard Munch, qui écrivit un jour que la maladie et la folie s'étaient "penchées comme deux anges noirs sur mon berceau", seront exposée au Musée des Beaux-Arts de Montréal du 7 au 26 février prochain.

Munch est le plus grand peintre de la Norvège, un pionnier de l'art moderne qui appartient à cette minorité de gens d'élite qui ont exercé une influence considérable sur la peinture du XXe siècle. Il est né en 1863 et mourut en 1944. Des historiens de l'art ont avancé que Munch a donné le meilleur de lui-même dans ses estampes, où prime le sentiment de l'artiste sur sa vision du sujet.

C'est la deuxième fois que le musée présente une exposition des oeuvres de Munch depuis 1962. Celle-ci groupe les meilleures gravures et les plus caractéristiques de chaque période de sa carrière. Eaux-fortes, lithographies et gravures sur bois abordent les sujets qui l'ont le plus touché au cours de sa vie : l'amour, la mort, la maladie, la solitude et l'angoisse.

Munch commença à s'intéresser à la gravure à Berlin en 1894. Deux ans plus tard, à Paris, il se tourna vers la lithographie en couleurs. On estime qu'il a fait environ 720 planches : 200 eaux-fortes, 140 gravures sur bois et 380 lithographies. Il a légué à la ville d'Oslo une immense collection qui est probablement unique en son genre. Mais ses oeuvres sont rares en Amérique.

Le réalisme du sujet, qui a scandalisé ses contemporains, et une brillante distorsion de l'image, trait dominant de sa peinture, se retrouvent avec une force égale dans son oeuvre graphique.

M. John Langaard, directeur des Collections municipales d'Oslo, a écrit à son sujet : "Tout adulte civilisé, quel que soit son sexe, sa nationalité ou sa race, peut aisément comprendre le message qu'Edvard Munch a voulu transmettre dans ses oeuvres étranges mais profondément émouvantes."

L'exposition a été organisée avec la collaboration du consulat général de Norvège à Montréal.

Munch
La Presse, Montréal, Qué.
February 8, 1967

871

Exposition E. Munch au Musée des Beaux-Arts

Une cinquantaine d'estampes du maître Edvard Munch, qui écrivit un jour: "La maladie et la folie se sont penchées comme deux anges noirs sur mon berceau", sont exposés au Musée des Beaux-Arts de Montréal jusqu'au 26 février.

Munch est l'un des plus grands peintres de la Norvège, un pionnier de l'art moderne qui appartient à cette minorité de gens d'élite qui ont exercé une influence considérable sur la peinture du XXe siècle. Il est né en 1863 et mourut en 1944. Des historiens de l'art ont avancé que Munch a donné le meilleur de lui-même dans ses estampes où prime le sentiment de l'artiste sur sa vision du sujet.

C'est la deuxième fois depuis 1962, que le musée présente une exposition des oeuvres de Munch. Celle-ci groupe les meilleures gravures et les plus caractéristiques de chaque période de sa carrière. Eaux-fortes, lithographes et gravures sur bois abordent les sujets qui l'ont le plus touché au cours de sa vie: l'amour, la mort, la maladie, la solitude et l'angoisse.

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OTTAWA, ONT.
JOURNAL
D 73,200

Munch

FEB 11 1967 BOWD

ART NEWS and views

By W.Q. KETCHUM

★ ★ ★

An exhibition of etchings, lithographs and woodcuts by Edward Munch, considered one of Norway's greatest painters, will be on view at the Montreal Museum of Fine Arts until Feb. 26. The artist died in 1944. His works were left to the City of Oslo.

★ ★ ★

39

BOWDEN'S

...IQUE SOCIALE—

...llée de très près aux ressources locales". C'est un projet du Centenaire.

* * *

VOUS CONNAISSEZ

- ARTISANAT DES INDES, à la Galerie des Artisans
- EDVARD MUNCH. au Musée des Beaux-Arts

EDVARD MUNCH

Dans le domaine des arts plastiques, la Norvège a UN grand artiste: Edvard Munch, (né en 1863, mort en 1944). Ceci nous donne droit à une deuxième exposition Munch depuis 1962, celle-ci étant organisée avec la collaboration du Consulat de Norvège à Montréal.

Il doit être relativement facile d'organiser une exposition Munch, puisque Munch a beaucoup produit: on estime le total de son oeuvre à 720 planches, dont 200 eaux-fortes, 140 gravures sur bois, 380 lithographies.

Ceci dit, l'art d'Edvard Munch a de solides qualités. Lié au mouvement expressionniste européen, Munch a excellé dans la satire du couple, dans la peinture grinçante de la laideur, dans l'horreur de la vieillesse et de la mort. Par son dessin virulent, par ses noirs importants, par ses visages accentués, Munch a créé un monde étrange et tragique, d'où tout caractère hallucinatoire n'est d'ailleurs pas exclu.

MARCEL [illegible]

La Presse 4 fev. 67

LES BEAUX-ARTS

PAR YVES ROBILLARD

Rien de bien excitant cette semaine, mais les semaines à venir nous apporteront de quoi nous réjouir. Une grande rétrospective Le Corbusier (maquettes, plans, photographies, tableaux, sculptures), qui se tient actuellement au Musée de Québec, aura lieu au début du mois prochain au Musée des Beaux Arts de Montréal.

Le même musée inaugurera le 7 février une exposition des tableaux et gravures d'Edvard Munch, ce maitre de l'expressionisme modern-style. Plusieurs canadiens. tels Ozias Leduc et les "peintres du groupe des 7" ont été influencés par le modern-style. Voir actuellement au Sir George Williams les esquisses à l'huile de Tom Thompson (1877 - 1917), l'un des peintres du groupe des sept et puis les comparer aux oeuvres de Munch sera sans doute intéressant.

MUNCH
Ottawa Journal, Ont.
February 11, 1967

★ ★ ★

871

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Munch
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Munch
Montreal, Star, Que.
Circ. 205,503
February 23, 1967

The Art Scene

Munch and Murch In Museum Shows

By ROBERT AYRE

MUNCH and Murch. It's a bit confusing when both are exhibiting in the same place at the same time. At least it was to the lady I met in the Museum who took both shows to be the work of one man, not realizing that Edvard Munch was a Norwegian born in 1863 and Walter Murch an American born (in Canada) in 1907. I assume she had never heard of either, which is excusable. What gave me pause was her innocent lack of discrimination between two artists so strikingly diverse in subject matter and style. She was like the moving man I remember who thought I had painted all the various pictures he brought in from the van. "I see you go in for artistry," he said.

The Munch exhibition, which will be in the print room of the Montreal Museum of Fine Arts through next Sunday, consists of 46 engravings, lithographs and woodcuts, presented through the co-operation of the Royal Norwegian Consulate-General in Montreal. It is just five years since we had the show circulated by the National Gallery of Canada in recognition of the artist's centenary, but it isn't too soon to have another look into the great expressionist's soul.

You will recall that Munch was the father of the movement that sought to express emotional states in visual terms. He himself owed something to Vincent van Gogh, but he was more akin to his fellow countryman Ibsen and to the Swede Strindberg, both of whom probed so devastatingly below the surface. The exhibition includes portraits of both playwrights as well as self-portraits.

The prints are an autobiographical revelation of a man as tortured as Strindberg and as obsessed with the power of women. They are "Sin," they tempt, they betray and, like the mother who dies, leaving the child screaming, they abandon. Munch is repelled but fascinated, unable to escape from the long hair of the vampire. He expresses his horror in haunting images, but he expresses great sadness and great tenderness in his drawings of sickness, loneliness and death.

There couldn't be an artist more different than Walter Murch. He is completely objective. He paints things like thermostats and curburetors, light bulbs and the mechanism of clocks, and paints them so accurately that he has been commissioned to do covers for "Fortune." The retrospective, which is being circulated by the Rhode Island School of Design, will be at the Museum until March 19. I will have more to say about it in a Saturday column.

When you're at the Museum, take in the JAMM show in the Stable Gallery. (By the way, lunch is being served there again.) The exhibition, through next Sunday, is called "Wet Paint," an apt title, because the half dozen painters are all new, some of them exhibiting for the first time.

You'll enjoy seeing what the young people are up to. They're not up to introspection, morbid or otherwise. They're not up to highly professional appreciations of machines. They're up to fun and games, none of it very original or exciting, but it will be interesting, to see where it leads.

Some of the exhibitors may find themselves in the applied arts. I would call Pierre Ayot's paintings posters, though one of them, "Defense de stationner," extends to three dimensions as it displays an automobile behind bars. Ayot plays with stripes and letters and Andy Warhol blowups of the human face. Denis Langlois' stencil-like figures relating to sport and music, indirectly through spectators and audience, might do for a restaurant or some other public place. Francine Leger's clean pink and green floating horizontals with rounded edges are decorative in a way that I take to be feminine, as I take Antoine Lamarche's reliefs with their bold diagonal bars to be masculine. Yvon Cozic's cutout letters and numbers suggest games; I don't quite know where to place them. Lise Bissonnette comes more spontaneous than any of these, with her verses in color patches and calligraphy.

Several all-white canvases, their paint slightly marred by ridges, left me guessing. There are no identifying labels, but there are lights over them. Are they paintings, or panels left vacant because there was nothing to put on them? You can't always tell.

Munch
Fredericton Gleaner, N.B.
February 24, 1967

Show Norwegian Graphics

A major international art exhibition comes to the Beaverbrook Art Gallery next month, with the arrival of 46 engravings, lithographs and woodcuts by the Norwegian artist of the 19th century, Edvard Munch. The Beaverbrook gallery will be one of just two centres in Canada to show this exhibition.

The show has been on a tour of major U.S. art centres. David Carter, director of the Montreal Museum of Fine Arts, arranged with the Beaverbrook gallery to bring it north of the border for showings in both galleries on a cost-sharing scheme. The two galleries have also collaborated on a new catalogue for the show's Canadian visit.

It is currently hanging in the Montreal museum, where it opened Feb. 7 and will remain until March 2. It will open at the Beaverbrook gallery March 9, and remain in Fredericton almost a whole month, until April 6.

Gallery curator Donald Andrus said the show would be one of the gallery's main features of 1967. He called Munch the greatest artist Norway has produced, with international stature equal to that of such celebrities as Cezanne, Van Gogh and Gauguin.

Munch first made a name for himself as a painter, creating a series of pictures conceived in symbolist spirit and employing the concentrated form-language inspired by the French art of the 1880s and 1890s. It was afterward that he established himself as a print maker, the aspect of his work which Fredericonians will view during March.

During the 1890s those in the higher echelons of the art world were shocked at Munch's motifs and style of painting. But he has since been recognized as one of the outstanding contributors to the 'art nouveau' movement of the 19th century.

LEANS TO DECORATIVE

Mr. Andrus said his work is particularly interesting now, because of its strong leanings toward the decorative aspects of painting — a leaning which is returning in the 1960s, although manifested in different ways.

In the autumn of 1892 Munch created an international art scandal when his exhibition at the Berlin Art Association was closed after one week by the association board, which was shocked at his work. Though he managed to arrange for his pictures to be exhibited elsewhere, the affair caused a sensation, and newspapers were bombarded with letters attacking and defending the young Norwegian.

It was this that first made Munch's name a byword in the art world.

SCANDINAVIAN COTERIE

He remained in Berlin 2½ years, acquiring a number of supporters, an occasional purchaser, and a bevy of firm friends; and was soon a member of the coterie of leading Scandinavian creative personalities headed by August Strindberg. The atmosphere of this circle was to leave abiding marks on his work.

He imbibed literary and philosophical ideas, gradually fused them with personal experiences and memories — and conveyed them in a long series of pictures called the Life Frieze, a representation of the life of the human soul and the forces controlling its destiny, love and death. These pictures have acquired a symbolic, universal meaning with an enduring appeal.

It was in Berlin during this period that he first turned his attention to print-making, around 1894 in the judgement of Mr. Carter, who says in his catalogue for the show: "There were probably several reasons that prompted him to try his hand at this new medium.

"When he etched, he discovered that he could carry the copper plates conveniently around with him in his pockets, and work away at them at any odd moment, more or less anywhere.

INSATIABLE CURIOSITY

"It was, however, undoubtedly the artist's insatiable curiosity that first drove him to experiment with this new form of expression. He frequently returned to motifs he had dealt with in his paintings, presenting them in a more highly concentrated form.

Mr. Carter emphasizes that Munch created his work not with an eye to selling it but to convey his ideas and feelings, and to "redeem his visions". For this reason it grieved him to part with his paintings; with prints however, he could run off a number of copies to be sent to exhibitions and sold with impunity.

At the time of his work there were no other Norwegian print makers whereas Paris abounded with them, and it is suggested Munch first became interested in the medium during his stay in France between 1889 and 1892.

MASTER PRINT MAKER

Etching first claimed his attention, but he turned to lithography shortly afterward. When he returned to Paris in 1896 he began doing colored lithographs, woodcuts, and colored woodcuts, until he'd mastered all the main kinds of print making.

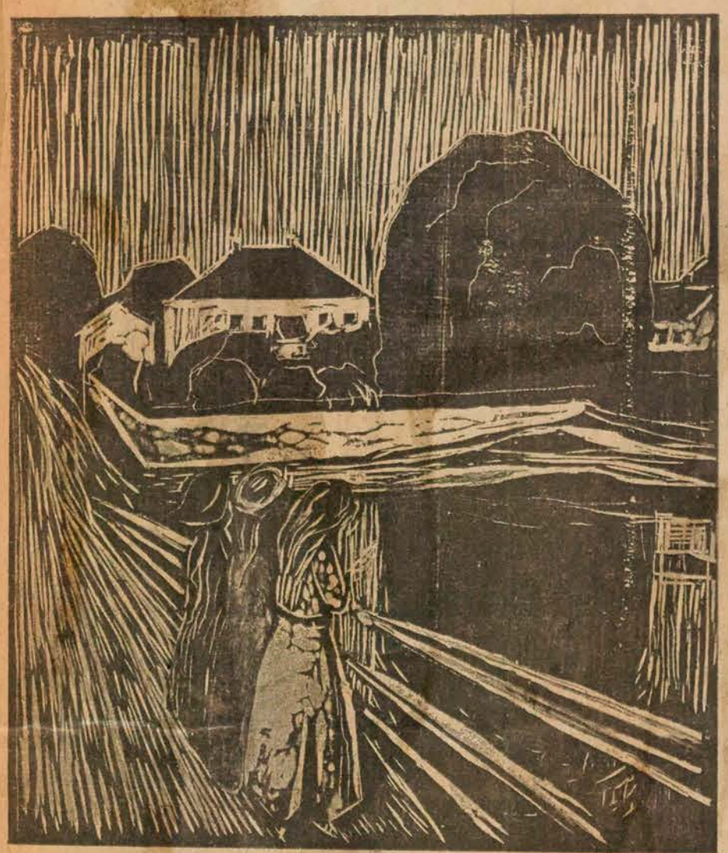
Examples of all are in the exhibition to be seen here in March.

"Taken all round," Mr. Carter says in the catalogue, "the exhibition aims to show that Munch was at all times an artist undergoing a constant process of evolution, and that with the years his prints acquired a unique versatility, both in their contents and in their form.

"One is inevitably led to pose the question whether Munch may not rightly be considered just as great a print maker as he was a painter. There is at any rate no doubt whatever that in this sphere he blazed a glorious trail, and belongs to the leading artists of all time."

NTBIZON

The Gazette Feb 25-67



"Girls on the Bridge", woodcut by Edvard Munch, part of the Munch exhibition at the Montreal Museum of Fine Arts.

A Personal View of the Human Condition

Whether intentional or not, there is far more behind the juxtaposition of Murch and Munch than a mere play on names. The Norwegian Edvard Munch who was born in 1863 and died in 1944, was and remains a towering exponent of twentieth century romanticms.

But Munch was not only a forerunner of German Expressionism, he also became a key impetus ton contemporary printmaking. It is most fitting that the Montreal Museum's Graphics Gallery should pay him a tribute early on its exhibition calendar, even though the woodcuts and lithographs, and to a lesser extent the etchings of Edvard Munch are popularly known around the world.

The artist's involvement with life and death, passion and despair were part and pattern of his childhood environment. His father, a doctor, exposed him to harrowing experiences at an early age. His mother died when he was still young. In childhood, death took two of his sisters. During most of his life he was to suffer from depressions and neuroses. As shown by his art, it was not until his late period that he became life-loving and freed of fear.

Munch spent the first ten years of his artistic career exclusively as a painter. When he took up printmaking, he used its disciplines exhaustively, developed a new style in the wood cut which many have adopted and few equalled.

Some authorities regard the monumental life-work of Munch as extremely uneven, ranging from near banality of expression and superficial decorative treatment — to formal perfection and profound depth of content. Although his themes were usually explored by all the tools at his command and most of his graphics have counterparts in painting, and vice versa, his craft as a printmaker does full justice to Munch the creative artist. It is as a printmaker that he left us a legacy of universal images on the human condition.

A selection of the best can be seen in the present exhibition, which comes to us from the Munch Museum in Oslo. Included in the show you will find "The Dead Mother and Her Child", "The Lonely Ones", two versions of "The Sick child", "The Kiss" and others.

However, the well chosen show represents the great Nordic master by many gifts, in many moods. Two self-portraits, a soft and sensuous lithograph, and a sparing woodcut make his personal presence unforgettable. Beauty and elegance are radiated by such works as the "Violin Concerto", and the Madona variations on Eva Mudocci, especially the lovely portrait with the brooch.

One of the most intensely expressive portraits — though quite outside of the exaggerated characterizations of Expressionism — is the beautiful head of Stephane Mallarme. Another delightful work is the less well-known, lively group in "Christiania Boheme", a fine dry point etching.

But these are the less daring, less personal works. The exhibition will also show you how ingeniously the artist could adapt his design to the intrinsic qualities of his discipline and his material.

He would incise pine boards in such a way as to let the patterns of the wood grain play an integral role in his design. In "The Kiss", in a tall woodcut of a girl whose title escapes me, in a lovely portrait of an "Old Man" you will see how superbly he used his medium.

Yet, the same sensitivity to the material comes through in his other graphic disciplines. No one has ever exploited the effects of refinement and delicacy obtainable from wash drawing on stone more completely than Edvard Munch in his red lithograph of "The Sick Child". Or applied the blurred lines of the dry point with more psychological impact than in the horror-stricken child in the room of its dead mother!

Although his work is widely appreciated it seems to me that we owe Printmaker Edvard Munch something more than casual acknowledgement

arts calendar

Arts Canada Toronto Ontario

sponsor: Imperial Oil Limited

871

Feb. 1967

Exhibitions

BRANDON

Brandon Allied Arts Council 1036 Louise: *Cowley, Perehudoff, Hogg*, Feb. 1-12

BURLINGTON

Alice Peck Gallery 2100 Lakeshore Rd: *Canadian Printmakers Show*, Feb. 8-28

CALGARY

Gainsborough Galleries 611 8th SW: *Van Den Hoogen*, Feb. 6-25

Univ. of Calgary *Norman Yates; Gordon Smith Retrospective*

EDMONTON

Edmonton Art Gallery 8942 105th: *Canadian Fine Crafts Exhibition*, Feb. 4-28

Fine Arts Gallery Univ. of Alta: *Canadian Universities Centennial Exhibition of Drawings*, Feb. 1-25

FREDERICTON

Beaverbrook Art Gallery *Canadian Crafts*

Univ. of New Brunswick Art Centre *Bushman Stone Rubbings*, Jan. 20-Feb. 3; *U.N.B. Camera Club*, Feb. 5-8; *University Architecture*, Feb. 10-Mar. 2

HALIFAX

Nova Scotia College of Art *Mariette Rousseau Vermette Tapestries*, Feb. 1-10; *Robert Harris*, Feb. 13-25

Dalhousie Univ. Art Gallery *Maxwell Bates*, Jan. 23-Feb. 4; *Know Your Artist*, Feb. 9-25

HAMILTON

Art Gallery of Hamilton *18th Annual Winter Exhibition of Contemporary Canadian Art*

KINGSTON

Agnes Etherington Art Centre *Modern Masters in Miniature*, Jan. 27-Feb. 19; *David Milne*, Feb. 3-Mar. 3

KITCHENER

Kitchener-Waterloo Art Gallery 779 King W: *Quebec and Ontario Painters 1967*, Feb. 3-26

LONDON

Public Library and Art Museum *Remembrance of Things Past II*

MONCTON

Univ. of Moncton Art Gallery *N.B. Graphic and Watercolours Exhibition*, Feb. 1-24

MONTREAL

Art Den 2170 Crescent St: *Michael Millman*

Artlenders 318 Victoria: *Maurice Stubbs*, Feb. 3-17

Galerie Agnes Lefort 1504 Sherbrooke W: *Mario Merola*, to Feb. 10; *McEwen*, Feb. 11-Mar. 3

Gallery 1640 1445 Crescent: *Helmut Becker*, Jan. 24-Feb. 11; *Lee Leibl*, Feb. 14-Mar. 4

Galerie des Artisans 2025 Peel: *Crafts of India*, Feb. 1-22

Galerie du Siècle 1494 Sherbrooke W: *Marcel Barbeau*, Feb. 6-Mar. 1

Galerie Libre 2100 rue Crescent: *Stello Sole*, Feb. 4-17; *Louis Belzile*, Feb. 18-Mar. 3

Galerie Soixante 280 Sherbrooke W: *Group Exhibitions*

Jason-Teff Gallery 173 St Paul W: *Phyllis Weldon*

Lippel Gallery 2159 Mackay: *Stone figures from Costa Rica and Huetar pottery*

Montreal Museum of Fine Arts *Edvard Munch Graphics*, Feb. 7-26

Musée d'Art Contemporain de Montréal 4040 Sherbrooke E: *Graveurs du Québec*, Feb. 7-26

Waddington Galleries 1456 Sherbrooke W: *Tobiasse*

Munch

Fredericton Gleaner, N.B.
March 3, 1967

Graphics By Edvard Munch Here At Gallery Thursday

The graphics of 19th-century Norwegian artist Edvard Munch will be exhibited at the Beaverbrook Art Gallery next week. The show will open officially with a reception for the Friends of the Gallery next Thursday at 8 p.m., and will be opened to the public Friday.

At the Thursday-evening opening, gallery curator Donald Andrus will give a talk on the Munch show, which is visiting just two Canadian galleries, the Beaverbrook and the Montreal Museum of Fine Arts. It was organized for a tour of major U.S. centres.

Munch is recognized as the greatest artist Norway has produced, and many experts rank him internationally with such names as Cezanne, Van Gogh and Gauguin. He is renowned as a painter, but many critics say his ability as a print-maker was equal to that of his painting talent although it has been overshadowed by his work in the more flamboyant medium of paint.

Etching was the first field of graphics into which Munch entered, probably around 1894 in Berlin, having become interested in the medium during an earlier visit to Paris, which abounded in print-makers at the time although there were none of stature in Munch's native Norway.

Soon afterward he turned to lithography, and by 1896 was working at colored lithography, woodcuts and colored woodcuts.

TRAIL BLAZER

His mastery of the new field soon became so complete that he blazed a trail for many print-makers of the future, creating new techniques. For example, he was one of the first print-makers to make use of "mixed" techniques, producing prints that were a combination of woodcut and lithograph, and applying drypoint and etching in the same print.

Estimates are that Munch turned out about 720 different prints — about 200 etchings, 140 woodcuts and 380 lithographs. The show coming to the Beaverbrook gallery features 46 of these—14 engravings, 18 lithographs and 14 woodcuts.

Experts find it impossible to say how many copies of each he turned out, since he only rarely numbered them: but it is assumed that the quantities of them were very large, particularly in the case of his lithography, which lends itself to mass printing; for the artist sold and gave away large quantities of prints and still had thousands left to bequeath to the city of Oslo.

Reidar Revold, who wrote the introduction to the specially prepared catalogue for the Munch show's two Canadian appearances, says:

VARIOUS PERIODS

"In presenting this selection of Munch's prints the attempt has been made to include the best and most characteristic work from the various periods, with the emphasis, not surprisingly, on the many prints which are more or less directly associated with the Life Frieze."

The Life Frieze to which he refers was an underlying motif of Munch's work for years, influenced strongly by the coterie of Scandinavian, German and Slavonic intellectuals — headed by August Strindberg—with which Munch was associated in Berlin.

It is a representation of the life of the human soul and the forces controlling its destiny—Love and Death.

He first began to deal with this theme in his painting but later, when he began print-making, he returned to it frequently, often presenting it in a more highly concentrated, intense form.

VIEWS ON WOMAN

Among the prints in the gallery exhibition which convey this motif are lithos such as "Madonna", "Vampire", "Jealousy" and "Ashes", a series which expresses Munch's views on woman, and on the difficult and almost fatal relationship between the sexes. His "Sick Child", represented in this show both as a litho and as an etching, is also closely bound up with the theme. As a lithograph it is probably the most famous of Munch's prints, and still fetches the highest price although it's not particularly rare.

But the show depicts other sides of Munch as well—the portrait artist in lithographs of Strindberg, Ibsen and Norwegian physician K. E. Schreiner; the landscape artist, in work produced around the turn of the century such as "Large Snowscape" and "Shore Mysticism". Maidenly grace is tenderly depicted in the etching "By The Window", and tribute is paid to female beauty in "Violin Concerto" and "Brooch", as well as the monumental woodcut "Birgitte".



BIRGITTE is the name of this monumental woodcut by Norwegian artist Edvard Munch, one of 46 of his graphics which will be on display at the Beaverbrook Art Gallery starting next week.

FREDERICTON, N.B.
GLEANER
D 14,500

MAR 31 1967

BOWDEN'S

E-12-M

Munch Show Comes Down Next Week

The exhibition of graphics by turn - of - the - century Norwegian artist Edvard Munch, currently on display at the Beaverbrook Art Gallery, comes down next Thursday.

The show, which opened here March 9 after appearing at the Montreal Museum of Fine Arts during February, will now return to Norway. The Beaverbrook gallery and the Montreal museum were the only two Canadian galleries to receive the exhibition, one of the most interesting scheduled locally this year.

The 46 works in the show demonstrate Munch's pre - occupation with the soul, the man-woman relationship and death. They are interesting as an example of the art nouveau which flourished during the period, and for what they show about Munch's pioneering concepts in print-making. He was one of the first graphic artists who made the most of media such as woodcuts, rather than trying to disguise their nature.

Munch et le modern'style

la Presse Feb 25-67

Bien plus intéressante est l'exposition des gravures d'Edvard Munch, non pas tant par la qualité des oeuvres présentées — on connaît de meilleures oeuvres de lui — mais pour la leçon d'histoire de l'art qu'on en peut tirer.

Munch est en effet le seul grand peintre modern'style, le seul chez qui le modern'style avait des chances d'éviter la jolliesse. Regardez sa série de gravures dérivant de sa "Frise de la vie" : "Le Baiser", "Marche funèbre", "Jalousie", "Chambre mortuaire", "Cendres", etc . . . Et vous comprendrez le modern'style.

Toute l'expression est rendue par des arabesques, des corps sans modelé, des silhouettes se découpant sur des fonds plats, le goût de l'organique végétal, minéral. Munch sera le premier à peindre des spermatazoïdes se baladant dans le cosmos. Dans "Cendres" les cheveux de la femme deviennent des sortes de serpents ou des plantes marines, et le corps de l'homme une immense pierre, etc . . .

Il est de bon ton de rejeter aujourd'hui le modern'style, de dire qu'il n'a été que décoratif mais il ne faut pas oublier qu'il a permis de simplifier de plus en plus les formes et qu'il a surtout grandement contribué à établir la mode de l'organique au 20e siècle. Etait-ce à tort ou à raison ? Ça, je ne peux le dire, mais il est certain que Brancusi et Arp lui doivent beaucoup. Sur un plan plus local, des artistes comme Ozias Leduc et les peintres du "groupe des 7" ont été fortement influencés par le modern'style. Visitez l'exposition de Munch et descendez un étage plus bas pour voir, dans la salle des conférences, "l'Heure mauve" de Leduc et les tableaux des 7.

Vous serez à même de constater les rapprochements que l'on peut faire.

March

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Murch
Montreal Star, Que.
February 11, 1967

871

Ernest Lawson

An Early Expatriate: Contemporary Exchanges

By Robert Ayre

ERNEST LAWSON was so little a Canadian that he used to say he was born in San Francisco. The truth is he was born at the other side of the continent, and in Halifax, and lived in Kingston until he was 15. But after that Canada saw nothing of him except for the odd visit. Most of his life was spent in New York and he is known as an American painter, a member of the famous Eight.

With no real claim on him, we like to remember he was born on this side of the border and the National Gallery includes him in the Canadian School. It's a way we have.

He comes into the news just now because of the exhibition that has just closed in the National Gallery, "the first and long-overdue retrospective," as it is described by the director, Dr. Jean Sutherland Boggs. In this Centennial year, when we're in the mood to look back at our past and take account of our contributions to other countries, it wasn't a bad idea to give him a show. Canadian or not, he was part of an important phase of American painting and I'm all for a greater interchange between neighbors.

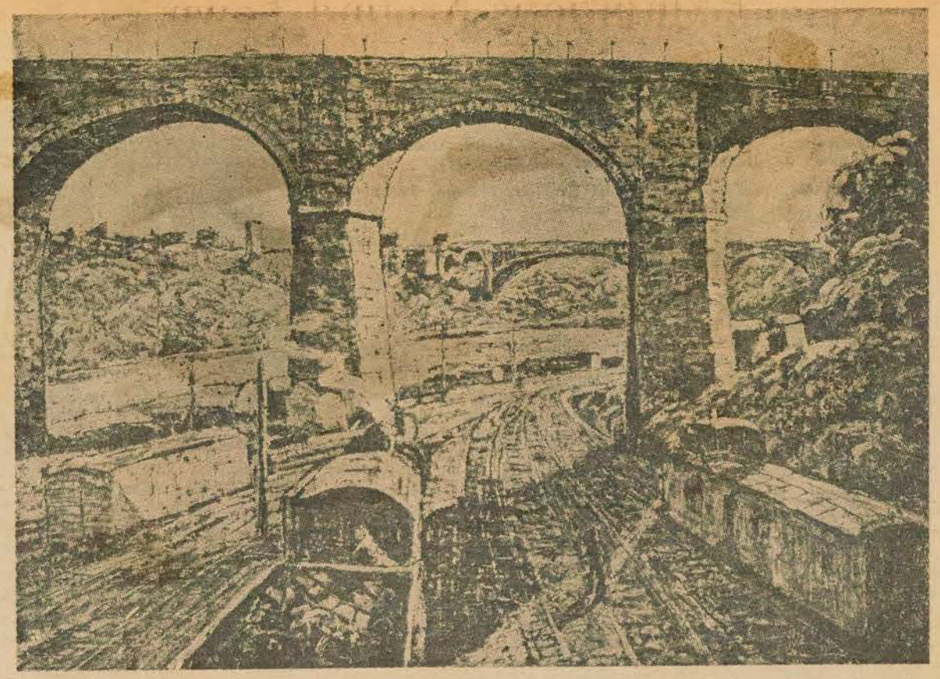
WE HAVE LAWSON'S paintings of Peggy's Cove and Lunenburg in Nova Scotia and the rugged coast of Newfoundland — he did come there in 1924. An interesting show for this self-conscious year might have been "Americans Look at Canada," adding Winslow Homer, Marsden Hartley and one or two others to Lawson.

For those who find yesterday a bit of a bore, at least two public galleries in Canada have been right up to the minute with American exhibitions lately. Last fall the Norman Mackenzie Art Gallery of Regina presented the first Canadian showing of Edward Keinholz, who roused a rumpus in Los Angeles with "Back Seat Dodge" and "The Illegal Operation," and the Art Gallery of Ontario is sharing a three-man show of Jim Dine, Claes Oldenburg and George Segal with the Albright-Knox Art Gallery of Buffalo. It closes tomorrow.

While we're speaking of interchanges, I should note the Art side of Dartmouth's "Canadian Year," which began last October and continues through August. Dartmouth College in Hanover, New Hampshire, with many students from this country, has always been a good neighbor. The Year includes lectures and conferences, theatre, music, films, radio programs, sports events and exhibitions, all about us, Jacques Hurtubise is the Artist in Residence for the winter term, suceeding Walter Murch, an expatriate Canadian who is to have a show at the Montreal Museum later this month. Sorel Etrog, the Toronto sculptor, will be there for the spring term. Dr. Robert Hubbard, Chief Curator of the National Gallery, will lecture at Dartmouth on "The Arts of French Canada" next Tuesday and in April David P. Silcox, Arts Officer for the Canada Council, will speak on "Contemporary Arts in Canada."

The exhibits include Eskimo graphic arts, lent by the Smithsonian Institution, modern silver, weaving and other crafts, prints, early Quebec sculpture, a Borduas retrospective (to March 5), a two-man exhibition of Jean McEwen and Harold Town (April 22 to May 14) and Tom Thomson sketches.

Getting back to Ernest Lawson —he was born in Halifax on March 22, 1873, the son of a physician who moved to Kansas City in 1883,



Ernest Lawson: "High Bridge," oil on canvas, 30 x 40 ins., Whitney Museum of American Art, New York. In the National Gallery retrospective.

leaving the 10-year-old boy with his aunt, the wife of Dr. George Munro Grant, principal of Queen's University. He seems to have been a cuckoo in the sober academic nest. He didn't like school and he didn't care for plain living and he spent most of his time drawing. Mrs. Grant thought the healthy course would be to get him into the Royal Military College, but there wasn't enough money, so when he was 15 Ernest was sent to his parents in Missouri.

He went to art school in Kansas City. When his father moved to Mexico in 1890 he joined him, became a draughtsman, but found the work monotonous and was soon in New York, at the Art Students' League, going from there to Cos Cob, Connecticut, where he worked on the landscape with John Twachtman and J. Alden Weir and then — when he was 20 — to the Académie Julian in Paris and to the country around Fontainebleau and the fishing village of Martigues. Two of his paintings were hung in the Salon.

He returned to the States, married, went back to France, where his first daughter was born, tried Toronto for about a year when he was 23, went off to Georgia to teach, and moved to New York in 1898. He exhibited two or three times in Toronto and Halifax and was a member of the Canadian Art Club. In 1936 he settled at Coral Gables, Florida, and died of a heart attack there on December 18, 1939.

The portrait of Ernest Lawson by William Glackens, lent to the exhibition by the National Academy of Design, New York, shows a man with a rather knowing look, a bit of a dandy perhaps, with his fringe of dark hair above a high forehead, his trim moustache and his tuft under the lower lip, and his sleepy eyes, one looking up and the other down, under arched brows.

FOR ALL THIS worldly air, Lawson was a quiet man, incapable of promoting himself, according to the National Gallery researcher Barbara O'Neal. He was much helped, she says, by exhibiting with The Eight. Certainly the association brought him attention. The Eight came into being in opposition to the National Academy. Following rejections, Robert Henri organized the dissidents in an independent exhibition at the Macbeth Gallery in 1908. That brought the Academy around. It gave The Eight a gallery to themselves next time. As for Lawson, Gertrude Whitney bought one of his paintings from the Macbeth show; in time he became an Academician, represented in all the important museums in the country. More than 50 collectors lent to the exhibition.

The epithet "Ash Can School" really applies to only five of the eight — Henri, Luks, Glackens, Sloan and Shinn. Some of them had worked on newspapers. They were all antagonistic to genteel, academic idealism and excited by the vigor of contemporary American life, especially in the teeming streets, theatres, cafes and back alleys of New York. The two older men, the dreamers Prendergast and Davies, while with them in independence of spirit, painted a different world.

So in a way did Lawson, the youngest but one. A landscape painter from the beginning, he treated people as incidentals. He had none of the "Ash Can" genre or journalism. His strength, however, was that he had an infusion of its realism. He could leave behind vague, charming impressionism and make us feel the iron in the rigorous Atlantic coast, the Cripple Creek gold mine, the high bridges and the railroad trains, the boats frozen in on the Harlem River, the tugs butting along the waterfront at Hoboken.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
Murch
FEB 18 1967
BOWDEN'S

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The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: Edvard Munch Graphics, to Feb. 26; Photography exhibition of the Canadian oil industry to Feb. 26; Walter Murch Retrospective to March 19.

A general tour of the museum will be given on Renaissance art in French, Feb. 22, 8.00 p.m.

Montreal Gazette, Que.
Circ. 136,116
February 24, 1967

871

Machine Show At Fine Arts

From Yesterday's Final Edition

A Canadian-born artist who paints mainly machinery ranging from electron microscopes to metronomes is presently exhibiting his works at the Montreal Museum of Fine Arts.

Paintings by Walter Murch — classified as surrealistic and romantic in spite of their topics—are on view here in a retrospective exhibition which is to tour eight cities in the U.S. and Canada. The Montreal presentation will continue until March 19.

Montreal Gazette, Que.
Circ. 136,116
February 23, 1967

871

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Le Devoir, Montréal, Qué.
Circ. 43,080
February 24, 1967

871

WALTER MURCH

Un surréaliste ?

Soixante-dix oeuvres de Walter Murch, qui peint surtout des machines et des objets, et dont le style s'apparente à celui des surréalistes, au réalisme magique, romantique ou au réalisme tout court, sont exposées au musée des beaux-arts de Montréal.

L'exposition a été organisée par le musée de la ville de Providence (Rhode Island). Son itinéraire, outre Montréal où elle se terminera le 19 mars, comprend des villes telles que Washington et Boston.

Murch demeure aux Etats-Unis depuis 1927. Il a commencé à connaître des succès modestes vers 1950 mais de fait, il occupe une place dans la peinture américaine depuis un quart de siècle.

AI
BY REA M

The Silent Splendors of Walter Murch

"For twenty-five years the paintings and drawings of Walter Murch have been part of the American scene," writes Daniel Robbins introducing the retrospective exhibition for Canadian-born Walter Murch whose name is virtually unknown in his native country.

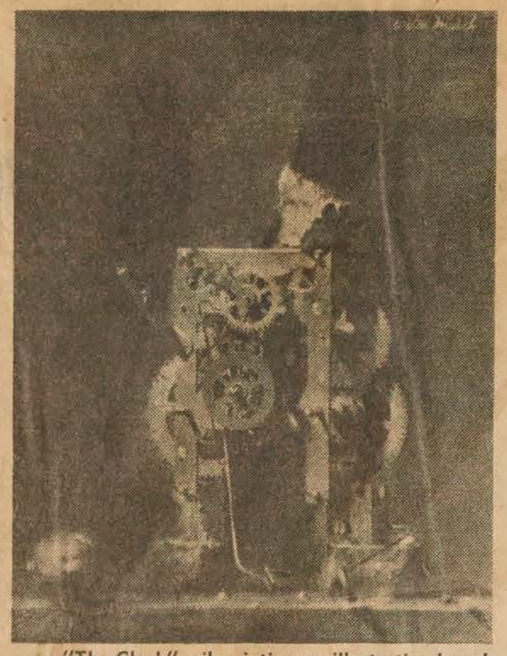
Not so his work. When you visit his traveling retrospective which is organized by the Museum of Art, Rhode Island School of Design, and stationed until March 19 at the Montreal Museum of Fine Arts, some of the objects, much of the style and technique of this artist are bound to strike you as strangely familiar.

For half a life-time Murch has been active as a designer, illustrator and decorator, working in New York. You might have seen anything from his store window designs for Lord and Taylor's, his restaurant murals, his book jackets, or his discrete advertisements in the better American magazines.

Still, the wheelwork of the old clock, the bottles, the glasses with ice cubes, the telephone receivers and penknives you may be remembering do not stay in memory for characteristics usually associated with commercial conciated with commercial art. It is for its apparent lack of connotations, for its unrelated objects, for its delicate treatment that one remembers the Murch advertisement.

His road to independence was long. It started at the Ontario College of Art over forty years ago. The biography of his early years gives the presentation at the museum something of a 'homecoming of a lost son' flavor. The artist's first teacher was Arthur Lismer who then conducted drawing classes at the O.C.A. Under Jock MacDonald, Murch was studying design, and Emanuel Hahn taught the modelling class he attended. Together with his teachers and fellow students he admired the work and the legend of Tom Thomson. But "Lismer was, and still remains, a hero to Walter Murch", says Daniel Robbins in his catalogue introduction.

Betty Parsons of New York gave Murch his first one-man exhibition. That was in 1941. But it was not until 1950 that the public began to respond, and that success permitted him to work more independently as a creative artist.



"The Clock", oil painting on illustration board by Walter Murch, in the current retrospective at the Montreal Museum of Fine Arts.

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The seventy works of this retrospective add up to an extraordinary document. In superb mastery of his three main techniques, oil, mixed media, colored drawing, and in a style comparable to the refined realism of the old masters, Murch paints subtle pictures that represent a silent, devitalized world. His subjects are an old phonograph on a carpet-covered table, a bread loaf placed on a draped cloth, instruments removed from their functional environments, vessels composed into cool and formal still-lifes. He arranges rocks and ribbons, lightbulbs and fruit, tying the incongruous objects into delicately balanced formal relationships.

In nine works of his retrospective the artist does touch upon life. But he never looks life in the eye. In two early portrait sketches the glances are downcast; in a painting of a figural group, called "Eclipse" which the artist developed from an unsuccessful photograph, the shaded eyes of the eclipse gazers are actually the subject of the painting; a "Dog's Head" is treated as a still-life, and one cannot tell whether it represents a pet or the work of a taxidermist; an eel is painted cooked, a whitefish smoked; there is no sign of life in the shape of a pigeon in a still-life; a cherub is fallen; a human torso belongs to a disjointed doll.

❖ ❖ ❖

We are told that the paining of Murch is being compared to the art of Jean Siméon Chardin, the French master of the late rococo period, whose style no more belonged to the palatial art of his time, than the style of Murch belongs to the art of the twentieth century.

Amid a silk-rustling and gilt ornamented world, Chardin turned his back on pomp and circumstance and opened his eyes to the intimate charms of everyday reality. He became a painter of the nineteenth century long before its arrival by calendar.

When Murch turns his back on the cruder forms of contemporary art, it is not to commit himself to a new world. He is fully participating in the widespread withdrawal from personal commitment. Form always outlives content. The style of Murch is an anachronism, his paintings transmit neither emotions nor a spiritual content. He appears to be interested only in such selected objects as have a potential of becoming the kind of pictures he wishes to paint.

❖ ❖ ❖

However, there is an extraordinary existential presence in these paintings. The subtle realism of Murch is of a classical firmness, refined by an impressionist view. The line has almost no part in this painting, and the role of color is limited. Rarely does a painting depend on the local color of its objects. One in which it does is an early work of somewhat surrealist flavor, called "Winter Palace".

The sculptural quality of matter and the integrated treatment of space are the most characteristic qualities of this unusual painting.

By subtle gradations within a rich scale of tonalities the artist models his shapes into their tectonic presence, placing between object and observer veils of light-drenched atmosphere. As he permits us to partake in his enchantment with his own perceptions we become aware of his very special sensitivity as a possible main-spring of his art.

In this retrospective there are no traces of a struggle to translate thought and feeling into visual expression. There is no probing of the unknown. All is steady progression and refinement of the formal aspects of a tradition which started with Giotto and was thought concluded with Cezanne.

Seen in this light one cannot but admire Walter Murch for his truly exquisite achievement. "Smoked Whitefish", "The Clock" of 1950, "The Clock" of 1965, "Study with Melon", "Study for the Clock" of 1961, "Study with Kettle", "Bread and Cloth", "Stone Capital", "Enlarged Doll" — to name just a few of the paintings for which we salute a truly gerat craftsman of our time.

C 12-M La Presse Feb 25-67

D'une exposition à l'autre

LE MUSEE DES BEAUX-ARTS de Montréal a annoncé la semaine dernière son programme d'expositions pour l'année. Comme on a pu le constater, à première vue, il y a peu de choses qui susciteront l'intérêt à part peut-être l'exposition de Le Corbusier, celle des céramistes canadiens et la rétrospective de Jean-Paul Lemieux à l'automne prochain, à moins, évidemment d'aimer le conformisme, les peintres de la Royal Academy, les pères de la Confédération et les reliques du Marquis de Montcalm.

Le Musée présente actuellement trois expositions, une série de photographies sur l'exploitation du pétrole, la rétrospective des oeuvres du peintre Walter Murch et plus de quarante gravures d'Edvard Munch, peintre norvégien du début du siècle.

L'exposition de photographies est nettement didactique. Il s'agit de montrer par quelles opérations doit passer le pétrole avant d'être utilisé. La photographie est de qualité, claire et nette. Le photographe cherche les points de vue nouveaux, travaille souvent par très gros plans. Mais on sent que ce qu'il doit montrer le contraint. De rares photos seulement nous intriguent, celles où la vue de la raffinerie de MontréaléEst, la nuit, lui inspirent un décor de science-fiction.

Walter Murch

Walter Murch est d'origine canadienne. Il a été l'élève de Lismer à Toronto jusqu'à ce qu'en 1927, il parte pour New York où il travaille depuis. Il a été l'ami de Gorky et de Joseph Cornell qui semble l'avoir beaucoup influencé. Daniel Robbins, préfaçant le catalogue de son exposition, en fait le peintre canadien le plus important depuis Tom Thompson et écrit que les jeunes peintres de la nouvelle figuration new-yorkaise comme Jasper Johns et Jim Dine trouvent en lui un précurseur.

Qu'en penser ? La vue de ces tableaux ne m'inspire guère. Il s'agit d'objets peints sur des toiles, d'après les techniques les plus anciennes, la perspective, la matière souvent traitée comme chez les impressionnistes, la modulation de la couleur et le clair-obscur. Ces objets, de vieilles mécaniques, vieilles colonnes, vieux tissus, etc . . . sont comme suspendus dans le vide, quand ils ne le sont pas réellement. Le temps semble arrêté et dans beaucoup de tableaux, il y a à peine assez de lumière pour que les formes prennent corps. L'impression d'ensemble est celle de l'intérieur d'une serre sale avec un odeur de renfermé et une lumière tamisée. Dans ce monde de vieux objets, quelques fois, l'étonnement, presqu'imperceptible, devant la chose qui pourrait être belle, la beauté qui pourrait naître, mais que l'artiste se garde bien de mettre au grand jour.

Que Murch inspire les peintres du pop art, je le veux bien, peut-être par certains thèmes qu'il traite, atmosphère qu'il crée, etc . . ., mais qui est le véritable novateur, Joseph Cornell ou Walter Murch ? Il n'y a pas de doute là-dessus. Cornell en même temps qu'il créait par ses oeuvres un certain état d'esprit, innovait sur le plan technique et son exemple a sûrement mieux servi Jim Dine que l'ex-peintre canadien.

PAR YVES ROBILLARD

871

Fortier et Wainwright: la nouvelle figuration s'installe au Québec

MICHEL FORTIER expose au Loyola Bonsecours Center une série de dessins illustrant très nettement les aventures de divers petits bonshommes, et Barry Wainwright des formes tendant de plus en plus à se préciser en des sortes de figures. C'est l'occasion de parler un peu de ce renouveau de la figuration en art.

En effet, depuis l'avénement du pop art, toute forme figurative a semblé justifiée et l'on a inventé le terme "nouvelle figuration" pour y placer les artistes les plus pompiers à côté des novateurs. Heureusement, depuis quelques années, le critique d'art français, Gérard Gassiot-Talabot a entrepris d'établir le partage et de ranger sous le terme de la "Nouvelle figuration narrative" les artistes les plus valables, ceux qui, d'après lui, innovent sur le plan technique, Perelli, Foldes, Rancillac, Larry Rivers, etc.... Car on ne peut concevoir une nouvelle figuration sans innovation technique, et les tableaux de Murch au Musée des Beaux-Arts de Montréal, s'ils étonnent par leur thème, sont, sous cet angle, des plus pompiers.

Au Québec, à part peut-être Peter Daglish qui vit en Angleterre, nous avions été peu touchés par cette vague de la nouvelle figuration alors qu'en Ontario, il y a Michel Snow, Dennis Burton, Joyce Wieland, Garry Lee Nova, etc.... mais tel n'est plus le cas aujourd'hui. Plusieurs peintres de moins de trente ans semblent maintenant s'orienter en ce sens, Langlois, Ayot, Cosic, Trépanier, Lepage, Lemonde, Nadeau, Fortier, Montpetit, etc....

Que vaut tout cela?

Quelle valeur accorder à cela et, de façon générale, quelle valeur accorder à toute nouvelle figuration en considération avec l'évolution de l'art au 20e siècle? Je ne le sais pas. L'évolution de l'art ou de tout autre domaine de la vie n'a jamais été en ligne droite, a toujours été sujette aux contraintes sociologiques.

Jusqu'ici, on pouvait diviser l'art des vingt dernières années en deux grandes categories, dites non-figuratives, les structuristes, qui cherchent en s'astreignant à un vocabulaire abstrait à formuler de nouvelles conceptions d'espaces, à pourvoir la couleur de nouveaux rôles, et les informels, les gestuels qui tiennent à rendre compte du sentiment de l'organique et des pulsions vitales secrètes, deux domaines que le début du siècle a mis à la mode.

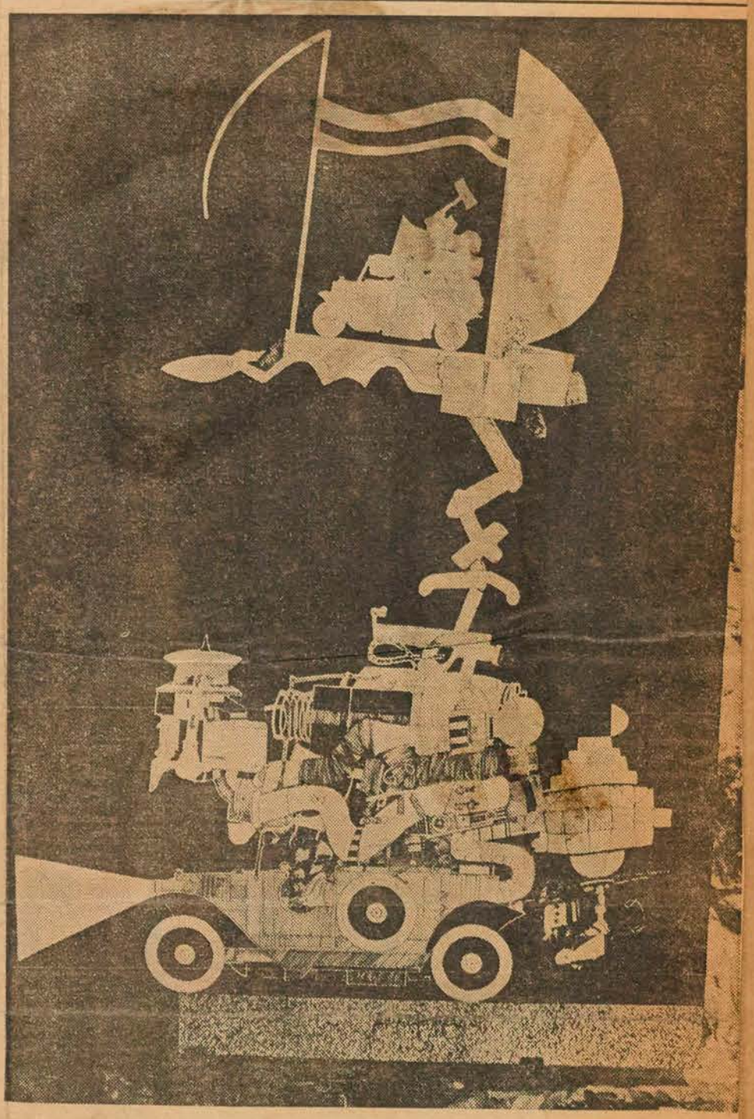
Or le tableau qui n'utilise plus de figure quotidienne, perd son pouvoir d'assumer les mythologies sociales, rôle que l'art avait toujours rempli jusqu'au vingtième siècle. Cela a certainement causé un malaise et c'est pourquoi, il y a eu le surréalisme, Cobra, l'art brut et le pop, formes d'art qui se voulaient de récupérations sociales. Est-ce une faiblesse aujourd'hui de revenir au figuratif alors que l'art plastique est devenu un moyen d'exploration du futur? Je préfère accepter le fait.

La nouvelle figuration narrative s'est donné des ancêtres, le Picasso de "Guernica", de "la Paix", les bonshommes de Klee, Cobra, les dessins d'enfants et la peinture des naïfs. On peut sommairement noter 4 zones d'influence sur le plan technique, (1) les affiches pop, papiers décollés, images de publicité (2) le mouvement cinématographique (3) les bandes dessinées (4) la caricature style "Mad".

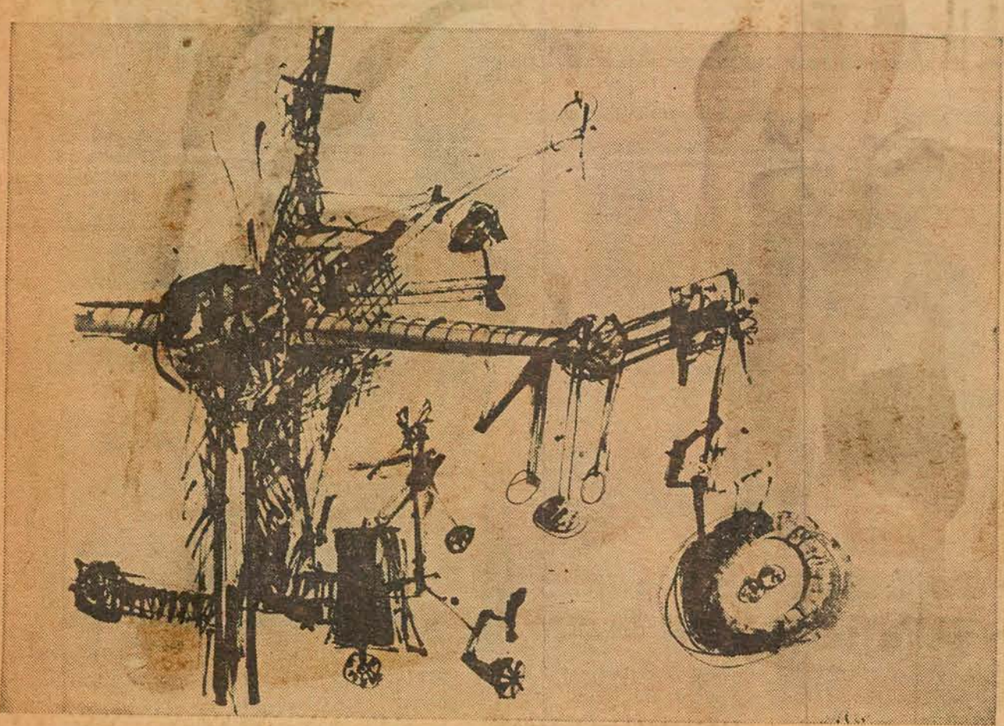
Fortier nous présente un monde de tuyaux, tripes, ressorts, un monde à la fois organique et technique, qui donne lieu à toutes sortes de mécaniques, qui fonctionnent implacablement, ou se détraquent et deviennent des déchets qui traînent un peu partout... un monde où l'homme est continuellement confronté à toutes sortes de commandements, d'interdictions, de sigles qu'il ne comprend plus.

Fortier traite alors de l'amour, de la politique, des bons et des méchants, des voyages de fin de semaine, des réveils matinaux et de tout le train-train quotidien avec une certaine naïveté. Mais, il se refuse à être dupe et toutes ses formes comportent aussi une certaine ambiguïté — un petit lapin devient une paire de ciseaux un ange est l'émissaire du parti au pouvoir — . C'est finalement par un humour tendre qu'il s'en tire, une sorte d'humour qui affirme une joie de vivre.

Le principe de composition de Fortier est essentiellement basé sur un équilibre des masses claires et sombres à l'intérieur de la surface et sur les différentes directions, actions que nous suggère l'anecdote. On souhaiterait quelquefois qu'il manifeste plus de rigueur.



Les "Voyages" de Fortier. Photos Michel Gravel



Wainwright: les mécaniques un moment arrêtées.

L'expression de Wainwright est plus gestuelle, mais un gestuel d'où émergent des formes figuratives plus ou moins précises. Ces formes s'imposent alors à nous avec force et semblent arrêter le temps. C'est qu'il y a alors opposition entre la trace gestuelle et la forme modelée et, de plus, le principe habituelle des compositions de Wainwright repose sur un équilibre de formes décallées.

Wainwright peint lui aussi des sortes de mécaniques, mais que l'on devine à peine. On pense surtout à des sortes de signaux ferroviaires, à tout ce qui oblige l'homme à s'arrêter. Ses titres sont d'ailleurs significatifs, "Titling Machine", "Pendule", etc.... Le monde de Wainwright n'est pas rose : y règne l'obsession de la mort et de toutes sortes d'objets quotidiens qui ne servent à rien. Mais, il donne quand même corps à ses obsessions et le temps qu'elles prennent pour se développer sur la surface permet que l'on s'y habitue.

La plastique de Wainwright est exigeante : elle doit être précise. Les équilibres entre les formes suscitent le mouvement arrêté et l'émergence de la forme figurative, la mutation de l'ensemble. Enfin, le mélange de taches et de formes modélées est intéressant.

SHERBROOKE, QUE.
LA TRIBUNE
D (M-F) 45,300
(S) 46,300

MAR 2 1967

BOWDEN'S

Murch expose au Musée de Montréal

MONTREAL — Soixante-dix oeuvres de Walter Murch, qui peint surtout des machines et des objets, et dont le style s'apparente à celui des surréalités, au réalisme magique, romantique ou au réalisme tout court, sont exposées jusqu'au 19 mars au Musée des Beaux-Arts de Montréal.

Les tableaux de Murch figurent autant dans les collections d'entreprises industrielles américaines que dans les musées. Ses sujets préférés vont du microscope à la théière, du serre-joint au métronome.

Né à Toronto, l'artiste vit maintenant aux Etats-Unis.

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

MAR 4 1967

BOWDEN'S

Fredericton Gleaner, N.B.
March 3, 1967

Art Exhibit

MONTREAL— Seventy works by Walter Murch, who paints mainly machines and objects, yet has been classified as a surrealist, a magic realist, a romantic realist and a plain realist, are on view at the Montreal Museum of Fine Arts.

Born in Toronto in 1907, Murch is now an American citizen, but his Canadian background is regarded as a major influence on his work. His first teachers at the Ontario College of Art included Dr. Arthur Lismer of the Group of Seven, whom he still regards as a hero.

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: Walter Murch Retrospective to March 19.

A general tour of the museum will be given in French, March 8, 8.00 p.m.

Montreal, Star, Que.
Circ. 205,503
March 4, 1967

Moore's Great Bronze At British Pavilion

By Robert Ayre

ONE piece of Expo we know will be left behind when all the excitement is over is the art gallery. Habitat 67 will remain and Alexander Calder's giant Man will be a fixture. We're not so sure of some of the other things we'd like to keep. It is a shocking prospect, as Charles Lazarus said in Entertainments last week, that the theatre will be demolished.

Montreal would be very much the richer if we could hold on to Henry Moore's great bronze "Locking Piece," which was installed in front of the British Pavilion a week ago by Lady Lintott, wife of the British High Commissioner in Canada. I don't know whether there is any likelihood that the sculptor could be persuaded to leave it here — he generously lent it for the duration —but somebody should have a try. It has just been reported that Moore has offered some thirty of his major works, valued at about $3,000,000, to the Tate Gallery in London, but there is no reason why Montreal should expect "Locking Piece" as a gift, either from him or the British government. I gather from Sir Henry Lintott's response to a question that if we want the bronze it's up to us.

ALTHOUGH HE HAS lived in the United States for forty years and is an American citizen, Walter Murch, is "the most significant Canadian painter since Tom Thomson," according to Daniel Robbins, director of the Museum of Art of the Rhode Island School of Design, which organized the retrospective on view at the Montreal Museum of Fine Arts through March 19.

Of course we can't go along with that. Even if he was born and brought up here, we can't claim William Murch as a Canadian painter, let alone the most significant in 50 years. He has had no influence here: we hardly know him. We can't help being interested in his beginnings, however, and Mr. Robbins gives a something to think about.

It was Ontario that made Walter Murch. He was born there in August, 1907, and stayed there until he was 19 or 20, studying at the Ontario College of Art. "By the standards of New York or London or Paris," says Mr. Robbins, "the influence of quiet, principled, rigid, moralistic English Canada was immense." Along with the abstentions of a curious fundamentalist cult, there was nevertheless a colorful streak of the arts in the painter's people, the Murch and Tandy families — jewelry-making, stone-carving and music — and Walter found stimulation in such newcomers to Ontario as Arthur Lismer.

He went to New York and stayed and became successful in his profession, in his own way, with a stability, Mr. Robbins suggests, that he owed to his birthright: "Although he would eschew the nationalist bent that was the flavor of the mid-twenties when he was a student at the Ontario College of Art, his province, his native city, Toronto, his family, formed him in just such a way that he, and only a few others, could pass through a lifetime of conflicting styles and not merely retain, but develop, a unique artistic personality.".

ANOTHER FORMATIVE influence on Walter Murch as a painter was his long professional career in applied arts, as stained glass designer, as illustrator — of books like Stuart Chase's "Men and Machines" and covers for the business magazine "Fortune" — as department store display designer and decorator. We are not surprised to learn that there are as many Murch paintings in the executive offices of industry as there are in the museums. Business men, Mr. Robbins says, may have thought of his work as "agreeable, manageable, understandable illustration — above all, suitable — and some may have hung it in high executive offices as an integral, possibly untroubling, element in the decorative scheme, chosen very much like a particular chair or desk, an indispensable fixture."

I think the business men like the still lifes because of the subjects. They are machines that look as if they might work even if they wouldn't. There is an air of efficiency in the painting which I am sure they appreciate; it has a higly professional finish and no nonsense. At the same time, they probably like the romantic touches that make "art" of clock mechanisms, carburetors and governors, calculators and isotopes.



"Locking Piece," the massive bronze sculpture by Henry Moore which has just been installed at the British Pavilion at Expo '67 by Lady Lintott, wife of the British High Commissioner in Canada. It will be reflected in one of the two large pools flanking the main entrance to the pavilion and will reveal different forms according to the angle from which it is viewed.

MURCH HAS BEEN called a Realist, a Magic Realist, a Romantic Realist and a Surrealist. Some of these descriptions touch him but none of them quite fit, any more than you could label him a Pop artist because he uses everyday objects. He never vulgarizes, he has a classic restraint, he is even rigidly formal and can be repellingly cold, especially in still lifes with fruit, where warmth matters more than it does, perhaps, with machines. With a strong bent toward implacable solidity, he makes a tablecloth look like concrete and a loaf of bread like a lump of gold. He even recognizes the sculptural folds of one painting as a "stone" jacket. His intensity has a tendency to make his subjects seem larger than life, to give them a significance they don't warrant.

I don't take this to be Surrealistic, a phase of painting that interested Murch but that his "Canadian Conscience" mistrusted. His juxtapositions of incongruous elements, such as a dead pigeon with a cylinder, oranges, lemons, onions and ribbons with his machines, his placing of a stone on a rich carpet, are romantic and decorative. He paints them literary, but he likes them for the abstract qualities of their shap, color and texture.

There is more to it than that, though. His clocks reveal a preoccupation with time, his driving for solidity a desire to stop it, to achieve permanence in a go-go world. This is what gives Walter Murch his special place in American painting.

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

MAR 4 1967
BOWDEN'S

Rétrospective du peintre réaliste Murch au Musée des Beaux-Arts de Montréal

Soixante-dix oeuvres de Walter Murch, qui peint surtout des machines et des objets, et dont le style s'apparente à celui des Surréalistes, au réalisme magique, romantique ou au réalisme tout court, sont exposées au Musée des Beaux-Arts de Montréal. L'exposition rétrospective fait le tour de huit villes américaines et canadiennes.

Murch est né à Toronto en 1907. Il est maintenant citoyen américain mais on estime que son pays natal a beaucoup influé sur son oeuvre.

Ses tableaux figurent autant dans les collections d'entreprises industrielles américaines que dans les musées. Ses sujets préférés vont du microscope à la théière, du serre-joint au métronome.

Parmi ses premiers professeurs, à l'Ontario College of Art de Toronto, en 1925, se trouvait Arthur Lismer, membre du Groupe des Sept et actuellement principal de l'école d'art du musée de Montréal. Murcs considère encore Lismer comme un héros.

L'exposition a été organisée par le musée de la ville de Providence (Rhode Island). Son itinéraire, outre Montréal où elle se terminera le 19 mars, comprend des villes telles que Washington et Boston.

Murch demeure aux Etats-Unis depuis 1927. Il a commencé à connaître des succès modestes vers 1950 mais de fait, il occupe une place dans la peinture américaine depuis un quart de siècle.

La Patrie, Montreal, Que.
March 12, 1967





Murch
Dimanche-Matin
Montreal, P.Q.
April 30, 1967

● MUSEE DES BEAUX ARTS
1370 rue Sherbrooke. Nouvelles acquisitions -du 10 mars au 19 avril "Le corbusier". Rétrospective de Walter March.

Sept-Jours
Montreal, Que.
March 18, 1967

Illustration: Murch et la réalité

Au fond, l'ouvrage du poète (de l'artiste) est toujours un face à face irréductible avec le réel. Cette attitude est la seule qui soit vraiment poétique. L'américain Walter Murch (né en 1907) est accroché en ce moment sur plusieurs murs du Musée des Beaux-Arts. J'en recommande la visite.

Son art en est un d'illustration, de représentation mais, Murch n'en fait pas moins un ouvrage visuel unique. Il sait transcender un simple "Jacket", une ampoule, une horloge électriques, un phonographe, un calculateur primitif. Ses dessins colorés se perdent dans des patines, des "crachins" pointillistes bizarres. Cela donne à ces objets usuels et familiers d'étranges airs d'éternité. Très fort.

Précurseur de la Nouvelle Réalité (le "pop"), Murch donne sa pleine mesure avec une sorte de triptyque "Car lock", "Transformer" et "Two doors".

Devant ce "Two doors", j'ai songé à ces coins de garages maculés, envahis par mille saletés quotidiennes s'accumulant. Soudain, je me souviens de ces ateliers, ces manufactures où je travaillais, où un pauvre calendrier, une armoire bancale devenait un objet étrangement agrandi parce qu'il a été battu à coups d'accidents par les travaux de peinture, de clouage. J'ai revécu cela, devant Murch, l'autre midi. Comme quoi aimer est un choix subjectif, personnel. Je choisis Murch et j'aime ce qu'il a peint d'un bloc et même cet oignon blanc près de la machine, ce pigeon-cliché près du lourd cylindre d'acier. Allez-y voir, peut-être y trouverez vous aussi des correspondances, saura-t-il réveiller au fond de votre vie une vision qui dormait bien légèrement! ■

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

FEB 25 1967
BOWDEN'S

R-12-M

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: Edvard Munch Graphics, to Feb. 26; Photography exhibition of the Canadian oil industry to Feb. 26; Walter Murch Retrospective to March 19.

A general tour of the museum will be given on Medieval art in English, March 1 8:00 p.m.

SEPT — JOURS
MONTREAL, QUE.
W.

MAR 25 1967
BOWDEN'S

EXPOSITIONS

Boutique Soleil (430 Bonsecours) — "Trumeaux XXe siècle".

Centre Bonsecours de Loyola (445 est rue Saint-Paul) — Jusqu'au 2 avril: oeuvres de Caiserman-Roth, Landsley et Tondino. Tous les jours, sauf le lundi, de 12h. à 17h.

Collège Saint-Laurent — "Matière vivante", oeuvres de 12 sculpteurs du Québec. Le dimanche de 14h. à 17h.

Galerie Kaleidoscope (2600 ouest rue Notre-Dame) — Jusqu'au 3 avril: les toiles de Carreau-Kingwell, Remillard, Ayotte, Bellerose et les émaux de Bérubé et Lavigueur. Tous les jours de 10h. à 18h, sauf le dimanche.

Galerie de l'Etable (3424 avenue Ontario) — Jusqu'au 8 avril. "Contact is the Only Love", art psychédélique.

Galerie du Siècle (1494 ouest rue Sherbrooke) — "Les immobiles" de Lise Gervais.

Galerie Libre (2100, rue Crescent) — Jusqu'au 31 mars. Les sculptures de Ille. Du lundi au samedi de 11h. à 18h. Fermé le dimanche.

Galerie Martin (1380 ouest, rue Sherbrooke) — Commençant le 29: exposition Philip Surrey.

Galerie Waddington (1456 ouest, rue Sherbrooke) — Jusqu'au 8 avril. Sculptures d'Elisabeth Frink. Du lundi au samedi de 9h.30 à 17h.30.

Maison des Arts La Sauvegarde (160 est rue Notre-Dame) — Jusqu'au 6 avril. Toiles de Jean Gaumond, Fernande Pratte et Julie-D. Vaillancourt. Du lundi au jeudi, de 12h. à 18h.; le vendredi, de 12h. à 21h; le samedi et le dimanche, de 12h. à 17h.

Musée des Beaux-Arts (1379 ouest rue Sherbrooke) — Toiles de Walter Murch et d'Antoine-Sébastien Plamondon. Rétrospective Le Corbusier et "Céramiques canadiennes 1967". Mardi, jeudi, vendredi et samedi, de 10h. à 17h.; mercredi de 10h. à 22h.; le dimanche, de 14h. à 17h. Fermé le lundi.

SEPT-JOURS 25 MARS 1967

Fredericton Gleaner, N.B.
Circ. 15,289
March 31, 1967

Munch Show Comes Down Next Week

S-871

The exhibition of graphics by turn - of - the - century Norwegian artist Edvard Munch, currently on display at the Beaverbrook Art Gallery, comes down next Thursday.

The show, which opened here March 9 after appearing at the Montreal Museum of Fine Arts during February, will now return to Norway. The Beaverbrook gallery and the Montreal museum were the only two Canadian galleries to receive the exhibition, one of the most interesting scheduled locally this year.

The 46 works in the show demonstrate Munch's preoccupation with the soul, the man-woman relationship and death. They are interesting as an example of the art nouveau which flourished during the period, and for what they show about Munch's pioneering concepts in print-making. He was one of the first graphic artists who made the most of media such as woodcuts, rather than trying to disguise their nature.

Le Peintre et le Nouveau Monde

The painter and the New World

E PEINTRE et le
Montreal Star, Que.
January 7, 1967
NOUVEAU-MONDE

A Variety Of Riches

Centennial Art For The Centennial Year

8 71

By Robert Ayre

NOW THAT we are a week into the Centennial year, we ought to give a few clues to the art exhibition that will help celebrate the nation's hundredth birthday.

Leaving aside for the moment Expo 67, which is a world in itself, here are some of the major surveys.

The National Gallery of Canada is naturally taking the lead. From May through September it will present "300 Years of Canadian Art", the largest and most inclusive exhibition ever assembled —about five hundred works of painting, sculpture, graphic and decorative arts. This will be followed, from the end of October to January, 1968, by "A Pageant of Canada"—more than two hundred and fifty portraits and other works of art and historical documents and relics concerned with Canadian history "from Cartier to Confederation". The lenders will include Her Majesty the Queen, the British Museum, the Marquis de Montcalm and the New York Historical Society.

"Sculpture '67" will be held in Toronto, in Nathan Phillips Square in front of the City Hall. The works were chosen by Miss Dorothy Cameron on a cross-country tour and before their installation National Gallery curators will select pieces which may be purchased for the National collection.

Clare Bice, director of the London Art Gallery, organized "Canadian Painting 1850-1950" which the National Gallery will circulate to twelve cities from Victoria to Charlottetown. Sixty-seven works by forty-four artists.

FROM JUNE 8 to the end of July, the Montreal Museum of Fine Arts will present "The Painter and the New World", which will explore some of the byways of painting in the western hemisphere before 1867 — about one hundred and fifty paintings and drawings lent by almost as many museums, libraries, universities, dealers and private collectors. Prizewinners in past Spring Shows will be presented in March and in September will come a Jean-Paul Lemieux retrospective.

Two retrospectives of painting in Quebec are being organized by the Musée d'Art Contemporain, neither going back very far into history. The first, covering the period between 1940 and 1955, will be held from April 18 to May 20, and the second, taking the survey up to 1966, will carry on from May 30 to July 9.

More than two hundred and thirty artists in sixteen countries have been invited to take part in the Vancouver Print International, which will be held in the Vancouver Art Gallery next October. It was organized as a Centennial project by the Women's Auxiliary and the participants were selected by a committee in each country, including Richard Lacroix, for Canada, Lilian Somerville of Great Britain, Antonio Romera of Chile and Dr. Wolfe Stubbè of Germany. A single award of $5,000 will be given by the Canada Council.

AS ITS CONTRIBUTION to the Centennial, the Canadian Handicrafts Guild has organized a competitive exhibition, "Canada Crafts 1967", which will be installed in the Galerie des Artisans in Montreal from June 21 to August 24. Any Canadian craftsman is eligible and entry forms may be obtained from the Guild's office, 2025 Peel Street, up to March 1. Substantial prizes will be awarded in eighteen categories.

"Canadian Fine Crafts 1966-67", the first comprehensive exhibition organized by the National Gallery, closed in Ottawa this week, but will tour the country throughout the year, half going east and half west.

The Confederation Art Gallery and Museum in Charlottetown has received grants from the Centennial Commission and the Canada Council for its retrospective of Robert Harris, a painter of the Fathers of Confederation. Another retrospective, showing the work of William G. R. Hind, has been organized by the Willistead Art Gallery of Windsor, where it will open in the spring, to be seen later in other centres. Hind, born in England in 1833, emigrated to Canada in 1852 (before it was Canada). London and Hamilton will share a survey "The Artist in Early Canada", covering the army officers and other travellers and topographers of the early days.

SO MUCH FOR Centennial projects. Let's glance now at immediate prospects.

The John Lyman retrospective, which was seen in the Musée du Quebec in November and December, will open in the Musée d'Art Contemporain on Tuesday, January 10, with the vernissage on Thursday, and will continue through February 5. "Maitres modernes en miniature" and graphics from Cubism to Op, continues through January 15. This exhibition, organized by the American Federation of Arts, is drawn from the Kay Hillman collection. The museum will hold a retrospective of prints in Quebec — fifteen to twenty artists — from February 7 to 26.

Jewelry by Maurice Brault will be on display at the Montreal Museum of Fine Arts from January 20 to February 5; Edvard Much prints through February.

The collection of contemporary French tapestries owned by Rothmans of Pall Mall Canada Limited will go on exhibition in Place Victoria for three weeks beginning January 16. It consists of twenty-nine works by such distinguished artists as Le Corbusier, Picart le Doux, Dom Robert, Singier, Prassinos and Lurcat.

The company, which has sponsored exhibitions of Canadian sculpture at Stratford, Ont., during the Shakespearean Festival, has provided funds for the restoration of two of the city's oldest buildings and their conversion into an art gallery. The brick buildings, which date back to 1883, are being equipped with heating and humidity controls to meet National Gallery standards for important exhibitions. Rothmans will contribute annually to the upkeep. Some of its own collections, including Rodin and modern Italian sculpture and paintings now on exhibition in the Louvre, will be shown in the gallery, as well as travelling shows and the permanent collection of the Stratford Art Association.

The first exhibitions of the New Year at the National Gallery are a retrospective honoring Ernest Lawson (1873-1939) Canadian-born landscape painter who lived most of his life in New York, from January 13 to February 5, and "A Decade of Eskimo Prints and Sculpture", from the 27th to February 26.

NOW TO TIDY UP the old year with some items of news that may have been missed.

Gyde Gilbert Shepherd has taken up his duties as Curator of European Art in the National Gallery, a new position created because of the growth of the Gallery and its collections. He will be responsible for the care and study of the European collection, will search for, authenticate and recommend works of art for purchase, organize exhibitions, lecture and write catalogues and scholarly articles. Mr. Shepherd was born in Montreal in 1936, son of William F. Shepherd. His mother, née Frances Vanier, was the younger sister of the Governor-General. An honors B.A. of McGill University and an M.A. of Oxford, Mr. Shepherd studied at the National Gallery and other Canadian museums under the Museum Training Program, then moved to Harvard as a candidate for his doctorate in the history of art, spending more than a year on research in Florence and later becoming a lecturer and research assistant at the Frick Collection in New York.

William J. Withrow, director of the Art Gallery of Ontario, has announced the appointment of Robert M. Hume as planning and development consultant in the gallery's expansion program. He was exhibition installations officer at the National Gallery from 1961 to 1965, when he joined the staff of Ontario's Centennial project.

Richard B. Simmins, director of the Vancouver gallery for the past four years, has resigned, effective today. Doris Shadbolt, research curator, will be acting director until a new appointment is made. In making the announcement, J. R. Longstaffe, president of the Vancouver Art Gallery Association, said: "Simmins' dynamic presence on the West Coast at an important time in Vancouver's development has contributed enormously to the city's cultural stature . . . He has definitely taken us out of the 'little league' category."

A FORMER DIRECTOR of the Vancouver Gallery, Jerrold Morris, whose lively International Gallery in Toronto closed last summer after four years of trying to match overhead expenses with profit, started again in September. I'm glad to say, in a new location at 15 Prince Arthur Avenue. I'd like to take this opportunity to praise his small paperback "On the Enjoyment of Modern Art", published by the Society for Art Publications and McClelland & Stewart. His essay conveys explanation and background information briefly, lucidly and winningly, and I liked his using Canadian paintings for his illustrations.

Another book which came my way during the year was much bigger and is a book about banking, not art. It is "Canada's First Bank", volume one of Merrill Denison's history of the Bank of Montreal. I mention it here because of its illustrations. Nineteen Canadian artists were commissioned to summon up the past and their paintings have been reproduced in color on double pages. Lorne Bouchard restores old St. Paul Street as it was on a gray November day in 1817 when the bank opened its doors; Henry Simpkins takes up the story in the spring of 1819 when the workmen were putting the finishing touches on the first St. James Street building, raising the terra cotta plaques (reproduced as endpapers); Geral L. Sevier recalls the first branch, in Quebec, and Roy Hewetson the coming of the bank to York. The Beaver Club, the immigrants, the settlers clearing land, the first heavy industry, the first canal, steamer and railway are all remembered. To these colorful reconstructions of the era, imaginative but well researched, are added more than thirty paintings, drawings and maps by such people of the period as W. H. Bartlett, James P. Cockburn, Richard Dillon and Joseph Bouchette. Chapter title illustrations are by Laurence Hyde. It is a handsome book.

Another project of the Bank of Montreal, for its 150th anniversary and the Centennial of Confederation, is the commissioning of Richard D. Wilson to undertake a coast-to-coast sketching tour to produce a tableau of contemporary Canada. Mr. Wilson, who was born in Montreal and was a Beaux-Arts student, illustrated "The Living Past of Montreal", text by Eric McLean, published by McGill University Press.

Les Cahiers du Nursing
Canadien, Montreal, P.Q.
May 1967

11-871

AFFAIRES CULTURELLES

DANS LES MUSÉES

MONTRÉAL

MUSÉE DES BEAUX-ARTS
1379 ouest, rue Sherbrooke

24 avril-7 mai: rétrospective des travaux de William G. R. R. Hind; *12 mai-1er juin:* chefs-d'oeuvre du Musée; *9 juin-30 juillet:* le peintre et le Nouveau Monde.

ARTS CANADA, TORONTO ONT.
JANUARY 1967

The Painter and the New World

Montreal Museum of Fine Arts

871

by Robert Ayre

At Montreal, in the shadow of *Expo*, the Museum will show a selection of lesser-known artists of the Americas before 1867.

Prometheus and the New World was the title first given to the main Centennial exhibition of the Montreal Museum of Fine Arts. This came to seem rather esoteric so it was changed to the less pretentious *The Painter and the New World*. Even so, I have a suspicion that the show is not likely to have great popular appeal. While it would be unfair to judge it before it is seen in June, I surmise from advance information that it will be of interest chiefly to scholars.

Of course like most major exhibitions in this year of looking back and taking stock, it will be an historical survey. It will, however, go into the byways of history, and its relevance to Canada's hundred years appears slight. 1867 is, indeed, the cutoff date. The theme is painting in the western hemisphere from the first European contacts that left any evidence. The art of the Indians is not included, though the Indians are.

David Carter, director of the museum, says the exhibition is not meant to be purely historical or topographical, but to demonstrate the quality of the art of the period and let Canadians know what their neighbours were doing in the United States, Mexico, Central and South America. While he plans to include stars like John Singleton Copley, Benjamin West, Gilbert Stuart and Caleb Bingham, he had in mind to bring to light painters little known or long neglected and to dig up treasures in the smaller, less accessible institutions.

These are admirable reasons for an exhibition and if the general public would rather have a contemporary excitement than a rummage in the attic there should be plenty of specialists in Montreal in 1967 eager to do just that. And indeed the laymen who dutifully accept the show as "education" may be in for some pleasant surprises.

In all, the exhibition will comprise close to 150 paintings and drawings, lent by almost as many museums, libraries, universities, dealers and private collectors. *The Painter and the New World* will open on June 8 and close at the end of July.



Mexican, XVIII century
Two Mexican Children of Higher Rank
Lent by the Philadelphia Museum of Art
to *The Artist and the New World*

Winslow Homer (1836-1910)
Croquet Players
Oil on canvas, 16" x 26", 1865
Albright-Knox Art Gallery, Buffalo, N.Y.
(Charles Clifton and
James G. Forsyth Funds)
Lent to *The Artist and the New World*



La Patrie, Montreal, Que.
May 28, 1967

des peintures de Guérin. L'exposition est ouverte tous les jours, sauf le dimanche.

Musée des Beaux-Arts : (1379, Sherbrooke, tél. 842-8091). Jusqu'au 1er juin, exposition "Chefs-d'oeuvre de Montréal". Du 9 juin au 30 juillet, exposition "Le peintre et le Nouveau-Monde".

Montrealer
Montreal, Que.
M 18,100

JUN 1967

BOWDEN'S

W12.M.

Art

Montreal. Waddington Galleries: Antoine Bourdelle, contemporary French Tapestries (1-17), David Silverberg (21-31). Walter Klinkhoff Gallery: Modern Canadian and French paintings (1-31) Galerie Libre: Georges Dyens, sculpture (1-8), Ronald Chase, montage and collage (9-22,), Tony Hunt, Indian masque (23-31). Montreal Museum of Arts: The Painter and the New World (9-30). Galerie du Siecle: Denis Juneau, recent paintings (1, 2), Claude Goulet, recent paintings (5-24), Hugh Leroy, paintings (28-30). Gallery 1640: Claire Van Vliet, graphics and watercolours (3-30). Galerie Moos: Pierre Jaques, oils (1-15), Brian Dixon, sculpture (15-30), John Davies, oils (15-30). Royal Gallery: During month, French contemporary painters. **Toronto.** Frederick W. Thom: "Cabinet Paintings" by Nineteenth Century Artists (throughout June)

international

The Art Gallery magazine summer 67

CANADA

NATIONAL GALLERY 992-4636
ELGIN ST., OTTAWA daily 10-6, tue-thur to 10, sun 2-6
"300 Years of Canadian Art" — thru Sept 17
master drawings & prints — cont'd
"Art & Religion" — Sept 15 on

ART GALLERY OF ONTARIO 363-3485
317 DUNDAS ST. W., TORONTO
daily 10:30-5:30, sun 1:30-5:30
master works from the gallery collection; also Eskimo art — thru July 6
Perspective '67 — 175 works from a cross-Canada competition exhibition — July 8-Sept 10

MEMORIAL UNIVERSITY 579-5081
ST. JOHN'S, NEWFOUNDLAND
daily 10-6, fri to 10, sat 10-5, sun 2:30-5:30
Design Canada 1867-1967 — thru July 11;
contemporary painting in Newfoundland — July 13-Aug 15; South African Print-Makers — Aug 17-Sept 5; 13 Calgary Artists — Sept 7-26;
Toni Onley — paintings — Sept 28-Oct 17

MONTREAL MUSEUM OF FINE ARTS 842-8091
1379 SHERBROOKE ST. W. tue-sat 10-5, wed to 10, sun 2-5
The Painter & the New World — thru July; miniature portraits of the Fathers of Confederation — July 8-Aug 4; 20th Cent. German art in Berlin — Aug 9-Sept 10; Soc. of Canadian Painter-Etchers & Engravers — Aug 10-Sept 10; **Jean Paul Lemieux** retrospective — Sept 15 on

POLLOCK 532-5992
599 MARKHAM ST., TORONTO
tue-sat 10-6, fri eve to 9, sun 2-5
group show; British & International graphics

UP & DOWN GALLERIES 546-3090
813 PRINCESS ST. KINGSTON, ONTARIO
daily 10-5, thur, fri eves 7-9, sun 2-5
Canada 1967 by **James L. Keirstead**

WINNIPEG ART GALLERY 942-2483
CIVIC AUDITORIUM daily 10-5
"Mother & Child" — thru Aug 13
Canadian Art — thru Aug 31
Tapestries & Rugs — Sept 1-29
David Milne — Sept 12-Oct 10

MEXICO ACAPULCO

TASENDE
COSTERA Y V. YANEZ PINZON daily 10-1, 5-10
paintings & sculpture by **Alcantara, Corbassiere, Cuevas, Juarez, Montenegro, Montoya, Nierman, C. Ocejo, Ojeda, Osorio, Peraza, Tabuena, Zuniga**

MEXICO MEXICO CITY

ART COLLECTORS 31-07-67
HOTEL MARIA ISABEL, PASEO DE LA REFORMA 325-10A daily 10-8
Raskob — July 1 on
work by **Orozco, Miro, Zuniga, Escobedo, Tamayo, Levine, Weber, Holesch, Carington, Merida, Cabarubias, Montenegro, Nierman, Montoya, Galvan, Siqueiros & Rivera**

MER-KUP 20-23-58
MOLIERE 328-C daily 10-8
oils, drawings, engravings, sculpture by **Jose Luis Cuevas, Messeguer, Marysole Worner, Capdevila, Rivera, Orozco, Siqueiros, Bejar, Nierman, O'Gorman, Delgadillo,** others

ARGENTINA BUENOS AIRES

BONINO
MAIPU 962 mon-sat 10-1, 3-8
works by **Basaldua, Butler, Deira, Forner, S. Grilo, Maccio, Noe, Pucciarelli, K. Sakai, Seoane, C. Testa, J. L. De La Vega**

RUBBERS 32-2274
FLORIDA 910
works by **Berni, Borla, Caride, Carpani, Demarco, Dermijian, Distefano, Festa, Forte, Garcia Rossi, (Groupe de Recherche de Paris), Pettoruti, Tapia**

BRAZIL RIO DE JANEIRO

BONINO
BARATA RIBEIRO 578 — COPACABANA mon-sat 10-1, 5-10
works by **Portinari, Aldemir Martins, Caribe, Ibere Camargo, Raimundo De Oliveira**

BRAZIL SAO PAULO

FOUR PLANETS 32-0176
RUA NOVA BARAO, RUA ALTA 31 mon-fri 2-7, sat 8-12
graphics, sculpture, contemporary silver & enamel jewelry

ENGLAND LONDON

DRIAN PAD 9473
7 PORCHESTER PLACE (W.2) MARBLE ARCH 10-6
Robert Gwyer — sculpture
Betty Holman — paintings — both July 4-22

GIMPEL FILS MAY 3720
50 SOUTH MOLTON ST. (W.1) mon-fri 10-6, sat 10-1
Hubert Dalwood — recent sculpture — thru July 15

GRABOWSKI KEN 1868
84 SLOANE AVE. (S.W.3) 10-6
Barry, Grayson, Kunst, Yale — paintings, sculpture, prints .

The Commercial News
Halifax, N.S.
June 1967

M-871

Your Board of Trade in the Community

BOARD LOANS VALUABLE PICTURE FOR MONTREAL EXHIBITION

The Montreal Museum of Fine Arts will have John O'Brien's painting "Halifax" among the pictures on exhibition from June 8 to July 30th.

This fine painting loaned by the Halifax Board of Trade will be part of the Museum's observance of the significance of Confederation and in keeping with the theme of the World's Fair. . "Man and his World".

This is an exhibition of paintings executed as the result of those first contacts with the New World (North and South America) and those produced by artists of those new cultures Europe formed through the traditional experience and the new experience afforded by accommodation or elimination of the pre-Columbian cultures and physical environment of the New World.

The title of this exhibition is "The Painter and the New World". It will attempt to show in the most significant examples possible the single manifestations of fine painting in the Americas from the first European contacts to the founding of Canada.

The exhibition will include approximately one hundred and fifty paintings which will be accompanied by a fully illustrated scholarly catalogue.

It seemed especially appropriate with some millions of visitors expected in Montreal in 1967 that the opportunity to follow the artistic developments and flowering of painting in the New World be created. What we were offers the clues to what we are or may become.



Board Receives Historic Picture

The above is a photo taken at the 25th Annual Meeting of the Canadian Chamber of Commerce which was held in Halifax in October of 1954. . .The first time an annual meeting of the Canadian Chamber had been held in Halifax.

Reading from left to right those pictured are Ira P. McNab, Halifax Board of Trade president that year, G. S. Thorvaldson, Q.C., 2nd national vice-president of the Canadian Chamber; W. J. Borrie, president, and J. G. Godsoe, 1st national vice-president.

The picture was sent to us by D. L. Morrell of the Canadian Chamber of Commerce in Montreal.

The Halifax board is endeavoring to put together a collection of Historic Pictures of the Board's past members and activities and would appreciate receiving copies of information as to the whereabouts of such pictures. If you can assist please contact Mrs. Barclay - 422-6447.

Winnipeg Tribune, Man.
Circ. 74,549
June 3, 1967

E 871

WAG art on tour

Paintings from the permanent collection of the Winnipeg Art Gallery are hanging in Centennial year exhibitions across Canada. The National Gallery in Ottawa has borrowed three paintings from the Lemoine Fitzgerald collection for its Centennial exhibition "Three Hundred Years of Canadian Art". The paintings chosen were Mr. Fitzgerald's "The Jar", "Still Life — Two Apples" and "Manitoba Landscape".

The Winnipeg Art Gallery's contribution to the "David Milne Retrospective", which is being organized by the Agnes Etherington Art Centre of Kingston, Ontario, are "The Black Cabinet", "Landscape with Pool", "The Boulder", and "Interior with Paintings". This show is to tour seven major cities, including Winnipeg, later this year.

The Public Library and Art Museum of London, Ontario, has borrowed David Milne's "Woman in Blue Sketching" for a special display of Canadian paintings done in the century between 1850 and 1950. The National Gallery will be circulating this show also across Canada within the next few months.

Another presentation being organized in London is "Artists in Early Canada — 1750 - 1867". To it have gone two oils by Robert Todd from the permanent collection, entitled "Montmorency Falls, Winter".

An exhibition entitled "The Painter and the New World" is planned for the Montreal Museum of Fine Arts, June 8 to July 30. Two portraits by William Hale, "Mrs. Robert Smith" and "Mr. Robert Smith", will be on loan there from the Winnipeg Art Gallery.

The Bowes Museum in Barnard Castle Company in Durham England has been promised "The Ecstacy of the Magdalene" by a St. Nicholas master for their "Four Centuries of Spanish Painting" exhibition. This painting is a recent acquisition of the W.A.G., having been donated to the Gallery during the past year by Lord an Lady Gort.

MONTREAL, QUE.
LE DEVOIR
D 48,200
JUN 2 1967
BOWDEN'S

le bruit de la ville

● Nouveau monde

Du 9 juin au 30 juillet, le musée des BA de Montréal présentera une exposition intitulée "Le peintre et le Nouveau Monde", 350 oeuvres, empruntées à 10 pays, présenteront au public un panorama-hommage aux artistes qui ont fixé pour la postérité l'époque de la colonisation d'un nouvel hémisphère. Selon le directeur du musée: **"A bien des points de vue, l'artiste vint au Nouveau-Monde un peu comme la figure mythologique de Prométhée qui apporta le feu à l'humanité".** Cette exposition qui réunit quelque 360 oeuvres comporte des dessins, des peintures à l'huile, des croquis, des aquarelles dus à 161 artistes. Elle couvre une période de 300 ans.

Current Events
Montreal, Que.
W 8,800
JUN 3 1967
BOWDEN'S

P 12 M

Montreal Museum of Fine Arts
Musée des Beaux Arts

"Le Peintre et le Nouveau Monde"
"The Painter and the New World".

This special exhibition put up annually by the Montreal Museum of Fine Arts always creates a storm of controversy in art circles. It is scheduled to take June 9th to July 30th inclusively.

Museum hours: Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; on Wednesday evenings until 10:00 p.m. and on Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091).

Atelier Janos Lukacs

Exhibition titled "Summer Collection" - artists exhibiting are: DeSila, M. Brittain, Also pieces from old Masters on view.

Open daily including week-ends - by appointment only.

(4125 Blueridge Crescent, suite 26 - 933-9877)

Boutique Soleil

Galerie permanente d'oeuvres des métiers d'arts du Québec - tapisseries, sculptures, gravures, bijoux et tissages.

Exposition spéciale pendant le mois de juin: Objects de fantaisies d'Anne Trèze.

La galerie est ouverte tous les jours de la semaine, de 11:00 a.m. à 6:30 p.m.

(430 rue BonSecours - Vieux Montréal - 866-9019)

La Patrie
Montreal, Que.
W-E 191,400
JUN 4 1967
BOWDEN'S

Le Peintre

0 12 M

Musée des Beaux-Arts : (1379, Sherbrooke, tél. 842-8091). Jusqu'au 1er juin, exposition "Chefs-d'oeuvre de Montréal". Du 9 juin au 30 juillet, exposition "Le peintre et le Nouveau-Monde".

La Presse, Montréal, Qué.
Circ. 215,954
June 9, 1967

M-871

Au Musée des Beaux-Arts, à partir d'aujourd'hui : exposition "Le peintre et le Nouveau Monde".

Montreal-Matin, Qué.
Circ. 102,338
June 5, 1967

T-871

LE NOUVEAU-MONDE

Une exposition, intitulée "Le peintre et le Nouveau-Monde", rassemblera des oeuvres empruntés à 10 pays. Le but de cette exposition, est de rendre hommage aux artistes "qui ont fixé pour la postérité l'époque de la colonisation d'un nouvel hémisphère", l'Amérique. Les trois cent cinquante oeuvres, qui seront alors exposées au Musée des Beaux-Arts de Montréal, s'échelonnent sur une période de 300 ans. Cette manifestation artistique, qui sera inaugurée le 8 juin, sera ouverte au public du 9 juin au 30 juillet.

Sherbrooke La Tribune, Que.
Circ. 35,955
June 5, 1967

T-871

Au Musée de Montréal

Exposition de peintures sur l'ère de la colonisation

MONTREAL — Une exposition intitulée "Le peintre et le NouveauMonde" rendra hommage aux artistes qui ont fixé pour la posérité l'époque de la colonisation d'un nouvel hémisphère.

A cet effet, le Musée des Beaux-Arts de Montréal a emprunté de dix pays un choix d'environ 350 oeuvres qui s'échelonnent sur une période de 300 ans.

Plusieurs pays

Les oeuvres de cette exposition, qui sera ouverte le 9 juin pour se terminer le 30 juillet, proviennent de Grande-Bretagne, d'Autriche, d'Allemagne, du Mexique, du Pérou, du Venezuela, de l'Argentine, du Brésil, des Etats-Unis et du Canada.

Deux Amériques

L'exposition présente des oeuvres qui résultent des premiers contacts de l'artiste avec le Nouveau-Monde, dans les deux Amériques, aussi bien que l'activité picturale des nouvelles générations d'Amérique, issues d'une part de l'expérience traditionnelle de l'Europe et, d'autre part, de l'élémination des cultures précolombiennes et de l'adaptation aux conditions de vie d'un monde inconnu jusqu'alors.

"Terre des hommes"

"Le peintre et le Nouveau-Monde" marque pour le musée la célébration du centenaire du Canada et rejoint également par son sujet, le thème de l'Expo 67; "Terre des hommes".

La Presse, Montréal, Qué.
Circ. 215,954
June 6, 1967

M-871

"Le Peintre et le Nouveau Monde"

Une exposition intitulée "Le Peintre et le Nouveau Monde" rendra hommage aux artistes qui ont fixé pour la postérité l'époque de la colonisation d'un nouvel hémisphère. A cet effet, le Musée des Beaux-Arts de Montréal a emprunté à 10 pays un choix d'environ 350 oeuvres qui s'échelonnent sur une période de 300 ans.

"A bien des points de vue, dit M. David G. Carter, directeur du musée, l'artiste vint au Nouveau Monde un peu comme la figure mythologique de Prométhée qui apporta le feu à l'humanité."

Les oeuvres de l'exposition, qui sera inaugurée jeudi, le 8 juin, proviennent de Grande-Bretagne, d'Autriche, d'Allemagne, du Mexique, du Pérou, du Venezuela, de l'Argentine, du Brésil, des Etats-Unis et du Canada. Le public y aura accès dès le lendemain du vernissage, soit du 9 juin au 30 juillet.

"Le peintre et le Nouveau Monde" marque pour le musée la célébration du Centenaire du Canada et rejoint également, par son sujet, le thème de l'Expo 67, Terre des Hommes.

L'exposition présente des oeuvres qui résultant des premiers contacts de l'artiste avec le Nouveau Monde, dans les deux Amériques, aussi bien que l'activité picturale des nouvelles générations d'Amérique, issues d'une part de l'expérience traditionnelle de l'Europe et, d'autre part, de l'élimination des cultures précolombiennes et de l'adaptation aux conditions de vie d'un monde inconnu jusqu'alors.

En se fondant sur les exemples les plus représentatifs de cette époque, l'exposition retrace l'évolution artistique et les tendances de la peinture en Amérique depuis 1564 jusqu'à l'établissement de la Confédération canadienne, en 1867.

Des huiles, des aquarelles et des croquis, exécutés au cours de trois siècles par 161 artistes, decrivent tour à tour la mer, les pays, les peuples et les aspirations du Nouveau Monde.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900
JUN 8 1967
BOWDEN'S

Le Peintre

Dans la

LE PEINTRE ET LE NOUVEAU MONDE

A partir de vendredi, 9 juin, au Musée des Beaux-Arts, rue Sherbrooke ouest, le public est invité à venir voir une nouvelle exposition intitulée le peintre et le Nouveau Monde.

RELACHE AUJOURD'HUI

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
JUN 9 1967
BOWDEN'S

de l'université Cornell, d'Ithaca, N.Y.

0 12 M

Au Musée des Beaux-Arts, à partir d'aujourd'hui : exposition "Le peintre et le Nouveau Monde".

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

JUN 8 1967

BOWDEN'S

Le peintre et le Nouveau-Monde

MONTREAL — Une exposition qui s'intitule "Le peintre et le Nouveau Monde", rendra hommage aux artistes qui ont fixé pour la postérité l'époque de la colonisation d'un nouvel hémisphère. A cet effet, le Musée des Beaux-Arts de Montréal a emprunté de 10 pays un choix d'environ 350 oeuvres qui s'échelonnent sur une période de 300 ans.

"A bien des points de vue, dit M. David G. Carter, directeur du musée, l'artiste vint au Nouveau Monde un peu comme la figure mythologique de Prométhée qui apporta le feu à l'humanité."

Les oeuvres de l'exposition, qui sera inaugurée le 8 huin, proviennent de Grande-Bretagne, d'Autriche, d'Allemagne, du Mexique, du Pérou, du Venezuela, de l'Argentine, du Brésil, des Etats-Unis et du Canada. Le public y aura accès dès le lendemain du vernissage, soit du 9 juin au 30 juillet.

"Le peintre et le Nouveau Monde" marque pour le musée la célébration du centenaire du Canada et rejoint également par son sujet, le thème de l'Expo 67, Terre des Hommes.

L'exposition présente des oeuvres qui résultent des premiers contacts de l'artiste avec le Nouveau Monde, dans les deux Amériques, aussi bien que l'activité picturale des nouvelles générations d'Amérique, issues d'une part de l'expérience traditionnelle de l'Europe, et, d'autre part, de l'élimination des cultures précolombiennes et de l'adaptation aux conditions de vie d'un monde inconnu jusqu'alors.

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Des huiles, des aquarelles et des croquis exécutés au cours de trois siècles par 161 artistes, décrivent tour à tour la mer, les pays, les peuples et les aspirations du Nouveau Monde.

M. Carter, organisateur de l'exposition, a déclaré que l'intérêt artistique, plutôt qu'historique, a présidé à la sélection des oeuvres. Par ailleurs, l'association avec le Nouveau Monde, plutôt que le lieu de naissance, a motivé le choix.

"De multiples raisons sont à l'origine de l'exploration du territoire, des luttes et du développement progressif du Nouveau Monde, dit M. Carter. Le soldat, le missionnaire, le navigateur, le marchand, le fermier, l'homme d'Etat et l'homme de science symbolisent quelques-uns de ces motifs."

L'image même de l'homme a beaucoup préoccupé l'artiste, outre ses observations sur la géographie et le mode de vie des premiers habitants, et l'ampleur de cette préoccupation apparaît dans le grand nombre de portraits présentés dans cette exposition.

Selon M. Carter, la qualité des premières oeuvres est "inégale, imprévisible et néanmoins surprenante".

Alros que les cultures précolombiennes ont été écrasées ou assimilées, l'emprise de l'art européen s'est toujours maintenue. Quelquefois, la fusion des caractéristiques indigènes et de l'esprit européen a abouti à des parrallèles avec les cultures d'origine; elle a souvent révélé, cependant, des traits plus personnels.

Les oeuvres les plus anciennes de l'exposition rappellent les récits des explorateurs et des voyageurs ainsi que le grand effort missionnaire en vue d'atteindre l'hégémonie spirituelle. Cette période se termine vers 1813 lors de la redivision de l'Europe après les guerres napoléonniennes.

La deuxième section représente le besoin de perpétuer les personnes, les familles et les objets. Elle embrasse toute la période chronologique de l'exposition. Une mosaique de plumes sur cuivre, "remarquable et inhabituelle", illustre Notre-Dame du Rosaire entourée de Saint Dominique et Saint François et Dieu le Père et les angelots. Cette technique d'origine indienne n'a pas été utilisée très longtemps au XVIIe siècle. Peu d'oeuvres du genre, dont l'attrait principal est la vivacité des couleurs, demeurent aujourd'hui.

La troisième section groupe les oeuvres qui se rattachent aux contacts de l'artiste d'Amérique avec la cour des rois et des princes, les académies, les pays et les paysages de l'Europe.

La quatrième section remonte au XVIe siècle avec les décorations murales domestiques du Mexique. Elle montre aussi la rareté de la peinture de nus à cette époque.

La cinquième section expose les études des premiers artistes-journalistes jusqu'à la peinture historique, introduite pour commémorer les hauts faits du pays et la peinture de genre qui, grâce à une forte tradition européenne, devait obtenir beaucoup de succès en illustrant les coutumes et les petits travers des peuples américains.

La dernière grande catégorie d'oeuvres porte le titre de "Curiosité, science et empire".

"La présente exposition, précise M. Carter, nous montre parallèlement un exposé visuel de l'expansion du Nouveau Monde et l'évolution, dans ce même milieu, de l'art de la peinture.

A mesure qu'il eut confiance en lui-même et qu'on lui témoigna de la considération, l'artiste se tourna plus volontiers vers l'expérimentation et la découverte de nouvelles techniques.

"Si les artistes d'aujourd'hui devaient rencontrer leurs précurseurs, ils éprouveraient beaucoup de sympathie à l'égard des luttes que devaient mener leurs ainés avant d'accéder à la maîtrise de leur art et ils apprécieraient la recherche d'un idéal artistique que l'on peut déceler dans les peintures ici exposées.

"Les Canadiens et les autres peuples du Nouveau Monde continuent d'en tirer force et énergie."

Photo-Journal
Montréal, Qué.
June 7, 1967



LES ARTS

par Marcel Huguet

L'exposition "Le peintre et le Nouveau Monde" au Musée des Beaux-Arts sera présentée au public à partir de vendredi. • Des oeuvres d'art graphique exécutées par des artistes danois sont exposées actuellement à la galerie Jason-Teff (rue Saint-Paul). • A compter de jeudi, Manuel Monedero expose des tableaux à la galerie Martin. • A la galerie Libre, double exposition commençant vendredi et samedi : oeuvres de Ronald Chase et du sculpteur indien Tony Hunt, de la tribu Kwakiutl. • Enfin jusqu'au 30 juin, Claire Van Vliet expose des gravures et des aquarelles à la galerie 1640.

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

JUN 10 1967

BOWDEN'S

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: A New Dimension in Painting, last day; The Painter and The New World, to July 30.

La Patrie, Montreal, Que.
June 11, 1967

montréal expositions

Musée des Beaux-Arts : (1379, Sherbrooke, tél. 842-8091). Jusqu'au 30 juillet, exposition "Le peintre et le Nouveau-Monde.

Current Events
Montreal, Que.
June 10, 1967

Montreal Museum of Fine Arts
Musée des Beaux Arts

"Le Peintre et le Nouveau Monde"
"The Painter and the New World".

This special exhibition put up annually by the Montreal Museum of Fine Arts always creates a storm of controversy in art circles. It is scheduled to take June 9th to July 30th inclusively.

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Atelier Janos Lukacs

Exhibition titled "Summer Collection" - artists exhibiting are: DeSilla, M. Brittain, Also pieces from old Masters on view.

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Galerie permanente d'oeuvres des métiers d'arts du Québec - tapisseries, sculptures, gravures, bijoux et tissages.

Exposition spéciale pendant le mois de juin: Objects de fantaisies d'Anne Trèze.

La galerie est ouverte tous les jours de la semaine, de 11:00 a.m. à 6:30 p.m.

(430 rue BonSecours - Vieux Montréal - 866-9019)

Dimanche-Matin
Montreal, Que.
W-E 213,400

JUN 11 1967

BOWDEN'S

Le peintre et le Nouveau-Monde au Musée des Beaux-Arts

Le Musée des Beaux-Arts présente une exposition qui s'intitule "Le peintre et le Nouveau-Monde" pour rendre hommage aux artistes qui ont fixé pour la postérité l'époque de la colonisation. Pour monter cette exposition, le Musée a emprunté à dix pays un choix d'environ 350 oeuvres qui s'échelonnent sur une période de 300 ans.

L'Angleterre, l'Autriche, l'Allemagne, le Mexique, le Pérou, le Venezuela, l'Argentine, le Brésil, les Etats-Unis et le Canada ont soumis les oeuvres, qui seront exposées jusqu'au 30 juillet.

"Le peintre et le Nouveau-Monde" marque pour le Musée la célébration du centenaire du Canada et rejoint, par son sujet, le thème de l'Expo, "Terre des Hommes".

Des huiles, des aquarelles, des croquis, exécutés par 161 artistes, décrivent tour à tour la mer, les pays, les peuples et les aspirations du Nouveau-Monde.

Les oeuvres les plus anciennes de l'exposition rappellent les récits des explorateurs et des voyageurs ainsi que le grand effort missionnaire. Cette période se termine vers 1813, lors de la redivision de l'Europe après les guerres de Napoléon.

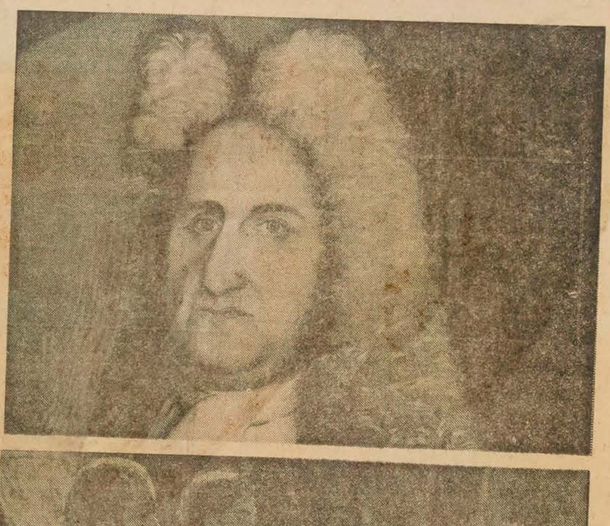
La deuxième section représente le besoin de perpétuer les personnes, les familles et les objets. La troisième groupe les oeuvres qui se rattachent aux contacts de l'artiste d'Amérique avec la cour des rois et des princes, les académies, les pays et les paysages.

Trois autres sections complètent l'exposition.

MONTREAL, QUE.
LE DEVOIR
D 48,200 Le Devoir
JUN 10 1967
BOWDEN'S

E-12-M







Les expos de l'Expo

Jamais avant cette saison, Montréal n'a été ce point de concentration de l'art, cette terre privilégiée où il est enfin possible de choisir quelle grande exposition on ira visiter et où l'on peut, semaine après semaine, fréquenter des oeuvres d'art étrangères autrement que par des reproductions. Les oeuvres sont venues à nous. Profitons-en. Elles ne reviendront peut-être pas de sitôt. Commençons notre itinéraire.

Pour découvrir de véritables trésors de tous les temps, c'est à la Galerie des Arts de l'Expo qu'il faut aller. Pour les très grands noms de la sculpture contemporaine, on ira se promener dans les jardins de la sculpture de l'île Ste-Hélène. Un peu partout sur le terrain de l'Expo, on rencontre des sculptures des meilleurs artistes canadiens, Trudeau, Vaillancourt, Roussil, Gladstone, Bonet, Nesbitt, Daudelin, Kahane, Guité, Sullivan... Chaque nation culturellement importante présente un panorama de son art. Avec leurs toiles de dix à quinze pieds de largeur et jusqu'à cinquante pieds de hauteur, les Etats-Unis ont opté pour le gigantisme, la Grèce pour une présentation classique, le Mexique et la France pour un très large éventail s'étendant sur toute leur histoire, l'Italie pour une image moderne avec l'énorme et précieuse boule de Pomodoro posée sur le toit de son pavillon et "l'environnement" créé par Védova. Cette terre que nous habitons, l'Amérique, nous est rendue plus concrète, plus familière par l'exposition du Musée des Beaux-Arts, ouverte depuis hier, LE PEINTRE ET LE NOUVEAU-MONDE. Le Pavillon du Canada donne un aperçu de la peinture canadienne et pour une connaissance approfondie de la peinture du Québec, le Musée d'Art contemporain a préparé spécialement deux expositions succcessives.

La Galerie d'Art de l'Expo

Conçue selon l'esprit du Musée imaginaire de Malraux, l'exposition rassemble des oeuvres des plus grands artistes de toutes les époques et de toutes les cultures. La qualité et l'intérêt de chacune des oeuvres ont été les seuls critères de choix. D'où la très haute tenue de cette exposition où l'on a fait abstraction des genres, des styles, des influences, montrant côte à côte un bronze grec, Francis Bacon, Rembrandt, un masque africain, Manet, Le Titien, un émail limousin... Détachée de son origine, l'oeuvre d'art dont on a volontairement écarté l'aspect historique est présentée comme un objet autonome, comme un fait artistique.

Cette forme d'exposition est relativement neuve. Déjà à l'Expo de Bruxelles, on avait tenté une confrontation semblable. Mais le projet n'a pas abouti, faute de bâtiment offrant toutes les garanties de protection et de conservation nécessaires pour de tels chefs-d'oeuvre. En construisant un musée équipé des perfectionnements les plus modernes, l'Expo 67 a mis à la portée de la Province, une construction qui pourrait avantageusement remplacer le Musée d'Art contemporain dont le décor douteux et fin de siècle ne convient guère aux oeuvres d'art actuelles.

L'Exposition internationale de sculpture contemporaine

Limitée dans le temps et non dans l'espace, cette exposition a le mérite de présenter un ensemble cohérent de la sculpture moderne, de Rodin à Schoffer, en passant par Gonzalez, Epstein, Gabo, Marini, Calder, etc... C'est donc l'illustration d'une époque particulièrement féconde qu'on nous propose: celle qui a vu naître les révolutions esthétiques du début du siècle et s'épanouir de multiples mouvements partout dans le monde occidental. A ceux qui ont servi de "phares", qui sont à la source de l'extraordinaire diversité et vitalité de la sculpture actuelle, s'ajoutent des sculpteurs plus jeunes qui complètent ce panorama: Armitage, César, Chillida, Consagra, Etienne-Martin, Hajdu, Penalba, par exemple.

L'universalité de l'art s'y trouve démontrée d'éclatante façon. Au-dessus des frontières se découvrent des affinités entre sculpteurs, des familles d'esprit qui ont donné lieu à la sculpture cubiste avec Archipenko, Laurens, Picasso, à la sculpture cubiste teintée de baroquisme avec Liptchitz et Zadkine, à la sculpture expressionniste avec Germaine Richier, César, à la sculpture purement abstraite avec Calder, Lardera, Jacobsen...

A propos de cette pluralité de tendances et de vocabulaires plastiques, on constate que le XXe siècle est l'un des grands siècles de la sculpture.

Le peintre et le Nouveau-Monde

Par cette exposition, le Musée des Beaux-Arts entend rendre compte des premiers contacts des colonisateurs avec le Nouveau-Monde. Echelonnée sur trois siècles, de 1564 à 1867, l'exposition d'huiles, d'aquarelles, de croquis déborde largement les frontières du Canada, les oeuvres provenant notamment de Grande-Bretagne, du Mexique, du Pérou, du Venezuela, de l'Argentine, du Brésil, des Etats-Unis. Bien que l'intérêt artistique soit intervenu dans la sélection des oeuvres, l'intérêt historique l'emporte nettement. Les dessinateurs et les peintres n'étaient pas toujours foncièrement engagés dans une aventure picturale, mais surtout pénétrés du désir de porter témoignage sur la géographie des lieux, sur le mode de vie des habitants, indigènes et explorateurs.

L'exposition est divisée en thèmes abstraits, comme FOI, LOYAUTE, CONQUETE. Sous ce titre on a réuni des tableaux religieux où l'on retrouve six toiles de Plamondon qui n'avaient pas été montrées au public depuis que l'artiste lui-même les avait exposées à Québec. Elles datent de 1857, mais leur facture est très proche de celle de tableaux de l'école de Vienne peints un siècle auparavant. C'est dire combien Plamondon fut un néo-classique attardé. Beaucoup plus touchantes sont les peintures religieuses anonymes, comme PEINTURE DE L'INTERIEUR DE L'HOPITAL, de la fin du XVIIe siècle, où le Christ, présence quotidienne et presque familière, ne trouble en rien le service des malades. ASSEMBLEE DES QUAKERS, peint d'une main habile rend bien l'austérité et le jansénisme de ces pasteurs.

Un autre thème, DESIR DE PERPETUER, rassemble en fait des portraits d'enfants, de familles, de militaires... Ici la peinture joue le rôle qui est aujourd'hui dévolu à la photographie, au cinéma ou à la télévision. Sous d'autres thèmes sont présentés des paysages, des natures mortes, des scènes de genre.

L'exposition montée avec infiniment de soin a demandé un travail très précis à toutes les personnes qui y ont collaboré. Mais dans l'ensemble, l'intérêt reste anecdodique, sociologique, humaniste et par intervalles seulement, artistique.

Je suis peu sensible à ce genre d'expositions qui informent, s'adressent aux sentiments, satisfont la curiosité des choses du passé, mais qui, sur le plan artistique, apportent peu de satisfaction. Aussi suis-je très conscient que mon peu d'enthousiasme pour ce type d'exposition ne veut susciter que des commentaires ternes et sans vie. L'idéal pour le critique ne serait-il pas de parler seulement que de ce qu'il aime.

La Galerie du Pavillon du Canada

Voilà l'exemple d'exposition très générale où toutes les options, tous les artistes de quelque renom sont accueillis. Pas d'oeuvres très mauvaises, mais pas de parti-pris très rigoureux non plus. Faite pour plaire à un large public, l'exposition peut être interprétée comme une rétrospective de l'art canadien. Honnête dans son ensemble, elle ne suscite ni de véhémente critique, ni d'admiration délirante.

Panoramas I et II

L'optique adoptée par le Musée d'Art contemporain me semble beaucoup plus intéressante. On a misé sur les vingt-cinq années où la peinture du Québec a été la meilleure, la plus vivante. Sous le titre PANORAMA I, l'exposition en cours présente la peinture du Québec de 1940 à 1955, donc le moment de sa gestation et son affranchissement. A partir du 27 juin, sous le titre PANORAMA II, seront exposées des oeuvres datant de 1955 à 1966, ce qui assure la continuité et permet d'introduire les tendances les plus récentes de la peinture actuelle. Dans PANORAMA I, Mary Bouchard, Morrice, Ozias Leduc, Lyman, M.A. Fortin prennent figure de précurseurs, Pellan de ferment révolutionnaire et le mouvement automatiste, de phénomène artistique majeur des années 1940 à 1955.

Par ces vingt-cinq ans de peinture, nous aurons donc en raccourci, ou plutôt en accéléré, la suite des métamorphoses qui a permis de passer chez nous de l'académisme ou du régionalisme à un art résolument contemporain.

PANORAMAS I et II, expositions à ne pas manquer, non seulement pour ceux qui s'intéressent aux arts, mais par tous ceux qui s'interrogent sur notre enracinement, notre identification, qui cherchent à savoir ce que nous sommes, nous, Québécois. La peinture étant un art plus instructif que la littérature, elle s'est épanouie avant elle, comme elle a précédé la sculpture toujours plus lente à s'élaborer, parce que plus coûteuse, plus réfléchie, plus ardue.

Autant d'expositions, cela veut dire: autant de buts poursuivis par les organisateurs de ces expositions, autant de moyens de connaissance mis à la portée du public, autant d'optiques pour aborder l'art, le découvrir et si possible l'aimer.

Laurent LAMY

NOS ILLUSTRATIONS : (à gauche) détail d'un émail sur cuivre "Madone et saints" artiste inconnu, art mexicain probablement du XVIe ou XVIIe siècle — (en haut, à droite) détail du portrait d'un homme, peintre inconnu, art américain — (en bas à droite) détail de "Les Musiciens amateurs" d'Homer Winslaw, 1836-1910, art américain.

Québec Le Soleil, Qué.
Circ. 156,865
June 12, 1967

Rétrospective sur les peintres qui ont fixé l'époque de la colonisation pour la postérité

M-871

MONTREAL — Une exposition qui s'intitule "Le peintre et le Nouveau Monde", rendra hommage aux artistes qui ont fixé pour la postérité l'époque de la colonisation d'un nouvel hémisphère. A cet effet, le Musée des Beaux-Arts de Montréal a emprunté de 10 pays un choix d'environ 350 oeuvres qui s'échelonnent sur une période de 300 ans.

"A bien des points de vue, dit M. David G. Carter, directeur du musée, l'artiste vint au Nouveau Monde un peu comme la figure mythologique de Prométhée qui apporta le feu à l'humanité."

Les oeuvres de l'exposition, qui sera inaugurée le 8 juin, proviennent de Grande-Bretagne, d'Autriche, d'Allemagne, du Mexique, du Pérou, du Venezuela, de l'Argentine, du Brésil, des Etats-Unis et du Canada. Le public y aura accès dès le lendemain du vernissage, soit du 9 juin au 30 juillet.

"Le peintre et le Nouveau Monde" marque pour le musée la célébration du centenaire du Canada et rejoint également, par son sujet, le thème de l'Expo 67, Terre des Hommes.

L'exposition présente des oeuvres qui résultent des premiers contacts de l'artiste avec le Nouveau Monde, dans les deux Amériques, aussi bien que l'activité picturale des nouvelles générations d'Amérique, issues d'une part de l'expérience traditionnelle de l'Europe et, d'autre part, de l'élimination des cultures précolombiennes et de l'adaptation aux conditions de vie d'un monde inconnu jusqu'alors.

En se fondant sur les exemples les plus représentatifs de cette époque, l'exposition retrace l'évolution artistique et les tendances de la peinture en Amérique depuis 1564 jusqu'à l'établissement de la Confédération canadienne en 1867.

Des huiles, des aquarelles et des croquis exécutés au cours de trois siècles par 161 artistes, décrivent tour à tour la mer, les pays, les peuples et les aspirations du Nouveau Monde.

INTERET ARTISTIQUE

M. Carter, organisateur de l'exposition, a déclaré que l'intérêt artistique, plutôt qu'historique, a présidé à la sélection des oeuvres. Par ailleurs, l'association avec le Nouveau Monde, plutôt que le lieu de naissance, a motivé le choix.

"De multiples raisons sont à l'origine de l'exploration du territoire, des luttes et du développement progressif du Nouveau Monde, dit M. Carter. Le soldat, le missionnaire, le navigateur, le marchand, le fermier, l'homme d'Etat et l'homme de science symbolisent quelques-uns de ces motifs."

L'image même de l'homme a beaucoup préoccupé l'artiste, outre ses observations sur la géographie et le mode de vie des premiers habitants, et l'ampleur de cette préoccupation apparaît dans le grand nombre de portraits présentés dans cette exposition.

Selon M. Carter, la qualité des premières oeuvres est "inégale, imprévisible et néanmoins surprenante".

Alors que les cultures précolombiennes ont été écrasées ou assimilées, l'emprise de l'art européen s'est toujours maintenue. Quelquefois, la fusion des caractéristiques indigènes et de l'esprit européen a abouti à des parallèles avec les cultures d'origine; elle a souvent révélé, cependant, des traits plus personnels.

Les oeuvres les plus anciennes de l'exposition rappellent les récits des explorateurs et des voyageurs ainsi que le grand effort missionnaire en vue d'atteindre l'hégémonie spirituelle. Cette période se termine vers 1813 lors de la redivision de l'Europe après les guerres napoléoniennes.

La deuxième section représente le besoin de perpétuer les personnes, les familles et les objets. Elle embrasse toute la période chronologique de l'exposition. Une mosaique de plumes sur cuivre, "remarquable et inhabituelle", illustre Notre-Dame du Rosaire entourée de saint Dominique et saint François et Dieu le Père et les angelots. Cette technique d'origine indienne n'a pas été utilisée très longtemps au XVIIe siècle. Peu d'oeuvres du genre, dont l'attrait principal est la vivacité des couleurs, demeurent aujourd'hui.

La troisième section groupe les oeuvres qui se rattachent aux contacts de l'artiste d'Amérique avec la cour des rois et des princes, les académies, les pays et les paysages de l'Europe.

La quatrième section remonte au XVIe siècle avec les décorations murales domestiques du Mexique. Elle montre aussi la rareté relative de la peinture de nus à cette époque.

La cinquième section expose les études des premiers artistes - journalistes jusqu'à la peinture historique, introduite pour commémorer les hauts faits du pays et la peinture de genre qui, grâce à une forte tradition européenne, devait obtenir beaucoup de succès en illustrant les coutumes et les petits travers des peuples américains.

La dernière grande catégorie d'oeuvres porte le titre de "Curiosité, science et empire".

EXPANSION DU NOUVEAU MONDE

"La présente exposition, précise M. Carter, nous montre parallèlement un exposé visuel de l'expansion du Nouveau Monde et l'évolution, dans ce même milieu, de l'art de la peinture.

"A mesure qu'il eut confiance en lui-même et qu'on lui témoigna de la considération, l'artiste se tourna plus volontiers vers l'expérimentation et la découverte de nouvelles techniques.

"Si les artistes d'aujourd'hui devaient rencontrer leurs précurseurs, ils éprouveraient beaucoup de sympathie à l'égard des luttes que devaient mener leurs aînés avant d'accéder à la maîtrise de leur art et ils apprécieraient la recherche d'un idéal artistique que l'on peut déceler dans les peintures ici exposées.

"Les Canadiens et les autres peuples du Nouveau Monde continuent d'en tirer force et énergie."

Montreal Star, Que.
Circ. 205,503
June 17, 1967

A 871

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: The ...inter and The New World, to

Dernière Heure
Montreal, Que.
June 11, 1967

T-871

Une exposition à voir:

"Le Peintre et le Nouveau Monde"

A l'Expo, il y a le Musée d'Art contemporain dont le succès est inespéré. Il y a aussi cette galerie d'art du Pavillon du Canada, et cet autre Musée de peintures du Pavillon français. Mais que tout cela ne vous empêche pas de vous rendre à notre tout rénové Musée des Beaux-Arts qui présente actuellement une exposition de 350 oeuvres qui nous arrivent directement des Etats-Unis, du Mexique, du Pérou, de l'Argentine, du Brésil, de la Grande-Bretagne, de l'Autriche, de l'Allemagne, du Venezuela et du Canada.

Cette exposition d'oeuvres d'art, au thème suggestif: Le Peintre et le Nouveau Monde, **groupe les meilleurs tableaux illustrant les premiers contacts de l'artiste avec le Nouveau Monde, de même que différents travaux faits par les indigènes.** Le Peintre et le Nouveau Monde **couvre la période comprise entre 1534 et 1867. Pas moins de 161 artistes y sont représentés.**

SEPT — JOURS
MONTREAL, QUE.
W.

Le Peintre et le NM

JUN 17 1967 BOWDEN'S

O 12 M



CLAIRE VAN VLIET

les jours, sauf le dimanche, de 10h. à 17h.30. Jusqu'au 17 juin.

Galerie Moos (1430 ouest rue Sherbrooke) — Oeuvres de Pierre Jacques. Jusqu'au 1er juillet.

L'Art français (370 ouest rue Laurier) — Jusqu'au 30 juin: peintres français de la Galerie.

Maison des Arts La Sauvegarde (160 est rue Notre-Dame) — Tapisseries du Québec. Jusqu'au 28 juin. Du lundi au jeudi, de midi à 18h.; le vendredi, de midi à 21h.; les samedi et dimanche, de midi à 17h.

Musée d'art contemporain (4040 est rue Sherbrooke) — Panorama de la Peinture du Québec, 1ère partie (1939-55), jusqu'au 25 juin. Oeuvres de la Guilde graphique, collection permanente et symposium de sculpture 1965. Tous les mardis soir à 20h.: projection de films d'art. Le musée est ouvert de 12h. à 18h. et de 19h. à 21h., tous les jours, sauf le lundi.

Musée des Beaux-Arts (1379 ouest rue Sherbrooke) — Le peintre et le Nouveau Monde. Le musée est ouvert le samedi de 10h. à 17h., le mercredi de 10h. à 22h., le dimanche de 14h. à 17h. Fermé le lundi.

Musée du Québec (Parc des Champs de Bataille, Québec) — Jusqu'à la fin de l'été: "Vues de Québec," estampes des 18e et 19e siècles. Peinture, sculpture et orfèvreries traditionnelles du Québec. Le musée est ouvert quatre soirs par semaine: les dimanche, mardi, mercredi et jeudi, de 8h. à 22h.30. Il est fermé le lundi toute la journée et le mardi matin.

Dimanche-Matin
Montreal, Que.
W-E 213,400

Le Peintre et le NM

JUN 18 1967 BOWDEN'S

qui inaugurera le congrès... On expose actuellement, au Musée des BEAUX-ARTS, une peinture MEXICAINE unique et attribuée à un INDIEN inconnu qui vivait au 16e siècle. Il s'agit d'une mosaique faite uniquement de PLUMES montées sur un support de cuivre et qui représente Notre-Dame-du-Rosaire... **Et bonne fête des Pères à tous les PAPAS qui méritent bien qu'on pense à eux UN jour dans l'année!**

Current Events
Montreal, Que.
W 8,800

Le Peintre et le NM

JUN 17 1967 BOWDEN'S

12 M

Events, in this year of Expo, are not restricted to Ile Notre Dame, La Ronde, and St. Helen's.

Art galleries are preening themselves for visitors from all parts of the world. At the Museum of Fine Arts, on Sherbrooke Street West, June 9 - July 30th, "The Painter and the New World."

July 1 - August 1, "Relics belonging to the Marquis de Montcalm." July 8 - August 4th, "Miniature Portraits of the Fathers of Confederation."

Current Events
Montreal, Que.
W 8,800

Le Peintre

JUN 17 1967 BOWDEN'S

W 12 M

Montreal Museum of Fine Arts
Musée des Beaux Arts

"Le Peintre et le Nouveau Monde"
"The Painter and the New World".

This special exhibition put up annually by the Montreal Museum of Fine Arts always creates a storm of controversy in art circles. It is scheduled to take June 9th to July 30th inclusively.

Museum hours: Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; on Wednesday evenings until 10:00 p.m. and on Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091).

Atelier Janos Lukacs

Exhibition titled "Summer Collection" - artists exhibiting are: DeSilo, M. Brittain, Also pieces from old Masters on view.

Open daily including week-ends - by appointment only.

(4125 Blueridge Crescent, suite 26 - 933-9877)

Boutique Soleil

Galerie permanente d'oeuvres des métiers d'arts du Québec - tapisseries, sculptures, gravures, bijoux et tissages.

Exposition spéciale pendant le mois de juin: Objects de fantaisies d'Anne Trèze.

La galerie est ouverte tous les jours de la semaine, de 11:00 a.m. à 6:30 p.m.

(430 ru BonSecours - Vieux Montréal - 866-9019)

Star June 17th 67

History Through The Eyes Of The Painters

By Robert Ayre

THE Painter and the New World, the big exhibition which has just opened and which will be on view until the end of July, is the show of the year for the Montreal Museum of Fine Arts. Organized as the Museum's contribution to the Centennial celebrations in the spirit of the year's retrospection, it is an historical show, though it has no direct reference to Canada's hundred years; 1867 is, in fact, the cutoff date. It is a survey of 300 years of painting in the western hemisphere, beginning in 1564 and ending the year before Confederation. In all there are more than 350 oils, water colors, drawings and engravings by 161 artists, lent by 124 public and private collections in Canada, the United States, Mexico, Brazil, Argentina, Venezuela and Europe.

The earliest items are a gouache by Jacques Lemoyne de Morgues painted in Florida in 1564 and the book in which it was reproduced, published in Frankfort in 1591; and a copy of the Voyages of Champlain, Paris 1613. At the other end, Whistler squeezes in with a water color of ships at Valparaiso dated 1866, lent by the Tate Gallery in London.

This isn't a show you can breeze through. You will have to be prepared to settle down and spend some time with it: Unless you are so much of the space age that you think the past is a bore and agree with Henry Ford that history is bunk, you'll be rewarded.

WHEN I FIRST heard about it, I had my reservations regarding the popular appeal of such a project, but I found myself more interested than I thought I'd be. Its prestige will be among scholars; the specialist will get the most out of it; but this is true of all exhibitions—the more you have to bring the more you receive in return—but you can have an enlargement of experience without being well versed in the colonial period of the United States, for example, or the Hudson River School. The magnificent catalogue, with its notes on the artists and its introduction by David Carter, director of the Museum, will help fill you in.

With some overlapping, because the themes can't be contained in watertight compartments, the survey is presented in six sections: Faith, Loyalty and Conquest; The Conflict Against Oblivion — this means portraits; "Conflict" is scarcely the word; The Testing of National Vitality at Old World Fonts—a fanciful way of speaking of American painters going to Europe: Samuel Morse in the Louvre, Cole painting Mount Aetna, Inness, St. Peter's in Rome; Romanticism, Fantasy and Mythology; The Range of Experience; Curiosity, Science and Empire; and there are numerous subdivisions, such as Pitted Against the Elements; War; Fun, Companionship and Sport, in the fifth category.

Most of us are familiar with Quebec's contribution—the *ex voto* and other religious paintings and the portraits — but the strange 17th Century hospital interior lent by the Religieuses Hospitalières de St. Joseph has not appeared in exhibitions that I know of and, though they came to the Museum through the Townsend bequest in 1961, the half-dozen large paintings from the life of Christ by Plamondon have not been shown until lately, probably because their professional conventions leave us cold. There is more life in the less accomplished works of pure faith and in the innocence and opulence — even vulgarity — in some of the anonymous paintings from South America.

Don't just walk by the portraits. There are some very interesting ones in the exhibition, interesting on two counts, because of the sitters and because of the way they are painted, works by Copley, Stuart (George Washington, of course), West, Sully and others. I like the conversation pieces — Joseph Moore and his family, 1839, by Erastus Salisbury Field, the self-taught limner (note the boy with his whitting, mother with her sewing, the spool rack on the sideboard, the design of the carpet), and the Tannat Family, by Henry Benbridge (1743-1812) lent by the National Gallery of Can- of puppets. (When he was in Italy, Benbridge met Dr. Johnson's biographer Boswell, who commissioned a portrait of a Corsican patriot. The exhibition is full of odd sidelights like this, which may not have a great deal to do with art in the narrow sense, but has something to do with life.)



Louis Dulongpre: Study of a Seated Child, Quebec, 1752, water color on parchment, 5⅞ x 5¼ ins., lent by M. and Mme. Maurice Corbeil to the exhibition The Painter and the New World at the Montreal Museum of Fine Arts.

THE INDIANS HAVE an important place in the collection, from de Morgues and Champlain to Rindisbacher, Catlin, Kane and Zacharie Vincent, both in on-the-spot sketches and formal portraits—Pocohontas, Joseph Brant — at least three painters were impressed by Brant — Benjamin West in the portrait lent by the National Gallery of Art, Washington, Mellon Collection; von Moll Berczy (Ottawa) and Samuel Wale (Harvard).

In romantic literary paintings typical of their period, Sully and Rimmer show us actors in Shakespeare and it may surprise you to learn, from Joseph Légaré, that Edmund Kean once recited to the Indians on the banks of the St. Lawrence, wigwams in the background. If it was The Tempest I don't know what they thought of it.

Speaking of tempests, I shall certainly go back again to look at Washington Allston, and Heade — that wonderful baleful light over the curling sea and the beach at Newport; Wright's Constellation and Giffard's National keeling over in the tremendous waves; Carmichael's Erebus and Terror in the Antarctic, like a Turner fantasy, as Giffard is like Hokusai.

After that, and the few war pictures, come the fun and games, the sugaring off, the cornhusking, the dancing, the duck hunting, the croquet, the sleigh races; exploration, pioneering and settlement; the views of Montreal from the Mountain by James Duncan and Capt. Pigott; Halifax Harbor; Jacobi's Parliament Buildings in 1866 and Henry Boyd's view of Ottawa, dated July, 1867 — later than Whistler and Church, after all, and right up to the deadline. The exhibition is rounded out with Niagara Falls and Montmorency, the meeting of the Shenandoah and the Potomac, the Orinoco and the Magdalena, Chimborazo and a Newfoundland iceberg, the idealized panoramas of the "Majesty and Poetry of the New Realm."

Montreal Gazette, Que.
Circ. 134,678
June 21, 1967

J-871

Famous Cat Painting Here For Exhibition

A famous cat has made the scene at The Montreal Museum of Fine Arts.

The cat is believed to have been painted in mid-19th century in the United States, perhaps Philadelphia, and has been reproduced frequently in magazines, catalogues and scholarly reviews.

Measuring 36 by 29¼ inches, the painting is part of the M. and M. Karolik Collection of the Museum of Fine Arts, Boston, and was loaned to the Montreal Museum for the exhibition The Painter and the New World, a survey of painting in the Americas in the decades leading up to Canadian confederation.

The work is signed Andrew L. von Wittkamp, M.D., suggesting the artist was a doctor.

Montreal Star, Que.
Circ. 205,503
June 19, 1967

• Denotes color

A-871

'Feather' Mosaic In Museum Show

A 350-year-old Mexican mosaic made entirely of feathers is one of 350 works on display at the Montreal Museum of Fine Arts' exhibition on "The Painter and the New World."

The feather mosaic, one of only four or five still in existance, is believed to have been created by an Indian in the 16th or early 17th century. It measures 17 by 12 inches and its feathers are mounted on a copper base. Our Lady of the Rosary, Saints Dominic and Francis and the God-father with cherubs are depicted.

The exhibition, which will be on view until July 30, salutes the men who produced an artistic record of the shaping of a new hemisphere. The works come from 10 different countries.

Granby Lavoix de L'Est, Qué.
Circ. 11,391
June 21, 1967

T-871

Une mosaïque de plumes au Musée des Beaux-Arts

MONTREAL -- Pour la première fois en Amérique du Nord, une peinture mexicaine faite uniquement de plumes, parmi quatre ou cinq oeuvres du genre qui existent encore aujourd'hui, est exposée au Musée des Beaux-Arts de Montréal.

L'auteur du tableau est inconnu. Ce serait, croit-on, un Indien du 16e ou 17e siècle.

M. Franz Mayer, un des plus grands collectionneurs d'art mexicain, a prêté cette oeuvre à l'exposition "Le Peintre et le Nouveau Monde".

Le directeur du musée, M. David G. Carter, organisateur de l'exposition, a déclaré que le prêt a été obtenu grâce à la générosité et à l'intervention diplomatique de M. Mayer. Le prêt d'une mosaïque de plumes est rare en raison de la fragilité de l'oeuvre et des dangers inhérents au transport.

La mosaïque mesure 17 sur 12 pouces et les plumes sont montées sur un support de cuivre. Elle représente Notre-Dame du Rosaire entourée de Saint-Dominique et Saint-François ainsi que Dieu le Père avec des chérubins.

Selon M. Carter, l'utilisation des plumes est un procédé "qui se retrouve encore au Mexique dans l'art populaire mais peu d'oeuvres originales demeurent, peut-être quatre ou cinq seulement."

"La technique est d'origine indienne. Elle n'a pas eu cours longtemps au 17e siècle. Son intérêt réside dans la vivacité des couleurs."

L'oeuvre est exposée dans la section "Foi, Loyauté et Conquête".

"Le Peintre et le Nouveau Monde" rend hommage aux artistes qui ont fixé pour la postérité l'époque de la colonisation d'un nouveau continent. Le musée a emprunté d'une dizaine de pays, à cette occasion, 350 oeuvres qui s'échelonnent sur une période de 300 ans. L'exposition se terminera le 30 juillet.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
Le Peintre
JUN 23 1967
BOWDEN'S

EXPOSITIONS

MUSEE DES BEAUX - ARTS

(1379 Sherbrooke O.) — **"Le peintre et le Nouveau Monde".** Le musée est ouvert le samedi de 10 h. à 5 h., le merc. de 10 à 10 h., le dim., de 2 à 5 h. Fermé le lundi. Tous les mercredis matins à 11 h.: **visites commentées** (bilingues) dans le Vieux Montréal. Point de départ: église Notre-Dame (En cas de pluie, visite annulée).

QUEBEC, P.Q.
L'ACTION
D 38,900
JUN 21 1967
BOWDEN'S

E-12-M

Oeuvre mexicaine assez originale

Pour la première fois en Amérique du Nord, une peinture mexicaine faite uniquement de plumes, parmi quatre ou cinq oeuvres du genre qui existent encore aujourd'hui, est exposée au Musée des Beaux-Arts de Montréal.

L'auteur du tableau est inconnu. Ce serait, croit-on, un Indien du 16e ou 17e siècle.

M. Franz Mayer, un des plus grands collectionneurs d'art mexicain, a prêté cette oeuvre à l'exposition "Le Peintre et le Nouveau Monde".

Le directeur du musée, M. David Carter, organisateur de l'exposition, a déclaré que le prêt a été obtenu grâce à la générosité et à l'intervention diplomatique de M. Mayer. Le prêt d'une mosaïque de plumes est rare en raison de la fragilité de l'oeuvre et des dangers inhérents au transport.

La mosaïque mesure 17 sur 12 pouces et les plumes sont montées sur un support de cuivre. Elle représente Notre-Dame du Rosaire entourée de saint Dominique et saint François ainsi que Dieu le Père avec des chérubins.

Selon M. Carter, l'utilisation des plumes est un procédé "qui se retrouve encore au Mexique dans l'art populaire mais peu d'oeuvres originales demeurent, peut-être quatre ou cinq seulement".

"La technique est d'origine indienne. Elle n'a pas eu cours longtemps au 17e siècle. Son intérêt réside dans la vivacité des couleurs".

L'oeuvre est exposée dans la section "Foi, Loyauté et Conquête".

"Le Peintre et le Nouveau Monde" rend hommage aux artistes qui ont fixé pour la postérité l'époque de la colonisation d'un nouveau continent.

Verdun Messenger, Que.
June 21, 1967

T-871

SOCIAL FEATHER PAINTING

For the first time in North America, a M exican painting made exclusively of feathers-one of perhaps four or five such work extant today--is being shown at The Montreal Museum of Fine Arts.

The painting, whose author is unknown but who is believed to have been an Indian, dates back to the 16th century or early 17th century.

It was loaned to the Museum for the exhibition The Painter and the New World by one of the most distinguished collectors of Mexican art, Franz Mayer.

Museum Director David G. Carter, who organized the exhibition, said the loan was made possible throught Mr. Mayer's generosity and diplomatic intervention. The lending of eather paintings is rare because of the fragility of the work and the dangers inherent in transportation.

The painting measures 17 by 12 inches and the feathers are mounted on a copper base. It shows Our Lady of the Rosary, Saints Dominic and Francis and the God-father with cherubs.

"The technique has persisted in Mexico as a popular art but of the original works, there are few surviving examples, probably only four or five", "The technique of feather painting was of Indian origin and did not persist long into the 17th century. Its most important advantage is brilliance of color."

The feather painting is presented within the section Faith, Loyalty and Conquest.

The exhibition through some 350 works, salutes the men who produced an artistic record of the shaping of a new hemisphere . The paintings span a 300-year-period and were gathered by the Museum in 10 different countries. The exhibition will be on view until July 30.

Lasalle Le Messager, Que.
June 21, 1967

T-871

EXPOSITIONS INTERESSANTES

Le Musée des Beaux-Arts a inauguré le 8 juin dernier, une exposition intitulée "Le peintre et le Nouveau Monde". Dès le 9 juin, le public était invité à y voir des oeuvres venant de Grande-Bretagne, d'Autriche, d'Allemagne, du Mexique, du Pérou, du Venezuela, de l'Argentine, du Brésil, des Etats-Unis et du Canada. Cette exposition, qui se terminera le 30 juillet, "marque pour le musée la célébration du centenaire du Canada et réjoint également par son sujet, le thème de l'Expo 67, "Terre des Hommes". "Elle retrace pour nous l'évolution artistique et les tendances de la peinture en Amérique depuis 1564 jusqu'à l'établissement de la Confédération canadienne en 1867".

Une autre exposition qui ne manque certainement pas de valeur, est celle présentée à la Galerie Libre du 9 au 22 juin et qui met en vedette les oeuvres de Ronald Chase, un artiste aux réalisations originales et quelquefois empreintes de mystère. La Galerie ajoute à cette collection, du 10 au 23 juin, les sculptures d'un artiste indien de la Tribu Kwakiutl, Tony Hunt.

Parmi les oeuvres faisant partie de la collection "Le peintre et le Nouveau Monde", le Musée des Beaux-Arts souligne une mosaique mexicaine faite entièrement de plumes et représentant Notre-Dame du Rosaire entourée de saint Dominique et saint François ainsi que Dieu le Père et des chérubins. L'auteur que l'on situe au 16e ou 17e siècle, est inconnu et la technique qui est d'origine indienne, n'a pas eu cours longtemps. C'est donc une oeuvre rare puisqu'il n'en existe plus que quatre ou cinq seulement.

Au Planetarium Dow, on présente depuis le 20 juin et jusqu'au 13 août, le nouveau spectacle "L'Homme le découvreur". Il y a des séances en français tous les jours de la semaine en matinée et en soirée.

* * *

Trois Rivières,
Le Nouvelliste, Qué.
Circ. 44,443
June 22, 1967

4-871

Un chat au Musée des Beaux-Arts

Un chat est entré au Musée des Beaux-Arts de Montréal - et les autorités du musée l'ont accueilli chaleureusement.

C'est un chat célèbre qui aurait été peint au milieu du 19e siècle aux Etats-Unis, à Philadelphie peut-être. Le tableau a souvent été reproduit dans des revues, des catalogues et des publications savantes.

La toile, qui mesure 36 sur 29 pouces et quart, fait partie de la collection M. et M. Karolik du Museum of Fine Arts de Boston. Elle a été prêtée au musée de Montréal à l'occasion de l'exposition "Le Peintre et le Nouveau Monde", un tour d'horizon de la peinture en Amérique au cours des 300 ans qui ont précédé la Confédération canadienne.

"Chat noir sur une chaise" se distingue par plusieurs particularités, déclare M. David G. Carter, directeur du musée de Montréal et organisateur de cette exposition.

"C'est une peinture de genre des débuts de l'école américaine et elle représentait, à l'époque, une innovation.

"Le tableau jouit d'une grande popularité aux Etats-Unis, probablement à cause de la pose caractéristique qui n'est ni guindée, ni académique".

Comme l'oeuvre est signée Andre L. von Wittkamp, M.D., on présume que l'artiste était médecin. C'est l'une de plusieurs oeuvres de facture primitive dans l'exposition.

Current Events
Montreal, Que.
W 8,800
Le Peintre
JUN 24 1967
BOWDEN'S

P 12-M

SPRING IN MONTREAL
(Continued)

Art galleries are preening themselves for visitors from all parts of the world. At the Museum of Fine Arts, on Sherbrooke Street West, June 9 - July 30th, "The Painter and the New World."

July 1 - August 1, "Relics belonging to the Marquis de Montcalm." July 8 - August 4th, "Miniature Portraits of the Fathers of Confederation."

Current Events
Montreal, Que.
June 24, 1967

P-871

Montreal Museum of Fine Arts
Musée des Beaux Arts

"Le Peintre et le Nouveau Monde"
"The Painter and the New World".

This special exhibition put up annually by the Montreal Museum of Fine Arts always creates a storm of controversy in art circles. It is scheduled to take June 9th to July 30th inclusively.

Museum hours: Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; on Wednesday evenings until 10:00 p.m. and on Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091).

Sherbrooke La Tribune, Que.
Circ. 35,002
June 26, 1967

est venue de faire se rencon- plus conciliante . . .

T-871

Un minou bien "peinturé" aux Beaux-Arts

Un tableau représentant un chat, fait fureur à Montréal au musée des Beaux-Arts. On dit que ce tableau remonte à la moitié du 19e siècle aux Etats-Unis. La toile viendrait de Philadelphie et on en aurait vu plusieurs reproductions dans les revues, périodiques, catalogues et autres publications.

Le tableau, qui mesure 36 pouces par 29, appartient à la collection Karolik de Boston et il a été prêté à Montréal pour la durée de l'Expo '67.

Le peintre serait Andrew L. von Wittcamp, m.d.

On suppose que c'est un médecin!

A moins que ce ne soit un "martini drinker" . . !

Chose certaine, c'est que le tableau ne représente pas un chat siamois, surtout après la publicité qui a été faite dans le film "That Darn Cat" qui a été montré à Sherbrooke cet hiver . . .

Montreal-Matin, Qué.
Circ. 122,074
June 26, 1967

T-871

Une peinture faite de plumes

Pour la première fois en Amérique du Nord, une peinture mexicaine faite uniquement de plumes, parmi quatre ou cinq oeuvres du genre qui existent encore aujourd'hui, est exposée au Musée des Beaux-Arts de Montréal.

L'auteur du tableau est inconnu. Ce serait, croit-on, un Indien du 16e ou 17e siècle.

M. Franz Mayer, un des plus grands collectionneurs d'art mexicain, a prêté cette oeuvre à l'exposition "Le Peintre et le Nouveau Monde".

Le directeur du musée, M. David G. Carter, organisateur de l'exposition, a déclaré que le prêt a été obtenu grâce à la générosité et à l'intervention diplomatique de M. Mayer. Le prêt d'une mosaïque de plumes est rare en raison de la fragilité de l'oeuvre et des dangers inhérents au transport.

L'oeuvre est exposée dans la section "Foi, Loyauté et Conquête".

"Le Peintre et le Nouveau Monde" rend hommage aux artistes qui ont fixé pour la postérité l'époque de la colonisation d'un nouveau continent. Le musée a emprunté d'une dizaine de pays, à cette occasion, 350 oeuvres qui s'échelonnent sur une période de 300 ans. L'exposition se terminera le 30 juillet.

Granby Lavoix de L'Est, Qué.
Circ. 11,068
June 27, 1967

T-871

Un chat du 19e siècle accueilli au musée des Beaux-Arts de Montréal

Un chat est entré au Musée des Beaux-Arts de Montréal- et les autorités du musée l' ont accueilli chaleureusement.

C'est un chat célèbre qui aurait été peint au milieu du 19e siècle aux Etats-Unis, à Philadelphie peut-être. Le tableau a souvent été reproduit dans des revues, des catalogues et des publications savantes.

La toile, qui mesure 36 sur 29 pouces et quart, fait partie de la collection M. et M. Karolik du Museum of Fine Arts de Boston. Elle a été prêtée au musée de Montréal à l'occasion de l'Exposition "Le Peintre et le Nouveau Monde", un tour d'horizon de la peinture en Amérique au cours des 300 ans qui ont précédé la Confédération canadienne.

"Chat noir sur une chaise" se distingue par plusieurs particularités, déclare M. David G. Carter, directeur du musée de Montréal et organisateur de cette exposition.

"C'est une peinture de genre des débuts de l'école américaine et elle représentait, à l'époque, une innovation.

"Le tableau jouit d'une grande popularité aux Etats-Unis probablement à cause de la pose caractéristique qui n'est ni guindée, ni académique"

Comme l'oeuvre est signée Andrew L. von Wittkamp, M.D., on présume que l'artiste était médecin. C'est l'une de plusieurs oeuvres de facture primitive dans l'exposition.

On en situe l'exécution vers le milieu du 19e siècle en raison de l'état actuel de la toile et des couleurs.

Verdun Messenger, Que.
June 28, 1967

9:30 a.m. Morning Prayer meetings will be held as usual.

R-871

Famous Cat

A famous cat has made the scene at The Montreal Museum of Fine Arts.

The cat is believed to have been painted in mid-19th century in the United States, perhaps Philadelphia, and has been reproduced frequently in magazines, catalogues and scholarly reviews.

Measuring 36 by 29 1/4 inches, the painting is part of the M. and M. Karolik collection of the Mesuem of Fine Arts, Boston, and was loaned to the Montreal Mesuem for the exhibition The Painter and the New World, a survey of painting in the Americas in the 300 years leading up to Canadian confederation.

"Black Cat on a Chair' is interesting in a offbeat way," says Director David G. Carter, of the Montreal Museum, who organized the exhibition.

"It is an early genre picture and that point in history, it was an innovation.

"The painting enjoys considerable popular appeal in the United States probably because of the characteristic pose. It is neither forced nor academic."

The work is signed Andrew L. Von Wittkamp, M.D., suggesting the artist was a doctor. It is one of a number of primitive works included in the show.

It is on the basis of the condition of the canvas and the paint that the mid-19th century date is given.

The Philadelphia provenance is suggested by a label on the back of the stretcher which bears the name of Philadelphia firm which sold artists' materials.

Québec Le Soleil, Qué.
Circ. 151,462
June 29, 1967

N-871

Collection d'oeuvres américaines exposées au Musée des Beaux-Arts

MONTREAL — Pour la première fois en Amérique du Nord, une peinture mexicaine faite uniquement de plumes, parmi quatre ou cinq oeuvres du genre qui existent encore aujourd'hui, est exposée au Musée des Beaux-Arts de Montréal.

L'auteur du tableau est inconnu. Ce serait, croit-on, un Indien du XVIe ou XVIIe siècle.

M. Franz Mayer, un des plus grands collectionneurs d'art mexicain a prêté cette oeuvre à l'exposition "Le Peintre et le Nouveau Monde".

Le directeur du musée M. David G. Carter, organisateur de l'exposition, a déclaré que le prêt a été obtenu grâce à la générosité et à l'intervention diplomatique de M. Mayer. Le prêt d'une mosaique de plumes est rare en raison de la fragilité de l'oeuvre et des dangers inhérents au transport.

SUPPORT DE CUIVRE

La mosaique mesure 17 sur 12 pouces et les plumes sont montées sur un support de cuivre. Elle représente Notre-Dame du Rosaire entourée de saint Dominique et saint François ainsi que Dieu le Père avec des chérubins.

Selon M. Carter, l'utilisation des plumes est un procédé "qui se retrouve encore au Mexique dans l'art populaire mais peu d'oeuvres orginales demeurent, peut-être quatre ou cinq seulement."

"La technique est d'origine indienne. Elle n'a pas eu cours longtemps au 17e siècle. Son intérêt réside dans la vivacité des couleurs."

L'oeuvre est exposée dans la section "Foi, Loyauté et Conquête".

"Le Peintre et le Nouveau Monde" rend hommage aux artistes qui ont fixé pour la postérité l'époque de la colonisation d'un nouveau continent. Le musée a emprunté d'une dizaine de pays, à cette occasion, 350 oeuvres qui s'échelonnent sur une période de 300 ans. L'exposition se terminera le 30 juillet.



Montrealer July 1967.

Theatre

Montreal: At Expo (check locations and dates by phone): Theatre du Rideau Vert, Canada (1, 3 to 8); "The Odd Couple", comedy by Neil Simon (10 to 15); La Comedie de Saint-Etienne, France (18 to 22, 24 to 26); At other locations: La Poudrière Theatre, "Un Couple Parfait" (3 to 8); "Eté" (10 to 15); "Eurydice" (17 to 22); "La Main Passe" (24 to 29). **Toronto:** Niagara-on-the-lake Theatre: Shaw Festival '67 (until September 10).

Music

Montreal: At Expo (check locations and dates by phone): Music and Dance from India (1 to 4); New York City Ballet (2 to 5); Recitals from Switzerland (5, 6); Montreal Symphony Opera Season (7, 13, 14, 15, 17, 18, 20, 22, 23); Collegium Musicum, Zurich (7, 8); Jeunesses Musicales — Gala of the National Competition Winners (16); Jeunesse Musicales, International Composers' Competition Finals (17); Guiseppe di Stefano in "The Land of Smiles" (17 to 22); Orchestra of the International Federation of Jeunesse Musicales (19); National Youth Orchestra Of Canada (21); Paris Opera Ballet, France (25 to 29); Recital — Tortelier, cellist (27); Recital of French Music (28); Recital — Perlemuter, pianist (29). **Toronto:** O'Keefe Centre: Harry Belafonte (3 to 22); Guiseppe di Stefano in "Land of Smiles (24 to 29); The Righteous Brothers and Sergio Mendes with 'Brasil '66' (July 31 to August 5).

Art

Montreal: Galerie Martin: Sculptures by Roger Cavalli (1 to 10). Dominion Gallery: Paintings and water colours by Leonardo Foujita (1 to 15); Sculptures, paintings, gouaches and drawings by Marino Marini (July 15 to August 15). Galeries Agnes Lefort: Contemporary paintings and sculptures (through July). Museum of Contemporary Art: Retrospective of Quebec painters 1956-1966 (through July). Lippel Gallery: African masks and figures from Mali and Eskimo sculpture from Cape Dorset (through July). Galerie Place Royale: Young contemporary Quebec painters (through July). Montreal Museum of Fine Arts: The painter and the new world (1 to 30); Relics belonging to the Marquis de Montcalm (July 1 to August 1); Miniature portraits of the Fathers of Confederation (July 8 to August 4). Waddington Galleries: David Silverberg (1 to 8); Ivan Wheale (12 to 29). Walter Klinkhoff Gallery: Krieghoff and early Canadians, modern Canadian and French paintings and drawings (through July). Galerie Libre: Tony Hunt, Indian masque from the West Coast (1 to 7); Gaston Petit, olis and prints (8 to 21); Cuban exhibition (July 24 to August 5). Galerie du Siècle: Hugh Leroy, paintings (1 to 21); rotating group exhibitions of sculptures and paintings (July 24 to August 31). Gallery 1640: New prints by S. W. Hayter and graphics by gallery artists (through July). Gallerie Moos: Stanley Lewis, stonecuts (1 to 15); Gallery collection (15 to 30). **Toronto:** The National Gallery of Canada presents at the City Hall of Toronto an open-air exhibition of Canadian sculpture (July to September). Frederick W. Thom Gallery: Landscapes, figure and portraits 1750 - 1950 (through July). Isaacs Gallery: Paintings by Coughtry, Rayner, Chambers, Meredith, and Urquhart (through July). Pollock Gallery: Works on paper by contemporary Canadians (through July). Royal Ontario Museum: "A Canadian Imprint". Ryerson Press historical Exhibition; Embroideries by children of Chijnaya (Peru) (July 18 to August 6). David Mirvish gallery: group show of gallery artists (through July).

Star
July 1-67
R-12-M

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.
The Museum presents: The Painter and The New World, to July 30.

Current Events
Montreal, Que.
July 1, 1967

Montreal Museum of Fine Arts

"The Painter and the New World". The men who produced an artistic record of the shaping of a new hemisphere are to be saluted in this exhibition. It comprises 350 works spanning a 300-year-period and gathered by The Montreal Museum of Fine Arts in 10 countries.

The exhibition, with loans from Britain, Austria, Germany, Mexico, Peru, Venezuela, Argentina, Brazil, the United States and Canada.

The Painter and the New World Exhibition is the Museum's observance of Canada's centennial celebrations and is in keeping with the theme of Expo 67, "Man and His World"

This exhibition will be open to the general public from July 9th to 30th inclusively.

Museum hours: Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; on Wednesday evenings until 10:00 p.m. and on Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091).

OTTAWA, ONT.
JOURNAL
D 73,200

JUL 8 1967 BOWDEN'S

ART NEWS and views

By W.Q. KETCHUM

Ottawa visitors to Expo who are interested in Canada's past should visit the ~~Montreal~~ Museum of Fine Arts.

Until Aug. 1 a group of relics belonging to the Marquis de Montcalm are being shown.

They include a portrait of the Marquis, mortally wounded on the Plains of Abraham, an armor plate, a sedan chair and a group of letters and documents.

Also on view is The Painter and The New World, an exhibition covering 300 years of painting in the Americas in the 300 years preceding Confederation.

★ ★ ★

SEPT — JOURS
MONTREAL, QUE.
W.

JUL 1 1967 BOWDEN'S

Collection de l'Université de Sherbrooke

Galerie d'Art de l'Université de Sherbrooke — Peinture, sculpture, artisanat et mobilier des trois derniers siècles. Jusqu'au 10 septembre. Tous les jours de 10h. à 17h. Le dimanche de 13h. à 21h. Lundi et mercredi de 10h. à 21h.

Galerie Moos (1430 ouest, rue Sherbrooke)— Jusqu'au 1er juillet: oeuvres de Pierre Jaques.

Galerie Paris (460 est, rue Notre-Dame) — Oeuvres récentes de Lorraine Bénic. Jusqu'au 30 juin. Tous les jours de 13 à 17h.; les mercredi et samedi de 19 à 22h.; fermé le lundi.

Galerie 1640 (1445, rue Crescent) — Jusqu'au 30 juin: gravures et aquarelles de Claire van Vliet. Du lundi au vendredi de 10h.30 à 17h.30; le samedi de 12 à 17h.30.

L'Art français (370 ouest, rue Laurier)— Jusqu'au 30 juin: peintres français de la galerie.

Loyola Bonsecours Centre (445 est, rue Saint-Paul) — Jusqu'au 2 juillet: oeuvres de Linda Dechene et William Vazan.

Musée des Beaux-Arts (1379 ouest, rue Sherbrooke)—"Le peintre et le Nouveau-Monde". Le musée est ouvert le samedi de 10 à 17h.; le mercredi de 10 à 22h.; le dimanche de 14 à 17h. Fermé le lundi.

Musée du Québec (Parc des Champs de bataille, Québec) — Jusqu'à la fin de l'été: "Vues de Québec", estampes des 18e et 19e siècles. "Peinture, sculpture et orfèvrerie traditionnelles du Québec", "Arts populaires du Québec", oeuvres de Borduas, Ozias Leduc et Riopelle et art grec du Louvre. Le musée est ouvert quatre soirs par semaine: les dimanche, mardi, mercredi et jeudi de 20h. à 22h.30. Fermé le lundi toute la journée et le mardi matin.

SEPT — JOURS
MONTREAL, QUE.
W.

JUL 8 1967 BOWDEN'S

res et sculptures d'artistes mexicains: Delgado, Woerner, etc. Tous les jours de 10h. à 18h. Fermé le dimanche.

Galerie Le Gobelet (8401 Saint-Laurent) — Dessins et peintures de Lucie Jolicoeur-Côté et émaux sur cuivre de Ghis Girouard. Tous les jours de 9h. à 21h. Le samedi de 13h. à 17h. Jusqu'au 3 juillet.

Ecole d'architecture de l'Université de Montréal (3450 Saint-Urbain) — Jusqu'au 1er septembre: travaux d'élèves.

Galerie Desmarais (Hôtel Mont-Royal) — Petits tableaux et lithographies d'artistes canadiens. Tous les jours, sauf le dimanche, de 10 à 23h.

Galerie Jason-Teff (173 ouest, rue Saint-Paul) — Oeuvres graphiques d'artistes danois: Hansen, Jensen, Mattinen, Poulson et Sporring.

Galerie Lippel (2159 Mackay) — Sculptures des tribus de la Côte ouest de l'Afrique.

Galerie d'Art de l'Université de Sherbrooke — Peinture, sculpture, artisanat et mobilier des trois derniers siècles. Jusqu'au 10 septembre. Tous les jours de 10h. à 17h. Le dimanche de 13h. à 21h. Lundi et mercredi de 10h. à 21h.

Musée des Beaux-Arts (1379 ouest, rue Sherbrooke)—"Le peintre et le Nouveau-Monde". Le musée est ouvert le samedi de 10 à 17h.; le mercredi de 10 à 22h.; le dimanche de 14 à 17h. Fermé le lundi.

Current - Events
July 8-67

Events, in this year of Expo, are not restricted to Ile Notre Dame, La Ronde, and St. Helen's.

Art galleries are preening themselves for visitors from all parts of the world. At the Museum of Fine Arts, on Sherbrooke Street West, until July 30th, "The Painter and the New World."

July 1 - August 1, "Relics belonging to the Marquis de Montcalm." July 8 - August 4th, "Miniature Portraits of the Fathers of Confederation."

Montreal Star, Que.
Circ. 193,506
July 14, 1967

A-8-71

1616 Canvas At Museum

A portrait of the Indian princess Pocahontas, painted in 1616 by an unknown English artist, has arrived in Montreal to join "The Painter and the New World," the Centennial show of the Montreal Museum of Fine Arts.

The portrait came here first-class with an escort from its recent home in the new National Portrait Gallery in Washington, D.C.

Now it is on view with the rest of the exhibition, a survey of painting in the Americas in the three hundred years preceding Confederation, appearing at the museum until the end of July.

La Patrie, Montreal, Que.
July 9, 1967

~~Les samedi et dimanche, de midi à 5h. p.m.~~

Musée des Beaux-Arts : (1379, Sherbrooke, tél. 842-8091) — Jusqu'au 30 juillet, exposition "Le peintre et le Nouveau-Monde".

La Patrie, Montreal, Que.
Jul

Musée des Beaux-Arts : (1379, Sherbrooke, tél. 842-8091) — Jusqu'au 30 juillet, exposition "Le peintre et le Nouveau-Monde".

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

JUL 8 1967 BOWDEN'S

12-M

The Ar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Tues.-Sat. 10.00 a.m.-5.00 p.m., Sun., 2.00 p.m.-5.00 p.m.
The Museum presents: The Painter and The New World, to July 30.

Current - Events
July 8th 67

Montreal Museum of Fine Arts

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The Painter and the New World Exhibition is the Museum's observance of Canada's centennial celebrations and is in keeping with the theme of Expo 67, "Man and His World"

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Museum hours: Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; on Wednesday evenings until 10:00 p.m. and on Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091).

Amherstburg Echo, Ont.
July 13, 1967

Painting On Loan For Exhibition In Montreal

A painting of early Amherstburg, owned by the Fort Malden Museum, has been loaned to the Montreal Museum of Fine Arts for a special exhibition. This work was done by Catherine Reynolds whose paintings are most sought after. It usually hangs over the fireplace in the main museum.

On Sunday registrations at Fort Malden National Historic Park totalled 860. Among these were many visitors from the United States.

Norman MacQueen, superintendent of the park stated on Monday that the exterior trim of the McGregor building will be painted. It is hoped to finish the roof on the barracks building within the week.

Current - Events
July 15-67

Montreal Museum of Fine Arts

"The Painter and the New World". The men who produced an artistic record of the shaping of a new hemisphere are to be saluted in this exhibition. It comprises 350 works spanning a 300-year-period and gathered by The Montreal Museum of Fine Arts in 10 countries.

The exhibition, with loans from Britain, Austria, Germany, Mexico, Peru, Venezuela, Argentina, Brazil, the United States and Canada.

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(1379 Sherbrooke Street West - 842-8091).

Current Events -
July 15-67

Events, in this year of Expo, are not restricted to Ile Notre Dame, La Ronde, and St. Helen's.

Art galleries are preening themselves for visitors from all parts of the world. At the Museum of Fine Arts, on Sherbrooke Street West, until July 30th, "The Painter and the New World."

July 1 - August 1, "Relics belonging to the Marquis de Montcalm." July 8 - August 4th, "Miniature Portraits of the Fathers of Confederation."

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

JUL 15 1967 BOWDEN'S

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The Ar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Tues.-Sat. 10.00 a.m.-5.00 p.m., Sun., 2.00 p.m.-5.00 p.m.
The Museum presents: The Painter and The New World, to July 30; Relics Belonging to the Marquis de Montcalm, to Aug. 1; Miniature Portraits of the Fathers of Confederation, to Aug. 4.

Sept-Jours
Montreal, Que.
July 15, 1967

La place des artistes au Pavillon du Québec ?

M-871

On a pu voir une protestation écrite de l'Association des artistes. Elle vient d'un groupement récemment formé et qui comprend des sculpteurs, des peintres surtout, des graveurs et des dessinateurs. Le communiqué clamait, avec fougue, la stupéfaction de voir le peu de cas fait aux artistes des arts plastiques au sein du Pavillon du Québec dirigé par Jean Octeau.

Il me faut bien m'inscrire en faux, ici. Je n'arrive pas à bien saisir le problème de ces artistes (ou du groupuscule qui a pris sur lui de rédiger cette protestation). L'Expo 67 se tient ici, à Montréal. Donc, les visiteurs étrangers qui seraient aussi des amateurs d'art trouveront les facilités voulues pour se rendre aux musées, au "Contemporain" par exemple, ou bien dans nos galeries de la rue Sherbrooke.

D'autre part, c'est l'erreur de maints pavillons que d'avoir voulu justement nous montrer un peu de tout, un peu de ce qui se fait dans tous les secteurs de la vie nationale. Cela donne des *"marchés"*, des pavillons surchargés qu'on ne finira jamais de visiter complètement.

Si tout le monde (du Québec) se met de la partie, il faudrait louer une partie de la rive sud ou bien rouvrir le Palais du commerce ! On aurait avantage à s'adresser à *"la Galerie des arts" du Pavillon du Canada.* Ou bien, demander carrément que *Québec* ouvre, ailleurs, *"sa"* galerie des arts. En fait, c'est le Musée des Beaux-Arts, rue Sherbrooke, qui devrait afficher correctement l'art qui se fait et au Québec et à Montréal. Ce Musée nous coûte, au moins, $100,000 de subventions en taxes variées. Au lieu de cela, on y montre "Le peintre et le Nouveau Monde", une revue visuelle qui relève du burlesque. •

Ottawa Le Droit, Ont.
Circ. 38,048
July 17, 1967

F-871

Une princesse à Montréal mais aucune réception

Une princesse qui a fait parler toute l'Angleterre est à Montréal, mais aucune fonction officielle n'aura lieu à cette occasion.

On a parlé d'elle il y a trois siècles. Pocahontas, princesse indienne, a épousé un "discret gentilhomme anglais" du nom de John Rolfe à l'époque de l'établissement infortuné de Jamestown, en Virginie. Elle fut le premier membre de sa tribu à embrasser la foi chrétienne.

Un portrait d'elle, peint en 1616 par un artiste anglais inconnu, fait partie du "Peintre et le Nouveau Monde", exposition que le Musée des Beaux-Arts de Montréal a organisée en hommage au centenaire canadien.

Depuis la première "imprudence" de Pocahontas, dit le directeur du musée, M. David G. Carter, "une série de chaperons l'ont surveillée".

Un conservateur de la National Gallery of Portraits de Washington (D.C.), l'a accompagnée lors de son récent voyage à Montréal.

Première femme

Pocahontas a été la première femme acceuillie dans la nouvelle Galerie nationale de portraits aux Etats-Unis. Il y a quelque temps, on l'a photographiée dans l'édifice en construction avec M. Charles Nagel, premier directeur de la galerie; tandis que celui-ci s'était couvert du casque jaune protecteur, Pocahontas arborait son petit chapeau d'époque.

Fille du chef Powhatan, la princesse Pocahontas vivait, au dire de ses contemporains, "parmi les infidèles et les sauvages... dans la noirceur et l'ignorance du véritable culte de Dieu".

John Rolfe s'était fait le promoteur de la culture et la vente du tabac dans la colonie, jetant ainsi les fondements de l'économie agricole du Sud. Il avait épousé Pocahontas, "une créature incroyante, pour le bien de cette plantation, l'honneur de notre pays, la gloire de Dieu, mon propre salut et la conversion à la vraie connaissance de Dieu et de Jésus-Christ".

300 ans de peinture

Le portrait de Pocahontas est accroché aux côtés d'une toile qui représente le mariage de deux nobles espagnols avec des princesses incas en 1558.

L'exposition donne un aperçu de la peinture en Amérique au cours des 300 ans qui ont précédé la Confédération. On peut la visiter au musée jusqu'à la fin de juillet.

Le Peintre et le NM

Montreal Gazette, Que.
Circ. 137,735
July 19, 1967

F-871

Early U.S. Art

The beginning of the permanent settlement of what is now the U.S. is the subject of the oldest work in The Montreal Museum of Fine Arts' centennial exhibition, The Painter and the New World.

The work, a record of the lost Fort Caroline and early Indian life in Florida, was painted in 1564, the same year Shakespeare was born.

The museum's exhibition, on view until the end of this month, surveys painting in the Americas in the 300 years preceding Canadian Confederation.

La Presse, Montréal, Qué.
Circ. 207,755
July 20, 1967

Toile datant de 1564 au Musée des Beaux-Arts

M-871

Les débuts de la colonisation américaine font l'objet de l'oeuvre d'art la plus ancienne de l'exposition "Le Peintre et le Nouveau Monde", au Musée des Beaux-Arts de Montréal. Le tableau rapelle l'établissement du Fort Caroline et la vie des Indiens en Floride. Il a été peint en 1564, date de la naissance de Shakespeare et de la mort de Michel-Ange et Calvin. Jacques Le Moyne de Morgues est l'auteur de cette gouache de style maniériste qui s'intitule "Laudonnière et le chef Athore à la colonne Ribaut".

René de Goulaine de Laudonnière, capitaine de la marine française et de religion protestante, fonda la forteresse de la Caroline et lui donna le nom de Catherine de Médicis, reine de France. Il a aussi découvert de l'or dans les monts Apalaches. Sa colonie fut acculée à la famine pendant une longue attente de vivres et finalement vaincue par les Espagnols.

Ribaut s'installa tardivement au Fort Caroline. Autrefois l'ami de la reine Elisabeth d'Angleterre, il fut massacré par les envahisseurs espagnols, car même devant la menace d'exécution, il avait refusé de renoncer à son indépendance religieuse.

Sur la gouache prêtée au musée par la Section des Estampes de la Bibliothèque Municipale de New York (Fondations Lenox et Tilden), on voit à droite Laudonnière vêtu d'un costume jaune, bleu et pourpre. Le chef indien appuie la main sur l'épaule du commandant français. De l'autre côté, des Indiennes agenouillées adorent la colonne Ribaut placée au centre du tableau.

Le Moyne a accompagné l'expédition Laudonnière à titre de peintre et géographe. Il devait faire le relevé de la côte, des estuaires, des rivières et autres lieux ainsi qu'illustrer les us et coutumes des habitants du pays.

Pendant plus de 300 ans, les tableaux de Floride de Le Moyne ne furent connus que par l'entremise des gravures de De Bry.

L'exposition du musée, qui se terminera à la fin de juillet, montre l'évolution de la peinture en Amérique au cours des 300 ans qui ont précédé la Confédération.

Montreal-Matin, Qué.
Circ. 122,074
July 21, 1967

F-871

en 5 LIGNES

LE PEINTRE ET LE NOUVEAU MONDE

Le musée des Beaux-Arts de Montréal offre présentement une exposition intitulée "Le Peintre et le Nouveau Monde". On peut y voir des tableaux relatant l'évolution de la peinture en Amérique du Nord, et notamment une très ancienne toile exécutée en 1564 par Jacques Lemoyne de Morgues: "Laudonnière et le chef Athore à la colonie Ribaut".

Amherstburg Echo, Ont.
July 20, 1967

F-871

IN MONTREAL . . . A painting depicting Early Amherstburg in 1800 is on display in the Montreal Museum of Fine Arts . . . It was painting by Catherine Reynolds, a well known Canadian painter of the period . . . She lived with her brother, Colonel Robert Reynolds at Bellevue along the river front . . . The painting was willed to the Fort Malden Museum by the late Francais Cleary and it has a place of prominence over the fireplace in the main museum . . . Re-productions of the picture appear in a number of historical books . . . Some of Miss Reynolds paintings are in display at the Detroit Institute of Arts . . . Her works are collectors' items and are much sought after . . . After the exhibit is over in Montreal the painting will be returned to its place in the main museum at Fort Malden . . .

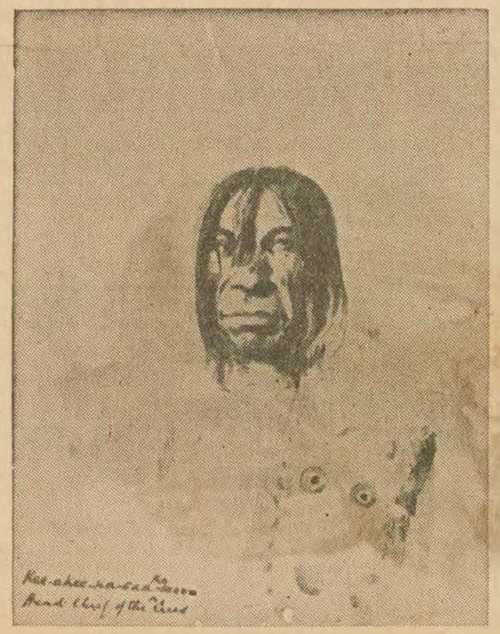
LA PRESSE 22.7.67

Le peintre et le Nouveau Monde: un livre d'images

L'HISTOIRE de l'art est intéressante quand en plus de nous renseigner sur une époque passée, elle nous permet de vraiment revivre cette époque parce que le tableau que l'on regarde est vivant, comme un être autonome animé de son propre mouvement, une sorte de cinéma-vérité qui se déroule devant nous et non pas une simple image fixe. C'est d'ailleurs ce qui diffrencie l'art de l'illustration.

Mais lorsqu'une exposition de plus de 300 images ne nous livre sur le passé à peu près que de l'illustration, c'est peut-être intéressant, mais pour les historiens seulement, c'est-à-dire seulement pour ceux qui sont intéressés à recueillir sur le passé des faits précis qu'ils cataloguerons. L'expérience esthétique, vécue par le spectateur, elle, est peu stimulante. Et c'est ce qui se passe à l'exposition "le peintre et le Nouveau Monde" présentée actuellement au Musée des Beaux-Arts.

Je comprends bien qu'il soit dans la tâche du musée d'organiser de telles expositions, mais on ne devrait pas leur donner l'importance qu'elles ont surtout lorsqu'on sait d'avance qu'il n'y aura pas de chefs-d'oeuvre. C'en est assez pour éloigner le public pendant un bon bout de temps. Il faut au contraire que dans un musée priment la sensibilité, l'émotion, la chaleur humaine avant les soucis archéologiques.

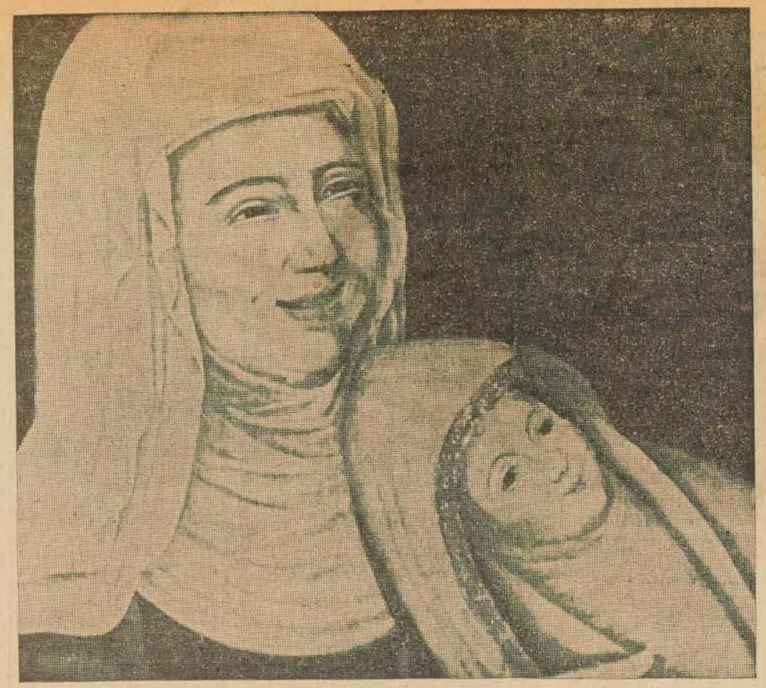


Paul Kane, "Dee-a-Da-sa-coo-way, chef des Crée", 1848.

Entre seigneurs et princesses

Quoi qu'il en soit, pour ceux qui s'intéressent à l'archéologie, l'exposition est sans doute intéressante. On y trouve des documents historiques importants, la confirmation qu'il y a eu mariage entre seigneurs espagnols et princesses incas, l'évolution du portrait en 300 ans, la façon dont on pénétré et évolué ici les mythologies européennes, etc... et celui qui voudra établir des rapports entre les différents thèmes de cette exposition et ceux plus généraux de l'exposition internationale des Beaux-Arts au Musée de l'Expo 67 aura beau jeu. J'aurais personnellement préféré que l'histoire nous serve plus, c'est-à-dire qu'on étudie des domaines esthétiques qui nous marquent encore, comme l'évolution du réalisme de la rivière Hudson jusqu'à nos jours, comme l'histoire de l'implantation ici de l'esthétique d'Overbeck véhiculé par Napoléon Bourassa, qui a grandement influencé notre goût par l'intermédiaire des décorations d'églises, etc. . . Mais l'exposition en cours se termine en 1867, c'est-à-dire au moment où l'Amérique s'émancipe et paradoxalement au moment où ces courants commencent à se faire sentir.

Le directeur, M. Carter, dit ne pas avoir cherché à donner un aperçu rigoureusement historique, mais s'être axé surtout sur l'intérêt artistique des oeuvres, tout en tenant bien compte qu'on ne devait pas s'attendre à trouver des chefs-d'oeuvre, étant donné les conditions dans lesquelles ces oeuvres avaient été exécutées. D'autre part, ajoute-t-il, on n'a pas cherché l'évolution de l'art dans chaque pays d'Amerique, étant donné les continuelles transformations politiques de ces temps et le fait que les artistes voyageaient beaucoup. Et c'est pourquoi on a groupé les tableaux d'après des thèmes généraux dans lesquels les artistes des deux Amériques se retrouvent.



Anonyme, Québec, "Sainte Anne et la Vierge", 1700.

De l'image au portrait

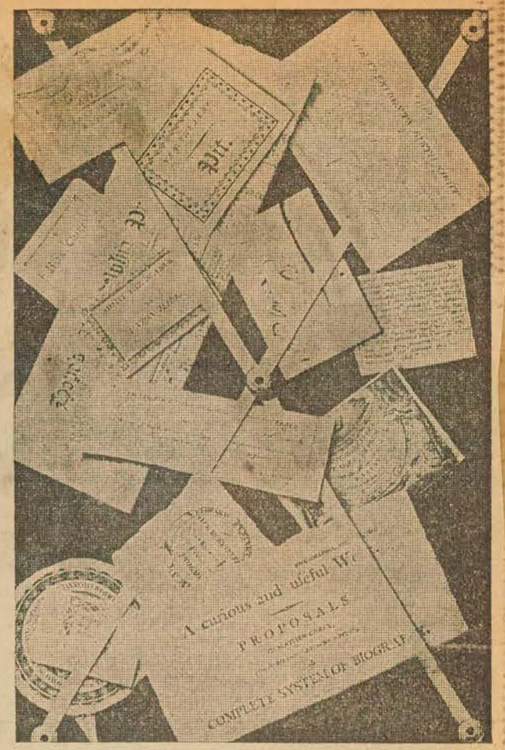
Les premières oeuvres de l'exposition remontent au 16e siècle. Ce sont, d'une part des icônes hispano-mexicaines, et d'autre part des gouaches de Jacques Lemoyne de Morgues, illustrant la vie primitive des Indiens de Floride. Et la dernière, un Whistler de 1866, peint à Valparaiso sur la côte sud-américaine, lors d'un voyage-éclair du grand peintre américain, ayant choisi de vivre en Angleterre.

L'exposition est divisée en 6 sections. La première s'intitule "La foi, la loyauté et la conquête". Les premières oeuvres à être exécutées ici furent des tableaux, aquarelles, destinés à relater les explorations et décorer les églises. Ce sont des cartes, des paysages et des images de cultes. Cette section étudie l'évolution de ces deux genres jusqu'en 1867. Il faut remarquer la peinture faite avec des plumes, un mariage de technique européenne et incas, illustrant Notre-Dame-du-Rosaire.

J'ai surtout remarqué une sainte Anne et la Vierge (25), tableau fait à Québec vers 1700, sympathique à cause de la naïveté d'expression des visages, une étonnante vierge du Pérou (59) 1765, avec une foule de petits personnages à la Jérome Bosch et les six grandes toiles religieuses de Plamondon qui avaient été peintes pour l'église Notre-Dame de Montréal et refusée par cette église.

La deuxième section s'intitule "Désir de perpétuité". Elle est consacrée à l'évolution du portrait, portraits d'individus, portraits de famille et nature-morte. Le premier portrait est la peinture anonyme du Chevalier de Rouville, Jean-Baptiste Hertel (1710) et l'un des plus beaux, celui de "Lady Robinson et sa fille Mary (110) peint par un des plus grands peintres à venir s'établir au Nouveau-Monde, à Toronto exactement, Berthon, élève de David.

J'ai surtout retenu "La famille Tannat" de Benbridge (146) où tous les personnages ont une tête démesurée (sorte de caricature peut-être), la "Famille Moore" de Field (163) à cause d'une rigueur géométrique qui n'empêche pas la scène d'être enjouée, les portraits réalistes d'Indiens de Kane (176-177) qui nous changent de ses portraits d'Indiens idéalisés et enfin la nature-morte en trompe-l'oeil de Raphaele Peale (1802) (189) qui montre à quel point un peintre actuel comme Cornell a une longue tradition derrière lui.



Raphaele Paele, "Une déception", 1802 : déception est le nom de ce genre d'oeuvre, parce que c'est en trompe-l'oeil.

L'immensité de la nature

La troisième section s'intitule "Evaluation de la vitalité nationale aux sources du nouveau monde" et elle veut montrer des peintres américains peignant en Enrope. La quatrième, "Romantisme, imagination, mythologie", c'est-à-dire la persistance des mythes européens en Amérique. Le tableau le plus immédiatement représentatif de cet état d'esprit est sans doute "la coupe des Titans" (216) de Cole, où l'on voit dans un paysage sauvage américain, une coupe monstre, genre maniériste, qui oppose les deux conceptions de la nature, l'européenne et l'américaine.

La 5e section intitulée "la gamme des expériences" veut présenter l'activité de l'artiste journaliste qui doit rendre compte des événements qui se passent en Amérique. Elle est divisée en 3 sous-sections, l'homme contre la nature, la guerre et les jeux. Deux tableaux intéressants rendent compte des dangers qu'imposait la nature américaine à l'explorateur, le "SS. National" de Giffard (237) en tempête, une oeuvre un peu naïve, très graphique qui appartient au peintre Jean-Paul Lemieux de Québec et "L'Erebus et le Terror dans l'Antarctique" de J. W. Carmichael (240) où est exprimée vraiment l'immensité de la nature.

C'est d'ailleurs cette reconnaissance de la majesté de la nature en Amérique qui constitue la dernière section intitulée "Curiosités, science et empire". Le tableau le plus magnifique en ce sens est "Pluies dans les tropiques" de Church (337), mais le plus près de nous, incontestablement, le "Whistler" (431) en des tons vaporeux de mauves, turquoises et bleus. Y.R.

EXPOSITIONS

Ottawa Journal, Ont.
Circ. 73,271
July 22, 1967

F-871



Visitors to Expo should diversify their activities by a visit to the Montreal Museum of Fine Arts, 1379 Sherbrooke Street.

Here they will see a portrait of Pocahontas painted in 1616 by an unknown English artist. It is part of an exhibition called The Painter and the New World.

Adjacent to the portrait of the Indian princess who married John Rolfe and returned with him to England is the painting of a double wedding of Spanish nobles with Inca princesses in 1558.

A third attraction is the oldest work in the Montreal Museum's centennial exhibition.

The work, a record of the lost Fort Caroline of early Indian life in Florida, was painted in 1564 — the year Shakespeare was born.

It is described as a delicate mannerist gouache by Jacques Le Moyne de Morgues. Its title is Laudonniere and Chief Athore at Ribaut's Column.

★ ★

10 h. 5 h.; fermé le sam. et le dim.

L'ART FRANÇAIS (370 Laurier O.) — Jusqu'au 31 juillet : oeuvres de femmes peintres.

MAISON DES ARTS LA SAUVEGARDE (160 Notre-Dame E.) — Jusqu'au 30 août : oeuvres de **Borduas.** Du lundi au jeudi de midi à 6 h., le vendredi de midi à 9 h., les samedi et dimanche de midi à 5 h.

MAISON PIERRE DU CALVET (angle Bonsecours et St-Paul) — **"Bonsecours Historique II"** (exposition d'art canadien). Du lun. au vend. de 10 à 4 h., les sam. et dim. de midi à 5 h.

MUSEE D'ART CONTEMPORAIN (4040 Sherbrooke E.) — **"Panorama de la peinture au Québec" (2e partie : 1956-1966),** jusqu'au 20 août; **Guilde graphique, collection permanente, Symphsium 1965 de sculpture et acquisitions récentes.** Le musée est ouvert de midi à 6 h. et de 7 h. à 9 h., tous les jours, sauf le lundi.

MUSEE DES BEAUX-ARTS (1379 Sherbrooke O.) — Jusqu'au 30 juillet : **"Le peintre et le Nouveau Monde".** Jusqu'au 1er août : **collection d'objets ayant appartenu au marquis de Montcalm.** Jusqu'au 4 août : **Portraits en miniature des Pères de la Confédération.** Le musée est ouvert du mardi au samedi inclusivement de 10 h. à 5 h. et le dimanche de 2 h. à 5 h.; fermé le lundi. Durant l'été, la bibliothèque est fermée les samedis et dimanches; elle est ouverte de 10 h. à 4 h. du lundi au vendredi inclusivement. Tous les mercredis matins à 11 h. : **visites commentées** (bilingues) dans le Vieux Montréal.

LA PRESSE 22.7.67

Current Events
July 22-67

Montreal Museum of Fine Arts

"The Painter and the New World".
The men who produced an artistic record of the shaping of a new hemisphere are to be saluted in this exhibition. It comprises 350 works spanning a 300-year-period and gathered by The Montreal Museum of Fine Arts in 10 countries.

The exhibition, with loans from Britain, Austria, Germany, Mexico, Peru, Venezuela, Argentina, Brazil, the United States and Canada.

The Painter and the New World Exhibition is the Museum's observance of Canada's centennial celebrations and is in keeping with the theme of Expo 67, "Man and His World"

This exhibition will be open to the general public from July 9th to 30th inclusively.

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(1379 Sherbrooke Street West - 842-8091).

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

JUL 22 1967

BOWDEN'S

R 12-M

The art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Tues.-Sat. 10.00 a.m.-5.00 p.m., Sun., 2.00 p.m.-5.00 p.m.
The Museum presents: The Painter and The New World, to July 30; Relics Belonging to the Marquis de Montcalm, to Aug. 1; Miniature Portraits of the Fathers of Confederation, to Aug. 4.

La Patrie, Montreal, Que.
July 23, 1967

Les samedi et dimanche, midi à 5 h. p.m.

M u s é e des Beaux-Art (1379, Sherbrooke, tél. 842-809 Jusqu'au 30 juillet, expositi "Le Peintre et le Nouveau-M de". Jusqu'au 1er août, expo tion des Reliques du Marquis Montcalm. Jusqu'au 4 août, position de portraits miniatu des Pères de la Confédérati

Montreal Star, Que.
Circ. 193,506
July 29, 1967

4-871

The art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Tues.-Sat. 10.00 a.m.-5.00 p.m., Sun., 2.00 p.m.-5.00 p.m.
The Museum presents: The Painter and The New World, to July 30; Relics Belonging to the Marquis de Montcalm, to Aug. 1; Miniature Portraits of the Fathers of Confederation, to Aug. 4.

La Patrie, Montreal, Que.
July 30, 1967

P-871

montréal expositions

Musée des Beaux-Arts: (1379, Sherbrooke, tél. 842-8091). Jusqu'au 30 juillet, exposition "Le Peintre et le Nouveau-Monde". Jusqu'au 1er août, exposition des Reliques du Marquis de Montcalm. Jusqu'au 4 août, exposition de portraits miniatures des Pères de la Confédération.

Musée du Québec : (Québec). Exposition des oeuvres de Riopelle jusqu'au 16 octobre.

July 29-67
Current Events

Montreal Museum of Fine Arts

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(1379 Sherbrooke Street West - 842-8091).

Québec L'Action, Qué.
Circ. 34,288
July 24, 1967

P-871

Exposition du "Peintre et le Nouveau Monde" au Musée des Beaux-Arts

Les débuts de la colonisation américaine font l'objet de l'oeuvre d'art la plus ancienne de l'exposition "Le Peintre et le Nouveau Monde" au Musée des Beaux-Arts de Montréal.

Le tableau rappelle l'établissement du Fort Caroline et la vie des Indiens en Floride. Il a été peint en 1564, date de la naissance de Shakespeare et de la mort de Michel-Ange et Calvin.

Jacques Le Moyne de Morgues est l'auteur de cette gouache de style maniériste qui s'intitule "Laudonnière et le chef Athore à la colonne Ribaut".

René de Goulaine de Laudonnière, capitaine de la marine française et de religion protestante, a fondé la forteresse de la Caroline au nom de Catherine de Médicis, reine mère de France. Il a aussi découvert de l'or dans les monts Apalaches. Sa colonie fut acculée à la famine pendant une longue attente de vivres et finalement vaincue par les Espagnols.

Ribaut s'installa tardivement au Fort Caroline. Autrefois l'ami de la reine Elizabeth d'Angleterre, il fut massacré par les envahisseurs espagnols, car même devant la menace d'exécution, il avait refusé de renoncer à son indépendance religieuse.

Sur la gouache prêtée au musée par la section des Estampes de la bibliothèque municipale de New York (Fondations Lenox et Tilden), on voit à droite Laudinnière vêtu d'un costume jaune, bleu et pourpre. Le chef indien appuie la main sur l'épaule du commandant français. De l'autre côté, des Indiennes agenouillées adorent la colonne Ribaut placée au centre du tableau.

L'artiste Le Moyne a accompagné l'expédition Laudonnière à titre de peintre et géographe. Il devait faire le relevé de la côte, des estuaires, des rivières et autres lieux ainsi qu'illustrer les us et coutumes des habitants du pays.

Pendant plus de 300 ans, les tableaux de Floride de Le Moyne ne furent connus que par l'entremise des gravures de De Bry.

L'exposition du musée, qui se terminera à la fin de juillet, montre l'évolution de la peinture en Amérique au cours des 300 ans qui ont précédé la Confédération.

Vancouver Province, B.C.
Circ. 106,501
August 18, 1967

ART — Montreal in retrospect

X-871

An absurd bit of snobbism exposed

By JOHN CANADAY

It does seem an odd time to be mentioning it, but a great exhibition closed three weeks ago at the Montreal Museum of Fine Arts. At any rate it could hardly have been anything but a great exhibition by the evidence of the catalogue, a big book, "The Painter and the New World," with each of the 346 paintings reproduced large and clear.

An immediate explanation as to why the exhibition recieved so little attention (even in Montreal, where attendance was disappointing) is necessary. For one thing, art critics take summer vacations just like people.

For another, "The Painter and the New World" opened in early June, after reporters and critics had done thier first stints in Montreal for the opening of Expo 67, and before it seemed time for a check-up.

For another, the Museum of Fine Arts is in Montreal proper, which the exposition, as an unexpected result of its success, has turned into a city much quieter than is usual during a normal summer. But it seems more worthwhile here to give attention, even belatedly, to "The Painter and the New World," which still exists in the form of its catalogue.

The paintings cover a period of three centuries up to 1867, the year of the founding of the Canadian Confederation. The massive accumulation of oils, watercolors and drawings, selected on the double basis of historical value and esthetic merit, is divided into six categories, perhaps a little flamboyantly entitled, but indicative of the exhibition's high social purpose.

Like the great art exhibition at Expo 67, "Man and His World," where masterpieces are exhibited not first of all as works of art but as expressions of man's life and philosophy over several thousand years, "The Painter and the New World," using lesser works, often by anonymous artists but always of high quality, revivifies the story of the discovery of America, first the physical discovery by Europeans, and then the discovery by the Americans of themselves and their land.

Thematic exhibitions of this kind have been suspect until recently, on the premise that a work of art suffers a loss of caste if presented as anything less than a totally independent object for esthetic appraisal. This is an absurd bit of snobbism.

The isolation of works of art from the social forces that helped produce them can only sterilize them. Canadians have produced two demonstrations of the way to arrange a thematic exhibition.

In "Faith, Loyalty and Conquest," the first section, we are introduced to the New World as the Europeans first saw it in fairly fanciful engravings purporting to represent the Indians, through some scenes of colonial Mexico and South America of great charm, into the North American continent, and quite generously into the campaigns of the church in the form of religious paintings.

"The Conflict Against Oblivion" consists of portraits — 124 of them, which perhaps overweights the section. But along with the few fairly dull paintings, included only because their subjects were important historically, there are delightful surprises and, above all, there is variety.

Bores like Thomas Sully, of course, are always with us, but there are also portraits of Indians by adventurers like Thomas Catlin, fine primitives alongside French sophisticates, and neurotic, languid Brazilian colonials alongside Copely's Bostoners.

In subsequent sections the Americans return to Europe for inspiration — and apparently find it wanting, since "testing national vitality at old world fonts" is very brief — and explore the world of imagination as part of "romanticism, fantasy and mythology." But we are soon back in the area of national experience — the wilderness conquered, the Civil War, games and sports.

The final section, of 75 paintings, is called "Curiosity, Science and Empire," although the last of these three words is difficult to justify.

Otherwise this section is alive with the American adventure, whether the artist is Audubon with his birds and mammals, Catlin with his Indians, Thomas Cole looking at Boston from a hill beyond the city, or any one of several artists responding to Niagara Falls.

The falls by the mid-Nineteenth Century had become the symbol of America in their power, their magnitude, and their echo of a continent still new.

If the falls have crumbled sadly since then, and if America now feels as old as Europe, "The Painter and the New World" is a testament to a world now vanished, but immortalized in art.

(New York Times)

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

AUG 26 1967

BOWDEN'S

R-12-M

Pictures of pictures

The coffee table syndrome

By Michael Ballantyne

THE summer months are not officially over yet, we tell ourselves with a certain desperate optimism knowing perfectly well that soon the leaves will be falling fast, but already the couturiers are pouring daintly over their drawing-boards with a view to next spring's fashions and, in the volumed offices of the big publishers, campaigns are well under way for the Christmas book battle.

I am thinking particularly of the coffee-table book syndrome which shows no sign of abatement, my thoughts stimulated by the arrival of a superb exhibition catalogue from the Montreal Museum of Fine Arts and some remarks in the London Sunday Telegraph by the managing director of one of England's top art publishers.

The catalogue records in profusely illustrated detail the works in the exhibition The Painter and the New World which was at the museum during the months of June and July and which was one of the most fascinating to be seen here for a long time. Unfortunately, it had the bad luck to compete with the attractions of the World Festival and therefore did not attract the numbers that it so genuinely deserved.

However, there is the consolation of having such a complete record of the exhibition in a large and handsome format designed by Robert Reed of the McGill University Press and with an introduction and notes by the Museum's director, David G. Carter, and his curatorial staff. The price is not exactly cheap but even at the $8.50 charge well worth it both as a splendid picture book and a valuable piece of art history.

THIS SUMMER, indeed, has produced a number of excellent catalogues, beginning with Expo's magnificent record of its international fine arts exhibition; the catalogue for the National Gallery of Canada's Three Hundred Years of Canadian Art arranged to celebrate the centenary of Confederation and, most recently, the catalogue for the exhibition of 20th century German painting and sculpture which is currently on view at the Museum.

These volumes are all substantial, fairly heavy and need to be perused in an attitude of some comfort. They also, needless to say, would make a very brave display on anybody's coffee table, which brings us to the familiar syndrome. According to the British publisher I mentioned earlier, Mr. T. G. Rosenthal of Thames and Hudson International, it is an absurd one because, as he so rightly points out, it is a phrase which dismisses "in seconds five years of punctilious scholarship by an art historian and two years of painstaking labor by a publisher."

Mr. Rosenthal, of course, is talking about art books proper, distinguishing these from the real coffee-table books which are nothing more than "pieces of elegant (or inelegant, as the case may be), furniture with titles like 'Great Door Knockers of the World'." And if you think about it for a moment, only books of generous format can really satisfy the demands of art reproduction if it is to be all successful or valuable. Mr. Rosenthal quotes from the diary of the celebrated French dealer René Gimpel who wrote as long ago as 1927: "It's a marvellous book from the point of view of its reproductions. It proves that the day of small photographs is past. All the little books written on artists will be superseded by big ones. You can only study from big reproductions."

M. Gimpel's wisdom has been borne out although I suspect there is still a use for small, cheaper art books for schools and the like.

As a result of the greatly expanding field of art paperbacks, art books are no longer the prerogative of the rich and the academic but have come within easy reach of the general public, especially the young, with the very good possibility that they will add immeasurably to their knowledge and appreciation and, ultimately, enrich their whole lives — Malraux's famous notion of the "Museum without Walls" in effect.

THAT THERE ARE dangers in our sophisticated means of production and distribution, Mr. Rosenthal is well aware. People can be fobbed off with second-rate reproductions and slipshod texts and they can also be misled by the publication of glamorous volumes promoted by unscrupulous art dealers to extoll the dubious virtues of certain indifferent artists.

The problem of timing in relation to the dizzy appearance and disappearance of new names, new movements, new techniques is also a very real consideration. "Recently," confesses Mr. Rosenthal, "with some anxiety, we printed a large edition of a book on Pop Art. Not only was it sold out within three months of publication, but before the end of this year it will have appeared in all the major European languages and also in Serbo-Croat and Japanese.

"Pop Art may well prove to be an ephemeral movement, but it has probably had such a strong effect on so many different aspects of modern life that a wide-ranging comprehensive book on the subject will prove to be an invaluable record, not only for art historians but also for sociologists and, more important, in its paperback form it was immediately accessible to everybody likely to find it of interest."

But no matter how lavish or how technically brilliant colored pictures of paintings and sculpture may be in our time, no book of reproductions is really any good without the accompaniment of an intelligent, readable text. Of all the critical writing one encounters today, none is more cliché-ridden or jargon-congested than art criticism, so that too often readers simply give up in despair or treat all art critics (and thus unfortunately by implication, the artists themselves) as a bad joke. This is directly related to the final function of the art book publisher which is to produce key critical works, such as those by say Sir Herbert Read or Harold Rosenberg or Lawrence Alloway, which help to create, in Mr. Rosenthal's words, "a climate of opinion in which modern art flourishes."

There is still a day or so to see an interesting exhibition by two recent graduates of the Beaux-Arts, Mary Daemen and Michael White, at the Gobelet Gallery, 8401 St. Lawrence boulevard. Mr. White you may have noticed at the Youth Pavilion recently. He works in heavy, mythological stone shapes and, by way of contrast, in looser, free-from cast iron forms. Next year will be spent in England on a Canada Council grant. Mrs. Daemen shows a variety of print-making techniques, especially attractive being a number of black-and-white lino cuts executed with zest and a very polished grasp of the medium. I found the paintings in hard-edged, geometric style rather less convincing.

Perspectives 67

35

TORONTO, ONT.
GLOBE & MAIL
D (M-F) 214,100
(S) 258,600
Centenaire du Canada
SEP 16 1966
BOWDEN'S

Centennial sets up art competition

B-12-M

A nation-wide contest, Perspective '67, for Canadian artists 18 to 35 years of age was announced yesterday by Robbins Elliott, director of planning for the Centennial Commission.

The competition will be allied with the Visual Arts Program for 1967 under the overall direction of Judy LaMarsh, Secretary of State. Announcement of the competition was made before an assembly of gallery owners and college art directors at the Art Gallery of Ontario.

Cash prizes totalling $32,000 will be awarded in four categories. As important as any factor of the competition, said Mr. Elliott, was the resulting exposure for the young artists. The work of the award winners will be shown at the Art Gallery of Ontario in July, August and September, 1967.

The contest will provide a national forum for the work of young Canadian artists, Mr. Elliott said. "We certainly have the talent in this country. All we have to do now is break the shell and ask the young artist to step out and be recognized."

In four separate categories, the following awards will be made: $5,000 first prize, $2,000 second prize and $1,000, third prize. Categories include painting, sculpture, prints and drawings and fine arts.

Restrictions to the competition were kept to a minimum, Mr. Elliott said. "Because we are trying to reach the young artist, the contest is limited to between 18 and 35 years. Since art gallery doors are only so wide, we've had to limit the size of the sculptures — seven feet maximum in any one direction and up to 800 pounds."

The fine arts category includes precious metal jewelry, weaving, tapestry, batik, printed textiles, ceramics, enamel work and wood carving.

A jury of art experts will tour Canada early next year to choose 150 finalists, whose work will be included in the Perspective '67 collection.

The art jury will include Ronald Bloore, Toronto, and Guy Viau, Quebec City as head jurors. In each four categories, they will be supplemented by specialists including Yves Gaucher, Montreal, painting; Alan Jarvis, Toronto, sculpture; Richard Lacroix, Montreal, drawings and prints; and Moncrieff Williamson, Charlottetown, fine crafts.



Ronald Bloore



Judy LaMarsh



Alan Jarvis

Five centres will be established to receive the entries including The Vancouver Art Gallery for British Columbia; Mackenzie Art Gallery, Regina, for Alberta, Saskatchewan and Manitoba; Fine Arts Services, Toronto for Ontario; and Montreal Museum of Fine Arts for Quebec. Entries from the four Atlantic provinces will be judged in Saint John at the New Brunswick Museum.

Application forms and brochures are available from the Centennial Visual Arts Competition, Centennial Commission, P.O. Box 1967, Ottawa. Completed application forms must be postmarked not later than Dec. 1, 1966, and receipt of entries will be March 1, 1967. Posters and brochures for Perspective '67 will be available in art schools, universities, libraries, art galleries and museums from coast to coast.

Grants totalling $191,000 have been awarded to art museums by the Centennial Commission. Bodies receiving more than $5,000 are Vancouver Art Gallery, $9,000; Western Canada Art Circuit, $8,775; Norman Mackenzie Art Gallery (Regina), $8,825; Saskatchewan Arts Board, $7,956; Winnipeg Art Gallery, $9,000; St. Catharines and District Arts Council, $6,000; Art Institute of Ontario, $7,000; Royal Ontario Museum, $8,700; Art Gallery of Ontario, $9,000; Montreal Museum of Fine Arts, $9,000; New Brunswick Museum, $8,000; Nova Scotia College of Art $5,425; and Confederation Art Gallery, Charlottetown $8,000.

Those receiving less than $5,000 are Burnaby Arts Society, Fine Arts Gallery (University of British Columbia), Art Gallery of Greater Victoria, Calgary Allied Arts Council, Fine Arts Gallery (University of Alberta), Regina Public Library, London Public Library and Art Museum, Art Gallery of Hamilton, Art Gallery of Hamilton and Hamilton Camera Club, Kitchener-Waterloo Art Gallery, Lakehead University, Agnes Etherington Art Centre (Queen's University), Oxford County Art Association, Willistead Art Gallery, Windsor, McCord Museum (McGill University), Beaverbrook Art Gallery (Fredericton), Atlantic Provinces Art Circuit, Art Gallery, Memorial University (St. John's), Banff School of Fine Arts, Medicine Hat Community Art Club, Brandon Allied Arts Council, Committee of the Arts for Nova Scotia.

QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300
Nouveau cahier : Perspective 67
SEP 17 1966
BOWDEN'S

Concours artistique

Perspective '67

12-M

TORONTO (PC)—La Commission du Centenaire a annoncé, jeudi, un vaste concours artistique à l'échelle nationale, Perspective 67. Les artistes pourront soumettre des oeuvres dans quatre catégories et les prix seront au total de $32,000.

C'est M. Robbins Elliott, directeur des projets au sein de la commission, qui a annoncé la création de Perspective 67 devant des propriétaires de galeries d'art et des professeurs d'arts, réunis au Musée des Beaux-Arts de l'Ontario, où les oeuvres choisies seront présentées au public, en juillet, août et septembre 1967.

M. Elliott a indiqué que ce concours permettra à tous les jeunes artistes canadiens de se connaître et de juger leur valeur respective.

"Nous avons sûrement de nombreux talents chez nous. Tout ce qu'il faut, c'est briser les coquilles dans lesquelles ils sont enfermés et forcer les jeunes artistes à se manifester pour être connus."

M. Elliott a ajouté que les règlements du concours seront restreints. "Afin d'atteindre surtout les jeunes artistes, l'âge des participants doit varier entre 18 et 35 ans, a indiqué le directeur des projets.

Les quatre catégories d'oeuvres seront la peinture, la sculpture, la gravure et le dessein, et autres disciplines. Trois prix seront accordés dans chaque catégorie; un premier de $5,000; un deuxième de $2,000; et un troisième de $1,000.

Au début de l'an prochain, un jury présidé par M. Ronald Bloore de Toronto et M. Guy Viau de Québec se rendra d'un bout à l'autre du pays pour choisir les 150 finalistes dont les oeuvres constitueront la collection Perspective 67.

Le jury comprendra un spécialiste dans chaque catégorie: Yves Gaucher, de Montréal, pour la peinture; Alan Jarvis, de Toronto, pour la sculpture; Richard Lacroix, de Montréal, pour le dessein et la gravure; et Moncrieff Williamson, de Charlottetown, pour les autres disciplines artistiques.

M. Elliott a également annoncé que la Commission du Centenaire accordait des subventions d'un total de $191,000 aux différents musées à travers le Canada.

Perspective 67
QUEBEC, P.Q.
L'ACTION
D 38,900
SEP 29 1966
BOWDEN'S

Concours exposition d'arts plastiques

O 12-M

MONTREAL (PC) — La Commission du Centenaire de la Confédération vient d'annoncer la tenue d'un concours-exposition d'arts plastiques auquel sont attachés des prix importants et qui fournira aux lauréats l'occasion de participer à une exposition qui aura des échos dans toutes les provinces canadiennes.

Les participants doivent être citoyens canadiens, ou vivre au Canada, être agés de 18 à 35 ans au moment de l'envoi de la formule de participation

Les concurrents doivent envoyer une formule de participation avant de soumettre une oeuvre au concours. Les formules de participation postées après le 1er décembre 1966 ne seront pas acceptées.

Les oeuvres qui seront exposées pourront être primées par le jury dans l'une des quatre catégories suivantes: peinture, sculpture, dessin et gravure et artisanat. Trois prix de $5,000, $2,000 et $1,000 seront décernés dans chaque catégorie.

Après avoir été accepté, chaque particiapnt sera avisé d'envoyer ses oeuvres au centre régional le plus proche où elles seront jugées. Les résidants du Québec enverront leurs oeuvres au Musée des beaux-Arts à Montréal.

SHERBROOKE, QUE.
LA TRIBUNE
D (M-F) 45,300
(S) 46,300
perspective 67
OCT 1 1966
BOWDEN'S

Echos dans toutes les provinces

Concours d'arts plastiques pour le Centenaire

O 12-M

MONTREAL, (PC) — La commission du Centenaire de la Confédération vient d'annoncer la tenue d'un concours-exposition d'arts plastiques auquel sont attachés des prix importants et qui fournira aux lauréats l'occasion de participer à une exposition qui aura des échos dans toutes les provinces canadiennes.

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Le jury sera composé de MM. Ronald Bloor et Guy Viau qui seront assistés par quatre spécialistes: M. Yves Gaucher peinture, M. Alan Jarvis sculpture, M. Richard Lacroix dessin et gravure et Moncrieff Williamson artisanat.

MONTREAL, QUE.
LE DEVOIR
D 48,200
Perspective 67
OCT 8 1966
BOWDEN'S

A l'occasion du centenaire

Concours-exposition d'arts plastiques

K-12-M

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GRANBY, QUE.
LA VOIX DE L'EST
D (M-F) 11,000
(S) 11,500
Perspective 67
OCT 1 1966
BOWDEN'S

Concours exposition d'arts plastiques

9-12-M

MONTREAL PC - La commission du Centenaire de la Confédération vient d'annoncer la tenue d'un concours exposition d'arts plastiques auquel sont attachés des prix importants et qui fournira aux lauréats l'occasion de participer à une exposition qui aura des échos dans toutes les provinces canadiennes.

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Globe & Mail
Toronto, Ontario
September 16, 1966

87

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Le Secret des reserves
La Presse, Montréal, Qué.
January 12, 1967

87

Exposition de 57 "trésors" du Musée

Certains tableaux relèvent du pathos, par exemple le soldat qui revient vers sa vieille mère ou les orphelins au regard triste sous la garde vigilante d'une religieuse. D'autres rappellent les premiers jours de la colonie : un missionnaire jésuite méditant au milieu de la forêt, la nuit; la famille du défricheur et la légende qui décrit leur vie, en partie comme ceci : "La pauvre Jeannie a tristement changée. Elle ne chante plus que "Pourquoi donc ai-je quitté mon foyer ?" Il y a aussi saint Georges et le dragon. Il y a même toute une ménagerie : des ours blancs, des moutons, un léopard et ses petits, des vaches, des chèvres. Deux grandes toiles dépeignent des fêtes galantes. Une autre se passe au tribunal. Selon l'usage, bon nombre de tableaux représentent des paysages, des scènes marines et des portraits.

Les 57 oeuvres, qui datent des XVIIIe et XIXe siècle, constituent l'exposition "le Secret des réserves". Elles occupent les trois principales salles du Musée des Beaux-Arts de Montréal, jusqu'au 22 janvier. Les tableaux ont été choisis par M. Luc d'Iberville-Moreau, conservateur général, dans les réserves du Musée. L'exposition a pour but de mettre au jour des oeuvres rarement montrées, dont quelques-unes gardent une certaine valeur, tandis que d'autres ont une importance moindre. Elle souligne également le manque d'espace au Musée . . . Selon M. d'Iberville-Moreau, certains de ces peintres paraissent traditionnels maintenant, mais ils passaient pour l'avant-garde de leur époque.

Le Pétrole

Oil at f. 8

36

Imperial Oil.

36

Current Events
galeries d'art
Montreal
Jan 7-67



James Wilson Morrice

A NEW FACE FOR AN OLD LADY

She's an old lady - 106 years old, if you *must* know - and though she's lost none of her regal character, the fact is her wrinkles showed rather badly.

And what with the possibility that millions would drop in, next year, the old lady was growing a little testy.

Sestions of ceiling crash to the floor. Monk's cloth is ripped from the walls, along with insulating paper, leaving bare- nail-packed boards in their place.

Light fixtures are torn from their sockets. Walls vanish.

The scene:

The Montreal Museum of Fine Arts, an institution predating Confederation.

Today, the old girl is having her face lifted so she'll be at her best for the millions of visitors expected in Montreal next year for Expo 67.

It has taken seven months and some $300,000 to bring the renovation to completion.

What has the old lady done with all her treasures while all this was going on?

For one thing, 102 of her finest paintings hit the road on a seven-city tour in the United States. The tour will come to an end next March.

Next, 34 paintings, 48 graphics, eight drawings and one tapestry from the Museum's collection of contemporary Canadian art were crated and sent off on a 16-month tour of six provinces.

That accounts for 193 items. The Museum's collection numbers in the thousands - there are 1,500 paintings alone - and each of these had to be carefully checked, labelled, packed and stored in sections of the Museum not immediately affected by the refurbishing program.

Actually, this was the first in a two-phase project. The second calls for the raising of $3,000,000 in the post-1967 period to erect a new wing to the present building and a portion of this already has been pledged.

The visitor will find, for example, that a new gallery has been created for drawings and graphics and that installation of the collections, to quote a Museum official, will be "more attractive than ever before."

During the month of January the Museum will hold the following exhibitions:

—January 20th to February 5th
"Bijou de Maurice Braulx".

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"Oil at F. 8"
(Photo record of Petroleum Plant.)

(The Museum is open to the general public Tuesday, Thursday, Friday, Saturday from 10:00 a.m. to 5 p.m.; Wednesday from 10:00 a.m. to 10:00 p.m.; Sunday from 2:00 p.m. to 5:00 p.m. 1379 Sherbrooke Street West - 842-8091)

(Continued on page 11)

Le Petrole
Town of Mount Royal Weekly Post, Que.
January 19, 1967
871

Unusual Exhibition at Montreal Museum

Some of the paintings are filled with pathos - for example, the soldier returning at long last to his wrinkled waiting mother; or there are the sad-looking children in the orphanage.

There are others suggesting the early days: The Jesuit missionary sitting thoughtfully in the midnight forest; the backwoods family scene, with the caption reading, in part, "Poor Jeannie sadly changed. Her only song is: 'Why Left I My Home?'"

There is a whole menagerie, including polar bears, sheep, a leopardess and her cubs, cows, goats, and St. George and the Dragon.

There are at least two paintings that suggest swinging parties, another dealing with a courtroom scene.

All these works -- 57 of them in all -- form the exhibition "Underground Art", occupying the three central galleries of the Montreal Museum until Jan. 22. The 18th and 19th century paintings are drawn from the storage rooms of the Museum.

Le Petrole
Le Devoir, Montréal, Qué.
Circ. 43,080
January 24, 1967

le bruit de la ville

CHANSONS 871

Le bureau des spectacles de l'UGEQ présentera, le 26 prochain, un "Carnaval", à l'aréna de l'université de Montréal. Au programme Jean-Guy Moreau, Claude Gauthier, Pauline Julien, Renée Claude, Denis Tremblay et Monique Brunet; à 20 h. 30

PHOTOS

Quelques-unes des 20,000 photographies, d'une collection appartenant à l'Imperial Oil, vont être exposées au musée des BA, du 26 janvier au 26 février. Le thème en est le pétrole. On visitera également, à compter du 29 janvier, une exposition de photographies dues à l'oeil de Martial Roger.

Le Petrole
Le Devoir, Montréal, Qué.
Circ. 43,080
January 24, 1967

L'Imperial Oil Limited expose

Une collection d'oeuvres au Musée des Beaux-Arts 871

L'industrie pétrolière canadienne, telle que vue par le photographe, est dépeinte dans une sélection d'oeuvres extraites de la collection de l'Imperial Oil qui seront exposées au Musée des Beaux-Arts de Montréal du 26 janvier au 26 février.

Intitulée "Le Pétrole (f.8)", cette exposition résulte d'un choix parmi 20,000 photos. On y fait ressortir, sous leurs aspects exceptionnels ou dramatique, les gens, les lieux et l'outillage qui ont trait à l'industrie pétrolière.

On montre ici un pic de la chaîne des monts Richardson dans les Territoires du Nord-Ouest, où un géologue cherche des indices de gisement pétrolifère. Là, le visiteur est auprès d'un groupe de manoeuvres actionnant un appareil de forage en Alberta puis dans un laboratoire de recherche, où il verra les hommes de science à l'oeuvre.

La simplicité d'une "nature morte", montrant fil et câble dans un chantier de forage, côtoie le tableau de commande très automatisé de la raffinerie de l'Imperial Oil à Montréal-Est.

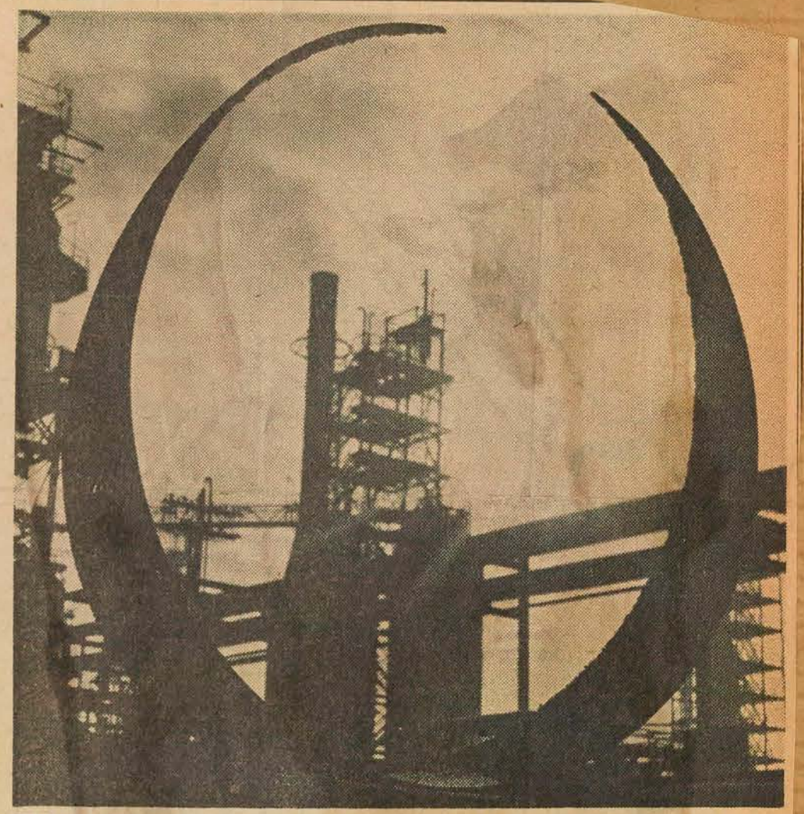
MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
Le Petrole
JAN 26 1967 BOWDEN'S

les membres.
R-12-M
A partir d'aujourd'hui, au Musée des Beaux-Arts : exposition de photographies sur "Le Pétrole".

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
Le Petrole
JAN 28 1967 BOWDEN'S

R-12-M The Ar
MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.
The Museum presents: Maurice Brault Jewelry, to Feb. 5; Photography exhibition of the Canadian oil industry to Feb. 26.

Montreal Gazette, Que.
Circ. 136,116
January 24, 1967
871



SPECIAL SHOWING: "The Oil Refinery, Montreal East" is the title of one of a number of documentary photographs of the oil industry from the Imperial Oil collection which will go on exhibition at the Montreal Museum of Fine Arts Jan. 26.

Museum: Oil Industry Show

The Canadian oil industry, seen through the eyes of the photographer, is portrayed in a selection of works from the Imperial Oil collection of documentary photography to be exhibited at the Montreal Museum of Fine Arts Jan. 26-Feb. 26.

"Oil at f.8" was chosen from 20,000 photographs and dealers with the unusual as well as the dramatic aspects of the people, places and equipment engaged in the oil industry.

From atop the Richardson Mountain chain in the Northwest Territories, where a geologist searches for clues to the presence of oil, the exhibit takes the viewer across the muskeg wilderness of Alberta to a group of roughnecks operating a drilling rig and then into a research laboratory for a look at the oil scientists at work.

The simplicity of a wire and cable "still life" at a drilling site is contrasted with the highly automated control panel at Imperial's Montreal East refinery.

Current Events

galeries d'art

Jan 28-67



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(Continued on page 11)

Le Pétrole
La Presse, Montréal, Qué.
January 30, 1967

Le pétrole : bon sujet de photographies

L'industrie pétrolière canadienne, telle que vue par le photographe, est dépeinte dans une sélection d'oeuvres extraites de la collection de l'Imperial Oil qui sont exposées au Musée des Beaux-Arts, jusqu'au 26 février.

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Le pétrole
Star Feb-4-67

The Art W

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs,, Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.
The Museum presents: Maurice Brault Jewelry, to Feb. 5; Photography exhibition of the Canadian oil industry to Feb. 26. A general tour of the museum will be given in French Feb. 8, 8.00 p.m.

Esso Reporter
Toronto, Ontario
March 1967



The Canadian oil industry, as seen through the eyes of photographers, is portrayed in a selection of works from the Imperial Oil collection of documentary photography on exhibit at Montreal Museum of Fine Arts last month. "Oil at f.8" is chosen from 20,000 photographs and captures both the unusual and dramatic aspects of the oil business.

Montréal-Matin, Qué.
February 1, 1967

À VOIR ET À SAVOIR

Au Musée des Beaux-Arts à Montréal, exposition de photos d'art extraite de la collection particulière de la Compagnie Imperial Oil. Cette exposition a pour thème "Le pétrole" ce qui ne doit pas vous rebuter. Rien de plus photogénique que le pétrole. Vous aimerez les paysages de montagnes des territoires du Nord-Ouest où les géologues cherchent des indices de gisement pétrolifère, les natures mortes étonnantes composées avec des pièces d'équipement servant au forage ou à l'extraction du pétrole, les études de têtes d'ingénieurs, de savants à l'oeuvre. L'exposition durera jusqu'au 26 février.

Place Victoria, jusqu'au 6 février, vous pourrez admirer si le coeur vous en dit une merveilleuse collection de tapisseries françaises contemporaines. Des artistes comme Jean Lurçat, Picard le Doux, Le Corbusier, Dom Robert et plusieurs autres sont représentés dans cette collection prêtée par la Compagnie Rothmans de Pall Mall Canada Limitée. L'exposition est ouverte tous les jours de 8 h. 30 du matin à minuit, le samedi et le dimanche, de 10 h. à minuit. Le produit de la vente du catalogue en couleurs réalisé par Rothman sera versé à la troupe de danseurs de folklore "Les Feux-Follets".

MERCREDI, 1er FEVRIER 1967

MONTREAL, QUE.
GAZETTE
D 133,600
FEB 4 1967
BOWDEN'S

ART
BY REA MONTBIZON

The Interplay Of Black and White

Everyday life is in technicolor. Look where you like, up, down, sideways, or straight, and there is color staring at you. The bigger, brighter chemical innovations bring colors that can swallow you up in silence. But, then, that's the point of it all. If mastering means manipulating, it implies seducing the rational defences — unknowingly of course. And the commercials have become the avant-garde leading the tune.

Much of the power of black and white imagery, no doubt, stems from its absence in every day life. Black and white is its own world, almost an invention of man, purified, simplified, essential. Of course it can be misused, too.

Few are the moments of everyday existence when experiences such as winter days among black trees almost brings the starkness of black and white into real life; yet it somehow remains compellingly part of a wonderland.

The experience of snow is poetically revealed in the two Canadian films "Winter Kept Us Warm" and "The Luck of Ginger Coffey", the first fluffy and furious, the other serene and clear, but both in black and white.

To see the range and the power which black and white carry, I recommend a visit to Gallery 1640 where Helmut Becker's large woodcuts are unforgettable. The fact that there are few wood-cut artists in Canada makes this exhibition even more remarkable.

Becker carries within his work he crude earthiness of wood that was so richly exploited by the German Expressionists during the first decade of this century. The medium is one of the most demanding, limited to black and white, and not permitting the artist to back-track if he goes too far.

Every movement must be exactly keyed because it shows to the end. Thus, it is part of the demand of the wood cut to either stifle adventure or else to invite the artist to take the risk and keep the angularities, awkward gestures true to the material.

Becker takes the latter choice, and it is the joy of his creations. He takes one through the experience of carving it, and there are whole prints where he remains on perfect pitch.

The imagery is highly personal, persisting as the source of his enormous flexibility. That a single material wood, and one could range through soft greys, textural dazzle, crisp darks, to dense blacks would be mere virtuosity; but Becker sets them perfectly at ease.

In one of the smaller prints, a reclining nude, the tool gouges out great slabs of white that are as structural as they are gentle, as close to the roughness of wood as to poetic shafts of white light.

"Perplexed" has a tension of white lines that are as biting and sharp as the captured inner greys are muted. In another print, a lonely figure sits by a window looking from a face that must be the coldest black in existence.

Every wood cut is a new experience; every one is true to its material. That is the consistency of the exhibition, that extremes from opposite worlds are brought together with convincing naturalness and heightened meaning.

Becker comes from Alberta. He is a graduate of the Saskatchewan Teachers College, did his post graduate work at the University of Wisconsin, where the graphics department and Alfred Sessler are well known. In Europe he studied graphics with W. J. Rozendaal in The Hague. He is presently teaching graphic arts and art education at the University of Calgary.



'Ice Breakup', by Helmut Becker.

At the invitation of Rea Montbizon, who is currently absent on a community assignment, this week's reviews are written by Stan Horner, assistant professor of fine arts at Sir George Williams University.

Three current photographic exhibitions are of interest: small studies by Martial Roger at Galerie Paris, the Simon Fraser University photo panels at the McGill Students Union, and the Imperial Oil Collection of photographs at the Montreal Museum of Fine Arts.

The Roger exhibition is a gentle praise for the rustic, the natural setting of man, the human form. They are small, sometimes softly overexposed, but otherwise direct photos in the tradition of acceptance. They are dwarfed by their grandiose backdrops, and while perhaps too small to withstand the scope of walls, they would make a beautiful book.

The photo essay of the new complex of Simon Fraser University is a union of a superb communication medium with a superb subject; at least the photography seems to remain objective leaving one to try to grasp the feeling of a building, as far as that is possible from pictures. The panels are large and that helps.

The projecting department wings united by a central mall indoor-sunlight are as impressive logically as are the severe concrete forms perched on their loft site with an over-view. The architects, Erickson and Massey, have designed a prototype that projects an image of technological education with maximum efficiency.

The Imperial Oil photos make an interesting study of man as a builder of shapes and ideas for remote needs. The vast acres of steel, pipes, wires, rope, set against the fragility of the human worker only heighten the sense of man's expansive imagination.

While much of the photography is straightforward documentary, a number of "shots" have poetic presence, such as the gigantic rope cluster tied with the gesture of a wire. Enlarged it is not stronger, harsher, but more gentle.

The size remains significant. In photography, the image can be blown up to large dimensions with gain in the impact. The detail in black and white has a compelling attraction, and none of the photographs seen were near their maximum size.

On the other hand, the wood cuts seem exactly the right size. Enlarging them would probably weaken either the white of the black. Certainly the small reproductions carry little of the power of the originals.

Peacock

37

37

Pocock

Montrealer, Montreal, P.Q.
April 1967

871

The Month Ahead

Montreal

EXPO OFFICIALLY OPENS FRI. APRIL 28

Art

Montreal Museum of Fine Arts: 1 to 2, Canadian Ceramics; 1 to 9 Le Courbusier Exhibition; 1 to 30, Winners of Spring Exhibitions Since 1908; 10 to 23, Philip J. Pocock, photography; 22 to 30, Art Students Exhibition; 24 to May 7, William G. R. Hind Restrospective Exhibition. 14 — Lecture "American Painting in 1967" by John McCoubrey.
Galerie Agnes Lefort: 1 to 7, John Chambers Exhibition; 8 to 22, works of Lise Comtois; 24 to 30, Contemporary Canadian Painters.
Waddington Gallery: 12 to 29, Nakamura, painter.
Galerie Libre: 1 to 14 Gacin, oils and drawings; 15 to 28, Rosalind Reynolds, tapestries.
Galerie du Siècle: 3 to 28, Roy Kiyooka, Canadian Japanese painter.
Galerie 1640: 1 to 15, Saul Field and Jean Townsend, graphics; 18 to May 16, Eva Landori, graphics.

Pocock

Arts Canada
Ottawa, Ontario
April 1967

L'Art Français 370 Laurier W: *Marie Versailles*
Lippel Gallery 2159 Mackay: *Cape Dorset Eskimo Sculpture*
Montreal Museum of Fine Arts *Philip J. Pocock: Photography*
Musée d'Art Contemporain 4040 Sherbrooke E: *Fernand Toupin*, to Apr. 16; *La Peinture au Quebec: 1940-1955*, from Apr. 18

Pocock

FREDERICTON, N.B.
GLEANER
D 14,500

APR 7 1967

BOWDEN'S

Name Centennial Exhibits

B12-M

MONTREAL — Some of the key exhibitions of the Montreal Museum of Fine Arts during the coming season — the season when Montreal will play host to Expo 67 — have been announced by director David G. Carter.

He said the year ahead is "one of great challenge and excitement at the museum.

"With a broad exhibition program tailored to mass audience and scholar alike, the museum is girding for the largest crowds in its history."

He said the program, in keeping with the mood of Expo, is international in concept, with exhibitions featuring works from France, Germany, Britain, Mexico, Norway, the United States and Canada.

The partial schedule:

Until April 30: Winners of Spring Exhibitions since 1908; until April 23: Philip J. Pocock Photography; April 24-May 7: William G. R. Hind Retrospective; May 12-June 1: Masterpieces from Montreal; June 9-July 30: The Painter and the New World; July 1-Aug. 1; Relics Belonging to the Marquis de Montcalm; July 8-Aug. 4: Miniature Portraits of the Fathers of Confederation.

Aug. 9-Sept. 10: 20th Century Art in Berlin; Aug. 10-Sept. 10: Society of Canadian Painter-Etchers and Engravers; Sept. 14-28: Salon of Photography; Sept. 15-Oct. 11: Jean-Paul Lemieux Retrospective; Oct. 20-Nov. 12: Canadian Group of Painters; Oct. 27-Nov. 22: Royal Canadian Academy.

Montreal-Matin, Qué.
Circ. 102,338
April 10, 1967

Pocock

F-871

PHOTOGRAPHIE

Au musée des Beaux-Arts, à compter de ce soir et jusqu'au 23 avril, on expose des photographies de Philip J. Pocock, en charge de l'Exposition de photographie internationale à l'Expo 67. M. Pocock est né à London et il compte à son crédit environ 25 expositions particulières.

La Presse, Montréal, Qué.
Circ. 215,954
April 11, 1967

F-871

Exposition de photographies

Philip J. Pocock, chargé du projet de l'Exposition de photographie internationale à l'Expo, présente au Musée des Beaux-Arts de Montréal, jusqu'au 23 avril, une exposition de ses propres photographies.

M. Pocock est né à London, Ont. Il a à son crédit environ 25 exposition particulières.

L'exposition du musée réunit des photos de panneaux-réclames, de monuments, d'édifices et d'autres sujets que l'on voit fréquemment. Cependant, le photographe rend ces vues d'une manière tout à fait personnelle.

A l'automne dernier, M. Pocock a dirigé un cours sur la photographie, sa technique et son message, à l'Institut Thomas More.

M. Pocock est diplômé en génie aérodynamique de l'Institut de Technologie du Massachusetts ; il demeure maintenant à Ottawa.

MONTREAL, QUE.
GAZETTE
D 133,600

APR 15 1967

BOWDEN'S

Pocock Photos At The Museum

R 12-M

Philip J. Pocock, project officer for the International Photographic Exhibition of Expo 67, is presenting an exhibition of his own photographs until April 23 at The Montreal Museum of Fine Arts.

Pocock, born in London, Ontario, has had about 25 one-man shows.

The museum exhibition consists of photos of signs, monuments, buildings and the things people generally see. Pocock, however, expresses them in a way of his own.

He served as a chairman of the course "Photography-The Medium and the Message" last autumn at the Thomas More Institute.

A graduate of Massachusetts Institute of Technology in aero-engineering, his home is now in Ottawa.

Montreal, Star, Que.
Circ. 205,503
April 22, 1967

A 871

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-9.45 p.m.
The Museum presents: photographs by Phillip J. Pocock, to April 23; Spring Exhibition Prizewinners, to April 30; William G. R. Hind Retrospective, April 24 to May 7.
A general tour of the museum will be given on Canadian art in English, April 26, 8.00 p.m.

Montreal Gazette, Que.
Circ. 134,678
April 8, 1967

Pocock

Photographs For Museum

N-871

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

APR 10 1967

BOWDEN'S

O 12-M

A partir d'aujourd'hui : exposition de photos de Philip J. Pocock au Musée des Beaux-Arts.

Ottawa Journal, Ont.
Circ. 73,271
April 15, 1967

F-871

ART NEWS and views

By W.Q. KETCHUM

★ ★ ★

Philip J. Pocock of Ottawa, project officer for the International Photographic Exhibition of Expo 67 is now showing his own photographs at the Montreal Museum of Fine Arts.

★

Montreal, Star, Que.
Circ. 205,503
April 22, 1967

A-871

Roy Kiyooka, Nakamura Shows On View

By Michael Ballantyne

BY a happy coincidence this week, two of Canada's most interesting painters are exhibiting very nearly side by side on Sherbrooke street—Kazuo Nakamura at the Waddington Galleries and Roy Kiyooka at the Galerie du Siècle. Oddly enough, too, they are both Japanese-Canadians from the West coast. (Takao Tanabe is another compatriot who has been seen here recently.)

I have had only tantalizing glimpses of Mr. Nakamura's work in the last two or three years: a reproduction here and there, the occasional large oil glimpsed in Waddington's front window and, most recently, at the Readers' Digest building where he had a canvas in their centennial rose exhibition together with a number of other prominent artists. Now we have an opportunity to see him in something like his real variety and developement.

I say development because the Waddington show, although it is a comparatively small one, covers a period roughly from 1961 to the present and it is interesting to see him move from a dry, austere manner through what one might call a more romantic approach and gradually regain something of the earlier severity in his most recent oils which combine elements of the two styles — a certain plainness of texture and color in the service of a traditional subject-matter (fruit and flowers) which Nakamura neverthless bends to his own very personal devices

To put him in some sort of historical perspective, Nakamura belongs to the Toronto-based Painters Eleven group (of which Harold Town was a member) although his own artistic interests and theirs were not always identical. He remained, as Russell Harper puts it in his excellent book, "Painting in Canada — A History", aloof.

"Turning from a Town painting to one by Nakamura," Mr. Harper says, "is like turning from a demagogue to a cloistered monk. Nakamura in the fifties was a figurative artist, painting Muskoka pine woods, potted plants and block-like structures — prairie grain elevators. He has always been refined and restrained, and repeatedly painting the same subject over and over again, he strives each time for a further purity of expression. Despite his Canadian outlook, this search for deeper aesthetic meaning betrays his underlying Oriental philosophy.

"About 1960, while continuing to use his earlier subject-matter, he began work on a series of pale grey-green canvases which are simply chequer boards of broken relief lines intended to transmit a purely contemplative mood." There are two examples from this period in the present exhibition where the pallor of the color has become even more refined until it reaches the color of stone, or cement. It is almost as though the painting had been made at one impression leaving an imprint from a concrete form.

Nakamura developed this motif for the next several years and then in 1965 or 1966 he returned to his palette with a vengeance and produced several large landscapes (of which the "Blue Reflections" is an excellent example) of great delicacy and subtlety. Blue is the operative word here because he has limited himself to this particular tone using other colors only sparingly and for highlights. In the hands of a less gifted artist it would indeed be a limitation but Nakamura paints so gracefully and arranges his subject-matter so cunningly that the eye never tires of the single color-motif.

There are two versions of his "Blue Reflections" on view, a lake (in Muskoka?) surrounded by fir trees and seen from a point at some distance above it. In the first the perspective is straightforwarded but in the second Nakamura has juggled his horizons so that they touch each side of the canvas. The blues are soft, delicate, the trees composed with short, tentative brushstrokes so that the overall pattern is neatly reminiscent of the old chequer board design but without the rigidity. On the contrary, these woods and waters appear to float over the canvas.

The same sensation is apparent in the large painting of blue-green pears floating on a blue field where the fruit seems to tumble and fall through an infinite space. It is a fascinating composition because the delineation between the fruit and the background has been so subtly handled. The pears reappear in a smaller but equally lovely still life called double image. The background this time is white and the blue and green of the pears make a delicious contrast arranged as they are in two horizontal rows, the bottom row upside down.

ROY KIYOOKA came to Montreal about two years ago to teach at Sir George Williams University. He is, as I remarked apropos a faculty exhibition there last month, one of the most seductive painters we have and a practitioner of the hard-edged, geometric technique second to none. He handles his materials with a precision and skill that sometimes takes the breath away, an expression of effortless superiority (as someone said in another context) when compared with the majority of his colleagues.



Auguste Renoir: "Femme au Fauteuil," oil, 13½ x 15½ ins., in the exhibition at Galerie Herve.

The dozen or so new paintings in his exhibition at the Galerie du Siècle display Mr. Kiyooka at the very height of his powers, marshalling his (in several cases) enormous pictures with dazzling virtuosity. I should be surprised if 1967 produces a more exciting show than this one.

The new exhibition displays Mr. Kiyooka in a blue mood, as it were. His large pale canvases swim before the eyes in a kind of translucent testimony of the infinite, azure distances that express ideas of tranquility and order that suggest the stateliness of a poem by Wallace Stevens.

The main motif is deceptively simple—a pattern of smooth ovals applied against the surface of the canvas, blue on blue, outlined discreetly with a thin line of green or white or orange.

But Mr. Kiyooka likes poetry, too, and perhaps we should let him speak for himself. He has spoken, again echoing Stevens, of the need for the artist to "celebrate" the sense of order "beyond the surface of things" and as a testament for his one-man show at the Grippi and Waddell Gallery in New York last year he wrote:

"These paintings pursue
certain simple obsessions:
as if obsessions were
as simple as some say they
are!
. . . These paintings are
'Icons,'
attesting to the desire
'to embrace an absolute
geometric circle—
the naked loss stays with you
like a picture echoing.' "

Elsewhere during the coming week, I can recommend a visit to the new Galerie Hervé, which has opened with an elegant fanfare by Auguste Renoir and, on a different scale, an exhibition of work by three Montreal photographers—Sam Tata, Jeremy Taylor and Anthony Graham—which has great charm and freshness. As have the photos of Philip Pocock currently on view at the Montreal Museum of Fine Arts—a sharp visual pleasure coupled with tenderness and wit.

MONTREAL, QUE.
GAZETTE
D 133,600
Pocock
MAY 13 1967
BOWDEN'S

EXPO 67



By Bill Bantey

R 12-M

In Black And White

Against the gargantuan frames of the theme buildings, the pavilion devoted to international photography ranks as a poor cousin, tucked in behind Expo 67's massive art gallery on Cité du Havre.

It is an exhibition which has had little public notice. Yet here, perhaps even more than in the elaborate presentations, Man and His World rings true, from the newly-born child to the death scene, from misery to militarism.

The show brings together 500 black-and-white photographs shot in 81 countries and regions by 272 cameramen who live in 49 different countries.

The pictures — the majority, anyway — are compelling. You'll find yourself laughing aloud one moment and turning away in horror the next.

The scenes of poverty and hunger will make you ashamed of what you possess. Emaciated bodies and hands desperately grasping for food . . . and we complain about standing in a restaurant queue.

Strength Lies In Wide Range

But the exhibition's strength lies in its catholicity for it also shows people overcoming handicaps; it portrays grief and it portrays festivities.

A young couple kisses on a park bench and a few feet away from them, an old woman, bent with age, struggles to walk.

A grief-stricken woman weeps over the body of a loved one in a war scene; a prim-and-proper secretary, bespectacled and perfectly postured, types with total concentration while a boss sprawls with foot on the desk; an Italian mamma proudly displays fettucine she's just whomped up; a ball player and an umpire argue it out, toe to toe.

The universality of the exhibition — it covers 49 separate sections — fully lives up to its title, The Camera as Witness.

Some might argue that a number of photographs could have been eliminated, without the show's losing any of its impact. But Philip J. Popock, himself a noted photographer (he recently had a one-man show at the Montreal Museum of Fine Arts) and project officer for the exhibition, explains:

"In such an exhibition, photographs are orchestrated by an organic iterative process, whereby a photograph is considered for selection not only on the basis of its intrinsic qualities but also for its relationship to the photographs accompanying it within a given section.

Photos Assume New Dimensions

"During this lengthy process," he goes on in his introduction to the catalogue, "the photographs take on a life of their own; sometimes a group will call for the use of some photographs not previously considered while at other times certain photographs will suggest a new and untried grouping.

"What gives life to the evolution of the orchestration is the continuous study of the relationship between contiguous photographs in terms of subject matter and graphic elements, so that groups of photographs are structured to make coherent visual statements."

The international advisory committee for the exhibition, sponsored by Southam Press Limited, Toronto, consisted of Robert Doisneau of Paris; L. Fritz Gruber, of Cologne; Yousuf Karsh, of Ottawa; and Beaumont Newhall, of Rochester, N.Y.

The Canadian advisory committee, in addition to Karsh, included Gabriel Desmarais and Jean-Paul Morisset.

Photo Age
Montreal, Que.
9-Y
Pocock
JUN 1967
BOWDEN'S

P
12-M

man and his world

2

THE CAMERA AS WITNESS

Last month we included a portfolio from the Expo exhibit, "The Camera as Witness" and it has received many wonderful comments. We feel certain that this second group of pictures will be equally well received.

Expo has got off to a flying start, and exemplifying almost more than any other exhibit the theme "Man and his World" is this very fine photographic display. Housed in a building of its own behind the Art Museum on Cité du Havre, it has already had thousands of visitors. Many of these are unaccustomed to this type of thematic exhibition.

If anyone intending to visit this show expects a collection of landscapes, or still lifes, or clichés of "rules of composition" he will be both surprised and dismayed at first, then perhaps curious about the new approach to photography, and finally will be not only taken by, but completely enthralled with the living and vibrant record of man and his every mood, and in his many endeavours and accomplishments.

As readers of **Photo Age** are aware, we have always and consistently written in favour of the new trends in photography. Nowhere are these ideas better portrayed than in The Camera as Witness display, as opposed to the static type of salon used by camera clubs for so many years.

In choosing the photographs exhibited, and there were some 40,000 to choose from, it is stressed that the choice was made on the basis of each photograph fitting into a group to best express a particular theme, and the exhibit is divided into 49 such section topics.

Undoubtedly, the most important effect on the uninitiated or unknowing will be the realization that photography is today one of the most powerful media of communications, cutting across all language barriers and equally appealing to and understood by people everywhere virtually at a glance, and without any word either written or spoken.

In this light, it becomes clear that the greatness of any photograph depends upon its ability to communicate. Whether Marshall McLuhan realizes it or not, it is our feeling that it is the visual part of "the message" that makes the impact. This is obvious, of course, since we have had radio for many years, and before television, it was a leading medium of communications. It has had to relinquish its place as first in dynamism to the medium that has harnessed the visual image in presenting its message.

For the very fine effort in producing this show our congratulations go to Philip Pocock, the Project Officer, who worked so tirelessly with only a minimal staff for such a large undertaking. An accomplished photographer himself, Mr. Pocock's work has appeared as a portfolio in **Photo Age,** as well as in a recent exhibition at the Montreal Museum of Fine Arts.

Prata

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Prêts

Montreal Gazette, Que.
October 29, 1966

Museum Lends Three Pictures

871

Three works from the permanent collection of The Montreal Museum of Fine Arts have been loaned to the Vancouver Art Gallery for an exhibition called Images for a Canadian Heritage.

The exhibition, staged in connection with British Columbia's centennial celebrations, covers the period from the late 17th century to today.

The works loaned by the Montreal Museum are Jean-Paul Riopelle's Autriche, Homer Watson's Below The Mill, and J. W. Morrice's Ice Bridge Over The St. Lawrence.

Prêts

La Presse, Montréal, Qué.
November 1, 1966

871

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MONTREAL, QUE.
LE DEVOIR
D 48,200

Prêts

NOV 11 1966 BOWDEN'S

PRÊT 0 12-M

Trente-six toiles et aquarelles de J.W. Morrice ont été prêtées par le Musée des Beaux-Arts de Montréal au Conseil des arts de St. Catharines, en Ontario, à l'occasion d'une exposition qui se poursuivra jusqu'au 27 novembre.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

Prêts

NOV 12 1966 BOWDEN'S

du soir... au matin...

EXPOSITION

0 12-M

Le Musée des Beaux-Arts de Montréal vient de prêter 36 toiles et aquarelles du peintre canadien James W. Morrice au Conseil des arts de la ville ontarienne de St. Catharines, à l'occasion d'une exposition qui se poursuivra jusqu'au 27 novembre.

QUEBEC, P.Q.
L'ACTION
D 38,900

Prêts

NOV 18 1966 BOWDEN'S

Du 23 novembre au 19 décembre

0 12-M

Exposition Lyman au Musée du Québec

L'exposition John Lyman qui se tiendra du 23 novembre au 19 décembre 1966, au Musée du Québec comprendra 194 oeuvres (huiles, aquarelles et dessins) dont la collection inédite que madame Lyman a mise en dépôt au Musée. En reconnaissance de ce geste, le Musée du Québec donnera le nom de "Lyman" à une de ses salles les plus importantes.

John Lyman descend d'une famille bourgeoise, puritaine et cultivée de la Nouvelle-Angleterre. Son père vint s'établir à Montréal au moment de la naissance de John, en 1886. Au cours de sa jeunesse, son père l'initie à la peinture et lui donne l'occasion de voyager en Europe et au Proche-Orient.

Etudiant à l'Université McGill, en 1906, une exposition de peintures impressionnistes français est pour lui une véritable révélation. Cette peinture, d'avant-garde à l'époque, influence fortement son orientation.

L'année suivante, il se rend à Paris, où il étudie avec Jean-Paul Laurens. Il est déçu par la rigueur et l'académisme de cette école qui ne lui permettent pas de s'exprimer librement. Il décide d'aller étudier chez Matisse, qui avait fondé une académie dans un couvent désaffecté. C'est à Matisse qu'il doit l'esprit français qui anime son oeuvre ultérieure.

La France, les Bermudes et la Tunisie sont les pays où il préfère vivre. Les voyages occupent une place prépondérante dans sa vie jusqu'au jour où il s'installe définitivement au Canada en 1931. Il a participé à de nombreuses expositions à Paris, au Salon des Indépendants, au Salon d'automne, au Salon des Tuileries; à Montréal, à la Galerie Johnson, à la Galerie Dominion, au Musée des Beaux-Arts; à la Galerie Nationale du Canada.

En 1939, il met sur pied une association qui joue un rôle important dans l'évolution de la peinture canadienne: la Société d'Art contemporain. La formation de cette association contribue à faire connaître les peintres canadiens qui avaient rompu avec la tradition académique.

Son oeuvre veut rendre intelligible la nature telle qu'il la voit et la pressent. Il aime la clarté du jour; peintre de la lumière, il ne vit heureux que dans les pays inondés de soleil. Comme dit Lyman, la tâche du peintre, c'est de persuader la nature de collaborer avec lui".

Durant l'exposition, l'Office National du Film projettera, dans une salle attenante, le film qu'il a tourné sur John Lyman et auquel participe le directeur du Musée, monsieur Guy Viau.

ROLAND GIGUERE

Les encres de Roland Giguère, né à Montréal en 1929, ne nous révèlent qu'une facette de son talent. Peintre, graveur, poète, auteur de l'Ange de la Parole, Giguère décrit son oeuvre comme une fleur qui croît, la peinture étant le prolongement de sa poésie. Ses images de peintre comme de poète sont chargées d'étranges vertus de suggestion. La revue TIME consacrait récemment à Roland Giguère un article très élogieux. Du 9 novembre au 19 décembre.

JOHN KOENIG:

Exposition rétrospective d'huiles, de dessins et de gravures de John Koenig. Né à Seattle, en 1924, et vivant en France depuis 1958. Koenig est un maître de l'abstraction lyrique. Ses oeuvres nous font pénétrer dans des espaces de silence. Du 2 au 28 novembre.

JACQUES DE TONNANCOUR:

Jacques de Tonnancour exposera dans la salle Baillargé du 7 décembre au 9 janvier. Né à Montréal en 1917, ce peintre est bien connu comme professeur et critique d'art. Il appartient à l'Ecole de Montréal et figure aux côtés de Pellan, Borduas, Riopelle, Mousseau. Doué d'un sens d'observation pénétrant et d'une extraordinaire virtuosité, il poursuit "une prospection rituelle d'un monde fuyant". Du 7 décembre 1966 au 9 janvier 1967.

GRANDS BALLETS CANADIENS

Le comité féminin de l'Académie des Grands Ballets Canadiens, section de Québec, a organisé une exposition-vente des oeuvres de 33 artistes originaires de Québec, pour la plupart. L'exposition comprend sculptures, huiles, tapisseries, émaux et céramique. La soirée officielle d'inauguration, a eu lieu, le 17 novembre, au profit des Grands Ballets Canadiens. Au cours de l'exposition, les oeuvres seront en vente au seul bénéfice des auteurs. L'exposition dure jusqu'au 5 décembre.

ICONES GRECQUES

Cette exposition exceptionnelle — une quarantaine d'oeuvres provenant de la collection Diniacopoulos — comprend trois pierres tombales coptes des VIe et VIIe siècles, des icônes byzantines du XIIe au XVIIIe siècle et quelques icônes russes. Elle permet de retracer, dans ses grandes lignes, l'évolution de l'art byzantin et son influence sur l'art occidental. Du 21 décembre 1966 au 20 février 1967.

GRAVEURS DU QUEBEC

Richard Lacroix, directeur de l'Atelier libre de Recherches graphiques, à Montréal, a groupé les oeuvres de 15 graveurs du Québec qui ont marqué le milieu depuis quelques années. Ce choix d'oeuvres nous donne une idée de la tendance actuelle dans les arts graphiques. Catalogue. Du 21 décembre au 31 janvier.

Prêt

Le Devoir, Montréal, Qué.
November 12, 1966

871

Un Rembrandt de Montréal aux E.U.

Le Musée des Beaux-Arts de Montréal a prêté un paysage de Rembrandt à trois musées américains à l'occasion de l'une des plus importantes expositions d'art hollandais qui se soit tenue aux Etats-Unis depuis une dizaine d'années.

Le tableau, qui s'intitule "Paysage avec chaumières", est une huile sur panneau de 10 sur 15 pouces, peinte par Rembrandt en 1654. Il porte la signature du maître et fut légué au musée en 1945 par Mlle Adaline Van Horne.

Des porte-parole des trois musées qui présenteront "L'âge de Rembrandt" (le California Palace of the Legion of Honor de San Francisco et les musées d'art de Boston et Toledo), ont affirmé que le Rembrandt de Montréal constituait une pièce essentielle au succès de la collection.

L'exposition a été organisée par le gouvernement des Pays-Bas sous le haut patronage de la princesse Béatrice. Elle met en évidence non seulement les oeuvres des grands maîtres hollandais mais aussi, le renouveau d'intérêt à l'égard des peintres maniéristes et italianisants encore peu connus en Amérique.

"L'âge de Rembrandt" terminera son itinéraire en mars prochain.

Prêt

L'Action, Quebec, Que.
November 9, 1966

871

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

Prêt

NOV 14 1966 BOWDEN'S

ENTRE PARENTHÈSES

0 12-M

UN TABLEAU de Jacques de Tonnancour intitulé "Présence d'un pin", appartenant à la collection permanente du Musée des Beaux-Arts de Montréal, a été prêté à une exposition tenue à Montréal et à Québec.

Elle a ete peinte en 1960.

Le Courier Du Sud
Longueil, Que.
November 16, 1966

0

Tableau de J. de Tonnancour montré à Québec et Montréal

871

Un tableau de Jacques de Tonnancour intitulé "Présence d'un pin" et appartenant à la collection permanente du Musée des Beaux-Arts de Montréal, a été prêté à une exposition tenue à Montréal et à Québec.

Le Musée d'Art contemporain, qui a organisé une rétrospective de l'oeuvre du peintre, a déclaré que la toile du Musée des Beaux-Arts constituait "un précieux apport".

L'exposition se terminera ici le 27 novembre et elle sera ensuite présentée au Musée de Québec.

"Présence d'un pin" est une huile sur masonite de 54 sur 36 pouces. Elle a été peinte en 1960.

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Il en est de même pour les autres orchestres au programme: Samedi le 3 décembre, les Don Juan, et, le samedi 10 décembre,. . . tiens-toi bien, les Hou-Lops en personne, vedettes des disques et de la télévision.

Et si tu ne viens pas au Centre des Jeunes pour la qualité des orchestres, vient au moins pour l'esprit de camaraderie que tu rencontres maraderie que tu rencontrera dans la salle: tu as vu une salle de danse où tout le monde est copain?.. Moi si, au Centre des Jeunes! Par contre, si la danse te plait plus qu'un autre il y a toujours la possibilité de venir danser le vendredi soir, au petit café, ou le dimanche soir à la discothèque à gogo.

D'ici là,
Salut bien!
Un des bons gars
du Comité Central.

Prêts

Montreal Gazette, Que.
October 29, 1966

Museum Lends Three Pictures

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MONTREAL, QUE.
LE DEVOIR
D 48,200

Prêts

NOV 11 1966 BOWDEN'S

PRET O 12-M

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MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

Prêts

NOV 12 1966 BOWDEN'S

du soir... au matin...

O 12-M

EXPOSITION

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QUEBEC, P.Q.
L'ACTION
D 38,900

Prêts

NOV 18 1966 BOWDEN'S

Du 23 novembre au 19 décembre

O 12-M

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prêt

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871

Une oeuvre du Musée des B.-A. de Montréal dans la collection "l'Age de Rembrandt"

Le Musée des Beaux-Arts de Montréal a prêté un paysage de Rembrandt à trois musées américains à l'occasion de l'une des plus importantes expositions d'art hollandais qui se soit tenue aux Etats-Unis depuis une dizaine d'années.

Le tableau, qui s'intitule "Paysage avec chaumières", est une huile sur panneau de 10 sur 15 pouces, peinte par Rembrandt en 1654. Il porte la signature du maître et fut légué au musée en 1945 par Mlle Adaline Van Horne.

Des porte-parole des trois musées qui présenteront "L'Age de Rembrandt" (le California Palace of the Legion of Honor de San Francisco et les musées d'art de Boston et Toledo), ont affirmé que le Rembrandt de Montréal constituait une pièce essentielle au succès de la collection.

L'exposition a été organisée par le gouvernement des Pays-Bas sous le haut patronage de la princesse Béatrice. Elle met en évidence non seulement les oeuvres des grands maîtres hollandais mais aussi, le renouveau d'intérêt à l'égard des peintres maniéristes et italianisants encohe peu connus en Amérique.

MONTREAL, QUE.
LA PRESSE

SEPTIEME COURSE — AMBLE

SIXIEME COURSE — AMBLE

Bourse 3700. cond., no 8 —
A réclamer,

Durée : 2:12.

6—My Scotch (Vertrel)
7—Gay Bill (Lefebvre)
(Giguère)

Le Musée d'Art contemporain, qui organise une rétrospective de l'oeuvre du peintre, a déclaré que la toile du Musée des Beaux-Arts constituait "un précieux apport". L'exposition se terminera ici le 27 novembre et elle sera ensuite présentée au Musée de Québec. "Présence d'un pin" est une huile sur masonite de 54 sur 36 pouces. Elle a été peinte en 1960.

Le Courier Du Sud
Longueil, Que.
November 16, 1966

871

Tableau de J. de Tonnancour montré à Québec et Montréal

Un tableau de Jacques de Tonnancour intitulé "Présence d'un pin" et appartenant à la collection permanente du Musée des Beaux-Arts de Montréal, a été prêté à une exposition tenue à Montréal et à Québec.

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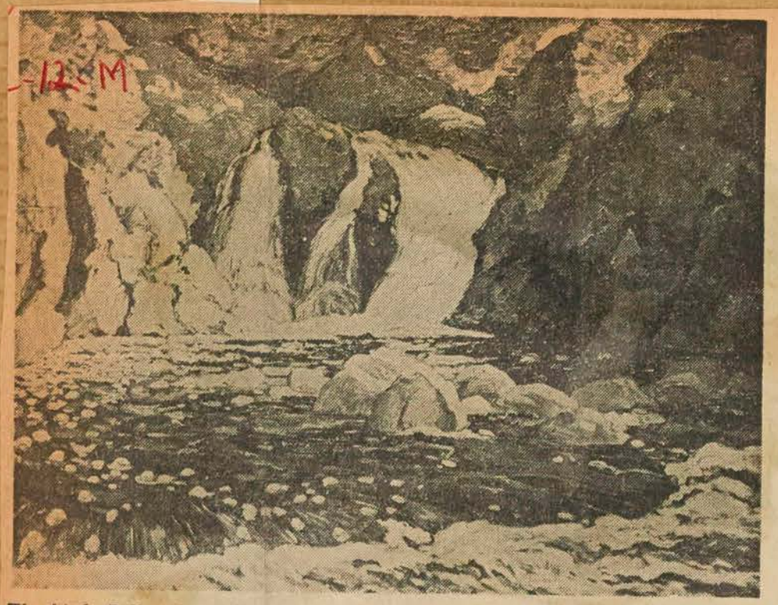
"Présence d'un pin" est une huile sur masonite de 54 sur 36 pouces. Elle a été peinte en 1960.

Il en est de même pour les autres orchestres au programme: Samedi le 3 décembre, les Don Juan, et, le samedi 10 décembre,. . . tiens-toi bien, les Hou-Lops en personne, vedettes des disques et de la télévision.

Et si tu ne viens pas au Centre des Jeunes pour la qualité des orchestres, vient au moins pour l'esprit de camaraderie que tu rencontres maraderie que tu rencontrera dans la salle: tu as vu une salle de danse où tout le monde est copain?.. Moi si, au Centre des Jeunes! Par contre, si la danse te plait plus qu'un autre il y a toujours la possibilité de venir danser le vendredi soir, au petit café, ou le dimanche soir à la discothèque à gogo.

D'ici là,
Salut bien!
Un des bons gars
du Comité Central.



The Little Fall, painted by J. E. H. MacDonald, one of the original Group of Seven in 1919, is a Picture of the Month at the London Public Art Museum. It is also one of the paintings in the national travelling exhibition, "Canadian Painting 1850 - 1950", which curator Bice has organized for the National Gallery of Canada.

LOOKING AT ART

London Ont. Free Press nov 19-1966

Bice mans outpost of National Gallery

By Lenore Crawford

LONDON has become an outpost of the National Gallery of Canada, with Clare Bice in charge. The results, an exhibition called Canadian Painting 1850-1950, will be seen first at a Centennial Ball in Windsor on New Year's Eve, at the Willistead Art Gallery. The exhibit will be the opener for the new Stratford art gallery June 16. It will be shown in London Feb. 17-March 26 and subsequently in Hamilton, Kingston, Saskatoon, Edmonton, Victoria, Charlottetown, St. John, Fredericton and Quebec City.

Dr. Bice, in an interview, recalled that the genesis for the exhibition and his involvement with it began a year and a half ago. As curator for the London Public Art Museum, he thought it opportune to plan for 1967 and asked Dr. Charles Comfort, director at that time of the National Gallery, about special Confederation Year exhibits.

"Obviously, major galleries like London's would be left with little choice. After all, there are not a tremendous number of good paintings," Dr. Bice said. "Therefore the National Gallery could be of great service by arranging at least one travelling show of major works."

The National Gallery director agreed, but his retirement precluded his own involvement and any immediate action.

THE SUBJECT was pursued by Dr. Bice though by this time he was spokesman for nine other gallery's besides London's.

Months later the word came from the National Gallery: Fine idea. You do it. Exhibition expenses will be underwritten entirely by the National Gallery. But you do the work.

"We have problems," has been Dr. Bice's theme song ever since and he fully expects it will be changed to "We get letters" when the exhibition is seen. For he made the choice of paintings himself, and he's sure his pick from the years 1930-1950 will draw disagreement, bouquets, protests and brickbats. "Which artists would you say had the greatest influence on Canadian art in those decades?" he asked.

"I think everyone would have a different list."

BY 1933 when the Group of Seven (represented strongly in the exhibit in another section) disbanded there were many watered-down imitations, Dr. Bice recalled. These had to be eliminated. And it seemed right to eliminate artists who today are continuing to make major contributions to the Canadian art scene. Yet, Pellan and Riopelle had such influence in the 1930-50 period they could not be ignored, Dr. Bice felt. So they are there with Charles Comfort, Goodridge Roberts, Borduas, Charles Binning, Prudence Heward, L. A. C. Panton, Leon Bellefleur and Jean Dallaire.

Chief problem was the availability of paintings the assembler wanted.

The Canadian Pavilion at Expo 67 is to have some important works from the past; in Ottawa throughout next summer the National Gallery is exhibiting masterpieces from three centuries; The Montreal Museum of Fine Arts is to have a major exhibition of art of the Americas which will include its own finest paintings; Toronto is to be host to the American Museums Association and will have an exhibit of Canadian art; Winnipeg during the Pan-American Games is having an important show. This was why a travelling show was recommended by Dr. Bice at the outset; he and other curators realized no smaller gallery could have, on its own, a good retrospective show, or even one presenting the whole story of one period.

HE CALLS Canadian Painting 1850-1950 "creditable, if not perfect." He is satisfied with the number of excellent examples he has been able to obtain from various public galleries — with few exceptions the works had to be borrowed from public galleries because private collectors would be loath to do without their paintings for 17 months. He thinks the exhibition will be a valid and enjoyable presentation of the best in Canadian art during those 100 years.

Dr. Bice went to Ottawa, Montreal, Toronto and Winnipeg to see collections and to negotiate with curators or directors.

Vancouver Art Gallery was tapped for two Emily Carr works and the Musee de Quebec for four French-Canadian paintings. Other galleries contributing are Beaverbrook Art Gallery in Fredericton, Edmonton, Hamilton, London, Sarnia, Art Gallery of Ontario in Toronto, Willistead Art Gallery in Windsor, Winnipeg, Royal Ontario Museum, Montreal Museum of Fine Arts, National Gallery.

THE EXHIBITION consists of 67 paintings by 44 artists who are represented by one to four works. Included are three by David Milne, four by Tom Thomson, three A. Y. Jacksons. The number of works was struck by considering convenience of shipping and space in the galleries they are to be shown.

The period spanned by the show is from the time when artists began to look at Canadian scenery for more than mere documentation, with the work of Kane and Krieghoff. Then came Bruce and Walker and the others influenced by the French Barbizon School and Constable. Suzor-Cote, Maurice, Gagnon and Cullen spoke of French Impressionism. Dr. Bice included Maurice with Emily Carr, Thomson and Milne, in "Four Individualists" section. Group of Seven and those who joined the group later form the next section. Concluding section is the 1930-1950 period.

A 36-page, lavishly illustrated catalogue, in French and English, will accompany the show.

L'Evangeline, Moncton, N.B.
November 22, 1966

On prête des oeuvres de M. J. W. Morrice !

Trente-six toiles et aquarelles de J. W. Morrice ont été prêtées par le Musée des Beaux-Arts de Montréal au Conseil des Arts de St-Catherines, en Ontario, à l'occasion d'une exposition qui se poursuivra jusqu'au 27 novembre

L'exposition est composée entièrement d'oeuvres de Morrice, puisées dans la collection permanente du musée.

La Presse, Montréal, Qué.
November 22, 1966

LES ARTS

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Quebec Le Soleil, Quebec
November 26, 1966

Prêt d'une toile de de Tonnancour

MONTREAL — Un tableau de Jacques de Tonnancour intitulé "Présence d'un pin" et appartenant à la collection permanente du Musée des Beaux-Arts de Montréal, a été prêté à une exposition tenue à Montréal et à Québec.

Le Musée d'Art contemporain, qui a organisé une rétrospective de l'oeuvre du peintre, a déclaré que la toile du Musée des Beaux-Arts constituait "un précieux apport".

L'exposition se terminera ici le 27 novembre et elle sera ensuite présentée au Musée de Québec.

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TABLEAU DE MORRICE

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Quebec Le Soleil, Quebec
December 10, 1966

Le Musée de Montréal prête un Rembrandt

MONTREAL — Le Musée des Beaux-Arts de Montréal a prêté un paysage de Rembrandt à trois musées américains à l'occasion de l'une des plus importantes expositions d'art hollandais qui se soit tenue aux Etats-Unis depuis une dizaine d'années.

Le tableau, qui s'intitule "Paysage avec chaumières", est une huile sur panneau de 10 sur 15 pouces, peinte par Rembrandt en 1654. Il porte la signature du maître et fut légué au musée en 1945 par Mlle Adaline Van Horne.

Des porte-parole des trois musées qui présenteront "L'Age de Rembrandt" (le California Palace of the Legion of Honor de San Francisco et les musées d'art de Boston et Toledo), ont affirmé que le Rembrandt de Montréal constituait une pièce essentielle au succès de la collection.

L'exposition a été organisée par le gouvernement des Pays Bas sous le haut patronage de la princesse Béatrice. Elle met en évidence non seulement les oeuvres des grands maîtres hollandais mais aussi, le renouveau d'intérêt à l'égard des peintres maniéristes et italianisants encore peu connus en Amérique.

"L'Age de Rembrandt" terminera son itinéraire en mars prochain.

Montréal-Matin, Qué.
November 28, 1966

Carrefour
par TEK

871

TOUT LE MONDE... *y passe*

Le plus célèbre peintre canadien vivant, JEAN-PAUL RIOPEL les gens du festival de STRATFORD de se permettre un publicitaire bilingue ? . . . Le Musée des beaux-arts de MONTREAL a prêté à celui de VANCOUVER trois toiles de RIOPEL, WATSON et MORRICE . . . TONY ROMAN

prêts
Montreal Gazette, Que.
Circ. 136,116
January 6, 1967

871

Museum Loans Noted Painting

From Yesterday's Final Edition

"Sous La Neige", a painting by the late Paul-Emile Borduas, has been loaned to two U.S. galleries by the Montreal Museum of Fine Arts, it was announced yesterday.

The exhibitions, which will honor Borduas, will be held at the Currie Gallery of Art, Manchester, N.H., Jan. 6-29, and the Hopkins Centre Art Galleries, Dartmouth College, Hanover, N.H. Feb. 3 March 5.

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VERDUN, QUE.
Messager
W 25,000
prêts
JAN 11 1967
BOWDEN'S

Paintings Loaned

E-12-M

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The exhibition "Canadian Painting 1850-1950" was assembled by the London Public Library and Art Museum and is to be shown across Canada throughout 1967 and part of 1968.

The Montreal Museum's loans are: Arthur Lismer's Afternoon Sunlight, Thornhill, Ont.; and J.W. Morrice's Venice at the Golden Hour.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
prêts
JAN 11 1967
BOWDEN'S

ENTRE PARENTHÈSES

O 12-M

DEUX toiles de la collection permanente du Musée des Beaux-Arts de Montréal feront partie d'une exposition mise en circulation par la Galerie nationale du Canada dans onze galeries d'art d'un bout à l'autre du pays. L'exposition, qui s'intitule "Peinture canadienne de 1850 à 1950", a été préparée

Prêts
La Patrie
Montreal, Que.
W-E 191,400
JAN 1 1967
BOWDEN'S

/

La Patrie — arts et lettres

O 12-M



MARC CHAGALL
L'Anniversaire de la fiancée (1915-23),
The Solomon R. Guggenheim Museum, New York.

"TOP SECRET" à l'Expo 67

On ne révèlera pas la valeur des 180 oeuvres d'art offertes à notre admiration



SIBERIE (5e-4e siècle avant J.-C.).
Cavaliers assis sous un arbre.
Relief en or fondu (Musée de l'Ermitage, Léningrad).
Cette magnifique oeuvre d'art bi-millénaire servira à illustrer l'affiche annonçant l'exposition internationale des oeuvres d'art à l'Expo '67.

TOP SECRET ! C'est ce que l'on vous répondra à l'Expo 67 si vous tentez d'obtenir des renseignements au sujet des mesures de surveillance qui seront prises pour protégez les quelque 180 oeuvres d'art en provenance de vingt pays du monde entier. Ces oeuvres seront exposées au Musée d'Art, dont la construction vient tout juste d'être terminée.

Précautions exceptionnelles, système de sécurité le meilleur au monde (sic), voilà la seule réponse que l'on peut obtenir. Il n'est pas non plus question de savoir quelle est la valeur marchande et globale des chefs-d'oeuvre prêtés par des musées nationaux ou des collectionneurs privés. On a trop peur des vols et des voleurs. Et pourtant quel voleur audacieux courrait le risque de dérober un Rembrandt ou un Corot alors qu'il sait très bien qu'il ne pourrait s'en débarrasser comme d'une marchandise ou d'un objet quelconque.

2,000 ans avant Jésus-Christ

Seul un collectionneur maniaque et vicieux, un déséquilibré ou un fou s'attaquant à une toile célèbre pour la lacérer ou la détruire seraient assez téméraires pour se lancer dans une telle entreprise. Les peintures et les sculptures et autres objets d'art qui feront l'admiration des visiteurs de l'Expo 67 voyageront par bateau ou par avion aux frais de l'Expo, qui assumera aussi le coût des polices d'assurance.

Les oeuvres d'art arriveront au printemps et il ne nous a pas été possible de connaître les dates pas plus que la valeur assurée à cause des raisons précitées.

Au fait, cela importe peu, car il s'agit de trésors d'art d'une valeur inestimable et qui sont irremplaçables, à l'instar de ceux qui furent détruits ou très fortement endommagés au cours des récentes inondations qui eurent lieu à Florence, la ville d'art par excellence, l'écrin d'Italie qui renferme tant de joyaux et de pures merveilles sans prix.

Des millions de dollars ne feront pas renaître ceux qui furent à tout jamais rongés par le naphte tout en étant endommagés par l'eau et la boue qui collaient à ces trésors, nés du génie créateur de l'homme.

C'est une période allant de 2,000 ans avant Jésus-Christ jusqu'à nos jours qu'embrassera la collection d'oeuvres d'art unique en son genre qui sera exposée dans un pavillon permanent peut-être destiné à devenir après l'Expo le Musée d'Art contemporain du Québec, provisoirement logé au château Dufresne, coin Pie IX et Sherbrooke.

Générosité franco-russe

Dans ce pavillon qui sera l'objet d'une garde vigilante, l'aménagement des salles a été confié au professeur Giorgio Vigni du Département des Antiquités et des Beaux-Arts d'Italie. Celui-ci étudie depuis deux ans la disposition des oeuvres, les éclairages adéquats pour les mettre en valeur, la dimension des vitrines dans lesquelles certaines seront exposées et jusqu'au genre de matériau qui servira au revêtement des murs et à la couleur dont ils seront peints.

Un comité de spécialistes de plusieurs pays a sélectionné les oeuvres que l'on verra et dont certaines, en provenance de l'Egypte et du Japon, sont très anciennes, très précieuses et fort rares. La France et l'Union Soviétique ont été très "généreuses" en ce sens qu'elles ont consenti à prêter de nombreuses oeuvres.

De France par exemple, 14 oeuvres nous viendront directement du Louvre, plusieurs autres de maints musées de pro-

Montréal-Matin, Qué.
November 28, 1966

Carrefour

par TEK

871

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6 Z

par la London Public Library and Art Museum. Elle sera montrée en divers endroits du Canada au cours de l'année 1967 et une partie de 1968. Les prêts du musée de Montréal sont les suivants : "Après-midi ensoleillé à Thornhill (Ont.)" d'Arthur Lismer et "L'Heure d'or à Venise" de James Morrice.

prêts

La Patrie
Montreal, Que.
W-E 191,400

JAN 1 1967 BOWDEN'S

/

La Patrie

arts et lettres

51 LA PATRIE, MONTREAL, SEMAINE DU 1er JANVIER 1967

O 12-M



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MONTREAL, QUE.
GAZETTE
D 133,600
JAN 6 1967 BOWDEN'S

OURTOWN



By Al Palmer

Art & Us

Oh, but we Montrealers are becoming an artistic lot, aren't we?

What we mean is a Rubens hanging right there at the corner of Peel and St. Catherine. Now, really.

Of course it isn't actually a Rubens if you want to get technical about it. We could call it a "Rubena," maybe, but at this stage of the game we doubt if any true, blue Ourtowner would want to get technical about it. Don't you?

If you don't know anything about art but know what you like, perhaps you might like to know about the artist:

Peter Paul Rubens lived from 1577 to 1640 and was a Flemish artist who best exemplifies Baroque art in northern Europe. He was born in Antwerp and travelled extensively to leading courts and filled numerous major decorating commissions.

In order to satisfy widespread demand for his paintings, he established a large workshop, which developed his preliminary sketches into final pieces usually touched up later by the master.



RUBENS' YOUTH
. . . at Peel & St. Kit's

Community Servie Project

To get back to our near-Rubens; it was created in the studios of Claude Neon, the advertising firm, as a community service on behalf of The Montreal Museum of Fine Arts.

The reproduction faces the Dominion Square Building and is causing more double-takes at the intersection than a Stanley Steamer. Later it will be moved to other key location around Ourtown, according to Roger Belanger, a spokesman for the firm.

About the painting itself: it is titled "Head of a Young Man" and the original measured 21½ x 16½ inches. Ourtown's, by the way, measures 13 feet by six feet which more or less supports the theory that we do everything big here in Montreal.

What's more, this is the first time anything of this nature — that is, copying an Old Master on this scale — has been done in Canada.

As it was explained to us, the artist had to work from a small color transparency therefore we can understand the difficulties entailed in the project.

What he did was to make some kind of a blowup of the transparency print. This done it was blocked out very small square by very small square.

All in all it took many, many weeks to complete the job; probably more time than it took Rubens to paint the original.

We have not been able to identify the young man who posed for the portrait way back a few centuries ago. However, since the Old Master died two years before Ourtown was founded, the youth's identity probably was lost over the years.

Whoever he was, he had something in common with many of the young men who now cross Peel and St. Catherine in their thousands every day.

What? Look at his hairdo.

SHERBROOKE, QUE.
LA TRIBUNE
D (M-F) 45,300
(S) 46,300
JAN 13 1967 BOWDEN'S

ARTS, CINEMA, LITTERATURE...

Tué par un train

— Le célèbre acteur de cinéma polonais Zbigniew Cybulski, étant en retard de quelques secondes, a sauté pour rattraper l'express de Varsovie alors que le train sortait de la station de Wroclaw, en Pologne de l'Ouest.

L'acteur est tombé sur la voie entre deux wagons en mouvement, s'infligeant des blessures mortelles.

Carnaval d'hiver

— "On n'est pas sérieux quand on a 100 ans", un divertissement proposé pour la durée du Carnaval d'hiver de Québec, prendra l'affiche au Théâtre de l'Estoc à partir du 13 janvier pour faire l'objet de représentations quotidiennes jusqu'au 3 février.

Ce spectacle, ni tout à fait revue, ni tout à fait cabaret-théâtre, mais franchement comique, met en scène les comédiens Jean Ricard, Nicole Déry, Jean Guy, Michel Mondié et le chansonnier Paule Royer.

Au programme, entre autres, une nouvelle-scénique d'Andrée Maillet: "Ici Léon Duranceau".

Toiles... prêtées

— Deux toiles de la collection permanente du Musée des Beaux-Arts de Montréal feront partie d'une exposition mise en circulation par la Galerie nationale du Canada dans 11 galeries d'art situées d'un bout à l'autre du pays.

L'exposition, qui s'intitule "Peinture canadienne de 1850 à 1950", a été préparée par la London Public Library and Art Museum. Elle sera montrée en divers endroits du Canada au cours de l'année 1967 et une partie de 1968.

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$150 à la roulette

— L'actrice Sophia Loren, de son lit d'hôpital à Rome, a gagné $150 en jouant à la roulette dans un club privé de Londres.

La belle comédienne conversait au téléphone avec Syndey Chaplin, qui se trouvait au club. "Si je pouvais seulement parier 50 livres sterling sur le rouge à la roulette", de dire Sophia à son interlocuteur invisible. Aussitôt Sydney Chaplin se rendit au désir de l'actrice et se précipita à la table de jeu.

Le propriétaire du club a fait parvenir la somme à la belle Sophia, avec un bouquet de roses rouges.

Octrois à 2 troupes

— Les dirigeants du Festival d'art dramatique du Canada ont accordé deux subventions de $600 chacune au Centre d'essai des auteurs dramatiques de Montréal et au Montreal Playwrights Workshop.

Ces subventions permettront d'obtenir la collaboration des metteurs en scène professionnels pour les présentations des pièces canadiennes.

Film interdit

— Le film américain "Khartoum", mettant en vedette Charlton Heston et Sir Laurence Olivier, a été interdit en République Arabe Unie, par suite d'une décision du Bureau de censure, rendue publique la semaine dernière.

M. Mostafa Darwish, directeur de ce comité de censure, a déclaré que le film, dont une partie a été tournée au Caire, discrédite "ses concitoyens et l'histoire de son pays".

Quebec Le Soleil, Quebec
January 10, 1967

Les Arts, en bref...

Une toile de Borduas prêtée

MONTREAL — "Sous la neige', une toile de Paul-Emile Borduas, a été prêtée à deux galeries d'art américaines par le Musée des Beaux-Arts de Montréal à l'occasion d'une exposition des oeuvres de Borduas.

L'exposition aura lieu au Currier Gallery of Art de Manchester (NH) du 6 au 29 janvier et au Hopkins Center Art Galleries, Dartmouth College, Hanover (NH) du 3 février au 5 mars.

Première exposition

MONTREAL — William Showell, un artiste né à Gibraltar et venu au Canada il y a dix ans, tient sa première exposition importante de dessins au Musée des Beaux-Arts de Montréal jusqu'aux 15 janvier.

Showell a étudié à Londres et Paris. Il fut illustrateur pour une revue londonienne plusieurs années durant. Il a exposé ses oeuvres à Londres, Montréal et d'autres villes canadiennes.

Depuis 1961, il a quitté son poste d'illustrateur et se consacre entièrement à son art.

PARIS — "Le Jardin des Finzi-Contini" de Giorgio Bassani va être porté à l'écran. Tony Perkins et Virna Lisi ont été pressentis comme interprètes.

PARIS — Jean Cau a été chargé par Carlo Ponti d'adapter à l'écran "La Condition humaine" d'André Malraux.

PRETS
Montreal Star, Que.
January 19, 1967

Prehistoric Work, Moderns Are Museum Loan to Expo

A terracotta figure created at least 10 centuries before Christ and three modern works, two by Canadians, will be The Montreal Museum of Fine Arts' contribution to the key art exhibitions of Expo 67, it was announced.

Director David G. Carter said the Museum is "proud to join the main art institutions of the world" in lending significant works to the exhibition.

"Equally important is the fact that paintings from our collection will illustrate the international status of two Canadian artists."

The painters in question are the late Paul-Emile Borduas and Jean-Paul Riopelle.

The Museum's other loans are a female figure from the Marlik culture of ancient Iran and a bronze sculpture by the Spanish artist Julio Gonzalez. The latter will be part of Expo's international exhibition of contemporary sculpture while the three other works will be included in the Man and His World fine arts exhibition in the Cité du Havre art gallery.

The Marlik figure is dated circa 1200-1000 B.C. and comes from the Amlash region.

LE DROIT
OTTAWA, ONT.
D (M-F) 37,000
(S) 38,000
JAN 17 1967 BOWDEN'S

La peinture canadienne de 1850 à 1950

Deux toiles de la collection permanente du Musée des Beaux-Arts de Montréal feront partie d'une exposition mise en circulation par la Galerie nationale du Canada dans onze galeries d'art situées d'un bout à l'autre du pays.

L'exposition, qui s'intitule "Peinture canadienne de 1850 à 1950", a été préparée par la London Public Library and Art Museum. Elle sera montrée en divers endroits du Canada au cours de l'année 1967 et une partie de 1968.

Les prêts du musée de Montréal sont les suivants: "Avant-midi ensoleillé à Thornhill (Ont.)" d'Arthur Lismer et "L'heure d'or à Venise' 'de James Morrice.

QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300
JAN 18 1967 BOWDEN'S

A l'Exposition de la Galerie Nationale

MONTREAL — Deux toiles de la collection permanente du Musée des Beaux-Arts de Montréal feront partie d'une exposition mise en circulation par la Galerie nationale du Canada dans onze galeries d'art situées d'un bout à l'autre du pays.

L'exposition, qui s'intitule "Peinture canadienne de 1850 à 1950; a été préparée par la London Public Library and Art Museum. Elle sera montrée en divers endroits du Canada au cours de l'année 1967 et une partie de 1968.

Les prêts du musée de Montréal sont les suivants: "Après-midi ensoleillé à Thornhill (Ont.)" d'Arthur Lismer et "L'Heure d'or à Venise" de James Morrice.

PRETS
Ottawa Journal, Ont.
January 14, 1967

ART NEWS and views

By W.Q. KETCHUM

★ ★ ★

The Montreal Museum of Art is contributing two paintings from its collection to the exhibition "Canadian Painting 1850-1950" which has been assembled by the London Public Library and Art Museum. It is to be circulated across Canada by the National Gallery.

The paintings referred to are Arthur Lismer's Afternoon Sunlight, Thornhill, Ont., and J. W. Morrice's Venice at the Golden Hour.

...aintings will be sent to chil...ren in Viet Nam through the ...ociety of Friends (Quakers)

Montreal Gazette, Que.
Circ. 136,116
January 19, 1967

871

EXPO 67



By Bill Bantey

Case Of The Fat Lady

You'd think a fat lady with 14 fingers would automatically be disqualified from an art show. And if she had earth clinging to her, you'd be convinced it would make matters worse.

But then, you haven't heard of the steatopygous lady, who came into being at least 10 centuries before Christ. Presumed to be the figure of a mother-goddess, she's one of four loans The Montreal Museum of Fine Arts is making to Expo 67's key art presentations.

The figure is from the Marlik culture of ancient Iran and is dated circa 1200-1000 B.C. The 14 fingers? The presence of an abnormal number of fingers or toes—in this case, six fingers on one hand, eight on the other — is a peculiar characteristic of Marlik terracottas of the human form.

The word form is used figuratively. The abdomen and hips are heavily exaggerated — the hips, in fact, are the widest part of the figure—hence the description steatopygous, meaning the condition of an unusual accumulation of fat in the hips and thighs.

Face Hardly More Appealing

The face isn't much more appealing. It's almost featureless but for the nose and, despite the bulging figure, large ears and heavy jaw, the arms and hands are flipper-like appendages.

Anyway, complete with earth deposits, she's going to be part of Expo's Man and His World art exhibition.

The three other Montreal Museum loans — one for the international exhibition of contemporary sculpture — are of recent vintage, according to an announcement by Director David G. Carter.

The sculpture is by Julio Gonzalez (1876-1942), one of the few Spanish sculptors of international importance. He pioneered the technique of welded sculpture, a technique still being explored today by a number of Canadian artists.

The Museum was the first public institution in Canada to acquire a Gonzalez—Homme Cactus No. 1—and it is this work that the Museum is lending.

Two Other Loans Are Paintings

The two other Museum loans are paintings — the late Paul-Emile Borduas' L'Etoile Noire and Jean-Paul Riopelle's Autriche. As Director Carter says:

"The Museum is proud to join the main art institutions of the world in lending significant works to the Expo exhibition. Equally important is the fact that paintings from our collection will illustrate the international status of two Canadian artists."

Leader of the Automatiste painters of Montreal and author of the controversial Refus global, Borduas' radical ideas projected him into the role of prophet and martyr. He is considered by many as the father of modern painting in Canada.

Riopelle, a Borduas disciple in the Automatiste group, now is the biggest Canadian name in the world of international art.

Carter's announcement about the Museum's loans came on the eve of a news conference when Expo is due to announce its over-all plans for the fine arts exhibition. A large number of the works to be included in the show were reproduced in a special full-page feature in The Gazette some weeks ago.

Montreal Star, Que.
January 20, 1967

871

International Treasures for Expo

Art to Tell the Story of Man

By ROBERT AYRE

ART treasures from 20 countries will tell the Story of Man over nearly 5,000 years of his history in one of the greatest shows ever held in North America, the International Fine Arts Exhibition, for which a permanent museum was built on the site of Expo 67 at a cost of $2,500,000.

The facts were made available to representatives of the press, radio and TV yesterday at a conference which included a tour of the building, from the air-conditioning apparatus in the basement through the four galleries on the second floor, a briefing by Col. Edward Churchill, director of installations, who presided in the absence of the commissioner general, Hon. Pierre Dupuy, and an advance look at some of the exhibits by means of photographs and slides.

On hand to answer questions were Claude Robillard, chairman of the advisory committee on fine arts, Prof. Guy Dozois, deputy director of theme, Miss Kathleen Fenwick, curator of prints and drawings, National Gallery of Canada, who is director of the Expo museum, Roger Desmarais, projects architect, Guy Robert, Norman Hay, P. J. Pocock, and Jacques Besner, projects officers responsible for contemporary sculpture, industrial design, photography and the Man the Creator theme.

Carry Out Theme

The 188 works in the Fine Arts Exhibition, chosen by an international committee, carry out the theme Man and His World in nine subdivisions — Man, Man at Work and Play, Man and Love, Man and Nature, Urban Man, Man and his Conflicts, Man and his Ideals, Man the Visionary and Man and the Infinite.

The oldest pieces come from the Fifth Dynasty of Egypt — a painted limestone figure of a girl grinding wheat or barley, lent by Cairo — and a Gudea from Lagash, 2150 B.C., lent by the Louvre. The newest I have been able to discover in a quick run-through of the list is a sumi ink drawing on a screen by the Japanese artist Shiryu Morita, who was born in 1912. It was painted as late as last year. Op and Pop don't rate.

Two Canadians have been given a place in the panorama of the ages — Paul-Emile Borduas, whose "L'Etoile Noire" will be hung in the Man and his Ideals section, and Jean-Paul Riopelle, whose "Autriche" will be placed in Man and Nature. Both paintings belong to the Montreal Museum of Fine Arts.

The Egyptians, the Assyrians, the classic Greeks, the Etruscans, India, China, Japan, Peru, Mexico, Siberia, Tunisia, Nigeria, Gabon, New Guinea, the primitive societies as well as the great civilizations, are all represented; Europe through the Middle Ages, the Renaissance and the modern period in most of its phases; the Soviet Union and the United States.

Lenders include the greatest museums of the world — the Louvre, the British Museum, the Metropolitan, the Kunsthistorisches, Vienna, the Rijksmuseum in Amsterdan, the Mauritshuis in The Hague, the Pushkin in Moscow and the Hermitage in Leningrad.

The private collectors include Her Majesty Queen Elizabeth, who is lending an "Adoration of the Shepherds" by the 16th Century Italian painter Jacopo Bassano, and Mrs. William van Horne of Montreal who is lending her El Greco "Head of a Saint."

Many Names

In a quick preliminary I can do no more than drop a few illustrious names, but they will give you an idea what to expect when Expo opens — Rubens, Rembrandt, van Gogh, Modigliani, Piero di Cosimo, Titian and Tintoretto, Millet, Degas, Eakins, Cézanne, Renoir, Toulouse - Lautrec, Matisse, Picasso, Miro, Gainsborough, Blake, Constable, Hogarth, Turner, Corot, Kokoschka, Tobey, Dubuffet, Pollock, Klee, Rodin, Brancusi, Braque, Kandinsky, Mondrian and Chagall.

It would be impossible to put any monetary value on the paintings and sculpture, most of them cherished for centuries. These things are irreplaceable, without price, but for whatever meaning the figure may have, the insurance mounts to $35,000,000.

They will be well housed. The architects, Gauthier, Guité and Coté of Quebec City designed the building to meet the specifications of the International Congress of Museums for lighting, temperature and humidity control. They designed it to do its job. It is a plain but handsome block of concrete, without windows, with nothing to distract the attention from the works of art to be placed in it and plenty of room for the flow of visitors through the ground floor up the wide stairs. It has 16,000 square feet of exhibition space, divided into four galleries of 4,000 square feet each. While they are identical in size, they will be varied by partitions.

Once you are on the grounds — the museum is close to the Place D'Accueil —admission to the exhibition is free. The catalogue, which will contain full-page reproductions of all the exhibits — 30 of them in color — will sell for $4.00.

Le Journal de Montréal, Qué.
January 28, 1967

871



10 SIÈCLES AVANT J.C.

Une statuette de terre cuite datant d'au moins 10 siècles avant J.C. (notre photo) et trois oeuvres modernes, dont deux signées par des Canadiens seront prêtées par le Musée des Beaux-Arts de Montréal à l'Expo 67. La taille de la statuette est de 18 pouces et un quart et de 7 pouces et un quart à son point le plus large. L'art moderne a de nobles précurseurs.

prêts
Québec Le Soleil, Québec
February 4, 1967

L'Expo mettra en valeur la renommée internationale des peintres canadiens

871

MONTRÉAL — Une statuette de terre cuite datant d'au moins 10 siècles avant Jésus-Christ et trois oeuvres modernes, dont deux sont signées par des Canadiens, seront prêtées par le Musée des Beaux-Arts de Montréal à l'Expo '67.

Le directeur du musée, M. David G. Carter, a déclaré que l'institution est "heureuse de s'unir aux plus grands musées du monde" en prêtant des oeuvres de grande importance à l'exposition universelle.

"Il faut souligner également que des tableaux de notre collection mettront en valeur la renommée internationale de deux artistes canadiens".

Ces peintres sont feu Paul-Emile Borduas et Jean-Paul Riopelle.

AUTRES PRETS

Les autres prêts du musée sont une statuette de Marlik provenant de l'Iran archaique et un bronze du sculpteur espagnol Julio Gonzalez. Cette dernière pièce fera partie de l'exposition internationale de sculpture contemporaine à l'Expo. Les trois autres figureront dans le musée de la Cité du Havre qui présentera une exposition se rattachant au thème principal de l'Expo, Terre des Hommes.

La terre cuite, qui date de 1200-1000 avant Jésus-Christ, est encroûtée de dépôts argileux. Sa taille est de 18 pouces et un quart et de 7 pouces et un quart à son point le plus large.

Ce serait, croit-on, une déesse-mère, en raison de l'abdomen proéminent et des hanches plantureuses, d'où le surnom de figure stéatopyge.

L'oeuvre a été offerte au musée en 1963 par M. David Y. Hodgson. Seul le nez ponctue le visage, les autres traits étant à peu près inexistants. Malgré le corps puissant, les oreilles évasées et la lourde mâchoire, les bras et les mains apparaissent hors de proportion, comme des appendices à forme de nageoires.

Les objets de Marlik à forme humaine présentent un nombre anormal de doigts ou d'orteils et la statuette du musée n'y fait pas exception: six doigts sont taillés sur une main et huit sur l'autre.

BORDUAS ET RIOPELLE

La peinture de Borduas, donnée au musée par M. et Mme Gérard Lortie, s'intitule "L'Etoile noire". Cette toile a remporté un prix Guggenheim de $1,000, à titre de meilleure oeuvre canadienne au concours du musée Guggenheim en 1960.

Borduas est né à Saint-Hilaire en 1905 et il est mort à Paris en 1960.

Cet artiste fut à l'origine de la peinture "automatiste" à Montréal. Auteur d'un manifeste fort controversé, le "Refus global", il exprima des idées radicales qui le transformèrent en précurseur et en persécuté. Il est considéré comme l'initiateur de la peinture moderne au Canada.

Le musée de Montréal fut la première institution publique à acquérir une de ses oeuvres, en 1942.

"L'Etoile noire" (63 3-4 x 51 pouces) a été exposée à Londres, Mexico, New York, Ottawa, Toronto et Québec.

Disciple de Borduas à l'époque des Automatistes, Riopelle est devenu depuis le peintre canadien le plus célèbre dans le monde artistique international. Son tableau "Autriche", acquis par le musée en 1963 grâce au legs Horsley et Annie Townsend, le représentera à l'Expo. L'oeuvre mesure 78 3-4 sur 118 1-4 pouces.

Riopelle fut le premier Canadien à gagner un prix Unesco (1963) à la Biennale de Venise. Il est né à Montréal en 1923 et peint depuis l'âge de huit ans.

Le musée lui a consacré, comme à Borduas, une exposition rétrospective.

SCULPTURE

La sculpture de Gonzalez (1876-1942) a pour titre "Homme cactus, no 1". Le musée en a fait l'achat en 1962, à l'occasion du 20e anniversaire de la mort de l'artiste, par l'entremise du fonds Horsley et Annie Townsend. C'était la première fois qu'un Gonzalez entrait dans la collection permanente d'une institution publique au Canada. "Homme cactus" mesure 25 pouces et demi de hauteur et date des années 1939-40.

L'oeuvre de Gonzalez a donné naissance à une nouvelle conception de la sculpture. Aujourd'hui encore, beaucoup d'artistes canadiens explorent la technique de la sculpture sur fer.

Gonzalez a écrit:

"Il y a plusieurs siècles, l'âge de fer commença par produire de très beaux objets dont la plupart, cependant, étaient des armes. Aujourd'hui, le fer sert aussi à la construction des ponts et des chemins de fer.

"Il doit maintenant oublier son rôle meurtrier, cesser de servir uniquement d'instrument à la science supermécanique. Ce matériau retrouvera son antique noblesse dans les mains pacifiques de l'artiste".

Gonzalez demeure l'un des rares sculpteurs espagnols de réputation mondiale. Il a travaillé en étroite collaboration avec son compatriote Picasso dans le Paris de 1930.

prêts
Ottawa Le Droit, Ont.
Circ. 40,117
January 27, 1967

871

En vue de l'Expo universelle

Le Musée des Beaux-Arts prête un Borduas, un Riopelle et une statuette vieille de 3,000 ans

Une statuette de terre cuite datant d'au moins 10 siècles avant Jésus-Christ et trois oeuvres modernes, dont deux sont signées par des Canadiens, seront prêtées par le Musée des Beaux-Arts de Montréal à l'Expo 67.

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

prêts

FEB 7 1967

BOWDEN'S

ENTRE PARENTHÈSES

E-12-M

TROIS oeuvres de la collection permanente du Musée des Beaux-Arts de Montréal ont été prêtées à trois musées de l'Ontario. L'exposition, intitulée "Artistes du Canada de 1750 à 1875", a été organisée par la London Public Library and Art Museum. Elle se tient à London jusqu'au 18 février, sera présentée en mars au Musée de Hamilton et terminera sa tournée en mai à la Sarnia Library and Art Gallery. Les prêts du musée de Montréal sont les suivants: "Chutes Montmorency", de James Duncan, "Parlement d'Ottawa", d'Otto Jacobi, et "Marché de Montréal", de A. A. Edson.

* * *

MAN AND MONTREAL: The Montreal Museum of Fine Arts will be making its own contributions to the fine arts exhibits at Expo 67. This is particularly good news for a reason that goes beyond the narrow confines of artistic merit.

One of the things still very much lacking at the exhibition, is participation by the City of Montreal itself, in a manner which can be easily identified in the minds of millions of visitors.

While the museum contributions, particularly those by Quebec artists Paul-Emile Borduas and Jean-Paul Riopelle, to the Pavilion of Fine Arts exhibits, can hardly be described in terms of ready identification of Montreal, at least it can be said that this city has reached the point of artistic appreciation where some of the works in its midst can qualify in so historic an exhibition.

All Canada is being honored by the fact that the museum, sitting in the heart of "English" Montreal, is being invited to loan the works of two outstanding French Canadian artists.

January 25-67

Le Petit Journal
Montreal, Que.
W-E 273,400
FEB 12 1967
BOWDEN'S

A l'Expo 67

200 chefs-d'oeuvre qu'il faudra voir!

par Paul Gladu

Après un silence et un secret que d'aucuns ont trouvé exaspérants, les organisateurs de l'Expo 67 viennent de publier les détails de diverses expositions d'oeuvres d'art qui seront offertes aux visiteurs.

On sait bien quelles intrigues ont pu accompagner le choix des responsables et celui des oeuvres que nous verrons.

La liste des membres du *Comité international des beaux-arts* est impressionnante : des directeurs de musée à travers le monde, etc. On ne discute pas de la valeur des Hendy et des Vigni.

On ne saurait en dire autant du *Comité consultatif des beaux-arts*. Hélas ! nous y sommes en pays de connaissance. Parmi ces Canadiens au nom connu, il y a le professeur John Bland, M. Carter (directeur du Musée des Beaux-Arts de Montréal), mademoiselle Fenwick (de la Galerie Nationale), M. Simmins (de Vancouver), madame Marcoux-Baillargeon (de Montréal) et quelques autres dont les qualités sont indiscutables. Mais il s'y est glissé des personnages dont l'ignorance en art est notoire ou dont le goût est exécrable — leurs seules qualités étant l'influence politique ou la richesse. C'est à pleurer.

Voyons cette fois le choix des oeuvres consacrées aux différents thèmes.

Les 200 "chefs-d'oeuvre" ne parleront pas tous avec une éloquence égale aux connaisseurs et à la foule . . .

On se réjouit de voir choisir Klee, Miro, Picasso et Toulouse-Lautrec (entre autres) pour *illustrer* "les Travaux et les jeux"; Rodin, Hogarth, Delacroix et Severini pour "l'Homme et ses conflits"; Hobbema, Constable et Corot pour "l'Homme et la nature".

Mais, pour "l'Homme et l'amour" on a manqué d'imagination : il eut fallu au moins Watteau et le Corrège !

L'homme même semble représenté surtout par des femmes (Au fond, il y a beaucoup de sens là-dedans . . .).

Parmi ceux qui évoquent "l'Homme visionnaire", il y a Pollock, par exemple. Que c'est arbitraire. Quand est-ce qu'un peintre est plus visionnaire qu'un autre ?

Dans le cas des auteurs de "l'Homme et l'infini", il est évident qu'il s'agit d'un infini restreint . . .

Quant à "l'Homme et son idéal", rien à reprocher sinon que les quatre ou cinq points noirs de Borduas (aux côtés de Poussin, Lorrain et les autres) vont paraître bien banals . . .

Il reste que le public pourra contempler des oeuvres d'art qui, autrement, ne lui seraient jamais visibles.

Ottawa Citizen, Ontario
February 18, 1967

Ancient figure for show at Expo

A terracotta figure created 10 centuries before Christ and three modern works, two by Canadians, will be the Montreal Museum of Fine Art's contribution to the main art shows of Expo 67.

Joining the leading art institutions of the world, the Montreal Museum will lend to the "Man the Creator" art exhibit paintings by the late Paul-Emile Borduas and Jean Paul-Riopelle, internationally renowned Canadian painter, who has been working in Paris for many years.

The Marlik figure goes back to 1200-1000 B.C. and comes from the Amlash region in ancient Iran. It is 18¼ inches tall and encrusted with earth deposits.

The figure is presumed to be a mother-goddess and has six fingers on one hand and 8 on the other — a symbolic characteristic of Marlik terracotta figures.

The Montreal Museum also contributes an important bronze sculpture by the famous Spanish artist Julio Gonzalex — whose work was shown at the National Gallery a few years ago — to Expo.

Winnipeg Free Press, Man.
February 27, 1967

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Winnipeg Tribune, Man.
February 27, 1967

Goddess on loan

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Owen Sound Sun-Times, Ont.
February 28, 1967

SEE OLD BEAUTY

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Quebec Le Soleil, Quebec
January 18, 1967

A l'Exposition de la Galerie Nationale

MONTREAL — Deux toiles de la collection permanente du Musée des Beaux-Arts de Montréal feront partie d'une exposition mise en circulation par la Galerie nationale du Canada dans onze galeries d'art situées d'un bout à l'autre du pays.

L'exposition, qui s'intitule "Peinture canadienne de 1850 à 1950; a été préparée par la London Public Library and Art Museum. Elle sera montrée en divers endroits du Canada au cours de l'année 1967 et une partie de 1968.

Les prêts du musée de Montréal sont les suivants : "Après-midi ensoleillé à Thornhill (Ont.)" d'Arthur Lismer et "L'Heure d'or à Venise" de James Morrice.

BARRIE, ONT.
EXAMINER
D 9,000
FEB 27 1967
BOWDEN'S

SEE OLD BEAUTY

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AMHERST, N.S.
NEWS
D 3,800
FEB 28 1967
BOWDEN'S

SEE OLD BEAUTY

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CHARLOTTETOWN, P.E.I.
PATRIOT
D (E) 4,600
FEB 28 1967
BOWDEN'S

On display

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

La Presse, Montréal, Qué.
Circ. 215,954
March 1, 1967

4 oeuvres de Plamondon exposées au Musée

Deux tableaux du peintre canadien-français Antoine-Sébastien Plamondon, retrouvés parmi des vieilleries il y a six ans, ont été restaurés et sont actuellement en montre, avec deux autres toiles du même artiste, au Musée des Beaux-Arts de Montréal.

M. David G. Carter, directeur du Musée, annonce qu'ils sont exposés dans la Salle du Québec. Il a déclaré que le Musée a appris l'existence de ces Plamondons en 1961 par des ramasseurs dont le travail consiste à repérer et à acheter toutes sortes de marchandises dans l'espoir que certains objets ainsi acquis aient une valeur artistique ou autre.

On ignorait que ces tableaux avaient été peints par un des principaux représentants de l'art religieux du Québec au XIXe siècle. Mais, sous leur séculaire couche de poussière, les peintures semblaient avoir une certaine valeur.

Le conservateur du Musée les identifia, en fit l'acquisition et les tableaux furent entreposés en attendant de recevoir les soins de restauration qui permettraient de les montrer au public.

Vers la fin de 1964, M. Carter fit venir un spécialiste américain de renom, M. John Washeba, en vue d'effectuer la restauration des tableaux. Les deux premiers furent prêts pour l'inauguration d'une galerie consacrée uniquement aux meubles, peintures et autres objets anciens du Québec. Ce sont "Ecce Homo", peint probablement vers 1839, tandis que "Le Christ à la Colonne" date, de 1837.

Les deux toiles que l'on vient de restaurer sont "Le Baiser de Judas", peint en 1839 et "Le Chemin du Calvaire", non daté. Chacune mesure 60 sur 94 pouces. Le legs Horsley et Annie Townsend a fourni les fonds nécessaires à leur acquisition.

Les quatre tableaux font partie d'une série de 14 stations d'un chemin de croix commandé en 1837 à Plamondon au prix de 200 louis par M. Quiblier, supérieur de Saint-Sulpice, pour l'église Notre-Dame de Montréal.

En juin 1839, comme Plamondon appliquait les dernières touches à son oeuvre, M. Quiblier s'objecta à des innovations que l'artiste avait glissées dans les scènes traditionnelles. Plamondon défendit son point de vue mais la commande fut refusée.

Une fois terminés, les tableaux furent exposés à la Garde-Robe de la Chambre d'Assemblée de Québec, du 26 novembre au 16 décembre 1839. L'exposition remporta un tel succès que Plamondon ne put résister à la tentation d'écrire à M. Quiblier, le 16 décembre 1839, que toutes les grandes familles françaises et anglaises de l'époque avaient visité l'exposition et que plusieurs "avaient mersé des larmes devant le réalisme de la souffrance du Christ". Il mentionne de plus qu'il a prolongé l'exposition de trois semaines.

Malgré ce succès, Plamondon se vit forcé de remiser les tableaux dans un grenier loué à l'Hôtel-Dieu de Québec où ils restèrent jusqu'en 1841, date à laquelle M. Quiblier décida de les accrocher aux murs du tunnel qui relie le séminaire et l'église Notre-Dame de Montréal.

En 1847, le Chemin de croix fut transporté à l'église Saint-Patrice de Montréal. On sait de source certaine qu'il y était encore en 1861. Les années passèrent et ce n'est qu'au début des années 30 de ce siècle que les tableaux firent encore une fois parler d'eux. Le supérieur de l'Institut des Sourds-Muets les remarqua dans le grenier de l'église Saint-Patrice. Peu de temps après, il les acheta et les installa dans le parloir de l'Institut. Depuis cette époque, on avait perdu leur trace.

Lors de leur acquisition par le Musée, les tableaux avaient encore leurs cadres originaux, de couleur ocre et aux bords très larges et lourds. On réduisit la largeur des cadres et on y appliqua plusieurs couches de peinture noire, en apposant ensuite de la feuille d'or sur une mince bande près de la toile.

Antoine-Sébastien Plamondon naquit en 1804 et mourut à Pointe-aux-Trembles en 1895. Après avoir étudié avec Joseph Légaré, il se rendit à Paris en 1826. Il y reçut les enseignements de Paulin Guérin, dans la tradition de Jacques-Louis David. De retour à Québec en 1830, il devint l'un des chefs de file de l'importante école de peinture religieuse qui s'était développée afin de répondre, en province, aux besoins des églises paroissiales.

Il fut membre fondateur de l'Académie Royale Canadienne.

Montreal, Star, Que.
Circ. 205,503
February 25, 1967

Tobiasse Exhibition; Borduas at Hanover

By Robert Ayre

THEO TOBIASSE is back at George Waddington's gallery with a larger exhibition than the one he had there two years ago when he was first introduced to Canada. All of fifty oils and gouaches crowd the walls and spill over in a bumper crop of colorful folklore from Jewish life and legend and the streets and squares of Paris and Venice.

The painter, who will be 40 in April, was born in Israel and he has never forgotten his heritage, though he has long lived in Paris, where he studied at the Ecole des Beaux Arts Decoratifs and took up stage design at the Centre d'Art Dramatique. He has designed tapestry and ceramics.

All this carries over into the painting. Tobiasse covers his space with an exuberance that seems inexhaustible, a warmth, a rollicking humor, a drunkenness that sends even the cathedrals staggering.

Lovers, brides and bridegrooms, rabbis, dancers, figures from the Old Testament, goats, buses, scrolls and menorahs, trees, fruits and flowers fill the earth and sail off into the sky. Spurning the toy train that trundles along below, a wedding couple rides a goat across the rooftops. Seven men in long coats, curled hair under their flat hats, dance with droll solemnity above a bridal canopy. Two bosomy women in topless garments dance in the air above the synagogue in the feast of Esther. A busload of men leers down on a hippy, topless woman reclining voluptuously on a red divan. A giant girl steps over the Place de la Concorde, a giant rabbi straddles the Ponte Vecchio and another, going for a "voyage sur une bicyclette," is so huge that the poor little bicyclette collapses under him and leaves him bewildered.

"Le chat rouge" swallows up the "vieux quartiers" — you can see the buildings inside her. Monstrous pears loom larger than the Tuileries. Nothing is in proportion. Nothing is serious. Isaac in the Sacrifice is just a doll. Logic goes by the board. The law of gravitation has been repealed. So have the rules of architecture and anatomy.

Inevitably you think of Chagall. But Tobiasse's line is crisper, he doesn't use the dreamy washes; his color—well-baked is the way I would describe it, and I remember he has been a ceramist; he has none of the Chagall prettiness and sentiment; and he has no fiddlers.

Tobiasse will be at the Waddington gallery through March 11.

AS PART OF ITS Canadian Year, Dartmouth College, Hanover, New Hampshire, is paying tribute to Paul-Emile Borduas in a loan exhibition in the Hopkins Center Art Galleries through March 5. This retrospective, the first in a United States museum, was shared (in January) with the Currier Gallery of Art in Manchester, N.H. Lenders include the National Gallery of Canada, the Montreal Museum of Fine Arts, the Art Gallery of Ontario, the Agnes Etherington Art Centre of Queen's University, the Museum of Modern Art, New York, and private collectors in Montreal, Ottawa, Toronto and New York.

Dr. Evan Turner, Director of the Philadelphia Museum of Art, who organized the Borduas retrospective in 1962, when he was Director of the Montreal Museum, wrote the perceptive introduction to the handsome illustrated catalogue, discussing the painter's character and history and hailing him as "unquestionably a monumental figure, combining order with new perceptions in an epoch characterized, aesthetically, by its general confusion."

The exhibition, as Truman H. Brackett Jr. says in the foreword, attempts to bring Borduas' contribution into focus, confining itself to the period from 1942, when he showed his first abstract works, to his death in 1960.

Montrealers, I am sure, will be gratified by these words from Dartmouth: "A quarter of a century ago a young Quebec artist threw down the gauntlet, and casting aside empty tradition gallantly took up the challenge of abstract art. Others followed him, and together, with Europe's example as spiritual encouragement, they took Canada into the international arena of contemporary painting . . . Like the careers of the early Abstract Expressionists in New York, his was a dedicated but lonely search for significant values in art as in life, that only premature death could cut short. If one may judge from the vitality of contemporary art in Canada, Borduas' example loosed a storm that deserves watching."



Theo Tobiasse: "3 hommes et Notre Dame," oil on canvas, at George Waddington's gallery.

Niagara Falls Review, Ont.
Circ. 17,091
March 2, 1967

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C

St. Catharines Standard, Ont.
March 2, 1967

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OTTAWA, ONT.
JOURNAL
D 73,200
MAR 3 1967
BOWDEN'S

SEE OLD BEAUTY

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PRINCE ALBERT, SASK.
HERALD
D 7,300
MAR 3 1967
BOWDEN'S

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Kitchener-Waterloo
Record, Ont.
March 1, 1967

AP Cablephoto

See Old Beauty

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New Glasgow News, N.S.
March 1, 1967

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North Bay Nugget, Ont.
March 3, 1967

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SYDNEY, N.S.
CAPE BRETON POST
D 27,400
MAR 4 1967
BOWDEN'S

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Fort William
Times-Journal, Ont.
March 4, 1967

871 SEE OLD BEAUTY

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Ottawa Citizen, Ontario
March 4, 1967

K-871

Old beauty

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Globe & Mail
Toronto, Ontario
Circ. 236,175
February 18, 1967

871

An eyeful of Expo art



The People Tree (right) is a 66-foot maple tree made of laminated wood standing at the entrance to the Canadian Pavilion. Gordon Smith's Canada Wall stands on the left.

—Globe and Mail, Erik Christensen

By KAY KRITZWISER

The only painting in the $2,500,000 art gallery at Expo 67 this week is the work of a coveralled man with a roller, standing on a mobile platform putting the second of three coats of paint on the empty walls.

But by the third week in March, small, carefully plotted consignments of painting and sculpture will be arriving daily in a cloak and drawn-dagger atmosphere totally worthy of such borrowed and priceless art treasures (Literally priceless, even though the collection has been insured arbitrarily for $35 million.)

And by that relentlessly approaching day in April — Friday, the 28th — the 189 works of art loaned by 25 nations and private collectors will be ready for the six-month scrutiny of the shuffling hundreds of Expo visitors.

But for the moment, the walls in the simply designed permanent building are empty, the hush is solemn and the security formidable.

At the massive doors, a polite sign requests the removal of overshoes. Inside the door you face four security guards — two seated, two standing. More stand unmoving on the second level at the head of the stairs. You sign in. A guard consults his wristwatch. "It is 13:05, madam."

Two polite but armed giants walk embarrassingly close to your stockinged heels during the brief circuit. At 13:15 you are released, any intent you ever had to become an international art crook, vanished. Whoever they are — the men in Leningrad's Hermitage or the Louvre or Tokyo's National Museum — who signed out their national treasures to Expo for half a year, they can rest easy.

Fantically loving care awaits them.

Jacques Besner, whose tiny office in Expo's new administration building is less dazzling than his title — chief co-ordinator and administrator of Man the Creator — fills in a little of the complex picture behind the fine arts exhibition.

The gallery undoubtedly will be the best equipped, from a conservation and security angle, in Canada. "It has some tremendously sophisticated equipment for conservation," he explains. "All specially designed. All custom made."

Whether 10 people or 500 dawdle before Rembrandt's self-portrait, a sensitive humidifying system adjusting immediately to their body heat will maintain humidity at 50 per cent. No matter what the summer weather—hot or cold—the museum's temperature will remain constant at 68 degrees. From the deeply baffled ceilings, concealed lighting and controlled spotlights will protect the patina of centuries from over-exposure. And cameras, of course, will be banned—absolutely—once the works are installed.

Mr. Besner warms like an Alfred Hitchcock at the mention of measures for the safe arrival of the works of art. "We are like an army," he gloats. "We know at which date, at which hour, at which second the masterpieces arrive. We know whether by boat or by railroad, by plane or by truck. For two years, five people have been responsible for planning this scheduling."

The works of art will arrive in small consignments—only so many at one time at a given entry. "The 40 loans from France, for example. They will not be shipped all at once. Perhaps eight will arrive at a time."

Each consignment will be met at its arrival point by security guards and transported in heated trucks to the fine arts building for uncrating.

Some of the masterpeices arrive by ship. Some will even repose in a locked first class cabin, while flanking cabins are occupied by two curators, each with keys which must be used in tandem.

Expo 67 pays the transport and expense of bringing the works to the museum. The hanging of the masterpieces or the arranging of sculpture is Canada's responsibility. There will be no question of one nation jockeying for preferred placement over another.

An advisory committee of eight Canadians headed by Pierre Dupuy, Expo 67's commissioner general and including Kathleen Fenwick, curator of prints and drawing for the National Gallery of Canada, began the early organization of the fine arts exhibition two years ago. Miss Fenwick will remain at the museum as a director for the duration of Expo.

An international executive committee on fine arts was appointed including representatives from government and museums in the USSR, England, France, Belgium, The Netherlands, the United States, Italy, Greece, Germany, Austria, Mexico and Canada.

In Man and His World, the theme of Expo '67, the fine arts obviously had a tremendous role to play. Using this theme as a basis, the fine arts are represented by Man the Creator. The works divide into categories: Man — at work and play, in love, his ideals and conflicts, man and nature, the Urban Man, the visionary and Man and the Infinite.

The committees have been able to find works with a perspective on cultures going as far back as the ancient Chinese and Egyptian civilizations but anyone hankering for man's preoccupations in the Sixties will be disappointed. New York's Museum of Modern Art is sending Willem de Kooning's 1952 Woman 11, the Montreal Museum of Fine Arts is sending a 1954 Jean Paul Riopelle, and a 1957 Paul Emile Borduas. But don't go searching for a Warhol or an Oldenburg, because you simply won't find them.

The Russians have come through magnanimously with loans on an unprecedented scale. Four have been promised from the Hermitage in Leningrad — Van Dyck's Family Group, Siberian Horsemen Seated Under a Tree, a Fifth-Third Century B.C. cast gold relief; Cezanne's La Montagne Sainte-Victoire and Rubens' The Carters. Moscow museums have promised 13 pieces, including a Matisse, a Picasso and a Gauguin. All of which probably authenticates the story about the Russian art director who scanned the list and said, "But where are the Russians?" It probably accounts, too, for the insistence on that Defense of Petrogad painting from the Central Museum of the Armed Forces of the USSR in Moscow.

While the International Fine Arts Exhibition is the official obeisance to Man the Creator, Expo 67 literally runs out at the ears with art, planned and unplanned, heady, exciting and full of wallop.

Even this week, when the countdown chronometer in the administration building lobby stood at 72 days going relentlessly ahead by seconds, Expo 67 revealed itself as a gigantic canvas. It's there, quite by chance at the approach to the site. The big smooth cylinders of the Farine Five Roses Flour complex were never meant to look like 1967 sculpture, but they do. Habitat, the dwelling place where one man's roof is another man's garden, hangs in the air like a violent Vaillancourt.

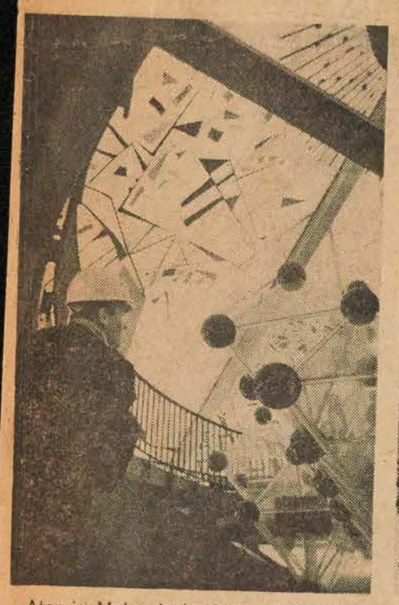
In the Canadian Pavilion's resources area, there's a giant atomic molecule weighing eight tons and looking like a child's plaything, all plastic stems and orange balls. Symbolic of the atomic age it may be, but right at the top is one small human defiance. Maxwell Graham Moffett, the engineer-architect of the piece, sneaked in one green ball as his Irish signature.

Wearing a hard hat, and picking carefully through the astonishing debris left by battalions of workers, one gets a crash course in the art already installed. Gerald Gladstone's Uki is tethered in ice this week and not very suggestive of the fearful monster it promises to become when it rises belching flames from its small lake. But over at La Ronde, the amusement area, Gladstone's tremendous Cement Fountain is hidden by a protective tower of pliofilm. Inside, the scope of this sculpture now really matches everything the Toronto sculptor has said about it.

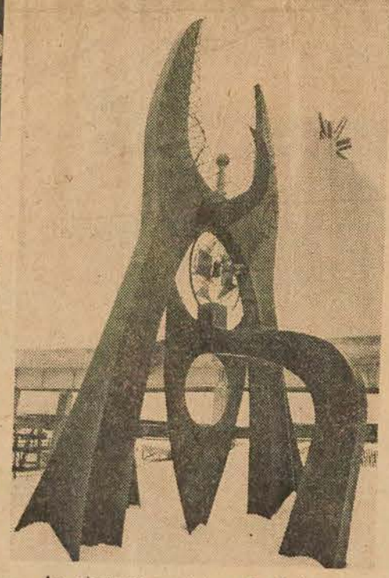
Though some of the Old Masters included in the fine arts exhibition will portray man mother-naked, Alfred Pellan's poster won't. The internationally known Quebec artist used the Greek legend of the winged Icarus to illustrate the Man the Creator theme. Icarus, the boy who fastened wings to his shoulders with wax, flew too close to the sun, the wax melted and he plummeted into the sea. So, in effect, did Alfred Pellan. A management committee decision banished 100,000 Pellan posters to the basement because Icarus had lost his fig leaf too.



Gerald Gladstone's Cement Fountain in La Ronde, Expo's amusement area.



Atomic Molecule by Maxwell Moffett.



An abstract sculpture by Fuhrer.

Ottawa Le Droit, Ont.
Circ. 40,117
March 6, 1967



LA VIE ARTISTIQUE

Le rideau se lève...

par Edgard Demers

La revue "Vie des arts" consacre sa frontispice et huit pages à Jean Dallaire et à son oeuvre

"Vie des arts" est une revue peu connue dans la capitale nationale. C'est bien dommage, car à tous les quatre mois sa directrice, Andrée Paradis, assistée de collaborateurs comme Claude Beaulieu, Jacques de Roussan et Yves Robillard, publie un numéro de qualité traitant des arts et des artistes. Plusieurs de ces numéros sont dignes de figurer aux rayons de votre bibliothèque pour référence. Par exemple, nombre d'intéressés aux beaux-arts dans notre région aimeraient sans aucun doute posséder l'édition d'hiver de "Vie des arts". En frontispice, on aperçoit la reproduction de la peinture "Le jeune poète", oeuvre de Jean Dallaire datant de 1957. A l'intérieur, huit pages sont consacrées à Dallaire et à son art. Le texte est signé Denys Morisset.

Intitulé simplement "Dallaire (1916-1965)", l'article est illustré de douze de ses oeuvres. Parmi celles-ci, on retient 'Homme à la mandoline", "Cadet Rousselle", bande filmée de l'ONF, "Daphné" (1949), "Femme à sa toilette" (1945)", "Un petit fou" (1960) et "Petit chat".

Au tout début de l'article, "Profil de Jean Dallaire", un dessin d'Edouard Fiset remontant à 1941, alors que le peintre originaire de la région était prisonnier au camp de Saint-Denis, en France, domine la page. Une photographie croquée sur le vif à Péone, lieu de refuge du peintre canadien, nous le montre en train de rinquer en plein air avec un gendarme et un garçon de table.

Jean Dallaire sourit sur cette photo. On suppose qu'il fut heureux à Péone, ce petit coin du sud de la France. C'est ainsi qu'on veut se souvenir de ce grand peintre que la vie traita durement jusqu'à la mort, mais dont l'oeuvre a assuré l'immortalité.

Les salles d'administration et de rédaction de "Vie des arts" sont situées au 1430, rue Saint-Denis, Montréal.

La revue "Life"

Dans son numéro du 3 mars, la revue "Life" accorde neuf pages illustrées au sujet des carnets de notes perdus de Leonardo da Vinci. Les carnets sont au nombre de deux. Propriété de la Bibliothèque de Madrid, ils avaient été égarés. Le professeur Jules Piccus, de l'Université du Massachusetts, à la recherche de ballades médiévales, retrouva par hasard les notes de Leonardo da Vinci. Leur découverte et leur contenu constituent ce reportage exclusif dans "Life".

Expositions

Présentement en cours à Ottawa... Jusqu'au 11 mars, à la galerie "Blue Barn", les peintures de Léon Bellefleur... Jusqu'au 25 mars, aux galeries "Lofthouse", 223, rue McLeod, les de Christina Smith... man Takeuchi... Au cinéma Elmdale, on peut voir les toiles de Christina Smith...

Ce soir, à 5 heures, au Pavillon Tabaret, 5, rue McDougall... Vernissage à l'occasion de l'exposition de photographies artistiques de Hong-Kong... Le chargé d'affaires de la Chine, M. Cheng, inaugurera cette exposition... Elle a été organisée conjointement par l'Association des étudiants chinois de l'Université d'Ottawa et par le département des Affaires étudiantes de cette même institution..., Le grand public peut s'y rendre jusqu'à jeudi...

De lundi à vendredi, édifice Tory, université Carleton... Vingt-quatre collages de Greg Curnoe seront en montre...

A Montréal... A compter du mardi 7 mars, au Musée des Beaux-Arts, 7e exposition biennale des oeuvres des céramistes canadiens... Le Salon annuel du printemps se tiendra au Musée des Beaux-Arts, du 31 mars au 30 avril, mettant en vedette tous les lauréats, de 1908 à 1965... Le Musée a prêté les toiles "Chutes Montmorency", de James Duncan, "Parlement d'Ottawa", de Otto Jacobi, et "Marché de Montréal", de A. A. Edson, à trois musées de l'Ontario, soit ceux de London, Hamilton et Toronto pour l'exposition itinérante "Artistes du Canada de 1750 à 1875"...

Toujours dans la métropole... Du 10 mars au 6 avril, à "La Sauvegarde", 160 est, rue Notre-Dame, exposition conjointe de Jean Gaumond, de Québec, Fernande Pratte, de Montréal, et Julie D. Vaillancourt, de Rouyn

Conférence et projection

Le mercredi 8 mars, à 8 heures, en l'amphithéâtre de la faculté de médecine de l'Université d'Ottawa, 10, rue McDougall... Première de deux conférences par M. Jean-René Ostiguy, conservateur de l'art canadien à la Galerie nationale du Canada, sur l'art canadien... La conférence illustrée de mercredi portera sur "Alfed Pellan et ses disciples", celle du 15 mars, sur "Le monde poétique de Marc-Aurèle Fortin"... Ces causeries sont présentées par le Centre de recherches de littérature canadienne-française et le Département des beaux-arts de l'Université d'Ottawa... L'entrée est libre.

DE CECI ET DE CELA

Rendons à César... Même après une semaine... Dans notre appréciation de lundi dernier concernant **"La Fille du tambour-major"**, de Jacques Offenbach, opérette donnée par le **Théâtre lyrique de Hull**, un paragraphe que nous considérons comme très important a été omis... Est-ce un gars de l'atelier qui à court d'espace a fait disparaître ces quelques lignes au lieu de quelques autres, nous l'ignorons... Ce que nous savons, c'est que nous avions bien écrit le paragraphe qui suit: **"L'élément romanesque de "La Fille du tambour-major" provenait de la rencontre entre la jeune couventine Stella et le beau lieutenant Robert. Ces rôles étaient interprétés par Jacqueline Martin et Pierre E. Collin. Ils ne se sont pas distingués par leur jeu, mais par l'apport de leurs bonnes voix"**... Ce paragraphe que nous citons de notre appréciation originale (il nous a fallu aller chercher le texte à la correction d'épreuves) précédait celui qui commençait par **"Serge Guénette (le duc) et Marcel Legault (Bambini)**... N'ayant pas lu notre appréciation dans le journal, mais sous forme d'épreuve, nous ignorions tout de ce malencontreux oubli... N'eût été un commentaire de fin de semaine, on aurait continué à nous croire beaucoup plus malin que nous le sommes...

Dans la même veine... L'appréciation du film **"A Man for All Seasons"**, samedi, aurait dû être signée **"Raymond LAFOND"**... Ce soir, à 8h. 30, au Capitol... Les **Petits chanteurs de Vienne.**

Kelowna Courier, B.C.
March 8, 1967

...mmaturity and a refusal to face life.

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Kirkland Lake Northern Daily News, Ontario
March 11, 1967

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Calgary Herald, Alta.
Circ. 87,140
March 13, 1967

THE CALGARY HERALD

See Old Beauty

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran.

TIMMINS, ONT.
PRESS
D 12,200

MAR 8 1967

BOWDEN'S

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Timmins Press, Ontario
March 9, 1967

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Sherbrooke Record, Que.
March 8, 1967

SEE OLD BEAUTY

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Globe & Mail
Toronto, Ontario
Circ. 236,175
March 16, 1967

1200 BC sculpture

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 BC.

St. Thomas
Times-Journal, Ont.
March 6, 1967

See Old Beauty

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Vancouver Sun, B.C.
Circ. 240,388
March 9, 1967

The VANCOUVER SUN: Thur., Mar. 9, 1967 ★★★★ 37

Fat Lady to Go On Show at Expo

MONTREAL (CP) — The Steatopygous Lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Ontario Intelligencer
Belleville, Ont.
Circ. 15,164
March 6, 1967

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Orillia Packet & Times, Ont.
March 7, 1967

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Woodstock-Ingersoll
Sentinel-Review, Ont.
Circ. 10,068
March 16, 1967

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Woodstock Sentinel-Review, T

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

MAR 8 1967

BOWDEN'S

Kamloops Daily Sentinel, B.C.
Circ. 8,510
March 18, 1967

E-871

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

ABSTAIN FROM JAUNT

Québec Chronicle-Tele., Que.
Circ. 4,958
March 17, 1967

T-871

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

CORNWALL, ONT.
STANDARD-FREEHOLDER
D 13,400

MAR 18 1967

BOWDEN'S

T-871 M

SEE OLD BEAUTY

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 100 B.C.

Dix années d'activités ininterrompues au Centre d'Art de Cowansville

O-12-M

COWANSVILLE-- Dans le rapport qu'elle a soumis aux membres, lors de l'assemblée annuelle du Centre d'Art de Cowansville, Mme L.S. Lee, présidente du centre, a fait un résumé des dix années d'activités ininterrompues de l'institution.

"En juillet dernier, votre Centre d'Art accomplissait sa dixième année d'activités ininterrompues; expositions, présentations de films sur l'Art et autres manifestations d'expliquer la présidente, Mme L.S. Lee qui a poursuivi:

"Nous avons une chartre de la province de Québec, comme Association sans but lucratif, pour laquelle nous payons une taxe annuelle.

Depuis ses débuts en 1956, le Centre d'Art de Cowansville a été une sorte d'organisation culturelle pour notre municipalité et pour cette partie des Cantons de l'Est. Dès le départ, nos buts ont été: (1) de procurer l'Art dans un district où la population, quoique intéressée, manquait d'accès facile aux expositions. (2) De permettre aux enfants des écoles de voir ces expositions et ainsi acquérir le goût de l'Art. (3) De donner aux artistes canadiens un plus large public et avoir ainsi l'occasion d'être mieux connu en dehors de la métropole. Il me plaît de dire que nous avons atteint ces buts, et même davantage.

En outre, depuis plusieurs années, nous avons tenu des classes d'Art pendant l'été pour les enfants en âge scolaire. Celles-ci ont été subsidiées au moyen de s fonds du Centre d'Art, lesquels proviennent des cotisations de tous nos membres.

Grand fut l'enthousiasme des enfants fréquentant ces classes et leurs professeurs y ont découvert de vrais talents. L'organisation et le développement de cette classe d'été a demandé, de notre part, des efforts considérables, mais nous en sommes fiers à juste titre. Notre reconnaissance va tout d'abord à Mlle Marion Hawthorne, qui fut la première à enseigner, et dont l'enthousiasme pour communiquer le goût de l'Art à la jeunesse a donné l'élan nécessaire à ce projet.

Actuellement, les classes se sont développées sous l'habile direction de Mme Virginia Munroe, excellent professeur et organisatrice. Elle fut assistée de six personnes, notamment Mme Monique Bélanger et Mme Edith Pickering. L'exposition des travaux des élèves, à la fin de chaque saison d'été, donna une preuve suffisante de l'utilité de cette entreprise pour votre Centre.

Les films sur l'Art aussi ont été régulièrement une activité mensuelle. Je saisis l'occasion pour remercier Wanda et Hugh Brennian de leurs efforts pour rendre ces soirées de projections si agréables et par là-même si bien suivis. Ils se sont chargés d'arranger et d'obtenir les séries de films du "Canadian Film Institute" sence du Dr. Wilder Penfield, de réputation internationale. Il vint spécialement, avec Mme Penfield, pour ce vernissage. Nous sommes vraiment reconnaissants au Dr. Penfield qui eut l'idée de nous réserver ce grand honneur.

Outre la présentation, l'élection de nouveaux officiers et la création de divers comités, il y a aussi un autre motif à cette assemblée: c'est de considérer et déterminer le meilleur moyen d'assurer la continuité de votre Centre. Je dois dire que j'ai trouvé nécessaire d'abandonner la direction de ce Centre pour la fin d'octobre prochain, au plus tard. Ceci permettra la prise en charge de mes fonctions par d'autres personnes.

Pendant des années, j'ai consacré de mon temps et de mes efforts à organiser et diriger les activités de notre Centre et j'ai fait avec plaisir. La présence et le soutien de beaucoup d'entre vous a été un facteur important pour arriver à faire de ce Centre ce qu'il est aujourd'hui. La formation et le développement de ce Centre m'ont procurés beaucoup de satisfaction personnelle. Parfois ce fut un travail ardu; mais le résultat final de nos efforts combinés m'a donné le goût d'aller de l'avant.

Si j'ai collaboré à développer l'intérêt pour l'Art, dans notre ville et dans le district, je me sentirai amplement récompensée de mes efforts.

Je demeure reconnaissante envers la Presse, tant française qu'anglaise, pour le reportage si effectif des activités de notre Centre.

Nous dédions un remerciement spécial à ceux des membres du Comité qui ont collaboré avec moi depuis le début. Je reconnais avec plaisir que nous avons entretenu les relations les plus harmonieuses dans notre travail collectif, pour le plus grand profit du Centre.

Mes remerciements personnels aux personnes suivantes: Mme Daisy Rodger pour ses bons conseils dans les cas difficiles. Elle fut une trésorière compétente et dévouée. Elle a jugé nécessaire de résilier ses fonctions l'an dernier; celles-ci ont été assumées par Mme Ethel Hibbard, qui était déjà assistante-trésorière. Mme Hibbard aussi s'est bien dévouée comme trésorière. Mme Ruth Foster, ma collaboratrice de tous les jours, m'a apporté une aide inestimable dans l'exécution de nos programmes. Mme Gwendolyn Fuller et Mme Estelle Kerr, demeurant à Montréal, nous ont aidé en procurant des expositons de cette ville.

Mme Melba Duke aussi nous a grandement aidé, la saison dernière, comme Présidente du Comité de coordination des classes d'été. J'espère qu'elle pourra continuer dans cette fonction. A tous les autres, qui à différentes occasions, sont venues m'aider au moment opportun, ma profonde gratitude.

De nouveau, nous proclamons notre reconnaissance à la direction de Bruck Mills pour la disposition de leur charmant Clubhouse à trois étages. La "Remise" bâtiment séparé a été spécialement aménagé pour nous en salle de classe pour les enfants; ceci grâce à la générosité du Président de la compagnie, M. Gérald Bruck. Nous nous félicitons d'avoir obtenu de telles commodités.

Au nom de l'Exécutif et en mon nom personnel, je vous demande de nous continuer votre intérêt et votre appui, dans l'avenir".

Stouffville Tribune, Ont.
March 30, 1967

T-871

Works of art Fine Arts Museum at Expo 67 date from ancient Mesopotamia and Egypt (2600 B.C.) to works by contemporary artists. Museums in 20 countries are lending paintings and sculptures for the International Exhibition of Fine Arts.

SYDNEY, N.S.
CAPE BRETON POST
D 27,400

APR 29 1967

BOWDEN'S

M-871

MONTREAL (CP) — The steatopygous lady, presumed to be the figure of a mother-goddess, will be among sculptures lent to Expo 67 by the Montreal Museum of Fine Arts. The figure, of a fat woman with 14 fingers, is from the Marlik culture of ancient Iran, about 1200 B.C.

Hamilton Spectator, Ont.
prim
Circ. 118,487
April 12, 1967

Old And The New At Expo

P-871

A terracotta figure created at least 10 centuries before Christ and three modern works, two by Canadians, will be the Montreal Museum of Fine Arts' contribution to the key art exhibitions of Expo 67, it was announced today.

Director David G. Carter said the museum is "proud to join the main art institutions of the world" in lending significant works to the exhibition.

"Equally important is the fact that paintings from our collection will illustrate the international status of two Canadian artists."

THE PAINTERS in question are the late Paul-Emile Borduas and Jean-Paul Riopelle.

The museum's other loans are a female figure from the Marlik culture of ancient Iran and a bronze sculpture by the Spanish artist Julio Gonzalez. The latter will be part of Expo's international exhibition of contemporary sculpture while the three other works will be included in the Man and His World fine arts exhibition in the Cite du Havre art gallery.

The Marlik figure is dated circa 1200-1000 BC and comes from the Amlash region. Measuring 18¼ inches tall by 7¼ inches at its widest point, it is encrusted with earth deposits.

The figure is presumed to be a mother-goddess because of the heavily exaggerated abdomen and hips, hence the term steatopygous figure, meaning the condition of an abnormal accumulation of fat in the hips and thighs.

THE FACE of the figure, donated to the museum in 1963 by David Y. Hodgson, is almost featureless but for the nose and, despite the bulging figure, large ears and heavy jaw, the arms and hands are flipper-like appendages.

A peculiar characteristic of Marlik terracottas of the human form is the presence of an abnormal number of fingers or toes. The museum figure has six fingers on one hand and eight on the other.

The Borduas painting, donated to the Museum by Mr. and Mrs. Gerard Lortie, is L'Etoile Noire, a painting which won $1,000 posthumously for Borduas as the best Canadian work in the 1960 Guggenheim International Awards.

Borduas, born in St-Hilaire in 1905, died in Paris in 1960.

La Presse, Montréal, Qué.
Circ. 207,755
July 12, 1967

N-871

Le Musée retire son Gonzalez de l'Expo

Le Musée des Beaux-Arts de Montréal vient de retirer de l'exposition internationale de sculpture contemporaine de l'Expo 67 un bronze de l'artiste espagnol Julio Gonzalez, parce que l'oeuvre a été endommagée.

Une partie de l'oeuvre a été enlevée d'une façon encore inconnue, d'après le directeur du musée, M. David G. Carter. Le bronze en question était le premier Gonzalez acquis par une institution publique au Canada.

La sculpture de Gonzalez (1876-1942) a pour titre "Homme cactus, no 1". C'est l'un des quatre prêts du musée à l'Expo. Les autres sont une terre cuite de Marlik, créée il y a environ 10 siècles avant Jésus-Christ, et des tableaux de Jean-Paul Riopelle et feu Paul-Emile Borduas. Ces trois oeuvres font partie de l'Exposition internationale des beaux-arts.

Le musée a acheté le Gonzalez en 1962 lors du 20e anniversaire de la mort de l'artiste, par l'entremise du fonds Horsley et Annie Townsend. La pièce, qui a 25 pouces et demi de hauteur, date de 1939-40.

L'oeuvre de Gonzalez a marqué un tournant de l'histoire de la sculpture moderne et aujourd'hui encore, des sculpteurs canadiens continuent d'explorer cette technique de la sculpture sur fer.

Gonzalez, l'un des grands sculpteurs espagnols contemporains, a travaillé en étroite collaboration avec son compatroite Picasso dans le Paris des années trente.

Montreal Gazette, Que.
Circ. 137,735
July 29, 1967

N-871

Montreal Works To Be Shown In New York

Two paintings from The Montreal Museum of Fine Arts will be included in an exhibition inaugurating the Center for Inter-American Relations in a mansion on New York's Park Avenue.

The exhibition, opening Sept. 13 and continuing for a month, is called Precursors of Modernism in Western Hemisphere Art and brings together 35 works by artists who achieved master status within their own regions or beyond during the period 1886-1930.

Montreal Museum Director David G. Carter said the Museum has agreed to a request that it lend Maurice Galbrait Cullen's Quebec from Levis and James Wilson Morrice's The Beach, St. Malo.

ST-HYACINTHE, QUE.
Le Courrier
W 9,000
MAR 30 1967
BOWDEN'S

L'Expo du siècle

TOUT L'ART DU MONDE

E-12-M

par Fernand Denis

Parler de l'Expo 67, c'est accumuler les superlatifs qui, du reste sont le reflet de la vérité; et cela, dans tous les domaines.

Quelle sera, par exemple, la plus variée, la plus grande, la plus représentative galerie d'art au monde, durant six mois de cette année? Ce n'est ni en Europe, ni aux Etats-Unis que nous la trouverons, mais bien sur deux îles et une jetée en face de Montréal. Quand j'ajoute les mots "deux îles", j'entends l'ensemble des oeuvres artistiques que recéleront tous les pavillons, toutes les places publiques de l'Expo, ainsi que le Musée d'Art de la Cité du Havre. Cette chronique ne suffirait pas, à moins de s'y prendre à plusieurs reprises, à les énumérer toutes. Concentrons-nous cette semaine, sur les trésors du Musée d'Art. Ce musée fait partie du thème "Le Génie créateur de l'Homme.

On admirera aussi une exposition internationale de sculpture contemporaine dans l'île Sainte-Hélène, en plus d'une exposition internationale de photographie d'art à la Cité du Havre, et d'une autre exposition au pavillon d'Esthétique industrielle. Concentrons - nous, aujourd'hui, sur la seule exposition du Musée d'Art. En harmonie avec le thème "Terre des Hommes", les oeuvres d'art seront groupées selon différents sous-thèmes: l'homme et l'amour, l'homme et la nature, l'homme dans la cité, les travaux et les jeux, l'homme et ses conflits, l'homme et son idéal, l'homme visionnaire, l'homme à la recherche de Dieu.

Dans chaque secteur, l'on s'efforcera d'établir un parallèle entre les cultures orientales et occidentales, modernes et anciennes. Les oeuvres choisies représentent: 1.- La période de la culture européenne à partir de la Renaissance jusqu'à l'art contemporain; 2.- Les autres oeuvres montreront les cultures orientales et les cultures primitives. Plusieurs travaux illustreront l'ère chrétienne depuis ses débuts jusqu'à la période gothique. L'ensemble contiendra également 191 trésors, venus de vingt pays.

D'illustres musées, tels le Louvre de Paris, l'Ermitage de Leningrad, le British Museum de Londres, le Musée national de la Villa Giulia de Rome, tous renommés depuis des siècles; d'autres plus jeunes mais également célèbres, tels le Musée d'Art primitif de New York, la Galerie nationale du Canada, le Roval Ontario Museum de Toronto; puis un édifice consacré au culte d'une divinité, le temple Rokuharamitsu-Ji, de Kyoto, au coeur du Japon, sans compter des chefs-d'oeuvre que thésaurisent des collections privées; dont celle de la reine Elizabeth II d'Angleterre.

Afin de souligner la diversité des prêteurs, voici quelques oeuvres que nous aurons la chance (unique dans notre vie) de contempler. Elles sont mentionnées ici, mais hélas! sans illustrations. Ce sera une révélation quand vous les verrez de vos yeux... Un bronze d'Hadrien, l'empereur romain philosophe et soldat (117-138) qui combattit sans cesse les barbares, la Question Djamila, toile de Matta (Valdagno, à Cicence, Italie); les Bourgeois de Calais, réplique du fameux groupe en bronze de Rodin, installé à Calais vers 1890. Rappelons, l'épisode qui inspira ce chef-d'oeuvre du maître. Edouard II d'Angleterre assiégea Calais en 1346. Le roi eut tellement de peine à réduire la ville que, lorsqu'elle offrit de capituler, il exigea que six bourgeois calaisiens fussent livrés "à sa merci", la corde au cou, pour les mettre à mort. Sa femme, Philippine de Hainaut, demanda leur grâce, et l'obtint. Cette veuve emblématique pour la Terre des Hommes, appartient au Philadelphia Museum of Art.

Notons ici une coincidence symbolique. Auguste Rodin, qui mourut à l'âge de 77 ans, avait fait construire, pendant l'Exposition universelle de Paris en 1900, un pavillon où sa manière se résumait en plus de 200 figures. Nous verrons une de ces figures à l'Exposition universelle de 1967. Du musée communal de Bruges, nous avons reçu le portrait de Marguerite Van Eyck, toile de Van Eyck (1390-1441). Le Musée de l'Afrique centrale (Belgique) a prêté un hallucinant masque-cloche d'une tribu primitive; l'université de Pennsylvanie a expédié le tableau: "La clinique du professeur Agnew" du grand peintre et sculpteur américain Thomas Eakins, décédé en 1916; du Musée archéologique de Venise, un marbre antique de la tête de Vitellius, empereur romain que, n'ayant régné que huit mois en l'an 69 de notre ère, se fit remarquer par sa gourmadise et ses cruautés. C'est lui qui, visitant le champ de bataille de Bédriac, répondit à ceux qui se plaignaient de l'odeur des corps: "Le cadavre d'un ennemi sent toujours bon!" Il fut massacré par le peuple. Du Louvre, les célèbres "glaneuses" de Millet; du British Museum de Londres, une statue primitive d'un chasseur de la région du Bénin, sur le golfe de Guinée.

Le Musée Guggenheim, de New York, nous a prêté le "Jour d'un anniversaire" de notre grand contemporain Chagall. Nous verrons aussi "Dieu créant le monde", du Tintoret, mort à Venise en 1594 (Accademie, Venise); puis, une étrange statue étrusque, très allongée, d'un notable du IX siècle avant Jésus - Christ (Villa Giulia, Rome).

Je m'arrête, il y en a trop. Mais, pour finir, j'ai noté quelques oeuvres magistrales illustrant singulièrement le thème et les sous-thèmes de la Terre des Hommes, dans le cadre de l'Expo. Vous remarquerez, tout d'abord, *l'Homme*, essentiellement, dans le portrait de Christophe Colomb, de Sébastien del Piombo (1519), propriété du Metropolitain Museum of Art, New York. Peint dans une attitude digne et réaliste, on verra ici le découvreur de l'Amérique, tel qu'il fut. *L'Homme dans la Cité*: "Le pont de Brooklyn" de Joseph Stella (1918), de la Galerie d'Art de l'Université Yale; *L'homme et l'amour*: "La danse de la vie" d'Edvard Munch (1900) prêté par la Nasjonalgalleriet d'Oslo; *Les travaux et les jeux*: "La pourvoyeuse" par Jean-Siméon Chardin (1738), appartenant à la Galerie nationale du Canada, Ottawa; *L'Homme et la nature*: "Un homme et une femme contemplant l'astre des nuits", de David Friedrich (1822), propriété de la Nationalgalerie, Berlin; *L'Homme et son idéal*: "L'Etoile noire" de Paul-Emile Borduas (1957), du Musée des Beaux-Arts de Montréal; *L'Homme visionnaire*: "Les muses inquiétantes" de Giorgio de Chirico (1916), d'une collection privée de Milan; *L'Homme et ses conflits*: "Femme qui pleure" de Picasso (1937) propriété de Anthonu Penrose, Londres.

Le dernier sous - thème, *L'Homme à la recherche de Dieu*, pourrait certes être symbolisé par l'énorme tête de pierre, que l'on contemplera avec stupéfaction. Elle devait faire partie d'une statue que les siècle ont anéantie. C'est une sculpture olmèque (soit "les hommes du caoutchouc"), trouvée dans la jungle du Nicaragua. Elle témoigne d'une ancienne culture précolombienne, s'étendant de l'an 800 avant Jésus-Christ, jusqu'au quatrième siècle de notre ère.

Cette étrange figure casquée regarde dans l'infini. Songeuse et inquiète, elle suggère la hantise du problème qu'aucun cerveau humain n'ai résolu "depuis plus de sept mille ans qu'il y a des hommes et qui pensent..."

Allons voir, ou revoir ces oeuvres de génie l'été prochain. Elles nous enrichiront.

Montreal-Matin, Qué.
Circ. 122,074
July 31, 1967

F-121 A NEW YORK

Deux tableaux du Musée des Beaux-Arts, "Québec vu de Lévis", de Maurice Cullen et "La Plage, Saint-Malo", de James Morrice, feront partie de l'exposition inaugurale du centre de relations interaméricaines dans une résidence de Park Avenue à New York qui s'ouvrira le 13 septembre.

Calgary Albertan, Alta.
Circ. 33,836
August 5, 1967

N.Y. exhibit to show masters

Two paintings from the Montreal Museum of Fine Arts will be included in an exhibition inaugurating the Centre for Inter-American Relations in a mansion on New York's Park Avenue, it has been announced.

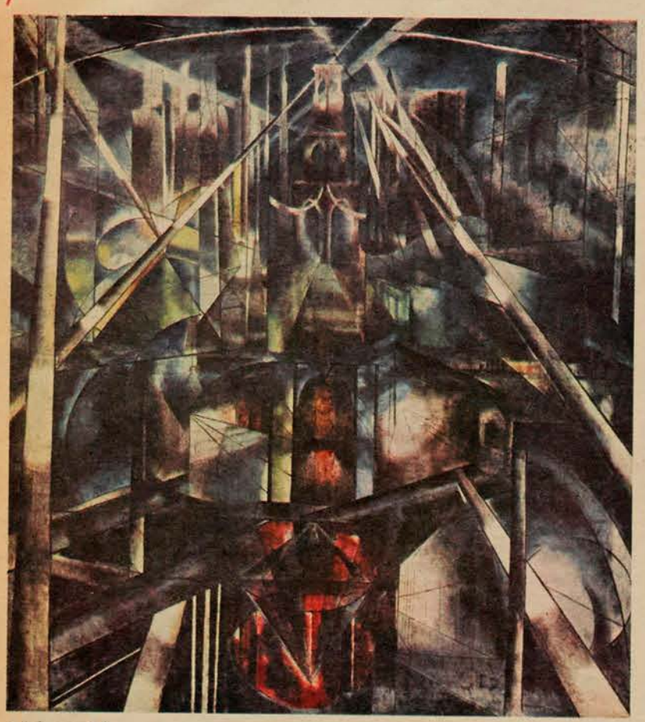
The exhibition, opening September 13 and continuing for a month, is called Precursors of Modernism in Western Hemisphere Art and brings together 35 works by artists who achieved master status within their own regions or beyond during the period 1860-1930.

Montreal Museum director David G. Carter said the museum has agreed to a request that it lend Maurice Galbraith Cullen's Quebec from Levis and James Wilson Morrice's The Beach, St. Malo.

The Centre for Inter-American Relations is a new private institution whose purpose is to further a wider and deeper understanding in the United States of social, political, economic and cultural matters of the Western Hemisphere as a whole.

The Telegram, Toronto, Ont.
Weekend Magazine
March 11, 1967

871



Urban Man
BROOKLYN BRIDGE, by Joseph Stella (1917-1918)
Yale University Art Gallery

The Great Expo Art Show

It's a cool collection of treasures from around the world, the most fabulous ever put together in Canada

THE BEST BUY for art lovers this year has to be an extravagant little catalogue of the works of art on display at Expo at the inextravagant price of $3.75.

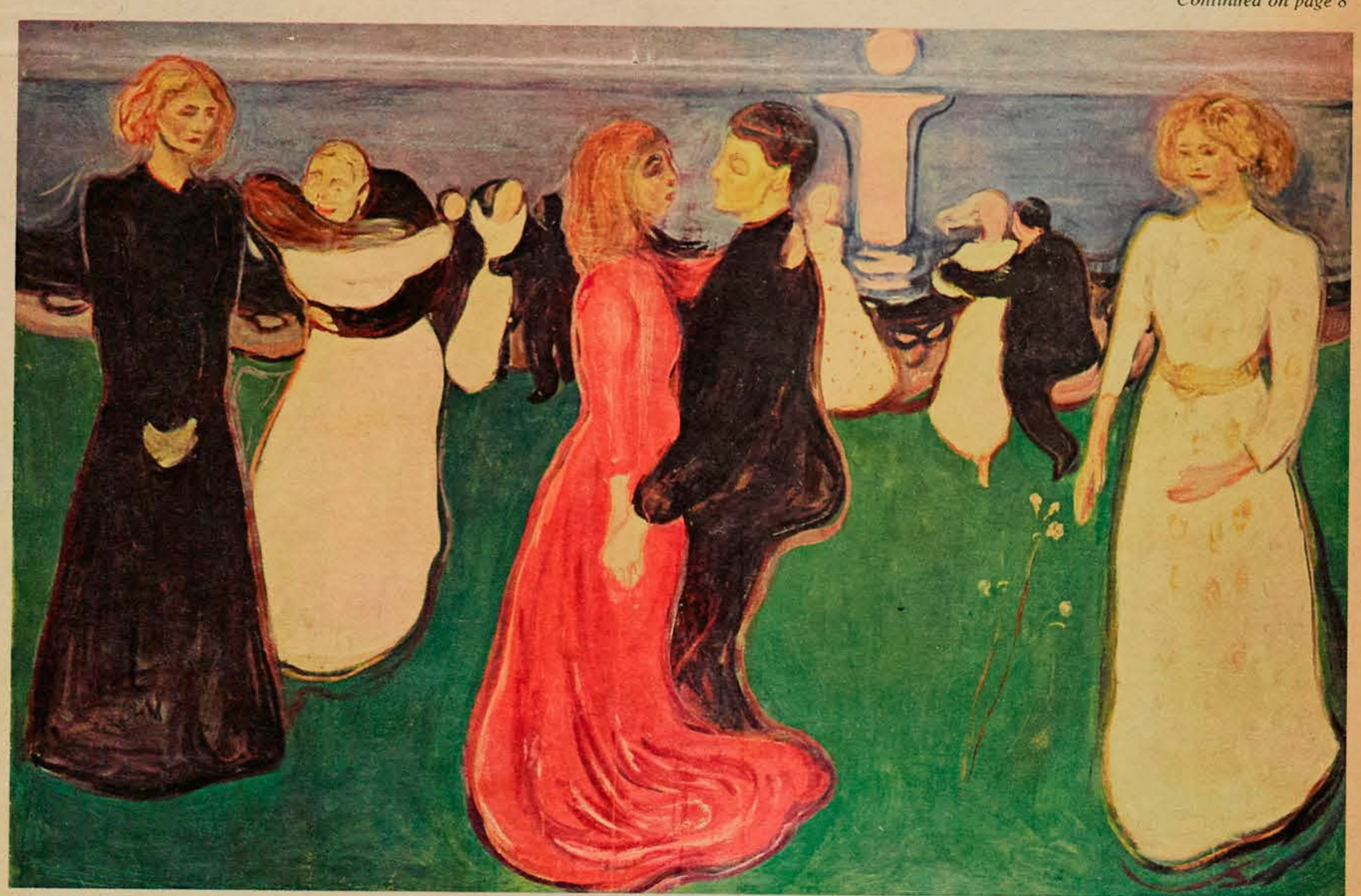
The works catalogued will be shown at Expo's International Fine Arts Exhibition, which, with its 191 art treasures from 20 countries, will be an art lovers' paradise.

The list of lenders to the exhibition reads like a directory of the greatest galleries in the world — among them the Louvre, the British Museum, the Hermitage of Leningrad, the *Museo Nazionale di Villa Giulia* of Rome, the Museum of Primitive Art, New York, the National Gallery of Canada at Ottawa, the Royal Ontario Museum at Toronto, the Rokuharamitsu-Ji Temple of Kyoto, Japan, and many others. Several private owners, including Queen Elizabeth, have also lent works from their collections.

Rubens and Rembrandt will line up with Velazquez and El Greco. There'll also be works by Van Gogh, Van Dyck, Van Valckenborgh, and by Modigliani, Magnasco, Monet and Mondrian. Unknown artists of 4,000 years ago will be up there with illustrious moderns like Klee, Munch, Dubuffet, Stella and Picasso.

Two Canadian artists, Paul-Emile Borduas and Jean-Paul Riopelle, will be represented, with *l'Etoile Noire* and *Autriche*, both on loan from the Montreal Museum of Fine Arts.

Continued on page 8



Man and Love LA DANSE DE LA VIE, by Edvard Munch (1899-1900) Nasjonalgalleriet, Oslo

The Telegram, Toronto, Ont.
Weekend Magazine
March 11, 1967

You can't beat the taste of Player's filters.



The Telegram, Toronto, Ont.
Weekend Magazine
March 11, 1967

Man and Nature

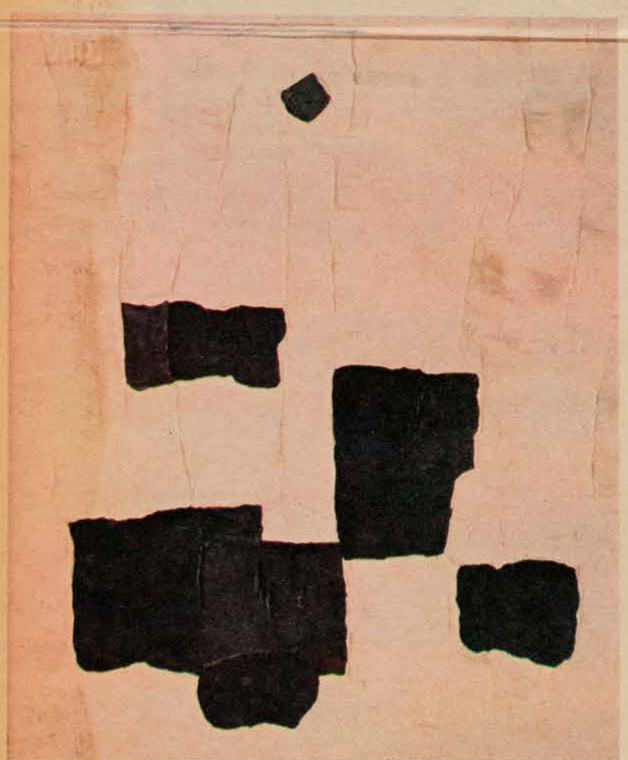
MAN AND WOMAN CONTEMPLATING THE MOON,
by Caspar David Friedrich (c. 1818-25), Nationalgalerie, Berlin





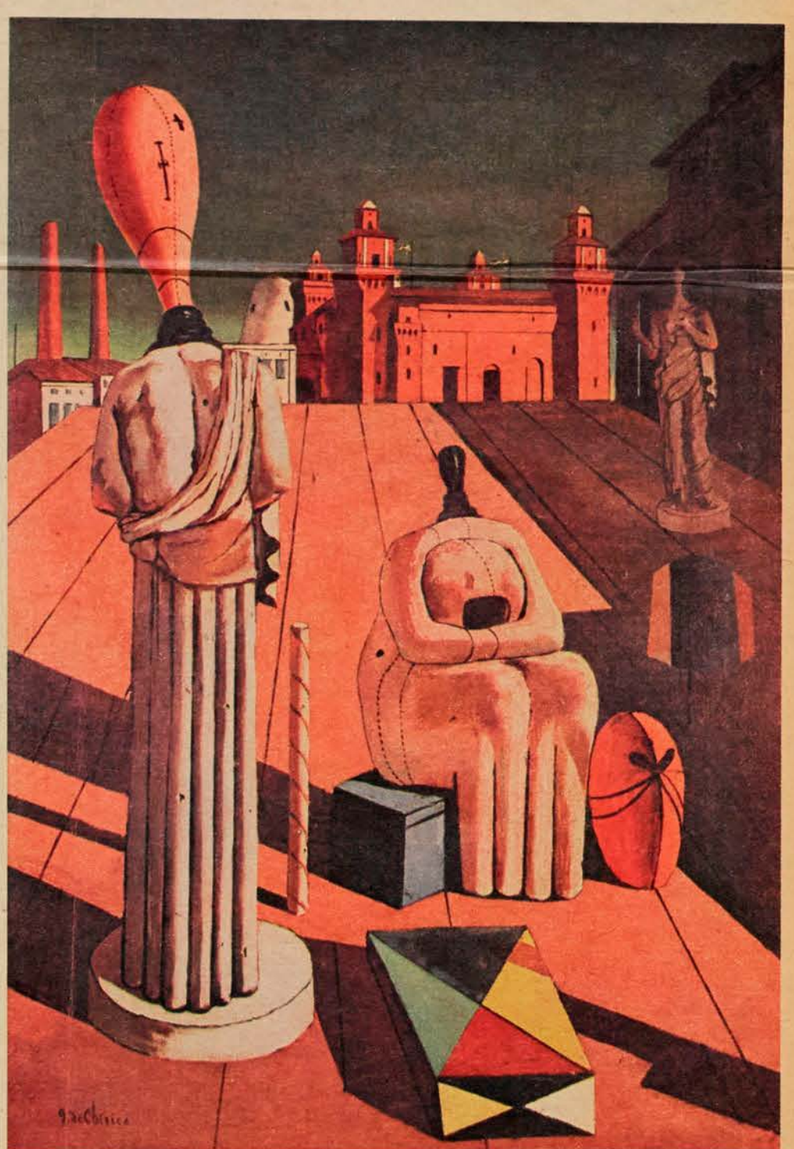
Man at Work and Play

LA POURVOYEUSE, by Jean Siméon Chardin (1738)
The National Gallery of Canada, Ottawa



Man and His Ideals

L'ÉTOILE NOIRE, by Paul-Emile Borduas (1957)
The Montreal Museum of Fine Arts



Man the Visionary

THE DISQUIETING MUSES, by Giorgio de Chirico (1916)
Private Collection, Milan

The Great Expo Art Show

Continued from page 6

In keeping with the Expo theme, Man and His World, the art treasures will tell the story of man in nine divisions: Man; Man at Work and Play; Man and Love; Man and Nature; Urban Man; Man and His Conflicts; Man and His Ideals; Man the Visionary, and Man and the Infinite.

The works — some of them shown on these pages (the catalogue will have full-page reproductions of them all, 35 in color) — range from a statue of the Mesopotamian leader Gudea, Prince of Lagash, dating from 2150 B.C., to an ink drawing done only last year by the Japanese artist Shiryu Morita.

To house them all, Expo has built a permanent museum on the site at a cost of $2,500,000. When Expo ends, the building will become a gallery of contemporary art for the people of Montreal.

It's impossible to put a price on the Expo collection. How, Expo officials ask, can you put a tag on treasures that have been revered for centuries? They're irreplaceable. But for the record, insurance on the works runs to $35 million — and there's a suspicion that some countries have undervalued their entries.

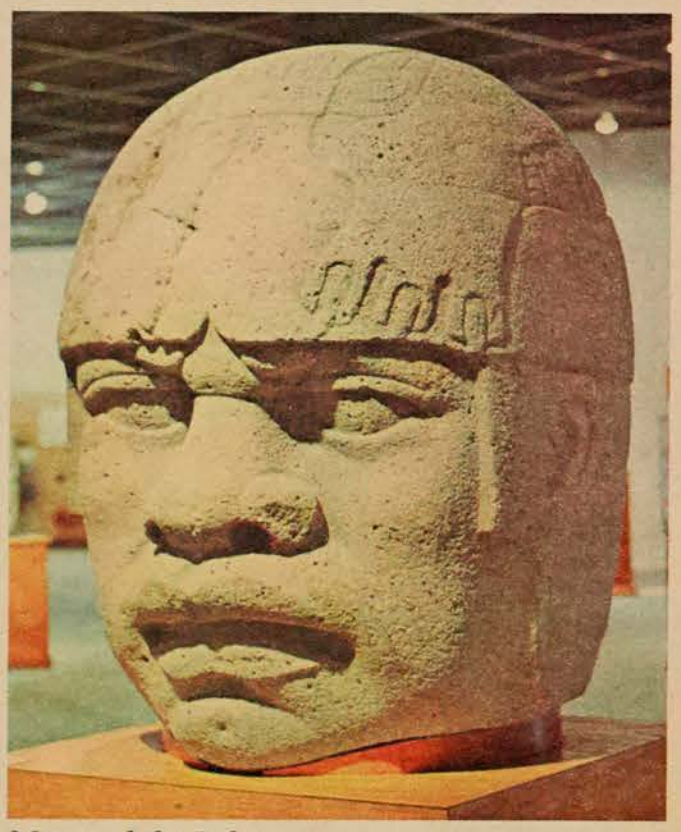
In any event, it's probably the first time that so many works have been gathered together to interpret man and his world through his arts — and there's no argument that it's the most fabulous show ever put together in Canada, the collection of a lifetime.

Michael Sullivan
Weekend Magazine



Man and His Conflicts
WEEPING WOMAN, by Pablo Picasso (1937)
Antony Penrose, London





Man and the Infinite
MEXICAN OLMEC HEAD (c. 800 B.C. – A.D. 300)
Museum of Anthropology of the University of Jalapa, Veracruz

Man
CHRISTOPHER COLUMBUS, by Sebastiano del Piombo (1519)
The Metropolitan Museum of Art, New York

The Telegram, Toronto, Ont.
Weekend Magazine
... 1967



Le Yamaska
Cowansville, Que.
March 1, 1967

M-871

CENTRE D'ART de COWANSVILLE

Assemblée annuelle du 23 janvier 1967

Rapport soumis par Mme L. S. Lee, présidente du Centre d'Art.

En juillet dernier, votre Centre d'Art accomplissait sa dixième année d'activités ininterrompues: expositions, présentations de films sur l'Art et autres manifestations énumérées ci-après.

Nous avons une charte de la province de Québec, comme Association sans but lucratif, pour laquelle nous payons une taxe annuelle.

Depuis ses débuts en 1956, le Centre d'Art de Cowansville a été une sorte d'organisation culturelle pour notre municipalité et pour cette partie des Cantons de l'Est. Dès le départ, nos buts ont été: (1) de procurer l'Art dans un district où la population, quoique intéressée, manquait d'accès facile aux expositions. (2) De permettre aux enfants des écoles de voir ces expositions et ainsi acquérir le goût de l'Art. (3) De donner aux artistes canadiens un plus large public et avoir ainsi l'occasion d'être mieux connu en dehors de la métropole. Il me plaît de dire que nous avons atteint ces buts, et même davantage.

En outre, depuis plusieurs années, nous avons tenu des classes d'Art pendant l'été pour les enfants en âge scolaire. Celles-ci ont été subsidiées au moyen des fonds du Centre d'Art, lesquels proviennent des cotisations de tous nos membres.

Grand fut l'enthousiasme des enfants fréquentant ces classes et leurs professeurs y ont découvert de vrais talents. L'organisation et le développement de cette classe d'été a demandé, de notre part, des efforts considérables, mais nous en sommes fiers à juste titre. Notre reconnaissance va tout d'abord à Mlle Marion Hawthorne, qui fut la première à enseigner, et dont l'enthousiasme pour communiquer le goût de l'Art à la jeunesse a donné l'élan nécessaire à ce projet.

Actuellement, les classes se sont développées sous l'habile direction de Mme Virginia Munroe, excellent professeur et organisatrice. Elle fut assistée de six personnes, notamment Mme Monique Bélanger et Mme Edith Pickering. L'exposition des travaux des élèves, à la fin de chaque saison d'été, donna une preuve suffisante de l'utilité de cette entreprise pour votre Centre.

Les films sur l'Art aussi ont été régulièrement une activité mensuelle. Je saisis l'occasion pour remercier Wanda et Hugh Brennan de leurs efforts pour rendre ces soirées de projections si agréables et par là-même si bien suivis. Ils se sont chargés d'arranger et d'obtenir les séries de films du "Canadian Film Institute". Nous en sommes vivement reconnaissants à tous deux.

Au cours des années, depuis nos débuts, nous avons fait voir les oeuvres de beaucoup d'artistes canadiens bien cotés, soit personnellement, soit en groupes. Nous avons été favorisés par les expositions de grande valeur, prêtées par la Galerie Nationale du Canada et par le Musée des Beaux-Arts de Montréal. Ce dernier nous envoya la fameuse Collection Bronfman. Nous avons aussi montré la fameuse collection d'Art Canadien des Industries Canadiennes et avons eu deux expositions de la collection privée de M. Peter Dobush, architecte bien-connu, et d'autres qu'il serait trop long d'énumérer.

Ainsi, d'année en année, nous avons maintenu un équilibre entre le passé et le présent en montrant aussi bien du "traditionnel" que du "non-objectif".

Grâce à la générosité d'amis de notre Centre et de nombreux artistes, nous avons maintenant une belle collection permanente de plus de trente toiles, que nous étalons entre les expositions.

A diverses occasions, nous avons été fort encouragés par la présence de notabilités telles que le docteur Evan Turner, alors directeur du Musée des Beaux-Arts de Montréal, et du célèbre peintre A. Y. Jackson qui ouvrit l'exposition de notre collection permanente et fit don d'une de ses toiles à notre Centre. Notre exposition de dixième anniversaire, en juillet dernier, fut rehaussée par la présence du Dr. Wilder Penfield, de réputation internationale. Il vint spécialement, avec Mme Penfield, pour ce vernissage. Nous sommes vraiment reconnaissants au Dr. Penfield qui eut l'idée de nous réserver ce grand honneur.

Comme vous l'avez appris par le rapport de Mme Foster, une assemblée de Comité a été tenue au début de ce mois, pour fixer la date de la réunion générale de ce jour.

Outre la présentation, l'élection de nouveaux officiers et la création de divers comités, il y a aussi un autre motif à cette assemblée: c'est de considérer et déterminer le meilleur moyen d'assurer la continuité de votre Centre. Je dois dire que j'ai trouvé nécessaire d'abandonner la direction de ce Centre pour la fin d'octobre prochain, au plus tard. Ceci permettra la prise en charge de mes fonctions par d'autres personnes.

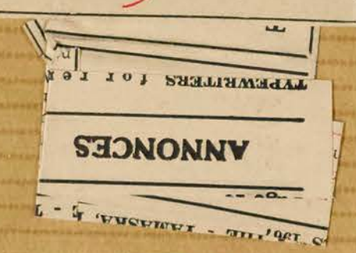
Pendant des années, j'ai consacré de mon temps et de mes efforts à organiser et diriger les activités de notre Centre et l'ai fait avec plaisir. La présence et le soutien de

(Suite à la page 9)

Montreal Gazette, Que.
Circ. 137,735
July 10, 1967

...rom Expo

...tter works form part of the ...ternational fine arts exhibi...on.



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MONTREAL, QUE.
LE DEVOIR
D 48,200

AUG 10 1967

BOWDEN'S

Cullen et Morrice

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L'exposition, d'une durée d'un mois, s'ouvrira le 13 septembre. Sous le titre "Précurseurs du modernisme dans l'hémisphère occidental", elle réunit 35 oeuvres d'artistes qui ont atteint la célébrité en leur région ou dans le monde au cours de la période 1860 à 1930.

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Québec L'Action, Qué.
Circ. 34,288
August 9, 1967

P-871

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Le Centre de relations interaméricaines est une nouvelle institution qui a pour objet de promouvoir, aux Etats-Unis, la compréhension réelle et profonde des questions d'ordre social, politique, économique ou culturel qui touchent à l'ensemble de l'hémisphère occidental.

Montreal Gazette, Que.
Circ. 137,735
July 14, 1967

N-871

EXPO 67



By Bill Bantey

A Shameful Scar

No matter where immediate responsibility lies, what has been happening to sculpture at Expo in recent days reflects poorly on too many people.

The situation came to a head with the toppling at the Olympic House lot of a sculpture that the Finns consider something of a national monument — the 1,400-pound bronze statue of runner Paavo Nurmi.

It has provoked the strongest language yet used against Expo — publicly, at any rate — by any of the participants and there is undoubtedly regret on both sides that these charges have had to explode.

The truth of the matter is that the angry protests of the people affected by the latest incident serve to spotlight other recent instances of vandalism involving important sculpture —instances where there was little publicity because the owners chose not to engage in recriminations.

Two Other Pieces Damaged

As recently as Monday and Tuesday this newspaper carried brief stories about damage to two other pieces of sculpture.

The first revealed that the Montreal Museum of Fine Arts had withdrawn its Homme Cactus No. 1 by Julio Gonzalez from Expo's international exhibition of contemporary sculpture because of damage.

The work by the pioneer of welded sculpture was the first to be acquired by a public institution in Canada and had been taken out of Expo's show, Director David G. Carter explained, because it had "sustained loss of a part from causes still to be determined."

The very next day, it became known that a sculpture created for Africa Place by one of that continent's foremost artists, Papa Ibra Tall, was damaged badly in front of the pavilion of Senegal.

As in the case of the Gonzalez, there were no bitter words. A pavilion spokesman said only that a large number of persons had had their pictures taken next to, or leaning against the sculpture and perhaps someone had leaned too hard.

It Defies Imagination

It may well be that the damage to the Papa Ibra Tall sculpture was accidental, though why any civilized person would lean against a sculpture defies imagination.

It is hard to believe, however, that an accident was involved with either the Gonzalez or the Finnish sculpture since both are of bronze. A wilful destructive act appears far more likely if not, indeed, the only possible hypothesis.

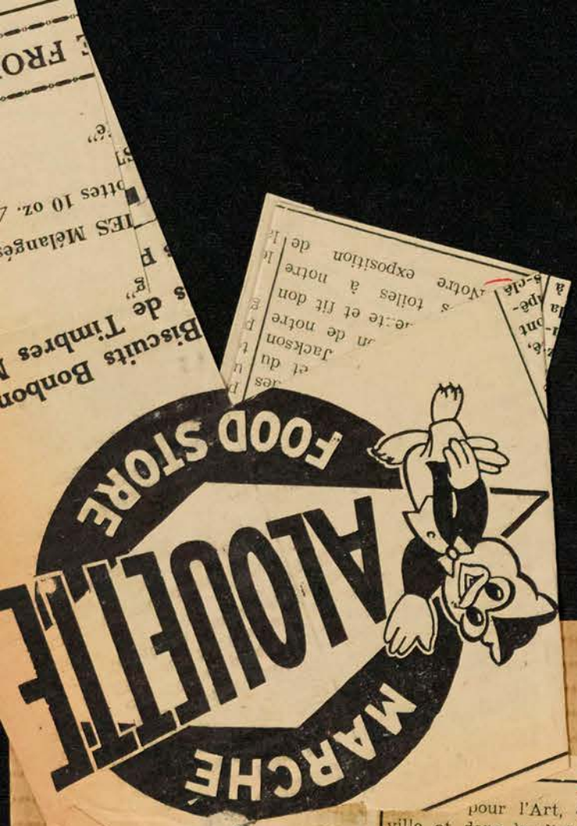
There is no question here of trying to blame Expo.

In the case of the Finnish work, loaned by the City of Helsinki, Expo has said surveillance of the premises is contractually the responsibility of Olympic House. That may well be. Presumably, the same position would be advanced in connection with the Papa Ibra Tall sculpture.

The Gonzalez is something else. The international sculpture exhibition in which it had been shown is an Expo undertaking and, as such, surveillance should have been Expo's preoccupation.

In the final analysis, it will be the insurers more than anyone else who will want to resolve the riddle of direct responsibility.

Here, the concern is that this vandalism is occurring with alarming frequency and neither Expo nor the public can be especially proud of its individual or collective record.



à page 5)

beaucoup d'entre vous a été un facteur important pour arriver à faire de ce Centre ce qu'il est aujourd'hui. La formation et le développement de ce Centre m'ont procurés beaucoup de satisfaction personnelle. Parfois ce fut un travail ardu; mais le résultat final de nos efforts combinés m'a donné le goût d'aller de l'avant.

Si j'ai collaboré à développer pour l'Art, dans notre ville et dans le district, je me sentirai amplement récompensée de mes efforts.

Je demeure reconnaissante envers la Presse, tant française qu'anglaise, pour le reportage si effectif des activités de notre Centre.

Nous dédions un remerciement spécial à ceux des membres du Comité qui ont collaboré avec moi depuis le début. Je reconnais avec plaisir que nous avons entretenu les relations les plus harmonieuses dans notre travail collectif, pour le plus grand profit du Centre.

Mes remerciements personnels aux personnes suivantes: Mme Daisy Rodger pour ses bons conseils dans les cas difficiles. Elle fut une trésorière compétente et dévouée. Elle a jugée nécessaire de résilier ses fonctions l'an dernier; celles-ci ont été assumées par Mme Ethel Hibbard, qui était déjà assistante-trésorière. Mme Hibbard aussi s'est bien dévouée comme trésorière. Mme Ruth Foster, ma collaboratrice de tous les jours, m'a apporté une aide inestimable dans l'exécution de nos programmes. Mme Gwendolyn Fuller et Mme Estelle Kerr, demeurant à Montréal, nous ont aidé en procurant des expositions de cette ville.

Mme Melba Duke aussi nous a grandement aidé, la saison dernière, comme Présidente du Comité de coordination des Classes d'été. J'espère qu'elle pourra continuer dans cette fonction. A tous les autres, qui à différentes occasions, sont venus m'aider au moment opportun, ma profonde gratitude.

De nouveau, nous proclamons notre reconnaissance à la Direction de Bruck Mills pour la disposition de leur charmant Clubhouse à trois étages. La "Remise" bâtiment séparé a été spécialement aménagé pour nous en salle de classe pour les enfants; ceci grâce à la générosité du Président de la compagnie, M. Gerald Bruck. Nous félicitons d'avoir obtenu de telles commodités.

Au nom de l'Exécutif et en mon nom personnel, je vous demande de nous continuer votre intérêt et votre appui, dans l'avenir.

Eugenie S. Lee.

Montreal Gazette, Que.
Circ. 137,735
July 10, 1967

N-871

Damaged Art Work Taken From Expo

A bronze sculpture by the Spanish artist Julio Gonzalez has been withdrawn by The Montreal Museum of Fine Arts from Expo 67's international exhibition of contemporary sculpture because of damage, it has been announced.

Museum Director David G. Carter said the work — the first Gonzalez to be acquired by a public institution in Canada — has "sustained loss of a part from causes still to be determined."

The work by Gonzalez (1876-1942) is called Homme Cactus No. 1. It was one of four loans to Expo by the Museum, the others being a Marlik terracotta figure created at least 10 centuries before Christ and paintings by Jean-Paul Lapelle and the late Paul-Emile Borduas. The three latter works form part of the international fine arts exhibition.

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8-12-M

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Montreal Star, Que.
Circ. 205,503
June 3, 1967

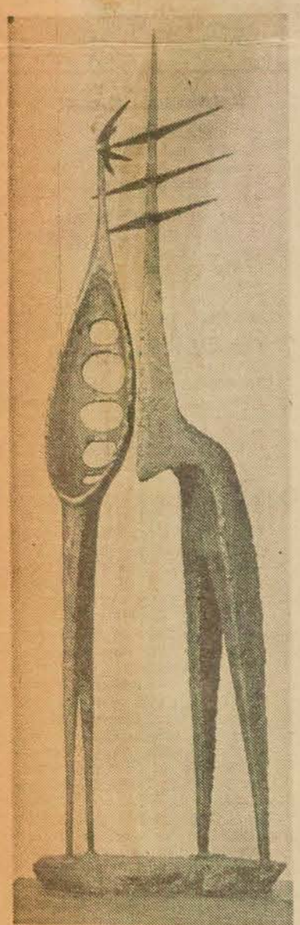
TS

The World's Finest Sculptors At Expo

By Robert Ayre

IF THE cinema, in all its many new dimensions, is the main form of communication at Expo 67, sculpture runs it a close second. I have been promising myself an inventory of it as it appears in the national and theme pavilions and in the open spaces all over the site. Today I want to draw your attention to the great International Exhibition of Contemporary Sculpture in the rose gardens on Ile Ste. Hélène. I don't know how it will be as the crowds increase with the coming of summer when the roses are in bloom, but when we were over there last week we found the show a delightful oasis. The sun was shining, the grass was green, there was a cherry tree in bloom and the redwing blackbirds were adding their accent in sound and the flash of color. There were a few people about, plenty of room, no queues and no pressure. A wonderful setting for the greatest exhibition of sculpture we have ever seen in Montreal.

The 55 pieces are well spread out, about a dozen of them in the garden behind the restaurant, the rest of them on the knolls and slopes leading toward the streets of the fair.



Louis Archambault: Un jeune couple, bronze, 1954, 108 ins. high. Lent by the artist. In the international sculpture show at Expo.

Selections were made by an international panel consisting of Prof. Gian Alberto Dell'Acqua, director of the Brera Museum in Milan and secretary general of the Venice Biennale; Bernard Dorival, director of the National Museum of Modern Art, Paris; Soichi Tominaga, director of the National Museum of Western Art, Tokyo; Thomas Messer, director of the Solomon R. Guggenheim Museum, New York; René Wehrli, director of the Kunsthaus, Zurich, and Bryan Robertson, director of the Whitechapel Art Gallery, London, with Denys Chevalier, Paris art critic, as special consultant.

Guy Robert, who was secretary of the jury, gives a useful background to the exhibition in an essay on contemporary sculpture which is published as an introduction to the catalogue, illustrated by photographs of many works not in the show, including a bus driver by Segan and a squashed car by Chamberlain, and the works of five Canadians, Trudeau, Gladstone, Biéler, Etrog and Vaillancourt.

The only Canadian in the exhibition itself is Louis Archambault, whose bronze Young Couple holds its own in that august company, for originality, wit and grace.

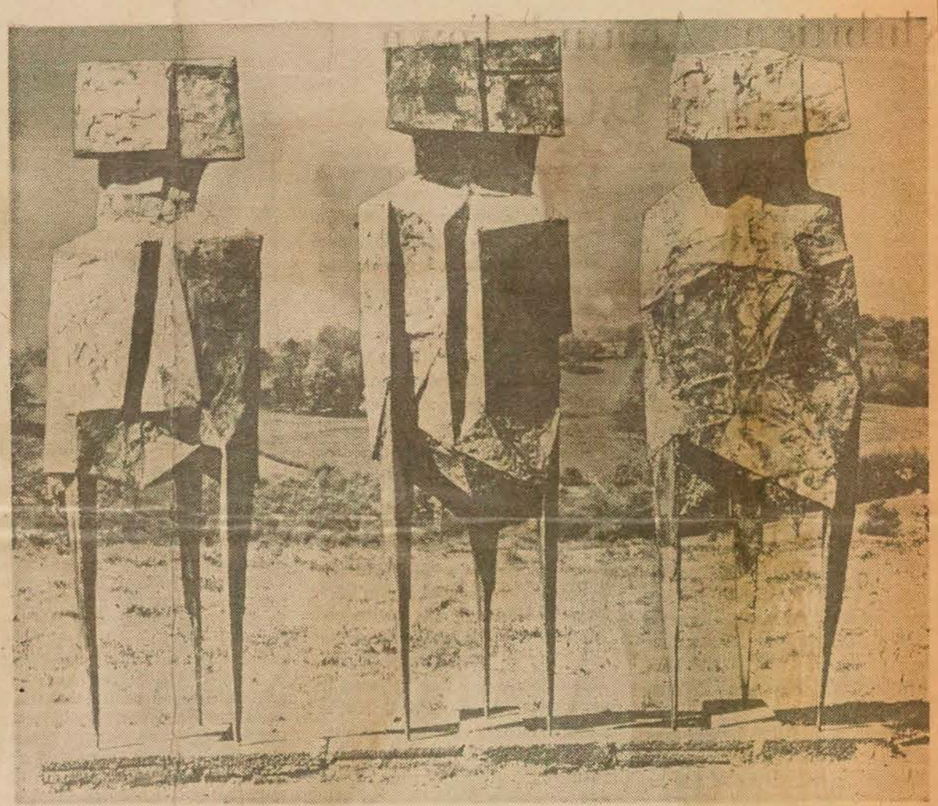
MORE THAN HALF the works are by sculptors still living. The illustrious dead are headed by Rodin, whose great cloaked figure of Balzac stands in a commanding position, Maillol, represented by the relief Desire, and Matisse, by the burly, armless Slave — the first two from Paris, the last from the Joseph Hirshhorn collection.

Archipenko's Woman Combing Her Hair came from the Billy Rose Art Garden in Jerusalem and Arp's Initial of a Leaf was lent by Mr. and Mrs. Walter Carson of Toronto. The National Gallery of Canada contributed the Epstein Rock Drill.

Other Canadian lenders are the Dominion Gallery, Montreal — the Henry Moore bronze Reclining Figure on a Pedestal; the Museum of Fine Arts — the Man Cactus by Julio Gonzalez; and J. A. MacAulay — The Poet by Ossip Zadkine.

If I go on like this, I shall end by cataloguing everything in the show and there's no point in that. I can't think of any significant sculptor who is missing, and as you walk through the gardens you will recognize many key works — in addition to those I have mentioned: Boccioni's Unique Forms of Continuity in Space, the striding torso conveying motion as the Futurists conceived it; Brancusi's polished Rooster, soaring in zigzag pride from a zigzag pedestal; Braque's Horse's Head, looking back to the ancient world; Duchamp-Villon's abstraction of the same subject; Lipchitz's Figure of loops and staring round eyes.

The treatment of the human figure ranges from the naturalism of the two bronzes sent by the Soviet Union — Ivan Chadre's stooped worker, Stones are the Arms of the Proletariat and Yuosace Mikenace's First Swallows, conventionally classic and sentimental — to Picasso's Group of Bathers, which have a circle all to themselves, like a pool in the midst of the rose garden. They are bronze, but they look as if they had been improvised out of laths and other bits of wood, improvised by the laughing Puck for his pleasure — and ours.



Lynn Chadwick: The Watchers, bronze, 1960, 92 ins. high. Lent by Marlborough Fine Art, London. In the International Exhibition of Contemporary Sculpture at Expo.

I like the slim elegance of Lehmbruck's chaste nude, the sensitive modelling and touching humanity of the nudes by Germaine Richier, Giacometti and Reg Butler and, at the other end of the scale, Chadwick's Watchers, mysterious square-headed three-legged beings who might have just landed from a UFO to spy on Expo and get ideas for an Outer Space Fair on Mars. You wouldn't call them droll figures, as you would Max Ernst's horned King playing with the Queen on the chess board, himself a chess piece enlarged out of the game.

There is as much call for awe as for admiration in Naum Gabo's construction of a giant head out of boxes of steel. I like Alexander Calder's smart, black-painted Roman Horseman better than the colossal Man that is one of Expo's permanent landmarks. In this area of welded steel sheets, I thought David Smith's Zig VII was a letdown, maybe because of the child's waggon it stands on. Lardera has more presence.

The constructions of Moholy-Nagy, Pevsner, Schoffer, Wotruba and others — from chromium rods to marble cubes — are contrasted with the organic growths, of which I particularly remember Vladimir Preclik's tall flowering stalk, Old Town of Provence, Sofu Teshigahara's wood and brass Man, Heaven and Earth — like a version of the Winged Victory — the spreading wings of Hajdu's Ouranos and the handsome smooth rhythms of Ipousteguy's Crab and Bird.

Noguchi's bronze Cry has lost one of its limbs; a pity, because it throws the piece off balance.

I have a couple of reservations about the placing of the sculptures, excellent as it is on the whole. Some of the smaller pieces in the cases behind glass are hard to see properly because of the confusion of reflections and Barbara Hepworth's lovely Sea Form: Atlantic needs a better background. Since there is no water, it should be raised so that you can see the sky, not the fence, through its apertures.

Montreal Star, Que.
Circ. 205,503
June 17, 1967

A 871

Exhibitions Around Town

Ronald Chase At Galerie Libre

By Michael Ballantyne

ABOUT two years ago the Galerie Libre introduced me (I don't think it was his first Montreal show) to a young artist of remarkable originality and finesse named Ronald Chase. Mr. Chase is an American and at that time he had, by some happy quirk of fate, discovered the pleasures of Perce and spent several working summers there. The paintings which he subsequently exhibited at Galerie Libre were the fruits of his Quebec sojourn and, as you might expect from the fishing town of Perce, much concerned with the sea, ships and the history of the province.

If I remember correctly, he had come across a cache of antiquities in the attic of the pension where he lived—nothing of particular monetary value but old ledgers, games, toys, newspapers, magazines and the like—which fascinated him and which he incorporated into his collage pictures with strange and evocative results.

In one sense his paintings were straightforward assemblages of the past and in another, they were really stylized versions of landscape and still life, only instead of using things of the present Chase gathered together the faded, but still redolent, artifacts of another generation.

In a way his was—and remains—a curious concern for an artist in the 1960s when most people are busy dancing to a different drummer. Instead of looking beyond the present, Chase resolutely draws strength from the past. This is not just true of an attitude of mind but is emphasized by the materials he uses and the way he uses them. That is, you will find none of the contemporary fascination with synthetics but rather a dazzlingly subtle arrangement of found objects and the most ordinary things like pins, soda straws, string, candies and so on.

THESE ABSTRACTIONS of antiquity, if you like, constituted a kind of painterly *recherche du temps perdu* which Ronald Chase exploited very skilfully. In the interval he has been living in San Francisco and continuing to explore the themes and meaning of his particular viewpoint with the occasional detour into film-making. (He has completed two or three short films, one of which was shown on the international festival circuit but has not yet had a commercial booking.)

One noticeable change is in dimension. The works have gotten larger and he is now working on so generous a scale, in fact, that some of the most recent works had to be left behind in San Francisco because they were simply too big for exhibition here. Another difference is the absence of the figure or at least of the human face that was so prominent a characteristic of the earlier work—strange, half-seen, open-mouthed male faces glimpsed as if through a haze of years. And finally Mr. Chase has discovered color to a greater degree and also, in an extraordinary way, the absence of color in two of the most beautiful pieces in the show, "Winter Beach" and "Winter Music."

What makes these paintings so completely beguiling in the end lies in the uncommon virtuosity with which Chase manipulates textures and forms, in the startling juxtapositions of things like painted almonds and kitchen matches, in such a way that they suffer, like Shakespeare's King Alonso, "a sea-change into something rich and strange."

In some cases Chase divides the picture area into a multitude of smaller frames so that you get a variety of images, each one a little work of art by itself, unique and yet a part of the whole. These are the raw textures of the landscape, bits of cloth and wood, seashell, so cunningly contrived that the artist might have scooped up a part of the beach and placed it on the wall.

The exhibition remains on view until the 22nd and I urge you not to miss it.

IN THE ADJOINING room at the Galerie Libre is a selection of prints and wood carvings by the Kwakiutl Indian artist, Tony Hunt. Mr. Hunt, who is much in demand on the west coast for restoring and preserving Indian relics, is very much an artist in his own right as these splendidly carved and painted masks and totems would indicate.

Particularly fine are the dramatic "Sun Mask" with its thin shafts of wood jutting out like spears and the curious "Bee Mask," thin red rods like bee stings darting from the mask's face. Perhaps most interesting of all is the little raven rattle which is suspended from the ceiling in one corner of the gallery, intricately carved on all sides, which floats like a ceremonial boat carrying its prostrate passenger to the heavens. At the feet of its human cargo crouches a green frog-figure, its tongue arching forward and into the mouth of the Indian so that the two tongues become as one. I'm not at all certain of the symbolism but it is, nevertheless, a captivating piece of work.

The 18th century Pierre du Calvet house on Bonsecours street has opened once again, this time with a loan exhibition of Canadiana gathered from the Montreal Museum of Fine Arts, the Chateau de Ramezay and private collections. Built before 1725 and one of the oldest houses still standing in the area known as "the city within the walls," this landmark was restored by Ogilvy's and officially opened last November.

The current exhibition, "Bonsecours Historique II," will be on view seven days a week for the next four months. There is a small admission charge.

Ottawa Journal Aug-
August 19-67

★ ★ ★

Two paintings from the Montreal Museum will be included in an exhibition inaugurating the Centre for Inter American Relations in a mansion on New York's Park Avenue. The canvases are Maurice Cullen's Quebec from Levis and James Wilson Morrice's The Beach, St. Malo.

★ ★ ★

Montréal Le Devoir, Qué.
Circ. 41,081
July 17, 1967

B 871

A l'Expo

Un Gonzalez endommagé

Le Musée des Beaux-Arts de Montréal a retiré de l'exposition internationale de sculpture contemporaine de l'Expo 67 une sculpture en bronze de l'artiste espagnol Julio Gonzalez, parce que celle-ci a été endommagée.

Une partie de l'oeuvre a été enlevée d'une façon encore inconnue, d'après le directeur du musée, M. David G. Carter. Le Bronze en question était le premier Gonzalez acquis par une institution publique au Canada.

La sculpture de Gonzalez (1876-1942) a pour titre "Homme cactus, No. 1". C'est l'un de quatre prêts du musée à l'Expo. Les autres sont une terre cuite de Marlik, créée, il y a environ 10 siècles avant Jésus-Christ et des tableaux de Jean-Paul Riopelle et feu Paul-Emile Borduas. Ces trois oeuvres font partie de l'exposition internationale des beaux-arts.

Reliques du Marquis de Montcalm

39

Montrealer
Montreal, Que.
M 18,100
JUL 1967 BOWDEN'S



Theatre

Montreal: At Expo (check locations and dates by phone): Theatre du Rideau Vert, Canada (1, 3 to 8); "The Odd Couple", comedy by Neil Simon (10 to 15); La Comedie de Saint-Etienne, France (18 to 22, 24 to 26); At other locations: La Poudrière Theatre, "Un Couple Parfait" (3 to 8); "Eté" (10 to 15); "Eurydice" (17 to 22); "La Main Passe" (24 to 29). **Toronto:** Niagara-on-the-lake Theatre; Shaw Festival '67 (until September 10).

Music

Montreal: At Expo (check locations and dates by phone): Music and Dance from India (1 to 4); New York City Ballet (2 to 5); Recitals from Switzerland (5, 6); Montreal Symphony Opera Season (7, 13, 14, 15, 17, 18, 20, 22, 23); Collegium Musicum, Zurich (7, 8); Jeunesses Musicales — Gala of the National Competition Winners (16); Jeunesse Musicales, International Composers' Competition Finals (17); Guiseppe di Stefano in "The Land of Smiles" (17 to 22); Orchestra of the International Federation of Jeunesse Musicales (19); National Youth Orchestra Of Canada (21); Paris Opera Ballet, France (25 to 29); Recital — Tortelier, cellist (27); Recital of French Music (28); Recital — Perlemuter, pianist (29). **Toronto:** O'Keefe Centre: Harry Belafonte (3 to 22); Guiseppe di Stefano in "Land of Smiles (24 to 29); The Righteous Brothers and Sergio Mendes with 'Brasil '66' (July 31 to August 5).

Art

Montreal: Galerie Martin: Sculptures by Roger Cavalli (1 to 10). Dominion Gallery: Paintings and water colours by Leonardo Foujita (1 to 15); Sculptures, paintings, gouaches and drawings by Marino Marini (July 15 to August 15). Galeries Agnes Lefort: Contemporary paintings and sculptures (through July). Museum of Contemporary Art: Retrospective of Quebec painters 1956-1966 (through July). Lippel Gallery: African masks and figures from Mali and Eskimo sculpture from Cape Dorset (through July). Galerie Place Royale: Young contemporary Quebec painters (through July). Montreal Museum of Fine Arts: The painter and the new world (1 to 30); Relics belonging to the Marquis de Montcalm (July 1 to August 1); Miniature portraits of the Fathers of Confederation (July 8 to August 4). Waddington Galleries: David Silverberg (1 to 8); Ivan Wheale (12 to 29). Walter Klinkhoff Gallery: Krieghoff and early Canadians, modern Canadian and French paintings and drawings (through July). Galerie Libre: Tony Hunt, Indian masque from the West Coast (1 to 7); Gaston Petit, olis and prints (8 to 21); Cuban exhibition (July 24 to August 5). Galerie du Siècle: Hugh Leroy, paintings (1 to 21); rotating group exhibitions of sculptures and paintings (July 24 to August 31). Gallery 1640: New prints by S. W. Hayter and graphics by gallery artists (through July). Gallerie Moos: Stanley Lewis, stonecuts (1 to 15); Gallery collection (15 to 30). **Toronto:** The National Gallery of Canada presents at the City Hall of Toronto an open-air exhibition of Canadian sculpture (July to September). Frederick W. Thom Gallery: Landscapes, figure and portraits 1750 - 1950 (through July). Isaacs Gallery: Paintings by Coughtry, Rayner, Chambers, Meredith, and Urquhart (through July). Pollock Gallery: Works on paper by contemporary Canadians (through July). Royal Ontario Museum: "A Canadian Imprint", Ryerson Press historical Exhibition: Embroideries by children of Chijnaya (Peru) (July 18 to August 6). David Mirvish gallery: group show of gallery artists (through July).

MONTREAL, QUE.
GAZETTE
D 133,600
Montcalm
JUL 3 1967 BOWDEN'S

F12-M

Montcalm Relics To Be Displayed

A group of relics belonging to the Marquis de Montcalm is now on display at The Montreal Museum of Fine Arts until August 1.

The objects include a portrait of Montcalm, mortally wounded on the Plains of Abraham; an armor plate, a sacred stone, a sedan chair and a group of letters and documents.

QUEBEC, P.Q.
L'ACTION
D 38,900 Montcalm
JUL 5 1967 BOWDEN'S

O 12-M

Exposition d'objets ayant appartenu à Montcalm

Des objets ayant appartenu au marquis de Montcalm seront exposés au Musée des Beaux-Arts de Montréal du 1er juillet au 1er août.

Parmi les pièces se trouvent un portrait de Montcalm mortellement blessé sur les Plaines d'Abraham, une cuirasse, une pierre sacrée, une chaise à porteurs et des lettres et autres documents.

L'exposition est présentée par l'entremise de la Galerie nationale du Canada, dans le cadre de son programme du Centenaire.

Simultanément, on peut voir au musée "Le Peintre et le Nouveau Monde", exposition qui fait un tour d'horizon de la peinture en Amérique au cours des 300 ans qui ont précédé la Confédération.

Montreal-Matin, Qué.
Circ. 122,074
July 5, 1967

NI-871

DANS LA COULISSE

Le groupe "G and the Sensations" a remporté la palme à l'occasion du 5e Fesival d'orchestres de Ville de Laval. Cet ensemble de Chomedey a vraiment impressionné les juges qui n'avaient pas la tâche facile devant 12 autres concurrents. Les Seeters et les Indifférents se sont classés respectivement 2e e 3e.

●

Le Musée de Québec, sous la juridiction du ministère des Affaires culturelles, présentera des expositions durant tout l'été. Des toiles de Borduas, de Riopelle et des objets d'Art grec du Louvre seront présentés dans la semaine du 9 juillet. Le Musée est ouvert tous les jours de neuf heures du matin à cinq heures de l'après-midi et le dimanche de 1 heures à 5 h. 30 de l'après-midi.

●

Des objets ayant appartenu au Marquis de Montcalm seront exposés au Musée des Beaux-Arts de Montréal du 1er juillet au 1er août. Parmi les pièces se trouvent un portrait de Montcalm mortellement blessé sur les Plaines d'Abraham, une cuirasse, une pierre sacrée, une chaise à porteurs et des lettres et autres documents.

●

Claude Dubois, un de nos plus prometteurs jeunes chansonniers, sera en vedette à la boîte à chanson Le Ressac, du Centre d'Art de Repentigny, vendredi le 14 juillet prochain.

●

La talentueuse Renée Claude fera les frais du spectacle jeudi soir prochain le 6 juillet à 9 heures au Café-Campus, la boîte à chansons de l'AGEUM (coin Decelles et Chemin de la Reine-Marie).

Dimanche-Matin
Montreal, P.Q.
February 12, 1967

871

★ ★ ★

Antoine vient d'apprendre qu'on a vendu 650,000 disques de ses "élucubrations". Aux dernières nouvelles, il s'est fait amputer cinq pouces de cheveux et se prépare à enregistrer sa plus récente composition intitulée "Le Sexe de Dieu" □ Durant tout le mois de juillet, on pourra admirer au Musée des Beaux-Arts une extraordinaire collection d'articles ayant appartenu au marquis de Montcalm □ **Sir Laurence Olivier jouera Othello à Montréal du 18 au 28 octobre** □

★ ★ ★

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
Montcalm
JUL 5 1967 BOWDEN'S

O 12-M

Exposition consacrée à Montcalm

Des objets ayant appartenu au marquis de Montcalm seront exposée au Musée des Beaux-Arts de Montréal du 1er juillet au 1er août.

Parmi les pièces se trouvent un portrait de Montcalm mortellement blessé sur les Plaines d'Abraham, une cuirasse, une pierre sacrée, une chaise à porteurs et des lettres et autres documents.

L'exposition est présentée par l'entremise de la Galerie nationale du Canada, dans le cadre de son programme du Centenaire.

Simultanément, on peut voir au musée "Le Peintre et le Nouveau Monde", exposition qui fait un tour d'horizon de la peinture en Amérique au cours des 300 ans qui ont précédé la Confédération.

Le Petit Journal
Montreal, Que.
W-E 273,400
JUL 23 1967 BOWDEN'S

O 12-M

Au Musée des Beaux-Arts

Des objets ayant appartenu au marquis de Montcalm seront exposés au Musée des Beaux-Arts de Montréal du 20 juillet au 1er août.

Parmi les pièces se trouvent un portrait de Montcalm mortellement blessé sur les Plaines d'Abraham, une cuirasse, une pierre sacrée, une chaise à porteurs et des lettres et autres documents.

Renovation

Panorama
Montreal, Que.
M
Renovation
SEP 1966
BOWDEN'S

On the Town
(suite de la page 7)

P12-M



Musée d'Art Contemporain on Sherbrooke Street.

MUSIC

1er septembre—Concert populaire: Orchestre Symphonique de Montréal. À l'Aréna Villeray, 8000, rue de Normanville. (872-2752)

MUSEUMS

Musée d'Art Contemporain—"Concours de la Proince", exposition des œuvres d'artistes canadiens. Des peintures de F. Soucy, R. Wolfe, J. Hurtubise et d'autres artistes inconnus. Du 6 au 25 septembre, au 4040 est, rue Sherbrooke. Du mardi au dimanche inclusiement, de midi à 6 h p.m. et 7 h p.m. à 9 h p.m. (254-7524)

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

Montreal Museum of Fine Arts
The Montreal Museum of Fine Arts closed its doors to the general public and should reopen next month. This is to allow time for renovations in preparation for the 1967 World Exhibition.

Musée des Beaux-Arts
A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de Montréal, en 1967, le Musée des Beaux-Arts est fermé au public et ne réouvrira ses portes qu'au début d'octobre.

Continued on page 10

Sept 17-66

X

Montreal Museum of Fine Arts
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Musée des Beaux-Arts
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Continued on page 10

Sept 24-66

Montreal Museum of Fine Arts
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Musée des Beaux-Arts
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Continued on page 10

Oct 1-66

MONTREAL MUSEUM OF FINE ARTS
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MUSÉE DES BEAUX-ARTS
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(Continued on page 42)

Oct 8-66

MONTREAL MUSEUM OF FINE ARTS
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MUSÉE DES BEAUX-ARTS
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(Continued on page 42)

Oct 22-66

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
Rénovation
SEP 10 1966
BOWDEN'S

The Editor's Checklist

K-12-M

ART CRITIC ROBERT AYRE brings news (p. 12) of the remodelling at the Montreal Museum of Fine Arts as well as a look at the exhibitions planned for the upcoming gallery season. The new movie this week, based on a Tennessee Williams play and starring Toronto's own Kate Reid, is reviewed on p. 31.

Montrealer
Montreal, Que.
M 18,100
renovation
OCT 1966
BOWDEN'S

P12-M

Montreal Art

Montreal Museum of Fine Arts: The museum is scheduled to re-open this month with an important exhibition (to be announced).

Galerie Agnes Lefort (1502 Sherbrooke St. W.): October 8th to 21st, Rita Letendre, recent paintings; October 22nd to November 4th, Gagnon, paintings and sculpture.

Lippel Gallery (2159 Mackay St.): During October, African Carvings, pre-Columbian figures and Eskimo carvings.

Dimanche-Matin
Montreal, Que.
W-E 213,400
OCT 9 1966
BOWDEN'S
rénovation

La rénovation du Musée achève

K-12-M



● Le Musée des Beaux-Arts de Montréal (ci-haut) ouvrira de nouveau ses portes dans quelques semaines, après une rénovation au coût de $300,000. On a repeint les galeries et on y a installé un nouveau système d'éclairage. La réouverture coïncidera avec l'inauguration d'une exposition qui portera sur des acquisitions de tableaux réputés faites par des Montréalais depuis 1960. On annoncera également en novembre, une campagne en vue de recueillir les $3,000,000 nécessaires pour construire une aile supplémentaire.

MONTREAL, QUE.
LE DEVOIR
D 48,200
Rénovation
OCT 11 1966
BOWDEN'S

MUSEE K-12-M

Le musée des B.-A. de Montréal rouvrira ses portes au mois de novembre. Seront terminées les réparations prévues dans une première phase et qui auront coûté $300,000. Le musée des B.-A. aura un nouvel éclairage et sera nettoyé de fond en comble.

MONTREAL MUSEUM OF FINE ARTS
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MUSÉE DES BEAUX-ARTS
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(Continued on page 42)

Oct 15-66

Star Ed 26-10-66

City Museum To Re-open

The Montreal Museum of Fine Arts, closed for nearly eight months for refurnishing, re-opens on Friday, Nov. 25, Director David G. Carter announced yesterday.

An open house will be held the previous evening for museum members.

Two shows will mark the museum's re-opening: "Montreal Collects: The Last Decade," and "The Pleasure of Photography: The World of Roloff Beny."

MONTREAL MUSEUM OF FINE ARTS
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MUSÉE DES BEAUX-ARTS
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(Continued on page 42)

Oct 29-66

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
rénovation
SEP 10 1966
BOWDEN'S

Progress At The Museum; Forthcoming Exhibitions

R-12-M

By Robert Ayre

THE renovated Montreal Museum of Fine Arts may reopen before the end of the year. I can't pin it down to anything more definite than that. The uncertainty extends to the first exhibition, which you might expect would be a bang-up affair to put over the idea of a new lease of life.

But perhaps that's expecting too much, as I thought when I walked through the white dust the workmen are kicking up in the building. When the workmen have gone and the pictures are back on the walls, the Quebec furniture in its rooms, the English china, the Greek vases and the Egyptian *ushabti* restored to their cases, you won't find that much has changed.

Due to shortage of funds, the planned enlargement of the Museum had to be postponed and there have been no major structural alterations to the existing fabric.

There has been some rearrangement of space. A small gallery has been gained downstairs on the Ontario Street side, but this has meant moving offices upstairs and cutting down on gallery space there. An improvement is the transformation of the former Gallery XII into a long, narrow gallery for the showing of prints.

THE MOST IMPORTANT improvement is in the lighting, which the Assistant Director, Edward Lawson, says is 1000 per cent better. It will now be possible, with the new ceiling tracks, to install floodlights and spots every six inches. You will be glad to hear, too, that the walls will be entirely re-covered, with a beige open-weave fabric over asbestos paper, a freshening long overdue.

Now that we're into September, with Labor Day behind us, the new season is beginning to take shape, though some exhibition schedules have still to be worked out. The Square des Arts has packed up for another year. The Critics' Choice show at the Art Centre on Mount Royal has closed. Maybe the critics can't take credit for it, but Mr. Vincelette tells me that—in round figures—close to 75,000 visitors were attracted to the centre this year, an increase of about 20,000 over 1965.

As far as I can see at the moment, the new season promises little that might be exciting to the Athenians among us who love to tell or hear some new thing. In the orderly procession of our Quebec painters, sculptors and print-makers we shall see some changes, however. Roland Giguère's new black and white paintings will be shown at the Musée d'Art Contemporain next month. Also in October, in Galerie Agnès Lefort, we shall meet a Rita Letendre, who has developed a different style since going to California and Paris.

Two American painters we don't know very well are on the list for the first part of the season—Paul Jenkins, at the Lefort from Sept. 17 to Oct. 7, was first introduced at this gallery last January in "The New York Scene"; John Francis Koenig, an American in Paris, will be at the Musée at the same time as Giguère.

THE SECOND CONCOURS Artistique 1966, "Categorie des arts gratuits," was formally opened at the Musée d'Art Contemporain, Thursday night. In November, a retrospective of Jacques de Tonnancour will be presented.

That's the month when George Waddington marks the tenth anniversary of his arrival in Montreal—with an exhibition of small sculptures by Gord Smith and maquettes and photographs of his work for Expo 67. The season opens on Sept. 21 with Ivon Hitchens. New banners and crayons drawings by Norman Laliberté will come along before Christmas.

Opening today with Réal Arsenault and Bernard Vanier, Galerie Libre will show Roland Pichet, Claude Dufour, Claude Girard, Robert Wolfe, Claire Miron and Georges Delrue during the next four months.

A dozen other galleries will be in the news as the season gains momentum.

A NEW PUBLISHING venture that deserves commendation has just been launched by "Graph" under the direction of Natan Karczmar—*pochettes*—or packets—of post cards illustrating the works of Canadian artists. Claude Haeffely had a similar project a few years ago, you may remember, when he produced a small series of graphics under the title *A la gloire de la main*, but Mr. Karczmar has carried it further.

He begins with a series of eight—works by five sculptors—Anne Kahane, Marcel Braitstein, Robert Roussil, Armand Vaillancourt and Stanley Lewis—and drawings by Léon Bellefleur, Roland Giguère and André Montpetit. Of course, this is only a beginning. If the idea catches on, as it should at $1.25 for 12 cards, there are many more Quebec artists to be included, and the publisher would like to take in Toronto and other parts of Canada. Because of the cost of plates, color is out of the question at present, but that may come.

It's a tricky business, anyway. Even in the black and white there could be more refinement in the printing: less ink in some of the plates and more sparkle. An unglazed card might have been better. It's an attractive series, though, as I'm sure many of our Expo visitors will discover when they are looking for souvenirs.

The cards come in neat tuck-in folders with photographs of the artists on the front covers and concise biographies in French and English on the back. The artists, among our liveliest, made their own choices of works they wanted reproduced and one of them, Montpetit, drew especially for the series a dozen amusing "Prototypes of Space Ships."



Sculptor Robert Roussil: illustration from the cover of the 'pochette' devoted to his work. There are seven other Quebec artists in the initial series.

rénovation
Montreal Star, Que.
November 7, 1966

8-71

Museum Opening Date Postponed

The public re-opening of The Montreal Museum of Fine Arts has been postponed to Dec. 2, Director David G. Carter announced today. The original date was Nov. 25.

A special preview for members will be held Dec. 1.

The Museum has been closed since April for a complete refurbishing program.

Dernière Heure
Montreal, Que.
October 30, 1966

8-71

Ici et là...

Le Musée des Beaux-Arts a fait toilette neuve et il rouvrira ses portes le vendredi 25 novembre. Les travaux de réfection ont coûté $300,000 . . .

MONTREAL, QUE.
GAZETTE
D 133,600
rénovation
NOV 7 1966
BOWDEN'S

R-12-M

Dec. 2 Opening

A public re-opening of the Montreal Museum of Fine Arts has been postponed to Dec. 2, Director David G. Carter announced Saturday. The original date was Nov. 25.

The Museum has been closed since April for a complete renovation.

A special preview for members will be held Dec. 1.

Montreal Panorama, Que.
November 1966



L'eau qui coule en cascade chatoie sous le soleil automnal pendant qu'on nettoie l'extérieur du Musée qui, bientôt, reprendra sa blancheur étincelante.

During a seven-month renovation project, the Montreal Museum of Fine Arts was scrubbed, painted, re-arranged and equipped with everything a museum could want. Now 106, the "grand old dame" has never been more chic.

Un nouveau visage *pour une vieille dame*

par Françoise St-Michel

C'est une vieille dame de 106 ans —s'il faut tout vous dire—et bien qu'elle n'ait encore rien perdu de sa grâce altière, il est vrai que ses rides s'accentuaient de plus en plus.

Et, à la pensée que des millions de personnes lui rendraient peut-être visite l'an prochain, la vieille dame commençaient à grommeler.

★ ★ ★

Des sections entières de plafond s'effondrent. Les tentures sont arrachées et le revêtement isolant pend en lambeaux, mettant à nu une paroi de bois grêlée de traces de clous. Des murs disparaissent.

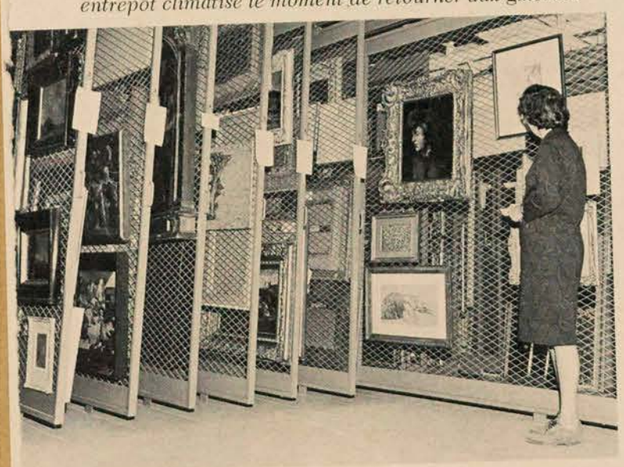
La scène: le Musée des Beaux-Arts de Montréal, dont la fondation remonte avant la Confédération.

Aujourd'hui, cette doyenne des institutions d'art se fait un brin de toilette (mais quel travail!) de façon à paraître à son mieux aux yeux des visiteurs de Montréal lors de l'Exposition universelle de 1967.

Il a fallu sept mois et quelque $300,000 pour mener à bien les travaux de rénovation. Au terme de cette transformation, une équipe d'ouvriers redonne à la façade du Musée sont teint virginal, d'autres appliquent les dernières touches à l'intérieur: une nouvelle étoffe recouvre les murs, les plafonds sont fraîchement peints, le plancher remis à neuf. À ce maquillage de grand style s'ajoute un éclairage modernisé

(suite à la page 24)

Des œuvres comme "Tête de jeune homme" de Rubens, avec des Monet, Delacroix, Millet, Renoir, Utrillo et autres de la collection du Musée, attendent dans un entrepôt climatisé le moment de retourner aux galeries.



Le curateur adjoint, Luc d'Iberville-Moreau, examine une commode canadienne du 18e siècle et décide où la mettre après la rénovation.



OLD MONTREAL

Le Vieux Montréal is a page out of history. Its old houses, cobbled squares and streets, have been getting a face-lifting these past few years. Where alley cats once roamed in warehouse lanes on Sunday afternoons, busloads of tourists and limousines now come to see the restored Bonsecours Market, to taste fine French cooking in the bistros and to buy warmly-polished pine furniture and old Quebec jugs in the numerous antique shops in the old fieldstone houses. Artists find inspiration in the aged stone and brick of Old Montreal, and their paintings are sold in art galleries on Place Jacques Cartier and St. Paul Street where the fur trade once flourished.

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À LA Catalogne
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415 EST, RUE ST-PAUL - VIEUX MONTRÉAL

Membre: Diners' - American Express - Carte Blanche

Montreal Panorama, Que.
November 1966

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Un nouveau visage . . .

(suite de la page 21)

et, en guise de couronne, des puits de lumière à vitre incassable.

Et que fait-elle de ses trésors pendant ce temps?

Cent-deux de ses plus beaux tableaux sont partis en tournée de sept villes américaines. Ils reviendront au bercail en mars prochain.

Puis, 34 toiles, 48 gravures, huit dessins et une tapisserie, tirés de la collection d'art canadien contemporain du Musée, furent emballés et expédiés pour 16 mois sur un parcours de six provinces.

Comme la collection permanente se chiffre par milliers, dont 1,500 peintures, chaque pièce fut soigneusement vérifiée, étiquetée et entreposée dans les réserves qui n'étaient pas touchées par le programme de restauration.

En réalité, il s'agit d'un projet en deux étapes. La seconde visera à recueillir trois millions de dollars, dans la période qui suivra l'Expo 67, en vue d'agrandir l'édifice. Une partie de cette somme est déjà promise au Musée.

Mais les changements effectués pendant cette première étape frapperont le visiteur dès la réouverture en fin de novembre, avec deux expositions: un aperçu des collections montréalaises depuis 1960 et "Plaisirs de la photographie: le monde de Roloff Beny". Il verra, par exemple, une nouvelle galerie de dessins et gravures. Dans l'ensemble, l'installation des collections marquera, selon les dires d'un des membres de la direction du Musée, un progrès notable sur le passé.

Les amateurs d'histoire de l'art découvriront que la bibliothèque du Musée l'une des principales bibliothèques de consultation sur l'art en Amérique, a subi ses propres modifications. Une subvention de $25,000, offerte par le Conseil des Arts du Canada et la Fondation Donner, a permis d'entreprendre la reclassification complète des 15,000 volumes de la collection.

★ ★ ★

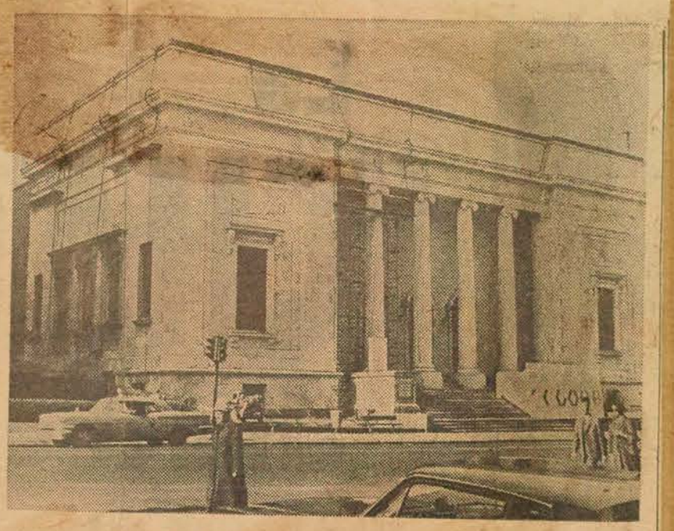
La vieille dame de la rue Sherbrooke ouest est plus heureuse maintenant.

Elle ne marmonne plus entre ses dents devant les sursauts d'une jeunesse yé-yé.

Car elle s'est mise au pas du renouveau, elle aussi, comme tout Montréal. Et elle conserve le raffinement et la sagesse que donne l'âge, par surcroît. □

La Patrie
Montreal, Que.
W-E 191,400
rénovation
OCT 30 1966
BOWDEN'S

Le Musée des Beaux-Arts fait peau neuve



QUE PEUT FAIRE un musée des arts pour attirer le plus grand nombre de personnes ?

Que peut-il faire pour ceux qui n'ont ni le temps, ni les moyens ni la culture nécessaire pour s'intéresser aux arts ?

Faire peau neuve

Se dépoussiérer, se décrasser ? C'est fait.

Le 24 novembre, le Musée des Beaux-Arts de Montréal ouvre à nouveau ses portes, après six mois de silence.

Avec son escalier solennel et ses colonnes imposantes, il conserve son air impressionnant de temple de la culture. Mais à l'intérieur... Tout a été nettoyé, blanchi, aéré. Nos chefs-d'oeuvre prennent un nouvel aspect : plus dans le vent, moins assis.

A part ça, quoi faire ? Etre vivant ? C'est fait.

Conférences, causeries, concerts, ciné-club : autant d'activités qui font du Musée un endroit où tous ceux qui veulent rester au courant des diverses manifestations de la vie artistique, peuvent se retrouver. Le Musée organise même des expositions très populaires qui lui attirent les critiques des bien-pensants et des bien-assis. Par exemple, l'exposition d'objets trouvés.

A partir de cette année, on pourra louer des peintures et des dessins de peintres canadiens, pour des sommes très raisonnables. Les peintures du Musée voyagent sans cesse à travers divers musées américains et européens. On ne le sait pas, mais notre musée a du prestige auprès des muséologues de tous les pays.

Des Anglais riches et cultivés

Et puis, quoi encore ? Se démocratiser ? C'est à peu près fait. Pendant longtemps, en fait depuis sa fondation en 1860, (avant la Confédération !), le "Montreal Museum of Fine Arts", a été l'affaire de quelques Anglais riches et cultivés. Une affaire plus mondaine qu'artistique dont le snobisme a permis d'accumuler des milliers de peintures et d'objets d'art.

Avant notre fameux réveil, tout s'y passait en anglais, exclusivement. Les quelques Canadiens français qui aimaient la peinture y parlaient l'anglais le plus châtié.

Aujourd'hui, le Musée est bilingue. Le conservateur, un des hommes les plus importants de cette institution, est canadien-français. Le personnel y est à 60% de langue française. Les trois-quarts des gens qui suivent les visites guidées sont d'expression française. C'est une forme de démocratisation, mais est-ce suffisant ?

Qui va au Musée? Etes-vous déjà allé au Musée ? Qui se dit, dans un moment de disponibilité : "tiens, je vais aller faire un tour au Musée" ? Toujours les mêmes, ceux qui ont déjà une certaine culture. Des études prouvent que les ouvriers et les petits salariés ne vont pas plus dans les musées qu'autrefois. Malgré l'entrée gratuite, malgré la diffusion en masse des reproductions, malgré les invitations à une culture plus étendue, nous y allons plutôt moins qu'autrefois, parce que nous avons d'autres sollicitations, plus faciles.

Le goût de la culture artistique, c'est bien connu, vient avec l'éducation. - Le Musée des Beaux-Arts de Montréal a-t-il un rôle à jouer dans cette éducation ? Ou est-ce uniquement l'affaire du gouvernement ?

Puck Kasma

MONTREAL, QUE.
LE DEVOIR
D 48,200
rénovation
NOV 8 1966
BOWDEN'S

REOUVERTURE

O 12-M

La réouverture du Musée des Beaux-Arts de Montréal a été reportée au 2 décembre. Elle avait été prévue auparavant pour le 25 novembre.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
rénovation
NOV 8 1966
BOWDEN'S

ENTRE PARENTHÈSES

O 12-M

LA réouverture du Musée des Beaux-Arts de Montréal a été reportée au 2 décembre, annonce le directeur du musée, M. David G. Carter. Elle avait été prévue auparavant pour le 25 novembre. Un vernissage spécial, auquel sont invités les membres, se tiendra le 1er décembre. La musée est fermé depuis le mois d'avril dernier à cause d'importants travaux de rénovation.

rénovation
Montreal Gazette, Que.
November 23, 1966

871

On the & Off RECORD



The Montreal Museum of Fine Arts, as refurbished, reopens on Thursday, Dec. 1.

MONTREAL, QUE.
LE DEVOIR
D 48,200
service éducatif
NOV 1 1966
BOWDEN'S

O 12-M

Cours d'art par le musée des BA

Le Musée des Beaux-Arts de Montréal a élargi son programme de conférences illustrées de diapositives mises gratuitement à la disposition des écoles du Grand Montréal.

Le chef adjoint du service éducatif, Mme Ellen Sulkis James, a déclaré que quatre nouveaux sujets de conférences sont en préparation. L'un d'eux traitera des chefs-d'oeuvre qui figureront à l'Exposition universelle de 1967.

Les causeries sont données aux élèves de la quatrième à la 12e année par des conférencières bénévoles formées au musée. Le programme reprendra en novembre.

Current Events
nov. 19-66



MUSEE DES BEAUX-ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de Montréal en 1967, le Musée des Beaux-Arts a été fermé au public depuis le 2 avril.

Le Musée réouvrira ses portes le 25 novembre et présentera les expositions suivantes:

"Le Cièele dernier et les plaisirs de la photographie"

—Le Monde de Roloff Beny.

(1379 ouest, rue Sherbrooke - 842-8091).

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public last April. This was to allow time for renovations in preparation for the 1967 World Exhibition.

The newly-refurbished Museum will ree-open its doors to the general public on November 25th. Two exhibitions will be launched officially as part of the Museum's re-opening.

They are:

"The Last Decade and the Pleasure of Photography"

—The World of Roloff Beny.

(1379 Sherbrooke St. West - 842-8091).

rénovation
Progrès-Dimanche
Chicoutimi, Qué.
November 13, 1966

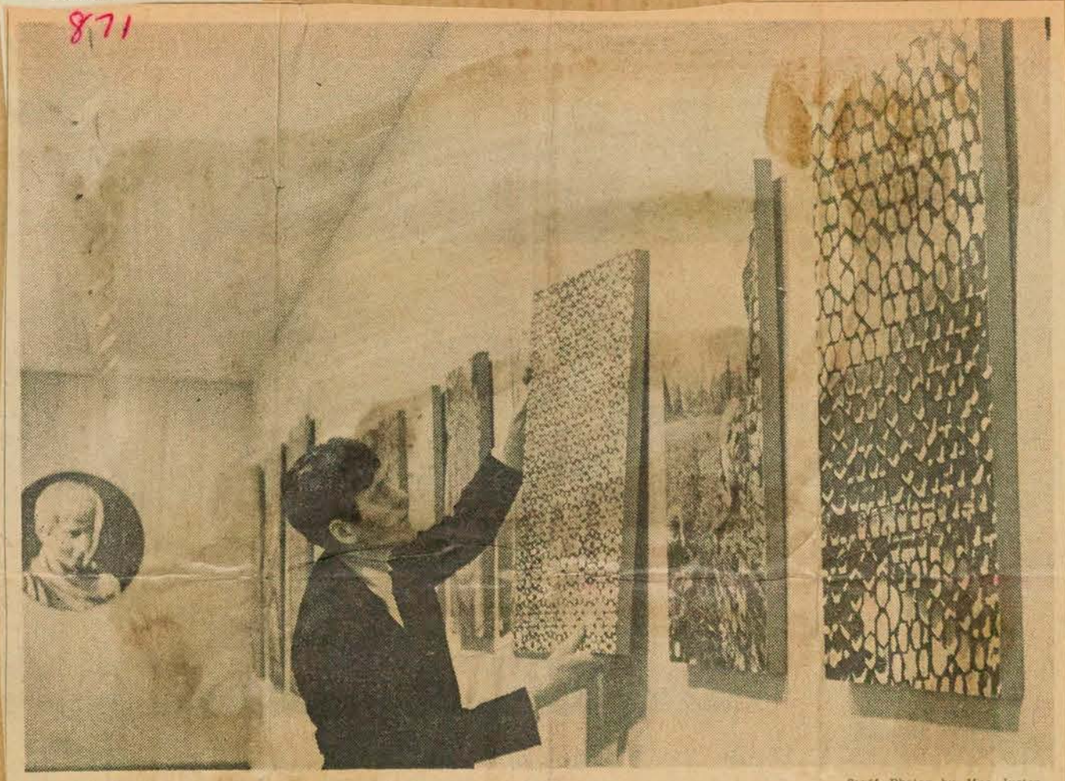
871

La réouverture du Musée des Beaux-Arts de Montréal a été reportée au 2 décembre. Elle avait été prévue auparavant pour le 25 novembre.

Le musée est fermé depuis le mois d'avril dernier à cause d'importants travaux de rénovation.

Montreal Star, Que.
November 25, 1966

871



Staff Photos by Mac Juster

CAMERA ART ON SHOW: General curator Luc d'Iberville-Moreau arranges the display of photography by Roloff Beny in preparation for Thursday's re-opening of the Montreal Museum of Fine Arts after an eight-month refurbish.

Re-opens Thursday

Museum Won't Look the Same

By DUSTY VINEBERG

As most homeowners are well aware, there is no trauma exactly like having the painters in while you're still living in the house. And if you happen to own a houseful of antiques or a roomful of paintings, there are bound to be one or two moments when your normal serenity, well . . . cracks!

Which probably explains why they were somewhat wan yesterday at the Montreal Museum of Fine Arts, after an eight-month, $300,000 job of papering, plastering, painting, buffing and relighting in preparation for re-opening next Thursday.

On that night members will get their first inside look in months at the rearranged and redecorated museum. At the same time two shows which open to the public the following day will have their premières. The first is "Montreal Collects," a survey of what individual collectors and corporations have added to their collections in the last decade. The second is called "Pleasure of Photography: The World of Roloff Beny."

Visitors will also see for the first time a massive work titled "Chamber," by Vancouver Sculptor Richard Turner, the newest addition to the museum's Saidye and Samuel Bronfman Collection of Canadian Art. It arrived during the renovation period and has been under wraps in the basement. The entire staff, equipped with ropes, pulleys and moving gear, eased it into position in the side-door entrance hall last week.

One week before every sculpture, painting and piece of furniture has to be in place for the opening, the museum is in a state of last-minute disarray.

Tattered, dirty brocades on the walls have been replaced and wooden floors in the main exhibition halls, which used to be as rough and dusty as those of an exceedingly down-at-heels garret, have been cleaned and polished and have turned a surprisingly beautiful shade, like some rare breed of mink.

Paintings lean against clean, hard-wearing fabric, waiting to be hung by general curator Luc d'Iberville-Moreau, doing his first major show for the museum.

Oak woodwork has been scoured with steel wool, polished and varnished. Maintenance men are still scraping years of grease and paint spots off every inch of marble baseboard.

And men from Tidy Sanitation, which also takes care of Place Ville Marie's miles of corridors, are doing a rush job on marble floors and staircases with new polishing machines operating at 2,800 r.p.m. (compared to the normal polisher's 150 r.p.m.).



COINS GET CLEANUP: The collection of Greek and Roman coins are cleaned and polished by Mrs. Margaret Ross in readiness for next week's re-opening.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
NOV 25 1966
BOWDEN'S

INSIDE THE PAPER

2-12-M

NEW LOOK: Finishing touches are being applied as the Montreal Museum of Fine Arts gets ready to reopen next week after an eight months' $300,000 redecorating job. Dusty Vineberg describes the scene on Page 35.

EDUCATION REVOLUTION: The government's next steps in Quebec's education revolution might well depend on public hearings being conducted by the Superior Council of Education. Stories on Pages 4 and 5.

SANTA RIDES AGAIN: That favorite friend of Montreal children comes to town tomorrow as Eaton's stages its 42nd Santa Claus Parade. Details are on Page 32.



Fresh paint for museum pieces.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
NOV 26 1966
BOWDEN'S

The Editor's Checklist

2-12-M

✔NANCY DUNBAR'S cover celebrates the re-opening next Thursday of the Montreal Museum of Fine Arts, closed these seven months for extensive renovations.

Les projets et les besoins du Musée

la Presse
nov. 26 66
O 12-M

Le musée des Beaux-Arts de Montréal vient de dépenser $300,000 pour mettre en oeuvre un programme de restauration de l'édifice principal situé sur la rue Sherbrooke. Commencés en mars dernier, les travaux devront être terminés pour l'ouverture du musée prévue pour le 1er décembre.

Une rapide inspection des lieux nous a permis de constater que cette mesure avait sa raison d'être. Il faut avoir vu l'état du Musée avant le début des travaux pour comparer avec l'apparence nouvelle qu'il a acquise en quelques mois seulement.

L'extérieur de l'édifice a été complètement nettoyé. Cette partie des travaux est complètement terminée. Par contre, à l'intérieur du Musée, les ouvriers donnent une dernière touche aux murs et aux plafonds dont l'apparence a été complètement modifiée.

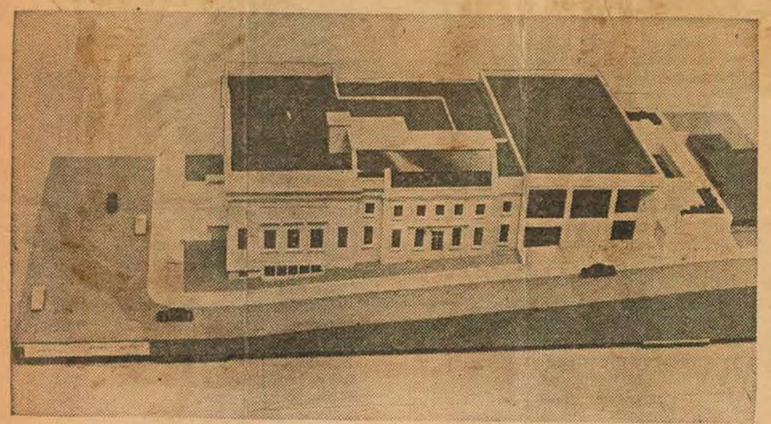
Les murs ont reçu un nouveau revêtement qui mettront mieux en valeur les tableaux. On a également procédé à une nouvelle division de certaines salles de façon à rétablir la possibilité normale de circulation et à assurer la meilleure utilisation possible de l'espace.

Dans un musée qu'on croira rajeuni de 20 ans, il fera bon désormais arpenter les galeries plus aérées, mieux éclairées et dont les vieilles portes en bois constitueront les seuls vestiges du passé. On aura voulu donner une apparence nouvelle à l'intérieur de l'édifice tout en respectant l'aspect historique de ses vieilles portes.

Parmi les innovations, on note dans chaque galerie une installation de réflecteurs suspendus au plafond qui éclaireront mieux chacune des oeuvres et mettront ainsi plus en valeur la collection. Fabriqués à New York, ces réflecteurs diffusent une lumière discrète et sont d'une grande flexibilité.

On a également commencé à renouveler les vitrines, tâche qui ne sera menée à bonne fin qu'après la réouverture. Il en sera de même pour quelques autres travaux de seconde importance.

Il faut noter enfin la création, grâce aux efforts du directeur, M. David Carter, d'une galerie des estampes qui pourra exposer une partie de la collection du Musée. Le Musée possède 7,800 estampes. M. Carter estime que c'est peu, comparé aux 300,000 du Musée de Boston.



La maquette de la future annexe du Musée. Photo J.-Y. Létourneau, LA PRESSE

Projets

Le directeur du Musée m'a fait voir la maquette du futur édifice qui sera vraisemblablement mis en chantier en 1968. L'immeuble de 19,000 pi. ca. constituera une annexe du musée actuel et sera situé à l'angle de la rue Sherbrooke et de l'avenue Ontario, c'est-à-dire à droite de l'édifice existant.

Ce projet ne permettra pas seulement d'ajouter des galeries. Il créera également de l'espace pour la réserve et pour un restaurant. On pourra y installer un musée pour enfants de même qu'une salle de conférences plus adéquate que la galerie qui remplit actuellement ce rôle dans le vieil immeuble. A l'une des extrémités du futur musée, on installera une cour de sculpture. Enfin on a également prévu de l'espace pour les activités des jeunes associés du Musée de même que pour une bibliothèque.

En octobre 1965, on estimait à $3,000,000 le coût du projet de construction. Mais cette année-là, le Conseil du Musée décida d'ajourner les travaux d'expansion jusqu'à la période qui suivra l'Expo universelle de 1967. Du même coup, on reculait la date de lancement d'une vaste campagne de souscription.

Les besoins du Musée sont multiples. Ainsi la construction du futur édifice, même financée par une souscription publique, entraînera de nouvelles dépenses pour le musée : achat de matériel, dépenses d'entretien, salaires pour le personnel et les agents de sécurité. Par ailleurs, l'Ecole d'Art nécessite des transformations, il faudrait installer la bibliothèque dans un immeuble plus grand que la salle de Hickson House où elle loge présentement.

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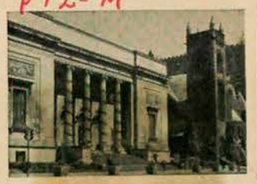

MUSEE DES BEAUX-ARTS

A cause des travaux de rénovation pour la tenue de l'Exposition Universelle et Internationale de Montréal en 1967, le Musée des Beaux-Arts a été fermé au public depuis le 2 avril.

Le Musée réouvrira ses portes le 25 novembre et présentera les expositions suivantes:

"Le Ciècle dernier et les plaisirs de la photographie"

—Le Monde de Roloff Beny.

(1379 ouest, rue Sherbrooke - 842-8091).

MONTREAL MUSEUM OF FINE ARTS

The Montreal Museum of Fine Arts closed its doors to the general public last April. This was to allow time for renovations in preparation for the 1967 World Exhibition.

The newly-refurbished Museum will ree-open its doors to the general public on November 25th. Two exhibitions will be launched officially as part of the Museum's re-opening.

They are:

"The Last Decade and the Pleasure of Photography"

—The World of Roloff Beny.

(1379 Sherbrooke St. West - 842-8091).

Les projets et les besoins...

12-M

SUITE DE LA PAGE 5

Avant 1957, le Musée avait dû compter uniquement sur ses membres et sur lès dons privés pour survivre. Cette année-là, il reçut sa première subvention du Conseil des Arts de la région métropolitaine. En 1960, le gouvernement du Québec lui accordait à son tour une subvention de $50,000. Depuis lors, ces deux revenus sont venus affermir la position financière du Musée. L'an dernier, la part de Montréal s'élevait à $50,000. Cette année, elle est montée à $75,000. Quant à celle de la province, elle fut réduite l'an dernier et, cette année, elle n'a pas encore été versée. Le Conseil des Arts du Canada a versé cette année $40,000, notamment pour permettre au Musée de mener à bonne fin son programme de restauration et de reclassification de la bibliothèque.

Les autres ressources du Musée des Beaux-Arts relèvent de la générosité du public. En plus des fonds qui permettent d'acquérir des oeuvres d'art, le Musée peut compter sur la cotisation de ses membres et sur le travail des bénévoles du comité féminin et des Jeunes associés.

Luc Perreault

McGill Daily
nov. 25-66

Fine Arts Museum Opens

The Montreal Museum of Fine Arts officially opens next Friday. The Museum is now in the final stages of a $300,000 facelift which includes cleaning, re-lighting, painting and general refurbishing.

The present program is aimed at putting the Museum "at its shining best for members and the influx of 1967 visitors," says President Murray Vaughan. Nor is this all, the second phase of development calls for the raising of $3,000,000 to erect a new wing to the present building. A portion of this has already been pledged.

Coinciding with the reopening will be the premiere showing of an exhibition called Montreal Collects, a survey of major works of all periods which have entered Montreal collections since 1960. It is a followup to the 1960 Centenary exhibition of the Museum, Canada Collects.

Perhaps a more exciting exhibition from the student's point of view is the 'Pleasure of Photography: The World of Roloff Beny' opening on December 2. Some 60 photographs of Beny, who has 'sketched with his lens' such diverse subjects as sculpture in renaissance Italy, mosaics in Macedonia, façades in Cyprus, architecture in India, carvings from Siam as well as other examples of ancient art in some 20 countries in the Mediterranean and Far East, will be on view.

Beny, whose work has been characterized by Sir Herbert Read as consisting of "poetic images, seen by a poet but felt plastically" was born In Medicine Hat, Alta., and has been a world traveller since the early 1940's.

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LA PRESSE

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LE MUSÉE DES BEAUX-ARTS DE MONTRÉAL SE REFAIT UNE BEAUTÉ

A l'occasion de l'Eposition Universelle, on a procédé, au cours des derniers mois, à un ménage complet du Musée des Beaux-Arts de Montréal. La réouverture de l'édifice de la rue Sherbrooke aura lieu le premier décembre. Afin de souligner l'événement, nous offrons aujourd'hui à nos lecteurs des articles spéciaux traitant de l'organisation du Musée, de son histoire et de ses projets d'avenir.

L'histoire du Musée: du mécénat à la tonne

Le 25 janvier 1860, rapporte un journal de l'époque, "une réunion importante et influente s'est tenue à Montréal" au cours de laquelle "le comité a convenu que le public de Montréal (semblait) suffisamment conscient des mérites d'un musée pour que soit justifiée la formation d'une Association d'Art". On venait de créer l'embryon de ce qui deviendrait un jour le Musée des Beaux-Arts de Montréal. Le 23 avril de la même année, "l'Association d'Art de Montréal" était officiellement constituée. Elle devenait par le fait même le premier musée d'Art du Canada et un des premiers de l'Amérique du Nord.

L'histoire de cette institution artistique n'a rien à première vue de sensationnel. On y cherche en vain les anecdotes savoureuses qui émaillent habituellement le récit d'une entreprise de cette catégorie. Si on ne possède aucun détail pittoresque relativement à la petite histoire du musée, la raison en est bien simple: aucune étude sérieuse n'a jusqu'ici été entreprise concernant l'histoire du musée. Il y aurait là un sujet intéressant pour un étudiant d'histoire de l'art. Ainsi que l'affirme Mme F. Saint-Michel, assistante aux relations extérieures, le musée a en main tous les documents nécessaires qui faciliteraient les travaux de recherche sur son histoire.

Quoi qu'il en soit, les dates importantes et les principaux événements qui ont un rapport direct avec cet organisme se localisent assez facilement et paraissent peu contestables. Tous ces faits ont été consignés depuis 1879 dans les rapports annuels publiés par l'Association d'Art et plus tard par le Musée des Beaux-Arts. Ils donnent des renseignements très précis concernant les legs faits au musée, ses activités, ses acquisitions, etc. De plus la liste des membres apparaît chaque année. Les seules époques contestables seraient la préhistoire du musée et les années qui précèdent son installation dans le premier édifice, au Carré Philips.

Concernant cette "préhistoire", le seul fait digne de mention concerne l'existence de la Société des Artistes de Montréal qui remonte à 1847. L'un des membres de cette société était Cornélius Krieghoff (1815-1872) qui vécut à Montréal de 1847 à 1853 puis à Québec, de 1854 à 1868, avant d'aller s'établir à Chicago. L'Association d'Art fondée en 1860 ne serait qu'un développement de cette Société des Artistes de Montréal.

Entre 1860 et 1879, l'Association d'Art s'installa dans un immeuble de la rue Saint-Jacques, la Librairie Commerciale. C'est à cet endroit que débutèrent en 1868 les activités de l'Ecole d'Art de l'Association. Elle y tint en 1872 la première Exposition du Printemps qui deviendra la plus ancienne exposition annuelle d'art contemporain en Amérique du Nord.

L'année 1879 marque un point tournant dans l'histoire de l'Association. C'est cette année-là qu'elle construisit son premier édifice permanent sur un terrain légué en 1877 par un riche marchand de la ville, M. Benaiah Gibb, et situé au Carré Philips. L'édifice, de style victorien, fut inauguré en présence du gouverneur général de l'époque, le marquis de Lorne, et son épouse, la princesse Louise.

On avait aménagé l'Ecole d'Art au rez-de-chaussée. La bibliothèque, prévue dès la fondation de l'Association, ne fut inaugurée que trois ans plus tard, soit en 1882. En 1889, l'agrandissement de l'Ecole d'Art motiva l'acquisition de deux maisons contiguës à la galerie du Carré Philips.

Après 1860 et 1879, c'est l'année 1912 qui fut la plus importante dans l'histoire du musée. Le 9 décembre de cette année, on inaugura un nouvel édifice situé à l'intersection de la rue Sherbrooke et de l'avenue Ontario, c'est-à-dire à l'emplacement actuel du Musée des Beaux-Arts. Le coût de la nouvelle galerie s'élevait à $595,800. L'ancienne galerie fut vendue pour une somme de $275,000. Ce nouvel édifice, l'actuel musée, fut conçu par les architectes Edward et W.S. Maxwell, auteurs de l'ancienne Bourse de Montréal et de la tour du Château Frontenac à Québec. Le gouverneur général de l'époque, le duc de Connaught, était présent lors de l'inauguration.

En février 1939, on procédait à la construction de l'escalier secondaire du musée, de même qu'à celle des galeries Morrice et Norton. M. Harry A. Norton et sa soeur payèrent la moitié de la note de ces constructions.

L'année suivante, on confiait à Arthur Lismer le soin de créer un Centre d'Art. Ce Centre devait permettre aux enfants de travailler sous la direction d'aspirants-professeurs. Ses activités ne débutèrent qu'en 1947. Entre-temps, M. Lismer avait été nommé en 1942 directeur de l'Ecole d'Art. Il occupe encore ces deux fonctions.

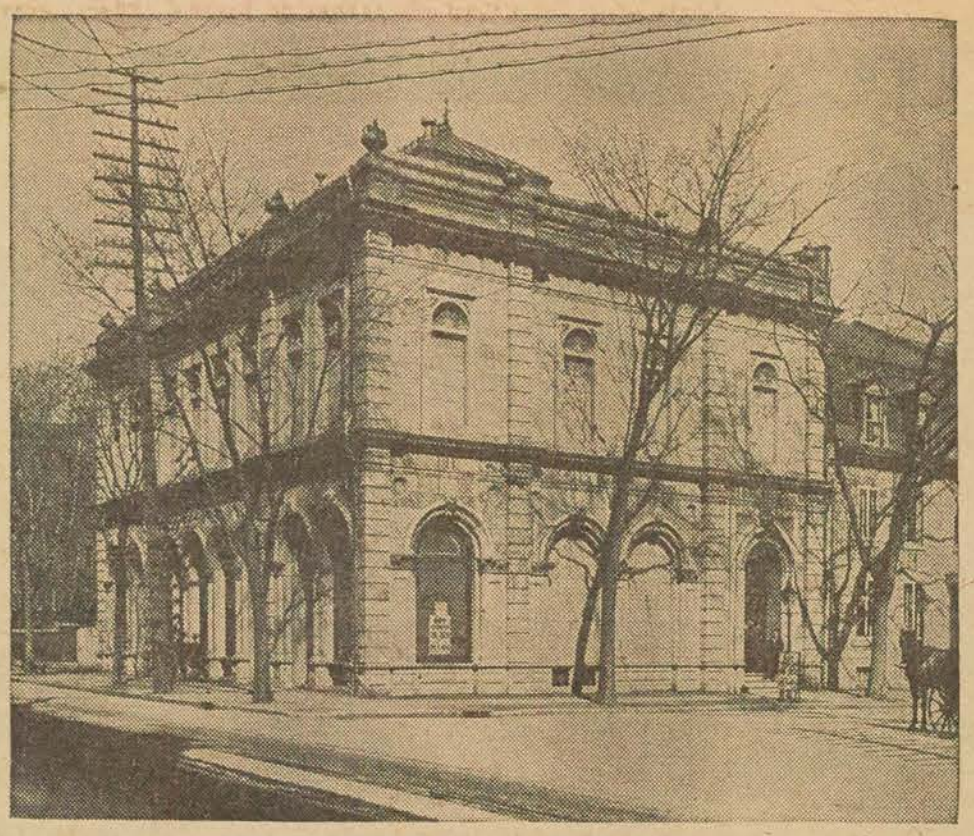

Photo "Notman Photographic Collection", gracieuseté du Musée de l'Université McGill.

L'ancien Musée des Beaux-Arts situé au carré Phillips.

L'année 1947 vit la création d'un comité féminin, forme nouvelle pour désigner un comité ayant existé pendant la guerre. Cette même année, Robert Tyler Davis devenait le premier directeur de l'Association.

En 1948, le nom d'Association d'Art fut changé en celui de Musée des Beaux-Arts. On voulait attester par cette appellation que la collection d'arts décoratifs était devenue aussi importante que celle des tableaux.

En 1952, un nouveau directeur, John Steegman, venait remplacer M. Davis. Un don du docteur J.W.A. Hickson en 1956 allouait deux annexes au musée: une maison et une écurie. Le musée occupa ces locaux deux ans plus tard: la maison fut transformée en immeuble à bureaux et en bibliothèque; quant à l'écurie, elle fut occupée par des ateliers et une galerie d'art, l'Etable.

La première subvention fut accordée au Musée en 1957 par le Conseil des Arts de la région métropolitaine. Le montant de cette subvention s'élevait à $40,000. En 1959, nouveau directeur: M. E.H. Turner.

En 1960, le Musée des Beaux-Arts célébrait son 100e anniversaire. Pour marquer cet événement, les frais d'entrée de $0.25 imposés pendant 100 ans, à certains jours de la semaine, furent abolis. Toutefois le musée se réserva le droit de percevoir des frais d'admission pour des expositions particulièrement onéreuses. Cette même année, pour la première fois, le gouvernement du Québec alloua une subvention de $50,000 au musée.

A partir de cette période, on chercha à donner une nouvelle orientation au musée dans le but de le faire accéder à un niveau comparable à celui des plus grands musées d'art, sur le plan international. A cet effet, le directeur mit en oeuvre une politique rationnelle de développement. Des expositions d'envergure furent inaugurées et le nombre des visiteurs s'accrut d'une façon phénoménale, passant de 50,000 personnes à 350,000 en l'espace de quelques années.



Photo J.-Y. Létourneau, LA PRESSE

M. David L. Carter, le directeur actuel du Musée des Beaux-Arts.

En 1963, M. William R.M. Johnston était nommé conservateur du musée. L'année suivante, M. David G. Carter succédait à M. Turner comme directeur. Cette année, M. Luc

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L'année 1947 vit la création d'un comité féminin, forme nouvelle pour désigner un comité ayant existé pendant la guerre. Cette même année, Robert Tyler Davis devenait le premier directeur de l'Association. En 1948, le nom d'Association

L'histoire du Musée: du mécénat à la tonne

Les collections du Musée reflètent les goûts des donateurs

Luc d'Iberville-Moreau est conservateur en chef du Musée des Beaux-Arts de Montréal. Il occupe ce poste depuis environ 4 mois et est le premier conservateur canadien-français du musée. Sa fonction consiste à voir à la conservation, à la restauration et à la présentation esthétique autant que scientifique des oeuvres d'art. Il doit quelquefois organiser des expositions et suggérer certaines acquisitions. S'occupant spécialement des collections, il est celui qui peut le mieux nous en parler.

— Monsieur Moreau, pouvez-vous définir ce qui caractérise les collections du musée ?

— Notre première préoccupation est d'avoir des collections qui s'étendent sur toutes les époques. Ce souci est sans doute venu à la suite des différents dons que nous avons reçus. Ce sont les collections que nous ont léguées quelques grandes familles qui donnent au musée son image actuelle. Ces collections s'étendaient à peu près sur toutes les périodes de l'histoire et elles reflètent le goût des donateurs.

"Notre musée reste un petit musée. Les collections ne sont pas encore extraordinaires. En France, il y a plusieurs musées de ce genre. Mais, au Canada, c'est vraiment le seul, à part le Royal Ontario Museum, à avoir des collections qui s'étendent sur toutes les époques. Sur le plan de l'intérêt de nos collections, nous sommes à comparer à la Galerie d'art de Toronto, mais celle-ci ne s'occupe que de tableaux et sculptures. Tandis que le Royal Ontario Museum s'occupe de tout et de plus il contient une collection d'art asiatique unique au monde. Le Musée Guimet à Paris, qui est essentiellement un musée consacré à l'art asiatique, ne lui est pas supérieur. Nos collections à nous, sont constituées d'oeuvres très intéressantes, mais non extraordinaires. Pour le Canada, elles sont rares, mais on peut en trouver de semblables dans d'autres musées du monde. Prenez, par exemple, cette statuette dogon, elle est vraiment très belle mais on peut en trouver d'aussi belles à Paris, à New York, etc..."

— Quelle image se fait-on à l'extérieur du pays du Musée des Beaux-Arts de Montréal ?

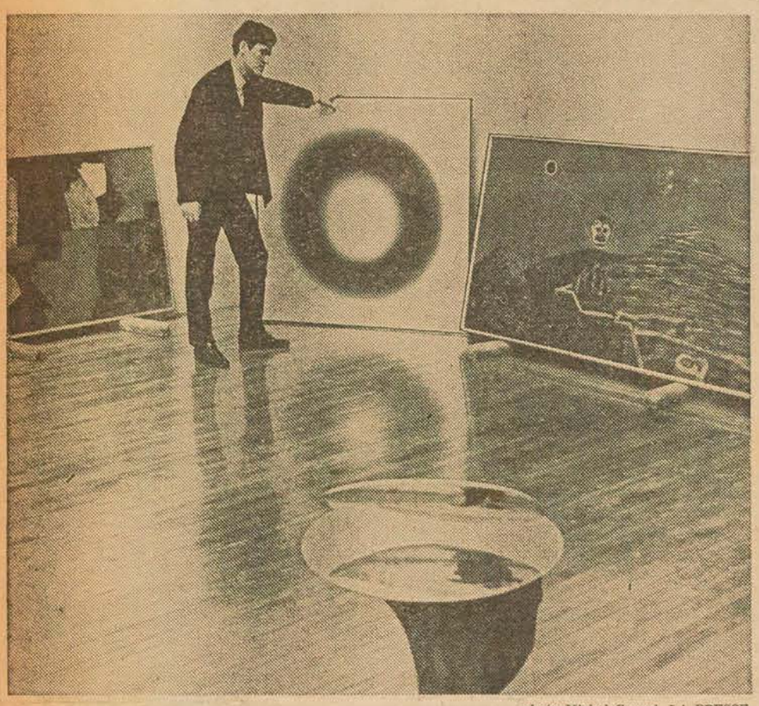

photo Michel Gravel, LA PRESSE

Le conservateur du Musée des Beaux-Arts, M. Luc d'Iberville - Moreau, surveille l'accrochage des tableaux de l'exposition "Montréal collectionne 1960 - 65". A l'arrière-plan, des tableaux de Pellan, Pangor et Poliakoff. A l'avant-plan, une oeuvre de Brancusi.

— Récemment, on a choisi les meilleures oeuvres de nos collections pour les présenter dans différents musées américains. Elles ont actuellement été vues à Sarasota, Buffalo, Rochester, Raleigh, Philadelphie. Les critiques ont été très élogieuses. Cette collection est présentement à Columbus et sera à Pittsburgh en janvier pour nous revenir en mars.

Je n'ai pas vu le choix de ces oeuvres et M. Moreau ne m'a pas donné de renseignements à ce sujet mais il est bon de savoir qu'il y a au Musée des Beaux-Arts de Montréal, des oeuvres de Breughel, Ribéra, Rubens, Rembrandt, Ruisdael, Tiepolo, Gainsborough, Constable, Daumier, Corot, Courbet, Manet, Cézanne, Monet, Pissaro, Renoir, Sisley, Matisse, Derain, Vlaminck, Utrillo etc... qu'il y a des collections d'objets pré-colombiens, africains, chinois, égyptiens, coptes, grecs, romains, indiens, turcs, mexicains, mauresques etc...

"Nous avons, dit M. Moreau, une collection d'oeuvres canadiennes assez bonne. Nous possédons, d'après moi, le plus beau Borduas, "L'Etoile noire". Nous avons une gentille petite collection de meubles canadiens, mais non suffisante. Nous n'avons d'ailleurs pas de fonds pour acheter des peintures du 18e, du 19e siècle canadien. On ne trouve pas non plus à notre musée des Rothko, des Pollock comme il y en a à la galerie d'art de Toronto."

— Quelles sont vos sources de revenus pour l'achat des oeuvres ?

— Certaines personnes très riches nous ont légué en mourant leur fortune à la condition de ne s'en servir que pour l'achat de certains genres d'oeuvres. Nous avons investi cet argent et avec l'intérêt qu'il rapporte à chaque année nous achetons des oeuvres selon leur désir. C'est ce qui explique que 66 p. cent du budget d'acquisition soit consacré à l'achat d'oeuvres non-canadiennes d'avant 1900. Quand un tableau ou un objet nous intéresse énormément et qu'il n'entre pas dans ces catégories, il faut que personnellement on essaie de trouver une personne qui pourrait l'acheter et nous en faire cadeau. Par exemple, dans le passé, dès que nous trouvions un objet égyptien intéressant, il nous suffisait de faire appel à M. Cleveland Morgan qui se passionnait pour ce genre d'oeuvres et il l'achetait immédiatement pour nous en faire cadeau.

"Il va sans dire, alors, que nous dépendons beaucoup du goût des donateurs. La semaine dernière, j'ai dû rejoindre 15 personnes pour faire acheter une chaise de l'architecte Marcel Breuer, une chaise évaluée à $75. Il faudrait que les fonds viennent de sources plus officielles et de façon régulière, autrement nous en serons toujours à des solutions tirées à 4 épingles. La ville de Montréal devrait comprendre que le Musée des Beaux-Arts de Montréal est le musée de la ville de Montréal. Elle nous accorde déjà une subvention mais toutes les subventions officielles que nous recevons servent à peine actuellement à couvrir les frais de fonctionnement du musée. La ville pourrait faire beaucoup plus.

"Il faudrait actuellement acheter des meubles canadiens et des peintures du 18e, 19e siècle canadien. Dans quelques années, il sera trop tard; le marché se raréfie de plus en plus. Il faudrait aussi acheter plus de peinture contemporaine et de tous les pays. Le seul fonds sur lequel nous pouvons actuellement compter est celui de M. Bronfman qui doit servir à acheter des oeuvres d'artistes canadiens de moins de trente-cinq ans."

Et en effet, on pourrait se demander pourquoi le Musée des Beaux-Arts de Montréal n'achète pas plus d'oeuvres contemporaines. M. Moreau a laissé entendre que cela dépendait du goût des donateurs. Les différentes écoles de l'art contemporain ne sont vraiment pas représentées à ce musée. Le fonds Bronfman est de $10,000 par année. C'est un geste sym-

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La direction, les conseillères et toutes les secrétaires de PERRY PERSONNEL saluent avec joie la réouverture du MUSEE DES BEAUX-ARTS.

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L'organisation interne du Musée des Beaux-Arts

Pour l'observateur de l'extérieur, le Musée des Beaux-Arts de Montréal, c'est un endroit où il trouvera des collections d'oeuvres d'art, et quelquefois des expositions particulières, comme celle de Picasso, il y a quelques années.

Mais peut-être sait-il aussi qu'il y a à ce musée une bibliothèque, une école de beaux-arts, des conférences, des projections de films et à tous les jours des visites avec guides. Quelle est l'organisation qui soutient tout cela et quelles sont les grandes lignes de la politique du musée depuis 1959 ? Telles sont les questions que je veux rapidement aborder ici.

Le Musée des B.A. est d'abord une corporation qui groupe 5,500 membres, payant une cotisation. L'Assemblée générale des membres élit à chaque année un conseil de 30 personnes, qui à son tour s'élit des officiers. Ces officiers ont comme fonction de gérer les affaires du Musée, de nommer les personnes des 15 comités qui surveilleront de plus près chaque secteur du musée et de ratifier ou d'engager s'il y a lieu, le personnel compétent, directeur, conservateur, etc. . .

Le Musée existe donc de par l'activité concertée du personnel, chargé de l'administration quotidienne et des différents comités de membres auxquels le personnel suggère certaines choses et de qui il attend conseil, approbation ou directives. En d'autres mots, le directeur fait partie de chaque comité et c'est souvent sur ses recommandations que les comités se basent pour établir une politique, mais c'est toujours aux comités que revient la décision finale.

Des 15 comités, les plus importants sont sans contredit le comité exécutif, le comité des finances, celui des acquisitions et celui des programmes. Le comité des programmes décidera par exemple s'il accepte ou refuse le choix des expositions que le directeur veut organiser durant l'année.

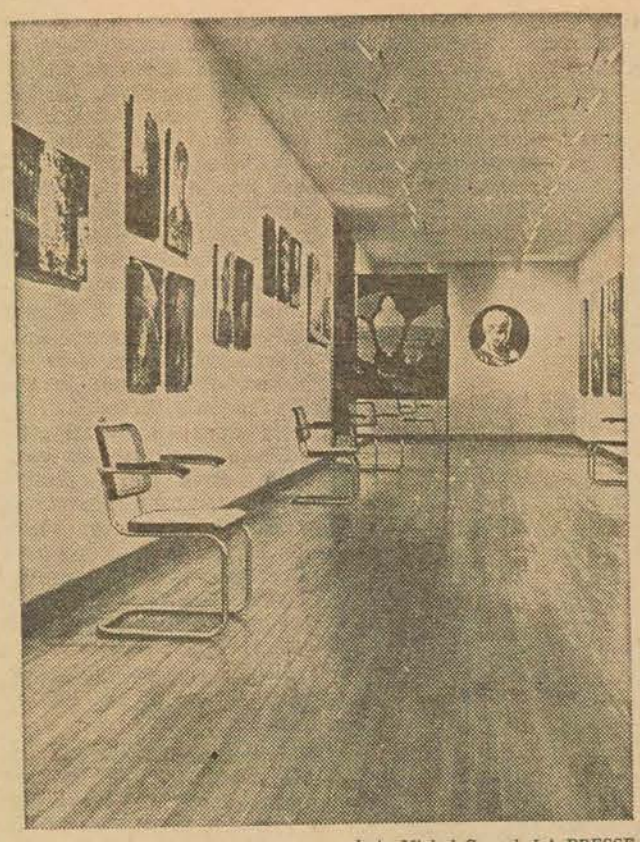

photo Michel Gravel, LA PRESSE

La galerie des estampes du Musée. Les chaises sont de Marcel Breuer. Au mur, quelques-unes des photographies de Roloff Beny.

En ce qui concerne les acquisitions, il y a en fait 4 comités: le comité des fonds, celui de la peinture canadienne, celui de la peinture étrangère et celui des arts décoratifs. Chacun de ces trois derniers comités établit des priorités d'achat et c'est le comité des fonds qui répartit les sommes à dépenser dans chaque domaine.

En général, la répartition des sommes est établie comme suit: 66 p. cent sont accordés à l'achat d'oeuvres non canadiennes d'avant 1900, 17 p. cent à l'achat d'oeuvres contemporaines canadiennes et 17 p. cent à l'achat d'oeuvres contemporaines étrangères. Cette politique s'explique du fait que les fonds d'acquisitions proviennent de legs qui ont été consentis au musée à la condition de les employer exclusivement à l'achat de tel ou tel genre d'oeuvres.

En ce qui concerne l'administration quotidienne du musée, elle se fait d'abord par l'entremise d'un conseil d'administration nommé au sein du personnel du musée. A cette fin, le directeur actuel, M. D. G. Carter, est aidé par le directeur-adjoint, M. E.P. Lawson, par Mlle K. Kennedy qui s'occupe des problèmes de transports, de réceptions, etc., par Mme A. Ridal qui garde le contrôle des dossiers d'achat du musée, par le comptable, Mme E.A. Mesmer, par le contrôleur des comptes, M. John M. Wynn, et par le secrétaire de ce conseil d'administration, Mme M. Kelly. M. Oliva Garneau est surintendant des bâtiments.

Viennent alors les 6 autres services du musée: M. Luc d'Iberville-Moreau dirige celui de la conservation, Mlle Juanita Toupin s'occupe de la bibliothèque, Mme Jenny Power, du recrutement des membres et du paiement de leur contisation, Mme Ellen Jones du service éducatif, M. Bill Bantey, des relations extérieures et enfin M. Arthur Lismer est directeur de l'école d'art.

C'est du service éducatif que relève la formation de la centaine de guides pour les visites éducatives et l'organisation du programme de conférences et de projections. La conservation s'occupe d'organiser les expositions, de faire les catalogues, de présenter les oeuvres, de les enregistrer scientifiquement, de les restaurer, de les entretenir et de conseiller en tout ce qui concerne la valeur d'une pièce. Et c'est ainsi que fonctionne le musée.

Mais le problème essentiel est toujours celui du financement de cette institution. Les fonds du musée sont divisés en trois catégories: — les fonds de dotations, les fonds à destinations spécifiques, les fonds généraux ou fonds de roulement.

Les fonds de dotations servent exclusivement à l'investissement et l'intérêt que l'on en retire est la seule source assurée de revenus pour les frais d'exploitation du musée: ce qui, en 1965, a absorbé à peine que 10 p. cent de ces frais, soit $50,-097 sur un total de frais de $492,-781.

Les fonds à destinations spécifiques, comme leur nom l'indique, sont des fonds que l'on ne peut utiliser (d'après les désirs des donateurs) qu'à des fins bien précises. Ils ont été aussi investis et l'intérêt qu'ils rapportent sert surtout à acheter des oeuvres d'art, elles aussi bien spécifiques. Ces fonds sont en général florissants mais on ne peut les utiliser sans restriction. En 1965, ils étaient évalués à $1,150,676.

C'est surtout au niveau des fonds généraux ou fonds de roulement que les problèmes se posent. Ces fonds servent exclusivement à absorber les frais d'exploitation du musée durant l'année. Ils proviennent de l'intérêt retiré à l'investissement des fonds de dotations, de la cotisation des membres, des subventions des Conseils des Arts du Canada et de Montréal et de la province de Québec, et des différentes donations que les industries et certaines personnes veulent bien consentir quelquefois. Or, depuis cinq ans, ces fonds ne suffisent plus pour couvrir les frais d'exploitation du musée et ils accusaient en juin 65, un déficit de $278,738.

Comment cela est-il arrivé ? C'est en étudiant la politique du musée depuis 5 ans que l'on pourra comprendre. En 59, les fonds de roulement du musée étaient de $139,000.

Mais en 1960, comme c'était l'année du centenaire du musée, on a voulu faire du musée un organisme de réputation internationale et attirer au musée deux fois plus de gens qu'auparavant. On nomme directeur M. E. H. Turner.

Celui-ci double donc à cette fin le programme des activités du musée, installe le service d'éducation, accroit le personnel, apporte des modifications aux bâtiments pour mieux entreposer les collections, construit une sous-station électrique pour avoir plus de clarté, etc. . . tant et si bien qu'à la fin de l'exercice financier 1960, il ne reste que $12,697 au fonds de roulement. Mais les différents comités du musée sont d'accord parce que c'est là une politique progressive dont le musée tirera certainement bénéfice.

Par ailleurs, en 1959, un incendie rase le centre d'art qui abrite l'école d'art du musée. Il faut le reconstruire et, en 1961, la politique de progression continuant, le fonds de roulement accuse un déficit de $177,000.

On décide alors de faire appel à l'agence Loewy-Smaith pour préciser les étapes à suivre dans une politique de développement rationel du musée et le rapport, reçu en 1962, donne raison à la politique de Turner tout en soulignant qu'il faut absolument construire une annexe au musée si on veut satisfaire aux besoins de la population. Dans son rapport annuel de 1962 concernant la politique du musée, le président Wallis souligne qu'on a dû, en raison des déficits, restreindre les programmes d'expositions de l'année mais il doute que ce soit là la politique la plus sage. Malgré le déficit, on nomme tout de même en 62, le premier conservateur du musée.

Malheureusement en 63, le déficit s'aggrave toujours et le président déclare que les dons serviront maintenant d'abord à couvrir la dette. La politique de développement du musée continue toujours, on accepte de construire une annexe, de rénover

SUITE EN PAGE 13

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Les projets et les besoins du Musée

Le musée des Beaux-Arts de Montréal vient de dépenser $300,000 pour mettre en oeuvre un programme de restauration de l'édifice principal situé sur la rue Sherbrooke. Commencés en mars dernier, les travaux devront être terminés pour l'ouverture du musée prévue pour le 1er décembre.

Une rapide inspection des lieux nous a permis de constater que cette mesure avait sa raison d'être. Il faut avoir vu l'état du Musée avant le début des travaux pour comparer avec l'apparence nouvelle qu'il a acquise en quelques mois seulement.

L'extérieur de l'édifice a été complètement nettoyé. Cette partie des travaux est complètement terminée. Par contre, à l'intérieur du Musée, les ouvriers donnent une dernière touche aux murs et aux plafonds dont l'apparence a été complètement modifiée.

Les murs ont reçu un nouveau revêtement qui mettront mieux en valeur les tableaux. On a également procédé à une nouvelle division de certaines salles de façon à rétablir la possibilité normale de circulation et à assurer la meilleure utilisation possible de l'espace.

Dans un musée qu'on croira rajeuni de 20 ans, il fera bon désormais arpenter les galeries plus aérées, mieux éclairées et dont les vieilles portes en bois constitueront les seuls vestiges du passé. On aura voulu donner une apparence nouvelle à l'intérieur de l'édifice tout en respectant l'aspect historique de ses vieilles portes.

Parmi les innovations, on note dans chaque galerie une installation de réflecteurs suspendus au plafond qui éclaireront mieux chacune des oeuvres et mettront ainsi plus en valeur la collection. Fabriqués à New York, ces réflecteurs diffusent une lumière discrète et sont d'une grande flexibilité.

On a également commencé à renouveler les vitrines, tâche qui ne sera menée à bonne fin qu'après la réouverture. Il en sera de même pour quelques autres travaux de seconde importance.

Il faut noter enfin la création, grâce aux efforts du directeur, M. David Carter, d'une galerie des estampes qui pourra exposer une partie de la collection du Musée. Le Musée possède 7,800 estampes. M. Carter estime que c'est peu, comparé aux 300,000 du Musée de Boston.

Projets

Le directeur du Musée m'a fait voir la maquette du futur édifice qui sera vraisemblablement mis en chantier en 1968. L'immeuble de 19,000 pi. ca. constituera une annexe du musée actuel et sera situé à l'angle de la rue Sherbrooke et de l'avenue Ontario, c'est-à-dire à droite de l'édifice existant.

Ce projet ne permettra pas seulement d'ajouter des galeries. Il créera également de l'espace pour la réserve et pour un restaurant. On pourra y installer un musée pour enfants de même qu'une salle de conférences plus adéquate que la galerie qui remplit actuellement ce rôle dans le vieil immeuble. A l'une des extrémités du futur musée, on installera une cour de sculpture. Enfin on a également prévu de l'espace pour les activités des jeunes associés du Musée de même que pour une bibliothèque.

En octobre 1965, on estimait à $3,000,000 le coût du projet de construction. Mais cette année-là, le Conseil du Musée décida d'ajourner les travaux d'expansion jusqu'à la période qui suivra l'Expo universelle de 1967. Du même coup, on reculait la date de lancement d'une vaste campagne de souscription.

Les besoins du Musée sont multiples. Ainsi la construction du futur édifice, même financée par une souscription publique, entraînera de nouvelles dépenses pour le musée : achat de matériel, dépenses d'entretien, salaires pour le personnel et les agents de sécurité. Par ailleurs, l'Ecole d'Art nécessite des transformations, il faudrait installer la bibliothèque dans un immeuble plus grand que la salle de Hickson House où elle loge présentement.

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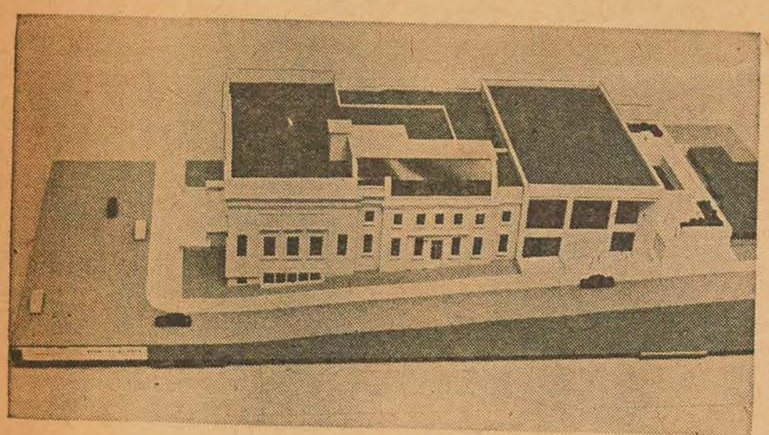

La maquette de la future annexe du Musée.

Photo J.-Y. Létourneau, LA PRESSE

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FACE AU MUSEE DE MONTREAL

Montréal s'élevait à $50,000.
Cette année, elle est montée à

LA PAGE 2+4

Théâtre vivant jusqu'à quand !

Lundi, de 5 à 7 : lancement d'une revue de théâtre, "Théâtre vivant". Au sommaire, deux pièces en deux actes de Robert Gurik ("Les louis d'or") et de Jean Morin ("Vive l'empereur !"), des textes de Yerri Kempf et de Denis St-Denis et des illustrations de Renée Noiseux - Gurik et de François Barbeau.

La revue tire à 4,000 exemplaires pour son premier numéro. Deux autres numéros seront publiés cette année, le 15 février et le 15 mai. Un format d'une belle tenue avec couverture en carton glacé et présentation originale (du point de vue typographique) des pièces.

Brouhaha, fumée. Entre deux verres et une tranche de jambon, on bavarde.

ROBERT DERI (représentant de la maison d'édition Holt, Rinehart et Winston, Ltée de Montréal) : "La politique de notre maison d'édition est de publier le plus possible des jeunes auteurs canadiens-français. Nous voulons publier également des manuels scolaires. Nos projets immédiats : publier des auteurs québécois, des adaptations de livres américains en particulier un manuel de mathématiques et une histoire du Canada par Marcel Trudel, Fernand Ouellette, Jean Hamelin et un Canadien anglais du nom de Cornell. Le 7 décembre, nous publierons un roman de Robert Gurik intitulé "Spirales". Vers le début de janvier, ce sera un recueil de poèmes d'Anthony Phelps, "Points cardinaux". Nous projetons également de publier chaque année un ouvrage réunissant les meilleures pièces parues au cours de l'année à la revue "Théâtre vivant".

— Qui est responsable du choix des textes publiés dans la revue ?

— Tout passe par le Centre d'Essai des Auteurs Dramatiques. C'est cet organisme qui a la tâche de sélectionner les textes et de les préparer.

— Etes-vous une simple succursale de la maison-mère fixée à New York ?

— Non. La maison Holt, Rinehart et Winston de New York ne fournit que les capitaux. Nous avons l'entière liberté d'éditer les ouvrages de notre choix. D'ailleurs, notre maison possède aussi des succursales à Toronto, Londres, San Francisco, etc. Chacune est indépendante. Nous nous adressons au public français du Canada et au public de langue française en général.

ROBERT GURIK (directeur du Centre d'Essai) : "Beaucoup d'éditeurs nous reprochent de n'avoir pas publié notre revue chez un éditeur canadien-français. Mais des essais, des textes, il y en a ! C'est comme une montagne. Finalement nous avons eu la chance de trouver cet éditeur qui accepte nos conditions. Nous gardons tous les droits d'auteur pour les représentations à l'intérieur du Canada."

FRANÇOIS PIAZZA : "Il y a une véritable cabale qui s'est créée depuis que la revue est publiée : certaines librairies, même importantes, ont carrément refusé de vendre la revue, soit-disant parce qu'elles n'ont pas suffisamment de place pour la tenir sur leurs rayons. Personnellement, cet ostracisme me fait assez mal. Nous avons expédié la revue partout et même à l'étranger : en Afrique, à Dakar, en France, en Belgique, aux Etats-Unis et au Sénégal. En tout : 800 exemplaires."

— "Théâtre vivant", est-ce un manifeste ?

GURIK : "Non, pas encore mais ça en sera un. Nous réalisons que nous n'écrivons pas comme les autres dramaturges québécois l'ont fait jusqu'ici. Nous ne sommes pas opposés à quelque chose mais nous sommes pour quelque chose de différent. Nous nous sentons une filiation avec Dubé, Languirand et les autres mais nous sommes conscients d'appartenir à une autre génération d'auteurs."

Jasmin à l'Estoc

"Blues pour un homme averti", une pièce de Claude Jasmin, sera à l'affiche du Théâtre de l'Estoc à compter du 30 novembre et sera représentée au nouveau théâtre de la Cité Universitaire de Ste-Foy (Québec) jusqu'au 10 décembre.



photo LA PRESSE
Claude Jasmin

Claude Jasmin, ex-critique à LA PRESSE et décorateur à Radio-Canada, est considéré comme l'un des chefs de file de la littérature québécoise engagée. On le connaît comme romancier ("Pleure pas Germaine", "Ethel et les terroristes"), comme polémiste pour sa participation à plusieurs revues, journaux et émissions de radio et de télévision. Il a déjà donné plusieurs textes dramatiques dont deux téléthéâtres ("Blues pour un homme averti" en est un) créés par Radio-Canada.

Jean-Louis Tremblay assure la mise en scène et Paul Bussières signe les décors et costumes. La distribution comprend 13 comédiens dont Jean Guy, Maurice Tremblay, Nicole Déry, Paule Savard, Lucille Després et Yvon Dufour. On y verra également le trio de Daniel Lessard et trois danseurs dirigés par Claire Doré.

"Rigoletto" sera une production d'orchestre et non de vedettes !

Comme on le sait, l'Orchestre Symphonique de Montréal présentera "Rigoletto", de Verdi, les 5, 7, 12 et 14 décembre, à la Place des Arts. Ce sera le seul opéra monté cette saison par l'OSM, qui réserve ses forces pour "Otello", de Verdi également, de "Faust", de Gounod, l'an prochain à l'Expo.

Pourquoi "Rigoletto" ? Pourquoi pas ! Comme nous le rappelle un communiqué de presse, "sa musique révèle l'efficacité dramatique d'un don mélodique remarquable" (sic).

Le rôle-titre du "fou du roi" imaginé d'abord par Victor Hugo sera chanté en alternance par l'Américain Chester Ludgin (les 5 et 7 décembre) et le Canadien Robert Savoie (les 12 et 14). Le premier rôle de ténor, celui du Duc de Mantoue, sera chanté par Richard Verreau et celui de Gilda, par le jeune colorature américain Reri Grist.

Des Canadiens compléteront la distribution; parmi eux, signalons des chanteurs aussi connus que Joseph Rouleau, Yoland Guérard et Huguette Tourangeau.

Hans Swarowsky dirigera l'orchestre. La mise en scène a été confiée à Irving Guttman, les décors à Mark Negin et les costumes, à Suzanne Mess. Enfin, Marcel Laurencelle s'occupera de préparer les choeurs.

Cette semaine, une conférence de presse réunissait au bureau de l'administrateur de l'OSM, M. Pierre Béique, quelques-uns des responsables de cette production : MM. Guttman, Negin et Laurencelle; le maître Swarowsky, qui dirigeait une première répétition avec l'orchestre (il venait d'arriver d'Europe), a même pris le temps d'un "coffee break" pour venir causer quelques instants avec le groupe.

M. Swarowsky s'est dit heureux de retrouver "le bel orchestre" de son cher élève Zubin Mehta. Il dirige "Rigoletto" régulièrement à Vienne et ailleurs, et il n'a que des compliments à l'endroit de Reri Grist, qu'il a dirigée dans "Ariadne à Naxos", de Strauss, l'an dernier. "Tout ce que j'espère, c'est que les autres (je ne les connais pas) chantent aussi bien qu'elle !"

Sur le choix de la distribution, M. Béique nous a fourni toutes les explications voulues. Le Montréalais Louis Quilico est bien connu pour son interprétation du rôle de Rigoletto. L'OSM l'avait approché en premier lieu, mais quand les organisateurs du Festival Verdi de juin dernier annoncèrent eux aussi un "Rigoletto", l'OSM abandonna ce projet et annonça qu'il montait à la place "Lucia di Lammermoor". Après le demi-succès du Festival Verdi, l'OSM revint sur sa décision, mais à ce moment-là, Quilico avait accepté d'autres engagements.

Au sujet de Reri Grist, M. Béique déclare qu'elle a été la révélation du dernier Festival de Salzbourg, alors qu'elle chanta dans "L'enlèvement au sérail", de Mozart (sous la direction de Mehta). Verreau et Savoie sont des Canadiens et des Canadiens de talent : pas de problèmes. Quant à Ludgin, il chanta avec succès le rôle de Germont dans "La Traviata", autre production de l'OSM.

Au chapitre de la mise en scène, on n'est pas sans remarquer qu'Irving Guttman a fait les mises en scène de tous les opéras, sans exception, montés par l'OSM (de même que ceux montés par l'organisation rivale, l'Opera-Guild). "C'est le seul que nous ayons, d'expliquer M. Béique. C'est un garçon de Montréal, qui connaît beaucoup de succès ailleurs. Il a du talent, les artistes aiment travailler avec lui."

Bien sûr, mais du sang nouveau, ça ne nuirait pas, non ? A cet effet, M. Béique nous informe que la mise en scène d'"Otello" sera confiée à un metteur en scène que nous ne connaissons pas encore : Carlo Maestrini, qui travaille à la Scala, au Covent-Garden et ailleurs. Pour "Faust", l'OSM songe également à un metteur en scène différent.

De même, le nom de Suzanne Mess (de Toronto, Ont.) revient inlassablement quand il s'agit de choisir les costumes. La raison ? M. Béique nous explique que c'est elle qui est le mieux "équipée" pour fabriquer les costumes. Très bien, mais quand même, il est à espérer que l'on pourra trouver à Montréal un costumier ou une costumière aussi bien "équipé" pour les prochaines productions.

Quelques mots, en passant, avec M. Guttman, qui est maintenant directeur artistique de l'Association d'Opéra d'Edmonton (en plus d'occuper un poste identique à l'Association d'Opéra de Vancouver). Cette saison, il monte à Vancouver "Cavalleria rusticana" et "I Pagliacci" (avec Marie Collier), "Lucia" avec Sutherland et "La Traviata" avec Virginia Zeani, et à Edmonton "Faust" avec Richard Cross (en Méphisto) et "Tosca" avec Maria di Gerlando. De plus, il monte "Traviata" avec Moffo et "Lucia" avec Sutherland à Philadelphie. M. Guttman monta "Rigoletto" avec Reri Grist et Napoléon Bisson à Vancouver en 1962 (ce furent les débuts de Mlle Grist en Gilda). "Rigoletto" n'est pas l'opéra préféré de M. Guttman, qui trouve cette oeuvre par moments "mélodramatique", mais il y a là-dedans "de bons moments de théâtre", qu'il s'efforcera d'exploiter.

On peut trouver que cette production de "Rigoletto" manque de **vedettes**, au sens international du mot. Regardez ce qu'on fait à Philadelphie : Moffo ... Sutherland.

M. Guttman explique : "A Philadelphie, on accorde plus de budget aux vedettes et on épargne sur les décors et les costumes ..."

Sur quoi M. Béique enchaîne : "Nous, ce que nous essayons de faire, ce sont des productions **durables**, qui pourront être reprises éventuellement. Nous sommes contre la formule des "one night stands". Nos productions d'opéra sont faites non pas pour des vedettes qui arrivent l'après-midi et repartent le lendemain, mais pour l'orchestre. Nous voulons que l'orchestre se forme à la discipline de l'opéra, de sorte que lorsque la compagnie d'opéra locale sera lancée, l'orchestre sera prêt."

Enfin, signalons qu'une entente (disons plutôt un compromis) vient d'être signée entre l'Union des Artistes et l'OSM. On sait qu'à la suite d'une hausse des cachets des choristes annoncée par l'Union, l'OSM avait retiré de son programme de la saison toutes les oeuvres nécessitant des choeurs, entre autres "Le Messie" de Haendel. Or, "Le Messie" vient d'être remis à l'affiche. De même, il y a un choeur dans "Rigoletto". La nouvelle entente, dont les termes sont assez compliqués, exige la présence d'un minimum de quarante chanteurs professionnels, membres de l'Union ou détenteurs d'un permis de l'Union.



photo Michel Gravel, LA PRESSE

Le rôle du metteur en scène, c'est de mettre les chanteurs (et les chanteuses) à leur place dans le décor. C'est ce que fait ici Irving Guttman, qui prépare "Rigoletto" pour l'OSM. Le décor est signé Mark Negin.

LA PRESSE, MONTREAL, SAMEDI 26 NOVEMBRE

Très bien, mais quand même. Il est à espérer que l'on pourra trouver à Montréal un costumier ou une costumière aussi bien "équipé" pour les prochaines productions.

Quelques mots, en passant, avec M. Guttman, qui est maintenant directeur artistique de l'Association d'Opéra d'Edmonton (en plus d'occuper un

dirigeait une première répétition avec l'orchestre (il venait d'arriver d'Europe), a même pris le temps d'un "coffee break" pour venir causer quelques instants avec le groupe.

M. Swarowsky s'est dit heureux de retrouver "le bel orchestre" de son cher élève Zubin Mehta. Il dirige "Rigoletto" régulièrement à Vienne et

— "Théâtre vivant", est-ce un manifeste ?

GURIK : "Non, pas encore mais ça en sera un. Nous réalisons que nous n'écrivons pas comme les autres dramaturges québécois l'ont fait jusqu'ici. Nous ne sommes pas opposés à quelque chose mais nous sommes pour quelque

LA PAGE

beaux-arts

ARTDEN (2170 Crescent) — Jusqu'à merc. : **toiles et litographies** d'artistes canadiens et européens.

ART PROMENADE (Hôtel Mont-Royal) — Jusqu'à lundi : huiles de **Cseries, Irani, Maurer, Kesseler et Shaver.**

ATELIER RENEE-LESIEUR (20, rue du Fort, Québec) — Jusqu'au 3 déc. : encres et gouaches de **Léon Bellefleur.** Tous les jours de 10 à 6 h., les jeu. et vend. soirs jusqu'à 10 h.

BOUTIQUE SOLEIL (12 St-Paul ouest) — Tapisseries de **Denise Beaudin.**

CAISSE POPULAIRE SACRE-COEUR (1399 Ontario e.) — Jusqu'au 1er janvier : peintures et sculptures de **Jacques Toupin** et de **Gilbert Montmorency.**

CENTRE D'ART DU MONT-ROYAL — Gravures de **Janine Leroux-Guillaume,** jusqu'à demain.

COIN DES ARTS (Gare Centrale) — Jusqu'à la fin de novembre : **20 peintres du Québec.**

CONSERVATOIRE DES ARTS (1825 est, Mont-Royal) — Oeuvres d'**artistes haïtiens** (Cédor, Gourgues, Savain, Obas, etc.).

GALERIE ANGNES-LEFORT : (1504 ouest, Sherbrooke) — **Acquisitions récentes** de Arp, Boudin, Bourdelle, Braque, Chagall, Degas, Dufy, Klee, Matisse, Picasso, etc. Du lun. au sam. de 10 h. à 6 h.

GALERIE DES ARTISANS (2025 Peel) — Jusqu'au 3 déc. : **art et artisanat esquimau.** Du lun. au sam. de 9 h. à 5 h. 30.

GALERIE DU SIECLE (1494 ouest, Sherbrooke) — Jusqu'au 2 déc. : gongs de **Claude Tousignant.**

GALERIE KALEIDOSCOPE (2600 Notre-Dame o.) — A partir de mardi, jusqu'au 24 décembre : gravures anciennes et pyromanies 56-59 de **P. P. Riou.**

GALERIE KERT — Toiles de **Pierre Archambault.** Tous les jours de 11 h. à 6 h. ; le mercredi de 11 h. à 10 h.

GALERIE LE CRIBLE (131 ch. Chambly, Longueuil) — Jusqu'au 17 déc. : **"Autopsie"** (collages d'Irène Chiasson). Les jeu., vend. et sam. de 1 à 6 h., le merc. de 1 à 10 h.

GALERIE LIBRE (2100 Crescent) — Jusqu'au 3 déc. : toiles de **Claire Miron.** Tous les jours, sauf le dim., de 11 à 6 h.

GALERIE MARTIN (1380 Sherbrooke o.) — Sculptures d'**Ethel Rosenfield.** Tous les jours, sauf le dim., de 9 h. à 5 h. 30.

GALERIE MOOS (1430 ouest, Sherbrooke) — Lithographies de **Chagall, Léger, Picasso,** etc.

GALERIE NATIONALE DU CANADA (Ottawa) — Jusqu'au 4 déc. : artistes de la **Côte Atlantique.**

GALERIE PARIS (460 est, Notre-Dame) — Jusqu'au 2 déc. : peintures et sculptures de **Pauline Lemieux.**

GALERIE SOIXANTE (280 o., Sherbrooke) — Jusqu'au 13 déc. : tableaux récents de **Marcelle Maltais.**

LE GOBELET (8401 St-Laurent) — Jusqu'au 19 déc. : sculptures de **Walter Fuhrer** et peintures de **Pierre Gendron.**

MAISON DES ARTS LA SAUVEGARDE (160 e., Notre-Dame) — Toiles de **Pierre Debain,** toiles et sculptures de **Peter Doef.** Jusqu'au 2 déc. Du lun. au jeu., de midi à 6 h., le vend., de midi à 9 h., le sam. et le dim., de midi à 5 h.

MUSEE D'ART CONTEMPORAIN (4040 e., Sherbrooke) — Jusqu'à demain : **Rétrospective De Tonnancour.** Le musée est ouvert de midi à 6 h. et de 7 h. à 9 h., tous les jours sauf le lundi.

MUSEE DES BEAUX-ARTS — Jeudi soir à 9 h. : **réouverture du Musée.** Deux expositions : "Montréal collectionne : dernière décennie" et "Plaisirs de la photographie : le monde de Roloff Beny".

MUSEE DU QUEBEC (Parc des Champs de bataille, Québec) — Toiles de **J. F. Koenig,** Jusqu'à lundi ; **art graphique tchèque** jusqu'au 5 déc. ; **"Rythmes et couleurs"** jusqu'au 5 déc. ; rétrospective des oeuvres de **John Lyman,** peintre, jusqu'au 19 décembre.

POTTERS CLUB (326 avenue Victoria) — **Céramique contemporaine.** Tous les jours de 1 h. 30 à 5 h.

STUDIO CLAUDE BERUBE (1947 St-Luc, app. 7) — A partir de vendredi, jusqu'au 5 déc. : **émaux d'art.** De 4 à 10 h.

UNIVERSITE SIR GEORGE WILLIAMS (édifice Henry F. Hall) — Photos de **J.-H. Lartigue,** jusqu'au 4 déc.

L'organisation interne du...

SUITE DE LA PAGE 4

l'intérieur du musée actuel, d'installer un système de climatisation, un autre d'éclairage, mais le domaine des activités s'est considérablement restreint. M. Turner donne sa démission pour devenir directeur d'un musée plus important et il est remplacé par M. D. G. Carter.

Le rapport annuel de 1965 souligne qu'il faut maintenant opérer avec un budget extrêmement réduit et que, de ce fait, on ne peut permettre pour le moment que la rénovation du musée en vue de l'Exposition Universelle.

C'est la situation dans laquelle se trouve l'actuel directeur, M. D. G. Carter et il est probable qu'on lancera après l'Expo une grande campagne de souscription publique en vue de la construction de la future annexe et du programme d'expansion des services entrepris sous M. Turner.

Evan H. Turner a doté le musée d'une organisation professionnelle et il a su attirer au musée tous les publics. David G. Carter s'est déjà occupé de la rénovation du musée, il a fondé un laboratoire de restauration et il veillera sans doute à la construction de l'annexe.

Yves Robillard

Les projets et les besoins...

SUITE DE LA PAGE 5

Avant 1957, le Musée avait dû compter uniquement sur ses membres et sur les dons privés pour survivre. Cette année-là, il reçut sa première subvention du Conseil des Arts de la région métropolitaine. En 1960, le gouvernement du Québec lui accordait à son tour une subvention de $50,000. Depuis lors, ces deux revenus sont venus affermir la position financière du Musée. L'an dernier, la part de Montréal s'élevait à $50,000. Cette année, elle est montée à $75,000. Quant à celle de la province, elle fut réduite l'an dernier et, cette année, elle n'a pas encore été versée. Le Conseil des Arts du Canada a versé cette année $40,000, notamment pour permettre au Musée de mener à bonne fin son programme de restauration et de reclassification de la bibliothèque.

Les autres ressources du Musée des Beaux-Arts relèvent de la générosité du public. En plus des fonds qui permettent d'acquérir des oeuvres d'art, le Musée peut compter sur la cotisation de ses membres et sur le travail des bénévoles du comité féminin et des Jeunes associés.

Luc Perreault

Les collections du Musée reflètent...

SUITE DE LA PAGE 3

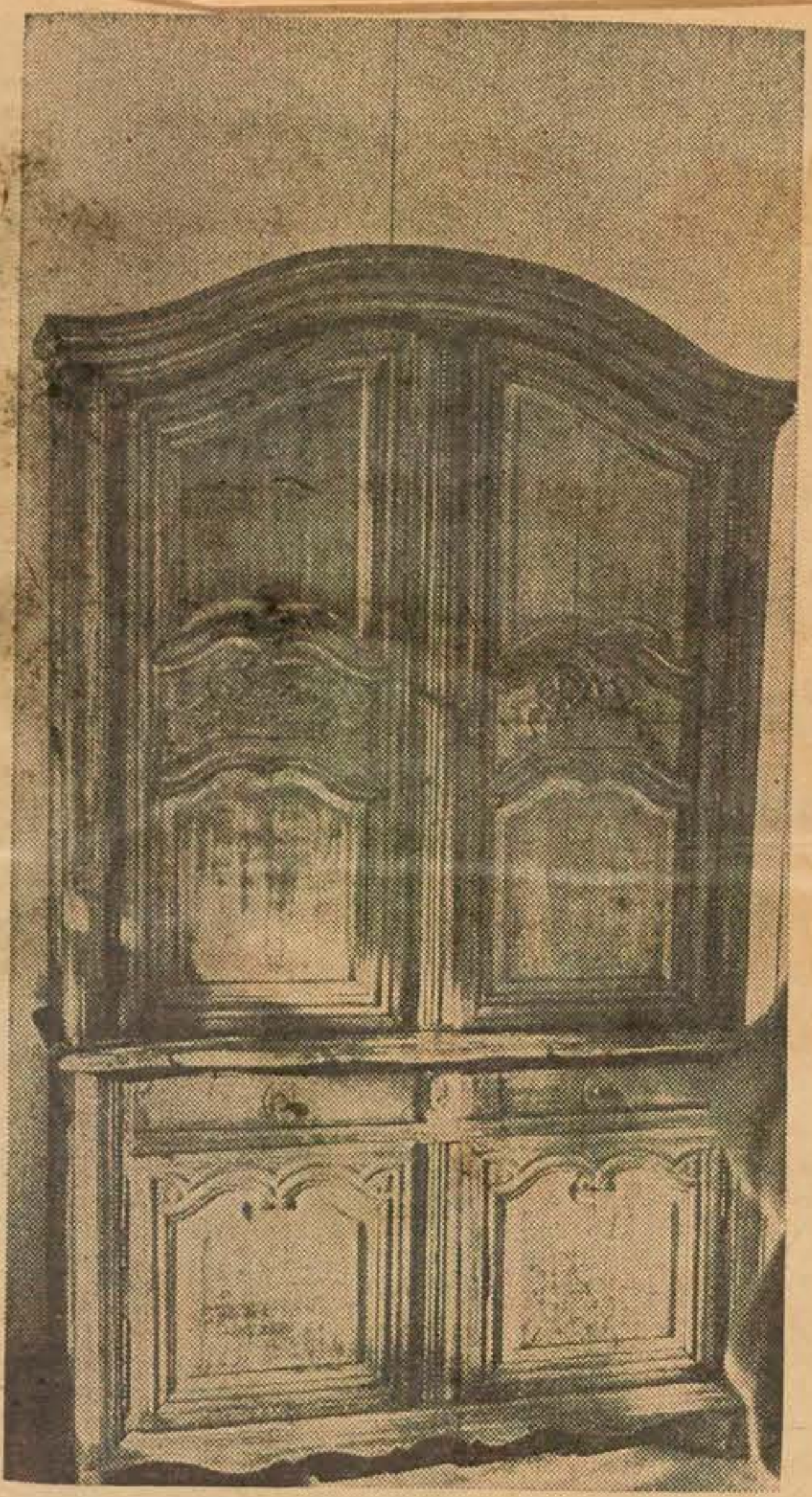
pathique mais timide pour le grand patron de la Seagram's.

"J'essaie, reprend M. Moreau, d'intéresser les éventuels donateurs à certaines formes d'art auxquelles ils ne sont pas habitués, pour plus tard leur faire acheter et donner au musée des pièces qu'ils n'achèteraient pas actuellement. Cela n'est pas facile et cette éducation doit se faire aussi à l'occasion d'expositions. Mais, comme nous avons un budget très réduit, il nous faudrait aussi faire patroner les expositions."

— Si vous en aviez les moyens, qu'est-ce qu'il vous intéresserait de présenter comme expositions ?

— Comme vous le savez, le choix des expositions doit d'abord être accepté par le directeur du musée puis par les membres du comité des programmes. Pour répondre à votre question, je ne manifesterai donc que mon goût personnel. Mon idée est celle-ci : il faut donner à Montréal ce qu'il aime. Canaletto, par exemple, n'a pas été apprécié ici même si c'était une exposition formidable. C'est que le public est plus sensible à des noms plus connus, comme Picasso, Van Gogh. Je voudrais organiser des expositions de grands noms puis intercaler entre deux expositions de ce genre, une exposition plus difficile. Je pense à Toulouse-Lautrec, Bacon, Fontana, Tinguely, César, Niki de Saint-Phalle, Pollock etc . . .

Yves Robillard



Buffet canadien, du 18e siècle. (Collection permanente du Musée des Beaux-Arts de Montréal). — photo Michel Gravel, LA PRESSE

L'histoire du Musée...

SUITE DE LA PAGE 2

D'Iberville-Moreau a été nommé au poste de conservateur. Sa présence atteste la participation de plus en plus active des Canadiens français à la vie du musée.

Achats et donations

L'histoire du musée ne serait pas complète si l'on ne mentionnait pas les principaux legs qui ont permis à cette institution fondée sur la générosité privée de survivre.

Signalons qu'en 1879, en même temps qu'il cédait un terrain au Carré Philips, le marchand Gibb léguait $8,000 à l'Association d'Art en plus d'une collection de tableaux dont la principale importance aujourd'hui réside dans le fait qu'ils constituent la première collection du musée.

Les amateurs d'art qui s'intéressaient au musée à cette époque étaient considérés à juste titre comme des mécènes. Plusieurs donateurs, en particulier Lord Strathcona, Sir Williams Van Horne et R.B. Angus (chacun d'eux ayant joué un rôle important dans la construction du Canadian Pacific Railway) possédaient en matière d'art des goûts dont témoignent aujourd'hui plusieurs pièces de la collection permanente du musée. Il n'est donc pas inutile, lorsqu'on fait l'histoire du Musée des Beaux-Arts, de rappeler que le chemin de fer du Canadian Pacific fut parachevé en 1885.

Mentionnons également le rôle peu important joué par les Canadiens français dans les premiers temps du musée. En m'amusant à feuilleter le premier rapport annuel publié par l'Association d'Art en 1879, j'ai constaté que sur 320 membres, la dite association comprenait au maximum une quinzaine de Canadiens français. Le nombre évidemment a augmenté avec les années.

Aussi ne faut-il pas s'étonner de voir que la plupart des legs proviennent de la population anglo-saxonne de Montréal. Ainsi en 1892, John D. Tempest léguait une petite collection de tableaux et un fonds de $70,000 pour l'acquisition de tableaux. En 1909, William Learmont et sa soeur Agnes faisaient don au musée de leur collection de 108 tableaux et objets. La pièce la plus importante était un dessin de Rembrandt.

Toutefois, le don le plus important jamais reçu par le musée jusqu'à ce jour provient d'un riche mécène, James Ross, qui à sa mort légua $100,000 à l'Association après avoir déjà réglé le quart des frais de construction du nouvel édifice, rue Sherbrooke.

En 1918, on relève le nom d'un Canadien français, celui de l'honorable L. J. Forget, qui fit don au musée d'un tableau de Van der Helst intitulé "Portrait de gentilhomme". L'année suivante, la collection de Sir George Drummond est vendue aux enchères à Londres mais sa famille a gardé "L'île heureuse" de Corot et "Le retour du troupeau" de Daubigny afin d'en faire don à l'Association.

En 1922, à la mort de R. B. Angus, sa collection est partagée entre ses héritiers. Les tableaux les plus importants seront, par la suite, légués au musée par ses filles. En 1927, la famille du premier Lord Strathcona légua de son côté 154 tableaux ayant appartenu à ce personnage influent.

Le premier fonds reçu depuis celui de Tempest fut celui du docteur F.J. Shepherd. Il était destiné à l'achat de tableaux canadiens. Le fonds le plus important depuis celui de Tempest fut celui d'un Américain, M. William Gilman Cheney, affilié depuis longtemps au monde des affaires de Montréal.

En 1943, W.G. Morrice légua un groupe de tableaux comprenant quelques oeuvres de son frère, J.W. Morrice. La famille Morrice s'était fait remarquer depuis 1915 par ses dons d'objets d'art au musée. En 1945, le musée reçut le don de tableaux le plus important de son histoire. Mlle Adaline Van Horne lui légua en effet 103 tableaux représentant sa part d'héritage de l'immense collection de son père, Sir William Van Horne, mort en 1915.

En 1955, le fonds le plus important jamais reçu concernant l'achat d'oeuvres d'art fut offert par Annie et Horsley Townsend. En 1962, avec le décès de M. F. Cleveland Morgan, le Musée des Beaux-Arts perdait l'un de ses principaux mécènes. Il avait veillé au développement de la collection des arts décoratifs (demandant dès 1916 qu'une salle spéciale leur soit réservée). Il avait offert 600 pièces au musée; son épouse, 90 et sa famille 151.

Grâce à ces donations, le Musée des Beaux-Arts put commencer peu à peu à acquérir lui-même des pièces de valeur. En 1894, le premier tableau étranger important acquis fut celui du Hollandais Emmanuel de Witte. En 1918, le musée fit un achat encore aujourd'hui considéré comme le plus important en ce qui concerne l'art étranger contemporain. Il s'agit d'un tableau de Monet, "Les falaises de Pourville".

Mentionnons enfin d'autres acquisitions importantes : deux tableaux de Mantegnas (1920), un Courbet (1925), un Fantin-Latour (1936) et un portrait de Gainsborough (1952).

Le fonds permanent du musée comprend aujourd'hui 1,500 peintures et plus de 10,000 oeuvres d'art. La peinture y est représentée par trois oeuvres de Rembrandt de même que des oeuvres de Jacob Ruysdael et Karel Appel. L'école italienne est présente grâce aux oeuvres de Botticelli, Tiepolo, Canaletto, Neri di Bicci, le Tintoret, etc. Il en est de même pour la peinture espagnole (le Greco, Velasquez, Goya...), anglaise (Wilson, Reynolds, Laurence, Turner...) et française (Bourdon, Hubert Robert, Cézanne, Daumier, Mathieu et Soulages). La peinture et la sculpture canadiennes ont aussi acquis une place de choix.

Le musée s'est tracé comme ligne de conduite d'être représentatif plutôt que spécialisé. Aussi l'éventail de ses pièces rejoint-il toutes les époques et toutes les cultures depuis l'art chinois jusqu'aux cultures précolombiennes. Grâce aux expositions itinérantes présentées ces dernières années, il a pu faire connaître à un public toujours grandissant des artistes tels que Van Gogh, Picasso, les maîtres français et les artistes esquimaux.

Luc Perreault

THÉÂTRE DE L'ÉCHANGE
Du 25 nov. au 3 déc.
L'IMPROMPTU DES MORTS
(COMMEDIA)
Théâtre de la Place Ville-Marie
Tous les soirs : 8 h. 30
Rés. : 276-1527

The Saturday Gazette

THE LIVELY ARTS

MONTREAL, NOVEMBER 26, 1966

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ART
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PAGES 37 – 46

The Montreal Museum's New Look

It's a glittering Montreal Museum of Fine Arts which will re-open to the public Dec. 2. Seven months' work and some $300,000 have gone into the refurbishing of Canada's oldest art institution — it predates Confederation by seven years.

Thursday at 9 p.m., there'll be an open house for members, their first look at the Sherbrooke St. galleries since last April 2. In the months that followed, new lighting was installed; new fabric placed on the walls; a new gallery was created; floors were renewed — everywhere, new is the key word.

The refurbishing is the Museum's way of greeting the millions of visitors expected in Montreal during Expo 67.

But it's merely Phase I of a more elaborate project.

After Expo closes down, the Museum plans to undertake a $3,000,000 extension.

A sizable portion of this amount already has been pledged.

Photos by Jean-Pierre Rivest





A. Murray Vaughan, president of The Montreal Museum of Fine Arts, and David G. Carter, director, spearheaded 107-year-old institution's facelifting.

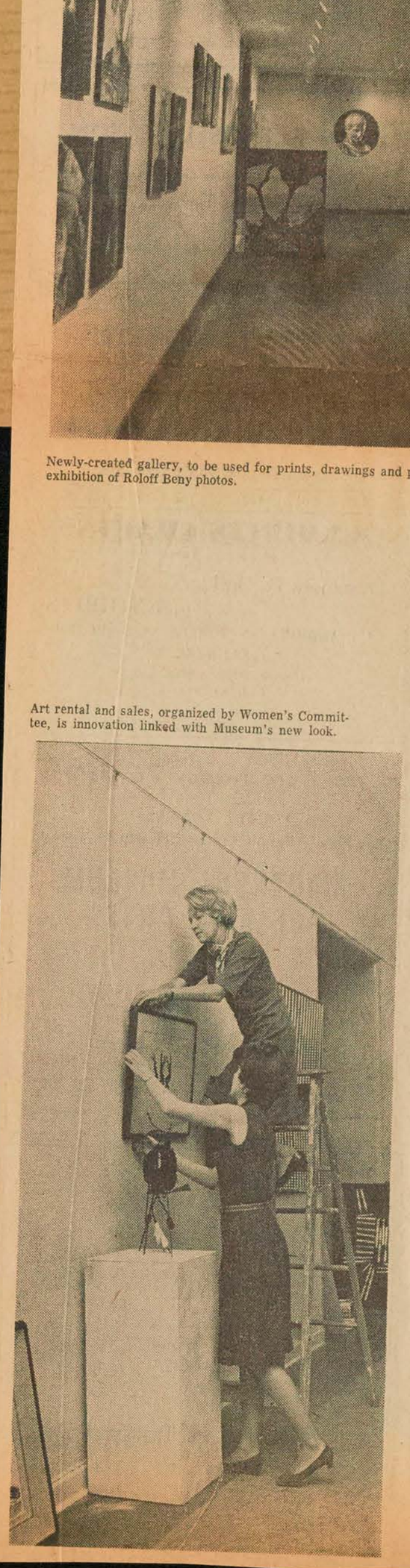


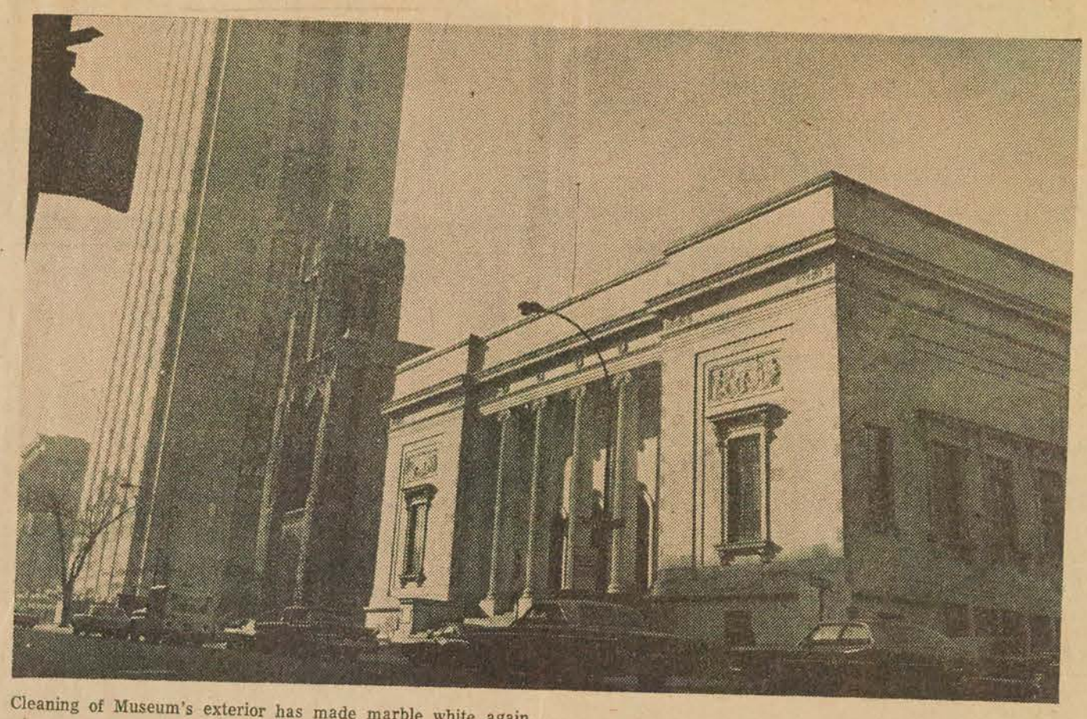
Newly-created gallery, to be used for prints, drawings and photographs, is to open with exhibition of Roloff Beny photos.



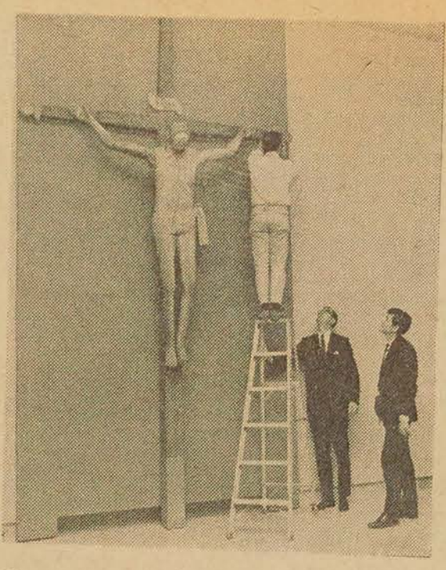
Central gallery, ready for hanging of Montreal Collects — The Last Decade, shows new lighting installation as well as refurbished walls, ceiling and floor.

Art rental and sales, organized by Women's Committee, is innovation linked with Museum's new look.



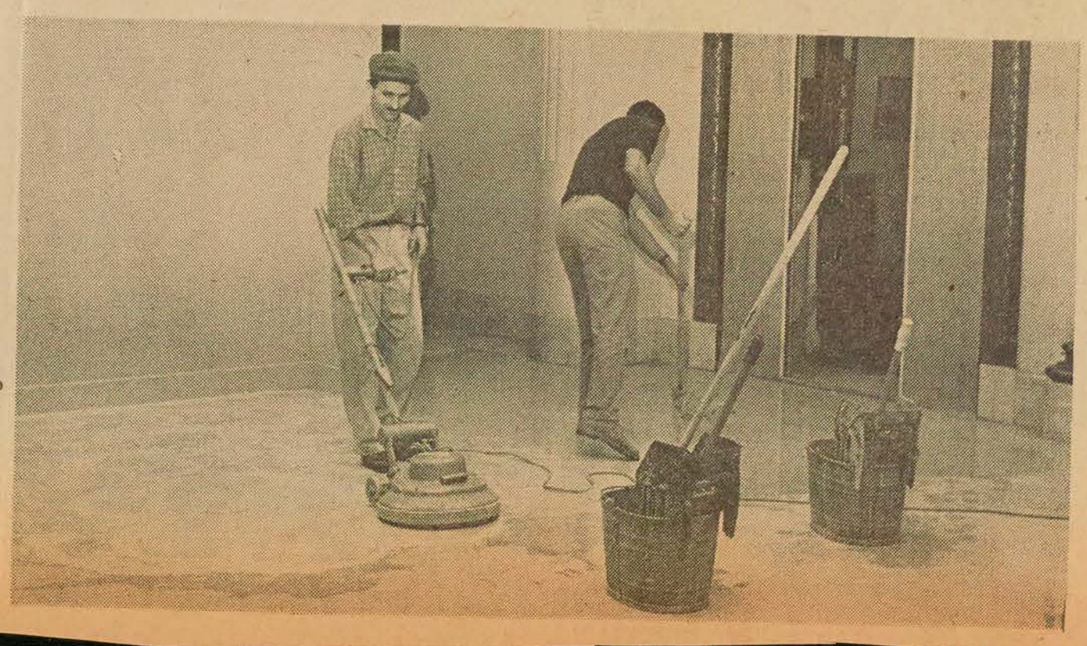


Cleaning of Museum's exterior has made marble white again.



Director Carter and General Curator Luc d'Iberville-Moreau supervise re-installation of early Gaspé crucifix in Quebec gallery.

From ceiling to floors, Museum has been made to sparkle.



871 Montreal 66 Dec 66

focus on montreal

Seldom does a day go by when the dateline Montreal does not herald a story of international interest. Here are some of the events and the people who made news in Canada's greatest city in recent weeks:

- Sweden's Prince Bertil headed a *Meet Modern Sweden* delegation to Montreal.
- Valéry Giscard d'Estaing, France's former minister of finance and economic affairs, visited Montreal as a guest of the *Comité France-Amérique*.
- Dr. Adolph Jannash, director of the Gallery of 20th Century Art, Berlin, was among special guests at the reopening of the newly-refurbished Montreal Museum of Fine Arts.

MONTREAL, QUE.
LE DEVOIR
D 48,200

DEC 1 1966 BOWDEN'S

REOUVERTURE 12-M

Ce soir, réouverture du Musée des Beaux-Arts de Montréal. La rénovation des locaux a dure huit mois et le coût en a été de $300,000.

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

DEC 1 1966 BOWDEN'S

Réouverture du Musée ce soir

12-M

Quatre-vingt-treize oeuvres d'art acquises par des collectionneurs montréalais au cours des dix dernières années forment l'une des deux expositions d'ouverture du Musée des Beaux-Arts de Montréal et que l'on pourra voir dès demain. "Montréal collectionne : dernière décennie" est la première exposition qu'ait organisée le nouveau conservateur général, M. Luc d'Iberville-Moreau.

Une seconde exposition, "Plaisirs de la photographie : le monde de Roloff Beny", sera inaugurée ce soir au cours d'une manifestation réservée aux membres. Le grand public sera admis à compter de demain.

Le Musée a été fermé depuis le mois d'avril dernier alors que des travaux de rénovation de l'ordre de $300,000 étaient mis en oeuvre.

Il y a dans l'exposition "Montréal collectionne" plusieurs oeuvres qui n'ont jamais encore été exposées en public. L'exposition comprend des oeuvres de Albers, Appel, Bonnard, Borduas, Boudin, Bouquet, Bourdelle, Bourdon, Brancusi, Chadwick, Derain, Ernst, Fangor, Giacometti, Harpignies, Jackson, Kandinsky, Leduc, Léger, Lemieux, McEwen, Marquet, Metzinger, Minguzzi, Monet, Moore, Rodin, Rouault, Riopelle, Signac, Sisley, Soutine, Town, Utrillo, de Vlaminck, Buillard, Yeats et Zadkine.

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

DEC 2 1966 BOWDEN'S

INSIDE THE PAPER

12-M

MUSEUM REOPENS: The gala reopening of the Montreal Museum of Fine Arts was held last night with guests from here and abroad. Photos are on Page 11 and story on Page 14.

RAIL PROGRESS: Mediator Carl Goldenberg has come up with partial success but needs more time to settle the railway workers dispute. Report from Ottawa on Page 25.

NUCLEAR REAPPRAISAL: Raymond Heard reports from Washington on the debate about the future nuclear role of the United States on Page 7.

"REASONABLE" PRICES: Commerce students were told last night that Federal monetary policies should include one on "reasonable" price stability. Story on Page 3.

CHAOS AGAIN: Another meeting of irate verdun taxpayers, the second this week, broke up in chaos as the city council and an unruly electorate clashed again over higher taxes. Story on Page 17.



Party guests at Montreal's refurbished museum.

Travel Times
Toronto, Ont.
W 141,000

DEC 1966 BOWDEN'S

Winter fairyland is Montreal hit

P 12-M

One of Montreal's most popular Summer attractions, the Garden of Wonders (Children's Zoo), has quickly become a solid Winter favorite for tourists and local residents as well.

For the third consecutive year, the City of Montreal will re-open the LaFontaine Park attraction to the public from December 16 to January 8. Some 20,000 multi-colored lights are strung from the towering elms in the three-acre site to which some of the sturdier animals have been temporarily returned. These include reindeer, husky dogs living in an igloo, mountain goats, etc.

Dominating the fairyland are a huge illuminated ice palace, a manger showing the Nativity and ice sculptures. Last year the attraction had to be kept open for an extra week and about 150,000 persons ignored Winter weather for a visit.

These and other events are listed in the Winter Calendar of Events available, free of charge, from the Montreal Municipal Tourist Bureau, Dominion Square Building, Montreal, Canada and from Canadian and Quebec government travel offices in the US and abroad.

CHRISTMAS

Of special yule-tide interest is the annual exhibition of Christmas flowers at the Botanical Garden; performances of 'Haendel's Messiah' at Place des Arts, a concert of Christmas Carols at Erskine and American United Church; 'Star of Bethlehem' showing at Dow Planetarium; 'Aladdin and the Wonderful Lamp' played for children at Victoria Hall and The annual Christmas show of the Rideau Vert theatre company.

Of special interest is the reopening of the Montreal Museum of Fine Arts which was closed all Summer for an extensive interior facelifting, with impressive results.

One of the highlights of the musical season will be performances of 'The Marriage of Figaro' by the Montreal Opera Guild at Place des Arts in January.

Les Grands Ballets Canadiens will dance December 20-23. Some of the best-known visiting artists this Winter include: Lili Kraus, Leonid Kogan, the National Ballet of Canada, Isaac Stern, Henryk Szeryng, Galina Vishnevskaya, Vladimir Ashkenazy and Arthur Rubinstein.

La Presse, Montréal, Qué.
December 2, 1966

gouvernement des Trois-Rivières

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Réouverture du Musée des Beaux-Arts

Plus de 2000 personnes sont venues fêter hier soir la réouverture du Musée des Beaux-Arts de Montréal. Toutes les salles étaient remplies à pleine capacité et un va-et-vient continuel a caractérisé la soirée. Une majorité d'anglophones, il va sans dire, mais de nombreux canadiens-français tout de même. Quand on sait que l'Association des Amis du Musée groupe plus de 5 500 membres l'on ne s'étonne plus de rien. Mais, 5,000 personnes sur une population de 2 millions d'habitants, ce n'est évidemment pas beaucoup et c'est là qu'on s'aperçoit que le musée est vraiment trop petit.

Pourtant la première impression que laissent les travaux de rénovation est celle d'un dégagement général. Les oeuvres sont mieux présentées, respirent mieux.

Les travaux d'aménagement ont surtout consisté à rendre plus géométriquement utilisables les anciennes salles, pleines de moulures victoriennes. Les murs ont été aplanis, les plafonds élalisés. On aurait pu s'attendre à une décoration interne très moderne, mais on a préféré être plus rationnel et donner aux salles une apparence neutre qui puisse convenir à n'importe quel genre d'expositions.

Un budget de $300,000 avait été alloué pour ces rénovations et ne semble pas avoir été crevé. Tout était maintenant prêt

Voir MUSEE, en page 6

Montreal Star, Que.
December 2, 1966

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FASHION PARADE: Velvet floor-length gowns, fur suits, brocaded backless dresses and traditional 'little blacks' crammed the refurbished Museum last night. Mrs. Anne Grossman's floor-length brown and beige tweed ensemble received many admiring comments. "She and her husband, Stanley Grossman, inspect a Lynn Chadwick sculpture.



Staff Photos by Mac Juster

MONTREAL MUSEUM REOPENS: From the left David Carter, director of the Montreal Museum of Fine Arts and President Murray Vaughan with their wives Mrs. Vaughan and Mrs. Carter converse during the gala re-opening last night of the Museum for its members. In the background is an André Derain oil which is part of the new exhibit Montreal Collects: The Last Decade. The Museum opens for the public today.



INTERNATIONAL SET: From the left Dr. Adolf Jannasch, director of Berlin's Gallery of the Twentieth Century and Hans-Eduard Deman, German Consul and director of Germany's cultural participation at Expo inspect a Marta Pan sculpture with Miss Ursula Deman. For art critic Robert Ayre's comments on the Roloff Beny photography exhibition and Montreal Collects: The Last Decade, see page 14.

Ottawa Le Droit, Ontario
December 3, 1966

871

Un musée tout pimpant

MONTREAL (PC)—Dans un éclat de renouveau provenant de vastes travaux de nettoyage de l'ordre de $300,000 effectués durant six mois, le Musée des Beaux-Arts de Montréal ouvrait hier ses portes au grand public.

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Plusieurs de ces oeuvres sont exposées en public pour la première fois.

Montreal Gazette, Que.
Circ. 136,116
December 2, 1966

Comment

871

Museum Re-opens

It is thanks to private sources that The Montreal Museum of Fine Arts was able to undertake a $300,000 refurbishing program to present a new look for the millions who will visit this city during Expo 67. The individuals who have contributed anonymously to the renovation of Canada's oldest art gallery indeed merit the public's thanks.

However, the refurbishing of the 107-year-old institution is merely Phase I of a more important program. Phase II involves the construction of a new $3,000,000 wing at the rear of the present building, an extension which is essential if the Museum is to play its proper role in the community, the province and Canada.

Since a small group of citizens founded the Museum seven years before Confederation, its importance has grown constantly, here and abroad.

More recently, financial assistance has been given by the various cultural arms of government but these grants have been far short of the actual need, with the result that deficits have accumulated every year.

When the Museum re-opens to the public today, Montrealers will be able to see how wisely the refurbishing funds have been spent. They should consider the renovation as an invitation to support the institution more actively.

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

DEC 2 1966 BOWDEN'S

O 12-M



Le Musée des Beaux-Arts de Montréal qui avait dû fermer ses portes au public pour plusieurs mois, à cause des travaux de rénovation, a été rouvert hier soir au milieu d'une foule d'amis heureux de retrouver ce temple de l'Art. Sur la photo, dans un décor tout à fait canadien, dans l'ordre habituel : Mme Charles Taschereau qui fait partie du Conseil du Musée ; assise, Mme Malcolm MacDougall, et Mme Jean Loevenbruck, toutes deux, présidentes conjointes du comité féminin du Musée des Beaux-Arts.

Montreal Star, Que.
December 2, 1966

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Montreal Museum Reopens With 'A Brave New Look'

By ROBERT AYRE

WITH a reception for members, the Montreal Museum of Fine Arts opened its doors again last night after half a year of housecleaning which cost $300,000 and gave it a brave new look. To Sherbrooke Street the classic building presents a washed and shining morning face. Inside, the galleries and foyers look clean and smell clean, from the scoured and refinished floors to the white ceilings — some of them lowered — and the skylights relieved of the grime of years.

The walls of the galleries are all new, with a biscuit-colored open-weave fabric which will not only be a handsome background for the pictures but should be able to stand up, against the wear and tear of changing exhibitions. The lighting has been tremendously improved.

There have been few structural changes. This year's refurbishing is the first phase of what A. Murray Vaughan, president of the Museum, describes as a two-phase program to be completed after Expo 67. The second phase is the building of a new wing and it will begin with a campaign to raise $3,000,000.

The principal changes, apart from the freshening and the better illumination, are in Gallery XII and the Norton Gallery. The former has been divided to provide four offices for the Museum staff and a new long, but intimate, print gallery. Its first show, holding until the end of the year, is "Pleasure of Photography: the World of Roloff Beny," which I saw in the National Gallery some months ago.

The Norton Gallery, which once accommodated the "Gallery XII" shows, is now given over to the new art sales and rental service sponsored by the Ladies' Committee. It opens with more than 200 works — paintings, water colors, drawings, prints and sculpture, most of them by Quebec artists, though the scope is to be widened. The future of the "Gallery XII" series has still to be decided.

You will find a number of changes in the presentation of the Museum's permanent collection, which I will not go into here. I shall have more to say about the new look in a Saturday column. The first major exhibition, "Montreal Collects: the Last Decade" consists of nearly 100 paintings and works of sculpture and occupies two of the large upstairs galleries and part of the open space around the grand staircase. A follow-up of the Museum's Centenary exhibition "Canada Collects" in 1960, it consists of works which have been acquired since that time by institutions (excluding the Museum itself), business firms and private collectors. Most of them have never been seen by the public before.

They range from the 16th Century to the latest expression of the 20th. In the small section devoted to older periods are Italian, Dutch and Flemish still lifes and flower pieces, a self portrait by Nicolas de Largillière and a French "Martyrdom" of the 17th Century. Suitably placed with these are a portrait of Montcalm by an unknown French painter, still lifes by Ozias Leduc and Suzor-Coté and a portrait of the sculptor Alfred Laliberté by Joseph Franchère.

There is a good showing of Impressionists and Fauves in the main gallery, which is shared by several Canadians, including Jean-Paul Lemieux, Jacques de Tonnancour, Graham Coughtry, A. Y. Jackson, Lawren Harris, Albert H. Robinson and Jean Dallaire.

In the adjoining gallery the paintings are of a newer vintage and they are inclined to come larger and more sensational — Abstract Expressionist, Op, everything but Pop — by Rita Letendre, Jean McEwen, Harold Town, Marcel Barbeau, Richard Gorman, Honore Sharrer, and such distinguished visitors as Appel, Albers, Fangor and Poliakoff. In the hall outside are Kandinsky, Léger, and Jack Yeats, as well as Riopelle, Pellan, Tousignant and Reppen.

The sculptors include Rodin, Bourdelle, Giacometti, Brancusi, Ernst, Zadkine, Minguzzi and Chadwick, as well as Vaillancourt and Braitstein.

This exhibition will be on view until December 18.

On December 5, the Junior Associates will re-open their Stable Gallery with — "Pow! Splat! Sweet dreams, baby!" — "Eleven Pop Artists — the New Image."

SHERBROOKE, QUE.
LA TRIBUNE
D (M-F) 45,300
(S) 46,300

DEC 3 1966 BOWDEN'S

O 12-M

Grand ménage au Musée des Beaux-Arts

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La veille avait lieu le vernissage des expositions marquant la réouverture du Musée qui a célébré son 100e anniversaire en 1960. Depuis, grâce à une politique d'expansion qui a permis la mise en oeuvre de présentations d'envergure, le nombre des visiteurs a augmenté de façon considérable.

Actuellement l'exposition intitulée "Montréal collectionne: dernière décennie" organisée par le nouveau conservateur général, Luc d'Iberville-Moreau, comporte une centaine de peintures et sculptures en montre dans deux grandes salles du premier étage.

Current Events
Montreal, Que.
W 8,800

DEC 3 1966 BOWDEN'S
préparation

galeries d'art

P 12-M

A NEW FACE FOR AN OLD LADY

She's an old lady - 106 years old, if you *must* know - and though she's lost none of her regal character, the fact is her wrinkles showed rather badly.

And what with the possibility that millions would drop in, next year, the old was growing a little testy.

Sections of ceiling crash to the floor. Monk's cloth is ripped from the walls, along with insulating paper, leaving bare, nail-pocked boards in their place. Light fixtures are torn from their sockets. Walls vanish.

The scene:

The Montreal Museum of Fine Arts, an institution predating Confederation.

Today, the old girl is having her face lifted so she'll be at her best for the millions of visitors expected in Montreal next year for *Expo 67*.

It has taken seven months and some $300,000 to bring the renovation to completion.

What has the old lady done with all her treasures while all this was going on?

For one thing, 102 of her finest paintings hit the road on a seven-city tour in the United States. The tour will come to an end next March.

Next, 34 paintings, 48 graphics, eight drawings and one tapestry from the Museum's collection of contemporary Canadian art were crated and sent off on a 16-month tour of six provinces.

That accounts for 193 items. The Museum's collection numbers in the thousands - there are 1,500 paintings alone - and each of these had to be carefully checked, labelled, packed and stored in sections of the Museum not immediately affected by the refurbishing program.

Actually, this was the first in a two-phase project. The second calls for the raising of $3,000,000 in the post-1967 period to erect a new wing to the present building and a portion of this already has been pledged.

But even Phase I will impress the visitor when the Museum re-opens to the public December 2nd with two exhibitions:

Montreal Collects
The Last Decade and Pleasure of Photography
The World of Roloff Beny

The visitor will find, for example, that a new gallery has been created for drawings and graphics and that installation of the collections, to quote a Museum official, will be "more attractive than ever before."

(The Museum is open to the general public every day of the week from 10:00 a.m. to 5:00 p.m., on Sunday afternoons from 2:00 to 5:00 p.m. and on Wednesday evenings from 7:00 to 10:00 p.m.
1379 Sherbrooke Street West - 842-8091)

La Presse, Montréal, Qué.
December 2, 1966

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Réouverture du Musée

Le Musée des Beaux-Arts de Montréal ouvrait à nouveau ses portes hier soir, après six mois de travaux d'aménagement. De gauche à droite, Mme Murray Vaughan, M. David G. Carter, directeur du musée, Mme Carter et M. A. Murray Vaughan, président du musée devant une oeuvre de Brancusi de la collection Samuel Bronfman.

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

DEC 5 1966 BOWDEN'S

MONTREAL, QUE.
LE DEVOIR
D 48,200

DEC 3 1966 BOWDEN'S

0 12-M

Réouverture du Musée des Beaux-Arts

La première étape d'un projet

Le Musée des Beaux-Arts a ouvert de nouveau ses portes au public hier. Les travaux de rénovation ont coûté plus de $300,000. Repeindre. Installer un nouveau système d'éclairage. Nettoyer de fond en comble les galeries. Selon le président du musée, M. A. Murray Vaughan, c'est **"la première étape d'un projet à double objectif qui doit se réaliser après l'Exposition universelle de 1967. Les transformations actuelles,** poursuit-il, **permettront aux membres, ainsi qu'aux nombreux visiteurs de 1967, de voir les collections du musée sous leur meilleur jour".**

La deuxième étape du projet visera à recueillir trois millions en vue de construire une aile supplémentaire.

Quatre-vingt treize oeuvres d'art qui ont été acquises par ces collectionneurs montréalais, au cours des dix dernières années forment l'une des deux expositions d'ouverture du musée. La seconde est constituée d'environ 60 photographies de Roloff Beny, l'artiste-photographe qui, dit-on, **"a dessiné au moyen de l'objectif de sa caméra"** dans une quarantaine de pays. Quelques-unes des oeuvres qui figurent dans l'exposition "Plaisirs de la photographie : le monde de Roloff Beny" ont six pieds de haut. Les sujets s'inspirent de la sculpture de la Renaissance italienne, de mosaïques de la Macédoine, de façades gothiques à Chypre, de l'architecture indienne, de la sculpture du Siam et d'autres oeuvres de l'art ancien de quelque vingt pays de la Méditerranée et de l'Extrême-Orient. Selon Sir Herbert Read, les photographies de Beny sont **"des images poétiques, vues par un poète, mais ressenties plastiquement".**

En plus de ces montages photographiques, une exposition intitulée "Montréal collectionne" coïncide avec la réouverture du musée. Il y a dans cette collection plusieurs oeuvres qui n'ont jamais été exposées en public. Elle comprend des oeuvres de Bonnard, Borduas, Brancusi, Ernst, Giacometti, Kadinsky, Léger, Monet, Rodet, Riopelle, Soutine, Zadkine... pour ne nommer que celles-là.

S'ajoute à ces réalisations, un système — organisé par le comité féminin du musée — de ventes et locations d'oeuvres d'art. Les oeuvres d'art choisies seront soumises au personnel spécialisé du musé et comprendront des peinture à l'huile, des aquarelles, de dessins, des sculptures et de gravures d'artistes de toute les régions du Canada.

"Dans la vie artistique d'un communauté, de conclure M Carter, **l'une des association les plus importantes est cell qui existe entre le musée et l collectionneur. C'est un lie qui est très révélateur de l vitalité et de la maturité a tistique d'une société".**

0/2 M



LE MUSEE des Beaux-Arts de Montréal a tenu une soirée de gala pour souligner sa réouverture. De gauche à droite, M. David Carter, directeur du Musée, M. Murray Vaughan, le président, ainsi que Mmes Vaughan et Carter. A l'arrière-plan, une huile de André Derain, une des peintures exposées au Musée.

(Photo PC)

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Social News

Montreal Museum Of Fine Arts Holds Gala Opening



Photographed at the gala opening of the Montreal Museum of Fine Arts which took place on Thursday evening. From left to right: **Mr. Anson McKim, Mrs. Duncan Hodgson** and **Mr. Hodgson.**



(Gazette Photo Service)

Mr. and Mrs. Peter Quinlan



Mr. W. McA. Atchison, Mrs. Alastair Innes-Ker and **Mr. W. F. Shepherd.**



Mrs. Keith Gordon, Mrs. Harold Stevenson and **Mrs. A. J. Thomas.**

871 Le Nouvelliste T. Rivières Dec 6-66

La rénovation du Musée des Beaux-Arts a coûté $300,000

MONTREAL (PC) — Dans un éclat de renouveau provenant de vastes travaux de nettoyage de l'ordre de $300,000 effectués durant six mois, le Musée des Beaux-Arts de Montréal vient d'ouvrir ses portes au grand public.

Il y a eu vernissage des expositions marquant la réouverture du Musée qui a célébré son 100e anniversaire en 1960. Depuis, grâce à une politique d'expansion qui a permis la mise en oeuvre de présentations d'envergure, le nombre des visiteurs a augmenté de façon considérable.

Actuellement l'exposition intitulée "Montréal collectionne; dernière décennie" organisée par le nouveau conservateur général, Luc d'Iberville-Moreau, comporte une centaine de peintures et sculptures en montre dans deux grandes salles du premier étage.

Plusieurs de ces oeuvres sont exposées en public pour la première fois.

Ces réalisations représentent plusieurs périodes, depuis le 16e siècle aux récentes créations contemporaines, avec plusieurs oeuvres canadiennes et celles des artistes de l'étranger dont certains ont laissé leurs noms à la postérité.

Une seconde exposition, "Plaisirs de la photographie: le monde de Roloff Beny" a également été inaugurée à ce vernissage.

Quebec Le Soleil, Quebec
Rénovation
December 5, 1966

871

Le musée des Beaux-Arts de Montréal est ouvert

MONTREAL (PC)—Dans un éclat de renouveau provenant de vastes travaux de nettoyage de l'ordre de $300,000 effectués durant six mois, le Musée des Beaux-Arts de Montréal ouvrait hier ses portes au grand public.

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Une seconde exposition, "Plaisirs de la photographie: le monde de Roloff Beny" a également été inaugurée à ce vernissage auquel assistaient MM. Murray Vaugham et David Carter, respectivement président et directeur et directeur du Musée de Montréal, ainsi que les membres et leurs invités.

ART
BY REA MONTBIZON

New Spirit Prevailing At The Montreal Museum

As I was touring the freshened up galleries earlier this week, on my first visit to the Montreal Museum of Fine Arts since the seven months of exterior facade lifting and interior refurbishing, I experienced the familiar collections in a fresh light, indeed. Although many of the Museum's treasures are still on tour or in storage, and such possessions as the African and South American artifacts remain to be installed, it is for the first time that a truly scholarly and professional spirit is felt prevailing at the Fine Arts Museum.

At an expenditure of $300,000, (a mere ten percent of the sum originally calculated for the realization of appropriate expansion), the installation of up-to-date lighting systems, and the creation of new curatorial offices at the back of the eastern wing's one-time Gallery XII, appear to be the most important physical changes within the present program.

However, the true achievement is not measurable in dollars and cents. It is expressed in the remarkable change of spirit, brought on by the incalculable contribution in fine museological scholarship.

Some larger, more specialized collections may call for their own systems of presentation. Pottery may be shown with pottery, be it Greek, Peruvian or Japanese. But for a collection as modest and as arbitrarily assembled as ours, the organization into environments appears to be the ideal form of presentation. It has been Director David Carter's first project at the Montreal Museum to organize a Quebec gallery on this principle.

In the recent reorganization, the director and his curators have applied it more extensively, and to great success. Now, most of the works of art and artifacts are assembled and interrelated into appropriate environments, which in turn are separated or connected with one another by the individual galleries in which they are housed.

As one enters the Sherbrooke Street foyer three points of interest take hold of one's attention: The elegant, broad stairway suggestive — as always — of some unseen treasures beyond; the lovely Gaspesian crucifix seen through the doors of the Quebec Gallery which was moved to Gallery VIII of the eastern wing; and a square bas-relief seen through the opposite entrance, leading into Gallery I which is now accommodating the Near Eastern collections. Crucifix and relief no doubt represent a calculated juxtaposition, and a very effective one.

From the Ontario Street foyer, on the other hand, one enters the purposefully connected Renaissance and Baroque salons to the north whereas the intimate gallery to the south houses the treasures of the small Medieval collection, charmingly presented. From the other side it is reached through Gallery I, with its Egyptian and Greco-Roman flavor providing the appropriate contrast against which to experience the intense spirit of early Christianity.

On the first floor the Oriental Gallery remains at its northern location. At the opposite side of the western staircase an elegant Eighteenth Century salon was created in the Morrice Gallery, whereas the Norton Gallery next to the Oriental Collection is now taken over by the Art Sales and Rental Service of the Ladies' Committee. Gallery XII of the eastern wing has been transformed into a narrow prints and graphics gallery, housing the new curatorial offices beyond its fabric covered walls.

All this is not a superficial re-grouping, but represents a basic reorganization of the museum's inventory. Finally, the museum's treasures are brought into their own. They are shown in relationship to their past and their future, in comparison to other expressions of their own time, and in the spirit of an era, measurable in social, artistic and spiritual terms.

On the strength of such achievement, and in the absence of any program announced for the local avant garde interests (which used to be covered by the "Innovations" series), it appears clear that the Museum is intending to limit its role to its primary responsibilities including education, while leaving it to the Junior Associates and to the Ladies' Committee to deal with the local scene. Both these groups has done admirable work in the past, and one has every reason to believe that they will continue to serve and to stimulate their public in the future. But as theirs are the activities of more or less independent groups, one is led to understand that the Museum does not wish to exercise a more direct guidance on the confusing contemporary level.

If true, this means a loss of responsible voices in the general art forum. But it also means the elimination of competition and duplication among this city's exhibiting institutions, enabling each one to concentrate on its own contribution within its specific range.

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.
December 7, 1966

UESDAY, DECEMBER 7, 1966

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Ban on Cocktail Pants Is Still On

By JOYCE GOODMAN

Couturiers may love to design them and women may love to wear them, but most Montreal maitre d'hotels still ban them.

According to hotel traditions, pants by whatever name, price tag or label, are still pants, and women wearing them will be unwelcome in most downtown Montreal hotel dining rooms and cocktail lounges during the holiday season this year.

Pants have made little headway since they made headlines last year in Ottawa. A young matron turned up at the Chateau Laurier in trousers and was asked to leave. Her story was carried from coast to coast.

Locally, women have been seen in trousers at the opening of the Montreal Museum of Fine Arts and at the Alpine Ball. Even so, pants are most at home in the swinging discotheques of downtown Montreal or in private parties in Westmount.

The ban on cocktail pants in hotel dining rooms is still on.

Women who have invested in them can spare themselves and their escorts some embarrassment by matching their wardrobe with their restaurant before dining out. One good safety maxim is when in doubt wear a skirt.

Most Tolerant

The Chateau Champlain, perhaps by virtue of its newness, is the most tolerant of the big downtown hotels.

It does recognize the distinction between pants to walk and pants to dine by. Its maitre d'hotel said no woman wearing formal cocktail or dinner trousers would be turned away from its dining rooms. Daytime slacks were, of course, another matter.

The Café Martin, after what its maitre d'hotel termed a long and careful deliberation, has decided that women could wear cocktail trousers in the main floor dining room.

They were strictly out-of-bounds on its Flamingo Room upstairs or in its dining room downstairs.

Said the maitre d'hotel: "We recognise that this may be fashion, but not all the public may think this way."

The Ritz Carlton Hotel rule on women who wear pants is iron-clad. They shall not be admitted.

"There are certain traditions which must be maintained," said its maitre d'hotel. "That a woman must wear a skirt is one of them. Pants are not allowed in any of the Ritz hotels in Paris or in London. Nor are they allowed in Montreal."

The Queen Elizabeth Hotel will only allow women pants wearers in the coffee shop.

"They are strictly out of bounds in any of our other food operations," said a secretary in the maitre d'hotel's office. "They could cost $500 and be made of the richest satin and they still would not be allowed in any of our dining rooms. It's a rule."

The maitre d'hotel of the Sheraton-Mount Royal Hotel said he would no more allow a woman in cocktail trouser into the dining room than h would a man without a jacke or tie.

"We relax this rule a litt in the basement coffee sh and women can wear the pantsuits in the afternoo But for dinner or cocktai no."

The Windsor Hotel also c courages women from wearing pants for the dining or cocktail hour.

The Berkeley Hotel will permit women to wear cocktail trousers into their Piano Top cocktail lounge but prohibits them in the dining room.

The Royal Embassy Hotel, in a bold diplomatic stroke designed to maintain hotel tradition and please the ladies, will admit women in pants so long as the pants look like a skirt.

Current Events
Montreal, Que.
W 8,800
renovation
DEC 10 1966
BOWDEN'S

P 12-M

galeries d'art

A NEW FACE FOR AN OLD LADY

She's an old lady - 106 years old, if you *must* know - and though she's lost none of her regal character, the fact is her wrinkles showed rather badly.

And what with the possibility that millions would drop in, next year, the old was growing a little testy.

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The scene:

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1379 Sherbrooke Street West - 842-8091)

Montreal Star, Que.
December 10, 1966

Beny Photographs, Montreal Collectors

871

A New Look At The Old Museum

By Robert Ayre

IT looks as if Montrealers are glad to visit their Museum of Fine Arts again after not being able to get in during the six or seven months it was closed for refurbishing. Curiosity about the changes may have had something to do with it. Anyway, 2,200 turned up at the "open house" for members and friends Thursday evening of last week and during the weekend there were over 3,000 admissions, 1,885 of them on Sunday afternoon. The count for Sunday is usually about 1,000, unless there is a special exhibition with great drawing power.

As I said in my report the day of the opening, they were greeted by new wall coverings, refinished floors, freshly painted ceilings, cleaned skylights, modernized lighting, a reshaped print gallery, a gallery given over to the sales and rental service sponsored by the Ladies' Committee, and a rearrangement of the permanent collections. The cleaning and touching up includes regilding the names of benefactors on the rolls of honor, and there are lots of small improvements you may not notice right away but that all add up to better grooming.

The new sales desk at the Sherbrooke street entrance has still to be put in. The Wishing Well has disappeared. This doesn't mean the Museum has all the money it needs. No museum ever does, and there will be a campaign to raise $3,000,000 for the new wing which will be built after Expo 67; not much of that could come from coins charitably thrown in the well.

THE FOYER AT the entrance on Ontario street has been redesigned, with a lowered ceiling and a large permanent screen opposite the door, and the wide corridor between that and the Norton staircase has been cleared of the display cases that used to contain the Greek and Egyptian antiquities. The spaciousness seems a good idea, treating the area as a thoroughfare for lecture hall traffic.

The Quebec collections have been moved across the building to the Ontario street side, where the library used to be, to your right as you go in from Sherbrooke. Here are the wood carvings, including the Jobin crucifix and two figures from the Calvary, the Port Rouge Holy Family and the 18th Century wayside crucifix from Gaspé. This figure, carved by some humble craftsman and much more moving than the slicker Jobin, is balanced on the other side of the building by the Assyrian relief, which I don't think has been exhibited before.

Here, too, are the Plamondon religious pictures, the "ancestors," the silver and the furniture, and two complete rooms. This gallery leads into a smaller one devoted to Canadian painting from Krieghoff and Kane to Morrice, Emily Carr and Tom Thomson, with Borduas, Pellan and McEwen in the foyer.

European painting, tapestry, mediaeval sculpture, furniture and ceramics are distributed through the two galleries beyond the lecture hall. You go through the Middle Ages to Greece, Egypt and Assyria. The Chinese collection and the English furniture and porcelain are upstairs.

Of course, the walls somewhere will have to make room for the 102 "Masterpieces from Montreal" now touring the United States. Until Christmas they are in Columbus, Ohio. They will be in New York, at the Gallery of Modern Art, from March 28 to April 3. And the Saidye and Samuel Bronfman collection, part of which will be at the Beaverbrook Gallery in Fredericton later this month.

THE FIRST EXHIBITION in the new print gallery—and spilling over into one of the larger galleries—is "Pleasure of Photography: The World of Roloff Beny," which I noted last spring when it was at the National Gallery in Ottawa. It is a magnificent travelogue, taking you to Italy, India, Persia, Cambodia, Japan and other far eastern countries in photographs of architecture and sculpture that lose nothing of their definition by being enlarged. They give you new angles on familiar facades—like the Taj Mahal—and introduce you to out-of-the-way corners of the world. The show is enhanced by colored fabrics with designs made from pierced screens and other details.

The Beny photographs may be seen until the end of the year. "Montreal Collects" is of shorter duration, ending a week from tomorrow. The significance of this exhibition of nearly 100 works of painting and sculpture is expressed by the Director, David Carter, in the catalogue: "One of the most important relationships in the artistic life of a community is the bond between Museum and collector. It is a relationship freighted with implications for the artistic health and the artistic maturity of any communiy."

This is the first project of the new General Curator, Luc d'Iberville-Moreau, who speaks of the rapid economic growth of Montreal and the whole of Canada and the rise of a new generation of collectors. "It is to stimulate these collectors," he says, "and to reveal their tastes" that the exhibition was organized. "It marks a link with the past and suggests the existence of a true tradition. The diversity of interests contributing to Canada's cultural explosion also is evidence of a promising future in the field of collecting."

The collectors include not only individuals but Sir George Williams University and such business and industrial organizations as Hydro-Quebec, Drummond, McCall & Co., Ltd., Kensington Industries, CEMP Investments, Geigy (Canada), Ltd., Canadian Industries, Ltd., and THE MONTREAL STAR.

THE WORKS ON display were all acquired during the past decade and many of them have never been seen by the public before. The diversity of interests makes for an exhibition of great variety, beginning as far back as the 15th Century, with manuscript miniatures, and ending with Op. The weakness of a show of this kind is that by its very nature it can't be very selective and homogeneous, and the paintings don't necessarily represent the painters at their best. On the whole, however, I found it rewarding. Even when their dimensions are small, many of the contributions are first rate.

One thing to notice is the taste for the contemporary. Of the 97 works more than half belong to the 20th Century, and 30 of these are Canadian.

Lively as some of the impressionists, the fauves and the first abstractionists are in this show —Monet's Etretat cliff and Sisley's coast, Vlaminck's Chatou, Signac's Cherbourg and Dérain's Collioure, and the geometrical "Baton Rouge" by Kandinsky—they don't look very revolutionary today, especially in contrast with the overwhelming size and action of the people next door—the rowdy Appels, the whizzing Fangor, Rita Letendre's tarry, volcanic eruption and Marcel Barbeau's swirling lines, Tanabe's candy-colored boxes, the big Gorman and the big Gagnon, Town's brilliant "Sky Panel" and McEwen's "Drapeau inconnu," so well placed that you can see its splendor from afar.

Among the quiet ones, highlights for me were Boudin's "Retour des barques," the small Bonnard still life, Soutine's Cagnes landscape, Utrillo's Montmartre, Marquet's misty Pont Neuf, the Roualt "Saltimbanque," Albers' yellow squares, Poliakoff's "Composition"; among the Canadians: Ozias Leduc's eggs, Borduas' black bars, Lemieux's "Bel hiver," Reppen, Tousignant and Siebner; among the older paintings: Sebastien Bourdon's 17th Century "Martyrdom of St. Peter," the self portrait by Nicolas de Largillière and the Dutch 17th Century flowerpiece by Augustin Bouquet; among the sculptors, Bourdelle, Brancusi, Chadwick, Giacometti, Minguzzi, Pomodoro and Zadkine.

Current Events
Montreal, Que.
W 8,800
renovation
DEC 17 1966
BOWDEN'S

P12-M

galeries d'art

A NEW FACE FOR AN OLD LADY

She's an old lady - 106 years old, if you *must* know - and though she's lost none of her regal character, the fact is her wrinkles showed rather badly.

And what with the possibility that millions would drop in, next year, the old was growing a little testy.

Sections of ceiling crash to the floor. Monk's cloth is ripped from the walls, along with insulating paper, leaving bare, nail-packed boards in their place. Light fixtures are torn from their sockets. Walls vanish.

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1379 Sherbrooke Street West - 842-8091)

POINTE CLAIRE, QUE.
News & Chronicle
W 15,200
renovation
DEC 15 1966
BOWDEN'S

Montreal winter fairyland

5 or 12 col

One of the Montreal's most popular Summer attractions, the Garden of Wonders (Children's Zoo), has quickly become a solid Winter favorite for tourists and local residents as well.

For the third consecutive year, the City of Montreal will re-open the LaFontaine Park attraction to the public from December 16 to January 8. Some 20,000 multi-colored lights are strung from the towering elms in the three-acre site to which some of the sturdier animals have been temporarily returned. These include reindeer, husky dogs living in an igloo, mountain goats, etc.

Dominating the fairyland are a huge illuminated ice palace, a manger showing the Nativity and ice sculptures. Last year the attraction had to be kept open for an extra week and about 150,000 persons ignored Winter weather for a visit.

These and other events are listed in the Winter Calendar of Events available, free of charge, from the Montreal Municipal Tourist Bureau, Dominion Square Building, Montreal, Canada, and from Canadian and Quebec government travel offices in the US and abroad.

CHRISTMAS

Of special yule-tide interest is the annual exhibition of Christmas flowers at the Botanical Garden; performances of "Haendel's Messiah" at Place des Arts; a concert of Christmas Carols at Erskine and American United Church; "Star of Bethlehem" showings at Dow Planetarium; "Aladdin and the Wonderful Lamp" played for children at Victoria Hall and the annual Christmas show of the Rideau Vert theatre company.

Of special interest is the reopening of the Montreal Museum of Fine Arts which was closed all Summer for an extensive interior facelifting, with impressive results.

One of the highlights of the musical season will be performances of "The Marriage of Figaro" by the Montréal Opera Guild at Place des Arts in January. Les Grands Ballets Canadiens will dance December 20-23. Some of the best-known visiting artists this Winter include: Lili Kraus, Leonid Kogan, the National Ballet of Canada, Isaac Stern, Henryk Szeryng, Canlina Vishnevskaya, Vladimir Ashkenazy and Arthur Rubinstein.

CARNIVALS

Winter also means carnivals around Montréal. The three Montréal universities are having theirs January and February. The novel Laurentian Snow Festival takes place at Ste Agathe from January 26 to February 20.

ARTS

Un nouveau Musée ?

La vieille barque d'antan vient de faire peau neuve. Entrez au nouveau Musée des Beaux-Arts, rue Sherbrooke ouest et si vous y êtes déjà allé, vous ne vous y reconnaîtrez plus !

D'abord, vous vous souviendrez du hall-marché. C'est fini le magasin, les médailles, les agendas, les calendriers et l'odieux tronc aux aumônes au milieu de la place. On a enlevé les cimaises à esquimauderies exotiques et ainsi le plafond a grimpé en flèche. C'est vaste, clair et nu, c'est beau. Important le portique



La vieille barque . . .

d'un musée, c'est là qu'on y change d'âme, qu'on se prépare à l'excursion vers l'ultra-visible, le plastique.

A gauche, la salle du petit égyptologue-amateur montréalais. Il s'en trouve beaucoup depuis la visite des trésors du petit roi-enfant Toutank-Amon. Des montres neuves, encore de l'espace bien aménagé, des vides, on y respire. A droite, la salle des canadienneries et son extraordinaire — ah ! oui vraiment fameux — grand Christ de bois de pin et qui vient de Gaspé et des années 1700. Admirez la couche, l'étonnant effet graphique. Beau comme un totem, vrai comme la vérité de Christ ! C'est une croix-de-chemin unique au monde, comparable au Christ de Perpignan. Art religieux authentique qui fait vomir si vous revoyez les chromos de la vieille rue Saint-Paul.

Si vous entrez par l'avenue Ontario, vous découvrez un lieu préparé en hommage à nos grands initiateurs et pionniers de l'art actuel; ici : un Pellan carminé, bouillant comme un homard en cuisson, un Borduas à polygones austères et un Riopelle, mosaïste, de feu. Sièges modernes, voilà un coin d'accueil bien



. . . vient de faire peau neuve

réalisé. Décidément, il fallait un conservateur francophone, et latin, à ce musée, pour y trouver ce soin du visiteur, ce goût intelligent. Cette partie du Musée ressemble à ces musées modernes de Hollande, de Suisse, des Etats-Unis. La salle des pas-perdus est vaste et dénudée comme le hall. Relais bienfaisant, celui d'un rond-point désert.

La grande salle des conférences offrait le désolant spectacle d'une fin de mascarade. Oripeaux de papiers gris et rouges, restes d'un bal pour "grosses légumes". Il faut ce cirque à la "vie de l'art", paraît-il ! A l'étage, le grand nettoyage montre aussi ses heureux effets. Des puits de lumière que l'on découvre soudain, le grand hall où le regard se repose avant de gagner une des nombreuses salles. A gauche, la galerie orientale avec ses beaux trésors de Chine, du Japon, de la Corée de l'antiquité. Vraiment, c'est une collection imposante. Au centre, dans l'ex-Galerie XII, on vient d'adopter une initiative des Américains, la location des tableaux. Une buraliste, l'autre jour, exultait d'enthousiasme, le "business" marche bien et à ce commerce honorable collabore nos grandes galeries. Bravo. On y fera de petites découvertes, ainsi du collage salutaire de James Boyd, de John Korner, et esthétique aussi, de Ron Martin qui joue avec des tickets avec brio. Pour le choix, c'est comme dans les entreprises confédérales, le tiers en francophones, les deux tiers aux anglophones. Un peu ridicule, non ?

Le snobisme aidant, on se fera prendre au jeu de ce "crédit de l'art", de ce "stock exchange" inusité: on voudra garder "l'enfant" et tout le monde sera content ! Ah ! les moyens modernes de la conviction des foules !

A l'extrême-droite, étrange étalage d'agrandissements photographiques d'un globe-trotter photographe, amateur de vieilles pierres, de ruines savoureuses, d'antiquités branlantes. Ceci est fait pour le "Aid fund for the Winston Churchill memorial" ! Eh ! C'est comme ça ! Voyez l'affiche en entrant. En somme, une expo un peu inutile; on pourrait faire mieux en agrandissant les pages du premier "Larousse sur l'art" venu ! Les ruines romantiques, en gros plan, c'est d'une facilité . . . à brailler, monsieur le directeur !

Toujours à l'étage, dans les grandes salles du sud, c'est la découverte des goûts de nos collectionneurs. Pas tous, il faudrait quinze musées ! On n'y offre point de catalogue. On sait la discrétion des collectionneurs. Il faut aller lire les étiquettes; bien entendu, pas pour le Fernand Léger, ni le Vuillard, ni même le Morrice. Vous y verrez un beau poisson de l'illustre Brancusi, un objet mobile de Marta Pan et l'inévitable "bon baiser" de Rodin. (Au fait, avez-vous vu le vieux Saint-Pierre, triste et mou, au milieu du trottoir, en face du Musée. Ecoeurant !)

L'éventail penche vers le conformisme, en oscillant entre le "pompiérisme" à la guimauve et le tachisme audacieux d'un Charles Gagnon. J'aime toujours ce cruel, et pourtant poétique, "Réception no 2" d'Honore Sharrer. Il y a un séduisant Fangor. Facile et complaisant. Un décoratif qui porte. Deux visiteuses à colliers de perles rares s'émeuvent: "Comme c'est cute, ma chère, les belles couleurs !" Et c'est le tableau préféré du critique d'art à "La Presse" ! Dans la vitrine, chez Peck, voisin du "Siècle", l'étalagiste vous pond dans le genre, douze Fangor par jour ! Tout au "krylon" ! Tenez, comparez le Van Dongen du Musée et ces portraits mondains. C'est le même fard.

Enfin, sur la mezzanine, subtil coup d'envoi, un accidentel ménage, un triptique puissant. Reppen (mort prématurément), un Claude Tousignant, nouveau genre, très beau, et un jardin mauve de Pellan. A côté, un Riopelle encore, post-mosaïque, style Karel Appel, en plus sauvage.

CLAUDE JASMIN

MONTREAL, QUE.
LE DEVOIR
D 48,200
Circulation
JAN 7 1967
BOWDEN'S

BEAUX-ARTS

Les Arts plastiques 1966

par Laurent LAMY

Dans le domaine des arts plastiques, 1966 aura été une année, jalonnée par de bonnes expositions de peintres canadiens et surtout largement employée à la préparation de l'Expo 67. Espérons que 1967 sera pour les artistes une année exceptionnelle, puisque plusieurs d'entre eux parmi les meilleurs, Ferron, Roussil, Vaillancourt, Heyvaert, Jordi Bonet, Trudeau entre autres, ont reçu des commandes intéressantes de l'Expo.

D'ailleurs l'Expo a été l'occasion de débarrasser le Musée des Beaux-Arts de sa poussière. Enfin, Montréal a un musée présentable et propre, éclairé et même agréable. Au début de l'année on y a vu l'exposition Art-Israël, intéressante surtout pour deux peintres: Agam qui construit des tableaux qui varient selon l'angle de vision ou des tableaux à éléments interchangeables, et Castel, un peintre raffiné dont les graffiti ont le charme des vieux murs et des dessins d'anciennes civilisations. Au musée toujours, les bijoux de Braque ont reçu un accueil enthousiaste du public. Joyaux fastueux et pourtant simples, formes généreuses réduites à petite échelle, pierres et diamants employés dans des harmonies tempérées, ont donné par ces bijoux une leçon de goût accessible à tous.

Temiskaming Speaker
New Liskeard, Ont.
March 9, 1967

In and around Montreal

with **RONNIE CONLIN**



In 1967, Canada's Centennial Year, many places are stressing and exhibiting Canada and Canadian talent. Not the lest of these places is the Montreal Museum of Fine Arts, and this museum is just that — fine art.

Mr. David G. Carter, Director of the museum, said of the year ahead, "The museum is girding for the largest crowds in its history." These crowds will be treated to an art display guaranteed to satisfy every taste. The exhibitions will include famous oil works and sculptures as well as native hand works. The program is international in concept with works from France, Germany, Britain, Mexico, Norway and the United States as well as Canada.

Since early 1966, masterpieces from the MMFA have been on tour in the U.S.A. as "a prologue and invitation" to Montreal and Expo '67. Everywhere this tour appeared record crowds brought it praise and honour.

But the praise and honour is not limited to the magnificent collection of Canadian talent in the MMFA. In November of 1966, the MMFA re-opened its doors after being closed for six months for rennovation. The refurnished museum will present the masterpieces of yesteryear as well as many outstanding contemporary works in new and more attractive settings than ever before witnessed. New and practically installed lighting will exhibit the great works with light complimentary to the work.

Of interest to Canadians will be the works of the famous Group of Seven, such as A. Y. Jackson, F. H. Varley and Arthur Lismer. Mr. Lismer, who will this year be 82, still supervises painting classes and keeps himself as busy as the museum director in the winter time around Montreal. Tom Thompson, a contemporary of the Group of Seven, is another great Canadian painter whose works the museums will be displaying.

Since 1860, when the Art Association of Montreal was formally incorporated, through 1948 when the Association adopted the name of the Montreal Museum of Fine Arts to the present day, the MMFA has accumulated many interesting collections of paintings, sculptures and art objects. The MMFA has also acquired an imposing building, an international reputation, an active program, a library and one of the major art schools of Canada.

The Montreal Museum of Fine Arts, like Canada, is on the threshold of new developments. Montreal visitors in 1967 will have the experience of viewing first hand Canada's transition in the last hundred years and have a sampling of the future, imaginatively created and recreated by the masters of the art profession, in a city worthy of such a privilege — MONTREAL.

Canadian Art
Ottawa, Ont.
EOM 6,700
Renovation
FEB 1967
BOWDEN'S

Montreal Museum re-opens its galleries

P12 - M-

by Robert Ayre

The 2200 members and guests who attended the reception marking the re-opening of the Montreal Museum of Fine Arts on 1 December 1966 and the 3000 people who crowded into the galleries the following week-end were cheered by the new look the building had achieved during the eight months it was closed, though they realized – as President A. Murray Vaughan pointed out at the institution's 106th annual meeting a fortnight later – that the refurbishing, which cost $300,000, was only the first phase of a program of modernization and expansion. The planned construction of a new two-storey building to provide much-needed space for the growing collections, and the campaign to finance it, had to be postponed until after *Expo 67*.

The first phase did not include air-conditioning, which, in a building erected more than half a century ago, would have involved structural changes at a prohibitive cost. It gave the museum no more space for its collections and temporary exhibitions, but it did provide for better use of the existing facilities.

The most important changes are in the lighting, which is greatly improved, and in the new wall coverings, an open-weave biscuit-coloured fabric which will be more serviceable and will enhance the exhibits instead of detracting from them as did the old stained and pockmarked walls that were an eyesore for so long. Cleanliness and brightness, from the washed classical facade on Sherbrooke Street, to the freshly painted ceilings inside, the removal of the grime of years from the skylights and the refinished floors add up to better grooming, which should restore to the museum a good conceit of itself. It now looks as if somebody cares. They have even removed the wishing well from the front entrance. This doesn't mean that the museum doesn't need money, as it always must, but I never thought this soliciting of alms did anything for its dignity. The nickels and dimes thrown into the well wouldn't go far in the current campaign for $5,000,000.

Gallery XII upstairs has been reshaped into a long, narrow print gallery and four offices, and the small Norton Gallery has been given over to the sales and rental gallery set up and operated by the Ladies' Committee. It opened with a good stock of 200 paintings, prints and small sculptures, attractively presented.

The foyer at the Ontario Street entrance has been redesigned, with a lowered ceiling and a large permanent screen. Against this stands Richard Turner's *Chamber* which is in the Saidye and Samuel Bronfman collection, an immense *ciment fondu* sculpture like an impregnable door, ribbed and horned, from a barbaric castle. The wide corridor between the entrance and the Norton staircase has been cleared of the display cases that used to contain the Greek and Egyptian antiques, now moved into another gallery. The area has become a more spacious thoroughfare for lecture hall traffic.

The Quebec collections have been moved across the building to the Ontario Street side. Here are the Plamondon religious paintings, the portraits, the silver and the furniture (including two complete rooms) and the wood carving. The eighteenth-century wayside crucifix from the Gaspé, carved by some humble craftsman and much more moving than the slicker Jobin Calvary, is balanced on the other side of the building by the Assyrian relief which was purchased two years ago. It is a gypseous alabaster panel from the palace of Ashurnasirpal II at Nimrud, dated 883-859 B.C., and shows an eagle-headed winged personage fertilizing the sacred tree.

The Quebec gallery leads into a smaller one devoted to Canadian painting from Krieghoff and Kane to Morrice, Emily Carr and Tom Thomson, with Borduas, Pellan and McEwen in the foyer. European painting, tapestry, mediaeval sculpture, furniture and ceramics are distributed though the two galleries beyond the lecture hall. You go through the Middle Ages to Greece, Egypt and Assyria. The Chinese collection and the English furniture and porcelain are upstairs.

Making painting part of its social context seems particularly happy in the elegant English gallery, presided over by Sir Joshua Reynolds' portrait of a lady of the Meade family. Placed above a wood-framed fireplace with a brass fender, it is adorned by a Grinling Gibbons oak and limewood garland from the seventeenth century stately home of the Earl of Essex.

The first exhibitions in the freshened galleries were *Montreal Collects* and *Pleasure of Photography: the World of Roloff Beny*, the latter a travelling show seen in the National Gallery last spring. *Montreal Collects* consisted of just under one hundred paintings, drawings and works of sculpture, all acquired in the past decade by business and industrial organizations and private individuals, and many of them seen by the public for the first time.

On the whole, I thought it was a rewarding show, though by its very nature it lacked homogeneity, and the works did not always represent the painters at their best. It was the first project of the new general curator José-Luc d'Iberville-Moreau, and it gave him some problems in hanging. One thing I noticed was the taste for the contemporary. More than half the works in the exhibition belonged to the twentieth century, and 30 of these were Canadian.

expression



MONTREAL MUSEUM NEEDS YOU!

It seemed to be closed for a long time, but the Montreal Museum of Fine Arts is open again.

The grime of time, the soot of a thousand yesterdays, and the deposits of horseless carriages going along Sherbrooke since World War 1 were all blasted off the classic Museum building to start the campaign to win 25,000 new members including you.

Museum masterminds are most anxious to obtain memberships from thousands of senior students, particularly from McGill and Sir George Williams. Perhaps they figure we need it!

The $300,000 splurged on making the outside of the building look glamorous, and the inside more thrilling than ever will make a great many students cough up $5 required for membership.

When you are the owner of an exclusive Montreal Museum membership card, you will receive all of the propaganda about coming exhibitions, lectures, films and concerts. For the $5, Museum members have the right to advance registration in all art classes, a 10% reduction on all fees, free admittance to special study and painting classes. Topping this you get reduced box office tariff for all of the major exhibitions. When this is totalled up it comes to the most profitable gilt edged investment of the year.

Those who are seriously thinking about this $5 investment can in just seven days from today make a wide-eyed tour — (if you are a member you can join the elite on Dec. 1) — and peer at the camera magic of the amazing Roloff Beny. The trouble is that when you see what he can do with a lens and film you develop an inferiority complex with your own camera.

So, when the millions flock into Montreal for Expo 67, they will find that the Montreal Museum organization has risen to the challenge and we can all be proud of what has been achieved. It is to the student's great personal profit, to have the Montreal Museum undertaking this ambitious campaign to involve him in its future plans. It wants to lure you into one of Montreal's veritable places of glory and fill your eyes and hearts with the art of yesterday and today.

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REGINA, SASK.
LEADER-POST
D 61,000
Renovation
DEC 10 1966
BOWDEN'S

Montreal's winter fairyland

D-12-M

Ice sculptures fill park

One of Montreal's most popular summer attractions, the Garden of Wonders (Children's Zoo), has quickly become a solid winter favorite for tourists and local residents as well.

For the third consecutive year, the City of Montreal will re-open the LaFontaine Park attraction to the public from Dec. 16 - Jan. 8. Some 20,000 multi - colored lights are strung from the towering elms in the three - acre site to which some of the sturdier animals have been temporarily returned. These include reindeer, husky dogs living in an igloo, mountain goats, etc.

Dominating the fairyland are a huge illuminated ice palace, a manger showing the Nativity and ice sculptares. Last year the attraction had to be kept open for an extra week and about 150,000 persons ignored winter weather for a visit.

These and other events are listed in the Winter Calendar of Events available, free of charge, from the Montreal Municipal Tourist Bureau, Dominion Square Building, Montreal.

Of special yuletide interest is the annual exhibition of Christmas flowers at the Botanical Garden; performances of Handel's Messiah at Place des Arts; a concert of Christmas Carols at Erskine and American United Church; Star of Bethlehem showings at Dow Planetarium; Aladdin and the Wonderful Lamp played for children at Victoria Hall and the annual Christmas show of the Rideau Vert theatre company.

Of special interest is the reopening of the Montreal Museum of Fine Arts which was closed all summer for an extensive interior facelifting, with impressive results.

One of the highlights of the musical season will be performances of The Marriage of Figaro by the Montreal Opera Guild at Place des Arts in January. Les Grands Ballets Canadiens will dance Dec. 20-23. Some of the best - known visiting artists this winter include: Lili Kraus, Leonid Kogan, the National Ballet of Canana, Isaac Stern, Henryk Szeryng, Galina Vishnevskaya, Vladimir Ashkenazy and Artur Rubinstein.

Winter also means carnivals around Montreal. The three Montreal universities are having theirs in January and February. The novel Laurentian Snow Festival takes place at Ste. Agathe from Jan. 26 - Feb. 20.

Restauration

41

Conservation

41

Arts Canada
Ottawa, Ontario
June - July, 1967



Vestiaire l'atelier Bonnat
Oil on board, 13″ x 15¼″. Paris, 1882
This painting has recently been restored by the Montreal Museum of Fine Arts conservation department.
Bonnat was a friend of Gauguin and several of the impressionists; his studio was a meeting place for young artists. Although Harris was not entirely happy there, the French artist apparently taught him how to loosen his brushwork and experiment with light. It is from this point forward that we begin to observe the influence of Manet on Harris' development.

Montreal Star, Que.
November 15, 1966

871

Italian Masterpieces

Art Expert Joins Restoration Team

Montreal's foremost art restoration expert has left for Italy as part of a North American volunteer team trying to salvage major Italian masterpieces damaged in Italy's recent flood disaster.

John Washeba, who has set up the Montreal Fine Arts Conservation Laboratory since joining the staff of the Montreal Museum of Fine Arts a year ago, left yesterday for Florence, Italy, to join 14 other colleagues from this continent who have volunteered their services for a minimum of two weeks.



John Washeba

Mr. Washeba has cleaned and restored some of the local museum's finest paintings and will continue to work here following his return from Italy.

David G. Carter, director of the museum, who originally brought Mr. Washeba to Montreal, said the institution agreed to the conservator's absence, even though he is needed here, because of "the great tragedy which has struck Italy and the art world as a whole." Earlier, Mr. Carter sent a telegram of sympathy to Florence authorities.

Mr. Washeba said it is his understanding that a committee is now being formed in the U.S. to lend financial support to the restoration program. Two American conservators have already assessed the damage to Florentine art treasures, and "from what they reported, it looks bad. Many, many works are covered with mud," Mr. Washeba explained.

Montreal Gazette, Que.
November 15, 1966

871

Local Expert To Aid In Restoring Damaged Italian Art

John Washeba, who set up the Montreal Fine Arts Conservation Laboratory, is flying to Florence to join in the task of trying to save art masterpieces damaged in Italy's disastrous floods.

Mr. Washeba, who has cleaned and restored some of the Montreal Museum of Fine Arts' greatest paintings, will join a group of about 15 North American restoration experts who have volunteered their services.

David G. Carter, director of the museum and the man who originally brought Mr. Washeba to Montreal, said the institution agreed to Mr. Washeba's temporary absence from his work here "because of the great tragedy which has struck Italy and the art world as a whole."

In Rome yesterday, a U.S. art expert said it might take a generation to restore art works in Florence damaged by the recent floods.

Frederick Hartt, chairman of the Fine Arts Department of the University of Pennsylvania, said the work would take "not less than 20 years and maybe a generation."

Hartt said the flood damage to the art works was much greater than that caused during the Second World War.

La Presse, Montréal
17 nov 66

Un Montréalais aidera à restaurer des tableaux endommagés en Italie

M. John Washeba, qui a établi le laboratoire de conservation au Musée des Beaux-Arts de Montréal, fera parti d'un groupe d'environ 15 restaurateurs nord-américains chargés d'aider à sauver les chefs-d'oeuvre endommagés par les inondations d'Italie.

M. Washeba, qui a nettoyé ou restauré quelques-unes des toiles les plus importantes du Musée, est parti pour Florence avec d'autres experts américains. Ses services seront volontairement offerts pendant au moins deux semaines.

M. David G. Carter, directeur du Musée, qui fit venir ici M. Washeba, a déclaré que l'institution a consenti à ce que M. Washeba s'absente bien qu'on ait besoin de lui ici, à cause de "la grande tragédie qui a frappé l'Italie et le monde de l'art tout entier". Quelques jours auparavant M. Carter envoyait un télégramme de sympathie aux autorités de Florence.

L'Evenement, Québec, Qué.
November 17, 1966

Restaurateurs à la rescousse

Les inondations à Florence n'ont pas seulement causé des dommages à la personne humaine mais aussi aux oeuvres d'art.

C'est dans le but d'aider à la restauration des oeuvres d'art endommagées par ces inondations qu'une vingtaine d'experts d'art américains ont quitté les Etats-Unis à destination de Florence où ils se mettront à la disposition des autorités de la ville et du gouvernement pour participer au sauvetage et à la restauration des monuments, peintures et autres oeuvres d'art.

Parmi les experts, on retrouve M. John Washeba qui depuis son entrée au service du Musée des Beaux-Arts de Montréal avait mis sur pied le laboratoire de restauration de l'institution de la métropole.

Il semble que leur tâche ne sera cependant pas aisée. En effet le directeur du département des Beaux-Arts de l'université de Pensylvannie, M. Frederic Hartt, a déclaré à Rome qu'il faudrait peut-être une génération pour compléter la restauration nécessaire.

Le Devoir, Montréal, Qué.
November 15, 1966

871

De Montréal à Florence

M. John Washeba, qui a établi le laboratoire de conservation au Musée des Beaux-Arts de Montréal, fera partie d'un groupe d'environ 15 restaurateurs nord-américains chargés d'aider à sauver les chefs-d'oeuvre endommagés par les inondations d'Italie.

M. Washeba, qui a nettoyé ou restauré quelques-unes des toiles les plus importantes du musée et qui continue à travailler ici, a pris l'avion hier pour Florence avec d'autres collègues américains. Ses services seront volontairement offerts pendant au moins deux semaines.

M. David G. Carter, directeur du Musée, qui fit venir ici M. Washeba a déclaré que l'institution a consenti à ce que M. Washeba s'absente bien qu'on ait besoin de lui ici, à cause de "la grande tragédie qui a frappé l'Italie et le monde de l'art tout entier." Quelques jours auparavant M. Carter envoyait un télégramme de sympathie aux autorités de Florence.

Selon M. Washeba un comité serait en train de se constituer en vue de soutenir financièrement le projet de restauration. Le nom de Mme Jacqueline Kennedy, veuve de l'ancien président des Etats-Unis, serait associé à ce comité.

M. Washeba vient de Medford. Il a étudié au département de conservation du Musée Fogg à l'université de Harvard. Il fut attaché à ce même département pendant quinze ans, dont 10 à titre de conservateur adjoint et un à titre de conservateur en chef suppléant.

Quebec Le Soleil, Quebec
November 17, 1966

MONTREAL (PC) — Dix-neuf experts en matière d'art ont quitté l'Amérique, lundi soir, à destination de Florence, où ils se mettront à la disposition de la municipalité et du gouvernement italien pour participer au sauvetage et à la restauration des monuments, peintures et oeuvres d'art endommagés par les inondations.

Parmi ces derniers se trouve John Washeba, qui, depuis son adhésion au personnel du Musée des BeauxArts de Montréal, il y a un an, avait mis sur pied le laboratoire de restauration de cette institution.

1 dec 66



M. John Washeba, l'un des volontaires qui ont restauré les oeuvres d'art endommagées par les inondations récentes à Florence, est de retour à Montréal et il a participé hier soir à la réouverture officielle du musée des beaux-arts de Montréal.

Montreal Star, Que.
February 10, 1967

871

Art Museum Appointment Announced

Appointment of Norman Muller, 31, as assistant conservator of The Montreal Museum of Fine Arts was announced here by director David G. Carter.

Born in Lynn, Mass., in 1936, Mr. Muller was educated in Lynn public schools before serving in the U.S. Army from 1955 to 1957. He then entered Boston University, graduating in 1961 with a BA in art history.

He studied at the New York University's Institute of Fine Arts Conservation Centre, later serving at the Smithsonian Institution, Washington, D.C., where he conserved paper objects.

In 1965 he was a conservator on the New York University's archaeological expedition in Samothrace, Greece, overseeing the conservation of metal, glass and ceramic objects. Last year he was an intern at the Intermuseum Conservation Association's laboratory in Oberlin, Ohio, under the direction of Richard D. Buck, a widely known conservator.

La Presse, Montréal, Qué.
January 18, 1967

871

Déjeuner-causerie du "Fashion Group"

Le "Fashion Group" tiendra son premier déjeuner-causerie de la nouvelle année le lundi 23 janvier prochain, à midi, à la Galerie de l'Etable du Musée des Beaux-Arts de Montréal. Comme le musée sera fermé au public, on est prié d'entrer par l'avenue Ontario, au nord de la rue Sherbrooke. M. John Washeba, conseiller d'art en restauration, du Musée des Beaux-Arts, sera le conférencier. M. Washeba arrive d'un voyage à Florence où il a assisté au sauvetage des oeuvres d'art. Ce sujet, dont il entretiendra son auditoire, sera sûrement plein d'intérêt pour les membres et leurs amis. A cette réunion, le programme de l'année sera discuté et la date de la parade de modes sera probablement fixée au 28 février.

SUR VOTRE AGENDA

le Devoir 14 janvier 67

DATE	INVITATION	LIEU
14 janvier	Soirée de gala organisé par le comité féminin de l'Orchestre symphonique de Montréal.	Château Champlain, Montréal.
16 janvier	Le conférencier invité du Women's Canadian Club sera M. Grant MacEwan, lieutenant-gouverneur de l'Alberta, à 2 heures 30. Sujet : "Notre héritage de héros canadiens".	Hôtel Mont-Royal, Montréal.
18 janvier	Dîner de l'Association des femmes d'assurances à 18 heures. Renseignements : 866-6353.	Hôtel Windsor, Montréal.
19 janvier	Visite à l'Institut de cardiologie par les membres du conseil des femmes membres de la Chambre de commerce. Renseignements : 844-3051.	5000 est, rue Bélanger, Montréal.
23 janvier	Conférence organisée par le Fashion Group à la Galerie de l'Etable à midi. Conférencier invité : M. John Washeba du Musée des beaux-arts de Montréal. Les membres seulement seront admis à cette conférence.	Musée des Beaux-Arts, Montréal.
24 janvier	Dîner-causerie organisé par le conseil d'expansion économique à 6 heures. Le conférencier invité sera M. Albert Boulet qui parlera de l'économie canadienne-française. Renseignements : 729-5296.	Club Canadien, Montréal.

Montreal Gazette, Que.
Circ. 136,116
December 10, 1966

Art Expert Gives View Of Flooded Florence

"They were worried about whether the tourists would come back. I'm sure they will."

"They" were the Florentines, and the words came from John Washeba who has just returned from a two-week mercy mission to the Italian city.

This week Mr. Washeba sat in his studio at the Montreal Museum of Fine Arts, a little exhausted surrounded by tools and all the paraphernalia of a professional art restorer, and talked about Florence.

He was one of the some 15 North American experts on art restoration who flew to Florence last month soon after the worst floods in 700 years cascaded through Italy, routing whole villages and drowning entire cities.

Florence, one of the most beautiful and treasured cities in the western world, was one of the hardest hit centres in the country.

"It was quite incredible. As we drove around the city you could see rags and wooden planks still stuck to the tops of olive trees. That's how high the water went."

"When we arrived in Florence the centre of the city was roped off by the army. You could quickly see why. Water covered the hub caps of the truck which picked us up at the station. But day by day as the water receded, we were able to walk further and further into the city."

"The stores and hotels were all out of commission. For instance, the goldsmith shops on the Ponte Vecchio were wiped out — gone," he said.

Soon after they arrived, the Mayor and city officials took them on a tour of the major sites. "You could see right away. It wasn't so much the water as it was the mud and oil which had done the damage."

Crude bunker oil used to heat the buildings had mixed with the water and mud. In the more famous churches, Santa Maria Novella, Santa Croce, the frescoes and sculptures were streaked with the thick, sticky mixture.

The day the team arrived city officials expressed fear that the Campanile or Bell Tower, the work of the 14th century master Giotto, beside the Cathedral, might collapse. But when the water receded, and a closer examination was made, the original fears proved wrong.

The world-renowned Uffizi Gallery suffered heavy damage, but the worst damage was in the lower floors. "The restoration lab was completely wiped out," Mr. Washeba said with feeling. "In many cases the only thing left of works stored in the lower floors was the fabric."

However, the bulk of the best works stored on the upper floors of the gallery were spared, he said.

Mr. Washeba, a talkative, friendly, New Englander, was one of the only members of the group who had had experience working with paper. Within a day of arriving, he had searched the city to find out where he could be the most help rescuing old books and manuscripts.

He happened on the University Law school and found their collection of rare books — some 4,000 of them — were still under water. He and a young professor at the school set to work immediately.

"The first thing you need in a situation like this is blotting paper," he said. "But where to get it? My friend Professor Capelletti seemed to know and within a few hours he had all we needed.

"He was an amazing man. He got everything we needed — paper, wooden sticks (the books could not be laid on the marble floors for long) and people. He got the people simply by going out on the streets and conscripting.

Mr. Washeba admits to little knowledge of Italian, but he had no trouble getting along with the Florentines. In fact, one of the things which impressed him most was the cheerfulness of the people in the face of the depressing conditions.

Apart from the heavy damage to the buildings and shops in the historic city, the people who were hardest hit of all were the poor living across the river. Here whole streets disappeared into the normally quiet-flowing Arno River.

But before he left Florence, there were signs of a return to normal life. Several shops had re-opened — one of the first a candy store. "Where the shop owner got the material to rebuild so quickly, I don't know."

By James Ferrabee

Conservation
Le Journal de Montréal, Qué.
February 13, 1967



Avoir pour tâche de restaurer les chefs-d'oeuvre n'est pas chose facile

Il est sans contredit, fort difficile de restaurer les chefs-d'oeuvre de grands maîtres de la peinture, de la sculpture et d'autres arts. Norman Muller qui vient d'être nommé restaurateur adjoint du Musée des Beaux-Arts de Montréal possède toutes les connaissances et l'expérience pour bien réussir. Il a travaillé à la restauration d'oeuvres d'art aux Etats-Unis et en Grèce et il détient bien des "papiers" d'universités et d'instituts à travers le monde dans "L'art de restaurer les chefs-d'oeuvre".

Conservation
Ottawa Journal, Ont.
February 18, 1967

★ ★ ★

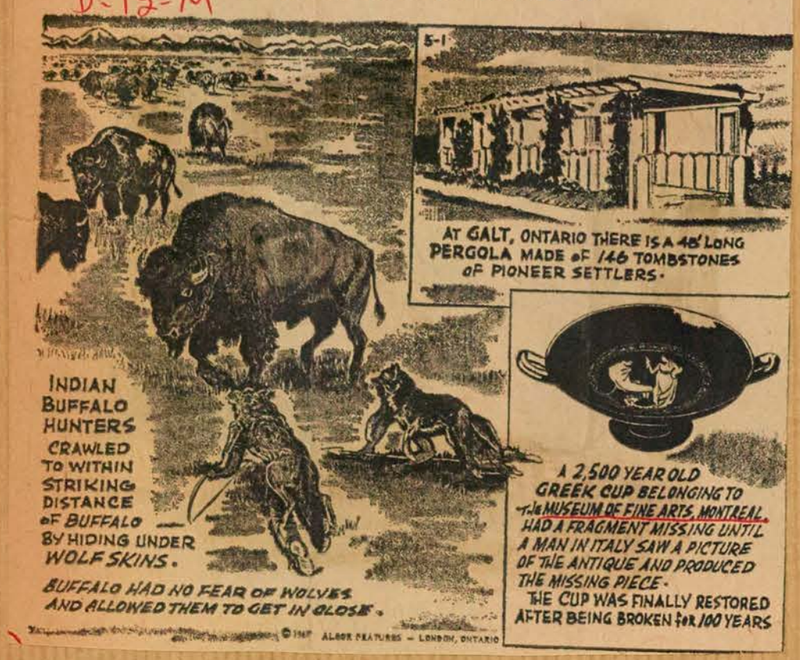
Norman Muller, 31, has been appointed assistant conservator of the Montreal Museum of Fine Arts. He is a graduate of Boston University and has served with the Smithsonian Institute in Washington. He was a conservator with New York University's archeological expedition to Samothrace, Greece.

★ ★ ★

KAMLOOPS, B.C.
DAILY SENTINEL
D 7,900
MAY 1 1967
BOWDEN'S

D-12-M

IT HAPPENED IN CANADA



La Presse, Montréal, Qué.
February 14, 1967

Norman Muller, restaurateur adjoint au Musée

La nomination de M. Norman Muller au poste de restaurateur adjoint du Musée des Beaux-Arts de Montréal vient d'être annoncée par M. David G. Carter, directeur du musée.

M. Muller qui a 31 ans, a travaillé à la restauration d'oeuvres d'art aux Etats-Unis et en Grèce. Né à Lynn (Mass.), en 1936, il a servi dans les forces armées américaines de 1955 à 1957. Il est ensuite entré à l'Université de Boston où il a obtenu un baccalauréat en histoire de l'art en 1961.

En 1963, il commençait des études en restauration au Centre de conservation de l'Institut des Beaux-Arts de l'Université de New York. Il a été attaché pendant quelque temps à la conservation des objets de papier à l'Institut Smithsonian de Washington (D.C.).

En 1965, il fut envoyé comme restaurateur au sein de l'expédition archéologique de Samothrace, organisée par l'Université de New York en Grèce. Son travail consistait à maintenir la collection en bon état et à restaurer les objets de métal, de verre et de céramique.

L'an dernier, il fut "interne" au laboratoire de l'Association de restauration pour les musées, à Oberlin (Ohio), sous la direction de M. Richard D. Buck, personnalité bien connue dans le domaine de la conservation des oeuvres d'art.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900
Conservation
FEB 14 1967
BOWDEN'S

BEAUX-ARTS

E-12-M



Le Musée des Beaux-Arts de Montréal annonce la nomination de M. Norman Muller, âgé de 31 ans, au poste de restaurateur adjoint. M. Muller a travaillé à la restauration d'oeuvres d'art aux Etats-Unis et en Grèce.

Rutens

42

42

Quebec Le Soleil, Quebec
January 4, 1967

Un Rubens au coin d'une rue

MONTREAL (PC) — Une reproduction d'un tableau de Rubens, dont l'original mesure 21 pouces et demi sur 16 et demi, vient d'être accrochée à l'intersection des rues Peel et Ste-Catherine, à Montréal. La reproduction, faite à la main, représente une copie dont les dimensions atteignent 13 pieds sur six, de la "Tête de jeune homme" que le peintre flamand a peint en plusieurs exemplaires entre 1612 et 1619.

La reproduction, créée gratuitement par la maison Claude Neon Advertising, a été offerte à titre de publicité au Musée des Beaux-Arts de Montréal.

Rubens
La Presse, Montréal, Qué.
January 4, 1967

homme", acquis par le musée en 1955 grâce au fonds Tempest et Cheney. Illuminé par des lampes de quartz, le panneau fait face à l'édifice Dominion Square. Plus tard, le panneau sera placé ici et là, aux intersections les plus fréquentées de la ville. Rubens vécut de 1577 à 1640. Ce peintre flamand demeure le plus illustre représentant de l'art baroque en Europe septentrionale. Né à Anvers, il séjourna fréquemment dans les cours importantes de son temps pour y exécuter d'innombrables commandes picturales. On réclamait sa peinture avec tant d'insistance qu'il dut fonder un vaste atelier afin de répondre à la demande. On y agrandissait ses esquisses préliminaires en d'immenses toiles peintes auxquelles le maître n'avait plus qu'à apposer les touches finales. Le portrait reproduit sur le panneau d'affichage est une tête que l'on retrouve dans plusieurs retables peints par Rubens durant les années 1612 à 1619.

ENTRE PARENTHÈSES

UN énorme Rubens est accroché à l'intersection de deux artères importantes de Montréal. Pas un vrai, mais presque . . . L'original se mesure en pouces : 21 et demi sur 16 et demi. Celui qui est suspendu au nord de la rue Ste-Catherine, près de Peel, est une copie faite à la main dont les dimensions atteignent 13 pieds sur 6 pieds. La reproduction fut créée gratuitement par la maison Claude Neon, à titre de publicité pour le Musée des Beaux-Arts de Montréal. Le panneau géant, dont le cadre à lui seul est de quatre pieds de largeur à certains endroits, représente une copie de "Tête de jeune

Rubens
Ottawa Le Droit, Ontario
January 5, 1967

Tableau immense suspendu en plein air à Montréal

MONTREAL (PC) — Une reproduction d'un tableau de Rubens, dont l'original mesure 21 pouces et demi sur 16 et demi, vient d'être accrochée à l'intersection des rues Peel et Ste-Catherine, à Montréal. La reproduction, faite à la main, représente une copie dont les dimensions atteignent 13 pieds sur six, de la "Tête de jeune homme" que le peintre flamand a peint en plusieurs exemplaires entre 1612 et 1619.

La reproduction, créée gratuitement par la maison Claude Neon Advertising, a été offerte à titre de publicité au Musée des Beaux-Arts de Montréal.

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

Rubens

JAN 5 1967

BOWDEN'S

Publicité faite au moyen d'une reproduction d'un Rubens

MONTREAL (PC) — Une reproduction d'un tableau de Rubens, dont l'original mesure 21 pouces et demi sur 16 et demi, vient d'être accrochée à l'intersection des rues Peel et Ste-Catherine, à Montréal. La reproduction, faite à la main, représente une copie dont les dimensions atteignent 13 pieds sur six, de la "Tête de jeune homme" que le peintre flamand a peinte en plusieurs exemplaires entre 1612 et 1619.

La reproduction, créée gratuitement par la maison Claude Neon Advertising, a été offerte à titre de publicité au Musée des Beaux-Arts de Montréal.

Montreal Gazette, Que.
Circ. 136,116
January 6, 1967



OURTOWN

By Al Palmer

Art & Us

Oh, but we Montrealers are becoming an artistic lot, aren't we?

What we mean is a Rubens hanging right there at the corner of Peel and St. Catherine. Now, really.

Of course it isn't actually a Rubens if you want to get technical about it. We could call it a "Rubena," maybe, but at this stage of the game we doubt if any true, blue Ourtowner would want to get technical about it. Don't you?

If you don't know anything about art but know what you like, perhaps you might like to know about the artist:

Peter Paul Rubens lived from 1577 to 1640 and was a Flemish artist who best exemplifies Baroque art in northern Euripe. He was born in Antwerp and travelled extensively to leading courts and filled numerous major decorating commissions.

In order to satisfy widespread demand for his paintings, he established a large workshop, which developed his preliminary sketches into final pieces usually touched up later by the master.

Community Servie Project

To get back to our near-Rubens; it was created in the studios of Claude Neon, the advertising firm, as a community service on behalf of The Montreal Museum of Fine Arts.

The reproduction faces the Dominion Square Building and is causing more double-takes at the intersection than a Stanley Steamer. Later it will be moved to other key location around Ourtown, according to Roger Belanger, a spokesman for the firm.

About the painting itself; it is titled "Head of a Young Man" and the original measured 21½ x 16½ inches. Ourtown's, by the way, measures 13 feet by six feet which more or less supports the theory that we do everything big here in Montreal.

What's more, this is the first time anything of this nature — that is, copying an Old Master on this scale — has been done in Canada.

As it was explained to us, the artist had to work from a small color transparency therefore we can understand the difficulties entailed in the project.



RUBENS' YOUTH
. . . at Peel & St. Kit's

What he did was to make some kind of a blowup of the transparency print. This done it was blocked out-very small square by very small square.

All in all it took many, many weeks to complete the job; probably more time than it took Rubens to paint the original.

We have not been able to identify the young man who posed for the portrait 'way back a few centuries ago. However, since the Old Master died two years before Ourtown was founded, the youth's identity probably was lost over the years.

Whoever he was, he had something in common with many of the young men who now cross Peel and St. Catherine in their thousands every day.

What? Look at his hairdo.

Rubens
La Presse, Montréal, Qué.
January 6, 1967



Rubens . . . rue Ste-Catherine

La reproduction (13 pieds par 6) d'un tableau de Rubens, "Tête de jeune homme", que l'on peut voir au-dessus d'une boutique de la rue Ste-Catherine, à l'est de Peel. L'original se trouve au Musée des Beaux-Arts, quelques rues plus haut. L'affichage de ce Rubens géant fait partie de la campagne de publicité du Musée.

Rubens
Lasalle Le Messager, Que.
January 11, 1967

EXPOSITIONS

A l'intersection de deux artères importantes de Montréal, Ste-Catherine et Peel, trône un énorme Rubens, copie de la "Tête de Jeune Homme" acquise par le Musée des Beaux-Arts en 1955. La reproduction a été créée gratuitement par la maison Claude Néon Advertising Ltd., à titre de publicité pour le Musée. Le panneau géant, placé du côté nord de la rue Ste-Catherine, mesure par endroits, 4 pieds de largeur, tandis que les dimensions de l'original sont de 21 1/2 po. par 16 1/2 po. La reproduction de l'oeuvre sera déplacée de temps à autre pour être suspendue ici et là aux intersections les plus fréquentées de la ville. Rappelons que Rubens, peintre flamand, vécut de 1577 à 1640.

La Galerie Libre présente depuis le 7 janvier, les oeuvres du peintre Contant, lauréat de nombreux concours artistiques depuis 1953. Dans les collections publiques, Contant apparait au Musée de Québec, au Musée d'Art Contemporain et au Collège Loyola. La présente exposition durera jusqu'au 20 janvier.

William Showell, un artiste né à Gibraltar et venu au Canada il y a 10 ans, tient sa première exposition importante de dessins au Musée des Beaux-Arts.

* * *

Reuters
La Patrie
Montreal, Que.
W-E 191,400
JAN 15 1967
BOWDEN'S

Signs in Canada
Montreal, Que.
EOM 3,300
MAR 1967
BOWDEN'S

Rubens ne suscite que peu d'intérêt rue Sainte-Catherine





La "Tête de jeune homme" de Rubens laisse la plupart de nos piétons indifférents.

"Vous voyez, dans ce temps-là aussi on portait les cheveux longs."



"Ce n'est sûrement pas un homme."

DEPUIS UNE quinzaine de jours au moins, un chef-d'oeuvre de la renaissance flamande surplombe l'une des rues les plus achalandées de Montréal, au coeur de la ville, et peu de gens sans doute l'auront remarqué si ce ne sont les beatniks qui ont pu y trouver, avec un léger recul dans l'histoire, un exemple de l'une de leurs contre-orthodoxies.

Il s'agit d'un énorme panneau-réclame de quelque 15 pieds sur 20 représentant un Rubens intitulé "Tête de jeune homme". Il a été commandé par le Musée des Beaux-Arts de Montréal pour attirer l'attention des passants et les inviter à visiter le musée. On l'a juché sur la façade d'un édifice rue Sainte-Catherine, non loin de Peel.

Or cette reproduction, malgré ses dimensions impressionnantes, personne ne semble la remarquer. Tout au plus quelques badauds y jetteront-ils un coup d'oeil distrait, habitués qu'ils sont à tous les trucs de la publicité américaine.

Des remarques amusantes

Et pourtant, quand on s'y arrête, on ne peut que s'amuser des réflexions formulées par des piétons au passage.

"C'est pas un homme, m'a affirmé un vieux monsieur en se grattant l'oreille. Et si c'en était un, il n'était pas propre, ajoute-t-il en retroussant du pouce son chapeau."

Intriguée, une vieille Anglaise croyait qu'il s'agissait d'un panneau destiné à mousser un film historique quelconque projeté dans un cinéma du voisinage. Quant à la légende qui est rédigée en français, elle n'y comprenait rien non plus.

La jeune génération, elle, est mieux informée. Ne nous répète-t-on pas à chaque élection provinciale depuis une dizaine d'années que le retard du Québec dans l'enseignement sera effacé sous peu et que nos jeunes se cultivent ?

Une étudiante des Beaux-Arts trouve que le tableau est sobre, mais opine qu'il ne s'agit certainement pas d'un homme. Selon elle, une femme a dû poser pour l'artiste à cause de la finesse des traits et surtout de l'ampleur de la coiffure.

"Après tout, le modèle était peut-être un éphèbe, ajoute-t-elle en hochant les épaules."

Une autre demoiselle trouve que le modèle, s'il est un homme — elle aussi en doute — était beau et elle n'est pas non plus sans remarquer les traits délicats et surtout les lèvres sensuelles que le peintre a dessinées sur son visage auréolé de boucles chatoyantes.

Pour deux jeunes gens, ce n'est pas non plus un jeune homme. Un imberbe, un efféminé, ou les deux, mais un adolescent tout au plus, me diront-ils.

Un beatnik du XVIIe siècle

Et nos beatniks, ceux de nos concitoyens qui ont la chevelure longue, qu'en pensent-ils ? Fronçant les sourcils et d'un coup de tête l'un d'eux me lance, presque furieux : "Vous voyez, dans ce temps-là aussi on portait les cheveux longs."

Et c'est vrai. Au début du XVIIe siècle, les longs cheveux étaient à la mode. En France, on avait même pris l'habitude de se poudrer et de se farder, quand on était de la cour ou de la haute bourgeoisie. On teignait aussi ses cheveux et les "grands" portaient la perruque dans bien des cas.

Nos contemporains à la crinière fournie n'ont rien inventé et leurs aïeux dans bien des cas portaient aussi les cheveux longs. Le fait de le leur dire pourrait provoquer chez eux une vague de protestation et nos coiffeurs pourraient se trouver bientôt submergés de travail.

J. C. A.



MONTREAL OUTDOOR STORY MAKES BIG TOWN PAPERS

Three Montreal newspapers gave generous space to this reproduction of a Rubens by Claude Neon. It is appearing in several locations around the City, the first close to the central intersection of Peel and St. Catherine Streets.

The 13-foot by 6-foot display is designed as a public service to promote Montreal's Museum of Fine Arts. La Presse (circulation 225,580) gave it a 2-column cut and caption; Le Journal tabloid (18,191) went all out with 3 columns by 10 inches and in the English morning Gazette (136,116), columnist Al Palmer devoted his entire story to this effort. Both The Gazette and Le Journal gave full credit to Claude Neon.

Salon Printemps

Salon de printemps
Montreal Gazette, Que.
Circ. 136,116
January 5, 1967

871

On the & Off RECORD



The annual spring exhibition at the Montreal Museum of Fine Arts, from March 24 to April 23, will show the works of living artists who have won awards in the show since 1908.

Salon de printemps
Montreal Gazette, Que.
Circ. 136,116
January 9, 1967

871

On the & Off RECORD



The Gazette's John Collins would like to get in touch with the purchaser of his winning painting "January Thaw" at the Montreal Museum's Spring Exhibition in 1946, so that it can be shown at this year's affair. . . Mr. and Mrs. Sydney Schwartz, . . . Golf Club, were playing with

Salon de printemps
Telegraph-Journal
St. John, N.B.
January 14, 1967

871

Exhibit Opens At Mount Allison

SACKVILLE — The Owens Art Gallery at Mount Allison University is presently featuring a one-man exhibition of paintings and drawings by the well known Halifax artist Carol Fraser.

Mrs. Fraser was born in 1930 at Superior, Wisconsin. She received the master of fine arts degree from the University of Minnesota in 1958, while she lectured in painting, sculpture and art history at Mount Allison from 1955-1961.

She has been represented in many exhibitions, among which are the UNESCO Traveling Show, 1958-59; National Gallery of Canada Biennials, 1962, 1963, 1964; and the Montreal Museum of Fine Arts Spring Show, 1962 and 1963.

Mrs. Fraser is represented in the collections of Walker Art Centre, Sir George Willians University, National Gallery of Canada, Confederation Art Gallery, and the Canada Council, among others.

The exhibition was organized by the Dalhousie Art Gallery, Dalhousie University, for the Atlantic Provinces Art Circuit, of which the Owens Art Gallery is a member.

Salon de Printemps
Halifax Chronicle-Herald, N.S
January 11, 1967

Carol Fraser Art Show At Mount Allison

871

SACKVILLE, N.B. — The Owens Art Gallery at Mount Allison University is featuring a one-man exhibition of paintings and drawings by the well known Halifax artist Carol Fraser.

Mrs. Fraser was born in 1930 at Superior, Wisconsin. She received her MFA degree from the University of Minnesota in 1958, while she lectured painting, sculpture and art history at this University from 1955-1961.

She has been represented in many exhibitions, among which the UNESCO traveling show, 1958-59; National Gallery of Canada biennials, 1962, 1963, 1964; Montreal Museum of Fine Arts spring show, 1962 and 1963. She is represented in the collections of Walker Art Centre, Sir George Williams University, National Gallery of Canada, Confederation Art Gallery, and the Canada Council, among others.

The exhibition was organized by the Dalhousie Art Gallery, Dalhousie University, for the Atlantic provinces art circuit, of which the Owens Art Gallery is a member.

Salon de printemps
Montreal Star, Que.
January 14, 1967

Letters to the Editor

871

Injustices To Artists

Sir,—

Whither art in Canada?

Greetings, Miss Phyllis Mass, and David Gulden. I would like to offer Phyllis Mass a sculpture of an art dealer's foot and her chin, gratis if she cares to pick it up, for bringing to the attention of the local art people, the injustices done to we underprivileged artists.

I just played mud puddings with clay to be baked in the local brick works in 1920. My father had enlisted over the age limit in World War I. He was sent to Russia and kept there until 1920 guarding Canadian interests, and others in Russian oilfields against the "Bolshies". His pay was 6d per day, my mother's 18 shillings to keep 5 children.

I was supposed to enter a cathedral choir and college. My parents could not afford the shilling per day bus fare. I got kicked around early, by more fortunates who returned home in 1918 and got established and a two year start.

In 1950 a show of some of my work (painting) at Peterboro Museum of Fine Art, England, was opened by a man famous over Europe for his paintings of Canadian geese. He said. "Whatever you do, don't enter an Art school. You have a style of your own and they will ruin it."

I did just that. But what a price I've paid. I have met the dealer who stretches himself four inches. Phyllis Mass, have you met the one that gives you the "Old Mae West," I'm coming to see you sometime tomorrow. Never does. Or the dame who says, "Take your work to a handicraft shop" over the phone. What happened to the two last winners of Museum of Fine Arts Montreal? No further invitations at other shows.

Cure. Canada Council grants to art dealers and critics to enable them to choose work that could be left to Canadian posterity for bus or cab fares to get them off the Rut of Sherbrooke Street.

Want a laugh, read the report of a judge, and critic crying in his beer over his selections of pastels on the green swards of Stratford, of representative Quebec art. How do you quote Greek classic phrases over a big truck wheel from Frontenac stock yards embellished with a few stuck on pieces of scrap and, this week, an old broom painted ghastly blue mounted on aluminum stands.

For twelve years I watched the last ton from 50 ton molten steel ladles (considered impure) poured on foundry floors, about 12 ladles per day, and the patterns and shapes formed were at times astounding at least 10 per week were good enough for entering any competitions as modern art. I could have bought them at scrap price. My real trouble is the throw-away section of "The Star." That part you find stuffed in the side of bus seats Saturday afternoon.

I made a gross error in opening my "hole in the wall" without a member of the Entertainment Section sanctions. No invitations or drinks, I cannot advertise in the art world column, am confined to the miscellaneous columns; when I complained someone said, "If you cannot lick 'em, join them."

The gentleman taking ads, said "what's this, McButler?" I said I'm having trouble with the Macs upstairs.

I placed 2 ads address McButler, 345 St. Paul; as a result I got 3 television shows and a write up. But the Macs won, they countered my advertisements by stating in the entertainment column advertising my TV show 9th December, 7.00 p.m., by stating I was now in New York.

All I got for five days filming were 3 people who phoned up C.B.C. network. New York, where is that one-horse town? I know it's the other side of Plattsburgh. I've seen cars going that way and I sold five sculptures to two doctors there. In fact that's where my bread and butter is.

Charles Butler

Ed. Note: Mr. Butler is a Montreal artist who won the prize for sculpture in the 81st Annual Spring Exhibition at the Montreal Museum of Fine Arts in 1964.

Salon de printemps
Orono Weekly Times, Ont.
February 2, 1967

871

Honour Comes To Orono Through Distinguished Artist

Dec 31
481 University Ave
Toronto

We wish to congratulate Mr. Arthur Drummond who has the honour of exhibiting his work at the Montreal Museum of Fine Arts.

A few years ago Mr. Drummond won " The Jessie Dow" award for watercolour. This spring the Museum of Fine Arts is arranging an exhibition composed entirely of award winning artists. Mr. Drummond has been invited to place on view this award winning work of art or a substitute if the painting cannot be located for exhibit.

As the painting was sold at the Museum of Fine Arts Gallery, Mr. Drummond is substituting. On view at this Centennial exhibition will be a large and beautiful water colour, size 30" x 38", depicting the stately Parliament Buildings in muted colours as seen from Hull. To one side can be seen an old iron bridge and in the foreground flows the Ottawa River with colourful small boats and barges moored to her banks. Lovely green grass and wild flowers complete the scene.

We of Orono and the surrounding countryside are proud that a beautiful and enduring work of art from the brush of Mr. Drummond will be on view to the many who will visit Montreal this Spring thus giving us a very strong link with our centennial year.

We are proud to know so fine an artist, gentleman, friend and neighbour.

Salon de printemps
Orono Weekly Times, Ont.
February 2, 1967

871

Local Artist Displays Painting



Mr. A. A. Drummond of Orono is shown above with his painting which will be shown in the display organized by the Museum of Fine Arts, Montreal. Further article at top of this page.

Salon de printemps
Montreal Star, Que.
January 28, 1967

'A New Serenity' — Rowell Bowles At Galerie Libre

871

By Robert Ayre

ROWELL BOWLES hasn't been entirely missing from the Montreal scene in the past eight years. Up to 1964 he appeared in every Spring Show at the Museum and he has been in the Canadian Biennial. But the exhibition at Galerie Libre through February 3 is his first one-man show here since 1959.

You will find him changed. He has broken out of the bleak world of apparitions, thrown off the forebodings and come into a new serenity.

Before I say anything about his work, let me remind you that he was born just over 50 years ago of Canadian parents in China, graduated from the University of Toronto in 1940 with an M.A. in English and philosophy and began painting when he was 33. He studied for a while at the Art Students League in New York, but he is largely self-taught. During the war, he worked for the British Government in Washington and since that time has been engaged with UNICEF at the United Nations headquarters in New York.

His first exhibition in Montreal was at Agnes Lefort's gallery in 1955 and he was back there in the following year and in 1959.

IN AN ARTICLE published that year in the magazine Canadian Art, Bowles says that he came into painting as a child, going directly to the non-objective, and it was the non-objective we saw in those first shows. He reveals, however, that he always favored some element of the figurative, and remembers that when Borduas came to his studio the older painter told him his work wasn't non-objective at all.

It is true that, 11 and 12 years ago, there was always a reference to something objective — to the landscape (I found what I took to be a paraphrase of Tom Thomson), to the Canadian winter, to the streets and buildings of New York, to the beat of jazz (in a painting called Brubeck)—never to human beings.

The figurative emerged in 1959, when Bowles began manifesting quite explicitly his deep involvement in the human dilemma. His titles left no doubt about his concern—Everyman, Lost Souls, Lazarus, Job—and the impact was all the more powerful because the painter remained in the limbo of the abstract, never painting the features of a man in anguish but anguish itself, the anonymous man, the trunk without limbs, the head without a face, tragedy without a name. Looking at these dread symbols, I thought of Francis Bacon, but Bowles was oppressive rather than startling; his nightmare was different in degrees; his being haunted us, not with the shriek of horror, but with an immense and silent resignation.

"I came to painting not through schools but through life, my own life," the painter has written. His work is above all an expression of himself, of apprehensions that could not be conveyed in words or the painted representations of the visual world. "The quality of the painting depends on the painter, not on any special mode of painting," he says.

He is reticent in speech and when I met him at his vernissage he didn't specify what they were, but he did tell me that personal problems were reflected in those paintings of tragedy and that the new paintings came after a breakthrough.

There are 18 in the show. They go back to the non-figurative and they have no titles, which I think is as it should be, though the reviewer finds it inconvenient; if he needs to point, he has to give a number or refer to a blue sky above a red field with an icy block in the middle.

WHAT BOWLES WANTS to convey is his new mood of serenity, in the balance of the square on the field divided in two by a line like an horizon, his newfound joy, expressed in color. We might not know unless we were told, but the painter's childhood years in China, the mood renewed by two years there in after years, are distilled in the spaciousness and the calm. The color can be as vivid as de Stael sometimes is, but Bowles remains sober in his joy.

He admires Josef Albers, but he comes to the square from an entirely different point of view; not from the reason of the designer, but from the feeling and intuition of the poet who is a little more sensuous and ambiguous in the handling of paint. I find him closer to the transcendental Mark Rothko.

Ask to see the water colors in the folio. Here is another aspect of Bowles' distillation of essences. They were all painted in the open air, some of them in Grand Manan, N.B., but the painter reduced all he saw to exquisite shorthand notes—a field with only a few features like fences in the illimitable white of the paper, a drift of white sand, a wash of blue that is the sea.

Salon de P.
Montreal Gazette, Que.
Circ. 136,116
February 15, 1967

871

Annual Showing At Arts Museum

The annual Spring Exhibition of the Montreal Museum of Fine Arts will take a new form in 1967, in honor of Canada's Centennial, it was announced yesterday.

The exhibition, to be held March 31 to April 30, will bring together Spring Awards winners since 1908, rather than the usual juried show open to all living Canadian artists.

Salon de P.
BOWMANVILLE, ONT.
Canadian Statesman
W 5,100

FEB 8 1967 BOWDEN'S

Award Winning Orono Artist Invited to Exhibit Painting at Montreal Museum of Fine Arts

J 12 M

We wish to congratulate Mr. Arthur Drummond who has the honor of exhibiting his work at the Montreal Museum of Fine Arts.

A few years ago Mr. Drummond won "The Jessie Dow" award for watercolor. This spring the Museum of Fine Arts is arranging an exhibition composed entirely of award winning artists. Mr. Drummond has been invited to place on view this award winning work of art or a substitute if the painting cannot be located for exhibit.

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We of Orono and the surrounding countryside are proud that a beautiful and enduring work of art from the brush of Mr. Drummond will be on view to the many who will visit Montreal this Spring thus giving us a very strong link with our centennial year.

We are proud to know so fine an artist, gentleman, friend and neighbor.

—Orono Times

Salon de printemps
Oshawa Times, Ontario
February 9, 1967

871



ORONO ARTIST'S PAINTING GOES TO MONTREAL

A distinct honor has been conferred on an Orono artist, A. A. Drummond, who has been requested to display a large, beautiful water color at the centennial exhibition being held by the Museum of Fine Arts, during March in Montreal. The only Canadian member of the American Water Color Society, Mr. Drummond is seen with the painting which depicts the parliament buildings at Ottawa in muted colors as seen from Hull. To one side is the old iron bridge across the Ottawa River with barges and boats in the foreground. Lovely green grass and wild flowers complete the scene. The exhibition will be composed entirely of the work of award winning artists.

Salon de P.
Montreal Star, Que.
February 15, 1967

Mendelssohn; Hungarian Fantasy for Piano and Orch., Liszt; Sym. in D minor, Franck.

871

Museum Exhibition To Mark Centennial

In honor of Canada's Centennial the annual spring exhibition of the Montreal Museum of Fine Arts this year will bring together award winning-paintings from the spring shows since 1908.

In cases where the award-winning painting is not available, a painting by the same artist will be hung. The exhibition will last from March 31 to April 30.

Salon des P.
Montreal Gazette, Que.
Circ. 136,116
February 15, 1967

871

Annual Showing At Arts Museum Sets New Plans

The annual Spring Exhibition of the Montreal Museum of Fine Arts will take a new form in 1967, in honor of Canada's Centennial, it was announced yesterday.

The exhibition, to be held March 31 to April 30, will bring together Spring Awards winners since 1908, rather than the usual juried show open to all living Canadian artists.

Artists who have won awards in the event since 1908, and have not maintained contact with the museum over the years, are asked to communicate with Miss Catherine Kennedy, executive assistant to the director.

Salon
Hamilton Spectator, Ont.
February 18, 1967

Artists 871 Re-union

The annual Spring Exhibition of The Montreal Museum of Fine Arts will take a new form in 1967, in honor of the Canadian centennial.

Instead of a juried exhibition open to all living Canadian artists, the 1967 exhibition will bring together spring award-winners since 1908.

The exhibition, which annually creates a storm of controversy in art circles, is to be held from March 31 to April 30.

Salon des P.
Ottawa Citizen, Ontario
February 25, 1967

871

Montreal Show assumes a new form

The annual Spring Exhibition of the Montreal Museum of Fine Arts will take a new form in 1967, in honor of the Canadian centenary.

Instead of a juried exhibition open to all living Canadian artists, the 1967 exhibition will bring together Spring award - winners since 1908.

The exhibition, which annually creates a storm of controversy in art circles, will be held from March 31 to April 30.

Artists who have won awards in Spring Exhibitions since 1908 and who have not maintained contact with the Museum over the years are asked to communicate with Miss Katherine Kennedy, executive assistant to the director.
still allowed to use such an old-fashioned word.

OTTAWA, ONT.
JOURNAL
D 73,200
Sept. 4
MAR 4 1967
BOWDEN'S

ART NEWS and views

By W. Q. KETCHUM

★ ★ ★

The annual Spring Exhibition of the Montreal Museum of Fine Arts will take a new form this year in observance of the Canadian centenary.

Instead of a jury exhibition open to all Canadian artists the 1967 exhibition will bring together Spring award winners since 1908.

The exhibition is to be held from March 31 to April 30.

★ ★ ★

Bowmanville-Canadian
Statesman, Ont.
February 15, 1967

Orono Artist's Painting Goes to Montreal

871



A distinct honor has been conferred on an Orono artist, A. A. Drummond, who has been requested to display a large, beautiful water color at the centennial exhibition being held by the Museum of Fine Arts, during March, in Montreal. The only Canadian member of the American Water Color Society, Mr. Drummond is seen with the painting which depicts the parliament buildings at Ottawa in muted colors as seen from Hull. To one side is the old iron bridge across the Ottawa River with barges and boats in the foreground. Lovely green grass and wild flowers complete the scene. The exhibition will be composed entirely of the work of award winning artists.

Salon
La Presse, Montréal, Qué.
Circ. 215,954
February 20, 1967

Hull

871

Rétrospective au Salon de Printemps

Le Salon annuel de printemps du Musée des Beaux-Arts de Montréal prendra une forme différente en 1967, en l'honneur du Centenaire du Canada.

Au lieu d'une sélection par jury d'oeuvres de tout artiste canadien vivant, l'Exposition de 1967 réunira les lauréats de 1908 à 1965.

Le Salon, qui suscite chaque année des controverses fort animées dans les milieux artistiques, se tiendra du 31 mars au 30 avril.

Les artistes qui ont remporté des prix aux Salons de Printemps depuis 1908 et qui n'ont pas gardé contact avec le musée sont priés de communiquer avec Mlle Katharine Kennedy, assistante administrative du directeur.

QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300
Sec P.
MAR 4 1967
BOWDEN'S

O 12-M

Salon du printemps

MONTREAL — Le Salon annuel de printemps du Musée des Beaux-Arts de Montréal prendra une forme différente en 1967, en l'honneur du Centenaire du Canada.

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Ottawa Le Droit, Ont.
Circ. 40,117
March 7, 1967

Lors d'une intervention au Co-

M-871

Du différent au Salon de printemps

Le Salon annuel de printemps du Musée des Beaux-Arts de Montréal prendra une forme différente en 1967, en l'honneur du centenaire du Canada. Au lieu d'une sélection par jury d'oeuvres de tout artiste canadien vivant, l'exposition de 1967 réunira les lauréats de 1908 à 1965.

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Arts Canada
Ottawa, Ontario
April 1967

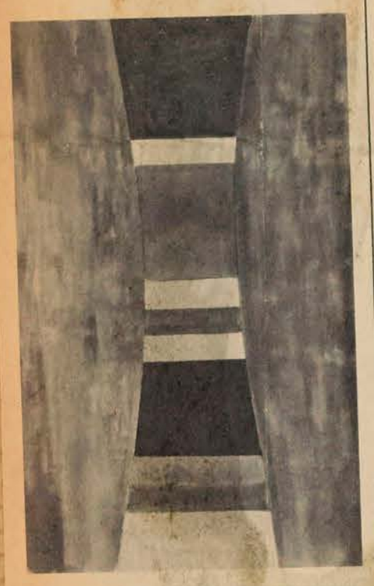
871

Montreal

Spring Show Retrospective
Montreal Museum of Fine Arts
March 31 - April 30
previewed by Robert Ayre

For the first time in more than 80 years the Montreal Museum of Fine Arts skipped its annual Spring Show last year. It was for the best of reasons: the museum was closed for refurbishing. But I think the director was glad to be relieved of it so that he would be free to appraise it as an institution that had grown more troublesome as it grew older. The question now being studied is whether it has outlived its usefulness or how its shape might be changed to fit a changing world. Meanwhile, in this year of looking back, the museum is marking time with a remembrance of springs past, an exhibition of prizewinners over half a century.

In its early years the Spring Show was a free-for-all, open to all comers in the neighbourhood, and although it had its juries they were usually kindhearted, as hospitable to poker-work as to the paintings of big guns like Morrice, Cullen and



Brymner. There was really nowhere else an artist could be seen. It was the Salon, the Bazaar, and all the galleries were crowded, picture piled above picture until there was scarcely room to breathe.

As the city grew, the number of artists, both professional and amateur, increased. So did the outlets for their productivity, and it might have been thought that by the time it got into its seventies the Spring Show was no longer needed. Yet for hundreds, of all categories and degrees, it continued to be *the* goal, and it seemed that the harder it was to get in, the more desirable the admission. The competition for places was intensified by seekers from outside Quebec – the Show had begun to take on a national rather than a purely local character – and by more discriminating juries.

A battle between the conservatives and the revolutionaries shook the museum for years. The traditionalists resented the attention given the radicals and the radicals accused the Museum of being too partial to outdated mediocrity. The Museum, which always allowed the juries a free hand and took no part in their decisions, tried to placate both houses by setting up a two-jury system in 1944. Artists could pigeonhole themselves in either the right or the left, and submit to the jury of their choice. The Jessie Dow prizes were awarded to entries in the older conventions, and the museum gave prizes for the new. The compromise lasted for nine years, but it could not go on. The Spring Show itself had become a compromise that had to be resolved.

The rite of spring became the slaughter of the innocents. In 1963 the jury chose 118 works out of 1800. Undismayed, more than 1000 came forward in 1964, when entries were limited to one apiece. In 1965, the dwindling Spring Show was the smallest in the museum's history, with only 44 works chosen, no more than one twenty-fifth of those submitted. Nearly half of them were from other parts of the country, mostly from Toronto and Vancouver. The show had a decidedly contemporary look. The avant-garde had won, and the old Spring Show was no more.

"Perspective," says the director, David Carter, in his introduction to the catalogue, "would seem to confirm earlier awards." On the whole, right up to the last year, the juries have recognized outstanding merit, though some of the headliners have been surprisingly passed over. Riopelle has never been a prizewinner, nor has John Lyman. Only A. Y. Jackson (1922) and Edwin Holgate (1938) represent the Group of Seven. Gaucher, Giguère, Barbeau, Alleyn, Lemieux, Letendre, Dumouchel and Leduc are among the missing. The reason is probably that most of them ignored the Spring Show. One of the exhibition's problems has been the lack of interest among French-speaking artists. As to the type of work included, considering the period it covers, it is reasonable that three-quarters of the retrospective should be devoted to the representational tradition, and that the majority of the award winners in the latest years should be non-objective.

The retrospective begins in 1908, the year the Jessie Dow prizes were first awarded. It includes *September Evening*, by Helen McNicoll (1879-1915) and *Morning in Spain* by W. H. Clapp (1879-1954), which shared the first award for oils. Since they are in the Museum's collection and easily accessible, Maurice Cullen's *The First Thaw* (1913) and Thurston Topham's *Grey Day, Montreal* (1937) have been given a place, but the other deceased prizewinners, more than a score of them, are



McNicoll *September Evening* Jessie Dow Prize for oils (divided), Montreal Museum Spring Show, 1908

Bush *Colour Coat* Grand Award (divided), Albert H. Robinson Prize, Montreal Museum Spring Show, 1965

only listed in the catalogue. The absence of Brymner, who won three awards, Suzor-Coté, Horne Russell, Bell-Smith and Morrice, all of whom won twice, as well as Coburn, Gagnon, Robinson, Simpson and Borduas leaves a regrettable gap in an historical survey. These were significant men of their times, even if some of them are now forgotten.

Panorama
Montreal, Que.
M
Salon de P
APR 1967
BOWDEN'S

W12-M.

On the Town
(Continued from page 9)

The Montreal Museum of Fine Arts—Artists who have won awards in Spring Exhibitions since 1908. 1379 Sherbrooke Street W. (842-8091)

Two floors

Dimanche-Matin
Montreal, P.Q.
April 2, 1967

Au Salon du printemps

21-871

Les artistes qui ont remporté des prix depuis 1908 aux salons du printemps du musée des Beaux-Arts de Montréal sont exposés au présent salon.

L'exposition est habituellement ouverte à tous les artistes et un jury a la tâche de sélectionner les oeuvres qui participent au salon. Le musée a cependant conçu le projet de ne réunir cette année que les oeuvres des gagnants aux salons comme une manifestation du Centenaire.

Le Salon du printemps qui est ouvert depuis le début du week-end compte William Brymer, J.W Morrice, Maurice Cullen, Marc-Aurèle Suzor-Côté, Clarence Gagnon, Albert Robinson, et Paul-Emile Borduas au catalogue. L'exposition se poursuivra jusqu'au 30 avril.

Environ 75 lauréats seront représentés. Ils habitent un peu partout à travers le monde et ils ont été dénichés par Mlle Katharine Kennedy, responsable de l'organisation du Salon du printemps depuis 15 ans.

N-871 Gazette April 1st-67

At The Museum

A Centennial Special

Detective work in a number of Canadian and U.S. cities has made possible a salute to award-winners of The Montreal Museum of Fine Arts' annual Spring Exhibition since 1908.

The sleuthing was carried out by Katharine Kennedy, who has been responsible for the organization of the Spring Exhibition for the last 15 years.

Executive assistant to Director David G. Carter, Miss Kennedy succeeded in locating works by most of the honored artists, including a great number of the works which had been singled out for prizes in the Spring Exhibition. Many now form part of public or private collections.

The exhibition this year comprises only winners of the past, as a special centennial event. Normally, the exhibition is open to all living Canadian artists and the works shown are selected by jury.

Such famous names as William Brymner, J. W. Morrice, Maurice Cullen, Marc-Aurèle Suzor-Côte, Albert H. Robinson, Clarence A. Gagnon and Paul-Emile Borduas will be included in the exhibition, which will continue until April 30.

The exhibition covers the period beginning with 1908 because that was the year the Jessie Dow prizes were instituted in support of the Spring Exhibition.

Twenty-seven of the award-winners are dead.

In addition to these, about 75 others are represented. They make their homes in such cities as Montreal, Toronto, Fredericton, Redwood City (California), Ottawa, Orono (Ontario), London (England), Ticino (Switzerland), Ste-Rose, Devon (England), Brooklyn (N.Y.)(Morin Heights, St. Thomas (Ontario), Armdale (Nova Scotia), Winnipeg, Vancouver, Westport (Conn.), Val David, Victoria, Calgary, Amcaster (Ontario), Quebec, Florence (Italy) and Hamilton (Ontario).

Sculpture, watercolors and graphics are included as well as oil paintings.

art galleries April 8 to 14 67
(continued)
Current Events

MONTREAL MUSEUM OF FINE ARTS

The annual Spring Exhibition of the Montreal Museum of Fine Arts will take a new form this year, in honor of the Canadian Centenary.

Instead of a juried exhibition open to all living Canadian artists, the 1967 exhibition will bring together Spring award-winners since 1908.

The exhibition, which annually creates a storm of controversy in art circles, is currently on view and will remain until April 30th.

Museum hours: Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; on Wednesday evenings until 10:00 p.m. and on Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091).

MONTREAL, QUE.
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The A

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-9.45 p.m.

The Museum presents: Le Corbusier, to April 9; Spring Exhibition Prizewinners, to April 30.

A general tour of the museum will be given in English, April 12 8.00 p.m.

Québec Le Soleil, Qué.
Circ. 156,865
April 8, 1967

21-871

Exposition des oeuvres primées aux salons du printemps depuis 1908

MONTREAL — De nombreuses recherches au Canada et aux Etats-Unis ont permis au Musée des Beaux-Arts de Montréal de réunir des oeuvres d'artistes qui ont remporté des prix depuis 1908 aux salons de printemps.

Ce travail de limier a été entrepris par Mlle Katharine Kennedy, responsable de l'organisation du Salon de Printemps depuis 15 ans.

Mlle Kennedy, qui est assistante administrative du directeur du musée, M. David Carter, a réussi à retracer la plupart des anciens lauréats ainsi que les oeuvres primées. Plusieurs de ces oeuvres appartiennent maintenant à des collections particulières ou publiques.

L'idée de réunir seulement les gagnants du Salon est un projet conçu à l'occasion du centenaire de la Confédération. En temps ordinaire, tout artiste canadien vivant peut soumettre ses oeuvres au Salon et un jury est appelé à faire le choix final.

William Brymner, J.W. Morrice, Maurice Cullen, Marc-Aurèle Suzor-Côté, Albert Robinson, Clarence Gagnon et Paul-Emile Borduas figurent au catalogue. L'exposition se poursuit jusqu'au 30 avril.

L'exposition remonte à 1908 parce que l'attribution des prix Jessie Dow, institués en vue de rehausser le Salon, date de cette année-là. Vingt-sept gagnants sont décédés.

L'exposition comprend des sculptures, des aquarelles et des gravures aussi bien que des peintures à l'huile.

A-871

Museum Retrospective

Looking Back On 60 Spring Shows

By ROBERT AYRE

IN keeping with the spirit of this Centennial Year, the Montreal Museum of Fine Arts is looking back over nearly 60 years of its history in a retrospective exhibition which opened last night and will be on view for a month. The idea was to gather together the winners of awards in Spring Shows dating from 1908, when the Jessie Dow prizes were first presented, through 1965, when the last Spring Show was held. The museum was closed last year.

Miss Katharine Kennedy, who handled the details of the annuals for 15 years, has done a remarkable job of organizing the exhibition and preparing the catalogue, tracking down ever prize-winner except three and borrowing works from other galleries and museums, as well as from private collectors and the artists themselves. For one reason or another, 22 of the 75 works are not the original prize-winners but substitutes, which is sometimes misleading, in a survey of changing tastes. A few of the artists have taken the opportunity to up-date themselves.

By limiting representation to the living — with two exceptions — the work of assembling the show was simplified, but while it was at it I think the museum should have gone the whole way. It would have meant increasing the size of the show by about 40 works, but it would have meant a truer show, and a stronger show.

It can't be considered complete without the big guns — William Brymner, who won three times, Morrice, Cullen, Suzor-Coté and Horne Russell, who won twice, Clarence Gagnon, Albert Robinson, Borduas, and others.

The exceptions are Helen McNicoll (1879-1915) and W. H. Clapp (1879-1954). They are included because they shared the first Jessie Dow prize for oils in 1908. Mr. and Mrs. H. B. McNally of Montreal lent Miss McNicoll's "September Evening" and Mr. Clapp's "Morning in Spain" was lent by the National Gallery of Canada. In the same year, Millicent Anderson's "Study of a Child" won the award for watercolors, but this painting could not be traced.

Without the illustrious dead the works from the earlier years look sadly old hat, low-pressure stuff that appeals mostly to nostalgia, and that without a pang. To contemporary viewers, the past has to be good to hold its own with the vivid present.

For me, the exhibition begins to be interesting with the appearance of Pellan's "Pot à Tabac" (National Gallery) in 1948. The Borduas "Réunions des Trophées" won in the following year. Both were choices of Jury 2, set up as you may remember, to satisfy the more advanced, who felt that they had been at a disadvantage coming before conventionally-minded juries. This two-jury system lasted from 1944 to 1953.

Some of the more recent works look thin enough now, the second time around, but among the painters I find still vital are Allen, Bellefleur, Bush, Gorman, Greenstone, Lochhead (his 1963 "Blue Extension" has recently been acquired by the Canada Council) McEwen, Molinari, Shadbolt, Jori Smith, and Town; among the sculptors, Braitstein, Kahane, Lorcini, Nesbitt, Partridge, Smith, Vaillancourt.



Staff Photo by Adrian Lunny

CRITICAL EYES: Young couple examines Lise Gervais' "The Joy of Love" at the retrospective of past Spring Shows which opened last night at the Montreal Museum of Fine Arts.

La Presse, Montréal, Qué.
Circ. 215,954
March 31, 1967

triote, à 9 h. 30 : Robert Nyel.

M871

A partir d'aujourd'hui : exposition des lauréats des Salons de Printemps au Musée des Beaux-Arts, céramiques esquimaudes du Keewatin à la galerie Lippel, et travaux du Cercle Philippe-Hébert au Mont-Saint-Louis.

AUX BEAUX-ARTS

Rétrospective des salons du printemps

31-3-67 Le Devoir

De nombreuses recherches au Canada et aux Etats-Unis ont permis au Musée des Beaux-Arts de Montréal de réunir des oeuvres d'artistes qui ont remporté des prix depuis 1908 aux salons de printemps.

Ce travail de limier a été entrepris par Mlle Katharine Kennedy, responsable de l'organisation du Salon de Printemps depuis 15 ans.

Mlle Kennedy, qui est assistante administrative du directeur du musée, M. David Carter, a réussi à retracer la plupart des anciens lauréats ainsi que les oeuvres primées. Plusieurs de ces oeuvres appartiennent maintenant à des collections particulières ou publiques.

Le vernissage aura lieu le 30 mars à 9 heures du soir. L'idée de réunir seulement les gagnants du Salon est un projet conçu à l'occasion du centenaire de la Confédération. En temps ordinaire, tout artiste canadien vivant peut soumettre ses oeuvres au Salon et un jury est appelé à faire le choix final.

William Brymmer, J.W. Morrice, Maurice Cullen, Marc-Aurèle Suzor-Côté, Albert Robinson, Clarence Gagnon et Paul-Emile Borduas figurent au catalogue. L'exposition se poursuivra jusqu'au 30 avril.

L'exposition remonte à 1908 parce que l'attribution des prix Jessie Dow, institués en vue de rehausser le Salon, date de cette année-là.

Vingt-sept gagnants sont décédés.

Environ 75 autres lauréats seeront représentés. Ils habitent en divers endroits du globe: Montréal, Toronto, Fredericton, Redwood City (Californie), Ottawa, Orono (Ontario), Londres (Angleterre), Ticino (Suisse), Sainte-Rose, Devon (Angleterre), Brooklyn (N. Y.), Morin Heights, St-Thomas (Ontario), Armdale (Nouvelle-Ecosse), Winnipeg, Vancouver, Westport, (Conn.), Val David, Victoria, Calgary, Amcaster (Ontario), Québec, Florence (Italie), et Hamilton (Ontario).

L'exposition comprend des sculptures, des aquarelles et des gravures aussi bien que des peintures à l'huile.

Hamilton Spectator, Ont.
Circ. 118,487
March 30, 1967

Two local men included

X-871

Montreal's gallery of winners

Two Hamilton area artists will be among the exhibitors in a special Montreal Museum of Fine Arts showing of award winners starting tonight.

Hugh D. Robertson, of Hamilton, and Frank Panabaker, of Ancaster, are among 100 artists whose work will be seen in the Centennial spring show.

ALL HAVE BEEN singled out for prizes at some time in the 59-year-old exhibition.

The art museum's project took detective work and organization to bring all the paintings together — many from private and art gallery selections throughout North America.

Mr. Panabaker won an award in 1930 for his painting called "Moonlit Lane."

Mr. Robertson won in 1943 for a watercolor, "Fishing."

NORMALLY the Montreal spring exhibit is open to all living Canadian artists and the works shown are selected by a jury.

This year's exhibition covers the period from 1908, the year the Jessie Dow awards were instituted in support of the spring show.

Of the winners since this time, whose work will be on show, 27 are dead. About 75 others now live in places from Florence, Italy to Redwood City, Calif.

Sculpture, watercolors and graphics are included as well as oil paintings.

La Presse, Montréal, Qué.
Circ. 215,954
March 29, 1967

M-871

ENTRE PARENTHÈSES

DE nombreuses recherches effectuées au Canada et aux Etats-Unis ont permis au Musée des Beaux-Arts de Montréal de réunir des oeuvres d'artistes qui ont remporté des prix depuis 1908 aux Salons de Printemps du Musée. Ce travail a été entrepris par Mlle Katharine Kennedy, responsable de l'organisation du Salon de Printemps depuis 15 ans. Mlle Kennedy, assistante administrative du directeur du Musée, a réussi à retracer la plupart des anciens lauréats ainsi que les oeuvres primées. Plusieurs de ces oeuvres appartiennent maintenant à des collections particulières ou publiques. Le vernissage aura lieu demain soir à 9 h. L'idée de réunir seulement les gagnants du Salon est un projet conçu à l'occasion du Centenaire de la Confédération. En temps ordinaire, tout artiste canadien vivant peut soumettre ses oeuvres au Salon et un jury est appelé à faire le choix final. William Brymner, J. W. Morrice, Maurice Cullen, Marc-Aurèle Suzor-Côté, Albert Robinson, Clarence Gagnon et Paul-Emile Borduas figurent au catalogue. Une centaine de lauréats seront représentés. De ce nombre, environ 75 sont encore vivants.

MUSEE

Le Devoir 28-3-67

L'ouverture officielle de l'exposition des lauréats des Salons de printemps (1908-1965), au Musée des Beaux-Arts, aura lieu jeudi prochain, à 21 heures, galeries du 1er étage.

Montreal Gazette, Que.
Circ. 134,678
March 25, 1967

NEWS

N-871

Special Spring Exhibition At Museum

Detective work in a number of Canadian and U.S. cities has made possible a salute to award-winners of the Montreal Museum of Fine Arts' annual Spring Exhibition since 1908.

The sleuthing was carried out by Miss Katharine Kennedy, who has been responsible for the organization of the Spring Exhibition for the last 15 years.

Executive assistant to Director David G. Carter, Miss Kennedy succeeded in locating works by most of the honored artists, including a great number of the works which had been singled out for prizes in the Spring Exhibition.

Many now form part of public or private collections.

The exhibition, to be opened at 9 p.m. March 30, comprises only winners of the past this year as a special centennial event.

Normally, the exhibition is open to all living Canadian artists and the works shown are selected by jury.

Such famous names as William Brymner, J. W. Morrice, Maurice Cullen, Marc-Aurele Suzor-Cote, Albert H. Robinson, Clarence A. Gagnon and Paul-Emile Borduas will be included in the exhibition, which will continue until April 30.

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Twenty-seven of the award-winners are dead.

In addition to these, about 75 others are represented.

They make their homes in such cities as Montreal Toronto, Fredericton, Redwood City, Calif., Ottawa, Orono, Ont., London, England, Ticino, Switzerland, Ste-Rose, Devon, England, Brooklyn, Morin Heights, St. Thomas, Ont..

Montreal Gazette, Que.
Circ. 134,678
March 25, 1967

N-871

Montreal Galleries Present New Shows

Maintaining its policy of presenting retrospective or thematic exhibitions, the Museum of Centemporary Art is now showing a choice of the work of Fernand Toupin during the last 15 years.

This young painter has taken an active part in the development of art in Quebec since the early 1950's. "The quality and the variety of his work fuse the personal development of the artist and of his milieu," says G. Henault.

The exhibition includes 49 paintings done between 1951 and 1967, and eight recent sculptures.

The gallery is also showing a collection of productions by the "Groupe Zero", listed as "abstratomic" "urbatomic" and "chiens de l'espace."

❖ ❖ ❖

Next Thursday, March 30, the Montreal Museum of Fine Arts will open its centennial show, "Spring Exhibition Award Winners 1908-1965".

❖ ❖ ❖

In the gallery lounge of the Ontario, as part of the Shakespeare Festival.

❖ ❖ ❖

Gallery 1640, on Crescent Street, announces a "two-man" exhibition of prints. The two "men" are the noted man-and-wife team of printmakers, Jean Townsend and Saul Field of Toronto. Included in the show will be Field's new portfolio of prints, "Legends of French Canada" and an uncompleted portfolio based on James Joyce's "Ulysses."

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The Galerie Martin, on Sherbrooke Street, is now showing a collection of paintings by Philip Surrey.

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Françoise and Gerald Savoie have opened their new art shop at 170 St. Amable Street, in Old Montreal, "La Cage d'Art".

❖ ❖ ❖

The West End Gallery on Greene Avenue is presenting a collection of recent paintings by Rita Briansky.

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The arts as presented at Expo are discussed in the Canadian monthly "multi-

Ottawa Journal, Ont.
Circ. 73,271
March 25, 1967

F-871

★ ★

The annual Spring Exhibition of the Montreal Museum of Fine Arts opens March 30 and continues until April 30. Instead of a competition open to all living Canadian artists, the 1967 exhibition will bring together the winners since 1908.

★ ★ ★

Montreal Star, Que.
Circ. 205,503
March 11, 1967

A-871

Exhibitions Around Town

By Michael Ballantyne

EVER SINCE, as an impressionable youth, I read Joseph Conrad's "Heart of Darkness," the fascination and mystery of the African image has exercised a genuine occasionally disturbing, influence over my imagination. Even today, as an impressionable adult, the situation is much the same, although the sort of adventurous, flag-waving, gin-drinking, empire-building characteristics that were allowed to seep in through an over-zealous reading of G. H. Henty (long before Conrad) have been replaced by the political and social realities of the mid-twenties century.

My African genesis, if I may use the expression, began with Henty's clean-limbed young men batting the Zulu impi and ended, perhaps, with Major Mike Hoare's mercenaries mopping up in the Congo. In between there were childhood visits to the Redpath Museum — primarily to see the little shrunken faces of the head-hunters' victims and, best of all, the magnificent male gorilla, scowling in its glass case, which Mr. Duncan Hodgson presented to the museum after a trip to Africa in 1936 — and to the Montreal Museum of Fine Arts where much time was spent day-dreaming in the primitive art gallery tucked away in the basement with more shrunken heads, implements of war and grotesque African masks.

These masks! How well I remember them. Some crude and rough-hewn, others incredibly ornate and beautiful, gracefully carved out of strange, exotic woods. And then there was the house of family friends which was filled with the artistic residue of many years existence in the more exotic corners of the globe, including the far east and the Pacific. The walls and shelves were chock-a-bloc with native art so that when you closed the door behind you, you might have been anywhere — Djakarta, Kowloon, Sarawak — but Montreal.

So that when I attend an exhibition like the one currently at Galerie Soixante I feel right at home. Organized in cooperation with the University of Montreal, the 54 items on display have been lent by the university department of anthropology and a number of private collectors.

The exhibition has been very well mounted with enough scholarly aids to make it interesting without being pedantic. There are brief notes beside each exhibit to explain its orgin and meaning and a number of maps illustrating the regions' represented.

The planners have allowed for a nice balance of ceremonial pieces like masks, head-dresses, cloth, and smaller artefacts including jewelry and small sculptures. For a pleasant, unhurried view of primitive art I recommend this show most whole heartedly. It should whet your taste for more of the same.

TWO YEARS AGO the Montreal Museum of Fine Arts held its last Spring Show, for the time being at least as there seem to be no plans to revive it this year. The grand prize for painting then was awarded to the Toronto painter Jack Bush, a major Canadian figure who was then — and still is — too little known in his own country.

Fifty-six years old, Mr. Bush has worked for many years as an art director for an advertising agency but his reputation as an important artist has grown very gradually. In the last few years exhibitions in New York and London have brought him an international following. His second one-man show at the Waddington Galleries in London is just concluding and the critics there have been laudatory and impressed.

Nigel Gosling, the art critic for The Observer, called "the m exhilarating painting exhibit London has had so far this year In Mr. Gosling's considered opi ion Jack Bush's work has "th complete, confident, relaxe stamp of an artist who know where he is going and how to get there." Though he uses pretty colors, the critic continues, "the effect of these pictures is never pretty. The weight, size, texture, edging is just right each time. Such felicitousness has a bracing effect miles away from mere enjoyment of technical skill. The gallery seems full of light and energy."

Now, my next question is, what enterprising Montreal gallery will let us see for ourselves and give Jack Bush a show here? A not unreasonable expectation, surely, now that he has made his mark abroad. But I'm not going to hold my breath.

Montreal Gazette, Que.
Circ. 134,678
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N-871

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Ottawa Journal, Ont.
Circ. 73,271
March 25, 1967

★ ★ ★

...sun is overhead. If the light ...
...not strong enough, a special...
...adapted flash can be used...
Even an inexpensive camera ...

ETCHUM

...work of spring artists, award-winners since 1908.

Montreal Star, Que.
Circ. 205,503
March 11, 1967

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Time CDN Edition
Montreal, Que.
April 7, 1967

871



MR. AND MRS. H. B. MCNALLY

McNICOLL'S "SEPTEMBER EVENING"



THE NATIONAL GALLERY OF CANADA

PELLAN'S "POT A TABAC"

When an absence of clothes bestirred the gendarmes.

THE ARTS

A Lively Measure

For 82 years, the Spring Show of the Montreal Museum of Fine Arts has been Canada's most notable showcase for what is new in Canadian art. For its 83rd offering, the museum had the inspired thought of giving new wars a rest and chronicling the old ones. Last week Museum Director David Carter opened a Centennial retrospective of paintings and sculptures drawn from past shows' prize-winners, presenting gallerygoers with "a time to measure, a time to remember"—six decades of critical hits and misses.

Just twelve weeks ago, Executive Assistant Katharine Kennedy set about to bring that art back to Canada's oldest art museum. She mailed registered letters to 81 artists asking if they still had their winning works, or knew where they could be found. Then she followed up with telegrams and long-distance phone calls across Canada, the U.S. and Europe; eventually, she tracked down all but six of the 81 paintings and sculptures she was after. Many of the artists gathered to swap criticisms over cocktails at the show's opening, and some of their barbs were in the show's lively tradition. Declared Modernist Jean McEwen (TIME, Feb. 24), after surveying the démodé *Moonlit Lane* school which lasted until World War II: "They make me laugh."

Olde Tyme. They were, however, no laughing matter to the conservative museum members at the first awards show in 1908—a snobbish affair at which Montreal newspapers were more interested in the guest list than the work on the walls. The judges pondered W. H. Clapp's impressionistic *Morning in Spain* and Helen McNicoll's sentimental *September Evening*, finally sought refuge by dividing the first Jessie Dow prize of $200 between the two. F. M. Bell-Smith, who became 1909's winning water colorist with his *The Heart of Empire*, a precisely correct study of the Bank of England, earned a precise and correct critical comment: "He is always to be relied on, always safe." In 1909, Clapp quite safely contributed *Captive*, a naked slave girl guarded by a scimitar-wielding Moor, but James Morrice's blue-shadowed women at *The Bathing Place—St. Malo* were scourged as "an artistic solecism" in 1910. By 1912, the Herald noted that "the mere absence of clothes is no longer sufficient to exclude a picture," though it had been enough the year earlier to bestir the gendarmes. As soon as a sculpted nude from that year's show appeared in an art dealer's window, the police pounced.

The early awards were made by an anonymous "hanging committee," whose main aim was to avoid offending the museum's well-heeled patrons. Since many of the patrons were amateur artists themselves, the judges and local critics often followed rather than led the taste of the times. Thus A. Y. Jackson and John Lyman were furiously denounced, as the *Witness* headlined it, for the "screamingly discordant tones and execrable drawing" of their landscapes of 1913—which are positively olde tyme today. The Spring Show made a stronger grab for the coattails of the avant garde in the '20s. Public acceptance of the Group of Seven was still some years away, but judges awarded the 1922 Dow to Jackson's *Morning after Sleet*, even though

LOCHHEAD'S "BLUE EXTENSION"



CANADA COUNCIL, OTTAWA

Current Events
Montreal, Que.
April 8, 1967

art galleries
(continued)

MONTREAL MUSEUM OF FINE ARTS

The annual Spring Exhibition of the Montreal Museum of Fine Arts will take a new form this year, in honor of the Canadian Centenary.

Instead of a juried exhibition open to all living Canadian artists, the 1967 exhibition will bring together Spring award-winners since 1908.

The exhibition, which annually creates a storm of controversy in art circles, is currently on view and will remain until April 30th.

Museum hours: Tuesday, Thursday, Friday and Saturday from 10:00 a.m. to 5:00 p.m.; on Wednesday evenings until 10:00 p.m. and on Sunday from 2:00 to 5:00 p.m.

(1379 Sherbrooke Street West - 842-8091).



Vernissage de l'exposition "Lauréats des Salons du printemps" au Musée des B.A. : au premier plan, une sculpture d'Anne Kassane, dans le fond, à gauche, un tableau de Jean Mc Ewen, puis un relief de Lorcini.

d'une exposition à l'autre

Au Musée des Beaux-Arts deux expositions conformistes

DEUX EXPOSITIONS nouvelles au Musée des Beaux-Arts de Montréal, celle des lauréats des salons du printemps de 1908 à aujourd'hui, et celle, à la Galerie de l'Etable, d'un choix par le directeur de dessins et estampes contemporaines de la collection du Musée. Deux expositions ennuyeuses et conformistes qui soulignent à nouveau le manque d'intérêt probable du directeur à bien répartir pour les spectateurs ses programmes d'expositions !

Car en effet, que peut-on tirer de ces expositions? L'une d'elle se voudrait une leçon d'histoire, mais elle est organisée de façon à ce que l'on ne puisse tirer aucune conclusion et l'autre est l'exemple même d'un choix d'oeuvres "contemporaines" où priment les valeurs académiques, le beau métier, le bel objet.

Il est écrit dans le catalogue de l'exposition des lauréats "Epoque à évaluer, époque à remémorer, époque à honorer, cette exposition nous en offre l'occasion." Or cet énoncé est faux ; il est tout à fait impossible de nous en faire une idée. D'abord, tous les lauréats décédés ne sont pas représentés, la disposition des oeuvres ne se soucie absolument pas de l'évolution chronique du goût des juges, et enfin beaucoup d'oeuvres primées ont été remplacées par des substituts du même artiste.

Où réside alors le sens de l'exposition? Nous faire une idée sur les artistes qui ont été choisis dans le passé? Il faut alors avouer que nous sommes bien pauvres, et qu'un bon nombre des artistes choisis étaient des académiciens, ce que nous savions déjà!

L'idée d'organiser une sorte de rétrospective de l'évolution du goût des juges depuis 1908 n'était pas bien intéressante; nous commençons à peine à nous situer sur le plan international. Mais, ce pouvait être l'occasion d'une enquête, d'une sorte de liquidation de ce passé et de reconnaissance des valeurs dominantes à chaque époque. Les autorités du musée ont senti l'occasion d'une exposition qui s'accordait au centenaire de la confédération, mais ils ont préféré la faire sans la faire. Avaient-ils peur des conséquences, de porter un jugement sur les valeurs qu'avait consacrées le musée? Ou doit-on conclure que pour eux organiser une exposition signifie seulement montrer des choses sens dessus dessous, mais avec esthétisme?

L'art aujourd'hui n'est plus seulement prétexte à une jouissance d'esthète solitaire, c'est aussi un moyen de connaissance. Et, sans être didactique de façon rigide, un musée doit remplir ce rôle en facilitant l'approche d'une exposition surtout quand celle-ci se veut thématique.

L'exposition des lauréats ne nous renseigne donc pas et offre très peu à voir : un Pellan, un Bellefleur et un Jori Smith que les jeunes trouveront peut-être intéressants à découvrir, un Surrey, Roberts, Bobak et Adrien Hébert qui sont de la bonne production, et finalement quelques oeuvres plus récentes, un Lochead, un Jack Bush, un Town, Lorcini, McEwen et la magnifique "mutation brun-rouge" de Molinari.

Montreal Gazette, Que.
Circ. 134,673
April 18, 1967

Queries Policy Of Museum Spring Show

SIR,—Recently, I called the Director of Exhibitions at the Museum of Fine Arts, Montreal, to enquire about the dates of the Open Spring Exhibition, an annual event to which artists, both amateur and professional, look forward with much gusto. I was advised that this year, due to Expo, works submitted by well-known award winners alone, would be considered. I realize that Montreal must put her best leg forward during the exciting six months to follow, but at the expense of the very people who make and have made an earnest effort to contribute to its culture, I feel this is grossly unjust.

"Man and his World" has selected the very cream of Montreal's artists to be represented in all their glory at the Expo site itself. Why, therefore, should other enthusiastic painters who have not yet been received into the realm of the "professional" be deprived of this annual privilege, a privilege indeed, since it provides so many everyday artists with a completely unbiased boost.

Come spring, the world's largest cultural centres, London, Paris, Rome, open wide their national galleries to all public contestants with no exceptions. But then, perhaps Montreal has tried to prove the rule?

(MISS) C. BRAGANZA

Panorama
Montreal, Que.
M

AUG 1967

BOWDEN

Canadian Profile—a selection of early photographs from the Notman Photographic Archives of the McCord Museum. The museum is open to the public, free of charge, on weekdays from 9 a.m. to 5 p.m. and on Sunday from 2 p.m. to 5 p.m.

St. Joseph's Oratory Museum—Permanent exhibit of paintings and panels on the life of St. Joseph and on three centuries of devotion to him in Canada. Open daily, 9 a.m. to 5 p.m. Located at 3800 Queen Mary Road. (733-8211)

The Montreal Museum of Fine Arts—Artists who have won awards in Spring Exhibitions since 1908. 1379 Sherbrooke Street W. (842-8091)

Montréal Le Devoir, Qué.
Circ. 41,081
April 8, 1967

T-871

les Beaux-arts par Laurent LAMY

LES LAUREATS DES SALONS DU PRINTEMPS

Le Musée des Beaux Arts a monté une exposition réunissant toutes les oeuvres primées aux Salons du Printemps qui se sont tenus à Montréal depuis 1908.

Ce genre d'exposition aurait pu constituer une illustration de notre peinture depuis le début du siècle, si les jurys n'avaient pas été aussi timorés ou si peu clairvoyants. Je crois que notre peinture vaut beaucoup mieux que cette exposition pourrait le laisser croire.

Il faut attendre 1948 pour que Pellan reçoive un prix à côté de Roberts. Il était pourtant de retour au Canada depuis 1940 et était dans une période particulièrement active de sa carrière.

Jusqu'en 1950 environ, l'ensemble des toiles primées est assez pénible à voir. Par la suite, la peinture non figurative est reconnue assez régulièrement par le jury. Ces Salons n'ont rien découvert. Ils ont entériné l'évolution des artistes, avec un retard aujourd'hui révélateur. Ils y ont eu quelque sorte été forcés par la poussée accomplie par les artistes en quelques années et par le nombre toujours croissant d'artistes qui ont opté pour la voie non figurative. Mais à voir récompensés côte à côte oeuvres abstraites et tableaux figuratifs, on sent bien que c'était encore la veine paysagiste qui avait la cote d'amour. Rien de bien fructueux ne pouvait donc sortir de ces compromis, de cette incompréhension fondamentale entre art figuratif et art abstrait.

Il faut toutefois reconnaître que les derniers jurys ont été plus perspicaces que leurs aînés. Dans les prix alloués, on retrouve, bien qu'en petit nombre, quelques noms bien vivants, comme ceux de Bellefleur, Jordi Bonet, Lise Gervais, Louis Jaque, Anne Kahane, McEwen, Moinari, Nesbitt, Shadholt, Town, Vaillancourt. Avec quelques autres, ils essaient de sauver la face de cette mémorable institution.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
APR 22 1967
BOWDEN'S

jours, sauf le lundi.

O/2-M

MUSEE DES BEAUX-ARTS (1379 Sherbrooke O.) — Jusqu'au 30 avril : **Lauréats des Salons de Printemps du Musée.** Jusqu'à demain : photos de **Pocock.** Jusqu'au 7 mai : **"Le film muet allemand".** A partir de lundi, jusqu'au 7 mai : **Rétrospective William G. R. Hind. — GALERIE DE L'ETABLE** (344 avenue Ontario): jusqu'à vendredi : dessins et gravures de la **collection permanente du Musée. — CENTRE D'ART DU MUSEE** (3430 av. Ontario) : **dessins d'enfants sur la mer.** — Le musée est ouvert les mardis, jeudis, vendredis et samedis, de 10 h. à 5 h., le merc., de 10 à 10 h., le dim., de 2 à 5 h.; fermé le lundi.

MONTREAL, QUE.
GAZETTE
D 133,600
APR 15 1967
BOWDEN'S



K-12-M

NEW GALLERY OPENS: The Galerie Herve, on Sherbrooke Street, has opened in luxurious fashion with an exhibition of Renoir. Above, the famous 'Gabrielle a la Rose'. For his opening, Herve Odermatt has brought from his Paris collection paintings and sculpture by many other artists. In centre, Madame Odermatt admires the striking 'l'Humilie' by Derbre. At far right, Herve Odermatt is seen with 'La Griffie', by Richier.

The Spring Of Springs

The traditional Spring Exhibition held at the Montreal Museum of Fine Arts each year for the past 55 years has become, this time, the "Spring Exhibition Award Winners 1908-1965".

"It includes prize-winning and substitute works by living Canadian artists, since the advent of the Jessie Dow prizes in 1908, the first year in which these major awards were offered in support of the Annual Spring Exhibition."

A commendable effort has been made by the museum's staff (especially by Katharine Kennedy) to trace back both the artists and their works. The majority of those former participants have been successfully contacted. (It is ironic to think that you may have been a Spring Exhibition "winner" and still be hard to find.)

One of the most controversial events on the Canadian art scene, the Spring Exhibition nevertheless has brought coast to coast participation since its beginning.

A few of the artists represented are still among the leading: A. Y. Jackson, Alfred Pellan, Goodridge Roberts.

Several have made a name for themselves: Harold Town, Marc-Aurele Fortin, Jack Shadbolt, Leon Bellefleur, Jordi Bonet, Anne Kahane, Louis Jaque, Jean McEwen, Guidon Molinari, etc.

Others have sort of faded away. Ernest Cormier is better remembered as an architect... Berthe des Claves's style now looks obsolete. Serge Phenix belonged to Borduas's group; he seems not to paint any longer.

It is interesting also to note the effect of time on some of the works on view.

From today's distance, we see little interest in Ralph Allen's "Edge of the Lake No. 3". Jack Bush's "Color Coat (No. 3) is, to my mind, rather insignificant. The "Diane" sculpted by Rupert Jones seems but an academic exercise. The "Lake Nipissing" painted in 1937 by Graham N. Norwell is merely an example of calendar art.

"Moonlit Lane" (Frank Panabaker); "Romola" (Jeanne Rheaume); "Light Mill Road" (Brodie Shearer); and a few others, have little to offer if judged by standards of today. Of course, these remarks only apply to the above specific works.

On the other hand, time has had a marvelous effect on the beautiful non-objective painting entitled: "Form Number Two — in Flight", by Richard Gorman; on Philip Surrey's "Softball Players"; and also on Paul C. Wong's "Between".

It may be obvious to some that the years have been unfair to such artists as Edwin Holgate, Fritz Brandtner and Stanley Cosgrove, all of whom are greatly admired today in certain quarters.

Before leaving the show, you doubtless will have noticed how thin the sculptor's share has always been. Fortunately we find the welded-steel bird by Marcel Braitstein; Anne Kahane's "Follow

Current Events
Montreal, Que.
W 8,800
APR 22 1967
BOWDEN'S

W-12-M

art galleries
(continued)

MONTREAL MUSEUM OF FINE ARTS

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(1379 Sherbrooke Street West - 842-8091).

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
APR 29 1967
BOWDEN'S

12-M

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.
The Museum presents: Spring Exhibition Prizewinners, to April 30; William G. R. Hind Retrospective, to May 7.

ARTS CENTRE, 3430 Ontario Ave., children's exhibition "The Sea and the Lands around the Sea."

The Daily Star, Toronto, Ont.
Circ. 402,315
April 25, 1967

S-871



Lotta Dempsey

★ ★ ★

Teenagers at Oakwood Collegiate are staying after school these days . . . to swarm over and argue about a one-man show of paintings exhibited in the lower halls.

Painter John Bennett, winner of many awards and a distinguished member of the Ontario Society of Artists and the Canadian Society of Painters in Water Color is the cause.

In Greece

Having been accepted in many of the best galleries (winner of the Jessie Dow prize for the best oil at the Montreal Museum of Fine Arts one year) Bennett finds himself the subject of attack and defence in the school paper. After reading opinions thus expressed, I went back to school the other day to see for myself. Count me with the pros. There are half a dozen of Bennett's haunting dreamlike watercolors done in Greece I would gladly take off his hands pronto; and he can throw in the big semi-abstract oil of sunflowers.

The paintings were hung by the student Art Committee with a teacher-advisory guideline. Principal A. E. Hobbs is, like me, a Bennett man.

"I don't know who is in the art committee but I do know why I don't like their choice in art" writes a student in the Oakwood Acorn.

"Granted some of the material (the representational paintings) is not too bad . . . but not all that good either. What bothers me is the "art" on the east side (abstractions).

"If you spill some paint on a canvas, frame it, and hang it on a wall, that is not art.

To fool you

". . . there is no use trying to communicate a beautiful sunset by splattering red and orange on a canvas and making people believe you've done something real "deep." You haven't and you know it.

". . . The "art" in the halls is not art, the creater is simply trying to fool you and he is probably fooled to boot."

This brought the sharp retort from pretty Chris Heider, with whom I chatted, in next issue of The Acorn.

"Whoever wrote (that piece) was criticizing something about which he knows nothing. Modern art is not splashing paint on canvas. Try it some time and see what comes out. A painting in this style requires great lengths of planning to create the right effect with colors, lines and shapes. If the writer wants an exact copy of a sunset, why doesn't he photograph it? . . . Just because one likes Beethoven doesn't mean he should condemn Jagger."

Service éducatif

Service éducatif
Montreal Star, Que.
September 20, 1966

871

Egyptian-born Antique Expert Finds Canadiana Fascinating

By ETHEL TIFFIN



Mrs. Hoda Farid

An Egyptian-born woman who has made a comprehensive study of the history of antiques in numerous lands, including her adopted country, Canada, has compiled a series of 25 lectures illustrated with slides, beginning Tuesday, Oct. 4.

Mrs. Hoda Farid and guest lecturers Miss Edna Tedeschi of the Montreal Museum of Fine Arts and Professor Constance Smith of Sir George Williams University will cover the Art of Prehistoric Man, the Neolithic Revolution, the Ancient Near East, Assyrian, Persian, and Egyptian Art, the Graece-Roman period, the Roman period, Egypt under Islam, Aegean, Etruscan, Roman, Early Christian, Romanesque and Gothic Art. The lectures will be given every Tuesday following the initial one), at 7.30 p.m., at 384 Grosvenor avenue, Westmount, except during the Christmas and New Year's season.

When she came to Montreal in 1962, Hoda Farid, her husband and son and daughter had left Cairo, where she had had an art boutique for eight years, and chosen this city "in a country that offered so much." The Farids already had Canadian friends they had met at this country's embassy in Cairo.

I interviewed her when she and her family had been here less than a year and at that time she told me: "Canadiana has become a hobby of mine. Not exclusively furniture. Actually I have a stronger leaning toward textiles, wood carvings, that sort of thing. I would eventually like to become an exponent of Canadiana, perhaps have my own boutique." Not very long after she opened Aladin Antiques at 2124 Drummond street where Canadiana is featured among antiques from other countries. Her first series of lectures dealt entirely with Canadiana.

Accumulated Library

"I delved into the historical inheritance of my adopted country and accumulated a substantial library on Canadiana." This series in her repertoire represents a practical approach toward Canadian folklore, the know-how of stripping and restoring old pieces of furniture. It also covers the history of Canadian furniture going back to the Renaissance and the influence of France, and later England. When referring to the Renaissance, she said she found she was invariably asked by her listeners for a more detailed interpretation of art motifs in the applied arts.

Mrs. Farid maintains it is only normal that with today's interest in antiques, people should want to know more about collecting "for to collect intelligently it is not enough to jump into one period of history alone. Art has been, all through the ages and still is in constant evolution. Tolstoi said: 'Art is a means of communicating an emotion.' Therefore in order to understand art we must go back to those civilizations which left in their setting environment and culture, architectural structures, sculptures, paintings and visual arts which embrace every art form the world knows today."

Hoda Farid and her associates, Miss Tedeschi, a painter and art specialist, and Professor Smith, an anthropologist who has done research in Nigeria for the past few years, believe that the history of art should not be approached by a dry recital of dates and facts. A clear cut, well-defined picture of man's search through the ages to evolve new forms and techniques to help him communicate can be fascinating, Mrs. Farid said.

Discussions follow the lectures and the audience, (consisting of 15 to 18 women) asks what are often stimulating questions leading to further discussion. "I have had married couples and single men at my talks." Mrs. Farid said, "interior decorators among them. The latter show keen interest."

The majority of women who have in previous seasons attended the lectures are between the ages of 35 and 60.

"Most of them have children of school age, or grown-up, they're engrossed in the study of art as representated mainly by antiques or art objects they have already acquired or are hoping to get. With some knowledge, worthwhile information about antiques, they run far less risk of being taken in by so-called antique dealers who fool the public."

Mrs. Farid said she supplied bibliography with her lectures. "Knowing what books to consult to go more deeply into your subject, researching really, is rewarding."

Service éducatif
Montreal Star, Que.
October 3, 1966

871

Board of Trade Auxiliary Resumes Its Activities

The season of the Women's Auxiliary of the Montreal Junior Board of Trade will start tomorrow with a get-acquainted sherry party at 8.30 p.m. The program of the coming year after the opening event will be as follows:

Oct. 18, "Entertaining with Wines," Mrs. Bernice Clouthier of J. Seagram and Sons.

Early in November there will be a tour of the Montreal Museum of Fine Arts.

Nov. 15, "Expo 67" will be the subject of a talk.

Dec. 13, gift wrapping will be demonstrated by a representative of Eatons.

Jan. 17, "Women's Rights." Mrs. Rosa B. Gualtieri, Montreal lawyer.

Feb. 14, Members of the advanced speaking course of the Montreal Junior Board of Trade will take part in a debate.

March (date open), Spring fashion show at the Sheraton-Mount Royal Hotel.

March 14, A discussion on pharmaceuticals.

The annual dinner meeting will be held in April. Information about events is available from Mrs. Brenda McCarthy at 331-8076.

James
Montreal Star, Que.
October 1, 1966

871

Museum: Mrs. Geoffrey James, who has been appointed associate curator of education, a newly created post at the Montreal Museum of Fine Arts. Mrs. James has an MA in art history from Columbia University.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
James
OCT 3 1966
BOWDEN'S

012-M

Le Musée des Beaux-Arts de Montréal annonce la nomination de Mme Geoffrey James au poste de conservateur adjoint du service éducatif. C'est un poste nouvellement cré Mme James (Ellen Louise Sulkis) détient une maîtrise en histoire de l'art de l'université Columbia depuis 1964. Sa thèse s'intitulait : "Controverse sur la date d'origine des quatre vitraux du déambulatoire nord de Saint-Etienne de Sens". Ancienne journaliste au "Reading Eagle" et au "Philadelphia Evening Bulletin", Mme James a aussi étudié à l'Université de Pennsylvanie, obtenant en 1962 un baccalauréat cum laude avec spécialisations en histoire de l'art et en journalisme, ainsi qu'à l'Université de Strasbourg, en France, où elle a fait des recherches sur l'art médiéval. Avant de venir à Montréal, où elle a épousé un journaliste, elle fut attachée au musée d'art de Philadelphie.

Montreal Gazette, Que.
October 1, 1966

871

Woman Named To New Post At Museum

Appointment of Mrs. Geoffrey James as associate curator of education has been announced by The Montreal Museum of Fine Arts. It is a newly-created post.

Mrs. James, the former Ellen Louise Sulkis, holds a master's degree (1964) in art history from Columbia University. Her thesis was entitled, "The Four Stained Glass Windows in the North Ambulatory of Saint Etienne of Sens: Dating Dispute."



MRS. JAMES

A one-time newspaper reporter with The Reading Eagle and The Philadelphia Evening Bulletin, Mrs. James also studied at the Pennsylvania State University, where she obtained her B.A. cum laude in 1962 with a double major, art history and journalism, and at the Université de Strasbourg, France, where she studied medieval art.

Prior to her move here, where she married a newspaperman, she was active as a docent at the Philadelphia Museum of Art.

QUEBEC, P.Q.
LE SOLEIL
D (E) (M-F) 149,200
(S) 154,300
James
OCT 6 1966
BOWDEN'S

Le Musée de Montréal ouvre en novembre

012-M

MONTRÉAL — Le Musée des Beaux-Arts de Montréal annonce la nomination de Mme Geoffrey James au poste de conservateur adjoint du service éducatif. C'est un nouveau poste.

Mme James, autrefois Mlle Ellen Louise Sulkis, détient une maîtrise en histoire de l'art de l'université Columbia depuis 1964. Sa thèse s'intitulait: "Controverse sur la date d'origine des quatre vitraux du déambulatoire nord de Saint-Etienne de Sens".

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James
L'Action, Quebec, Que.
October 7, 1966

871

Conservateur adjoint du service éducatif du Musée des beaux-arts de Montréal

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OTTAWA, ONT.
JOURNAL
D 73,200
Service éducatif
OCT 29 1966
BOWDEN'S

FACES OF OTTAWA

Mary-Louise Funke

By W. Q. KETCHUM

"I don't care what it is but it has to be convincing." This is how Mary-Louise Ruth Funke appraises art in its varying forms.

She recently came to Carleton University as assistant professor of art history under David M. L. Farr, Dean of the Faculty of Arts.

In 1961 she was supervisor of the educational program of the Montreal Museum of Fine Arts becoming curator of education in 1964.

BIG JOB

In this capacity she was in charge of all education activities at the museum. This included the training of guides, gallery talks, film programs, lectures for the general public, slide lending facilities, school loans and arranging for slide lecturers for schools.

She says that she finds her latest venture "terribly exciting."

Miss Funke was born in Dusseldorf and obtained her matriculation in 1944 at Oberschule fur Jungen, Bad Tolz. Her parents, Mr. and Mrs. Rudolf Funke live in Morrisburg. Her mother is an oratorium singer.

The family came to Canada in 1948. From 1953 to 1958 Miss Funke was a student at Queen's



MARY-LOUISE FUNKE

University, Kingston. She obtained a BA in history, fine arts and German literature. She is a great admirer of Andre Bieler.

In 1957 she entered the University of Munich, Institute of Fine Arts. Her subjects were medieval and 16th century art. Her studies were made possible by a German government exchange scholarship.

HERE BEFORE

In 1958 and the year following she was assistant to Dr. R. S. MacNeish, chief archaeologist, National Museum of Canada. In 1959 and 1960 she participated in the National Gallery of Canada training program in Montreal, Toronto and Ottawa. Her tutor was Dr. W. G. Constable.

A Canada Council grant enabled her to enter the University of London, Courtauld Institute, where the emphasis was on Renaissance art, historical methods and art education.

Miss Funke made a point of studying the styles of various artists to ascertain technical problems. She has tried her hand at cubism, Mondrianism and other schools of artistic expression.

She is proficient in French and German and is the author of "Art in Quebec," in Antiques "Ropelle," in the Journal of the Quebec Society of Education Through Art and "Art Exhibitions," in the Encyclopaedia Britannica Year Book (Canadian Section), 1962 to 1964.

Miss Funke has verve and style and her manner is pleasant and assured.

While she is a full-time teacher, Duncan de Kergomeaux conducts extension courses each Monday night. Art on Carleton University campus is beginning to flower into something really worthwhile and the proliferation, though slow, seems steady and assured.

Service éducatif
Montreal Gazette, Que.
October 31, 1966

871

Expo's Masterpieces Form Part Of Museum School Slide Talks

The Montreal Museum of Fine Arts is expanding its program of free slide lectures in Greater Montreal schools.

Associate Curator of Education Ellen Sulkis James said four new subjects of slide talks are being prepared. One of these is a discussion of some of the art masterpieces to be seen at Expo 76.

The talks are given in schools to students from grades four through 12 by volunteer lecturers trained by the museum's professional staff. The program will begin in November.

The lectures, which began two years ago, cover these topics:

Ancient World, a survey of tomb and temple architecture, cave paintings and a look at sculpture from man's early attempts to model the human figure to the Greek sculptor's mastery of the human form; Portrait of Canada, covering the church architecture, wood carvings and paintings of Lower Canada, as well as 20th century painting; Great Paintings of the Past, featuring such artists as Botticelli, Raphael, Michelangelo, Rubens, Goya, Constable and Turner; and Modern Art, with the works of Monet, Manet, Cezanne, van Gogh, Picasso and Dali.

The new topics this year, in addition to Expo art, will be the Middle Ages, the Renaissance and Introduction to Painting.

Service éducatif
Montreal Star, Que.
October 31, 1966

871

Art Museum Trains Lecturers

The professional staff of the Montreal Museum of Fine Arts is training volunteer lecturers in an effort to expand their free slide lecture program in Greater Montreal schools, which began two years ago. The new program will begin in November.

Ellen Sulkis James, associate curator of education at the museum, said topics this year include Expo art, Middle Ages, Rennaissance and an introduction to painting.

Service éducatif
La Presse, Montréal, Qué.
November 1, 1966

871

Extension du programme des conférences illustrées

Le Musée des Beaux-Arts de Montréal a élargi son programme de conférences illustrées de diapositives mises gratuitement à la disposition des écoles du Grand Montréal.

Le chef adjoint du service éducatif, Mme Ellen Sulkis James, a déclaré que quatre nouveaux sujets de conférences sont en préparation. L'un d'eux traitera des chefs-d'oeuvre qui figureront à l'Exposition universelle de 1967.

Les causeries sont données aux élèves de la quatrième à la 12e année par des conférencières bénévoles formées au musée. Le programme reprendra en novembre.

Ce service de conférences sur l'art, dont la création date de deux ans, comprend les sujets suivants : l'Antiquité, qui étudie l'architecture des temples et des tombeaux, les peintures des cavernes et la sculpture depuis les premiers essais de configuration humaine jusqu'à la maitrise de la forme humaine par le sculpteur grec; une image du Canada d'après l'architecture des églises, la sculpture sur bois, la peinture du Bas-Canada de même que la peinture du XXe siècle; les grands tableaux du passé tels que ceux de Botticelli, Raphaël, Michel-Ange, Rubens, Goya, Constable et Turner; et enfin, l'art moderne, représenté par des oeuvres de Monet, Manet, Cézanne, van Gogh, Picasso et Dali.

Les sujets ajoutés cette année, outre l'art à l'Expo 67, seront le Moyen Age, la Renaissance et une introduction à la peinture.

Service éducatif
Le Devoir, Montréal, Qué.
November 1, 1966

871

Cours d'art par le musée des BA

Le Musée des Beaux-Arts de Montréal a élargi son programme de conférences illustrées de diapositives mises gratuitement à la disposition des écoles du Grand Montréal.

Le chef adjoint du service éducatif, Mme Ellen Sulkis James, a déclaré que quatre nouveaux sujets de conférences sont en préparation. L'un d'eux traitera des chefs-d'oeuvre qui figureront à l'Exposition universelle de 1967.

Les causeries sont données aux élèves de la quatrième à la 12e année par des conférencières bénévoles formées au musée. Le programme reprendra en novembre.

Service éducatif
Verdun Messenger, Que.
November 2, 1966

871

Fine Arts Lectures

The Montreal Museum of Fine Arts is expanding its program of free slide lectures in Greater Montreal schools, it was announced today.

Associate Curator of Education Ellen Sulkis James said four new subjects of slide talks are being prepared. One of these is a discussion of some of the art masterpieces to be seen at Expo 67.

The talks are given in schools to students from grades four through 12 by volunteer lecturers trained by the Museum's professional staff. The program will begin in November.

The lectures, which began two years ago, cover these topics:

Ancient World, a survey of tomb and temple architecture, cave paintings and a look at sculpture from man's early attempts to model the human figure to the Greek sculptor's mastery of the human form; Portrait of Canada, covering the church architecture, wood carvings and paintings of Lower Canada, as well as 20th century painting; Great Paintings of the Past, featuring such artists as Botticelli, Raphael, Michelangelo, Rubens, Goya, Constable and Turner;

Service éducatif
Montreal Star, Que.
November 10, 1966

871

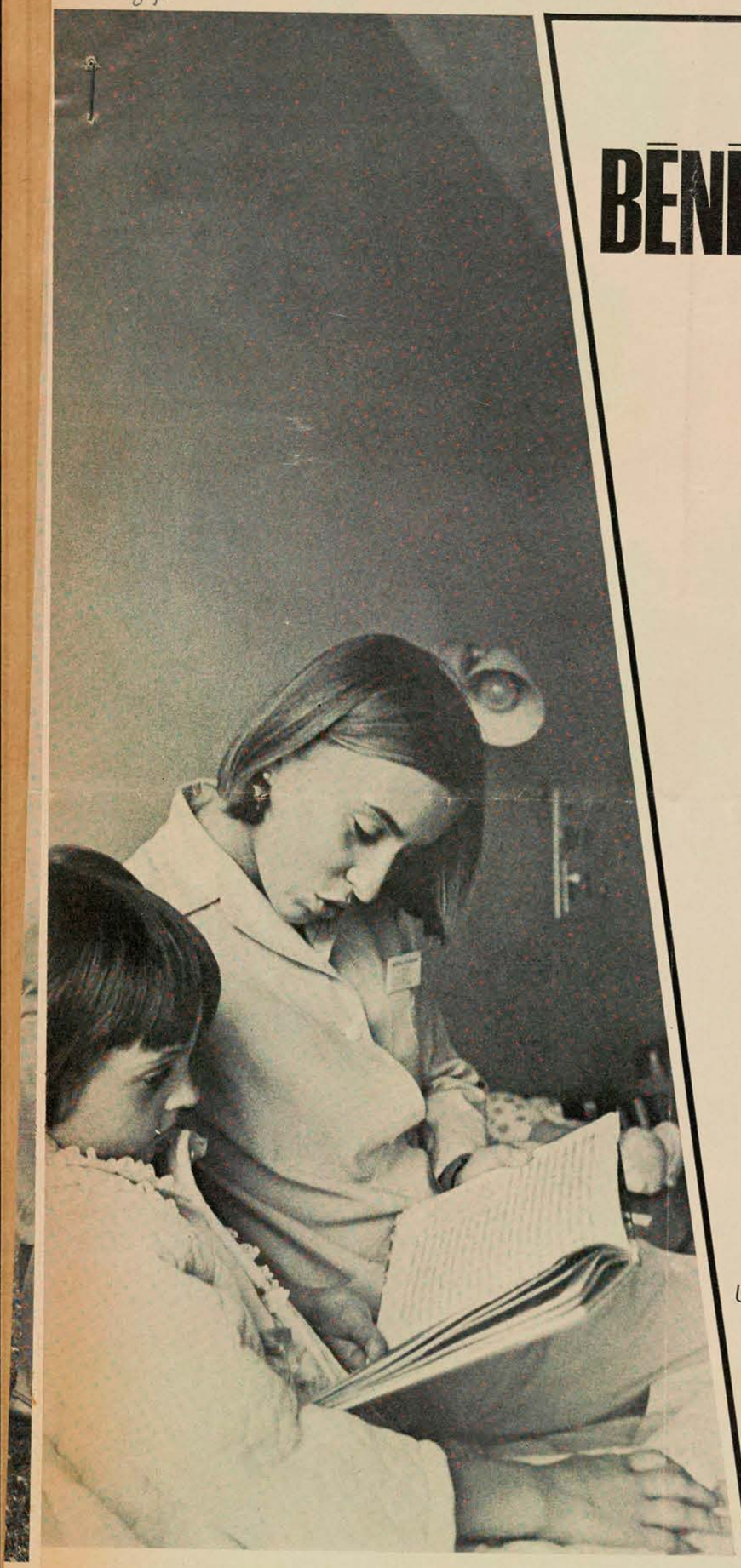
University Women's Club Plans Talk

Egypt and the Egyptian Woman Throughout the Years is the topic of a meeting on Nov. 14 of the Montreal Lakeshore University Women's Club at Stewart Hall, 176 Lakeshore road, Pointe Claire, 8.15 p.m.

The speaker, Mrs. Alice le Normand, Docent and Guide with the Montreal Museum of Fine Arts and the Redpath Museum of McGill University, will illustrate her talk with colored slides.

All women university graduates on the Lakeshore are invited. For further information, call Mrs. L. A. May, 695-5069.

871



LE BÉNÉVOLAT UNE NOUVELLE ARME FÉMININE

Jacqueline s'ennuie, seule à la maison, tous les après-midi. Pourtant la vie a généreusement comblé ses rêves de jeune fille: mari, foyer, enfants. Mais elle a l'impression qu'à l'extérieur des quatre murs où la retiennent les tâches familiales, coule la vie, une vie différente, pleine de surprises et de changements, d'animation et de dynamisme.

Dans la société québecoise actuelle, il y a des dizaines de milliers de Jacqueline qui rêvent confusément de réalisations personnelles, qui voudraient s'engager dans d'autres activités que celle de ménagère, qui aimeraient exister enfin sous un autre visage que celui de la femme de Robert, la mère de Paul ou de Lise.

Pour la majorité d'entre elles, il ne saurait être question de travail salarié permanent à l'extérieur du foyer. Beaucoup n'y songent même pas, ayant choisi de s'occuper exclusivement de leur famille. Mais elles aimeraient quand même faire autre chose que de toujours cuisiner, frotter, moucher les nez, coudre ou repasser! Elles souffrent surtout d'isolement, car la vie moderne les cloître derrière de jolis joujoux électriques, alors qu'elles ont tant besoin de contacts humains.

Une solution existe qui a déjà servi des milliers de femmes et qui en même temps a transformé la société où nous vivons. C'est le bénévolat. C'est-à-dire cette activité par laquelle on met gratuitement ses talents, son énergie, son enthousiasme et son temps au service d'un organisme, d'un mouvement, d'une cause, que chacune choisit librement d'aider et d'encourager avec les moyens dont elle dispose.

Une nouvelle forme d'activité donne aux femmes mariées la chance de réaliser leurs talents et de créer ce monde plus humain dont elles rêvent

Le bénévolat existe sans doute depuis toujours. Pour nos grands-mères, c'était tout simplement aider son voisin, secourir les pauvres et les malades. On faisait "le bien, la charité". L'industrialisation et le développement de la vie urbaine auxquelles n'ont pu s'adapter les lois et les individus ont profondément modifié la société et les problèmes humains se sont transformés et multipliés. *suite page 118*

Châtelaine • octobre 1966

UNE NOUVELLE DE MONIQUE BOSCO

le chapeau rouge d'Antoinette

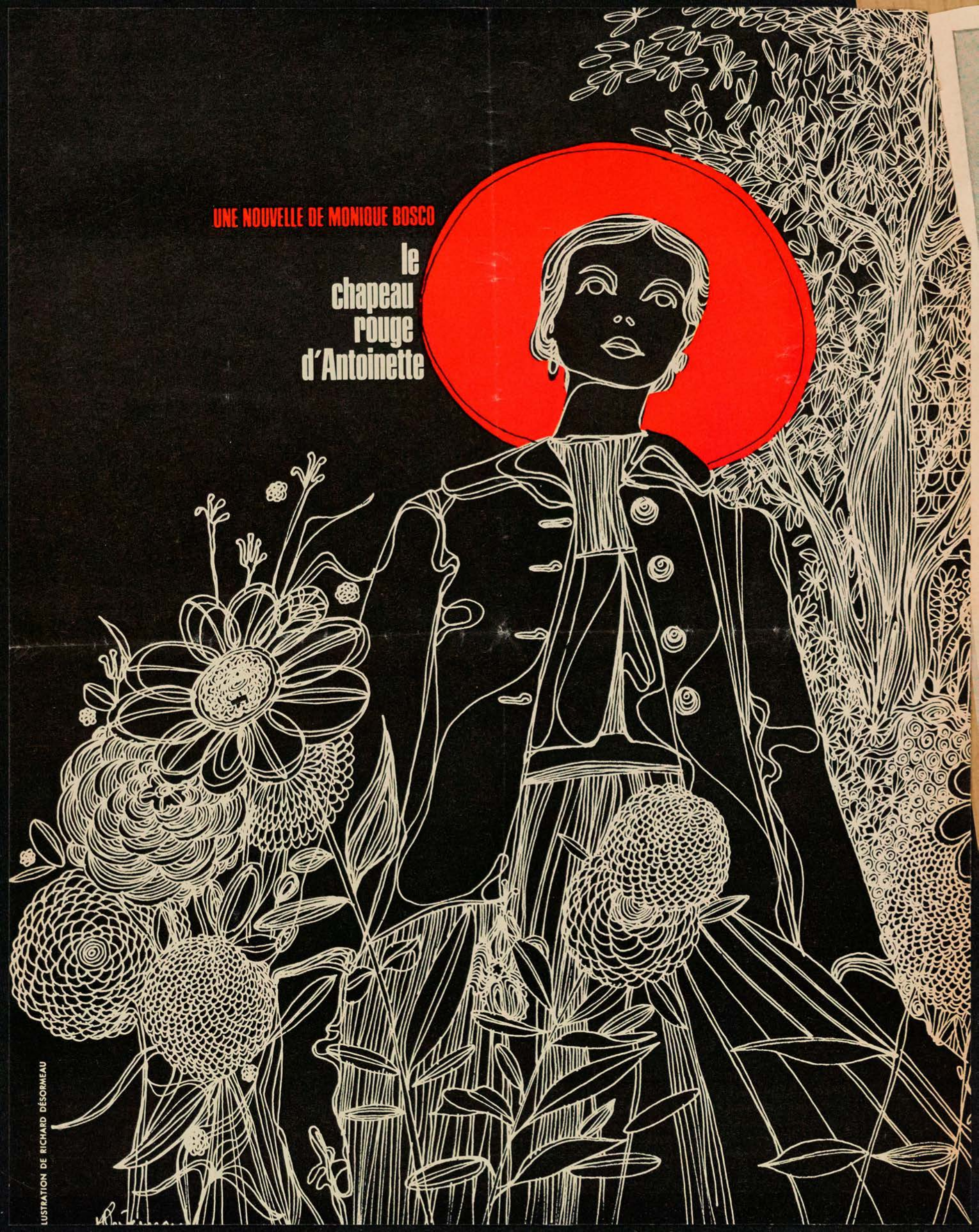


ILLUSTRATION DE RICHARD DÉSORMEAU



Assurez le bien-être de votre bébé. Mettez toujours du Dettol dans le seau à couches et dans l'eau de lavage afin de détruire les bactéries qui sont la cause de mauvaises odeurs. Dettol est aussi doux qu'efficace. Ne tache pas. Achetez-en une grande bouteille que vous réserverez pour l'hygiène de bébé.



DETTOL*
Antiseptique doux . . .
désinfectant efficace
*Marque déposée

LE BÉNÉVOLAT

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C'est pour la femme un moyen d'assumer ses responsabilités sociales

Il y a toujours des pauvres et des malades, mais leurs problèmes sont davantage assumés par l'Etat, par des agences de bien-être et de service social organisées sur une base professionnelle et subventionnées par les deniers publics.

A part une contribution annuelle aux grandes campagnes de sollicitation, bien des gens pourraient croire qu'il ne leur reste rien à faire pour aider la société. Erreur. On n'a jamais eu autant besoin d'eux, non seulement de leur argent, mais de leur personne.

Le bénévolat lui aussi a évolué; il a élargi et modifié ses structures. Il est devenu un supplément indispensable, un service qui comble toutes les lacunes chaque fois qu'un service n'existerait pas si on ne le donnait gratuitement. Dans les hôpitaux et les agences sociales, par exemple, le travail des bénévoles n'est pas destiné à faire faire des économies de main-d'œuvre à l'administration; il ne vient pas concurrencer, mais compléter la tâche de salariés, en ajoutant la touche humaine oubliée par la science et la spécialisation.

Agir comme bénévole donne aux citoyens des deux sexes et de tous les âges, particulièrement aux femmes mariées, puisque ce sont elles qui forment le plus gros contingent de matériel humain disponible, l'occasion de jouer un rôle actif dans le monde qui les entoure. C'est un domaine privilégié où elles peuvent choisir l'activité qui convient le mieux à leurs penchants et au temps dont elles disposent.

Comment devient-on bénévole? La première décision est personnelle. Il faut d'abord bien penser au genre de travail qu'on aimerait accomplir, considérer en quel domaine son aide sera le plus utile et combien de temps l'on est véritablement capable de consacrer à une activité hors du foyer. Désire-t-on réaliser des projets ou des réformes dans son milieu immédiat ou veut-on, au contraire, changer complètement d'atmosphère, évoluer dans des quartiers différents, se consacrer à des tâches tout à fait étrangères à ses responsabilités quotidiennes?

Le bénévolat s'exerce aussi bien sur une base paroissiale, municipale, nationale qu'internationale. Si vous n'appartenez à aucune association, féminine ou autre, vous pouvez vous adresser d'abord au presbytère où l'on saura vous dire si une œuvre locale a besoin de vous pour continuer ses efforts ou reprendre souffle. Peut-être y découvrirez-vous l'existence d'un Service d'entraide, tel celui qui fonctionne dans la paroisse Saint-Pascal-Baylon dans la métropole. Ou verrez-vous la nécessité d'en fonder un pour secourir les innombrables misères matérielles et psychologiques de vos voisins de quartier.

Vous pouvez aussi vous adresser aux deux grands centres de recrutement qui sont à la disposition des bénévoles à Montréal, soit pour les conseiller, soit pour les diriger au mieux de leurs aptitudes vers tous les organismes qui réclament de l'aide volontaire. Véritables carrefours de l'offre et de la demande, ce sont: LE CENTRE DE BÉNÉVOLAT, organisé par la Fédération des Oeuvres de Charité il y a trois ans et qui dessert plus particulièrement les besoins immenses et spécifiques de la population canadienne-française. Au cours de l'an dernier, ce centre a inscrit près de 500 personnes à son fichier et compté près de 10,000 heures de travail bénévole dans la cité. Il est dirigé par une travailleuse sociale, Mademoiselle Jeanne Cloutier, qui résume dans une phrase l'un des plus grands bienfaits qui résulte de cette extension continue du bénévolat: "Faire connaître le voisin au voisin."

Il existe en outre LES SERVICES BÉNÉVOLES, un service de la Plume Rouge (portant aussi le nom de Montreal Volunteer Bureau) qui, sous la direction de Madame Ann K. Crowther, sert la métropole et sa banlieue depuis 1937 et ne fait aucune distinction de race, de langue ou de religion. Fonder de tels carrefours de bénévolat dans les autres villes de la province serait une très précieuse initiative, car le Canada est très en retard en ce domaine sur les Etats-Unis. Et, hélas! le Québec l'est encore plus sur le reste du Canada.

Le registre des services que l'on vous permettra de rendre par l'intermédiaire de ces organismes est immense: escorte aux malades et handicapés, garde d'enfants, travaux d'aide-ménagère, de couturière, de téléphoniste, de dactylo, accueil aux étrangers, aide dans les crèches ou les hôpitaux, distribution de livres aux malades, organisation de loisirs.

Dans votre quartier

Au niveau paroissial, les possibilités sont infinies: formation d'une garderie pour libérer un jour par semaine des mamans trop surchargées. Cela se fait au Manoir Notre-Dame de Grâce. Ou d'un service volant de gardiennes, tel celui que des mères de famille ont mis sur pied à Longueuil. Celles qui furent déjà institutrices peuvent aider de petits malades à poursuivre leurs études ou offrir leur collaboration à l'école pour surveiller les travaux des enfants qui n'ont pas à leur foyer l'espace ou le calme nécessaire pour faire l'étude. Les services de visites amicales sont aussi à fonder partout. Leur importance est vivement soulignée par Madame Crowther et Mademoiselle Cloutier. Beaucoup de vieillards et d'impotents, même s'ils ont des dollars à la banque, traînent une solitude insupportable et souffrent d'une sous-alimentation affective et intellectuelle déprimante. Ils se sentent misérables et rejetés de la société, des morts-vivants, parce qu'ils n'ont personne à qui parler, que ce soit de littérature ou du temps qu'il fait dehors. C'est une charité simple, mais très grande, de leur offrir de l'amitié. "Donne ce que tu es. Pour quelqu'un, cela vaut plus que tu ne saurais croire",

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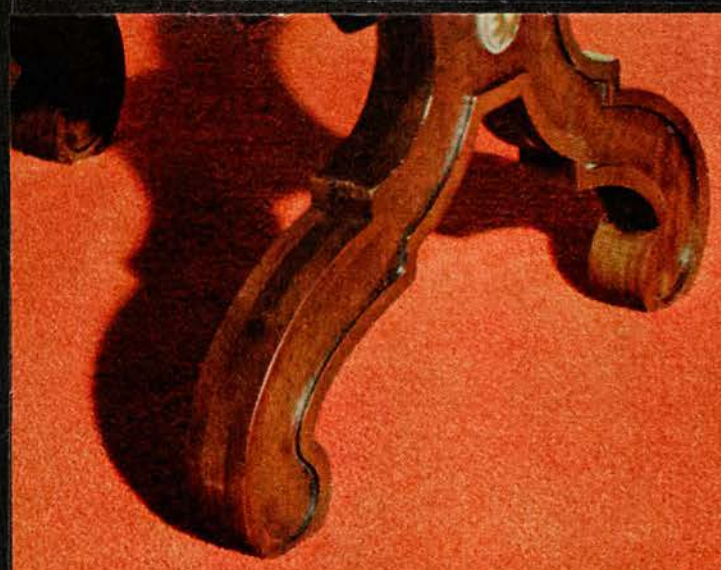
Châtelaine • octobre 1966



Creslan: l'idéal pour votre salon, grâce à son apparence de luxe.

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Motif illustré: LINCOLN MANOR – chez votre marchand préféré

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procédez comme indiqué plus haut. Plongez dans les différents pots de cire les morceaux de plastique mousse en les tenant par la tige. Mais entre chaque étape, avant que la cire refroidisse, il faut les écraser avec insistance entre ses mains pour les modeler. Puis, on les attache sur une seule longue tige. A la rigueur, un tampon d'ouate pourrait remplacer le plastique mousse. Vous trouverez probablement plus simple de pratiquer les opérations semblables toutes à la fois: modeler, poser les tiges métalliques, tremper, saupoudrer, et le reste.

L'assemblage

Si vous désirez arranger vos fruits de façon symétrique, utilisez le galon à mesurer. C'est indispensable pour le parfait équilibre du coup d'œil. Pour une couronne, par exemple, inspirez-vous du cadran de l'horloge. Pour une guirlande, trouvez le centre, puis divisez chaque côté par la demie, le quart, le huitième. Travaillez sur une section à la fois, et répétez le même arrangement de l'autre côté; l'un étant le pendant de l'autre. Remplissez les espaces par du feuillage et des fleurs artificiels, des fleurs séchées, des cônes de pin, de grosses noix.

1. La couronne

Ainsi, pour réaliser notre couronne de Noël, vous aurez besoin de 40 à 50 cônes et de 3 verges de ruban de deux pouces de largeur pour le nœud. Pour le petit arbre: un vase bon marché ou un verre à eau de 4 pouces de hauteur, laqué noir, dans lequel vous collerez le plastique mousse taillé en obélisque de 2 pouces d'épaisseur et de 8 pouces de hauteur. Décorez-le de cônes de pin, de noix, de fleurs artificielles, de fruits en cire, de nœuds de ruban rouge et vert, tous proportionnés à sa petite dimension. Un jet très léger de peinture dorée lui donnera plus d'éclat pour les Fêtes.

2. Le compotier

Pour le compotier, choisissez-le sur pied de préférence pour accentuer l'effet d'abondance de la masse généreuse qui en déborde. Fixez dans le fond du plat, avec du ruban gommé, un épais morceau de plastique mousse (ou deux minces superposés) qui dépasse le bord d'environ deux pouces. Piquez dans la base les plus gros fruits d'abord et groupez les autres autour et par-dessus, de façon artistique mais sans forcer la note. Garnissez les espaces avec du feuillage, des noix ou des cônes de pin. Evitez de cacher les fruits, car le but est plutôt de les encadrer. Terminez par des grappes de raisins que vous laisserez pendre gracieusement du compotier, comme au naturel.

3. L'arbre de Noël

Songez également à des guirlandes miniatures s'enroulant autour de la base des chandeliers. Suspendez dans l'arbre de Noël des fruits en cire auxquels vous attacherez deux feuilles à la queue, ou faites-en une garniture pour la cheminée. •

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fruit. Une, deux ou trois fois, jusqu'à ce que vous soyez satisfaite de l'effet et en laissant durcir chaque fois.

Pour plus de réalisme, et avant le dernier trempage, fardez les pommes et les pêches avec un crayon de cire rouge clair, ombrez délicatement de rouge foncé. Touchez légèrement les bananes de brun. Pour tamiser la couleur, retrempez une fois de plus dans la cire incolore, mais cette étape finale est facultative.

Lorsque le fruit est sec, secouez-le dans un sac en papier où vous aurez déposé un peu de poudre de pierre ponce. Ce traitement équivaut à une sorte de givrage. Et finalement, enroulez du galon vert autour de la queue, si elle est visible dans l'arrangement.

Pour créer une grappe de raisins,

NE LES JETEZ PLUS!

Avez-vous songé aux petits services que peuvent vous rendre les jolies bouteilles de plastique souple de couleur ayant contenu du détergent pour la vaisselle?

- Dans la cuisine et la salle de bains, elles peuvent contenir de l'eau de javel, sans crainte de corrosion rapide du bouchon.
- Munies d'un bouchon-arroseur, elles permettent d'humecter le linge de façon pratique ou d'arroser des plantes d'appartement: une simple pression suffit pour obtenir un jet régulier.
- Dûment étiquetées, elles peuvent contenir le liquide pour laver les vitres ou les dessus de table en verre, ou tout autre produit liquide de nettoyage.
- Bien en main, elles sont précieuses pour l'eau de cologne ou la lotion pour votre friction au sortir du bain.
- Pour les pique-nique remplissez-les d'extrait de café, de lait, de crème, d'huile, de vinaigre . . . ou même de sucre en poudre . . . Mais attention n'oubliez pas les étiquettes!
- Coupées au dessous du gouleau, elles deviennent de précieux récipients pour placer la coutellerie lorsque vous déservez la table. Fini les accidents sur la carpette!
- Et lorsque vous faites la vaisselle, vous gagnerez du temps et ne risquerez pas de vous blesser si vous avez soin de laver les couverts dans un récipient de forme cylindrique.



Creslan: l'idéal pour votre salle à manger, parce qu'il est facile à entretenir.

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Motif illustré: VILLA ROMA – chez votre marchand préféré

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Petite chatte, je t'aime

J'aime te voir trottiner un peu partout dans la maison, maîtresse de tous les coins et recoins, défendant la forteresse des rayons de soleil qui s'y infiltrent, livrant bataille aux pantoufles, aux poupées et aux bouts de corde. Quand je te vois sauter sur un fauteuil, tu m'émerveilles. Quelle grâce et quelle beauté féline dans une si petite chose! Viens, ma chatte, enroule-toi autour de mes jambes et nous partagerons nos pensées... nos pensées d'amis.





La nourriture pour chats du Dr Ballard est une diète complète, équilibrée. Elle contient toutes les vitamines, les minéraux et les protéines dont les chats ont besoin. De plus, la saveur des trois "nouvelles recettes" du Dr Ballard plaira aux plus capricieux. Poisson entier, poulet, et boeuf et foie, du Dr Ballard. **Dr Ballard**

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disait le grand poète américain Longfellow.

Depuis l'action assez prestigieuse d'un groupe de bénévoles qui ont fondé le Comité consultatif féminin de l'Expo 67, afin de faire entendre le point de vue de leur sexe au conseil d'administration entièrement masculin, jusqu'à la plus humble association civique, chacune peut trouver la formule d'activité qui lui convient. Elle peut joindre l'Association des consommateurs, la Fédération des femmes du Québec, l'Association canadienne des adultes, les Unions de familles ou les Associations Parents-Maîtres.

La Fédération provinciale des Parents-Maîtres groupe à peine 25,000 membres et les 9,000 membres du diocèse de Montréal sont présidés, bénévolement cela va de soi, par une femme, Madame Evelyn Bilodeau. La Ligue Ouvrière Catholique réclame aussi des bras et des têtes, comme les Ligues d'action civique, le syndicalisme, l'éducation populaire. Et aussi, bien sûr, les partis politiques qui ont besoin non seulement de bénévoles pour leur organisation interne, mais aussi pour entreprendre une éducation publique, organiser des rencontres, causeries, et autres.

L'action civique et politique

Partout on a un besoin urgent d'esprits conscients des changements qui se produisent dans la société et des problèmes qui en résultent pour les individus, les couples, les familles, les travailleurs, les vieillards, les adolescents. Les volontaires se font un devoir d'assister aux réunions, d'écouter attentivement, de formuler leurs opinions et leurs propres solutions, d'organiser des congrès, de parler à d'autres groupes, d'aider à la préparation d'études ou de mémoires pour les divers gouvernements. C'est un domaine où peuvent se lancer toutes celles qui veulent faire quelque chose, mais ne sont pas attirées par le bénévolat traditionnel. Chaque jour, les journaux apportent le témoignage de femmes qui servent aux plus hauts échelons dans les organisations nationales ou internationales et qui influencent la vie de milliers de citoyens.

Mais les domaines du bien-être et de la culture sont encore ceux qui attirent le plus grand nombre de volontaires. La société serait maintenant incapable de se dispenser de leur présence. Voyons de plus près l'œuvre gigantesque que les femmes ont su entreprendre et réaliser, souvent au sein d'un milieu social incompréhensif, moqueur ou indifférent.

Mise à part une mince élite qui siège au niveau des conseils d'administration, des dizaines de milliers de femmes font au Québec du bénévolat dans les hôpitaux, en qualité de dames auxiliaires ou de bénévoles directes. Ce qu'on attend d'elles? Madame Bruno Robert, présidente de l'Association des Auxiliaires d'Hôpitaux de la Province de Québec, définit ainsi les buts et les activités des 39,000 bénévoles au service des 54 hôpitaux membres de l'association: "L'auxiliaire s'ingénie à assister le malade dans son confort physique et dans son réconfort moral; elle s'intéresse à la convalescence du malade indigent; sur recommandation du médecin, elle procure à cet infortuné les médicaments prescrits: elle organise un service d'ac-

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Chère Hélène

Je viens te remercier pour l'immense service que tu m'as rendu en m'envoyant la Représentante des produits de beauté Régine de France. Quelle personne sympathique et surtout bien renseignée!

J'avais toujours pensé que la Beauté, c'était pour les vedettes de cinéma et de la télévision. Elle m'a convaincue du contraire et m'a démontré qu'avec un minimum d'efforts, de patience et de préparations, une femme peut aisément améliorer son apparence. Etre belle, m'a-t-elle dit, c'est d'abord le désirer et surtout le vouloir. Pour me persuader, elle m'a fait une démonstration de quelques-uns des produits Régine de France.

Tu aurais dû voir la figure des enfants au retour de l'école et celle de mon mari à son arrivée à la maison. "Maman, m'ont-ils dit, tu as rajeuni de dix ans."

Je crois que bien des ménages seraient plus heureux si les épouses soignaient davantage leur apparence. Pour ma part j'ai bien l'intention d'être plus vigilante sur ce chapitre.

En plus de la qualité des produits Régine de France, j'apprécie surtout le service à domicile. C'est intime, c'est personnel, c'est amical.

Tu ne sais pas quelle a été la conséquence de cette visite. Je te le donne en mille. J'ai été tellement emballée par les produits de beauté Régine de France que j'ai décidé moi aussi de devenir une représentante.

Ne sois donc pas surprise si je te rends bientôt visite pour te démontrer l'excellence de ces produits.

A très bientôt,

Claire

RÉGINE DE FRANCE,
576 est, rue Ste-Catherine,
Montréal, P.Q. — Tél.: 288-1146

Je désire recevoir la visite de votre conseillère en beauté ☐

Je désire recevoir des renseignements me permettant de devenir conseillère Régine de France ☐

NOM .....

ADRESSE .....

VILLE .....

NO TÉL.: .....

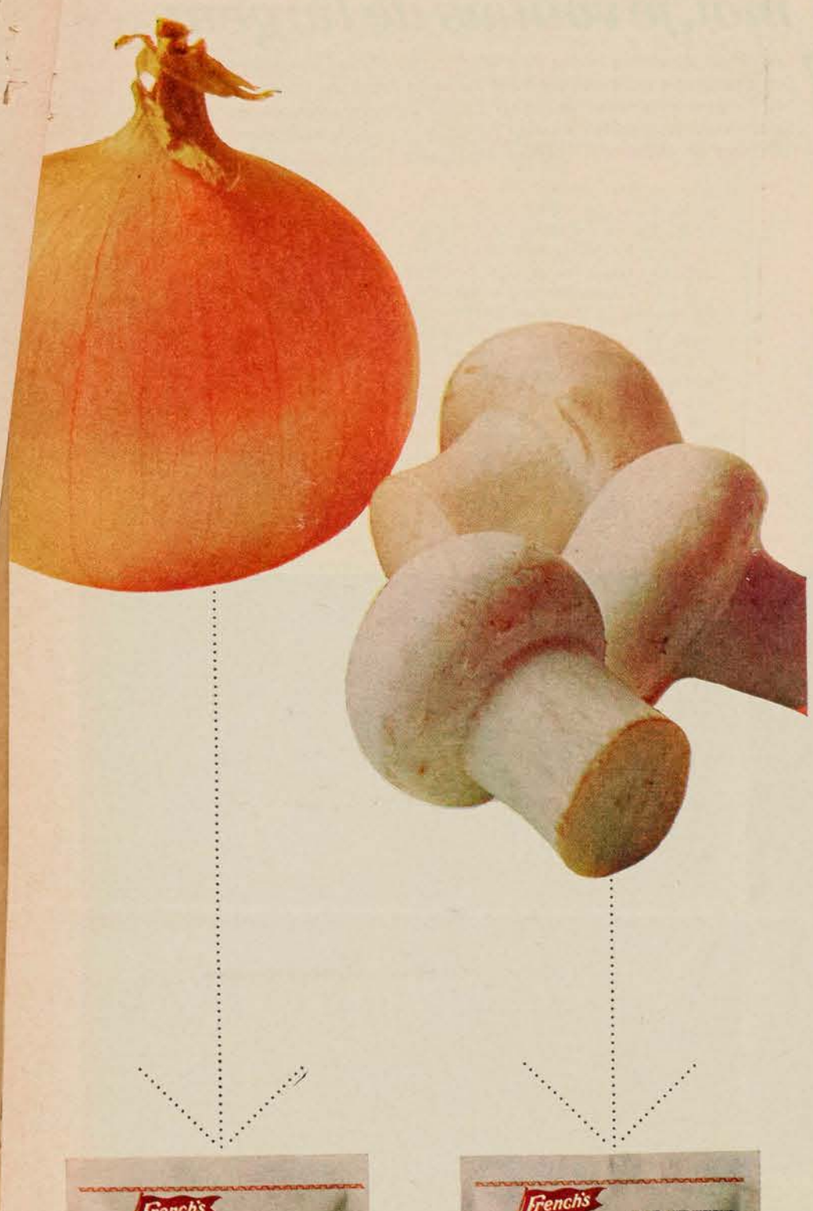


LES PRODUITS DE BEAUTÉ

Régine de France

les produits que l'on essaie chez soi avant d'acheter.





Une vraie sauce à l'oignon!

Une vraie sauce aux champignons!

En quelques minutes seulement, vous avez une sauce merveilleusement bien assaisonnée avec de vrais morceaux d'oignon ou de champignons. Vous n'avez plus ni à peler, ni à couper en tranches — mais uniquement à vous régaler. Essayez ces deux sauces ainsi que les 14 autres délicieux mélanges à sauces de French's. Vous ne vous donnerez certainement plus la peine de les faire vous-même.

Fiez-vous à French's pour donner de la saveur à tous vos mets!

Suite de la page 120

cueil pour le malade tendu et désemparé afin d'adoucir la transition de son foyer au milieu hospitalier. Dans les grands centres, où les auxiliaires sont nombreuses, des organisations d'envergure rapportent aussi au groupe des sommes imposantes qui sont attribuées à l'achat de certains instruments médicaux, dont le malade est directement bénéficiaire."

Dans les hôpitaux

Les dames auxiliaires forment une association au sein de chaque hôpital, dont les membres payent une modeste cotisation. Pour alimenter leur budget, en accord avec l'administration de l'hôpital, elles dirigent des activités à l'intérieur de l'établissement, comme la boutique du cadeau ou des salles de rafraîchissement, et organisent des manifestations publiques: bals, banquets, bazars, etc. . . . Le comité exécutif prend les décisions, mais chacune a un rôle essentiel à jouer. Faire la publicité, rédiger les invitations, solliciter des cadeaux ou en fabriquer elles-mêmes, faire des téléphones, etc. Et les jours où des événements publics ont lieu, tenir le vestiaire, diriger les invités, s'occuper du buffet, faire les sandwiches, louer la vaisselle, vendre aux comptoirs . . .

Les auxiliaires ont souvent un service de couture, un service d'escortes, un comité de distractions et fêtes pour les malades. Elles donnent beaucoup d'heures et d'énergie et le résultat de leurs efforts est très tangible. Au Royal Victoria, grand hôpital de la métropole où les patients, le personnel, les auxiliaires et les bénévoles directes sont des deux groupes ethniques, 912 dames auxiliaires ont réuni, d'octobre 1964 à octobre 1965, la somme fantastique de $94,800. Ou pendant "La journée de la jonquille", les auxiliaires de l'hôpital Notre-Dame ont vendu plus de 300 douzaines de fleurs.

Douze hôpitaux de la métropole possèdent un "service de bénévoles" sous les ordres d'une directrice qui est souvent rémunérée et qui fait partie des cadres de l'institution. C'est elle qui recrute les bénévoles et répartit leurs tâches selon les demandes reçues des chefs des différents services. On appelle ce bénévolat, "direct", parce que les volontaires sont en contact avec les malades. Elles leur tiennent compagnie, leur prodiguent de menus soins, aident les infirmes à se rééduquer par des exercices physiques, les alités et les enfants à manger, travaillent aux cantines, font jouer les jeunes patients, reçoivent les gens aux cliniques, gardent les enfants quand la maman reçoit un traitement. Elles tiennent le vestiaire, guident les visiteurs, s'occupent des fleurs des malades. Elles peuvent aussi occasionnellement, selon leur préparation, aider au bureau, aux laboratoires. Elles remplacent les réceptionnistes pendant leurs heures de repas, elles tiennent la bibliothèque et distribuent les livres et les revues dans les chambres.

Le temps donné varie d'une ou deux heures tous les jours à un après-midi par semaine. Le total des heures ainsi fournies gratuitement pour le bien-être des malades est impressionnant. L'Hôpital Juif de Montréal (il faut ici souligner que le bénévolat est si vivant dans la communauté juive que les volontaires de ce milieu ne trouvent pas toutes à s'y employer; elles s'inscrivent sur une longue liste d'attente ou bien vont travailler dans les autres milieux de la ville) les a additionnées pour une période de dix ans et arrive au chiffre fabuleux de 500,000. Un demi-million d'heures de service direct! A Sainte-Justine, le premier hôpital canadien-français à posséder son service de bénévoles directes travaillant sous les ordres d'une directrice, une moyenne de 300 femmes donnent chacune de 3 à 4 heures par semaine, et ont fourni ainsi près de 30,000 heures en 1964.

Dans les hôpitaux où ne fonctionne pas un service permanent de bénévoles directes, les dames auxiliaires prodiguent aux malades et à leurs visiteurs les petits services. Ainsi, à l'hôpital Marie-Enfant, les auxiliaires deviennent, chacune, marraines d'un petit dont les parents sont éloignés et elles le suivent pendant tout son séjour, généralement assez long.

Les œuvres sociales

Tout comme les hôpitaux, les œuvres humanitaires attirent beaucoup de femmes. En septembre 1965, par exemple, la Croix-Rouge a reçu à elle seule 2,300 heures de service de la part de 406 bénévoles, qui donnent du temps à jour fixe, ou occasionnellement.

Ainsi, les femmes peuvent faire des pansements pour la Société Canadienne du Cancer, pour la Croix-Rouge ou pour un hôpital, en compagnie d'un cercle d'amies. Elles se réunissent une fois chez l'une, une fois chez l'autre. Elles peuvent venir faire de la couture, tel ou tel jour, dans l'atelier de la Croix-Rouge, ruche bourdonnante où l'on taille le linge par 50 morceaux à la fois. Tout ce qui ne peut être cousu sur place est expédié à des comités bénévoles un peu partout dans la province. Quand les vêtements reviennent assemblés, il faut les examiner, et les emballer. Il y a toujours un sinistre quelque part dans le monde pour lequel la Croix-Rouge, organisation internationale, doit envoyer des caisses de secours. Elle travaille aussi à maintenir des réserves dans l'éventualité d'un sinistre national de grande envergure. Ainsi, en 1964, 34,000 Canadiennes ont confectionné 6,500,000 pansements et 400,154 articles vestimentaires, dont 349,505 ont été expédiés

Danger!

Les chiffons dont vous vous servez pour appliquer la cire, l'encaustique ou les huiles pour l'entretien des planchers ou des meubles sont violemment inflammables.

Une lectrice nous signalait récemment qu'un chiffon imbibé d'huile de lin chaude qu'elle avait enveloppé de papier fort, puis placé sous l'évier, avait pris feu en moins d'une heure.

Placez donc ces chiffons en plein air immédiatement après usage, ou enfermez-les dans une boîte métallique munie d'un couvercle solide et fermant hermétiquement . . . et bien entendu placez cette boîte hors de la portée des enfants!



"moi, je voulais de l'argent."

"Je rêvais de toutes sortes de choses... des choses qui coûtent "un paquet d'argent, évidemment. La seule façon de faire "de l'argent, m'affirmait-on, c'est d'avoir un programme de "placement. Oui, mais comment faire? Je n'y connaissais rien."
(Jacques B., dessinateur industriel, 38 ans)

"j'en ai fait!"

"Oui, monsieur, j'en ai fait de l'argent. Avec un fonds mutuel, ce n'est "pas nécessaire d'en avoir des tonnes pour en faire. Moi, avec $5,000 "comptant et $100 par mois confiés aux Placements Collectifs, je suis "arrivé en 5 ans à me constituer un capital suffisant pour m'acheter "un voilier tout en conservant une bonne réserve."

(Les Placements Collectifs Inc. vous prépareront un plan personnel de placement à compter de $200 comptant ou de mensualités de $10.)

Jacques B. a compris que les 100 dollars de 1939 n'en valent plus que 47 en termes du pouvoir d'achat d'aujourd'hui. D'autre part, il s'est rendu compte que ces mêmes 100 dollars placés, c'est-à-dire investis en actions ordinaires, en valent aujourd'hui 322.

Faire **travailler** son argent pour en faire augmenter la **valeur réelle,** voilà le principe du placement.

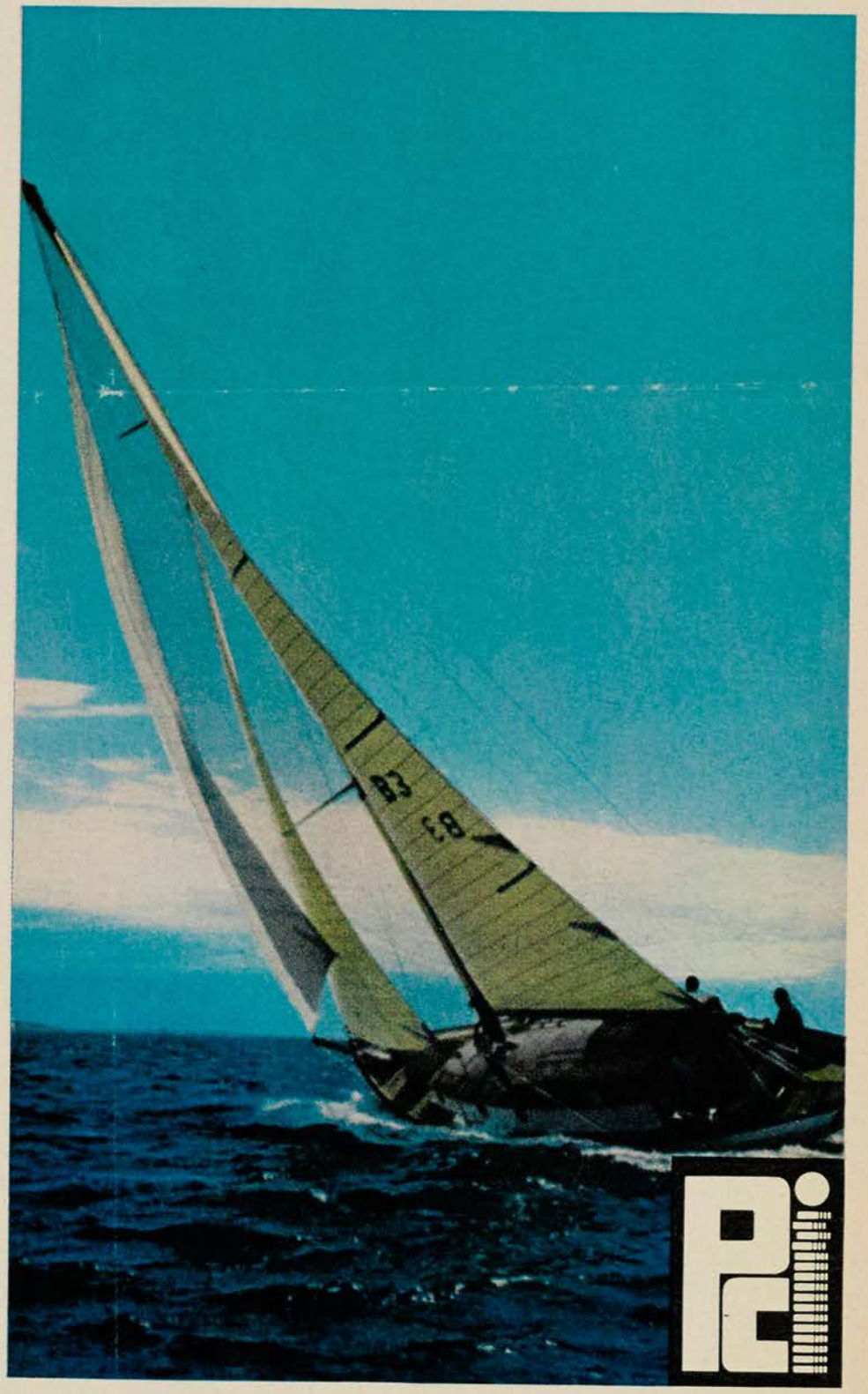
Ce principe étant acquis, comment ferez-vous pour en profiter? Vous allez investir, bien sûr. Vous allez d'abord étudier à fond l'économie et son évolution au cours des quelques dernières décennies? Vous allez vous renseigner sur la Bourse et ses rouages? Sur l'histoire et le rendement de chaque valeur qu'on y transige? Apprendre le jargon des courtiers?

Non, vous ne ferez rien de tout ça.

Vous vous renseignerez plutôt sur les **Placements Collectifs.** Vous verrez qu'il est préférable et beaucoup plus pratique de confier la gestion de vos placements à son équipe de conseillers financiers, d'économistes, d'analystes et de statisticiens. Leur seule fonction est de faire **travailler** votre argent... pour **vous.**

Il y a plusieurs façons d'investir dans un fonds mutuel. Les spécialistes des Placements Collectifs vous recommanderont celle qui convient le mieux à vos objectifs personnels de placement. Renseignez-vous et vous pourrez dire comme Jacques B.:

"J'ai enfin mon petit voilier (un amour d'aubaine) et je continue à "faire travailler mon argent grâce aux Placements Collectifs. A ce "rythme-là, j'arriverai peut-être à m'acheter une petite île dans les "Antilles avant la retraite. Ça va bien, mon affaire!"



Les Placements Collectifs Inc.

Montréal • Québec • Hull • Rimouski
St-Hyacinthe • St-Jérôme • Sherbrooke • Trois-Rivières

outre-mer, la valeur de ces derniers étant établi à $420,000.

A la Croix-Rouge également, celles qui aiment causer au téléphone trouveront de l'embauche, car il faut constamment appeller les donneurs de sang, indispensables aux nombreuses interventions chirurgicales. Une statistique établit que 20 appels sont nécessaires pour assurer la présence d'un seul donneur. Dans l'opération "à cœur ouvert", le sang de 15 à 20 donneurs est nécessaire. Or, il se pratique mensuellement à Montréal environ 40 de ces interventions: cela veut donc dire 12,000 appels. Un réseau de 10 cabines fonctionne en permanence sous la direction d'un personnel régulier.

La Croix-Rouge réclame sans cesse de l'aide pour ses cliniques locales: dresser des listes, accueillir les gens, garder le vestiaire, veiller sur les enfants des donneuses. Il n'y aura jamais de chômage dans cette branche du bénévolat car la Croix-Rouge Canadienne, qui a recueilli 823,930 bouteilles de sang en 1964, s'attend à devoir en recueillir un million en 1968.

Un exemple de bénévolat saisonnier est illustré par l'UNICEF. De septembre à décembre, les quelque mille volontaires de la province (dont 450 à Montréal seulement) préparent la collecte annuelle des enfants le soir de l'Halloween. Elles vont dans les écoles expliquer aux jeunes ce qu'on attend d'eux et pourquoi. Elles les éveillent à l'idée de l'entraide internationale en leur parlant de l'enfance malheureuse à travers le monde et leur donnent à réfléchir puisqu'ils sont libres d'accepter ou de refuser. Ces femmes sont forcées de perdre une certaine timidité et beaucoup sont ravies de se découvrir un véritable talent de conférencière.

Après la collecte, il faut compter l'argent. Le 31 octobre 1964, $425,000 ramassés au Canada, dont $92,000 dans le Québec. En petits sous noirs! Une cueillette de $450 dans un quartier paraît modeste, mais cela fait 45,000 petites pièces à manipuler, compter, rouler! Si dans le voisinage, il n'y a pas un curé, un gérant de banque ou d'usine qui possède une machine à compter l'argent, la bénévole n'a plus qu'à inviter famille et amis à lui tenir compagnie autour de la table pour une grande partie de comptage. De novembre à Noël, c'est ensuite la vente des cartes de Noël de l'UNICEF.

Le domaine culturel

Si l'on a un talent spécial dans le domaine des arts, on peut faire du bénévolat direct, par le truchement d'une œuvre sociale.

Dans le rayon peinture et sculpture, on peut enseigner, mais on peut aussi devenir guide au Musée des Beaux-Arts de Montréal. D'octobre à mai, 110 guides des deux langues conduisent un groupe une fois par semaine pour la visite du musée. Elles travaillent sous la surveillance d'une directrice et de son assistante, et s'engagent à suivre un programme de cours de quatre ans et à fournir un travail personnel de lectures et de conférences.

Le plus souvent, parce qu'elles aiment la musique, le ballet, les bénévoles choisissent de se joindre au Comité féminin d'un grand mouvement culturel comme l'Orchestre Symphonique de Montréal, les Jeunesses Musicales du Canada, le Musée des Beaux-Arts, le Ballet National du Canada. Une personne très inspirée peut tout simplement fonder un mouvement, comme le fit Mme Hector Perrier il y a 14 ans. Les Amis de l'Art obtenaient des billets pour les jeunes ainsi que des concerts à leur intention, et leur offraient des bourses de perfectionnement au Canada et à l'étranger.

Le but du Comité féminin d'une association est de promouvoir l'avancement et le rayonnement de celle-ci. Et, pour y parvenir, les bénévoles s'activent surtout à recruter des fonds par différentes manifestations sociales. Au Musée, elles organisent des concerts et des séances de cinéma gratuites. En 1964, plus de 6000 spectateurs apprenaient ainsi le chemin du musée. La même volontaire, pendant cinq ans, s'est occupée du comité du film, a gardé les bobines chez elle, les a transportées au Musée pour les représentations, a manipulé le projecteur, etc.

Une brillante semaine d'activités, en mai 1964, soit la Fête des Fleurs et la Foire aux Antiquaires, a coûté un an de préparations aux bénévoles du comité féminin, réparties en sous-comités: correspondance et téléphones avec les fleuristes, les invités d'honneur, les juges des concours, les exposants, les donateurs, les décorateurs, la publicité, soit 200 communiqués de presse. Pour restaurer les quelque 6,000 visiteurs, les dames étaient chargées à tour de rôle de faire le pain, les pâtisseries, de servir le thé et . . . de laver la vaisselle. Autre tâche humble, mais indispensable de la part d'une bénévole: venir le matin de bonne heure arroser les fleurs, pour prolonger un peu leur fraîcheur. Tout ce labeur, brillant ou obscur, a mis 20,000 dollars à la disposition du Musée pour l'achat d'œuvres d'art, de matériel de bureau, etc. Et ces dames recommencent chaque année.

Les Jeunesses Musicales existent au Canada grâce principalement à l'aide bénévole féminine. Venu d'Europe en 1949, le mouvement partit de zéro, mais grâce à l'aide bénévole, il s'étend à présent à 95 villes du Canada, où des comités se consacrent à initier à la musique des milliers de jeunes Canadiens. Cela veut dire organiser un concert, recevoir les artistes, vendre des billets, communiquer avec le comité directeur, solliciter des annonces locales pour le programme, parfois organiser un Festival du Printemps (13 villes l'ont fait en 1965) et chaque automne, recruter des membres (un mois de travail d'au moins deux heures par jour). Thés, dîners, réceptions au sherry, sont donnés pour offrir des bourses à des jeunes qui ne pourraient pas autrement se payer le séjour de trois semaines à un camp musical d'été organisé au Mont-Orford par les J.M.C.

Parmi ses nombreux projets, la Ligue de la Jeunesse Féminine de Montréal et

Les photographies dans ce numéro: Michel Monticelli, couverture, (22, 38 à 41, 48 à 51, 84, 88), Léon Bernard, Keystone Agency (8), International Wool Fashion Office (14, 15, 16, 20), Briston Films (34), Paul Gélinas (34, 44), Catherine Breslin (46, 47, 78, 80), Murray Dutchak (52), Normunds Berzins (54, 114), Ivan Kotulsky (129). **Les illustrations:** Richard DesOrmeaux (36, 37), Jacques Delisle (42, 43, 101 à 104).



DELISSI-MO!

Vous jureriez que cette sauce a mijoté pendant 4 heures! Pourtant, elle est prête en 10 minutes, le temps nécessaire à la cuisson de votre spaghetti. Selon votre goût, vous pouvez aussi apporter quelques variations à cette sauce. French's fait de vous un vrai maître saucier à l'italienne. Essayez-la, vous ne reviendrez sans doute jamais à vos anciennes recettes. French's fait 16 délicieux mélanges à sauces. Essayez-les tous.

Fiez-vous à French's pour donner de la saveur à tous vos mets!



la Montreal Junior League fournissent des fonds au Musée des Beaux-Arts pour acheter des diapositives sur l'art, et des bénévoles viennent les monter sur carton. En quatre ans, 9,500 diapositives ont été ainsi achetées et montées. Pour "varier le menu", les bénévoles commencent à aller montrer ces diapositives à des groupes d'écoliers, accompagnant la projection d'une causerie.

Le Comité de l'Orchestre Symphonique de Montréal met aussi à contribution ses bénévoles pour préparer ses grandes "journées" destinées à combler les déficits des concerts publics, et à faire profiter les élèves des écoles de matinées symphoniques. Ainsi, en vue de la visite de la Place des Arts avant son ouverture officielle en octobre 1963, elles avaient vendu d'avance 7,000 billets. Au jour dit, les 200 volontaires du comité ont dû faire appel à leur consœurs d'autres associations pour guider la foule de 10 heures du matin à bien au delà de minuit. En plus, elles avaient organisé un repas du midi pour 400 personnes et un dîner de 500 couverts. Une journée de travail fantastique, mais qui a rapporté un profit de $12,600. Pour "La journée de la Symphonie", le 4 mars 1965, les bénévoles servirent un banquet à 1,200 convives et animèrent la soirée qui suivit par des distributions de cadeaux et des jeux de tous genres. Un bénéfice net de $19,500 a récompensé les préparatifs acharnés.

Tant de dollars sont éloquents et confondent les observateurs masculins qui répètent malicieusement que les bénévoles féminines savent tout juste balancer des tasses de thé sur un plateau. Ils démontrent à la société, à commencer par les femmes elles-mêmes, que lorsqu'elles bougent, ça bouge!

Suffit-il d'être disposée à fournir ses talents et son temps, en même temps que sa bonne volonté, pour devenir une bénévole efficace? Comme le bénévolat est basé essentiellement sur le travail d'une équipe, il faut aussi posséder ou développer d'autres qualités.

En rendant des services à une agence sociale, la bénévole comprend d'elle-même que rien ne l'autorise à juger les gens, à leur faire la morale, à leur poser des questions indiscrètes; qu'il lui faut un minimum de diplomatie, pour ne pas blesser la dignité de ceux qui souffrent; et de jugement pour pouvoir référer la personne, avec tact, à qui de droit, travailleur social, médecin ou prêtre.

Quand elle accepte de faire partie d'un comité ou de tout mouvement où sa tâche n'est pas prescrite à l'avance et exactement définie, la bénévole doit être prête à faire le travail demandé, même s'il est considérable et souvent peu glorieux. Madame Charles Taschereau, active dans plusieurs comités féminins, a remarqué que "les femmes qui ne font pas consciencieusement leur travail, ne séjournent pas longtemps dans les comités. Mais c'est l'exception."

Faire du bénévolat peut combler un déficit affectif, et il est bien normal qu'une femme sans enfant donne ses énergies à une crèche, à une colonie de vacances, à un mouvement culturel de jeunes. Elle peut aussi réaliser des aspirations personnelles. Ainsi, Madame Denise Normandeau, épouse sans enfant et coordinatrice des effectifs aux Jeunesses Musicales, explique son bénévolat: "Je suis fière de ma race et je bûche depuis douze ans pour que nos jeunes se cultivent."

Mais pour une femme ayant des problèmes psychologiques graves, le bénévolat n'est pas la voie de la guérison (à moins de conseils professionnels en ce sens). C'est encore moins la place de celles qui ont très mauvais caractère ou qui désirent simplement "se faire voir" sans être capables de fournir la somme de travail et parfois les dépenses monétaires qui vont de pair avec un poste en vue.

D'ailleurs les responsables du recrutement des bénévoles et les habituées des comités féminins peuvent reconnaître, dès la première rencontre, l'aspirante qui sera instable, trop émotive, hypersensible, celle qui fera des promesses jamais tenues et la "peste" qui dérangera les autres et mettra tout à feu et à sang.

Mais le bénévolat n'est pas que labeur et obligations. Il est aussi un précieux service que les femmes se rendent à elles-mêmes. Madame Sylva Lamothe, vétéran de nombreux comités et présentement présidente de l'UNICEF pour le Québec déclare: "J'ai vu des femmes sauvées par le bénévolat; au détour de la quarantaine, leurs enfants élevés, elles seraient devenues des névrosées, de vraies plaies pour leur foyer."

A celles qui avaient le temps de s'ennuyer, le volontariat donne quelque chose de précis à attendre, l'heure de retourner "au travail", de revoir les personnes qui partagent des activités ou en bénéficient, d'aller se rafraîchir l'esprit avec des compagnes de mêmes goûts. Elles peuvent enfin sortir de leur cuisine et se mêler au monde extérieur avec un but précis. Elles reviennent chez elles regaillardies, avec quelque chose de neuf à raconter à la famille.

D'ailleurs, les maris et les enfants voient généralement d'un très bon œil le travail bénévole de la maîtresse du logis. Ils l'aident volontiers, quand l'occasion se présente, d'un avis légal, d'un conseil financier, etc. . . . Mme Wilfrid Major, de l'Orchestre Symphonique, en témoigne: "Si vous saviez l'aide qu'on reçoit des maris!" Et maintenant que des groupes de louveteaux, d'étudiants, de jeunes travailleurs, sont requis de faire du bénévolat, en particulier auprès des vieillards et des enfants infirmes, il est tout indiqué que le premier exemple vienne du foyer.

C'est aussi l'occasion de parfaire sa culture, d'acquérir des connaissances spécialisées, de se faire des relations, qui seront très utiles si la bénévole décide, une fois sa famille élevée, de retourner au travail à plein temps.

Même dans l'exercice d'une profession, rares sont les personnes qui ont l'occasion de mettre en valeur tous leurs dons et de s'épanouir complètement, comme peut le permettre une activité volontairement choisie, C'est pourquoi, aux côtés des désœuvrées, viennent servir des femmes par ailleurs déjà fort occupées.

Quel bonheur pour une secrétaire de sauver la vie d'un bébé en venant le bercer tous les jours ou pour une institutrice qui coud à la Croix-Rouge, de savoir que cette œuvre fonctionne internationalement grâce à une main-d'œuvre bénévole.

Toute femme devrait prendre une petite ou grande place, selon le temps dont elle dispose, dans ce vaste échange humain. Sans négliger sa famille, elle peut mettre de côté des tâches ménagères sans importance. Faisant partie du groupe le plus nombreux au Québec, donc de celui qui rencontre le plus grand nombre de problèmes, la Canadienne française est en demande partout. Il serait incompréhensible qu'elle se fasse encore plus longtemps tirer l'oreille. Avec ses petites mains, si souvent inoccupées, elle pourrait changer le monde. •









Le bénévolat permet de soulager les plus grandes misères comme de collaborer aux plus hautes créations. A gauche, une bénévole guide l'épouse qui consent à donner un ultime espoir au mari détenu à l'Institut Leclerc. Ci-dessus, à la Croix-Rouge, on coud pour tous les sinistrés du monde. A droite, au Musée des Beaux-Arts, l'on recueille et classifie les reproductions en couleur des oeuvres d'art. Ou la bénévole offre à l'enfance désolée le remède-miracle: l'amour.

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Museum Plans Special Programs For Expo

R 12-M

By DIANE TURNER

Groups of people strolling around the city gazing at buildings next summer will not all be idle tourists. Some will be following a guide of the Montreal Museum of Fine Arts lecturing on architecture.

The tour is the idea of Mrs. Geoffrey James, the museum's new associate curator of education.

"I think the modern architecture here is among the best of any of the modern cities, so I thought it would be interesting to do a walking tour of Montreal for Expo," she explained in an interview yesterday.

A museum guide equipped with a special map will teach groups about the sculpture and architecture around both old and new Montreal.

Also with Expo in mind, Mrs. James is planning a slide lecture on the art works to be exhibited at Expo.

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(Gazette Photo Service)

Mrs. Geoffrey James, the Museum's new associate curator of education

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Also continuing will be the Wednesday educational film series which is open to the public.

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Mrs. James has a bachelor's degree from the Pennsylvania State University, where she studied journalism and art history. She also studied medieval art as an undergraduate at the University of Strasbourg in France.

She obtained a master's degree in art history from Columbia University in 1964.

The wife of a Montreal newspaperman, she worked as a feature writer for a Philadelphia paper before taking a post as staff lecturer at the Philadelphia Museum last year. "I prefer museum work. It's got the right amount of academic work and contact with the public."

Besides her museum work here and studying French at McGill she loves to cook and reads 'fiendishly.' "I loathe housekeeping but I have a lovely husband who doesn't mind a little friendly clutter."

POINTE CLAIRE, QUE.
News & Chronicle
W 15,200
service éducatif
NOV 17 1966 BOWDEN'S

In days of Pharaohs

F-12-M

"Egyptian women had great status"

"The Egyptian woman of today is at last regaining some of the prestige and status that she held during the days of the Pharaohs." This statement was made to the Montreal Lakeshore university Women's Club at a recent meeting by Madame Alice le Normand, Egyptologist at the Montreal Museum of Fine Arts and the Redpath Museum. Mme le Normand's topic was "Egyptology and the Egyptian Woman through the ages."

In the days of the Pharaohs, Egyptian women had great status. They were the owners of the land and as such achieved a great deal of independence and economic wealth. In fact the Pharaohs only became such by marring the daughter of a Pharaoh. Because of the custom of natrilineal descent the Egyptian culture of this time gave rise to many great women, among them Queen Nephrititi and Cleopatra. This exaltation of the woman resulted in the rise of many important goddesses, among them the goddesses of fertility (one of the most powerful) motherhood, love, the sky, childbirth, and crops. This cult of the goddesses reached out and affected Rome, Greece, and even England.

The prestige women enjoyed shows up especially in Egyptian Art, the Speaker said. In the many frescoes on the walls of the tombs women and their daughters, rather than sons are very prominent.

With the coming of the Romans and Christianity and the efforts of the church to convert pagans to the idea of a male divinity, the cults suffered. However, it was with the spreading of the Muslim religion that the Egyptian culture suffered as a whole. Instead of being open to innovation the Egyptian people became very conservative and the withdrew into their families. This seclusion has lasted until this century and even today many of the peasant women still wear the veil.

Mme. le Normand pointed out that the harem which is the subject of many a joke is actually a term for the women and children's part of the house; a sanctuary which was hidden away from the prying eyes of strangers. In fact when parties were held, one would take place, for the women, in the harem and the other for the men in the rest of the house.

"The practice of Polygamy," she said "was often a form of social welfare to provide for widows, etc.. However, as each wife had to have her own home this was a custom limited mainly to the aristocracy."

"The customs of marriage have changed very little since early Muslim times. A dowry is provided by the bridegroom who makes all the arrangements with the bride's father, often without even having seen the bride-to-be. The bride does not even attend the brief marriage ceremony. Separate celebrations are held for the men and the women. A few days after the ceremony the bride, in her wedding dress, accompanies the bridegroom to their new home which has been selected and decorated by the mother and mother-in-law. To be a mother-in-law must be the dream of all Egyptian women!

"In 1925 when Egypt attained her independence from Britain,

POINTE CLAIRE, QUE.
News & Chronicle
W 15,200
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NOV 10 1966 BOWDEN'S

Montreal Lakeshore

University women to hear talk on Egypt

O 12-M

"Egypt and the Egyptian Woman Throughout the Years" will be the topic of the November meeting of the Montreal Lakeshore University Women's Club to be held Monday, Nov. 14, at 8.15 p.m. at Stewart Hall, 176 Lakeshore Rd., Pointe Claire.

Mme. Alice le Normand, Docent and Guide with the Montreal Museum of Fine Arts and the Redpath Museum of McGill University, will be the guest speaker and will illustrate her talk with colored slides.

Mme. le Normand has studied Archaeology and Fine Arts at the Museum of Pharaonic Treasures (Cairo), the Louvre, the British Museum, Laval University, and University of Montréal. She has also made several study trips to Egypt, Syria, Lebanon, Turkey, Greece and Italy. As well she has taken part in an Archaeological Expedition investigating Greco-Roman Antiquities in Sicily.

All women university graduates living on the Lakeshore Northshore are invited to attend. Further information may be obtained from Mrs. L. A. 179 Regatta, Pointe Claire.

Devoir, Montréal, Qué.
Circ. 43,080
January 10, 1967

874

le bruit de la ville

ES

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Montreal Gazette, Que.
Circ. 136,116
January 9, 1967

871

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Each will begin at 8 p.m.

The first, a general tour of the museum's collection, will take place Wednesday, Jan. 11. It will be in French.

The following Wednesday, Jan. 18, the same tour will be repeated in English.

On Jan. 25, there will be a tour of the Egyptian collection in French.

MONTREAL, QUE.
GAZETTE
D 133,600
service éducatif
NOV 16 1966 BOWDEN'S

Museum Plans Special Programs For Expo

R-12-M

By DIANE TURNER

Groups of people strolling around the city gazing at buildings next summer will not all be idle tourists. Some will be following a guide of the Montreal Museum of Fine Arts lecturing on architecture.

The tour is the idea of Mrs. Geoffrey James, the museum's new associate curator of education.

"I think the modern architecture here is among the best of any of the modern cities, so I thought it would be interesting to do a walking tour of Montreal for Expo," she explained in an interview yesterday.

A museum guide equipped with a special map will teach groups about the sculpture and architecture around both old and new Montreal.

Also with Expo in mind, Mrs. James is planning a slide lecture on the art works to be exhibited at Expo.

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(Gazette Photo Service)

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POINTE CLAIRE, QUE.
News & Chronicle
W 15,200
serv. éducatif
NOV 17 1966 BOWDEN'S

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"Today many modern Egyptian women are free at last to choose their own husbands. They are also the new government's strongest supporters."

Madame le Normand illustrated her very interesting talk with a number of beautiful colored slides which she had taken on her several trips to Egypt.

POINTE CLAIRE, QUE.
News & Chronicle
W 15,200
service éducatif
NOV 10 1966 BOWDEN'S

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O 12-M

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serv. éducatif
Le Devoir, Montréal, Qué.
Circ. 43,080
January 10, 1967

874

le bruit de la ville

VISITES

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Education
Montreal Gazette, Que.
Circ. 136,116
January 9, 1967

871

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Service éducatif

Jacques Cartier Reporter
Roxboro, Quebec
November 23, 1966

LE REPORTER DE JACQUES-CARTIER

871

Montreal Lakeshore University Women's Club

"The Egyptian woman of today is at last regaining some of the prestige and status that she held during the days of the Pharaohs".

This was told to the Montreal Lakeshore University Women's Club at a recent meeting by Madame Alice le Normand, Egyptologist at the Montreal Museum of Fine Arts and the Redpath Museum. Mme le Normand's topic was "Egyptology and the Egyptian Woman through the Ages".

In the days of the Pharaohs, Egyptian women had great status. They were the owners of the land and as such achieved a great deal of independance and economic wealth. In fact, the Pharaohs only became such by marrying the daughter of a Pharaoh. Because of the custom of Matrilineal Descent the Egyptian culture of this time gave rise at many great women, among them Queen Nephrititi and Cleopatra, to mention only two famous ones. This exaltation of the woman resulted in the rise of many important Goddesses, among them the goddesses of fertility (one of the most powerful), motherhood, love, the sky, childbirth and crops. This cult of the goddesses reached out and affected Rome, Greece and even England.

The prestige women enjoyed shows up especially on Egyptian Art. In the many frescoes on the walls of the tombs, women and their daughters rather than sons are very prominent.

With the coming of the Romans and Christianity and the efforts of the church to convert pagans to the idea of a male divinity, the cults suffered. However, it was the spreading of the Muslim religion that the Egyptian culture suffered as a whole. Instead of being open to innovation, the Egyptian people became very conservative and the women withdrew into their families. This seclusion has lasted until this century and even today many of the peasant women still wear the veil.

Mme le Normand pointed out that the Harem which is the subject of many a joke is actually a term for the women's and children's part of the house; a sanctuary which was hidden away from the prying eyes of strangers. In fact when parties were held, one would take place for the women in the Harem, and the other for the men in the rest of the house. "The practice of polygamy, "she said," was often a form of social welfare to provide for widows etc. However, as each wife had to have her own home, this was a custom limited mainly to the aristocracy."

The customs of marriage have changed very little since early Muslim times. A dowry is provided by the bridegroom who make all the arrangements with the brides father, often without ever having seen the bride-to-be. The bride does not even attend the brief marriage ceremony. Separate celebrations are held for the men and the women. A few days after the ceremony, the bride, in her wedding dress, accompanies the bridegroom to their new home which has been selected and decorated by the mother and mother-in-law. To be a mother-in-law must be the dream of all Egyptian women!

In 1925 when Egypt attained independence from Britain, most of the women gave up the veil and took up the vote. Since 1952, when the monarchy was overthrown the Egyptian woman has started to come into her own again. About 25% of university students are now women and there have been several women ministers of state. She is starting to exercise rights that have been legally hers on paper but not in practice for centuries. These include custody of her children, keeping her family name after marriage and the right to own and dispose of property without her husband's consent. Today many modern Egyptian owner are free at last to chose their own husbands. They are also the new government's strongest supporters.

Service éducatif

Lachine Messenger, Que.
November 24, 1966

Page 20 - Le Messager, Lachine, 24 novembre 1966

871

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MORRISBURG, ONT.
Leader
W

service éducatif

NOV 25 1966

POWDEN'S

D-12-M

Finds New Venture "Most Exciting"

"Most exciting" is Marie-Louise Funke's attitude toward her latest venture at Carleton University, Ottawa, where she holds the post of assistant Professor of Art History under David M. L. Farr, Dean of the Faculty of Arts.

A daughter of Mr. and Mrs. R. Funke, well - known Morrisburg residents who came to Canada in 1948, Miss Funke was born in Dusseldorf. She speaks French, German, and English with fluency. She studied at Queen's University in Kingston, where she received a B.A. in History, Fine Arts, and German Literature. In 1957, she did graduate studies in medieval art and mannerism, a phase of 16th century European Art; and ethics.

After a year's curatorial in Montreal, Ottawa, and Toronto Museums, including archaeology work and studies at McGill University, she went to Courtland Institute in London, England. Her studies there were mainly tutorial in the field of Italian Renaissance Art.

Miss Funke has traveled extensivey. Much of her time was spent in Mulseums and Art Galleries as well as in studying buildings of historical and architectural importance. In 1962, she was delegated by the Canadian Museums Association to represent Canada at a seminar sponsored by U.N.E.S.C.O and the government of Mexico at Mexico City.

While in Mexico City, associated with 23 other delegates, she met Mme Germaine Cart, supervisor of the educational program of the Louvre, in Paris, who invited her to study and work at the Louvre. In May, 1963, she spent three weeks there and extended her trip to visiting provincial museums and holidaying in Provence, London, and Geneva.

Last year, Miss Funke visited Greece and Israel. She noted, "I enjoyed Greece for what it had to show of the glorious past, but I felt most depressed for the present. The Greeks are a proud and gracious people. It was sad to find that many are poor and have very little. They lead a poor and barren existence. The intermediates", she noted,"are the priveledged group". The picture presented by Israel, she found to be very different, although, "the Arabs water each melon plant individually and the system of agriculture is not efficient. Every bit of land," she said,"is irrigated and the Nile is the artery of the country" She summed up the situation of Israel by saying "There, youth appears vital. The political situation has improved, but little border wars are sufficiently threatening to make everything in life important to them."

Prior to assuming her present duties at Carleton University, Miss Funke was supervisor of the education program of the Montreal Museum of Fine Arts. In that capacity she was in cherge of all education activities at the museum This included the training of guides, conducting gallery talks, film programs, lectures for the general public, slide lending facilities ,and arranging for slide lectures for schools.

She is the author of "Art in Quebec, in Antiques, "Repelle", in the Journal of the Quebec Society of Education through Art, and "Art Exhibitions", in the Encyclopedia Brittanica Year Book (Canadian Section), 1962 to 1964.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

Education

JAN 10 1967 BOWDEN'S

UN GUIDE FRANÇAIS AU MUSÉE DES BEAUX-ARTS

O 12-M

Il y aura trois visites guidés au Musée des Beaux-Arts de Montréal en janvier.

Elles commenceront à 8 heures.

La première, qui comprendra l'ensemble de la collection permanente, aura lieu demain. Le guide fera le commentaire en français.

Le 25 janvier, une visite de la collection égyptienne sera présentée en français.

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

Education

JAN 14 1967 BOWDEN'S

The Art

R 12-M

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.
The Museum presents: William Showell, wash drawings and drawings to Jan. 15; Maurice Brault Jewelry, Jan. 20 to Feb. 5. A general tour of the Museum will be given Jan. 18, 8.00 p.m.

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

Education

JAN 10 1967 BOWDEN'S

ENTRE PARENTHÈSES

O 12-M

Il y aura trois visites guidées au Musée des Beaux-Arts de Montréal en janvier. Elles commenceront à 8 h. du soir. La première, qui comprendra l'ensemble de la collection permanente, se tiendra demain, le 11 janvier. Le guide fera le commentaire en français. Le mercredi suivant, la même visite sera répétée en anglais. Enfin, le 25 janvier, une visite de la collection égyptienne sera présentée en français.

Education
Lasalle Le Messager, Que.
January 11, 1967

VISITES GUIDEES AU MUSEE

Le Musée des Beaux-Arts offrira trois visites guidées au cours du mois de janvier. La première, comprenant l'ensemble de la collection permanente, a lieu ce soir, 11 janvier, avec commentaires en français. Mercredi, le 18 janvier, même visite avec commentaires en anglais. Le 25 janvier, on présentera en français, la collection égyptienne. Toutes les visites commencent à 8h. p.m.

* * *

Education
Verdun Messenger, Que.
January 11, 1967

871

Guided Tours

Three guided tours will be given at The Montreal Museum of Fine Arts during January, Associate Curator of Education Ellen Sulkis James announced.

Each will begin at 8 p.m. The first, a general tour of the Museum's collection, will take place Wednesday, Jan. 11. It will be in French.

The following Wednesday, Jan. 18, the same tour will be repeated in English.

Jour Lancaut
Verdun Messenger, Que.
January 18, 1967

verses à la troupe des Feux Follets.

* * *

831

Le Musée des Beaux-Arts offrira deux visites guidées. Une ce soir, le 18 janvier, comprenant l'ensemble de la collection permanente, avec commentaires en anglais. Une autre mercredi prochain, le 25 janvier, présentera la collection égyptienne, avec commentaires en français. Toutes les visites commencent à 8h. p.m.

* * *

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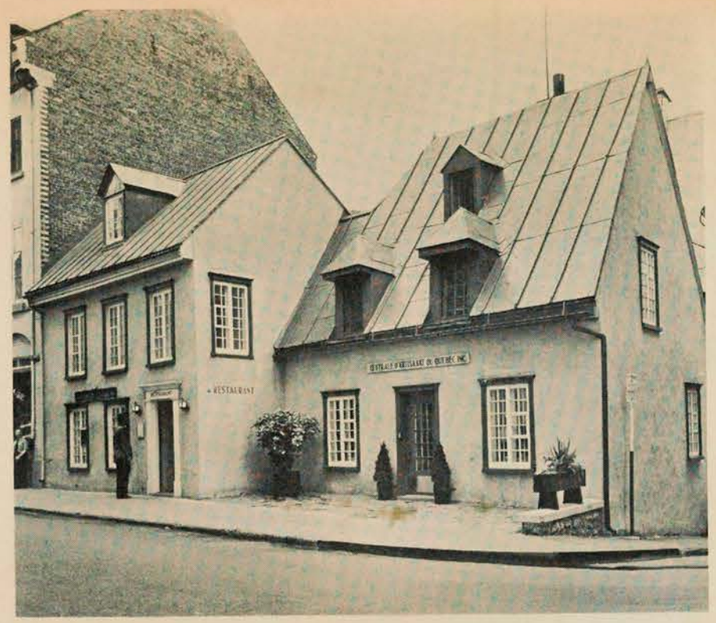

LE COMPTOIR DE QUÉBEC

L'artisanat doit livrer passage à la culture vivante

Mes souhaits ? Un Musée d'art mobile !

Grande nouvelle : le Musée des Beaux-Arts a besoin d'argent ! Qui n'a pas besoin d'argent en ces jours d'aujourd'hui ? Qui ? Le Musée de Monsieur Carter (U.S.A. comme son magnifique prédécesseur M. Turner) recevait $50,-000 du gouvernement du Québec et la même chose de la municipalité. Ajoutons à ces subventions du public-payeur-de-taxes, la même somme, soit quelque $100,000 qui provient des membres et amis de l'institution de la rue Sherbrooke, ouest. Cela va du legs de quelqu'importance jusqu'au petit "dix" précieux du simple "bienfaiteur-à-revenus-moyens".

Un musée a pour devoir de servir une collectivité donnée. Il n'existe pas principalement pour garder l'art, pour conserver l'art. Il n'est pas une simple "banque". Evidemment, il fait aussi oeuvre de conservateur des biens artistiques qui lui sont confiés et, parfois, donnés. Celui qui donne ainsi, par testament, ses collections, songe, ce faisant, à en faire bénéficier toute la communauté humaine parmi laquelle il a vécu, dont, parfois, il s'est enrichi. C'est souvent, le legs d'art, une sorte de "restitution". Ainsi, récemment, un grand collectionneur qui fit sa fortune (immense) avec la sueur des travailleurs des mines de l'Ontario, donna ses imposantes collections (entre autres valeurs, une soixantaine de Moore !) aux Américains (où il était né !) se méritait ainsi le beau titre d'ingrat de grande envergure. Il se devait de faire ce fantastique "cadeau" aux mineurs et aux enfants des mineurs de l'Ontario. Nous en reparlerons. Mais revenons à notre mouton : le musée.

Donc cette grosse "banque" culturelle doit être ouverte, ce gros coffre aux trésors se doit d'être soumis à tous les regards admirateurs. Comment ?

Car l'art est devenu aussi une denrée pédagogique, une façon de s'éduquer. L'art s'enseigne, l'art est matière aux programmes des études des commissions scolaires dynamiques, progressives. L'art, bref, se démocratise. Par quels moyens ?

Pour un gamin sans préparation : une salade

Parmi les moyens de propager ce nouveau "savoir", il y a le musée. La visite à un musée. La jeunesse (et les moins jeunes) y verra l'art du passé, l'art du présent et même, c'est nouveau, les prémisses de l'art de l'avenir. Et ce sera l'art d'ici, désormais, et l'art d'ailleurs, de partout.

Or, il n'y a pas si longtemps, un tel musée, et ceci partout sur le continent nord-américain, n'offrait que l'art des étrangers, l'art de l'Europe principalement (Italianisant, classique et baroque) et puis, pleins les petites vitrines, les "bibelots" rapportés et revendus du "blanc-colonisateur". Bibelots exotiques d'Océanie, d'Afrique, de l'Inde, de la Chine. D'avant Mao, bien sûr, alors que la paix et l'exploitation du *Jaune* et du *Noir* régnaient sur cette belle terre-missionnaire !

Aujourd'hui, le musée des beaux-arts d'une ville a aussi l'honneur d'afficher l'ouvrage des artistes de cette ville et des environs. Régionalisme ? Localisme étroit ? Non, je ne crois pas. Epanouissement normal et sain, et confrontation utile. Cet art actuel est un maillon qui vient tout naturellement s'enchaîner dans une sorte de récit historique moins cahoteux que l'on croit. Alors, il est nocif et dangereux de sortir une classe de gamins, des 10-15 ans, d'une école de Saint-Henri ou du nord de la ville et de l'installer sur les petits "pliants" devant la grande abstraction lyrique de Riopelle : "L'Autriche". C'est d'un ridicule consommé. J'ai vu ça. Et j'ai vu d'autres cortèges aussi absurbes. Comme pour toute autre matière, en art, il faut une information préalable indispensable, une préparation minimum s'impose et on ne promène pas une bande de garçons de la poterie Coréenne antique, à l'art Egyptien, en traversant une salle de Borduas et une autre de Lyman et puis, enfin, lui faire apprécier un petit Rubens, près d'un Renoir miniature et d'une aquarelle de Turner. Ouf ! La salade est indigeste. Et s'ils sont si sages, c'est qu'ils profitent d'un congé spécial ! Un musée doit fonctionner étroitement et intimement avec les écoles, les programmes, le ministère de l'Education et de la Culture.

Un musée est un reflet d'une culture

J'ai vu de braves et bonnes dames, distinguées, dévouées, remplies de bonne volonté, réciter les pires clichés, les platitudes les plus folles, les lieux-communs les plus éculés devant ces gentils petits gamins éberlués devant ces gentils petits (acteurs comme ils sont) posant des questions d'une douteuse naïveté. Charming, my dear ! Peut-être ! Mais zéro quant aux résultats concrets !

Le bénévolat est une plaie dans tous les domaines ! Non, il faut qu'une visite de ce genre soit préparée, qu'elle soit intégrée dans un programme d'études précises sur l'art. Sinon, autant conduire les enfants au musée de cire de l'oratoire !

Une préparation. Non une endoctrination. Les goûts ne se discutent pas ? Foutaise. Le goût s'éduque. Le musée d'une ville doit donc faire corps avec la collectivité qu'il veut servir et ceci par des organismes comme le ministères de l'Education et celui de la Culture. On

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900
Education
JAN 10 1967
BOWDEN'S

UN GUIDE FRANÇAIS AU MUSÉE DES BEAUX-ARTS

Il y aura trois visites guidés au Musée des Beaux-Arts de Montréal en janvier.

Elles commenceront à 8 heures.

La première, qui comprendra l'ensemble de la collection permanente, aura lieu demain. Le guide fera le commentaire en français.

Le 25 janvier, une visite de la collection égyptienne sera présentée en français.

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STAR
D (M-F) 196,500
(S) 217,800
Education
JAN 14 1967
BOWDEN'S

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D (M-F) 218,500
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Education
Verdun Messenger, Que.
January 11, 1967

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Each will begin at 8 p.m.

The first, a general tour of the Museum's collection, will take place Wednesday, Jan. 11. It will be in French.

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Lasalle Le Messager, Que.
January 11, 1967

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Verdun Messenger, Que.
January 18, 1967

Follets.

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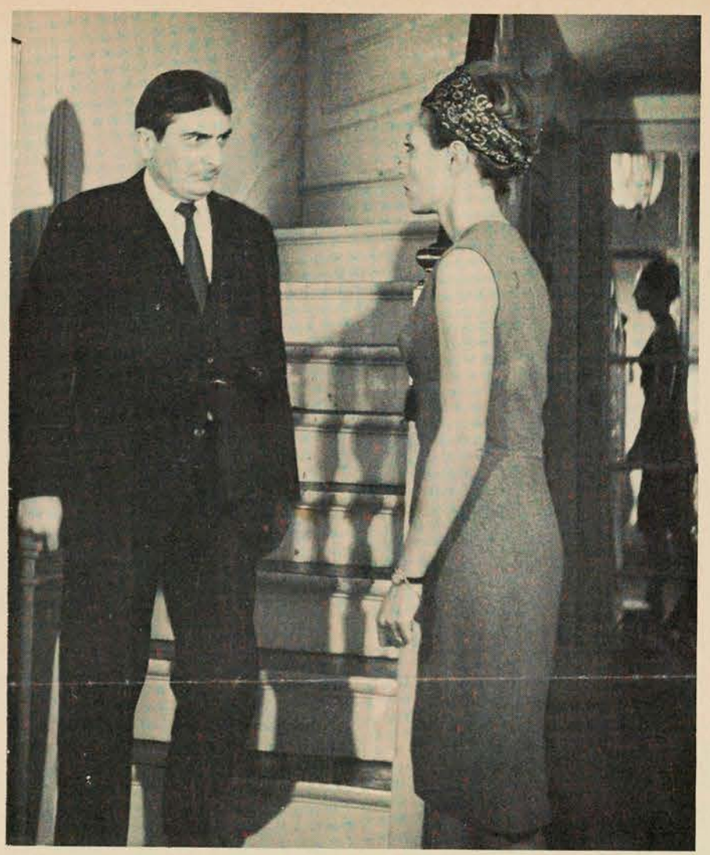
nais) est un pamphlet d'une remarquable acidité. La dernière séquence est insoutenable presque, à souhait et très intelligemment hitchcoskienne. Que voilà du cinéma fulgurant, admirablement maîtrisé, qui prend par effraction mais dont la raison est irréfutable, qui secoue, imprègne . . .

Jean Rouch: "En fait, j'ai été conduit à l'idée de *Gare du nord* par certains des problèmes du cinéma-vérité. En particulier celui du délayage: les gens ne parvenaient à dire quelque chose de très important qu'après dix à quinze minutes d'hésitations, de refus. Mais, paradoxalement, en isolant cette chose essentielle de son contexte, en coupant les bafouillements qui la précédaient, elle devenait beaucoup moins importante, beaucoup moins *significative* que lorsqu'elle naissait peu à peu de cette espèce de bavardage. (. . .) . . . j'avais décidé, pour éviter le délayage, de tourner *La Punition* en un ou deux jours. Finalement, il y avait encore sept heures et demie de heu, heu . . . pour une demi-heure de choses essentielles. J'ai alors senti le besoin de dépasser ce problème, dans *Gare du nord*, en écrivant un dialogue avec les interprètes et en tournant le film *dans son temps réel*, qu'on limitait à vingt minutes." Un plan d'ouverture, déjà tout un quartier est fait visible, le coéfficient dramatique subjugué. A la fin du film, un contre-champ sur les voies ferrées, où gît l'homme qui vient de se jeter, se tuer. Tout le reste du film se déroule en un seul plan-séquence. Aucun montage. Tout transparaît, irrémédiable, parce que la "représentation" coïncide exactement avec la durée réelle. La lente irriation qui gangrène un amour auquel le temps est fatal. L'exiguité d'un

Suite à la page 50



CLAUDE CHABROL ET STÉPHANE AUDRAN
La muette à faire hurler

REGARDS SUR LES FILMS

Plutôt qu'un seul point de vue critique, la confrontation d'opinions diverses.
Au lecteur-spectateur d'interpréter ce panorama, et d'aller y voir par lui-même.

	DENYS ARCAND Les cinéastes associés	ROBERT* DAUDELIN (Objectif et F.I.F.M.)	MICHEL PATENAUDE Objectif	GILLES STE-MARIE Radio-Canada	PATRICK STRARAM Sept-Jours
JEAN ROUCH	****	*****	****	***	****
CLAUDE CHABROL	***	****	***	***	***
JETN-LUC GODARD	*	****	**	***	***
ERIC ROHMER	•	***	•	**	***
JEAN DOUCHET	*	•	•	**	•
JEAN-DANIEL POLLET	*	•	•	**	•

Inutile de se déranger •
Médiocre *
Passable **
À voir ***
À voir absolument ****
Chef-d'oeuvre *****

* Michele Favreau étant en vacances, Robert Daudelin a bien voulu le remplacer.

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doit nationaliser un musée qui, chaque année, a besoin de fonds de plus en plus généreux pour fonctionner de façon normale.

Il faut aussi que ceux qui dirigent un tel musée municipal (ou métropolitain) et ceux qui en préparent les collections, les expositions appartiennent à la communauté, soient de même culture. Cela est d'une telle évidence que l'on se surprend à être obligé d'écrire ces choses dans ce drôle de pays de Québec. Un tel musée doit appartenir aux membres de la collectivité.

On dira le "Museum of modern art de New York !" Nous ne sommes pas aux Etats-Unis où l'on récolte les fruits de bonnes campagnes pour faire vivre l'art qui s'y fait et cela va jusqu'aux exemptions d'impôts pour les collectionneurs et mécènes. Nous ne sommes pas à New York.

Ici, on ne trouve pas un tel mécénat. Alors le Musée organise, encore cette année, une "campagne de charité", et il se livre à toutes sortes d'activités mondaines, organisations parallèles qui font perdre temps, énergies et espace aux dirigeants du Musée.

Il faut étatiser ce Musée

Le Musée de la rue Sherbrooke ouest a besoin d'argent. Je dis que ses besoins sont normaux, légitimes. Je dis qu'une société évoluée qui se pique d'habiter la métropole du pays doit accepter de subventionner généreusement une institution de cette envergure. Par l'étatisation.

Sinon, d'année en année, les besoins s'agrandiront. Avant dix ans, le besoin de fonds sera catastrophique. Les directeurs de ce musée le savent aussi bien que moi. C'est inéluctable. A moins d'envisager, soudain, une période de stagnation que personne ne souhaite. L'étatisation ou la "municipalisation". Les dirigeants du Musée, ceux à qui il appartient, des anglophones (et c'était normal puisqu'ils avaient fondé l'établissement qui se nommait le "Arts gallery of Montreal"), sont bien obligés de reconnaître qu'ici, en ce pays, il n'y a qu'une organisation assez solide pour solder les déficits et plus simplement payer les frais d'un tel musée, l'Etat.

"Le Musée est une vieille notion"

Mais il y a encore plus grave. Le musée, tel qu'il fut institué, partout dans le monde occidental, a-t-il encore vraiment sa place, peux-t-il y jouer un rôle absolument efficace ? Non. La poussée démographique fait qu'il est devenu impossible de montrer les expositions du Musée chaque mois à tous les élèves des écoles de la métropole. Ce serait l'encombrement gigantesque et quotidien ! Où trouver, par ailleurs, des guides sérieux, payés, informés, pédagogues ? La solution ? Une seule. Toujours la même, celle du théâtre, de la musique, "un musée mobile", des "expositions itinérantes". Le cinéma avec le tirage à plusieurs copies se sert avantageusement de ce moyen pour propager ses bienfaits (et aussi ses navets !). Un "musée volant", de quartier en quartier et aussi de ville en ville. Mais le tiers de la population vit, ici, dans le "grand Montréal", il faut trouver des solutions pour ce million et demi de population. 600,000 jeunes étaient aux études SECONDAIRES l'an dernier. C'est un fort contingent de citoyens *instruits* qui, bientôt, pourra se demander des comptes. Ils n'accepteront pas l'existence morne et stérilisante (sur le plan de l'esprit) dont nous nous accommodons. Déjà, on peut voir des signes de ce refus.

Demain, la semaine de "douze" heures !

Le musée d'art, demain, sera d'une étonnante sobriété. Il n'affichera pas ce superbe escalier de marbre. Ce sera des bureaux, des téléphones, des listes d'attente, des listes de lieux, en graphiques impatients, un très grand garage et des caisses pleines de réflecteurs, des roulottes à cimaises amovibles et à tubes téléscopiques.

Non seulement le musée de demain ne doit plus fonctionner de façon immobile mais aussi il cessera de fonctionner isolément. L'art pour l'art, est une époque qui tire à sa fin. L'exposition, voire la "manifestation", d'art plastique, sera liée à d'autres activités culturelles. Il faudra bien qu'un Guy Beaulne sache qui est Gilles Hénault et vice versa. Le ministère de la Culture se doit de prolonger celui de l'Education. Ce musée nomade devra justaposer ses activités avec celles du théâtre, du cinéma (quand nous aurons nos salles et non seulement celles des cartels américains avec des paravants Louis-Saint-Laurent), celles de la littérature, celles de la musique aussi. Cela se fait, parfois, ici et là, timides tentatives. Et puis tout est silence. Exemple : le Mont-Orford : art et musique. Mais ceci est réservé à des groupuscules, à des petites élites, à des étudiants spécialisés. Enfin, l'art sera multiple, les arts plastiques feront partie intégrante de toute la vie culturelle (cinéma, théâtre, littérature, musique). Bien plus important, l'art, groupé sur son faisceau, sera partie intégrante de la VIE elle-même, la vie la plus simple et la plus vraie, celle de Chicoutimi ou de Sorel, l'art sera partie intégrée de l'EXISTENCE la plus normale.

Demain, vivre, cela se nommera vraiment VIVRE. Le temps des loisirs est là, à nos portes. Il faut s'y préparer. Sous peine de graves désillusions. Sous peine d'anémie généralisée. Les talents sont légions en ce pays de Québec. C'est notre salut contre l'inertie généralisée d'une nation.

On dit qu'il y a autant de monde aux grandes expos qu'aux stades du côté des Etats-Unis. Bravo. On dit, on le répète, que l'homme moyen n'aura qu'une douzaine d'heures *"à travailler"* chaque semaine. Bravo. Faute de prévisions, nos dirigeants actuels, en 1990, seront-ils accusés d'ignares grotesques ?

Nos ministres (Education et Affaires culturelles) seront-ils accusés de mauvais administrateurs de nos plus précieuses *ressources naturelles*, ce qui fait et le sel et le suc de l'existence : nos talents créateurs ? A nous de les alerter. Cet article, c'est mon souhait de fin d'année '66. C'est mon bon voeu. A moi, à vous, amis lecteurs. A vous, artistes qui cherchez en vain une structure vivante, des moyens normaux de vous exprimer, des responsables sérieux qui sauront vous débarasser de l'amateurisme, du bénévolat au théâtre, en musique, en littérature, en beaux-arts. C'est un voeu qui est bon pour quelques années encore. Pas pour cent ans ! L'an 2,000 c'est dans une trentaine d'années. Sisyphe-travail a fini de remonter son rocher imbécile. Il se lave les mains. Il se démystifie et démystifie les autres et il veut avoir une existence d'homme. Place à l'intelligence. Et à la culture. Sinon pas de civilisation, et on fera taire les prétentieux. Par la violence inévitable que fait naître l'existence sans art.

Si je garde bonne santé, dans trente ans, j'aurai 65. Et je voudrais voir ça : vivre avec art ! D'un maudit bon oeil !

CLAUDE JASMIN

CHANSON

L'âge d'or

Dans son dernier récital à la Comédie-Canadienne, Pauline Julien avait misé juste en choisissant cinq chansons de Georges Dor pour terminer son spectacle. Ce sont, avant tout, les chansons de Dor qui lui ont permis de triompher durant quatre soirs et de reconquérir son public. Deux semaines plus tard, le premier microsillon de Georges Dor était publié. Depuis Gilles Vigneault, jamais on avait entendu au Québec un 33 tours avec cette espèce de miracle qui se produit dans sept chansons sur dix.

Il y a eu la Comédie-Canadienne et ce microsillon. Du 13 au 23 janvier, la boîte à chanson Le Patriote présentera un Festival Georges Dor. Bientôt aussi, Pauline Julien, Louise Forestier et Danielle Oderra enregistreront des refrains de Georges Dor. Chez les auteurs-

→

Amherst Daily News &
Sentinel, Nova Scotia
January 24, 1967

Canadians Show Interest In Painting

871

OTTAWA (CP)—Art collections in airports and universities are signs of the "exciting" interest Canadians are beginning to show in painting and sculpture, says Marie-Louise Funke of Carleton University's newly - established fine arts department.

As an example of our change in attitude in recent years, she tells of a group of rare German expressionist paintings which used to languish in the offices of a Saskatoon meat - packing plant.

Thanks to our new support of things artistic, the paintings now hang in their own section of Saskatoon's civic art gallery, Miss Funke says.

A tall, brown - haired woman, she speaks with a trace of the accent of Germany, where she was born. She came to Morrisburg, Ont., with her parents in 1948.

A 1957 graduate of Queen's University, Kingston, Ont., in history, fine arts and German, she has studied and worked in the art field in London, Munich and Paris. She was supervisor of the education program at the Montreal Museum of Fine Arts from 1961 until her Carleton appointment last September.

The expanding art field should provide lots of jobs for graduates of the degree course planned for Carleton. Besides museum workers, teachers "and critics" will be needed, Miss Funke says.

Although about half the students in the department's two courses this year are male, she says art specialists are usually women.

"I think it's still largely a woman's field because salaries in private institutions aren't good enough to support a man with a family."

Her Carleton classes find good study resources in the National Gallery. Miss Funke says it is especially good in English portraiture, but feels it would be difficult for Canada to build up an internationally-renowned art collection because of the high cost.

"Anyway, you can't compare the situation on this continent with Europe. Their national art galleries were built up with generations of royal collectors and outright looting from other countries. Many of the treasures of the Louvre were taken from Italy by Napoleon."

Her course in art history explains art as "a means of exchange of ideas."

"There are many things a man has to express without using words."

She feels there is too great a tendency in the art world to "put pedestals under names."

"This is far from what art is meant to be. Apart from the few real rare geniuses, artists are just human beings. Many of them are just ordinary, as in the sciences or other disciplines.'

NEW GLASGOW, N.S.
NEWS
D 8,200

JAN 25 1967 BOWDEN'S

The Experts Say

12-M

By MARILYN ARGUE

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Cape Breton Post
Sydney, N.S.
January 25, 1967

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Fort William
Times-Journal, Ont.
January 25, 1967

Attitude to Art Changing In Canada

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Windsor Star, Ont.
January 25, 1967

871

Canadians beginning to show 'exciting' interest in painting and sculpture

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PRINCE GEORGE, B.C.
CITIZEN
D 8,000
JAN 25 1967
BOWDEN'S

Artists Are Human Beings

R-12-M

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Moose Jaw Times-Herald
Sask.
January 25, 1967

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BELLEVILLE, ONT.
THE INTELLIGENCER
D 14,500

JAN 25 1967 BOWDEN'S

Fem. Educ.

The Experts Say

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Standard-Freeholder
Cornwall, Ontario
January 25, 1967

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Pembroke Observer, Ont.
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Women

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Ottawa Journal, Ont.
January 25, 1967

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Moncton Transcript, N.B.
January 26, 1967

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Beginning Show Interest

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Western Star
Cornerbrook, Nfld.
January 26, 1967

N.S., and being present for the took place Dec. 25, 1966.

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The experts say

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BRANTFORD, ONT.
EXPOSITOR
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JAN 26 1967 BOWDEN'S

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QUEBEC, P.Q.
CHRONICLE-TELEGRAPH
D 5,300

JAN 26 1967 BOWDEN'S

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Penticton Herald, B.C.
January 26, 1967

SHOWING IN CANADA

Evidence Of Intrest In Art

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SARNIA, ONT.
OBSERVER
D 16,300
JAN 27 1967

Canadians Showing Signs Of Keen Interest In Sculpture

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Kingston Whig-Standard
Ontario
January 27, 1967

The Experts Say

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Charlottetown Guardian
P.E.I.
January 27, 1967

Art Specialization Is Still Largely A Woman's Field

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FIELD FOR WOMEN

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BRANDON, MAN.
SUN
D 12,900

JAN 28 1967

BOWDEN'S

Exciting Interest In Art Being Shown By Canadians

By MARILYN ARGUE

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Trail Times, B.C.
January 28, 1967

Specialist Explains Art As Exchange Of Ideas

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Winnipeg Free Press, Man.
January 28, 1967

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Halifax Mail-Star, N.S.
January 28, 1967

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LONDON, ONT.
FREE PRESS
D 122,000

JAN 30 1967 BOWDEN'S

Expanding field of art opens jobs for women

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Medicine Hat News, Alta.
January 30, 1967

Canadians now showing interest in art

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Montreal Star, Que.
January 30, 1967

More Tours Of Museum Scheduled

Thirteen more free gallery talks — guided tours with commentary — will be given at The Montreal Museum of Fine Arts between now and the end of April.

The tours, all at 8 p.m., are given by docents trained by the museum's education department. The list, announced by Mrs. Ellen S. James, associate curator of education, is as follows:

Feb. 1, Renaissance Art, English; Feb. 8, general tour, French; Feb. 15, general tour, English; Feb. 22, Renaissance Art, French;

March 1, Medieval Art, English; March 8, general tour, French; March 15, general tour, English; March 22, Medieval Art, French; March 29, sculpture, English.

April 5, general tour, French; April 12, general tour, English; April 19, Canadian Art, French; April 26, Canadian Art, English.

L'Evenement, Québec, Qué.
January 31, 1967

Intérêt grandissant pour l'oeuvre d'art

Les collections artistiques qui sont actuellement en montre dans les aéroports, maisons d'enseignement indiquent l'intérêt que manifestent aujourd'hui les Canadiens pour les oeuvres de peinture et de sculpture.

C'est du moins l'avis d'une représentante de la nouvelle section des beaux-arts à l'Université de Carleton, à Ottawa.

Cet intérêt grandissant, ajoute Mlle Marie-Louise Funke, a fait naître de nouveaux emplois dans le domaine de l'art.

En ce qui la touche personnellement, elle a obtenu ce poste à l'université au mois de septembre dernier. Diplômée de l'université Queen's, de Kingston, en Ontario, elle a étudié et travaillé dans les milieux artistiques de Londres, Munich et Paris.

Avant cette nomination à Ottawa, elle était surintendante de la section éducative au Musée des beaux-arts de la ville de Montréal.

Ce genre de poste convient peut-être mieux à des femmes pour la simple raison que les appointements qui y sont attachés ne seraient sans doute pas suffisants pour permettre à un homme marié et père de famille d'établir un budget convenable.

Ses élèves étudient à la Galerie nationale qui contient de très précieuses oeuvres d'art. Elle affirme cependant qu'il serait extrêmement difficile pour le Canada de réunir une collection de renommée internationale à cause du coût élevé des oeuvres d'art sur le marché.

"La situation au Canada ne peut se comparer à celle de l'Europe où le travail se fait depuis des siècles".

La Presse, Montréal, Qué.
January 31, 1967

13 visites guidées au Musée

Treize autres visites—conférences ou visites accompagnées d'un guide seront données au Musée des Beaux-Arts de Montréal d'ici la fin du mois d'avril.

Le départ de chaque visite est à 8 h. du soir. Les guides sont des bénévoles formées par le Service éducatif du musée.

Le chef suppléant de ce service, Mme Ellen Suldla James, annonce les dates et sujets suivants :

1er février : art de la Renaissance (en anglais) ; 8 février : visite générale (en français) ; 15 février : visite générale (en anglais); 22 février : art de la Renaissance (en français);

1er mars : art du Moyen Age (en anglais); 8 mars : visite générale (en français); 15 mars : visite générale (en anglais); 22 mars : art du Moyen Age (en français); 29 mars : sculpture (en anglais);

5 avril : visite générale (en français); 12 avril : visite générale (en anglais); 19 avril : art canadien (en français); 26 avril : art canadien (en anglais).

Les visites sont offertes gratuitement au public.

Verdun Messenger, Que.
February 1, 1967

Guided Tours

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All tours are open-to the general public, free of charge.

St. Thomas
Times-Journal, Ont.
January 30, 1967

Canadians Starting to Show Interest in Painting, Sculpture

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Les femmes s'intéressent de plus en plus aux arts

OTTAWA. — Une représentante de la nouvelle section des beaux-arts à l'université Carleton, à Ottawa, est d'avis que les collections artistiques actuellement en montre dans les aéroports et maisons d'enseignement indiquent l'intérêt que les Canadiens manifestent de plus en plus pour les oeuvres de peinture et sculpture.

Mlle Marie-Louise Funke ajoute que cet intérêt grandissant a fait naître de nouveaux emplois dans le domaine de l'art. En septembre dernier, elle obtenait ce poste à l'université Carleton. Diplômée de l'université Queen's de Kingston, en 1957, elle a étudié et travaillé ensuite dans les milieux artistiques de Londres, Munich et Paris. Avant sa nomination à Ottawa, elle était surintendante de la section éducative au Musée des beaux-arts de Montréal.

Le Devoir
3-2-67

Le Nouvelliste
Trois-Rivières, Qué.
February 4, 1967

Les Canadiens s'intéressent de plus en plus à la peinture et à la sculpture

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Mlle Funke souligne que les femmes assument le plus souvent ce genre d'emplois dans la carrière artistique car, dans bien des cas, les appointements ne seraient pas suffisants pour permettre à un homme marié et père de famille d'établir un budget convenable.

Les élèves de Marie-Louise Funke étudient à la Galerie nationale qui contient de très beaux tableaux. Mais cette spécialiste estime qu'il serait difficile pour le Canada de réunir une collection de renommée internationale à cause des prix élevés des oeuvres d'art. La situation du Canada, a-t-elle dit, ne peut se comparer à celle de l'Europe où le travail se fait depuis des siècles.

Le Devoir, Montréal, Qué.
Circ. 43,080
February 3, 1967

Visites au Musée

Treize visites-conférences ou visites accompagnées d'un guide seront organisées par le Musée des Beaux-Arts de Montréal d'ici à la fin du mois d'avril. Le début de chaque visite est à 20 heures.

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

FEB 4 1967 BOWDEN'S

Au Club Vacancia

Le Club Vacancia rappelle à ses membres qu'une visite guidée au Musée des Beaux-Arts de Montréal, 1379 ouest rue Sherbrooke, est prévue pour le mercredi 8 février, à 8 h. p.m. Pour renseignements ou réservations on peut téléphoner à 488-0698.

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

FEB 4 1967 BOWDEN'S

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: Maurice Brault Jewelry, to Feb. 5; Photography exhibition of the Canadian oil industry to Feb. 26. A general tour of the museum will be given in French Feb. 8, 8.00 p.m.

Chatham News, Ontario
February 6, 1967

New Fur Hats Show Influence Of Batman And Sir Galahad

By MARILYN ARGUE

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Kamloops Sentinel, B.C.
February 6, 1967

THE EXPERTS SAY

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FIELD FOR WOMEN

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"This is far from what art is meant to be. Apart from the few real rare geniuses, artists are just human beings. Many of them are just ordinary, as in the sciences or other disciplines."

Sept-Jours
Montreal, Que.
February 11, 1967

ON NOUS ÉCRIT...

Les guides bénévoles

Montréal

Monsieur Jasmin met en doute les qualifications des guides bénévoles au Musée des Beaux-Arts. S'il avait pris la précaution de se renseigner avant de porter un jugement, il saurait que les guides sont tenus de suivre des cours de pédagogie et d'histoire de l'art s'échelonnant sur une période minimum de trois ans.

Des membres qualifiés du Musée et des milieux enseignants, sont d'opinion que ces tours guidés répondent à un besoin et sont profitables aux étudiants qui les suivent.

Dans son article, monsieur Jasmin déclare également: *"Le bénévolat est une plaie dans tous les domaines."* Des autorités reconnues sur ces questions ne partagent pas tous cette opinion. Dans un excellent article publié dans le numéro de mai 1966 de la Revue RÉALITÉS intitulé: "Y a-t-il une civilisation américaine?" François Fontaine écrit: "Mais que pourrait le Président et même les Etats, sans ces puissants relais que sont les multiples associations culturelles et confessionnelles, ces survivances du XVIIe siècle qui se révèlent être les instruments de la révolution humaine du XXe? S'il est naturel que tant d'associations locales d'hommes et de femmes "volunteers" soient la cible des humoristes et des intellectuels, on aurait tort de ne pas chercher aussi en elles un des secrets de l'équilibre américain. Les grandes vertus de la Constitution n'expliquent pas tout et il faut bien que le fameux civisme circule activement entre le bas immense et le sommet unique de la nation".

Par ailleurs "le musée mobile" ou "volant" existe aux Etats-Unis où déjà cette formule s'est révélée une expérience encourageante et heureuse. Je suis également d'accord avec monsieur Jasmin lorsqu'il souhaite trouver *"des guides sérieux, payés, informés, pédagogues"*. Nous aimerions également bénéficier des conseils de critiques d'art du calibre de Michel Ragon, Pierre Schneider ou Otto Hahn. Mais en attendant, il faut faire la part des choses en s'accommodant de ce que nous avons, plutôt que de demeurer figés dans l'immobilisme afin de permettre à la nouvelle génération d'assurer la relève.

Madeleine Dansereau

Montreal Panorama, Que.
March 1967

On the Town
(Continued from page 8)

Museum Tours

Guided tours with commentary at The Montreal Museum of Fine Arts, 1379 Sherbrooke St. W., at 8 p.m. Open to the general public free of charge. March 1: medieval art, English; March 8: general tour, French; March 15: general tour, English; March 22: medieval art, French; March 29: sculpture, English; April 5: general tour, French.

MONTREAL, QUE.
GAZETTE
D 133,600

FEB 9 1967

BOWDEN'S

Airport Art Collections Sign Of New Interest

OTTAWA — (CP) — Art collections in airports and universities are signs of the "exciting" interest Canadians are beginning to show in painting and sculpture, says Marie-Louise Funke of Carleton University's newly-established fine arts department.

As an example of our change in attitude in recent years, she tells of a group of rare German expressionist paintings which used to languish in the offices of a Saskatoon meat-packing plant.

Thanks to our new support of things artistic, the paintings now hang in their own section of Saskatoon's civic art gallery, Miss Funke says.

A tall, brown-haired woman, she speaks with a trace of a German accent.

She came to Morrisburg, Ont., from Germany with her parents in 1948.

A 1957 graduate of Queen's University, Kingston, Ont., in history, fine arts and German, she has studied and worked in the art field in London, Munich and Paris. She was supervisor of the education program at the Montreal Museum of Fine Arts from 1961 until her Carleton appointment last September.

The expanding art field should provide lots of jobs for graduates of the degree course planned for Carleton. Besides museum workers, teachers and critics will be needed, Miss Funke says.

Although about half the students in the department's two courses this year are male, she says art specialists are usually women.

"I think it's still largely a woman's field because salaries in private institutions aren't good enough to support a man with a family."

Her Carleton classes find good study resources in the National Gallery. Miss Funke says it is especially good in English portraiture, but feels it would be difficult for Canada to build up an internationally-renowned art collection because of the high cost.

"Anyway, you can't compare the situation on this continent with Europe. Their national art galleries were built up with generations of royal collectors and outright looting from other countries. Many of the treasures of the Louvre were taken from Italy by Napoleon."

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La Presse, Montréal, Qué.
February 7, 1967

LES ARTS

ENTRE PARENTHÈSES

TROIS oeuvres de la collection permanente du Musée des Beaux-Arts de Montréal ont été prêtées à trois musées de l'Ontario. L'exposition, intitulée "Artistes du Canada de 1750 à 1875", a été organisée par la London Public Library and Art Museum. Elle se tient à London jusqu'au 18 février, sera présentée en mars au Musée de Hamilton et terminera sa tournée en mai à la Sarnia Library and Art Gallery. Les prêts du musée de Montréal sont les suivants: "Chutes Montmorency", de James Duncan, "Parlement d'Ottawa", d'Otto Jacobi, et "Marché de Montréal", de A. A. Edson.

Panorama
Montreal, Que.
M

APR 1967

BOWDEN'S

Museum Tours—Guided tours with commentary at The Montreal Museum of Fine Arts, 1379 Sherbrooke St. W. at 8 p.m. Open to the general public free of charge. April 5: general tour, French; April 12: general tour, English; April 19: Canadian art, French; April 26: Canadian art, English.

Nelson News, B.C.
February 14, 1967

Interest in Art

By MARILYN ARGUE

OTTAWA (CP)—Art collections in airports and universities are signs of the "exciting" interest Canadians are beginning to show in painting and sculpture, says Marie-Louise Funke of Carleton University's newly - established fine arts department.

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Edmonton Journal, Alta.
February 15, 1967

'Exciting' New Art Interest In Canada Observed By Expert

OTTAWA (CP)—Art collections in airports and universities are signs of the "exciting" interest Canadians are beginning to show in painting and sculpture.

Marie-Louise Funke of Carleton University's newly - established fine arts department, said our change in attitude in recent years can be illustrated by some rare German expressionist paintings which used to languish in the offices of a Saskatoon meat - packing plant.

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Town of Mount Royal
Weekly Post, Que.
February 16, 1967

Brownies Set Out for Montreal Museum



Friday of last week being a midterm holiday at school, the TMR Brownies decided to visit the Montreal Museum of Fine Arts and here they are waiting for transportation. Once there, they divided into groups of ten and made use of camp stools to sit on while contemplating each painting during the tour.

The trip was headed and organized by Mrs. W. Tetley, who pronounced it "a huge success." There were 68 Brownies in the party, and 12 mothers went along to assist Mrs. Tetley. They were: Mrs. K. Emo, Mrs. E. Iny, Mrs. H. Cohen, Mrs. G. Prentice, Mrs. L. Griffiths, Mrs. Ed. MacTier, Mrs. G.S. Myers, Mrs. J.S. Polson, Mrs. L.P. Chesney, Mrs. D. Stubington, Mrs. B. Gillett and Mrs. G.C. Jamison.

Les Cahiers du Nursing
Canadien, Montreal, P.Q.
April 1967

DANS LES MUSÉES

MONTRÉAL

MUSÉE DES BEAUX-ARTS
1379 ouest, rue Sherbrooke

10 mars-9 avril: Le Corbusier; *31 mars-30 avril:* les lauréats du Salon du Printemps de 1908 à 1965; *10-23 avril:* Philip Pocock, photographies; *22-30 avril:* travaux des élèves du Centre d'Art; *24 avril-7 mai:* rétrospective des travaux de William G. R. Hind; *12 mai-1er juin:* chefs-d'oeuvre du Musée; *9 juin-30 juillet:* le peintre et le Nouveau Monde.

Une série de visites-conférences ou visites accompagnées d'un guide est organisée par le musée des Beaux-Arts de Montréal, jusqu'à la fin du mois d'avril. Le début de chaque visite est à 20 heures.

5 avril	— Visite générale (en français)
12 avril	— Visite générale (en anglais)
19 avril	— *L'Art canadien* (en français)
26 avril	— *L'Art canadien* (en anglais)

Les visites sont toutes offertes gratuitement au public.

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

MAR 11 1967

BOWDEN'S

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The Museum presents: Walter Murch Retrospective to March 19.

A general tour of the museum will be given in English, March 15, 8.00 p.m.

LASALLE, QUE.
Messenger
W 200

MAR 15 1967

BOWDEN'S

C 12-M

* * *

Les activités sont nombreuses au Musée des Beaux-Arts, surtout en cette année du Centenaire. Elles sont toutes offertes gratuitement au public.

Le 22 mars, une visite guidée sur l'art au Moyen-Age, aura lieu à 8h. p.m.

WESTMOUNT, QUE.
Examiner
W 2,200

APR 20 1967

BOWDEN'S

C 12-M

Park School special events spark interest

The Montreal Museum of Fine Arts presented the second illustrated talk on Canadian Art to the pupils of Westmount Park School recently and the program was very much enjoyed by the pupils.

The captain of the Russian Ship Lena, and six of his officers visited the school on the same day, with representatives of the Russian Embassy and the CBC.

The purpose of the visit was the official presentation of the scrapbook which started the CBC broadcasts of Westmount Park to Russia with the resulting visits and correspondence. The visitors toured the School showing particular interest in the Kodaly, or new method of teaching singing. The teachers served refreshments.

On April 12, three young Indian ladies talked to the separate Grade V and VI classes in Westmount Park School, about the modern Indian in Canada. These ladies will be hostesses at the Indian Pavilion at Expo. Their talks were interesting and informative and much appreciated.

The Telegram, Toronto, Ont.
Circ. 298,147
May 10, 1967

F-871

Airports show art growth

OTTAWA — (CP) — Art collections in airports and universities are signs of the "exciting" interest Canadians are beginning to show in painting and sculpture, says Marie-Louise Funke of Carleton University's newly-established fine arts department.

As an example of our change in attitude in recent years, she tells of a group of rare German expressionist paintings which used to languish in the offices of a Saskatoon meat-packing plant.

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Montreal Star, Que.
Circ. 205,503
May 6, 1967

56

A-871



ART FOR EDUCATION'S SAKE: Mrs. Helen James, assistant curator of education, Montreal Museum of Fine Arts, left, reviews the principles of classical Greek statuary for Mrs. E. P. Rees, centre, and Mrs. John H. Dinsmore, two of 11 volunteers assigned to the slide lecture program established as an art supplement for Montreal schools by the Junior League of Montreal in co-operation with the Montreal Museum of Fine Arts.

Montréal Le Devoir, Qué.
Circ. 41,081
June 14, 1967

M-871

Billet-vérité sur l'Expo...

... Il y a sans doute des pavillons sur la Terre des hommes, qui vous attirent moins que les autres ou tout au moins que vous vous réservez pour les derniers jours de l'Exposition ...

Les guides bénévoles du Musée des Beaux-Arts de Montréal ne pourraient-elles pas pendant les mois qui restent offrir leurs services à la Galerie de l'Expo ? Beaucoup de visiteurs, comme cette maman, bénéficieraient davantage de ces véritables trésors venus à nous de tous les pays du monde si on profitait de l'occasion pour les guider dans leur découverte de l'art et les aider à l'aimer. Voilà un travail bénévole qui ferait véritable œuvre d'éducation.

KALEIDOSCOPE

Montreal-Matin, Qué.
Circ. 102,338
June 13, 1967

T-871

en 5 LIGNES

VIEUX MONTREAL

Le Musée des Beaux-Arts présentera des visites commentées du Vieux Montréal à compter du mercredi, 14 juin. Mme Ellen Sulkis James, chef adjoint du service éducatif, a déclaré que les visites seront offertes gratuitement chaque mercredi à 11 heures du matin. Le point de départ sera l'église Notre-Dame et des groupes suivront un itinéraire d'environ une heure. Deux guides, l'un de langue française et l'autre de langue anglaise, seront à la disposition des visiteurs.

Montréal Le Devoir, Qué.
Circ. 41,081
June 13, 1967

T-871

Visites

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L'itinéraire comprendra d'abord la Place d'Armes et l'église Notre-Dame, le séminaire des Sulpiciens, le monument de Maisonneuve et la banque de Montréal.

Granby Lavoix de L'Est, Qué.
Circ. 11,391
June 12, 1967

Visites commentées du Vieux Montréal

MONTREAL -- Le Musée des Beaux-Arts de Montréal présentera des visites commentées du Vieux Montréal à compter du mercredi, 14 juin.

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S'il pleut, les visites seront annulées jusqu'au mercredi suivant.

L'itinéraire comprendra d'abord la Place d'armes et l'église Notre-Dame, le séminaire des Sulpiciens, le monument de Maisonneuve et la banque de Montréal.

La seconde étape de la promenade groupera rue Notre-Dame est, le nouveau et l'ancien palais de justice, l'édifice La Sauvegarde, la colonne Nelson, la statue de Jean Vauquelin, l'hôtel de ville et le château de Ramezay.

Le guide s'engagera ensuite dans la rue Bonsecours où il décrira les maisons Papineau et Calvet, puis il prendra la rue Saint-Paul en direction de la chapelle Notre Dame-de Bonsecours et du marché Bonsecours La visite se terminera Place Jacques-Cartier.

Le guide fera également un bref historique de la fondation de Ville-Marie.

Verdun Messenger, Que.
June 14, 1967

Walking Tours

Walking tours of Old Montreal, presented by The Montreal Museum of Fine Arts, will begin Wednesday , June 14

Mrs. Ellen Sulkis James, the Museum's associate curator of education, said tours will be given free of charge every Wednesday starting at 11 a.m. at Notre- Dame Church. Each tour will last one hour. Two guides will be available -- one French - speaking, the other English - speaking.

In case of rain, visists will be cancelled until the following Wednesday.

The tour will begin at Place d'Armes with Notre - Dame Church, the Sulpician Seminary the monument to Paul de Chomedey, Sieur de Maisonneuve and the Bank of Montreal.

The second part of the tour is on Notre - Dame Street East, where guides will discuss the New Courthouse , the Old Courthouse, the Sauvegarde building, Nelson's column, the Vauquelin monument, City Hall and Château de Ramesay.

Next the tour will take in Bonsecours Street including the Papineau and du Calvet houses, and then on to St. Paul Street for Notre - Dame de Bonsecours Church, Bonsecours Market and Place Jacques - Cartier where the visit will end.

Westmount Examiner, Que.
June 15, 1967

Park School news

Representatives of the Montreal Museum of Fine Arts presented a third series of slides on Art, recently.

On the same day Mr. MacDonald, Physical Driector of the Westmount Y.M.C.A. gave a very interesting and instructive talk on the meaning of "Man and His World", the theme of Expo. He illustrated his talk with 24 Expo slides.

A plan entitled "The Hole in the Sock", under the direction of drama teacher Mrs. Melcher, was presented to senior students and parents.

The following day the play was presented to junior students and their parents.

The day before the trip to Expo, a talk was given by Mr. Ferrabee, Teaching Aids Consultant of the Montréal Board. By means of an overhead projector and slides, he described possible routes to take and pavilions to see on the following day.

Thanks to good weather, teachers and 55 volunteer parents and adults, the School's trip to Expo on June 1st for over 300 pupils was a huge success. Special thanks goes to the three officials of Westmount YMCA and the four young gentlemen from the Westmount Unity Boys' Club, whose experience was very helpful in looking after the interests of the boys.

Mr. McLearon and his Westmount High School Orchestra gave a very enjoyable and instructive musical programme on June 2nd. It is hoped that this will become an annual event.

Fortypsix pupils from Kindergarten, accompanied by their teacher and seven mothers, travelled by special bus on Wednesday, June 7th, to visit the Lafontaine Park Zoo. The children thoroughly enjoyed themselves and were particularly pleased with the performance of 'Babar' the elephant.

Town of Mount Royal
Weekly Post, Que.
June 15, 1967

Bermuda.

"Old Montreal" Tour by Montreal Museum Every Wednesday

Walking tours of Old Montreal, presented by The Montreal Museum of Fine Arts, began this Wednesday.

Mrs. Ellen Sulkis James, the Museum's associate curator of education, said tours will be given free of charge every Wednesday starting at 11 a.m. at Notre-Dame Church. Each tour will last one hour. Two guides will be available -- one French-speaking, the other English-speaking.

In case of rain, visits will be cancelled until the following Wednesday.

The tour will begin at Place d'Armes with Notre-Dame Church, the Sulpician Seminary, the monument to Paul de Chomedey, Sieur de Maisonneuve and the Bank of Montreal.

The second part of the tour is on Notre-Dame Street East, where guides will discuss the New Courthouse, the Old Courthouse, the Sauvegarde building, Nelson's column, the Vauquelin monument, City Hall and Château de Ramezay.

Next the tour will take in Bonsecours st., including the Papineau and du Calvet houses, and then on to St. Paul st. for Notre-Dame de Bonsecours Church, Bonsecours Market and Place Jacques-Cartier, where the visit will end.

A brief history of the founding of Montreal will be part of the tour.

Montreal Star, Que.
Circ. 205,503
June 14, 1967

Old Montreal Feature

Walking Tours Planned

By DUSTY VINEBERG

The Montreal Museum of Fine Arts will launch next Wednesday a weekly walking tour of Old Montreal for tourists to the city who are more interested in the byways than the highways.

The weekly walk through the old section is led by the museum's specially-trained volunteer guides who start out with groups from the Place d'Armes at 11 a.m. every norain Wednesday.

Two tours set out each time, one led by a French-speaking guide, the other by an English guide. They take 45 minutes to one hour and are free. Extra guides are available in case of overflow crowds.

The program, under the direction of Mrs. Geoffrey James, associate curator of education, includes visits to Notre Dame church, the Sulpician seminary, the statue honoring Maisonneuve, and the Bank of Montreal.

The walk continues along Notre Dame east, past La Maison des Arts La Sauvegarde, the new and old court houses, Nelson's column, the city hall, and the Château de Ramesay.

Highlights include Bonsecours Church and market, the latter restored by the city; the Papineau House restored by Eric McLean, music critic of THE MONTREAL STAR; and the du Calvet house restored by Ogilvy's department store.

Place Jacques Cartier, where the Viger House is pointed out, is the last place visited, and, says Mrs. James, "it's a good place to say goodbye to them for they can stroll in an interesting area." The old section of the city is filled not only with history but with boutiques, antique stores and art galleries.

The guides have had several formal lectures by experts and have worked their way through a formidable list of suggested reading.

They are liable to hear noting that "Old Montreal was originally a walked town, set behind 18-foot-high stone walls," and "streets were first laid out by Dollier de Casson and the Sulpicians." Or even: "At the time of the British occupation, the city had 32 streets and four lanes."

They'll comment on everything from architectural style to the prevalence of fires in the fierce cold of the early Canadian winters, from the creation of the Jacques Viger Commission created to advise on the redevelopment of Old Montreal to the touching inscription above the door of Notre Dame de Bonsecours Church, which says: "Si l'amour de Marie en ton coeur est gravé, en passant ne t'oublie de lui dire un avé." (If the love of Mary is graven on your heart, don't forget to say a prayer when passing.)"

La Presse, Montréal, Qué.
Circ. 215,954
June 15, 1967

ENTRE PARENTHÈSES

LE Musée des Beaux-Arts de Montréal tient chaque mercredi des visites commentées du Vieux Montréal. Ces visites sont offertes gratuitement chaque mercredi, dès 11 h. du matin. Le point de départ est l'église Notre-Dame et les groupes suivent un itinéraire d'environ une heure. Deux guides, l'un de langue française et l'autre de langue anglaise, sont à la disposition des visiteurs. S'il pleut, les visites sont remises au mercredi suivant. L'itinéraire comprend d'abord la Place d'Armes et l'église Notre-Dame, le Séminaire des Sulpiciens, le monument de Maisonneuve et la Banque de Montréal. La seconde étape de la promenade groupe, rue Notre-Dame est, le nouveau et l'ancien Palais de justice, l'édifice La Sauvegarde, la colonne Nelson, la statue de Jean Vauquelin, l'Hôtel de ville et le Château de Ramezay. Le guide s'engage ensuite dans la rue Bonsecours où il décrit les maisons Papineau et Calvet, puis il prend la rue Saint-Paul en direction de la chapelle Notre-Dame-de-Bonsecours et du marché Bonsecours. La visite se termine Place Jacques-Cartier.

Lasalle Le Messager, Que.
June 14, 1967

* * *

VISITES GUIDEES GRATUITES

Le Musée des Beaux-Arts inaugure aujourd'hui, 14 juin, une série de visites guidées entièrement gratuites, à travers le Vieux Montréal. Ces visites qui se feront chaque mercredi à 11h. a.m. comprennent un itinéraire d'environ une heure. Deux guides, l'un de langue française et l'autre de langue anglaise, seront à la disposition des visiteurs, fournissant un bref historique des endroits, édifices ou monuments.

C'est là un tour très intéressant à suggérer aux personnes venant de l'extérieur et même une occasion pour nous de mieux connaître notre métropole. A noter que les jours de pluie, les visites seront reportées au mercredi suivant.

* * *

Le Journal de Montreal, Qué.
Circ. 31,560
June 17, 1967

R-871

"Comme je le pense... JE VOUS LE DIS!"



par Gilberte B. Ethier

PROMENADE DANS LE PASSE

Chaque semaine le musée des Beaux-Arts de Montréal présentera des visites commentées du **Vieux Montréal,** et cela **gratuitement.** En effet. Tous les mercredi à 11h. du matin, des groupes se formeront à l'église Notre-Dame et suivront un itinéraire d'environ une heure.

L'itinéraire comprendra d'abord la Place d'Armes et l'église Notre-Dame, le séminaire des Sulpiciens, le monument de Maisonneuve et la banque de Montréal.

La seconde étape de la promenade groupera rue Notre-Dame est, le nouveau et l'ancien palais de justice, l'édifice La Sauvegarde, la colonne Nelson, la statue de Jean Vauquelin, l'hôtel de ville et le château de Ramezay.

Je pense que voilà une occasion pour le public en général, de nouer ou renouer connaissances avec le coin le plus attachant de notre ville.

Montreal Star, Que.
Circ. 193,506
July 12, 1967

871

Walking Tour

Visitors Guided Through Old City Area Every Hour

By CYNTHIA GUNN

"At the corner of Place Jacques Cartier and Notre Dame there used to stand the Silver Dollar Saloon, whose floor was paved with 350 American dollars. This was back in 1803. The customers used to enjoy the joke that they were walking on a small fortune."

With this final tidbit of information, A Walking Tour of Le Vieux Montreal is over and the majority of those who have taken the one hour walk guided by a pretty bilingual guide proceed either to a restaurant in the Old City or back to view in depth an interesting site.

The first and only walking tour of Old Montreal open to the general public, according to a company pamphlet, leaves from 440 Place Jacques Cartier every hour from 10 a.m. to 6 p.m. daily from May to October. Cost is $2 for adults and $1 for children. This provides a historical commentary on buildings which otherwise might be passed with only the slightest glance.

Hélène Perrault, 19, an Arts student, is one of two guides on the tour. Monique Giguere, a high school teacher, is the other. The two dress in a maroon, grey and white vertical striped suit with a white blouse. They always wear the most comfortable shoes available, a pair of black or dark brown tie-ups.

To qualify for the job, they needed a licence from the City of Montreal to act as an official guide. The University of Montreal offers a course two nights a week during the winter months for would be guides or historians. After passing the exam, Hélène applied for the job and was accepted.

The ability to be pleasant with people, being attractive, responsible and bilingual were the qualifications for the work, according to Chris Keating, the girls' employer.

Although the tour is the first commercial tour open to the public, it is not the only walking tour. The Montreal Museum runs one for its members, said Mr. Keating.

The guides are enjoying their work even though it is tiring. Hélène admits that the approximately five tours a day she takes is hard on her voice and feet. But she is becoming accustomed to it and she likes her work. "It's good experience and it's good to be outside all day," she said in an interview. "It is physically tiring, but it makes me feel like reading after."

And while she is informing tourists about historical values, she often picks up bits of information for herself.

Most of her customers are tourists and the groups vary from two to 22 at a time. The most satisfactory size, she says is about 10-15. "They often ask about restaurants and usually want more detailed history.

"Americans like to hear about links between America and Canada . . . especially French Canada. And most Americans want to know what happened to the silver dollars on the floor of the Silver Dollar Saloon."



Staff Photo by Adrian Lunny

OLD MONTREAL: American visitors to Expo take time off to see the historical sites of the Old City. Some take an hour's walking tour. Mr. and Mrs. A. Sullivan of Erie, Pennsylvania, and grandson John are shown the modern view of Place Jacques Cartier with City Hall in the background, by walking tour guide, Hélène Perrault, a student.

Montreal Gazette, Que.
Circ. 134,678
June 19, 1967

P 871



Facts & Fancies

with HARRIET HILL

Lady Luck

Now you're in trim for walking, thanks to Expo, you'll enjoy the Montreal Museum of Fine Arts walking tours which opened last week and which get under way free every Wednesday morning at 11 a.m. . . . Antique shows and sales always bring the crowds like fish to a fishpond. North Hatley's scheduled for July 7 and 8 with a gala opening July 6, already has established itself as one of the best.

La Semaine Illustree
Ville D'Anjou Quebec
July 17, 1967

871

● **VISITES GRATUITES** du Vieux Montréal. Tous les mercredis, 11 h. du matin, offertes par le Musée des Beaux-Arts de Montréal. Point de départ : église Notre-Dame, Place d'Armes. Guides de langue française et anglaise. Les promenades seront annulées s'il pleut.

Montreal Star, Que.
Circ. 193,506
July 22, 1967

4871

Old Montreal

THE educational department of the Montreal Museum of Fine Arts conducts walking tours of Old Montreal Wednesday at 11.00 a.m. The tour begins at Eglise Notre-Dame in Place d'Arms and is equipped with English and French guides. The tours will be held weekly through September. Free admission.

Montreal Star, Que.
Circ. 193,506
July 22, 1967

From Westmount to St. Paul street

Living in Old Montreal is exciting experience

Story by Eleanor Callaghan

Photos by Paul Taillefer

After living in Old Montreal for a year, Mrs. Harold Beament is even more enthusiastic about it than she was in the beginning. Wife of the well-known Canadian landscape artist and mother of Tib Beament, whose batiks are receiving much attention, Mrs. Beament said in an interview that moving to the Old Quarter had been an exciting experience filled with satisfaction and surprises for all three of them.

Always interested in the historical background of Montreal, Mrs. Beament said she had never considered living there thinking that most of the houses were too large. It was only when she saw a small stable on St. Paul street near Place Jacques Cartier set far back with its own small courtyard that she began to consider moving to the area. "It was a little derelict," she recalled, "but my imagination saw possibilities and I was intrigued by the privacy and seclusion it offered." Now two years later, the little forlorn house is a gem of comfort, hidden discretely behind a gate reminiscent of a London mews cottage.

The Beament house stands on land first owned by Philippe de Rigaud, Marquis de Vaudreuil, governor of Montreal and later of New France. He built an elaborate chateau, but died before it was finished. In 1803, the building while serving as the Collège de Montreal burned to the ground. The large property was subdivided and the lot at the present corner of Place Jacques Cartier and St. Paul street was bought by Angélique Blondeau, widow of Gabriel Cottee, a wealthy fur trader.

A house was built and probably at the same time the adjoining stable was put up. The whole place was sold shortly afterwards to Pierre Del Vechio, a Pointe-aux-Trembles inn-keeper. A lease drawn up in 1808 between Mr. Del Vechio and one George Wadsworth gave the latter the right to use the courtyard and to keep his cow in the stable which is now the Beament home. A dramatic reminder of the "stable" days is a pulley attached to an upper bedroom window. Years ago it was used to hoist hay to the loft. Two fireplaces in the house suggest that it could also have been temporary sleeping quarters for either servants or an overflow of guests from the big house.

Assured by architects that the little building was sturdy in spite of its disreputable condition, Mrs. Beament said extensive renovations were commenced. All of them met the approval of the Jacques Viger Commission and last August Mr. and Mrs. Beament and their son moved in.

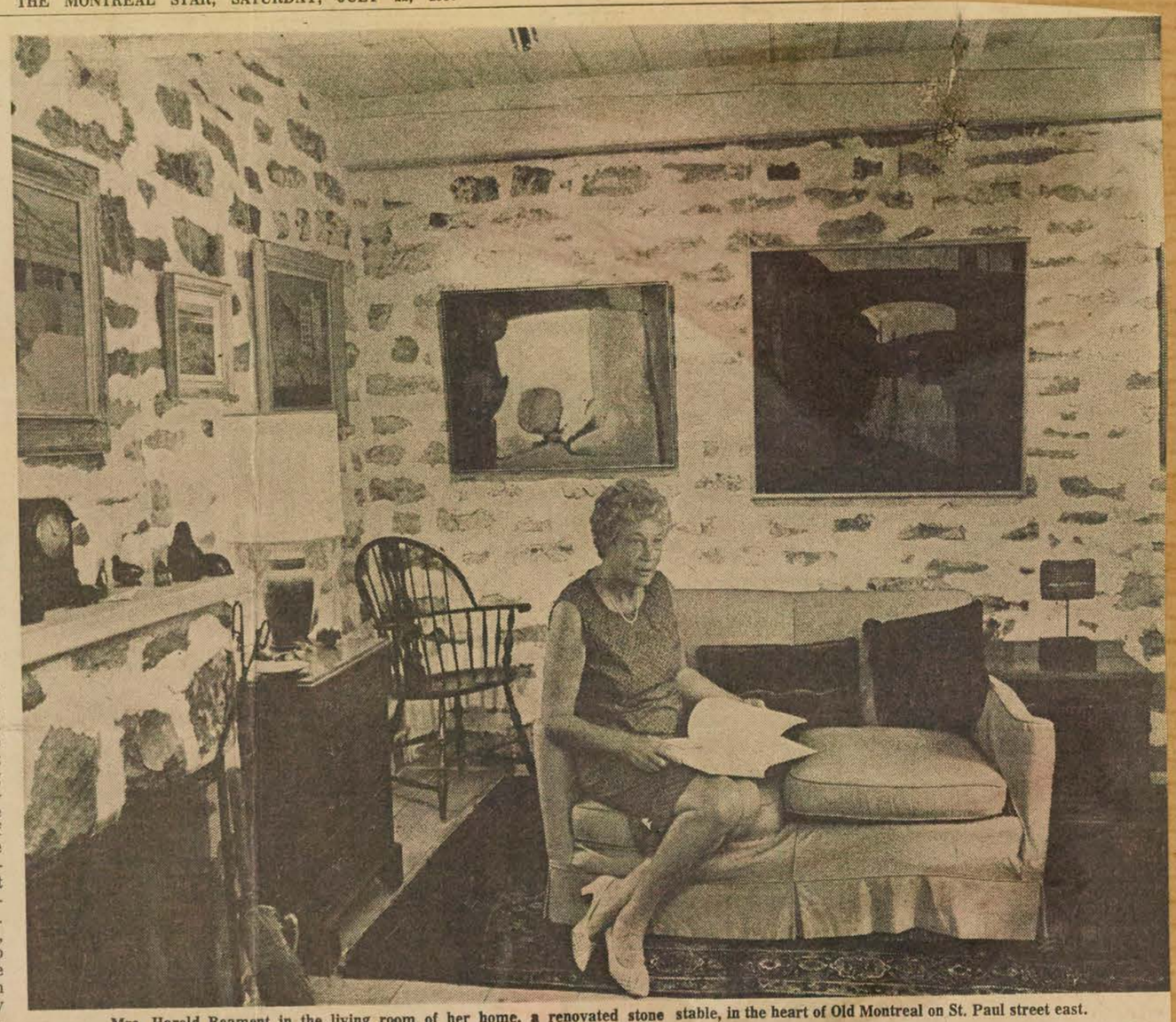
Two and a half stories high, the house is hidden by its walled courtyard entered through a port cochère. On the first floor is Tib Beament's studio and a cloakroom. Above are a large living room and a kitchen and on the top floor are three bedrooms, all with dormer windows in thick stone walls.

Floors in the whole house were lowered to give height to the rooms and the rubble walls were mortised with white cement to add light. Subtle innovations conceal modern improvements. Book shelves in the dining area of the kitchen have plumbing installations behind them. A pass-through set of shelves between the living room and the kitchen is made of glass with subdued indirect lighting and is set behind folding doors. Beams and panelling throughout are natural pine which has been given a wash of matte white and turpentine to retain its original color.

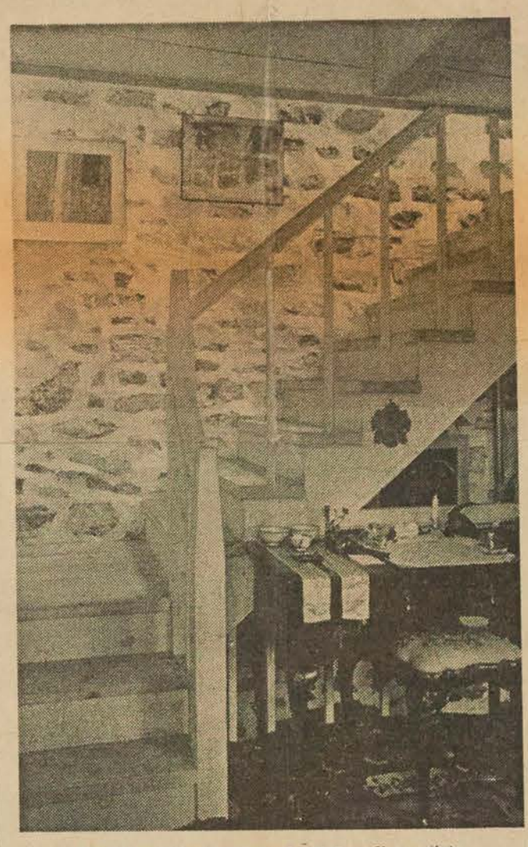
Extra dividends from Expo have reached into the Old Quarter, Mrs. Beament said. Tourists are mingling with Montrealers and there is a happy camaraderie. People roam the narrow streets, fill the restaurants and browse through art galleries and antique shops. "It's almost like living in a small village," Mrs. Beament said. A volunteer guide in the free weekly walking tours sponsored on Wednesdays by the Montreal Museum of Fine Arts, Mrs. Beament said interest in the tours is shared by visitors from many places.

Moving from a large home on Westmount boulevard to a small stone cottage in Old Montreal involved space problems, Mrs. Beament said, but a pleasant blending of old and contemporary furniture was chosen and on the walls is a wide selection of Canadian art. There are works by James Wilson Morrice, A. Y. Jackson, Albert Robinson, Robert Pilot, Gordon Smith and Denis Seguin. There is one by Gaston Petit, a Dominican priest, who uses a traditional Japanese art form. In the living room is a large landscape by Harold Beament hanging between two of his son's paintings. There are also a number of Eskimo sculptures, some of which are very early ones made before these pieces were sold commercially and brought back to Montreal from Hudson Bay by Mr. Beament. A nail configuration by David Partridge in the downstairs foyer contrasts with some rare old prints of Montreal.

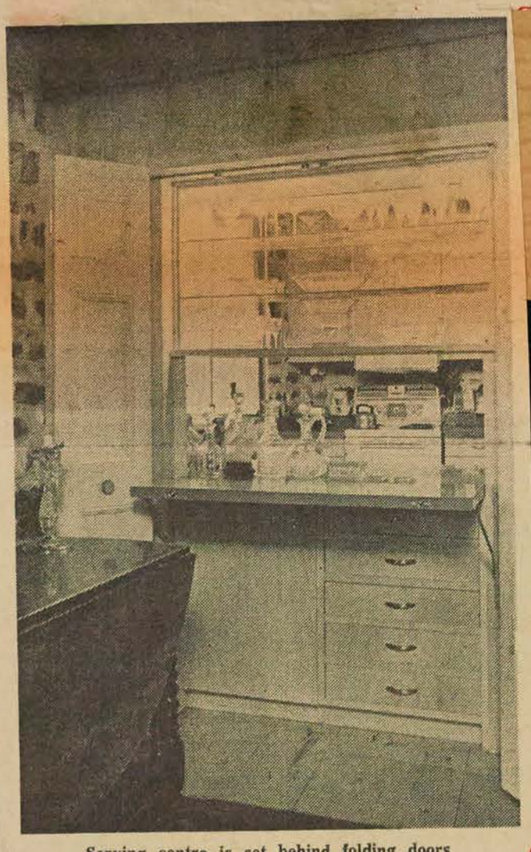
No one in the Beament household is enjoying life in Old Montreal more than the family pet, a Siamese cat called Kwie who has found freedom and safety in the garden of the tiny courtyard behind the high gate on St. Paul street.



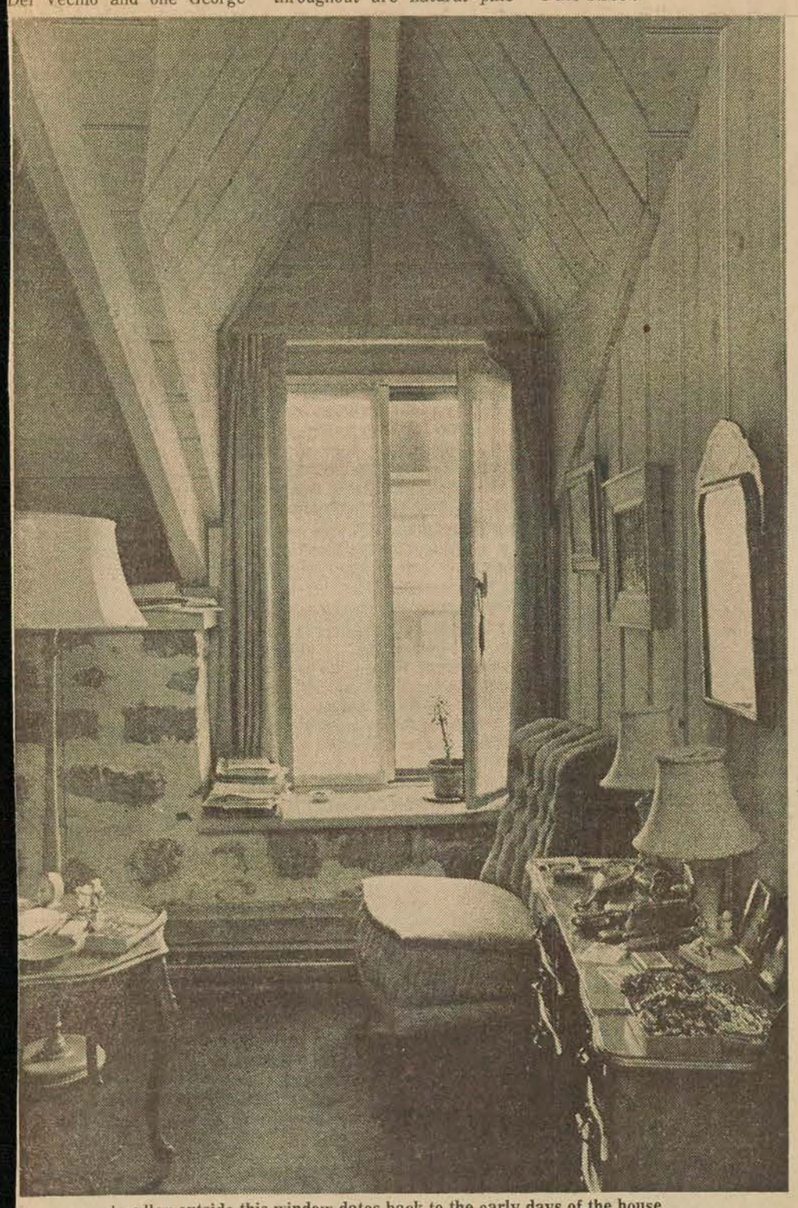
Mrs. Harold Beament in the living room of her home, a renovated stone stable, in the heart of Old Montreal on St. Paul street east.



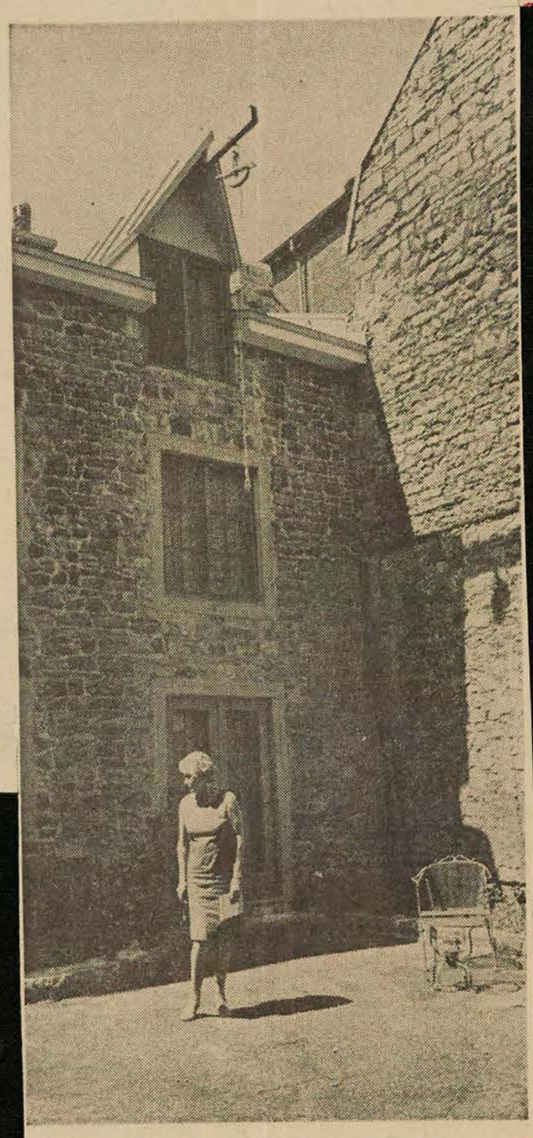
Staircase is lined with works of Canadian artists.



Serving centre is set behind folding doors.



A pulley outside this window dates back to the early days of the house.



Mrs. Beament in secluded walled courtyard garden.

La Presse, Montréal, Qué.
Circ. 207,755
July 26, 1967

M-871

ENTRE PARENTHÈSES

MME Geoffroy James, chef adjoint du service éducatif du Musée des Beaux-Arts de Montréal, vient de démissionner de son poste. Elle quittera le musée le 1er septembre pour se diriger vers le professorat. Née Ellen Louise Sulkis, Mme James a été attachée au musée depuis le mois de septembre 1966. Elle a obtenu en 1964 une maîtrise en histoire de l'art de l'Université Columbia.

Le Semaine Illustree
Ville d'Anjou, Québec
August 21, 1967

touristiques de la métropole dans votre propre auto en compagnie d'un guide étudiant.

● **VISITES GRATUITES** du Vieux Montréal. Tous les mercredis, 11 h. du matin, offertes par le Musée des Beaux-Arts de Montréal. Point de départ : église Notre-Dame, Place d'Armes. Guides de langue française et anglaise. Les promenades seront annulées s'il pleut.

MONTREAL, QUE.
GAZETTE
D 133,600

AUG 31 1967 BOWDEN'S

My fair guest

by Wini Rider

Free walking tour of Old Montreal . . .

Given by the Montreal Museum of Fine Arts. Every Wednesday, 11 a.m., starting from the steps of Notre Dame Church, in both French and English.

MONTREAL, QUE.
MONTREAL-MATIN
D (M-F) 148,300
(S) 119,900

AUG 31 1967 BOWDEN'S

O 12-M

VISITES DU VIEUX MONTREAL

Les visites commentées du Vieux Montréal ont remporté un tel succès que le Musée des Beaux-Arts de Montréal a décidé de les continuer pendant le mois de septembre. Ces visites sont données gratuitement chaque mercredi, à 11 h. du matin, à l'église Notre-Dame. Les prochaines auront lieu les 6, 13, 20 et 27 septembre.

Montreal-Matin, Qué.
Circ. 122,074
July 31, 1967

T-871

Dans la coulisse

DEMISSION

Mme Geoffrey James, chef adjoint du service éducatif du Musée des Beaux-Arts de Montréal, a démissionné de son poste et quittera le musée le 1er septembre en vue d'assumer un professorat.

Montreal Gazette,
Circ. 137,735
July 26, 1967

J-871

Curator Resigns

Mrs. Geoffrey James, associate curator of education at The Montreal Museum of Fine Arts, has resigned, effective Sept. 1, to assume a teaching post, it was announced yesterday.

Montreal Gazette, Que.
Circ. 137,735
August 30, 1967

J-871

Walking Tours Prove Popular

Walking tours of old Montreal have proven so popular that they will be continued throughout September.

The tours are given free of charge each Wednesday by the Montreal Museum of Fine Arts, starting at 11 a.m. at Notre-Dame Church. The new schedule calls for tours Sept. 6, 13, 20 and 27.

Montreal Gazette, Que.
Circ. 137,735
August 30, 1967

J-871

My fair guest

by Wini Rider

Free walking tour of Old Montreal . . .

Given by the Montreal Museum of Fine Arts. Every Wednesday, 11 a.m., starting from the steps of Notre Dame Church, in both French and English.

tuitement chaque mercredi à 11 h. du matin à partir de l'église Notre-Dame. Les prochaines visites auront lieu les 6, 13, 20 et 27 septembre. Deux guides, l'un de langue française et l'autre de langue anglaise, sont à la disposition des visiteurs. L'itinéraire, d'environ une heure, comprend d'abord la Place d'Armes et l'église Notre-Dame, le Séminaire des Sulpiciens, le monument de Maisonneuve et la Banque de Montréal. La seconde étape de la promenade groupe, rue Notre-Dame est, le nouveau et l'ancien Palais de Justice, l'édifice La Sauvegarde, la colonne Nelson, la statue de Jean Vauquelin, l'Hôtel de ville et le Château de Ramezay. Le guide s'engage ensuite dans la rue Bonsecours où il décrit les maisons Papineau et Calvet, puis il longe la rue Saint-Paul en direction de la chapelle Notre-Dame-de-Bonsecours et du marché Bonsecours. La visite se termine Place Jacques-Cartier. Il y a également un bref historique de la fondation de Ville-Marie. S'il pleut, la visite est remise au mercredi suivant. Cette série de visites commentées a débuté le 14 juin. A la mi-août, elle avait attiré 1,750 personnes.

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

SEP 2 1967 BOWDEN'S

Old Montreal

THE educational department of the Montreal Museum of Fine Arts conducts walking tours of Old Montreal Wednesday at 11.00 a.m. The tour begins at Eglise Notre-Dame in Place d'Armes and is equipped with English and French guides. The tours will be held weekly through September. Free admission.

Montreal Star, Que.
Circ. 193,506
August 19, 1967

p.m.

A-871

Old Montreal

THE educational department of the Montreal Museum of Fine Arts conducts walking tours of Old Montreal Wednesday at 11.00 a.m. The tour begins at Eglise Notre-Dame in Place d'Armes and is equipped with English and French guides. The tours will be held weekly through September. Free admission.

MONTREAL, QUE.
LE DEVOIR
D 48,200

AUG 31 1967 BOWDEN'S

le bruit

● **Visites commentées**

Les visites commentées du Vieux Montréal ont remporté un tel succès que le Musée des Beaux-Arts de Montréal a décidé de les continuer durant le mois de septembre.

Ces visites sont données gratuitement chaque mercredi à 11 heures du matin à l'église Notre-Dame. Les prochaines auront lieu les 6, 13, 20 et 27 septembre.

Montreal Star, Que.
Circ. 194,939
August 31, 1967

A-871

Tours continue of Old Montreal

The weekly walking tours of Old Montreal organized by the Montreal Museum of Fine arts will be continued through September.

Tours will begin at 11 a.m. Sept. 6, 13, 20 and 27 at Notre Dame Church. There are three tours, one around Place d'Armes, one to the Chateau de Ramezay and one to the Bonsecours Market area.

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

AUG 31 1967 BOWDEN'S

ENTRE PARENTHÈSES

O 12-M

LES visites commentées du Vieux Montréal ont remporté un tel succès que le Musée des Beaux-Arts de Montréal a décidé de les continuer pendant le mois de septembre. Ces visites sont données gra-

Montreal Gazette, Que.
Circ. 137,735
September 9, 1967

J-871



Facts & Fancies

with HARRIET HILL

to walk again with pleasure. For instance the walking tours of Old Montreal conducted by the Montreal Museum of Fine Arts have been so popular they'll be continued all this month. As each tour lasts an hour, it just goes to show you . . . Hugh McCracken and Art Goslier, organist and pianist, will play a duet when the Women's Auxiliary of Eventide Home holds its first meeting of the season on September 14.

Services + Surprises

45



Staff Photo by Adrian Lunny

DISCUSSING MUSEUM AUCTION: Members of the Ladies' Committee of the Montreal Museum of Fine Arts meet to discuss the Gala Auction of Services and Surprises which will take place at the Windsor Hotel on April 19, starting with a black tie dinner. Tickets will be limited. Committee members, from left, Mrs. Charles H. Peters, Mrs. Bruce Kippen, Mrs. J. P. S. Mackenzie and Mrs. W. B. McIlvaine Jr. Auctioneer will be Charles Allsop of Christies of London.

Auction to Raise Funds for Museum

The Ladies Committee of the Montreal Museum of Fine Arts is planning something different for its main money raising event this centennial year. On April 19 it is staging a Gala Auction of Services at the Windsor Hotel. The auction will be preceded by a gourmet black-tie dinner. Tickets are limited to 500. The price of the ticket includes the dinner plus $30 to spend on the auction. "This seemed to us a good way to sort out the lookers from the participants," a committee member explained. The $30 can be applied to the purchase of any of the auctioned items.

The auctioneer will be Charles Allsop of Christies of London. "We got him because we wrote to him, it was as simple as that."

Among the services and surprises which will go on the auction block are a fur-lined raincoat, a color TV, a pair of open end return CPA tickets to Lisbon first class, a pair of stockings per week for a year, $100 worth of services or products from the Ritz beauty salon, a dinner for 18 at Ruby Foo's, a portrait by Eva Prager, a suit made to order from Michel Robichaud, a pre-release film showing for 30 people in a movie studio, the services of a carpenter for a day, flowers from Grayce Campbell, once a week for three months and a barrel of oysters from Pauze.

Those who purchase tickets will be given catalogues which will have the items listed along with the retail prices of the articles. There will however be several surprises, mostly fun ideas, which are not listed in the catalogue.

All the items have been donated and there are more than 100 to be auctioned off during the gala evening. The items range in value from about $30 to $1,500. The Ladies' Committee feel they have a guaranteed $5,000 profit, possibly more, "and we are going to have lots of fun as well." They hope that the auction will bring at least two thirds of the total retail value of the items to be auctioned.

Tickets go on sale early this month. Invitations have gone out already to Museum members. Chairman for the gala is Mrs. Sean Murphy.

Dances & Surprises
Montreal Gazette, Que.
Circ. 136,116
March 2, 1967

N-871



(Posen Photo)

GALA AUCTION OF SERVICES AND SURPRISES. Members of the Ladies' Committee of the Montreal Museum of Fine Arts which is holding a gala auction, Services and Surprises, on Wednesday evening, April 19, at the Windsor Hotel. From left to right: **Mrs. Patrick McG. Stoker, Mrs. Bruce Kippen,** and **Mrs. Sean Murphy,** chairman.

Services et surprises

Montreal Star, Que.
December 30, 1966

871

A First For Montreal

Gala Auction Is Set For April 19

Looking for the services of master jewelers? A carpenter? How about a cheese supply for a large party? Or flowers once a week for three months?

All these and scores of others will be up for grabs April 19, at a Gala Auction of Services and Surprises sponsored by the Women's Committee of The Montreal Museum of Fine Arts.

Mrs. Sean Murphy, chairman of the auction, announced today the event, beginning with a dinner at the Windsor Hotel, is a first for Montreal.

"We intend to auction off such diverse items as a barrel of oysters and a man to open them; season tickets to Canadiens games; limousine service for a week; a curator to evaluate a private art collection; a day at a beauty salon; a charter fishing flight for a week and many other services and surprises, both practical and offbeat," said Mrs. Murphy.

At present, Grayce Campbell Flowers have offered to supply cut flowers or a plant once a week for three months; Primavesi and Kaufmann will provide $200 worth of setting, re-setting, repairing or stringing jewelry; Anco Food Products will donate cheese for a large party; and Robert M. Miller Construction Co. Ltd., will supply a carpenter's services for a day.

Tickets for the dinner and auction will be $50 per couple. Guests will receive a voucher for $30 which will be honored against any purchase.

Services et Surprises

Montreal Gazette, Que.
(Normale cahier) Circ. 136,116
December 30 1966

871

Museum Women Plan Offbeat Auction

Looking for the services of master jewelers? A carpenter? How about a cheese supply for a large party? Or flowers once a week for three months?

All these and scores of others will be up for grabs Wednesday, April 19, at a Gala Auction of Services and Surprises sponsored by the Women's Committee of The Montreal Museum of Fine Arts.

Mrs. Sean Murphy, chairman of the auction, says the event, beginning with a dinner at the Windsor Hotel, is a first for Montreal.

"We intend to auction of such diverse items as a barrel of oysters and a man to open them; season tickets to Canadiens games; limousine service for a week; a curator to evaluate a private art collection; a day at a beauty salon; a charter fishing flight for a week and many other services and surprises, both practical and offbeat," said Mrs. Murphy.

At present, Grayce Campbell Flowers have offered to supply cut flowers or a plant once a week for three months; Primavesi and Kaufmann will provide $200 worth of services in setting, re-setting, repairing or stringing jewelry; Anco Food Products will donate cheese for a large party; and Robert M. Miller Construction Co. Ltd., will supply a carpenter's services for a day.

Tickets for the dinner and auction will be $50 per couple. Guests will receive a voucher for $30 which will be honored against any purchase.

Services et surprises

Montreal Gazette, Que.
Circ. 136,116
January 10, 1967

871

Facts & Fancies



with HARRIET HILL

❖ ❖ ❖

THE WOMEN'S COMMITTEE of the Montreal Museum of Fine Arts is getting a well deserved reputation for originality. Now a new project's afoot. On April 19 it's sponsoring a gala auction of services and surprises — a first for our city. Auctioned off will be such intriguing items as a barrel of oysters (with a man to open them, thank heavens); season tickets to Canadiens' games; limousine service for a week; a day at a beauty salon, and, listen to this, a charter fishing flight for a week. Mrs. Sean Murphy is chairman.

❖ ❖ ❖

Services et surprises

Charlottetown Patriot, P.E.I.
Circ. 4,867
February 24, 1967



871

PATRIOT PATTER

By AUDREY JENKINS

THE WOMEN'S COMMITTEE of the Montreal Museum of Fine Arts, an organization with similar aims to that of the Women's Commitee of the Confederation Centre Art Gallery and Museum is getting a reputation for originality. Their newest project on April 19 is a gala auction of services and surprises. The first in the city. Auctioned of will be such intriguing items as a barrel of oysters, including the services of a man to open them; limousine service for a week; a day at a beauty salon and a charter fishing flight for a week.

Services et surprises

Quebec Le Soleil, Quebec
January 3, 1967

871

Un précédent dans la métropole

Voulez-vous les services d'un joaillier? D'un menuisier? Préférez-vous un panier de fromage? Ou des fleurs toutes les semaines pendant trois mois?

Ces services et bien d'autres encore, de même que des objets inattendus, seront adjugés aux plus offrants le mercredi, 19 avril, lors d'une vente aux enchères organisée par le comité féminin du Musée des Beaux-Arts de Montréal.

Mme Sean Murphy, présidente de l'événement, a annoncé aujourd'hui que "Services et Surprises", une soirée de gala qui commencera par un dîner à l'hôtel Windsor, représente une "première" dans la métropole.

"Nous nous proposons de mettre aux enchères des articles aussi inusités qu'un baril d'huîtres et un homme pour les ouvrir; des billets de saison aux parties de hockey des Canadiens; une limousine en service durant une semaine; une journée dans un salon de coiffure; une partie de pêche d'une semaine par avion nolisé et beaucoup d'autres surprises qui seront à la fois d'ordre pratique et un peu cocasses", a déclaré Mme Murphy.

Jusqu'à présent, la fleuriste Grayce Campbell a offert d'envoyer une gerbe ou une plante chaque semaine pendant trois mois; les joailliers Primavesi et Kaufmann fourniront jusqu'à $200 de réparation ou sertissement de pierres et bijoux; les Produits alimentaires Anco donneront une ample provision de fromages de toutes sortes et la société Robert M. Miller Construction prêtera un menuisier pour une journée.

Les billets du dîner et de la vente aux enchères seront de $50 le couple. Les invités recevront un bon d'une valeur de $30 qui sera déduit de leurs achats.

la vie mondaine La Presse 2-2-67



photo LA PRESSE

Soirée "Services et surprises"

Madame Bernard Dansereau recevait à déjeuner, hier midi, quelques membres du Comité féminin du Musée des Beaux-Arts en vue de parler de la soirée "extraordinaire" qui aura lieu à l'hôtel Windsor, le mercredi 19 avril. Les bénéfices de cette soirée "services et surprises" seront versés au Musée. Sur la photo prise chez Madame Dansereau, dans l'ordre habituel : Madame Marie Massue-Monat, Madame Madeleine Loevenbruck, présidente conjointe du comité féminin ; Madame Bernard Dansereau et Madame Sean Murphy, présidente de la soirée.

Montreal Gazette, Que.
Circ. 134,678
March 18, 1967

Women Today

N-871



(Gazette Photo Service)

A Sporting Gesture: Jean Beliveau, captain of the Canadiens, autographs a hockey stick for Mrs. Sean Murphy, who has managed to persuade the Forum to part with six. Others have seen action in the hands of Bobby Rousseau, Ralph Backstrom, Henri Richard, Claude Larose, and Claude Provost. They are autographed by the whole team. "It's something nobody else has, or can get," Mrs. Murphy says triumphantly.

Diamonds, Parties Go On The Block

By JOAN FORSEY

Mrs. Sean Murphy, wife of a prominent Montreal eye surgeon, is not one to go around asking for things.

But that's just what she's been doing for the past few months. Few of the city's top business firms haven't been buttonholed by Mrs. Murphy looking for a donation.

Fewer still have turned her down.

"It's fantastic, nobody says no to me. Firms and individuals are enthusiastic and have been generous beyond belief," said Mrs. Murphy, exulting in her latest acquisition, a spray diamond pin. ("Divine. It has at least 20 diamonds in it, so many I couldn't count them.")

Mrs. Murphy's pleas have been on behalf of the Ladies' Committee of the Montreal Museum of Fine Arts. Donors' enthusiasm has been for the committee's Auction of Services and Surprises, being held at the Windsor Hotel April 19. Mrs. Murphy is chairman of the black tie event.

Among the prize items going on the block:

An eight foot centennial tree, a flowering crabapple, which will be planted anywhere on the Island of Montreal. "The guarantee reads, 'guaranteed should it succumb', which I think is heavenly; that's the way they put it."

Sixty private lessons from Berlitz in any one of 12 languages. "That's great," she says. "I'm bidding on that."

A gold pin set with emeralds, designed especially for this occasion by Philippe Vauthier of Montreal.

A Russian sable boa; a "gorgeous" antique English copper planter or wood box; a Daum crystal vase; the services of the Gazette's Bill Bantey, who will ghost-write a speech; rug cleaning and wall washing services; replating of silver; $100 worth of services by Monsieur Louis of the Ritz Beauty Salon.

A cocktail party is also to be auctioned. Mr. and Mrs. Leon Simard will host a party for 20 aboard their yacht, which will be moored at the Expo marina.

And the French liner Flandres, which is coming into Montreal twice during Expo, will give a dinner for 12 to some lucky bidder.

The "surprises" will be just that. They'll be announced the night of the auction.

Where did they get their ideas? "There were about eight of us who just sat down, and from one idea we'd rush to another. In the case of the Flandres, Mme Jean Charton (vice-chairman of the auction) knew the man, he came to town, so off she went."

The idea for the auction itself was Mrs. Murphy's.

"I read about a similar one in San Diego in Time Magazine about two years ago and I put the clipping in the bottom of my jewel box, knowing there'd come a rainy day."

Tickets for the gala cost $25 per person, and this includes two drinks, dinner, and $15 worth of mad money which can be applied to any purchase, but is not redeemable in cash.

Auctioneers are Charles Allsopp from Christie's of London and New York, and Ian Fraser of Montreal's Fraser Bros.

Tickets will be limited to 500. Mrs. Murphy has no idea how much money the committee will be able to raise. "It's a tough thing to estimate, because this is the first time it has been done."

However, whatever the proceeds, they'll go to the museum. The Ladies' Committee has a big money-raising event annually to continue its support for such services as the lecture series, scholarships, library, and prizes in the spring exhibition.

"Everybody is trying to find ways of raising money these days," she says, "and I feel if you're going to do it you may as well try something that is exciting and will leave people with a good taste in their mouth. They'll have fun while having donated."

Serv. & Surprises
Montreal Gazette, Que.
Circ. 134,678
March 15, 1967

N-871



(Posen Photo)

GALA AUCTION. Members of the committee for the gala auction, Services and Surprises being held by the Ladies' Committee of the Montreal Museum of Fine Arts on Wednesday evening, April 19, at the Windsor Hotel. From left to right: **Mrs. Robert E. Boyd** and **Mrs. Neil Phillips.**

Montreal Gazette, Que.
Circ. 134,678
April 14, 1967

Service at Surprises

A-871

Gala Auction

Committee members for the Gala Auction of Services and Surprises being held by the Ladies Committee of the Montreal Museum of Fine Arts on Wednesday evening at the Windsor Hotel are: Co-chairmen, Mrs. Sean B. Murphy and Mrs. Jean Charton; secretaries, Mrs. William B. Lambert and Mrs. Pierre Jorre; tickets, Mrs. J. P. S. Mackenzie; table reservations, Mrs. Richard Goldbloom; treasurer, Mrs. Allan W. Stevens; printing, Mrs. Peter Lovell and Mrs. Joseph D. Thompson; decorations, Mrs. Bruce Kippen; publicity, Mrs. Robert J. A. Fricker and Mrs. Jan M. Novotny. Other committee members are: Mrs. Maurice Rinfret, Mrs. Neil Ivory, Mrs. William B. McIlavaine Jr., Mrs. Jack Reitman, Mrs. Thomas M. Galt, Mrs. Robert E. Connolly, Mrs. Patrick Stoker, Mrs. Neil Phillips, Mrs. Robert E. Boyd, Mrs. Derek Taylor, Mrs. Jean Loevenbruck, and Mrs. J. Malcolm McDougall.

Montreal Star, Que.
Circ. 205,503
April 13, 1967

A-871



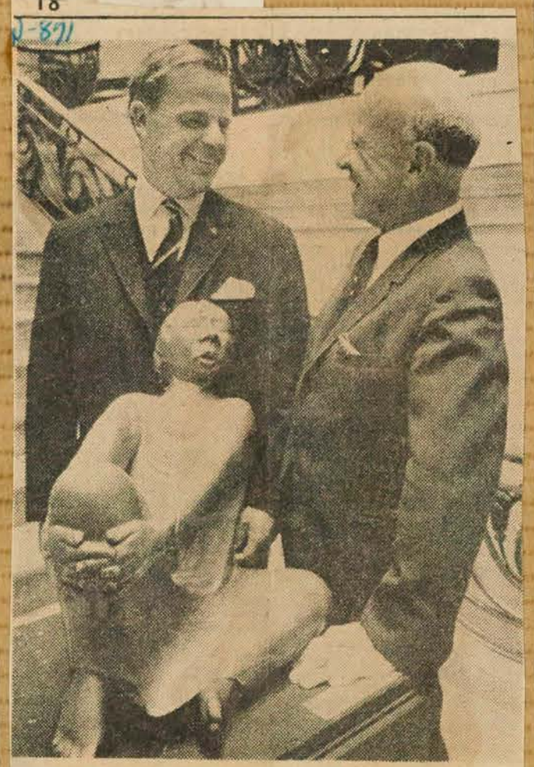
Staff Photo by John Daggett

COCKTAIL PARTY: Plans for the Gala Auction of Services and Surprises to be held by the Women's Committee of the Montreal Museum of Fine Arts April 19 at the Windsor Hotel were discussed Tuesday at a reception at the Museum. Jack Reitman, left, and David Hodgson are two of 15 "gentlemen of the floor" who will be present at the auction. Mrs. Robert J. A. Fricker is committee member for the event, at which Hon. Charles Allsopp of New York and Ian Fraser of Montreal will be auctioneers. It will follow a gourmet dinner. Proceeds will benefit the Museum of Fine Arts.

Montreal Gazette, Que.
Circ. 134,678
April 13, 1967

18

A-871



Taking On A New Job: William M. Molson, left, and Gerald Bronfman discuss their new duties—as spotters at the Gala Auction of Services and Surprises sponsored by the Ladies Committee of the Montreal Museum of Fine Arts April 19 at the Windsor Hotel. Other prominent Montrealers donating their services are: A. M. Vaughan, Bruce Kippen, Jean Charton, Neil Phillips, Charles H. Peters, Léon Simard, André Leman, Murray Chipman, J. P. S. MacKenzie, J. S. Connolly, D. Y. Hodgson, Jack Reitman and André Charron.

MONTREAL, QUE.
GAZETTE
D 133,600

APR 19 1967

BOWDEN'S

R 12 M



(Gazette Photo Service)

GALA AUCTION. Mrs. J. Malcolm McDougall and **Mrs. Jean Loevenbruck,** co-chairmen of the Gala Auction, Services and Surprises, being held by the Ladies' Committee of the Montreal Museum of Fine Arts this evening, at the Windsor Hotel.

/ O 12-M

La Presse April 15 1967





photos LA PRESSE

Au bénéfice du Musée des Beaux-Arts

La soirée de gala comprenant un dîner et une vente aux enchères organisée par le Comité féminin du Musée des Beaux-Arts de Montréal, aura lieu le mercredi 19 avril, à l'hôtel Windsor. Sur la première photo deux membres du comité en compagnie du joaillier Philippe Vauthier, à gauche, Mme J. Thompson et, à droite, Mme P. Lovell. Sur la seconde photo prise au cours d'un cocktail de presse qui avait lieu ces jours derniers au Musée, comité féminin, on remarque dans l'ordre habituel : Mme Jean Charton dont le mari sera l'un des surveillants qui faciliteront la tâche du commissaire-priseur lors de la vente aux enchères ; M. Léon Simard, M. Ian Fraser et M. Jack Reitman.

Dîner gala et vente aux enchères, services et surprises

par Cécile BROSSEAU

Voulez-vous passer une soirée inoubliable tout en aidant la cause du Musée des Beaux-Arts de Montréal ? La chance vous en est offerte le mercredi 19 avril à l'hôtel Windsor. C'est sans doute la première fois à Montréal qu'une pareille expérience est tentée. Le comité féminin du Musée, présidé cette année par Mme Jean Loevenbruck et Mme J. M. McDougall, a confié à Mme Sean Murphy la présidence de cette soirée qui comprend un dîner de gala ainsi qu'une vente aux enchères, services et surprises. Ainsi, Madame, vous repartirez peut-être avec une robe signée Robichaud ou un baril d'huitres, ou un bon pour un service de fromages pour une partie de 75 personnes ou encore d'autres services aussi variés que ceux d'un menuisier, d'un joaillier, d'un nettoyage de tableaux etc.

Le commissaire-priseur lors de cette vente aux enchères extraordinaire sera nul autre que M. Ian Fraser. Il sera aidé dans cette opération délicate par plusieurs surveillants, tous des hommes d'affaires bien connus tels que M. Molson, Gerald Bronfman, M. A. M. Vaughan, Bruce Kippen, Jean Charton, Neil Phillips, Charles H. Peters, Léon Simard, André Leman, Murray Chipman, J. P. S. MacKenzie, J. S. Connoly, D. Y. Hodgson, Jack Reitman et André Charron.

Parmi les merveilles et les surprises

Parmi les merveilles et les surprises qui seront à la disposition des invités mercredi soir, à l'hôtel Windsor, on doit mentionner une broche en or sertie d'émeraudes; sa beauté serait diminuée, il me semble, si l'on y accolait un adjectif. Ce bijou est une création du jeune joaillier Philippe Vauthier qui l'a offert en hommage au comité féminin du Musée des Beaux-Arts. Né à Neufchâtel en Suisse, M. Vauthier est venu au Canada en 1958 et il est canadien depuis 1965.

Après des études primaires et secondaires, Philippe Vauthier fréquente durant quatre ans l'Ecole des beaux-Arts à La Chaux de Fonds en Suisse. Il obtiendra le premier prix des finissants joailliers et le premier prix des concours para-scolaires.

Il travaille ensuite à Lucerne à la Maison Hochuli puis au département de haute joaillerie pour la maison Gobelin.

Parmi les nombreux bijoux de prestige que M. Vauthier a créés, il faut mentionner une montre en diamants pour la foire de Bâle qui a été choisie par le gouvernement suisse et offerte à Sa Majesté Elisabeth II d'Angleterre à l'occasion de son couronnement. Il fait ensuite un stage d'un an à Paris à l'Atelier Sterlé où M. Loderman et M. Vauthier ont gagné le premier prix du concours Joaillerie Paris-New-York, pour un bracelet en émeraudes et diamants.

Suivent des stages et des voyages d'études en Allemagne, en Italie et en Suède.

Ici Philippe Vauthier a participé pendant quelques années aux expositions artisanales. L'année dernière, en 1966, il remportait **le 1er prix de la province de Québec.** La pièce était achetée par le Musée provincial de Québec. L'année dernière, il rapportait également le 2e prix du concours du Canadian Handicraft Guild à Toronto. Plusieurs de ses bijoux ont été choisis par la province pour être offerts aux dignitaires de l'EXPO.

Philippe Vauthier a épousé une Canadienne qu'il a rencontrée au Centre d'art de Percé. Ils ont quatre enfants. Mme Vauthier est née à Montréal mais c'est en Nouvelle-Ecosse qu'elle devait commencer ses études qu'elle a terminées à Montréal au Sir George William College.

Cette fête du mercredi 19 avril une promesse qui sera tenue

Mme Sean Murphy, présidente de cette soirée de gala invite toutes les personnes qui sont intéressées à la grande cause de l'Art, à venir aider cette cause tout en s'amusant. Parmi les personnes qui ont déjà formé des tables, on remarque le nom de : M. et Mme Leonard Burpee, M. et Mme André Charron, M. et Mme Jean Charton, M. et Mme Albert Fairley, M. et Mme R. J. Fricker, M. et Mme Pierre Jorré, M. et Mme B. Kippen, M. et Mme Jean Loevenbruck, M. et Mme J. M. McDougall, M. et Mme J. P. Mackenzie, M. et Mme Phillip Osler, M. et Mme Jack Reitman, M. et Mme Léon Simard.

Pour renseignements ou réservation, s.v.p. communiquer avec le Comité féminin du Musée des Beaux-Arts, à 844-5704.

Montreal, Star, Que.
Circ. 205,503
April 19, 1967

A-871



Staff Photo by Adrian Lunny

MUSEUM AUCTION: Committee members for the gala auction of services and surprises, which the Ladies' Committee for the Montreal Museum of Fine Arts are sponsoring at the Windsor Hotel tonight, from left, Mrs. Duncan Campbell and Mrs. Pierre Jorée. The auction will be preceded by a gourmet dinner. Proceeds will benefit the Museum.

STRATFORD, ONT.
BEACON-HERALD
D 10,000

APR 24 1967

BOWDEN'S

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreol Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were al sold.

More Surprises Than Planned

April 21st 67. Gazette

Enthusiasm, Bidding High At Museum Auction

By JOAN FORSEY

A number of prominent Montrealers went on the auction block Wednesday night; bidders were enthusiastic; and the cause of art stands to gain.

A. Murray Vaughan, president of the Montreal Museum of Fine Arts, Mrs. Malcolm McDougall and Mrs. Jean Loevenbruck, co-presidents of the Ladies' Committee, will be bartender and maids for an evening.

Their services, along with hors d'oeuvres made by Mrs. Wallace Collie, a Cordon Bleu graduate, went for $350.

The occasion was the Gala Auction of Services and Surprises, held by the Museum's Ladies' Committee at the Windsor Hotel.

"It was a success beyond our wildest dreams," said Mrs. Sean Murphy, co-chairman of the event. "We expected to make in the neighborhood of $20,000 when our expenses are deducted."

More than 400 persons attended; bidding was high; and in the general spirit of enthusiasm a number of guests at the last minute offered other items and services to be auctioned.

Among them: The use of a private jet to take six people to and from New York. This went for $575.

Another offered a fishing trip for four at a private fishing camp in Laurentide Park. It went for $425.

Still another offered option on stock at Wednesday's closing price.

These were genuine "surprises" even to the Ladies' Committee.

Their own surprises included two sets of maid service, the one mentioned, and another which includes two cooks, Lady Hardinge and Mrs. F. S. Molson, and three tablemaids, Mrs. M. Hodgson, Mrs. H. H. Richardson and Mrs. L. Beaubien.

They will work for one occasion, lunch or dinner, and food will be provided. This service fetched $225.

A cocktail party for 16 aboard Leon Simard's yacht, which will dock at the Expo marina, went for $600.

The Ladies' Committee was delighted with the enthusiasm and generosity of the audience, and of course of the donors.

For example, 12 bottles of red wine, worth $25, went for $225.

One pair of hockey sticks (autographed by Les Canadiens) went for $100.

An old copper tub, valued at $130 went for $300. Imported cheese valued at $50 went for $200. The services of a gentleman to open a barrel of oysters, along with a barrel of choice oysters, valued at $40, went for $150. The gentleman was William Molson.

The list could go on and on.

Will the Ladies' Committee make this their annual money-raising event from now on? "We're not thinking that far ahead yet," Mrs. Murphy said.

Montreal Gazette, Que.
Circ. 134,678
April 20, 1967

N-871



Auctioned Off: Mrs. Malcolm McDougall, left, and Mrs. Jean Loevenbruck, co-presidents of the Ladies Committee of the Montreal Museum of Fine Arts, were put on the block last night by auctioneer Ian Fraser, centre, at the committee's Gala Auction of Sales and Surprises at the Windsor Hotel. One of the surprises, they will work with Museum president A. Murray Vaughan as waitresses and bartender for an evening. (Gazette Photo Service)

Kamloops Daily Sentinel, B.C.
Circ. 8,510
April 24, 1967

State University.

E-871

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

LAUGH KILLED BUNNY

PENTICTON, B.C.
HERALD
D 5,500

APR 25 1967

BOWDEN'S

Ottawa Journal, Ontario
Circ. 73,271
April 25, 1967

F-871

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

CANADIAN BRIEFS

C-12-M

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

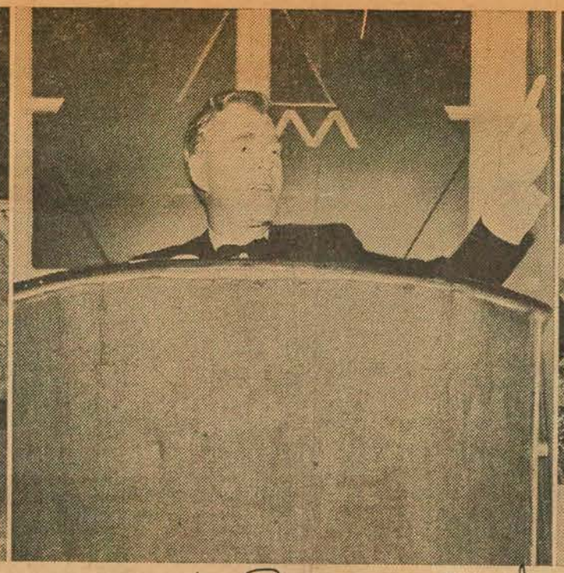
Kitchener Waterloo
Record, Ontario
Circ. 45,413
April 24, 1967

Y-871

Party Up for Bids

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.







Dîner gala et vente aux enchères au bénéfice du Musée des Beaux-Arts

Le dîner gala et la vente aux enchères organisés par le comité féminin au bénéfice du Musée des Beaux-Arts a connu un succès spectaculaire hier soir à l'hôtel Windsor. Plus de quatre cents personnes assistaient à cette manifestation unique au Canada. Plusieurs milliers de dollars ont été réalisés en quelques heures (entre $10,000 et $15,000) grâce aux dons magnifiques offerts au comité féminin. Les commissaires-priseurs étaient Ian Fraser, de Montréal et M. Charles Allsopp, de Londres et New York. Sur la première photo, apparaissent, dans l'ordre habituel : Mme Jean Loevenbruck, présidente conjointe du comité féminin ; M. Michel Robichaud qui avait offert une création laissée au choix de l'acquéreur et Mme Michel Robichaud. La deuxième photo nous fait voir M. Ian Fraser en plein travail ; sur la troisième photo, de gauche à droite : Mme Sean Murphy, présidente de la soirée ; M. David Carter, directeur du Musée des Beaux-Arts et Mme Malcolm McDougall, présidente conjointe du comité féminin du Musée.

Photos Yves Beauchamp, LA PRESSE

La Presse April 20 - 67

ST. CATHARINES, ONT.
STANDARD
D 30,700

APR 27 1967

BOWDEN'S

constituents. It was

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Niagara Falls Review, Ont.
Circ. 17,091
April 28, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Brampton Daily Times & Conservator, Ontario
Circ. 7,048
April 25, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Edmonton Journal, Alta.
Circ. 87,140
April 25, 1967

Party Is Prize In Art Auction

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks autographed by the Montreal Canadiens team were also sold.

Chatham News, Ontario
Circ. 14,458
April 25, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Peterborough Examiner, Ont.
Circ. 25,769
April 26, 1967

Party Up for Bids

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Welland-Port Colborne Tribune, Ont.
Circ. 18,473
April 27, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Cornwall Standard-Freeholder, Ont.
Circ. 13,515
April 28, 1967

protect the public.

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and

Ottawa Citizen, Ont.
Circ. 85,844
April 25, 1967

Party sold

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Stratford Beacon-Herald, Ont.
Circ. 9,940
April 25, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreol Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

PETERBOROUGH, ONT.
EXAMINER
D 25,000

APR 25 1967

BOWDEN'S

Party Up for Bids

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Moose Jaw Times-Herald, Sask.
Circ. 9,100
April 26, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Kirkland Lake Northern Daily News, Ontario
Circ. 6,067
April 27, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Timmins Press, Ont.
Circ. 11,740
April 28, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

OSHAWA, ONT.
TIMES
D 21,900

APR 28 1967

BOWDEN'S

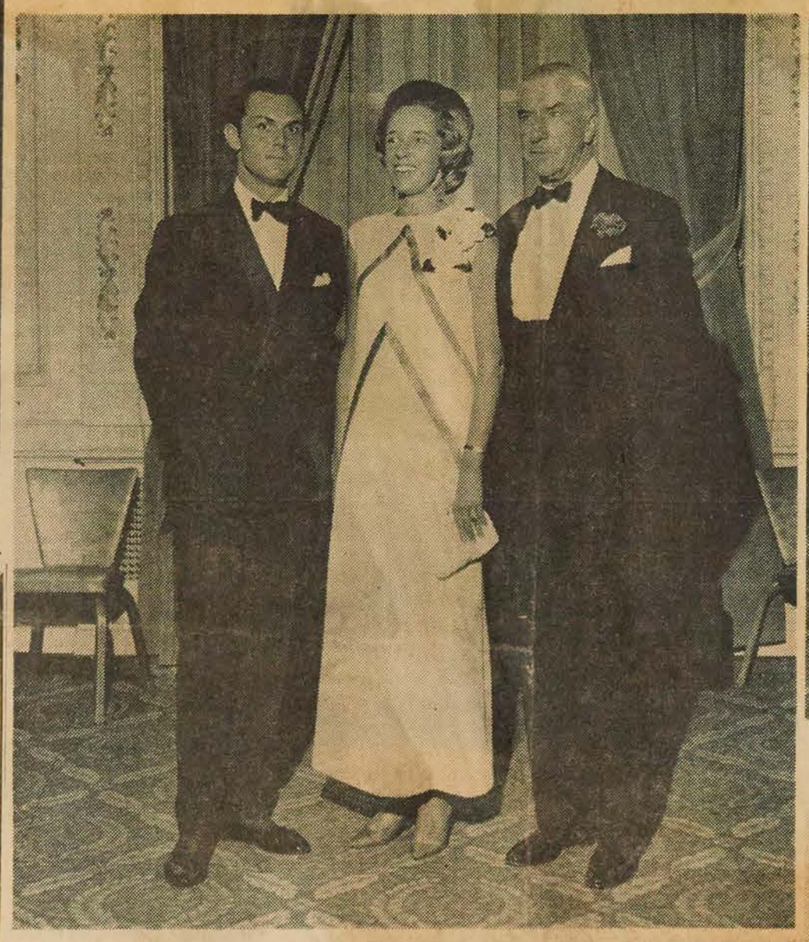
PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Services, Surprises Go In Museum Ladies Committee Gala Auction



Mr. and Mrs. Neil Phillips.



GALA AUCTION: Photographed at the gala auction, Services and Surprises, held by the Ladies' Committee of the Montreal Museum of Fine Arts on Wednesday evening at the Windsor Hotel; from left to right, the **Hon. Charles Allsopp,** Christie's representative in New York, **Mrs. Sean Murphy,** chairman of the gala auction, and **Mr. Murray Vaughan,** president of the Museum. Mr. Allsopp and Mr. Ian Fraser were the auctioneers.

(Photos by Gazette Photo Service)



Mr. H. Jay Ronalds, Mrs. Eric Harrington, Mrs. Ronalds and Mr. Harrington



Mr. Yves Menard, Mrs. Menard, Mrs. Jules Beauregard and Mr. Beauregard



Mr. and Mrs. Yousuf Karsh.



Mrs. J. Archibald Hodgson and Mrs. T. H. P. Molson.

SARNIA, ONT.
OBSERVER
D 16,300

APR 28 1967

BOWDEN'S

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

SYDNEY, N.S.
CAPE BRETON POST
D 27,400

APR 29 1967

BOWDEN'S

pg.

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Moncton Transcript, N.B.
Circ. 15,065
April 28, 1967

MONCTON TRANSCRIPT, APRIL 28, 1967, FRIDAY 17

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

GUELPH, ONT.
MERCURY
D 15,400

APR 29 1967

BOWDEN'S

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Fort William Times-Journal, Ontario
Circ. 16,431
May 3, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

CHARLOTTETOWN, P.E.I.
GUARDIAN
D (M) 15,600

MAY 13 1967

BOWDEN'S

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Québec Chronicle-Tele., Que.
Circ. 4,958
May 24, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Rod & Gun
Beaconsfield, Que.
May 1967

S. L. RICHMOND, who runs a Kamloops, B.C. fishing camp, planning to shoot the Canadian now that the ATA has given him a 21 yard handicap card. He just started shooting again after a 16 year layoff!

* * *

MONTREAL Museum of Fine Arts sponsored a black-tie $25.00 entry fee auction. One sports item on sale, a Winchester Centennial. Sells for $150.00, auctioned for $280.00.

* * *

Sherbrooke Record, Que.
Circ. 8,959
May 3, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Charlottetown Patriot, P.E.I.
Circ. 5,009
May 15, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

BRANTFORD, ONT.
EXPOSITOR
D 23,500

MAY 25 1967

BOWDE

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

NORTH BAY, ONT.
NUGGET
D 16,100

MAY 3 1967

BOWDEN'S

Party up for bids

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

SAULT STE. MARIE, ONT.
STAR
D 19,300

MAY 3 1967

BOWDEN'S

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

NEW GLASGOW, N.S.
NEWS
D 8,200

MAY 17 1967

BOWDEN'S

PARTY UP FOR BIDS

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Sudbury Star, Ont.
Circ. 31,077
June 10, 1967

PARTY UP FOR BIDS

MONTREAL (CP) — A cocktail party and 60 private language lessons were among items auctioned off by the Ladies' Committee of the Montreal Museum of Fine Arts to raise funds. Jewelry, antiques and hockey sticks auctioned by the Montreal Canadiens team were also sold.

Wm. Shovell

Showell
Le Devoir, Montréal, Qué.
Circ. 43,080
December 29, 1966

871

le bruit de la ville

SAISON

C'est le 7 janvier prochain qu'aura lieu la première du "Soulier de satin" de Paul Claudel au théâtre du Gesù. Cette pièce a été mise en scène par Jean-Louis Roux pour le TNM. Elle groupe une distribution importante dont quelques-uns de nos meilleurs comédiens. La Comédie-Canadienne, de son côté, présentera "Il est une saison", comédie musicale de Dubé - Léveillée - Carrier d'après "Le Misanthrope" de Molière. Le Rideau Vert présentera jusqu'au 15, sa revue des fêtes. "Love" continue sa carrière au Théâtre de Quat'sous. Aucun spectacle annoncé à l'Egrégore.

PRIX-BOURSE

Une jeune comédienne torontoise, Susan King, a remporte le prix "John Drainie" décerné pour la première fois par le Conseil des Arts de l'Ontario. Elle est étudiante de l'Ecole nationale de théâtre à Montréal, et cette bourse couvrira ses frais de scolarité pour trois ans à cette institution. Le Conseil des Arts a également accordé des subventions à 13 autres étudiants de cette même école, et à 14 élèves de l'Ecole nationale de ballet à Toronto.

HYMAN BRESS

Le violoniste montréalais de réputation internationale, Hyman Bress, sera l'invité de "Récital international", émission diffusée à CBF, le dimanche 1er janvier à 11h.30. Il jouera la "Sonate pour violon et piano" de Janacek, la "Sonate pour violon seul" d'Ysaye et deux mouvements de la "Suite du pays natal". Il sera accompagné au piano par Charles Reiner.

EXPO

Du 3 jusqu'au 15 janvier 1967, William Showell exposera sa collection de pastels dans une nouvelle salle — "Print room" — du Musée des Beaux-Arts.

LA BUTTE

Le groupe folklorique, "Les trois badours" seront les invités de La butte à Mathieu, samedi le 31 décembre prochain veille du Nouvel an. Les spectacles auront lieu successivement à 21h. et 23h.

Showell
Montreal Star, Que.
January 5, 1967

871

THE MONTREAL STAR,

The Art Scene

Showell, Savoie Open One-man Shows

By ROBERT AYRE

ALTHOUGH we are scarcely into the New Year, there are stirrings already within the lull that usually settles on the art galleries over the holidays. Two new exhibitions opened on Tuesday and others are scheduled for the week-end. Some 40 drawings by William Showell are on view in the print gallery of the Montreal Museum of Fine Arts through January 15. Two dozen etchings by Robert Savoie open the year for Gallery 1640 — a very good beginning — in an exhibition that continues through the 21st.

Opening Saturday and running to the 27th, Galerie Agnes Lefort is presenting Josef Albers' "Homage to the Square." The Junior Associates of the Museum are holding a "Graphics Fair" in their Stable Gallery, with a public preview on Sunday night.

Mr. Showell, who came to Montreal from London, England, about 10 years ago, has exhibited from time to time in group shows but he has never been seen in a one-man show until now. He includes two or three landscapes and a couple of interiors, but his subject is the human figure and he draws it with great skill and sympathy, from sleeping babies to ballet dancers bending over to tie their shoes, nudes and portraits of women. He works in both chalk and pastel, with a sure touch, a crisp line and glowing color. Nowadays we don't see much good drawing on these levels and it is a refreshing show. I enjoyed the line of colored shirts.

Mr. Savoie, who was born in 1939, studied at the Beaux-Arts and the Institut des Arts Graphiques here and in the Chelsea School of Art, London. He has just recently returned to Montreal after nearly four years in Paris, where he went on a Canada Council grant, and prolonged his stay with the assistance of a grant from the French Government. He has exhibited widely and is represented in a number of European collections as well as in the National Gallery of Canada.

Seventy-five per cent of the prints in the present show were done last year. Color is the thing with Mr. Savoie and by using the most concentrated pigments he achieves profound depth and luminosity — in "Ville du midi", for example, with its silver intaglio tracing against an unfathomable blue, and the baleful light of "Immense et rouge". He is shimmering in the watery reflections of "Poseidon" and he can eliminate color effectively, as he does in "Chant de la Terre", where it is seen only in small dots that seem to be kindling the sere grasses to new life.

While he has developed his own individual expression, freedom without exuberance, you can tell that he has benefitted from the Hayter atelier. In his latest etching, "O Mil," however he is going in an entirely different direction, away from the figurative to the Optical. Here the copper was pitted from end to end like a colander (except that it wasn't pierced all the way through) and, behind the mesh of raised dots in the print, blue and green stripes appea mysteriously. This means t be the exciting shape of thing to come for Robert Savoie.

Because the building o Crescent street is to be de molished, Adela Drèsdnèr will have to find other quar ters for her Art Den. Th present gallery, which sh has occupied for a little mor than a year, will be closed o January 15. Since November 1965, Miss Drèsdnère has in troduced a number of young Montreal painters as well as showing such well-known artists as Stanley Lewis and Sindon Gecin and bringing over members of the School of Paris, mostly in prints. At present she has on hand Lurçat, Buffet, Ciry, Teruscovitch and others, as well as tapestries by André Minaux, and a group of paintings, drawings, monotypes and collages by the talented Israeli artist Pnina Granirer, who is now settled in Montreal. Essentially a graphics artist, Miss Granirer is especially happy in her colorful pictures of musicians and children. Her work will be seen, I am told, in one of the galleries at Expo '67.

Massey to Play Noel Coward

HOLLYWOOD, Jan. 5 — Daniel Massey, the actor-son of Raymond Massey, has been signed to play Noel Coward in the movie production, "Star!," which is based on the career of Gertrude Lawrence. Julie Andrews is to play the title role in the musical.

Massey, currently appearing in London's West End in a revival of Sheridan's "The Rivals," with Sir Ralph Richardson, was recommended for the part by Coward himself.

Coward, who was Miss Lawrence's lifelong friend, created much material for her and co-starred with her in a number of stage productions, including "Private Lives," and the "Tonight at 8:30" series of one-act plays.

Showell
La Presse, Montréal, Qué.
January 5, 1967

24/LA PRESSE, MONTREAL, JEUDI 5 JANVIER 1967

LES ARTS

ENTRE PARENTHÈSES

WILLIAM SHOWELL, artiste né à Gibraltar et venu au Canada il y a dix ans, tient actuellement sa première exposition importante de dessins au Musée des Beaux-Arts de Montréal, et ce jusqu'au 15 janvier. Showell a étudié à Londres et à Paris. Il fut illustrateur pour une revue londonienne plusieurs années durant et il a exposé ses oeuvres à Londres ainsi qu'à Montréal et d'autres villes canadiennes.

●

"Sous la neige", toile de Paul-Emile Borduas, a été prêtée à deux galeries d'art américaines par le Musée des Beaux-Arts de Montréal, à l'occasion d'une exposition des oeuvres de Borduas. L'exposition aura lieu au Currier Gallery of Art de Manchester (N.H.) du 6 au 29 janvier et au Hopkins Center Art Galleries, Dartmouth College, Hanover (N.H.) du 3 février au 5 mars.

MONTREAL, QUE.
GAZETTE
D 133,600
Showell
JAN 5 1967
BOWDEN'S

Major Exhibit Planned Here

R. 12-M

William Showell, a Gibraltar-born artist who took up residence in Canada 10 years ago is having his first major exhibition at the Montreal Museum of Fine Arts until Jan. 15.

He was a magazine illustrator in London for many years after studying there and in Paris. Mr. Showell has exhibited previously in group shows in London, Montreal and other Canadian cities. He devoted full time to the fine arts in 1961, after resigning his post as an illustrator here.

MONTREAL, QUE.
STAR
D (M-F) 196,500
(S) 217,800
Showell
JAN 7 1967
BOWDEN'S

R-12-M

The Art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Open Tues., Thurs., Fri., Sat., 10.00 a.m.-5.00 p.m. Sun., 2.00 p.m.-5.00 p.m. Wed., 10.00 a.m.-10.00 p.m.

The museum presents: "Children's Christmas Pageant and Exhibition" to Jan. 8, and wash drawings and drawings by William Showell to Jan. 15.

SHERBROOKE, QUE.
LA TRIBUNE
D (M-F) 45,300
(S) 46,300
JAN 10 1967
BOWDEN'S
Showell

Une exposition

E-12-M

MONTREAL — William Showell un artiste né à Gilbraltor et venu au Canada il y a dix ans, tient sa première exposition importante de dessins au Musée des Beaux-Arts de Montréal, jusqu'au 15 janvier.

Showell a étudié à Londres et à Paris. Il fut illustrateur pour une revue londonnienne plusieurs années durant. Il a exposé ses oeuvres à Londres, Montréal et autres villes canadiennes.

Depuis 1961, il a quitté son poste d'illustrateur et se consacre entièrement à son art.

La Presse Jan 14-67

Lyman, Pfeifer, Showell, etc.

Les activités artistiques n'ont pas tardé à reprendre à toute allure dans les galeries après la période des fêtes. De nombreuses expositions sont à voir. Je ne veux ici attirer l'attention que sur certaines d'entre elles.

Le Musée d'art contemporain présente une rétrospective des oeuvres de John Lyman alors que le Musée de Québec offre un choix d'oeuvres de Joseph Légaré, Antoine Plamondon et Théophile Hamel, trois peintres canadiens-français des années 1850. Joseph Lyman est le fondateur de la Société d'art contemporain qui, en 1939, a été la première association au Québec d'artistes prêts à défendre le cubisme, le fauvisme et les mouvements qui avaient modifié la conception que l'on commençait à se faire de l'art du vingtième siècle. Ces deux expositions sont donc très importantes sur le plan historique.

La foire de gravures de Jamm se poursuit à la Galerie de l'Etable. Cette exposition est excellente. Il s'agit là d'un choix d'oeuvres des meilleurs graveurs du Québec depuis 10 ans.

La Galerie libre nous présente les tableaux de Gabriel Contant, un expressionniste abstrait ; la galerie du Gobelet, les sculptures de Germain Bergeron, sorte d'assemblage humoristique de rebuts de fer, tandis que Micheline Beauchemin expose ses maquettes de murs flexibles et de rideaux de scène à la Faculté d'architecture de l'université McGill. Enfin, le Musée des Beaux-Arts de Montréal présente plusieurs dessins de William Showell et la Galerie Martin quelques oeuvres de Bodo Pfeifer.

Bodo Pfeifer est un nouveau venu sur la scène montréalaise. Ex-citadin de Vancouver, il est âgé d'une trentaine d'années et expose actuellement quelques-unes de ses huiles sur plaque d'aluminium qui sont assez intéressantes.

Son expression ressemble un peu aux tableaux d'Alleyn de 1963, ceux où il commençait à exploiter une certaine mythologie indienne, mais beaucoup plus aux tableaux de l'Ecole du Pacifique, et notamment à ceux de Mark Tobey. Il lui doit sa façon de remplir la surface du tableau de signes tourbillonnants qui s'imbriquent les uns dans les autres, créant ainsi leur propre espace en profondeur.

Mais la comparaison s'arrête là. Sa matière est constituée de taches, de coulées, et de traces qui se ressentent de l'huile qu'il emploie et tendent à s'unifier en des sortes de masses colorées organiques. De plus, ses jeux de couleur, des bleu, mauve, jaune, rouge, vert, comptent beaucoup sue les effets de transparences et ont comme résultat d'exalter une luminosité qui vient du dedans, au contraire de Tobey, qui place ses couleurs les plus claires en premier plan.

Cette luminosité interne, les effets de transparence des couleurs, liés à sa façon d'organiser entre eux ses signes gestuels, sont ce qui caractérisent son expression. Il lui reste à la radicaliser, peut-être en précisant le contour de ses masses colorées.

Les dessins au pastel de William Showell, à la galerie des estampes du Musée des Beaux-Arts de Montréal, sont l'exemple parfait d'oeuvres où l'artiste ne veut absolument pas s'engager, mais exploiter ses moyens au service d'une vision du monde qu'il ne remet jamais en question, mais qui plaira assurément au bourgeois.

Je suis renversé de voir cela au Musée des Beaux-Arts de Montréal. Non que l'auteur ne

La Patrie, Montreal, Que.
January 8, 1967

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montréal expositions

Bibliothèque Saint-Sulpice : (1700, St-Denis, tél. 845-9149) Exposition "Femme esquimaude du Nouveau-Québec", du mardi au samedi de 10 h. a.m. à 6 h. p.m., jusqu'au 16 janvier.

Ecole d'Architecture de Montréal : (3450, St-Urbain, tél. rens. 842-3981) Serge Lemoyne expose ses miniatures, jusqu'au 15 janvier. Ouvert de 9 h. à 11 h. p.m., le samedi jusqu'à 5 h. p.m. ; jusqu'au 15 janvier.

Galerie 1640 : (1445 Cresent, tél. 849-2906) Gravures de Robert Savoie, jusqu'au 21 janvier.

Galerie de l'Etable : (3420, ave Ontario, tél. 842-8091) Première foire de gravure JAMM, à compter du 8 janvier.

Galerie Kastel : (1366, ave Greene, tél. 842-5291) Toiles de Walt Rhuman ; jusqu'au 20 janvier.

Galerie Libre : (2100, Crescent, tél. 288-6080) Exposition d'oeuvres de Contant. Du 7 au 20 janvier.

Galerie Martin : (1380 ouest, Sherbrooke, tél. 845-2062) La peinture magique de Bodo Pfeifer. Ouvert de 9 h. à 5 h. 30, sauf le dimanche.

Galerie Soixante : (280 ouest, Sherbrooke, tél. 288-5029) Accrochage de petits tableaux, gouaches, dessins, jusqu'au 14 janvier.

Jean du Sud : (4942, Côte-des-Neiges, tél. 733-8806) "Visages de mon pays", exposition d'oeuvres de Yolande Rousseau-Rioux.

La Maison des Arts La Sauvegarde : (160 est, Notre-Dame, tél. 861-2653) Peintures de Monique Hénault, jusqu'au 3 février.

Musée des Beaux-Arts de Montréal : (1379 ouest, Sherbrooke, tél. 842-8091) Collection de tableaux de William Showell, jusqu'au 15 janvier.

Musée d'Art contemporain : (4040 ouest, Sherbrooke, tél. 254-7524) La collection de Mme Kay Hillman : les maîtres modernes en miniature ; du cubisme à l'art optique, jusqu'au 15 janvier.

Sir George Williams University : (1435, Drummond, tél. 842-4133) Récente acquisition, jusqu'au 15 janvier.

The Potters Club : (326, av. Victoria, tél. 486-6740) Exposition de céramiques contemporaines.

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

APR 28 1967

BOWDEN'S

Exposition d'oeuvres de Wm Showell

William Showell expose actuellement quarante-six de ses oeuvres au Centre d'art du Mont-Royal. L'exposition se poursuivra jusqu'au dimanche 14 mai. Le public est invité à se rendre au Centre d'Art, 1260 Remembrance Road, tous les jours, de 1 h. à 7 h.

William Showell, né à Gibraltar, est maintenant citoyen canadien. Il étudia à Londres et à Paris et travailla ensuite dans la publicité, créant des illustrations pour différents magazines. A l'occasion, il participa à des expositions de groupe.

Une visite au Canada en 1957 l'incita à demeurer au pays. Il poursuivit sa carrière dans la publicité jusqu'en 1961, alors qu'il décida de se consacrer aux beaux-arts.

William Showell a participé à plusieurs expositions de groupe à Montréal et dans quelques autres villes canadiennes. Sa première exposition solo remonte en janvier dernier, au Musée des Beaux-Arts de Montréal. En 1965, on lui attribua le Prix Kraft, accordé annuellement dans le domaine des beaux-arts.

Au Centre d'Art du Mont-Royal, Showell expose des dessins et des peintures. Le public est le bienvenu et l'entrée est libre.

MONTREAL, QUE.
Guide du Nord
W 16,500

APR 18 1967

BOWDEN'S

Si vous aimez la peinture, William Showell vous épatera

William Showell expose quarante-six de ses oeuvres au Centre d'Art du Mont-Royal. L'exposition qui a débuté vendredi, le 14 avril, se poursuivra jusqu'au dimanche, le 14 mai. Le public est invité à se rendre au Centre d'Art, 1260 Remembrance Road, tous les jours, de 13 heures à 19 heures.

William Showell, né à Gibraltar en Angleterre, est maintenant citoyen canadien. Il étudia à Londres mais parfit ses études à Paris. Il travailla ensuite dans la publicité en créant des illustrations pour différents magazines. A l'occasion, il participa à des expositions de groupe.

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47

Société des Peintres Graveurs Canadiens

MONTREAL, QUE.
GAZETTE
D 133,600

SEP 2 1967 BOWDEN'S

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

Montreal Gazette, Que.
Circ. 137,735
September 2, 1967

K-12-19

V-871

47

Print-Makers' Light Under Bushel But Gleam Is Impressive

By Virginia Lambe

I sometimes regret that the graphic arts do not get more attention and appreciation from the public. When I was there, most of the visitors at the Museum of Fine Arts went straight to the 20th Century German art, by-passing almost automaticaly the Centennial Print Exhibition of The Society of Canadian Painter-Etchers & Engravers.

But this public neglect has its bright side. For one thing the printmakers aren't seduced prematurely into keeping up with the latest artistic styles.

A print generally involves a little more time, effort, special materials and skills per square inch than a painting. (And even paintings a long time in the making look spontaneous). In fact here is a certain seriousness or deliberateness about the whole business of printmaking, and this includes the business of looking at the results. Prints are usually too small and often too dark to be noticed on a quick pass through. They demand real attention from the viewer. The person who strides through exhibitions proclaiming that a child could do better avoids graphics; obviously a child couldn't manage a press or an acid bath.

On a purely mundane level, if graphics were more popular they would also be more expensive. There are 151 works in this show, virtually all of them capable of giving considerable pleasure, and all but one are for sale. All but five are priced at less than one hundred dollars. Sixty-three do not cost more than $35.00, and seven are only $15.00. To say it may sound a bit like "house beautiful" on the cheap, but it really is an opportunity if you are interested in buying art.

Most of the artists are from Canada but there are a few from other countries. Four particularly stunning prints come from France and Mexico.

Shiou-Ping Liao (France!) has two gorgeous prints called "Porte Bonheur" heur" and "La Fete", both formally composed abstract patterns using Chinese symbols, in vibrantly beautiful colours.

Guillermo Silva of Mexico shows two flamboyantly colourful intaglios of jousting knights, deeply incised separate figures on bright white background. The contrast between the brilliant colours and picture-book style and the weird facial expressions give a disquietingly phantastic effect. In "La Ley Del Mas Fuerte" (The Law of the Stronger) the winner, under his armour, seemed to me to be a bull, but this print is placed rather high up and I couldn't be sure.

Two other artists have used bulls. Saul Field in his two "La Corrida" engravings forms his figures of rough criss-crossing lines like bits of frayed screening. In "The Dialogue on The Bridge" by Marianna Schmidt of B.C., a bull is the most prominent among the cavorting figures in an apocalyptic melee reminiscent of both Expressionism and Hieronymous Bosch.

In fact, a number of works involve animals, for instance Bruno Bobak's woodcut of the sow with her hungry piglets and the delicate etching "The Roost" by the American Margot Lovejoy. In Joseph Tatarnic's excellent woodcut "Mazeppa's Ride," only the horse's head and streaming mane, and the outline of the bound figure on its back, are visible as it streaks through the jagged grass.

Up to now I have mentioned mainly figurative works. This is partly because these are so rare in shows of recent works and partly because there are so many good figurative prints in the exhibition — from the extreme simplicity of the line arrangement in Ian McIntosh's evocative etching "West Coast Reefs" to the minute detailing of James A. Smith's wood engraving "Fence Post."

Perhaps it is because the pace in the graphic arts is slower and the pressure less than in painting that they offer such a complement of artistically valid figurative work. The graphic artist doesn't feel paranoid about using traditional approaches. In fact, there are some very nice prints here that could have been done forty years ago, such as W. L. Rowe's lithograph "Lakeside Road", and Serena Kotmeier's "Window". Mackie Cryderman's linocut "Back Streets of Oban," is a good example of those moody studies of streets and buildings that look as though they have never seen direct sunlight, that appear now and then throughout the Anglo-Saxon 20th century tradition. C. H. A. Chaplin's intricately detailed engraving of the "Allotment Hut" with its fantastic collection of assorted junk is downright old-fashioned. Nevertheless it is thoroughly successful.

The graphic artist explores the possibilities of his medium, and the subject matter and style may be only incidental to what he is doing.

The best of the "abstract" prints illustrate this concern with the peculiar qualities of the various media. A number of etchers and engravers concentrate on texture, using shapes of various sizes worked on a basis of multitudinous tiny markings and/or surfaces like cross-sections of rocks or organic matter.

Some attractive examples of this type are Tobie Steinhouse's verdigris and beige "Subterranean Summer," the electric blue and green "Sentinels" by Gwyneth Travers, and Tib Beament's orangy brown "August Affair." I especially liked "Barcelona" in which Ella Marcus uses all manner of little marks and scratchings to suggest the topography of an archeological dig and then plants on top of this evocation of antiquity two sets of shapes like bulls' horns. In "Feminist at Mt. Rushmore" S. V. Gersovitz's undulating blobby shapes suggest a certain wavering amorphous quality sometimes attributed to the female mind.

"Tronca E Copa" by the Brazilian Do Amaral Berlinck Izar has the strength and ruggedness inherent in a good woodcut. The jagged head-like shape is composed of two elements, a black form like a blasted tree, and superimposed on this a much cut-out form in bloody red, like a brooding sunset.

Some artists work with just a few large, solid shapes, others with combinations of lines. Altogether there is a great variety. And while there is little that is really new, the show gives an interesting overall view of a rich diversity of individual artistic visions. The exhibition continues until September 10.

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." _____

Some Shows In Montreal This Week

Canadian Painter-Etchers and Engravers at the Museum of Fine Arts, Sherbrooke Street, until September 10. A centennial exhibition of the Canadian society shows the work of graphic artists from all over the world

Art et Mouvement at the Musee d'Art Contemporain, 4040 Sherbrooke East, until the end of September. Forty-six painters and sculptors covering the development of Optical and Kinetic Art up until the present.

Czechoslovak Graphics at the Mount Royal Art Centre, Mount Royal until September 4. Organized by Art Centrum, the central co-ordinating agency of Czech arts under Dr. Hubert Matejcek.

Posters by Painters at the Stable Gallery, Montreal Museum of Fine Arts, 3424 Ontario Avenue, until further notice. The style of the sixties presented in poster form by such painters as Lichtenstein and Rosenquist, Motherwell and Ellsworth Kelly.

Eudice Garmaise at Galerie Paris, 460 Notre Dame East, until September 9. Etchings by this Montreal teacher-painter-sculptor.

Jean-Paul Riopelle at Galerie Agnes Lefort, 1504 Sherbrooke West until September 8. Paintings and graphics up to 1967, including all of the 1967 lithographs.

Photo-Journal
Montréal, Qué.
August 2, 1967

enregistré par la maison Columbia.

F-871

Exposition centenaire d'estampes

Le 7 août prochain, M. Léon Lortie, président du Conseil des Arts de la région métropolitaine de Montréal, inaugurera l'exposition "Centenaire des estampes", au Musée des Beaux-Arts de Montréal. Cette exposition est organisée par la Société des peintres-graveurs canadiens. A ce même endroit, à partir du mercredi 19 août, on pourra voir une exposition d'art allemand du 20e siècle.

Le Petit Jnl., Montréal, Qué.
August 6, 1967

T-871

Dans nos musées

● La Société des Peintres-Graveurs canadiens présentera une exposition de 151 estampes au Musée des Beaux-Arts de Montréal, du 8 août au 10 septembre. L'exposition sera inaugurée le 7 août, à 8 h. 45 du soir, par M. Léon Lortie, président du Conseil des Arts de la région métropolitaine de Montréal.

● Parmi les oeuvres exposées, on verra des eaux-fortes, des gravures sur bois, des linogravures, des lithographies et des sérigraphies. Toutes les tendances, du style classique aux plus récentes recherches, seront représentées. Mme Eva Landori, première vice-présidente de la société et présidente du comité du Québec, a déclaré que 42 estampes sont signées par des Québécois et 55 par des Ontariens; 14 viennent de Colombie-Britannique, six de l'Alberta, trois du Nouveau-Brunswick, deux de la Saskatchewan et une de l'Alberta.

● Vingt-huit gravures d'origine belge, brésilienne, cubaine, française, anglaise, israélienne, japonaise, mexicaine, espagnole, américaine et yougoslave prêtent un caractère international à cette exposition. La Société des Peintres-Graveurs canadiens compte actuellement 66 membres. Elle a été fondée en 1900. Seize ans plus tard, elle organisait sa première exposition itinérante dans les centres culturels du pays. Le comité du Québec s'est efforcé, depuis 1965, d'encourager et de développer les échanges biculturels dans le domaine de la gravure. La société a participé à la décoration des appartements d'Habitat à l'Expo 67 en prêtant 55 estampes choisies parmi les oeuvres de ses membres.

Montreal Gazette, Que.
Circ. 137,735
August 2, 1967

F-871

Artists' Society

The Society of Canadian Painter-Etchers and Engravers will present an exhibition of 151 prints at The Montreal Museum of Fine Arts from Aug. 8 to Sept. 10.

The exhibition will be officially opened Monday, Aug. 7, at 8.45 p.m., by Dr. Leon Lortie, chairman of the Greater Montreal Arts Council.

Montreal-Matin, Qué.
Circ. 122,074
August 3, 1967

de Lee Gagnon.

F-871

EXPOSITION

La Société des peintres-graveurs canadiens présentera une exposition de 151 estampes au Musée des Beaux-Arts de Montréal, du 8 août au 10 septembre. L'exposition sera inaugurée le lundi 7 août, à 20 h. 45, par M. Léon Lortie, président du Conseil des arts de la région de Montréal.

ART ALLEMAND

La première exposition au Canada d'art allemand du 20ème siècle à Berlin aura lieu au Musée des Beaux-Arts de Montréal du 9 août au 10 septembre prochain.

Ottawa Journal, Ont.
Circ. 73,271
August 5, 1967

F-871

ART NEWS and views

By W. O. KETCHUM

Recently a number of new paintings were mounted.

★ ★ ★

A exhibition of 151 prints will be on view at the Montreal Museum of Fine Arts from Aug. 8 to Sept. 10. It is being presented by the Society of Canadian Painter - Etchers and Engravers.

It will be officially opened Aug. 7 at 8.45 p.m. by Dr. Leon Lortie.

The society, which has 66 active members, was founded in 1900.

In addition to the Canadian contributions there will be 28 prints originating in Belgium, Brazil, Cuba, England, France, Israel, Japan, Mexico, the United States and Yugoslavia.

Montreal Star, Que.
Circ. 193,506
August 8, 1967

The art scene

S-871

Museum is host to two interesting exhibitions

By ROBERT AYRE

THIS week sees the opening of two exhibitions of such unusual interest at the Montreal Museum of Fine Arts that you ought to take a little time out from the excitements of Expo to see them. The first, formally opened last night by Dr. Leon Lortie, chairman of the Arts Council of Montreal, is the Centennial Exhibition of the Society of Canadian Painter-Etchers and Engravers. The second, to be opened tonight by Dr. Werner Stein, Senator for Arts and Sciences, Berlin, was organized by the city of Berlin for showing in Montreal at the time of Expo. Both exhibitions will be on view through September 10. They call for fuller review in the Saturday Entertainments section, but by way of introduction let me give you a little background.

The graphics show, which consists of 151 prints of all media, is representative of printmakers in seven of the 10 provinces of Canada — 42 from Quebec, 55 from Ontario, 14 from British Columbia, six from Alberta, three from New Brunswick, two from Saskatchewan and one from Manitoba — with 28 from members in other countries — the United States, England, France, Belgium, Spain, Yugoslavia, Israel, Japan, Brazil, Cuba and Mexico. I can think of a few Canadian printmakers who are missing, but remembering that some of the best are not joiners, unless it be in their own local groups and ateliers, I think it's a good survey of contemporary printmaking and an exhibition worthy of the Centennial, without attempting to be historical. It is retrospective in the sense that the older traditions, such as wood engraving and woodblock and naturalistic subjects in lithograph and etching are still being practised along with the research in newer materials and techniques.

Montrealers in the show include Eva Landori, first vice president of the society and chairman of the Quebec committee, Estelle Hecht, Marie Anastasie, Tib Beament, Roland Picher, Robert Langstadt, Tobie Steinhouse, Ghitta Caiserman - Roth, Roslyn Swartzman, Rita Briansky, Barry Wainwright, Suzanne Dumouchel, Luba Genush, S. V. Gersovitz and Maya Lightbody.

From time to time, we have had opportunities in Montreal to see something of such German artists as Kathe Kollwitz, Paul Klee, Lyonel Feininger and Max Beckmann, and I remember an exhibition of Lovis Corinth some years ago in the Museum, but I don't question Dr. Stein's statement that the exhibition prepared by the Senate of Berlin is the first survey of 20th Century German art to be presented in Canada. I certainly don't remember a show here that gave us such a good look at the Blue Rider, the Bridge and the Bauhaus. We meet all the revolutionaries in 60 paintings and 20 sculptures.

The painters Fritz Winter and Mac Zimmerman and the sculptors Karl Hartung and Utz Kampmann bring the show up to 1966, but its value is as a retrospective of the century, and it has a lot of ground to cover, beginning in 1901 with Liebermann and Corinth and including in the period before the first world war works by Slevogt, Paula Modersohn - Becker, Heckel, Schmidt - Rottluff, Kirchner, Pechstein, Marc, Macke, Kandinsky, Lehmbruck, Barlach.

Heinrich Lubke, President of the Federal Republic of Germany, who is patron of the exhibition, Heinrich Albertz Governing Mayor of Berlin and Dr. Stein contribute forewords to the excellent catalogue and Dr. Adolph Jannasch, Director of the Galeri des 20 Jahrhunderts, an historical essay.

La Presse, Montréal, Qué.
Circ. 207,755
August 3, 1967

21-871

Exposition de peintres-graveurs

La Société des Peintres-Graveurs canadiens présentera une exposition de 151 estampes au Musée des Beaux-Arts de Montréal, du 8 août au 10 septembre.

L'exposition sera inaugurée le lundi 7 août, à 8 h. 45 du soir, par M. Léon Lortie, président du Conseil des Arts de la région métropolitaine de Montréal.

Parmi les oeuvres exposées, on signale des eaux-fortes, des gravures sur bois, des linogravures, des lithographies et des sérigraphies. Toutes les tendances, du style classique aux plus récentes recherches, seront représentées.

Mme Eva Landori, première vice-présidente de la société et présidente du comité du Québec, nous informe que 42 estampes sont signées par des Québecois et 55 par des Ontariens; 14 viennent de la Colombie-Britannique, six de l'Alberta, trois du Nouveau-Brunswick, deux de la Saskatchewan et une de l'Alberta.

Vingt-huit gravures d'origine belge, brésilienne, cubaine, anglaise, française, israélienne, japonaise, mexicaine, espagnole, américaine et yougoslave donnent un caractère international à cette exposition.

La Société des Peintres-Graveurs canadiens compte actuellement 66 membres. Elle a été fondée en 1900. Seize ans plus tard, elle organisait sa première exposition itinérante dans les centres culturels du pays.

Le comité du Québec s'est efforcé, depuis 1965, d'encourager et de développer les échanges biculturels dans le domaine de la gravure.

La société a participé à la décoration des appartements d'Habitat, à l'Expo, en prêtant 55 estampes choisies parmi les oeuvres de ses membres.

Montreal Star, Que.
Circ. 193,506
August 5, 1967

M-871

The ar

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Tues.-Sat. 10.00 a.m.-5.00 p.m., Sun., 2.00 p.m.-5.00 p.m.
The Museum presents: 20th Century German Art in Berlin, Aug. 9 to Sept. 10; Society of Canadian Painter-Etchers and Engravers, Aug. 10 to Sept. 10.

Star Aug 12-67

Events —

The art

MONTREAL MUSEUM OF FINE ARTS, 1379 Sherbrooke St. W., Tues.-Sat. 10.00 a.m.-5.00 p.m., Sun., 2.00 p.m.-5.00 p.m.
The Museum presents: 20th Century German Art in Berlin, to Sept. 10; Society of Canadian Painter-Etchers and Engravers, to Sept. 10

La Patrie, Montréal, Qué.
August 13, 1967

Les samedi et dimanche, de midi à 5 h. p.m.

Musée des Beaux-Arts: (1379 Sherbrooke, tél. 842-8091) — Exposition de 151 estampes des Peintres-Graveurs canadiens, jusqu'au 10 septembre.

Musée du Québec : (Québec)

La Presse, Montréal, Qué.
Circ. 208,609
September 9, 1967

d'une exposition à l'autre

4-871

Photographes et peintres-graveurs

A LA BOUTIQUE SOLEIL

Jean Bruneau : Toutes sortes de thèmes. Cherche l'anecdote intéressante, l'image qui frappe. Ne réussit souvent qu'à nous donner du déjà vu, mais très moderne. Esthète soucieux de belles formes, des éclairages doux.

Claire Descoteaux: Une révélation sur le plan de la sensibilité. Sait exprimer ce qu'elle ressent intérieurement dans sa façon de composer ses scènes, dans son choix des thèmes aussi, enfants de l'est, vieillards, vieux quartiers. Etablit une distance entre les êtres mais exprime beaucoup d'attention respectueuse. S'aventure aussi dans des domaines plus expérimentaux.

J. P. Boucher: Se veut avant tout expérimental quant aux formats, aux contours, aux couleurs, à la texture. Une de ses photographies de plantes ressemble à s'y méprendre à une gravure incisée. C'est surtout pour le moment d'intérêt technique.

Marc-André Gagné: Intéressants effets techniques en ce qui concerne l'action de l'acide et des couleurs. Recherche d'une expressivité partagée entre le sentiment de formes solitaires dans la nature ou d'êtres seuls dans la foule et les mutations organiques qu'occasionne l'acide. Une de ses photographies représente un cheval à moitié mangé par l'acide; c'est une chevauchée fantastique. On voudrait que cette sensibilité se précise encore plus.

Le métier de graveur

AU MUSEE DES BEAUX-ARTS

La société des peintres-graveurs du Canada n'existe qu'en vue d'exposer annuellement les travaux de ses membres et a des membres qui n'existent eux qu'en vue d'exposer une fois par année à ce salon. C'est désolant ! Et nous sommes obligés de subir pendant au moins une heure (il y a 151 oeuvres d'exposées) les essais maladroits et stéréotypés de personnes qui ont besoin de gratter pour se soulager. Très peu d'oeuvres sont en couleur, c'est la grisaille séculaire de l'honorable métier de graveur et les quelques bons artistes à prendre part à ce salon sont connus puisqu'ils exposent dans diverses galeries. On se demande alors comment peut vivre un tel organisme si près de l'épuisement. A remarquer tout de même, les oeuvres de Lubanov, Landori, Beament, Young, Taira, Picher, Marcus, Weber, Wainwright, Nedelec, Liaou Shiou-Ping, Bobak et Robert Savoie. Y.R.

Le Semaine Illustree
Ville d'Anjou, Québec
August 21, 1967

T-871

● **MUSEE DES BEAUX-ARTS** (1379 Sherbrooke O.) — Oeuvres de la **Société des peintres-graveurs canadiens** (151 estampes), jusqu'au 10 septembre. **"Art allemand du 20e siècle à Berlin"**, jusqu'au 10 sept. Le musée est ouvert du mardi au samedi incl. de 10 h. à 5 h. et le dimanche de 2 h. à 5 h.; fermé le lundi. Durant l'été, la bibliothèque est fermée les samedis et dimanches; elle est ouverte le 10 h. à 4 h. du lundi au vendredi incl. Tous les mercredis matin à 11 h.: **visites commentées** (bilingues) dans le Vieux Montréal. Point de départ: église Notre-Dame. (En cas de pluie, visite annulée).

La Patrie, Montréal, Qué.
August 20, 1967

Musée des Beaux-Arts: (1379 Sherbrooke, tél. 842-8091) — Exposition de 151 estampes des Peintres - Graveurs canadiens, jusqu'au 10 septembre.

Canadian Press Clipping Service

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

La Patrie, Montréal, Qué.
September 3, 1967

urian, Albers, Vasarely, Calder, Le Parc et plusieurs autres.

T-871

Musée des Beaux-Arts : (1379 Sherbrooke, tél. 842-8091) — Exposition de 151 estampes de Peintres-Graveurs canadiens, jusqu'au 10 septembre.

Musée du Québec : (Québec)

La Patrie
Montreal, Que.
W-E 191,400

SEP 10 1967 BOWDEN'S

der, Le Parc et plusieurs autres.

O 12-M

Musée des Beaux-Arts : (1379 Sherbrooke, tél. 842-8091) — Exposition de 151 estampes de Peintres-Graveurs canadiens, jusqu'au 10 septembre.

Musée du Québec : (Québec) — Exposition des oeuvres de Riopelle jusqu'au 16 octobre.

Place des Arts : (125 ouest, Ste-Catherine). "Confrontation 67". Exposition de sculptures des membres de l'Association des "Sculpteurs du Québec", jusqu'au 28 octobre.

La Patrie
Montreal, Que.
W-E 191,400

SEP 3 1967 BOWDEN'S

montréal expositions

O 12-M

LA PATRIE, MONTREAL, SEMAINE DU 3 SEPTEMBRE 1967

Boutique Diogène : (3585, De-Bullion, Village Carré St-Louis). Jusqu'au 8 septembre, dessins d'Anne-Marie Leroux (7 ans).

Boutique Soleil : (430, Rue du Bon Secours). Exposition de photographies de M.A. Gagné, J. P. Boucher, J. Bruneau et C. Descoteaux, jusqu'au 11 septembre.

Carré Dominion : Exposition des oeuvres de plusieurs artistes canadiens intitulée "Carré des Arts" jusqu'au 4 septembre.

Centre d'art d'Argenteuil : (330, rue Principale, Lachute, tél. 426-8218) — Exposition d'Art Canadien "Trésors d'Argenteuil", jusqu'au 19 octobre. Le centre est ouvert tous les jours, de 2 h. à 5 h. p.m. Le vendredi soir, de 7 h. à 9 h.

Coin des Arts : (Gare Windsor). Exposition de 85 tableaux de peintres canadiens.

Eaton : (Foyer du 9e étage). Vente - exposition de lithographies originales de Braque, Beaudin, Brianchon, Carzou, Chagall, Van Dongen, Dunoyer de Ségonzac, Masson, Picasso et Villon, ainsi que 40 lithographies de Riopelle, jusqu'au 16 septembre.

Galerie de l'Etable : (Musée des Beaux-Arts, 3424, Ontario). Exposition d'affiches de peintres du XXe siècle.

Galerie du Tandem : (362 est Notre-Dame, tél. 866-5204). Jusqu'au 17 septembre, exposition de maxi-peintures de Béchard, des monotypes de Monique Brassard, des toiles de Gilles Boisvert, des lithographies d'André Dufour et des huiles-au-sable de Jacques Hébert.

Galerie Kaléidoscope : (2600 Notre-Dame ouest, tél. 931-2000) — Exposition des oeuvres d'Ayotte, Bellerose, Laberge, Laflamme, Southé et Paul André, jusqu'au 11 septembre. La galerie est ouverte du lundi au samedi de 10 h. a.m. à 6 h. p.m.

Galerie Libre : (2100, Crescent, tél. 288-6080). Exposition de gravures, lithos, dessins et encres d'imprimerie.

Galerie Les Ecores : (2361 Boul. Lévesque, tél. 669-9693). Exposition de sculptures, peintures et émaux de 18 peintres canadiens. La galerie est ouverte tous les jours de 1 h. p.m. à 5 p.m. Jusqu'au 25 septembre.

Galerie Nationale du Canada : Jusqu'au 17 septembre, exposition "300 ans d'Art Canadien", Jusqu'au 27 octobre "Expo 67 Terre des Hommes".

Galerie Paris : (460 est, Notre-Dame, tél. 845-1947). Jusqu'au 8 septembre, exposition des gravures d'Eudice Garmaise. La galerie est ouverte tous les jours de 1 h. p.m. à 5 h. p.m. Fermée le lundi.

La Sauvegarde : (160 est, Notre-Dame, tél. 861-2658). Exposition des oeuvres d'Ozias Leduc, jusqu'au 25 octobre. La Galerie est ouverte du lundi au jeudi de midi à 6 p.m., le vendredi, de midi à 9 h. p.m. et les samedi et dimanche, de midi à 5 h. p.m.

Musée d'Art Contemporain : (4040 est, Sherbrooke, tél. 254-7524), Exposition "Art et Mouvement". Cette exposition d'art optique et cinétique réunit plusieurs artistes, dont Mondrian, Albers, Vasarely, Calder, Le Parc et plusieurs autres.

Musée des Beaux-Arts : (1379 Sherbrooke, tél. 842-8091) — Exposition de 151 estampes de Peintres-Graveurs canadiens, jusqu'au 10 septembre.

Musée du Québec : (Québec) — Exposition des oeuvres de Riopelle jusqu'au 16 octobre.

Place des Arts : (125 ouest, Ste-Catherine). "Confrontation 67". Exposition de sculptures des membres de l'Association "Sculpteurs du Québec", jusqu'au 28 octobre.

Université d'Ottawa : (Salon Bleu du Pavillon Tabaret). Exposition des toiles de Claude Paradis, jusqu'au 25 septembre.

Steelband Esso - Trinidad

48

Montréal Le Devoir, Qué.
Circ. 41,081
July 24, 1967

P-871

● **L'art du tambour**

La Steelband Esso-Trinidad, dont le répertoire comprend Bach, Bethoven et Mozart, donnera son premier récital dans un musée, lundi le 30 juillet à 21h, au Musée des Beaux-Arts de Montréal. Le rhum des Antilles ajoutera à l'ambiance que que créera l'orchestre de 26 musiciens et 53 instrumentistes.

MONTREAL, QUE.
LE DEVOIR
D 48,200

JUL 26 1967 BOWDEN'S

● **L'art du tambour**

G/2-M

La Steelband Esso-Trinidad, dont le répertoire comprend Bach, Bethoven et Mozart, donnera son premier récital dans un musée, lundi le 30 juillet à 21h, au Musée des Beaux-Arts de Montréal. Le rhum des Antilles ajoutera à l'ambiance que que créera l'orchestre de 26 musiciens et 53 instrumentistes.

48

Subventions

49

Québec Le Soleil, Qué.
Circ. 162,023
August 14, 1967

P-871

Conseil des Arts du Canada

Somme de $283,000 octroyée au domaine des arts plastiques

Un montant total de $283,000 sera octroyé par le Conseil des Arts du Canada a des organismes qui oeuvrent dans le domaine des arts plastiques.

Dans un communiqué rendu public aujourd'hui, le Conseil des Arts précise les organismes bénéficiaires. Le Musée des Beaux-Arts de Montréal reçoit la somme de $80,000, la Galerie d'Art de l'Ontario, $89,750, la Galerie d'Art de Vancouver, $68,500, et la Galerie d'Art du Grand-Victoria, $10,000.

Le but de ces subventions est de permettre aux galeries de monter des expositions, d'augmenter leurs collections de diapositives, d'intensifier leurs programmes de conservation, d'enrichir leurs bibliothèques et de publier des catalogues.

Parmi les autres bénéficiaires, on remarque l'Association des Artisans du Canada, à Ottawa se voit octroyer $10,000 pour la tenue d'une conférence de cinq jours à Kingston au cours de ce mois-ci.

Deux artistes montréalais, André Fournelle et Marc Boisvert, reçoivent également $10,000 pour aider à assurer le fonctionnement d'une fonderie expérimentale et collective à l'usage des sculpteurs. A Montréal également, l'Atelier libre 848 qui met ses services à la disposition des graveurs, se voit attribuer la somme de $5,000.

La Presse, Montréal, Qué.
Circ. 207,755
August 15, 1967

34/LA PRESSE, MONTREAL, MARDI 15 AOUT 1967

$283,000 pour les arts plastiques

OTTAWA — Quatre des principales galeries d'art du Canada sont parmi les bénéficiaires d'une série de subventions octroyées par le Conseil des Arts du Canada au titre de l'aide aux arts plastiques.

Ces subventions, dont le montant total s'élève à $283,000, permettront notamment aux galeries de monter des expositions, d'ajouter à leurs collections de diapositives, d'intensifier leurs programmes de conservation, d'enrichir leurs bibliothèques et de publier des catalogues.

Les principales bénéficiaires sont : la Galerie d'Art de l'Ontario (Toronto), qui obtient $89,750; le Musée des Beaux-Arts de Montréal, $80,000 ; la Galerie d'Art de Vancouver, $68,500; et la Galerie d'Art de Victoria, $10,000.

D'autre part, l'Association des Artisans du Canada (Ottawa) se voit accorder $10,000 pour la tenue d'une conférence de cinq jours qui aura lieu à Kingston ce mois-ci. Fondée en avril 1966, cette association a pour but de faire reconnaître le caractère professionnel du travail artisanal et d'aider à définir le rôle de l'artisan dans l'industrie et la culture du pays.

Deux artistes montréalais, André Fournelle et Marc Boisvert, obtiennent une somme de $10,000 pour aider à assurer le fonctionnement d'une fonderie expérimentale et collective à l'usage des sculpteurs. A Montréal également, l'Atelier Libre 848, qui met ses services à la disposition des graveurs, se voit attribuer la somme de $5,000.

Une subvention qui pourra s'élever jusqu'à $3,000 est accordée au Calgary Allied Arts Council pour lui permettre de faire faire une étude sur la rentabilité d'une galerie d'art publique à Calgary. Une somme de $1,000 va au Centre du théâtre canadien (Toronto) en faveur d'une exposition itinérante d'affiches de théâtre.

Une subvention de $2,500 accordée à l'Université Mount Allison, à la condition qu'elle puisse recueillir un montant égal d'aures sources, lui permettra d'acheter des oeuvres d'art en vue de la création d'un service de location de gravures. Par ailleurs, la Galerie d'Art d'Edmonton et la Norman Mackenzie Art Gallery (Université de la Saskatchewan) toucheront chacune $500 pour l'achat de diapositives.

Enfin, M. Alvin Balkind, du département des Beaux-Arts de l'Université de Colombie-Britannique, se voit accorder $2,320 pour amener un groupe d'étudiants visiter des musées de l'Est du Canada et des Etats-Unis. Ces étudiants suivent le cours offert par l'université aux futurs muséologues et conservateurs de galeries d'arts.

Montreal Star, Que.
Circ. 193,506
August 14, 1967

K-871

Museum receives $80,000

The Montreal Museum of Fine Arts will receive $80,000 as its share of $283,000 in Canada Council grants in aid of the visual arts, it was announced today.

The Art Gallery of Ontario is to receive $89,750; the Vancouver Art Gallery, $68,500; and the Art Gallery of Greater Victoria, $10,000.

These funds are intended to aid in the preparation of exhibitions, the build-up of slide collections, conservation programs, library acquisitions, the publication of catalogues, and other activities.

Two Montreal artists, André Fournelle and Marc Boisvert, received a $10,000 grant to assist in the operation of an experimental collective foundry for sculptors, while Atelier Libre 848, a local studio for printmakers, received $5,000 to defray operating costs.

The Canadian Craftsmen's Association of Ottawa is to receive $10,000 to assist in the staging of a five-day conference in Kingston this month. The association aims to establish the craftsman as a professional in Canada and to help establish his role in the country's industry and culture.

The Calgary Allied Arts Council was given a matching grant of up to $3,000 to commission a feasibility study for a public art gallery in Calgary, while Mount Allison University also received a matching grant of $2,500 to purchase works of art for a print rental service.

The Canadian Theatre Centre of Toronto received $1,000 to circulate an exhibition of theatre posters, while grants of $500 each went to the Edmonton Art Gallery and the Norman Mackenzie Art Gallery at the University of Saskatchewan for the purchase of slides.

Alvin Balkind of the University of British Columbia's department of fine arts receives $2,320 to take a group of senior students in the university's museum and curator training course on a tour of museums in eastern Canada and the United States.

QUEBEC, P.Q.
L'ACTION
D 38,900

AUG 15 1967

BOWDEN'S

Octroi de $283,000 du Conseil des Arts aux arts plastiques

Ottawa — Quatre des principales galeries d'art du Canada sont parmi les bénéficiaires d'une série de subventions octroyées par le Conseil des Arts du Canada au titre de l'aide aux arts plastiques. Ces subventions, dont le montant s'élève au total à $283,000, permettront notamment aux galeries de monter des expositions, d'ajouter à leurs collections de diapositives, d'intensifier leurs programmes de conservation, d'enrichir leurs bibliothèques et de publier des catalogues. Les principales bénéficiaires sont : la Galerie d'Art de l'Ontario (Toronto), qui obtient $89,750; le Musée des Beaux-Arts de Montréal, $80,000; la Galerie d'art de Vancouver, $68,500; et la Galerie d'Art du Grand-Victoria, $10,000.

D'autre part, l'Association des Artisans du Canada (Ottawa) se voit accorder $10,000 pour la tenue d'une conférence de cinq jours qui aura lieue à Kingston au cours du mois d'août. Fondée en avril 1966, cette association a pour but de faire reconnaitre le caractère professionnel du travail artisanal et d'aider à définir le rôle de l'artisan dans l'industrie et la culture du pays.

Deux artistes montréalais, André Fournelle et Marc Boisvert, obtiennent une somme de $10,000 pour aider à assurer le fonctionnement d'une fonderie expérimentale et collective à l'usage des sculpteurs. A Montréal également, l'Atelier Libre 848, qui met ses services à la disposition des graveurs, se voit attribuer la somme de $5,000.

Une subvention qui pourra s'élever jusqu'à $3,000 est accordée au Calgary Allied Arts Council pour lui permettre de faire faire une étude sur la rentabailité d'une galerie d'art publique à Calgary. Une somme de $1,000 échoit au Centre de théâtre canadien (Toronto) en faveur d'une exposition itinérante d'affiches de théâtre.

Une subvention de $2,500 accordée à l'Université Mount Allison à condition qu'elle puispuisse recueillir un montant égal d'autres sources lui-permettra d'acheter des oeuvres d'arts en vue de la création d'un service de location de gravures. Par ailleurs, la Galerie d'Art d'Edmonton et la Norman Mackzie Art Gallery (Université de la Saskatchewan), toucheront chacune $500 pour l'achat de diapositives.

Enfin, M. Alvin Balkind, du département des Beaux-

Toronto Daily Star, Ont.
Circ. 358,326
August 14, 1967

K-871

Gallery gets $89,750 grant

OTTAWA (CP)—Four public art galleries are the leading recipients of a total of $283,000 in Canada Council grants.

The Art Gallery of Ontario in Toronto gets $89,750 to top the list in grants for preparation of exhibitions, conservation and acquisitions.

The Montreal Museum of Fine Arts gets $80,000, the Vancouver Art Gallery $68,500 and the Art Gallery of Greater Victoria $10,000.

Ottawa Citizen, Ont.
Circ. 76,467
August 14, 1967

K-871

Craftsmen awarded $10,000

The Canadian Craftsmen's Association of Ottawa was one of the major recipients of $283,000 in Canada Council grants awarded for visual arts.

The association was awarded $10,000 to help cover the costs of the recent five-day conference in Kingston.

The Ontario Art Gallery of Toronto topped the list, receiving $89,750 for preparation and acquisitions.

The Montreal Museum of Fine Arts was awarded $80,000; the Vancouver Art Gallery, $68,500; and the Greater Victoria Art Gallery, $10,000.

Montreal artists Andre Fournelle and Marc Boisvert were awarded $10,000 for operation of an experimental collective foundry for sculptors.

Montreal-Matin, Qué.
Circ. 124,118
August 14, 1967

T-871

PRES DE $300,000 AUX ARTS

Quatre des principales galeries du Canada sont parmi les bénéficiaires d'une série de subventions octroyées par le Conseil des Arts du aCnada au titre de l'aide aux arts plastiques. La Galerie d'Art de l'Ontario obtient près de $90,000, le Musée des Beaux Arts de Montréal $80,000, la Galerie d'Art de Vancouver $68,500 et la Galerie d'Art du Grand-Victoria, $10,000.

Plusieurs autres subventions sont distribuées à travers le Canada

Vancouver Province, B.C.
Circ. 106,501
August 15, 1967

Canada Council

Boost for the Art Gallery, too

X871

By JAMES SPEARS

The Vancouver Art Gallery is among four recipients of Canada Council grants in aid of the visual arts announced Monday by the council.

The grant, $68,500, represents the second substantial increase in aid by the Canada Council in as many years. In 1965, the grant was $17,500, and last year the amount increased to $38,000. This welcome news for the city follows the news of greatly increased grants to the Symphony and Opera Societies last week.

Tony Emery, recently appointed director of the gallery, said this recognition by the Canada Council increases the stature of the gallery considerably. "When we have a program of this quality, it is of sufficient impact to generate this kind of support."

Much of the grant goes to offset the high cost of the current Arts of the Raven exhibit, he explained. Also benefitting from the grant is the International Print Show which opens Oct. 5.

First prize to be awarded in this show, $5,000, comes from the grant.

Emery explained that increased grants enable the gallery to initiate exhibits in Vancouver rather than "borrow" or rent a travelling show. Both the International Print Show and a planned West Coast Painting show will be put together here and then go on tour elsewhere, he said.

In other cities, grants announced Monday go to the Art Gallery of Greater Victoria ($10,000), the Montreal Museum of Fine Arts ($80,000) and to the Art Gallery of Ontario ($89,000). The aid goes toward the preparation of exhibitions, the building of slide collections, conservation programs, library acquisitions and the publication of catalogues.

At UBC Alvin Balkind, of the Department of Fine Arts, receives $2,320 to take a group of senior arts students on a tour of museums in Eastern Canada and the U.S. The students are enrolled in the University's course in museum and curator training.

Another Canada Council award was made to the Canadian Craftsmen's Association, Ottawa, which received $10,000 to assist in the staging of a five-day conference in Kingston this month. The aims of the association are to establish the craftsman as a professional in Canada and to help establish his role in the country's industry and culture.

Andre Fournelle and Marc Boisvert, Montreal artists, receive $10,000 to assist in the operation of an experimental collective foundry for sculptors. And Atelier Libre 848, a studio for Montreal printmakers, has been awarded $5,000 to defray the costs of operating this service for artists.

The Calgary Allied Arts Council receives a matching grant of up to $3,000 to commission a feasibility study for a public art gallery in Calgary. And $1,000 is awarded to the Canadian Theatre Centre, Toronto, to circulate an exhibition of theatre posters.

Mount Allison University receives a matching grant of $2,500 to purchase works of art for a print rental service; and grants of $500 each go to The Edmonton Art Gallery and the Norman Mackenzie Art Gallery, University of Saskatchewan, for the purchase of slides.



TONY EMERY . . .
permits original exhibits

Le Journal de Montreal, Qué.
Circ. 42,000
August 16, 1967

JOURNAL DE MONTREAL / MERCREDI, 16 AOUT 1967

X871

Bonne nouvelle

LE CONSEIL DES ARTS DU CANADA OCTROIE $283,000 AUX ARTS PLASTIQUES.

OTTAWA, LE 14 AOUT — Quatre des principales galeries d'art du Canada sont parmi les bénéficiaires d'une série de subventions octroyées par le Conseil des Arts du Canada au titre de l'aide aux arts plastiques. Ces subventions, dont le montant s'élève au total à $283,000, permettront notamment aux galeries de monter des expositions, d'ajouter à leurs collections de diapositives, d'intensifier leurs programmes de conservation, d'enrichir leurs bibliothèques et de publier des catalogues. Les principales bénéficiaires sont: la GALERIE D'ART DE L'ONTARIO (Toronto), qui obtient $89,750; le MUSEE DES BEAUX-ARTS DE MONTREAL, $80,000; la GALERIE D'ART DE VANCOUVER, $68,500; et la GALERIE D'ART DU GRAND-VICTORIA, $10,000.

D'autre part, l'ASSOCIATION DES ARTISANS DU CANADA (Ottawa) se voit accorder $10,000 pour la tenue d'une conférence de cinq jours qui aura lieu à Kingston au cours du mois d'août. Fondée en avril 1966, cette association a pour but de faire reconnaître le caractère professionnel du travail artisanal et d'aider à définir le rôle de l'artisan dans l'industrie et la culture du pays.

Deux artistes montréalais, André Fournelle et Marc Boisvert, obtiennent une somme de $10,000 pour aider à assurer le fonctionnement d'une FONDERIE EXPERIMENTALE ET COLLECTIVE à l'usage des sculpteurs. A Montréal également, l'ATELIER LIBRE 848, qui met ses services à la disposition des graveurs, se voit attribuer la somme de $5,000.

Une subvention qui pourra s'élever jusqu'à $3,000 est accordée au CALAGARY ALLIED ARTS COUNCIL pour lui permettre de faire faire une étude sur la rentabilité d'une galerie d'art publique à Calgary. Une somme de $1,000 échoit au CENTRE DU THEATRE CANADIEN (Toronto) en faveur d'une exposition itinérante d'affiches de théâtre.

Une subvention de $2,500 accordée à l'UNIVERSITE MOUNT ALLISON à condition qu'elle puisse recueillir un montant égal d'autres sources lui permettra d'acheter des oeuvres d'art en vue de la création d'un service de location de gravures. Par ailleurs, la GALERIE D'ART D'EDMONTON et la NORMAN MACKENZIE ART GALLERY (Université de la Saskatchewan), toucheront chacune $500 pour l'achat de diapositives.

Enfin, M. ALVIN BALKIND, du département des Beaux-Arts de l'Université de Colombie-Britannique, se voit accorder $2,320 pour amener un groupe d'étudiants visiter des musées de l'Est du Canada et des Etats-Unis. Ces étudiants suivent le cours offert par l'université aux futurs muséologues et conservateurs de galeries d'arts.

POUR TOUT RENSEIGNEMENT, PRIERE D'APPELER MARIO LAVOIE A 237-3400.

Fredericton Gleaner, N.B.
Circ. 16,210
August 18, 1967

X871

Art grant for Mt. A.

OTTAWA — Mount Allison University of Sackville receives a matching grant of $2,500 from the Canada Council, it has been announced here. The money is to purchase works of art for a print rental service.

The grant was the only one slated for the Maritimes of sums totalling $283,000 in aid of the visual arts. The lion's share of the money goes to four leading Canadian galleries to assist the preparation of exhibitions and other activities.

They are the Art Gallery of Ontario, which receives $89,750; the Montreal Museum of Fine Arts, $80,000; the Vancouver Art Gallery, $68,500; and the Art Gallery of Greater Victoria, $10,000.

Telegraph-Journal
Saint John, N.B.
Circ. 50,759
August 19, 1967

X871

Grant Awarded Mount 'A'

OTTAWA — Mount Allison University was among the recipients of grants totalling $283,000 from the Canada Council.

The grants, for the Visual Arts were extended to art galleries, universities, and artists to further the work of the visual arts, collections, and conservation programs.

Mount Allison received $2,500 to purchase works of art for a print rental service.

The largest grant, $89,000, went to the Art Gallery of Ontario. The Montreal Museum of Fine Arts got $80,000, the Vancouver Art Gallery got $68,500 and the Art Gallery of Greater Victoria got $10,000.

La Presse, Montréal, Qué.
Circ. 208,609
August 24, 1967

Des octrois de $400,000 à divers organismes culturels

Des octrois s'élevant à $400,000 ont été autorisés hier par le comité exécutif de la ville de Montréal à divers organismes culturels de la métropole pour l'année 1967-1968.

La plus importante subvention est accordée à l'Orchestre symphonique de Montréal, soit $120,000, tandis que le Musée des Beax-Arts reçoit $75,000.

Les autres organismes qui bénéficient des largesses financières de la ville de Montréal sont: les Grands Ballets Canadiens ($57,000); le Rideau Vert ($55,000); L'Orchestre symphonique pour la production de l'opéra Faust ($30,000); la Fondation du théâtre du Nouveau-Monde ($55,000); la Cinémathèque canadienne ($3,000) et le Collège royal des organistes ($1,000).

Montreal-Matin, Qué.
Circ. 124,118
August 24, 1967

X871

Le chant des $$$

(Par M.B.) — Le Comité exécutif de la ville de Montréal a approuvé hier les octrois du Conseil des Arts de la région métropolitaine à différents organismes artistiques, pour la saison 67-68.

A l'orchestre symphonique de Montréal, le Comité exécutif a autorisé un octroi de $120,000, plus $30,000 pour la production de l'opéra Faust.

Le Musée des Beaux-Arts recevra pour sa part $75,000 pendant que la somme de $57,000 sera allouée aux Grands Ballets Canadiens. Le Théâtre du Rideau Vert et la Fondation du Théâtre du Nouveau-Monde recevront $55,000 chacun.

D'autres organismes bénéficieront d'octrois de moindre importance. La cinémathèque canadienne aura $3,000 comme la Société Pro-musica. Quant au collège royal des organistes, on lui a accordé $1,000.

The Telegram, Toronto, Ont.
Circ. 226,098
August 15, 1967

F-871

$283,000 for visual arts

THE CANADIAN Council has announced a new series of visual arts grants with $283,000 this time for the aid of institutions and organizations.

The Art Gallery of Ontario was the big winner, receiving $89,750. The Montreal Museum of Fine Arts received $80,000, The Vancouver Art Gallery $68,500, and The Art Gallery of Greater Victoria $10,000.

The grants aid in the full schedule of gallery activities, preparation of exhibitions, publication of catalogues, conservation, and the building up of print and slide libraries.

The Edmonton Art Gallery and the Norman MacKenzie Art Gallery of the University of Saskatchewan, on the other hand, each received only $500 for the purchase of slides.

Two of the more interesting grants go to Montreal groups: Montreal artists Andre Fournelle and Marc Boisvert will receive $10,000 to assist in the operation of an experimental collective foundry for sculptors; Atelier Libre 848, the Montreal co-op printmaking studio, has been awarded $5,000 to continue operations.

The Canadian Craftsmen's Association, whose headquarters are in Ottawa, has received $10,000 to support a five-day conference in Kingston this month; the Association aims to establish the professional status of Canadian craftsmen.

A matching grant of up to $3,000 will go to the Calgary Allied Arts Council, who will conduct a feasibility study for an art gallery for that city; $1,000 goes to the Canadian Theatre Guild for the circulation of an exhibition of theatre posters and Alvin Balkind, of the University of British Columbia's Department of Fine Arts, received $2,320 to take a group of students in the university's museum and curator training course on a tour of museums in eastern Canada and the United States.

• • •

A bonus exhibition for Toronto's Fall season will appear at the O'Keefe Centre

THE TELEGRAM, Toronto, Tues., Aug. 15, 1967



September 13 and remain there until October 14. It is the Art USA collection of the Johnson's Wax people, one of the most impressive corporate collections of contemporary art in North America.

The exhibition has been on tour for three years, contains 102 paintings by such as Albers, Hofmann, de-Kooning, Kline, Rivers, and Rauschenburg.

The Centre will keep the exhibition open to the public from 11 a.m. to five p.m. daily, except on matinee days, when the hours will be 11 a.m. to one p.m.

Montreal Star, Que.
Circ. 194,939
August 24, 1967

A-871

Orchestra will get $150,000

The Montreal Symphony Orchestra is being allotted $150,000 for its 1967-68 season by the Greater Montreal Council of Arts.

While $120,000 has been earmarked for ordinary activities, the sum of $30,000 has been specifically set aside for the production of Gounod's "Faust."

Balance of grants approved by the city executive committee last night, brought latest subsidies adopted by the arts council to $399,000.

Other grants include:

Montreal Museum of Fine Arts, $75,000; Les Grands Ballets Canadiens, $57,000; Théâtre du Rideau Vert, $55,000.

Fondation du Théâtre du Nouveau Monde, $55,000; Cinemathèque Canadienne, $3,000; Pro Musica Society, $3,000, and Royal College of Organists, $1,000.

Le Petit Jnl., Montréal, Qué.
August 20, 1967

F-871

Pour les quatre grandes galeries d'art du Canada

Des subventions octroyées par le Conseil des Arts!

OTTAWA, le 14 août. — Quatre des principales galeries d'art du Canada sont parmi les bénéficiaires d'une série de subventions octroyées par le Conseil des Arts du Canada au titre de l'aide aux arts plastiques. Ces subventions, dont le montant s'élève au total à $283,000, permettront notamment aux galeries de monter des expositions, d'ajouter à leurs collections de diapositives, d'intensifier leurs programmes de conservation, d'enrichir leurs bibliothèques et de publier des catalogues. Les principales bénéficiaires sont : la **Galerie d'Art de l'Ontario** (Toronto), qui obtient $89,750; le **Musée des Beaux-Arts de Montréal**, $80,000; la **Galerie d'Art de Vancouver**, $68,500; et la **Galerie d'Art du Grand-Victoria**, $10,000.

D'autre part, l'**Association des Artisans du Canada** (Ottawa) se voit accorder $10,000 pour la tenue d'une conférence de cinq jours qui aura lieu à Kingston au cours du mois d'août. Fondée en avril 1966, cette association a pour but de faire reconnaître le caractère professionnel du travail artisanal et d'aider à définir le rôle de l'artisan dans l'industrie et la culture du pays.

Deux artistes montréalais, André Fournelle et Marc Boisvert, obtiennent une somme de $10,000 pour aider à assurer le fonctionnement d'une **fonderie expérimentale et collective** à l'usage des sculpteurs. A Montréal également, l'**Atelier Libre 848**, qui met ses services à la disposition des graveurs, se voit attribuer la somme de $5,000.

Une subvention qui pourra s'élever jusqu'à $3,000 est accordée au **Calgary Allied Arts Council** pour lui permettre de faire faire une étude sur la rentabilité d'une galerie d'art publique à Calgary. Une somme de $1,000 échoit au **Centre du théâtre canadien** (Toronto) en faveur d'une exposition itinérante d'affiches de théâtre.

Une subvention de $2,500 accordée à l'**Université Mount Allison**, à condition qu'elle puisse recueillir un montant égal d'autres sources, lui permettra d'acheter des oeuvres d'art en vue de la création d'un service de location de gravures. Par ailleurs, la **Galerie d'Art d'Edmonton** et la **Norman Mackenzie Art Gallery** (Université de la Saskatchewan), toucheront chacune $500 pour l'achat de diapositives.

Montreal Star, Que.
October 24, 1966

871

To Promote Visual Arts

$160,000 in Grants By Canada Council

OTTAWA, October 24, — The Canada Council today announced awards totalling over $160,000 to organizations and projects in the visual arts, most of the money goes to Canada's major public art museums.

Major awards totalling just over $100,000 were made to the art galleries in Toronto, Winnipeg and Montreal.

Special grants were made also toward two publications, Vie des Arts of Montreal and to Hart House at the University of Toronto. The magazine "Canadian Art" received a grant earlier this year.

Assistance was given to the Atelier Libre in Montreal, a centre where artists are able to work with proper facilities in the production and study of graphic art.

For the fourth year the Canada Council is inviting directors of art galleries to travel to other parts of Canada to purchase works of art by Canadian artists. This year's "Director's Choice" program includes the Art Gallery of Memorial University, St. John's, Newfoundland; the Agnes Etherington Art Centre, Kingston, Ont.; the Willistead Art Gallery, Windsor, Ont.; the Art Gallery of the University of Moncton, N.B., and Le Musée d'Art Contemporain, Montréal.

The other grants are as follows:

Montreal Museum of Fine Arts, $40,000; Art Gallery of Toronto, $38,000; Winnipeg Art Gallery, $23,800; Vie des Arts, Montreal, $13,000 for its publication costs; Atelier Libre de Recherches Graphiques, Montreal, $6,000; Hart House, University of Toronto, a matching grant of $5,000 in aid of publication of a new catalogue of its collection of Canadian paintings; Association des Sculpteurs du Quebec, up to $2,500 for an exhibition in Quebec City and Montreal of Quebec and Ontario sculptors; New School of Artists' Workshop, Toronto, $2,500; Confederation Art Gallery and Museum, Charlottetown, $9,500; New Brunswick museum, Saint John, up to $8,500.

MONTREAL, QUE.
LA PRESSE
D (M-F) 218,500
(S) 236,300
subvention
NOV 1 1966
BOWDEN'S

subvention

Conseil des Arts du Canada: $160,000 aux arts plastiques

O 12-M

Le Conseil des Arts du Canada annonce l'octroi de subventions d'une valeur globale dépassant $160,000 dans le domaine des arts plastiques. La plus grande partie de ce montant est attribuée à quelques-unes des plus importantes galeries d'art du Canada. Ces subventions portent à $230,000 le montant que le Conseil a consacré cette année aux arts plastiques, compte non tenu des bourses octroyées à des particuliers.

Une somme d'un peu plus de $100,000 est partagée entre des galeries d'art de Toronto, de Winnipeg et de Montréal et servira notamment à la préparation et au montage d'expositions, à des travaux de recherche et de conservation, à des achats de livres spécialisés et à des services extérieurs. Des sommes considérables seront affectées à des expositions organisées à l'occasion des fêtes du Centenaire.

Pour la quatrième année consécutive, le Conseil des Arts a invité des directeurs de galeries d'art à se rendre dans d'autres régions du Canada pour y acheter des oeuvres d'artistes canadiens. Dans le cadre de ce programme, une somme de $2,000 sera mise à la disposition de chacune des galeries participantes. Chacune recevra $1,500 pour des achats de tableaux, à condition d'y consacrer elle-même une somme égale. Le directeur de la galerie aura droit en outre à $500 pour ses frais de déplacement. Les galeries suivantes ont été invitées à participer à ce programme:

Galerie d'art de l'Université Memorial (St-Jean, T.-N.); Agnes Etherington Art Centre (Kingston, Ont.); Willistead Art Gallery (Windsor, Ont.); Galerie d'art de l'Université de Moncton (N.-B.); Musée d'art contemporain (Montréal).

Voici le détail d'autres subventions :

Musée des Beaux-Arts de Montréal, $40,000.

Art Gallery of Toronto, $38,000.

Winnipeg Art Gallery, $23,800.

Revue Vie des Arts (Montréal), $13,000 pour ses frais de publication en 1966-1967.

Atelier libre de recherches graphiques (Montréal), $6,000.

Association des sculpteurs du Québec, une somme pouvant atteindre $2,500 pour la tenue, à Québec et à Montréal, d'une exposition d'oeuvres de sculpteurs québécois et ontariens.

Windsor Star, Ont.
October 24, 1966

Art grants 871

OTTAWA (CP)—Major art galleries and artists' schools will receive grants totalling more than $160,000 from the Canada Council, it was announced today.

The Montreal Museum of Fine Arts will receive $40,000, the Toronto Art Gallery $38,000, and the Winnipeg Art Gallery, $23,800.

London Evening Free Press
London, Ont.
October 24, 1966

Art centres to share $160,000 in grants

871

OTTAWA (CP) — Major art galleries and artists' schools will receive grants totalling more than $160,000 from the Canada Council, it was announced yesterday.

The Montreal Museum of Fine Arts will receive $40,000, the Toronto Art Gallery $38,000 and the Winnipeg Art Gallery $23,800. Other grants:

Vie des Arts, a Montreal periodical, $13,000.

Atelier Libre de Recherches Graphiques, a graphic art centre in Montreal, $6,000.

Hart House, University of Toronto, a matching grant of $5,000 for a catalogue of its Canadian collection.

Association des Sculptuers du Quebec, up to $2,500 for sculpture exhibitions in Quebec and Montreal.

New School of Artists' Workshop, Toronto, $2,500.

The grants are in addition to $70,000 in awards to other art galleries earlier this year.

Le Devoir, Montréal, Qué.
October 28, 1966

871 CONSEIL DES ARTS DU CANADA

Subventions de $160,000 pour les arts

Le Conseil des arts du Canada annonce l'octroi de subventions d'une valeur globale dépassant $160,000 dans le domaine des arts plastiques.

Une somme d'un peu plus de $100,000 est partagée entre des galeries d'art de Toronto, de Winnipeg et de Montréal.

Une autre subvention a été accordée à l'Atelier libre de recherche graphique de Montréal.

Le Conseil des arts accordera en outre un prix de $5,000 au gagnant d'un concours de gravure qui sera organisé par la Galerie d'art de Vancouver à l'automne de 1967. Plus tôt cette année, le Conseil a octroyé $38,000 à cette même galerie pour ses activités ordinaires.

Une somme de $2,000 est mise à la disposition de certaines galeries. Chacune recevra $1,500 pour des achats de tableaux, à condition d'y consacrer elle-même une somme égale. Le directeur de la galerie aura droit en outre à $500 pour ses frais de déplacement. Les galeries suivantes ont été invitées à participer à ce programme: Galerie d'art de l'université Memorial (St-Jean, T.-N.), Agnes Etherington Art Centre (Kingston, Ont.), Willistead Art Gallery, (Windsor, Ont.), Galerie d'art de l'université de Moncton (N.-B.), Musée d'art contemporain (Montréal).

Voici le détail des autres subventions: Musée des Beaux-arts de Montréal, $40,000; Art Gallery of Toronto, $38,000; Winnipeg Art Gallery, $23,800, Revue Vie des arts (Montréal), $13,000 pour ses frais de publication en 1966-67; Atelier libre de recherche graphiques (Montréal), $6,000; Hart House (Université de Toronto), $5,000 pour la publication d'un nouveau catalogue de sa collection de peintures canadiennes, à condition d'y consacrer elle-même une somme égale; Association des sculpteurs du Québec, une somme pouvant atteindre $2,500 pour la tenue, à Québec et à Montréal, d'une exposition d'oeuvres de sculpteurs québécois et ontariens; New School of Artists' Workshop, Toronto, $2,500; Confederation Art Gallery and Museum (Charlottetown), $9,500; Musée du Nouveau-Brunswick (St-Jean), une somme pouvant atteindre $8,500.

Subventions
Quebec Le Soleil, Quebec
October 25, 1966

871

$160,000 pour les arts plastiques

OTTAWA (PC) — Le Conseil des arts du Canada a annoncé hier l'octroi de subventions d'une valeur globale de $160,000 dans le domaine des arts plastiques.

Le Musée des beaux-arts de Montréal reçoit $40,000, la Toronto Art Gallery $38,000 et celle de Winnipeg $23,800.

La revue montréalaise "Vie des arts" recevra $13,000 pour aider à sa diffusion.

L'Atelier libre de recherches graphiques qui met ses locaux et ses installations à la disposition des artistes qui veulent y faire des travaux et des études, reçoit $6,000.

L'Association des sculpteurs du Québec recevra pour sa part $2,500 pour l'aider à tenir des expositions à Montréal et à Québec.

QUEBEC, P.Q.
L'ACTION
D 38,900
subvention
OCT 28 1966
BOWDEN'S

Subvention de $160,000 en faveur des arts plastiques

O 12-M

Le Conseil des Arts du Canada annonce aujourd'hui l'octroi de subventions d'une valeur globale dépassant $160,000 dans le domaine des arts plastiques. La plus grande partie de ce montant est attribuée à quelques-unes des plus importantes galeries d'art du Canada. Ces subventions portent à $230,000 le montant que le Conseil a consacré cette année aux arts plastiques, compte non tenu des bourses octroyées à des particuliers.

Une somme d'un peu plus de $100,000 est partagée entre des galeries d'art de Toronto, de Winnipeg et de Montréal, et servira notamment à la préparation et au montage d'expositions, à des travaux de recherche et de conservation, à des achats de livres spécialisés et à des services extérieurs. Des sommes considérables seront affectées à des expositions organisées à l'occasion des fêtes du Centenaire.

La revue Vie des Arts de Montréal et la maison Hart House, de l'Université de Toronto, ont reçu des subventions spéciales pour leurs frais de publication. La revue Canadian Art avait reçu de l'aide du Conseil plus tôt au cours de l'année.

Une autre subvention a été accordée à l'Atelier libre de recherches graphiques, de Montréal qui met ses locaux et ses installations à la disposition des artistes qui veulent y faire des travaux et des études.

Le Conseil des Arts accordera en outre un prix de $5,000 au gagnant d'un concours de gravure qui sera organisé par la Galerie d'art de Vancouver à l'automne de 1967. Ce sera l'un des prix les plus importants jamais offerts dans le monde pour un concours international de ce genre. Plus tôt cette année, le Conseil a octroyé $38,000 à cette même galerie pour ses activités ordinaires.

Pour la quatrième année consécutive, le Conseil des Arts a invité des directeurs de galeries d'art à se rendre dans d'autres régions du Canada pour y acheter des oeuvres d'artistes canadiens. Dans le cadre de ce programme, une somme de $2,000 sera mise à la disposition de chacune des galeries participantes. Chacune recevra $1,500 pour des achats de tableaux, à condition d'y consacrer elle-même une somme égale. Le directeur de la galerie aura droit en outre à $50 pour ses frais de déplacement.

Les galeries suivantes ont ont été invitées à participer à ce programme: Galerie d'art de l'Université Memorial (St-Jean, T.-N.), Agnes Etherington Art Centre (Kingston, Ont.), Willistead Art Gallery (Windsor, Ont.), Galerie d'art de l'Université de Moncton (N.-B.), Musée d'art contemporain (Montréal).

Voici le détail des autres subventions: Musée des Beaux-Arts de Montréal, $40,000; Art Gallery of Toronto, $38,000; Winnipeg Art Gallery, $23,800; Revue Vie des Arts (Montréal), $13,000 pour ses frais de publication en 1966-1967; Atelier libre de recherches graphiques (Montréal), $6,000; Hart House (Université de Toronto), $5,000 pour la publication d'un nouveau catalogue de sa collection de peintures canadiennes, à condition d'y consacrer elle-même une somme égale; Association des sculpteurs du Québec, une somme pouvant atteindre $2,500 pour la tenue, à Québec et à Montréal, d'une